

Melody Maker

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Pianist Garner dies

ERROLL GARNER, one of the most celebrated pianists in jazz history, died in Los Angeles on Sunday (January 2). He was 53 years old. Garner had been ill for the past two years, and had been released from hospital only last week. The cause of death has been attributed to emphysema, a lung illness.

Garner, whose popularity stretched far beyond the confines of the jazz audience, created a wholly individual and immediately recognisable piano style, playing standard themes which were rich in melodic

variations. The Garner style was also distinguished by pumping, guitar-like chords played with the left hand.

He was born in Pittsburgh, and although he did not study music, Garner was a schoolfriend of pianist Dodo Marmarosa and an early acquaintance of Billy Strayhorn. He started playing with local bands in 1937 before moving to New York in 1944.

Garner played in the small clubs off 52nd Street, working with the Slam Stewart trio before forming his own group. He recorded with a number of different labels, and then more importantly with Columbia and Mercury in the early Fifties.

But his greatest fame came in the late Fifties when, along with his bestselling 'Concert By The Sea' album, Garner also wrote and recorded 'Misty,' which was to become a standard of popular music. The tune, first recorded by Garner in 1956, was later covered by Johnny Mathis and Sarah Vaughan and was featured in the film 'Play Misty For Me.'

He came to Europe for the first time in 1957 and continued touring and recording until he became ill with pneumonia two years ago. A full tribute will appear next week.

● Bluesman Freddie King dead — see page 5.

NEW YEAR ROCKS OFF

KATE AND ANNA McGARRIGLE, who recorded the Melody Maker's Rock Album of 1976, play a second London show on their debut British tour next month.

The concert, at the New Victoria on February 28, comes as the climax to two months of big tours and shows celebrating the New Year, which started with Genesis re-opening London's Rainbow rock theatre on January 1.

The McGarrigles — Kate (left) and Anna (right) — who start their tour at Queen's University in Belfast on February 8, originally planned to play just one London date, at the New Victoria on February 19. But ticket sales have been so good that promoter Paul Fenn has hastily arranged the second concert. Tickets, costing £2.50, £2 and £1.50, will be available from the theatre's box-office next week.

The McGarrigles' new album, 'Dancer With Bruised Knees,' will be released to coincide with the tour. The album, the follow-up to 'Kate And Anna McGarrigle,' features Dave Mattacks, Pat Donaldson and John Cale.

And also touring with the McGarrigles are Five Hand Reel, responsible for the MM's Folk Album Of 1976.

The 1977 rock calendar now also includes Streetwalkers, who start their tour at NEWCASTLE City Hall on February 11.

The band, which features new members David Dowie (drums), Mickie Feat (bass) and Brian Johnson (keyboards), also play MANCHESTER Opera House (13), SHEFFIELD City Hall (14), BRADFORD St. George's Hall (16), IPSWICH Gaumont (18), OXFORD New Theatre (19), CARDIFF Capitol (20), BRIGHTON Dome (22), PORTSMOUTH Guildhall (23), LONDON Rainbow (25), LEICESTER De Montfort Hall (26), HEMEL HEMPSTEAD Pavilion (27), DERBY Kings Hall (March 3), and BIRMINGHAM Odeon (5). Streetwalkers' new album, 'Vicious But Fair,' will be in the shops on January 20, as a prelude to the tour.

Also celebrating the New Year are:

- Gladys Knight And The Pips, with six shows at London's New Victoria, from January 6 to 8;
- Rod Stewart, with two concerts at the Edinburgh Playhouse on January 10 and 11, the climax to his debut solo tour;
- Hall and Oates, who start their first major British tour at the Birmingham Odeon on January 12;
- John Miles, who opens a long college and concert tour at Warwick University on January 13;
- James Brown, who plays two shows at London's Hammersmith Odeon on January 14;
- Rory Gallagher, who opens his English tour at the Liverpool Empire on January 16;
- Be-Bop Deluxe, who play Sheffield City Hall on January 20, the start of a long British tour;
- Climax Blues Band, who play a concert series opening at Liverpool University on January 21 and ending at London's Rainbow at the end of the month;
- Gallagher and Lyle, who open their tour in Blackpool on January 22;
- Chicago, who come to Britain for three shows, starting at Birmingham Odeon on January 23;
- Michael Oldfield, who joins an all-star line-up for the stage debut of David Bedford's 'The Odyssey' at London's Royal Albert Hall on January 25;
- SAHB who tour — without Alex Harvey — during January and February;
- Ry Cooder, who makes his British stage debut at Manchester Free Trade Hall on January 27;
- Lynyrd Skynyrd, who open their British tour with three nights at London's Rainbow, from January 27 to 29;
- Jethro Tull, who play in Aberdeen on February 1 at the start of a tour which climaxes with two nights at London's Hammersmith Odeon on February 11 and 12;
- Leo Kottke, the highly acclaimed American six-and 12-string guitarist, who plays at London's New Victoria on February 6;
- Frank Zappa, who brings his new band to Britain for two shows at London's Hammersmith Odeon on February 9 and 10;
- Bryan Ferry, who starts his first-ever solo tour in Southampton on February 1;
- Abba, who play in Britain for the first time, starting at Birmingham Odeon on February 10.



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Folk

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'76's Top Albums

1. ABBA'S GREATEST HITS Epic
2. WINGS AT THE SPEED OF SOUND Wings, Capitol
3. A NIGHT ON THE TOWN Rod Stewart, Riva
4. THEIR GREATEST HITS 1971-1975 Eagles, Asylum
5. FOREVER AND EVER Demis Roussos, Philips
6. 20 GOLDEN GREATS Beach Boys, Capitol
7. FRAMPTON COMES ALIVE Peter Frampton, A & M
8. THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah
9. HOW DARE YOU 10cc, Mercury
10. DESIRE Bob Dylan, CBS
11. LAUGHTER AND TEARS Neil Sedaka, Polydor
12. LIVE IN LONDON John Denver, RCA
13. DIANA ROSS Tamla Motown
14. A NIGHT AT THE OPERA Queen, EMI
15. THE VERY BEST OF SLIM WHITMAN United Artists
16. CHANGESONEBOWIE David Bowie, RCA
17. A LITTLE BIT MORE Dr. Hook, Capitol
18. CARNIVAL Manuel and the Music of the Mountains, Studio Two
19. THE BEST OF ROY ORBISON Arcade
20. BLUE FOR YOU Status Quo, Vertigo
21. SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla Motown
22. THE BEST OF THE STYLISTICS VOL. 2 Avco
23. BLACK AND BLUE Rolling Stones, Rolling Stones
24. BEAUTIFUL NOISE Neil Diamond, CBS
25. OMMADAWN Mike Oldfield, Virgin
26. PASSPORT Nana Mouskouri, Philips
27. ROCK FOLLIES Island
28. GREATEST HITS 2 Diana Ross, Tamla Motown
29. THE STORY OF THE WHO Who, Polydor
30. PRESENCE Led Zeppelin, Swan Song
31. 24 ORIGINAL HITS Drifters, Atlantic
32. HAPPY TO BE Demis Roussos, Philips
33. BREAKAWAY Gallagher and Lyle, A & M
34. SOUL MOTION Various Artists, K-Tel
35. INSTRUMENTAL GOLD Various Artists, Warwick
36. MOTOWN GOLD Various Artists, Tamla Motown
37. A KIND OF HUSH Carpenters, A & M
38. A TRICK OF THE TAIL Genesis, Charisma
- BEST OF JOHN DENVER RCA
40. THE BEST OF HELEN REDDY Capitol
41. VIVA ROXY MUSIC Roxy Music, Island
42. JOAN ARMATRADING A & M
43. THE SONG REMAINS THE SAME Led Zeppelin, Swan Song
44. BLUE MOVES Elton John, Rocket
45. JAILBREAK Thin Lizzy, Vertigo
46. I'M NEARLY FAMOUS Cliff Richard, EMI
47. RUN WITH THE PACK Bad Company, Island
48. STILL CRAZY AFTER ALL THESE YEARS Paul Simon, CBS
49. ATLANTIC CROSSING Rod Stewart, Warner Bros.
- MUSIC EXPRESS Various Artists, K-Tel

Two titles tied for 38th and 49th positions



ABBA: top album, and albums artists



ROD STEWART: runner-up to ABBA as albums artist of the year

Albums Artists

1. ABBA
2. ROD STEWART
3. DEMIS ROUSSOS
4. JOHN DENVER
5. WINGS
6. DIANA ROSS
7. BOB DYLAN
8. EAGLES
9. BEACH BOYS
10. DAVID BOWIE
11. PETER FRAMPTON
12. GLADYS KNIGHT AND THE PIPS
13. 10cc
14. LED ZEPPELIN
15. ROLLING STONES
16. NEIL SEDAKA
17. QUEEN
18. STYLISTICS
19. SLIM WHITMAN
20. MIKE OLDFIELD
21. DR HOOK
22. MANUEL AND THE MUSIC OF THE MOUNTAINS
23. ROY ORBISON
24. STATUS QUO
25. STEVIE WONDER
- THIN LIZZY
27. ELTON JOHN
28. NEIL DIAMOND
29. NANA MOUSKOURI
30. ROCK FOLLIES
31. WHO
32. DRIFTERS
33. GALLAGHER AND LYLE
34. BAY CITY ROLLERS
35. FOUR SEASONS
36. CARPENTERS
37. GENESIS
38. HELEN REDDY
39. ROXY MUSIC
40. JOAN ARMATRADING
41. BEATLES
42. CLIFF RICHARD
43. BAD COMPANY
44. PAUL SIMON
45. DR. FEELGOOD
46. JAMES LAST
47. MAX BYGRAVES
48. GLEN CAMPBELL
49. PERRY COMO
50. BERT WEEDON

Two artists tied for 25th position

* Both charts are based on awarding points for duration in the MM chart

Complete breakdown of the year's albums chart — page 35

Melody Maker charts service

U.S. Singles

- (1) YOU DON'T HAVE TO BE A STAR Marilyn McCoo and Billy Davis, ABC
- (2) YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros.
- (3) CAR WASH Rose Royce, MCA
- (4) I WISH Stevie Wonder, Tamla
- (5) AFTER THE LOVIN' Engelbert Humperdinck, Epic
- (6) TONIGHT'S THE NIGHT Rod Stewart, Warner Bros.
- (7) DAZZ Brick, Bang
- (8) SORRY SEEKS TO BE THE HARDEST WORD Elton John, MCA
- (9) HOT LINE Sylvers, Capitol
- (10) LOVE ME Yvonne Elliman, RSO
- (11) SOMEBODY TO LOVE Queen, Elektra
- (12) WALK THIS WAY Aerosmith, Columbia
- (13) LIVIN' THING ELO, United Artists
- (14) TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America
- (15) JEANS ON David Dundas, Chrysalis
- (16) BLINDED BY THE LIGHT Manfred Mann, Warner Bros.
- (17) ENJOY YOURSELF Jacksons, Epic
- (18) NEW KID IN TOWN Eagles, Asylum
- (19) I LIKE DREAMING Kenny Nolan, 20th Century
- (20) STAND TALL Burton Cummings, Portrait
- (21) LOST WITHOUT YOUR LOVE Bread, Elektra
- (22) RUBBER BAND MAN Spinners, Atlantic
- (23) LOVE SO RIGHT Bee Gees, RSO
- (24) WHISPERING / CHERCHEZ LA FEMME/C'EST SI BON Dr. Buzzard's Original Savannah Band, RCA
- (25) MUSKRAT LOVE Captain and Tennille, A & M
- (26) WEEKEND IN NEW ENGLAND Barry Manilow, Arista
- (27) SATURDAY NIGHT Earth Wind and Fire, Columbia
- (28) THIS SONG George Harrison, Dark Horse
- (29) NIGHT MOVES Bob Seger, Capitol
- (30) I NEVER CRY Alice Cooper, Warner Bros.

U.S. Albums



JOHN DENVER: his latest album, 'Spirit', re-enters the US charts at 30, re-confirming Denver's status as one of the biggest sellers ever in American music.

- (2) HOTEL CALIFORNIA Eagles, Asylum
- (1) SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla
- (4) WINGS OVER AMERICA Wings, Capitol
- (3) FRAMPTON COMES ALIVE Peter Frampton, A&M
- (5) BOSTON Epic
- (6) A NIGHT ON THE TOWN Rod Stewart, Warner Bros
- (7) THE BEST OF THE DOOBIES Doobie Brothers, Warner Bros
- (10) GREATEST HITS Linda Ronstadt, Asylum
- (8) THE PRETENDER Jackson Browne, Asylum
- (9) ROCK AND ROLL OVER Kiss, Casablanca
- (11) FLY LIKE AN EAGLE Steve Miller Band, Capitol
- (13) HEJIRA Joni Mitchell, Asylum
- (12) A NEW WORLD RECORD ELO, United Artists
- (14) GREATEST HITS James Taylor, Warner Bros
- (15) THIRTY—THREE AND A 3rd George Harrison, Dark Horse
- (16) BLUE MOVES Elton John, MCA
- (19) THEIR GREATEST HITS Eagles, Asylum
- (18) CHICAGO X Chicago, Columbia
- (20) SONG OF JOY Captain and Tennille, A&M
- (17) SPIRIT Earth Wind and Fire, Columbia
- (24) CAR WASH Original Soundtrack, MCA
- (21) THE SONG REMAINS THE SAME Led Zeppelin, Swan Song
- (23) CHILDREN OF THE WORLD Bee Gees, RSO
- (22) ONE MORE FROM THE ROAD Lynyrd Skynyrd, MCA
- (25) YEAR OF THE CAT Al Stewart, Janus
- (26) SILK DEGREES Boz Scaggs, Columbia
- (27) FLEETWOOD MAC Warner Bros
- (28) DREAMBOAT ANNIE Heart, Mushroom
- (29) THE BEST OF GEORGE HARRISON Capitol
- (1) SPIRIT John Denver, RCA

U.S. Country

- (2) BROKEN DOWN IN TINY PIECES Billy Crash Craddock, ABC
- (7) I CAN'T BELIEVE SHE GIVES IT ALL TO ME Conway Twitty, MCA
- (4) STATUES WITHOUT HEARTS Larry Gatlin, Monument
- (8) TWO DOLLARS IN THE JUKE-BOX Eddie Rabbitt, Elektra
- (6) YOU NEVER MISS A GOOD THING Crystal Gayle, United Artists
- (9) DON'T BE ANGRY Donna Fargo, ABC
- (1) SWEET DREAMS Emmylou Harris, Reprise
- (15) LET MY LOVE BE YOUR PILLOW Ronnie Milsap, RCA
- (9) ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN Waylon Jennings, RCA
- (18) SHE TOOK MORE THAN HER SHARE Moe Bandy, Columbia
- (14) YOUR PLACE OR MINE Gary Stewart, RCA
- (13) CHEATIN' US Barbara Fairchild, Columbia
- (3) LAWDY MISS CLAWDY Mickey Gilley, Playboy
- (16) SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE Jim Ed Brown and Helen Cornelius, RCA
- (5) BABY BOY Mary Kay Place, Columbia
- (19) HANGIN' ON Vern Gosdin, Elektra
- (17) A LITTLE AT A TIME Sunday Sharpe, Playboy
- (15) WITH YOU Moments, Stang
- (18) CHERCHEZ LA FEMME Dr. Buzzard's Original Savannah Band, RCA
- (20) LIARS ONE, BELIEVERS ZERO Bill Anderson, MCA
- (—) SING A SAD SONG Wynn Stewart, Playboy
- (—) C.B. SAVAGE Rod Hart, * tio

U.S. Soul

- (2) DAZZ Brick, Bang
- (1) HOT LINE Sylvers, Capitol
- (3) CAR WASH Rose Royce, MCA
- (5) SATURDAY NIGHT Earth Wind and Fire, Columbia
- (6) FREE Deniece Williams, Columbia
- (10) I WISH Stevie Wonder, Tamla Motown
- (7) DO IT TO MY MIND Johnny Bristol, Atlantic
- (9) DARLIN' DARLIN' BABY (SWEET TENDER LOVE) OJays, Philly Int
- (4) I KINDA MISS YOU Manhattans, Columbia
- (8) ENJOY YOURSELF The Jacksons, Epic
- (11) YOU DON'T HAVE TO BE A STAR Marilyn McCoo and Billy Davis, ABC
- (12) OPEN SESAME Kool and the Gang, DeLorean
- (16) YOU GOTTA BELIEVE Pointer Sisters, ABC
- (17) DO WHAT YOU WANT, BE WHAT YOU ARE Daryl Hall and John Oates, RCA
- (19) FEELINGS Walter Jackson, United Artists
- (15) WITH YOU Moments, Stang
- (18) CHERCHEZ LA FEMME Dr. Buzzard's Original Savannah Band, RCA
- (13) DON'T TAKE AWAY THE MUSIC Tavares, Capitol
- (—) WHEN LOVE'S IN TOWN Arthur Prysock, Old Town
- (—) I LIKE TO DO IT C and the Sunshine Band, TK

U.S. CHARTS COURTESY CASHBOX

Caroline reviews the new Coon singles

Glittering prize!

GARY GLITTER: "It Takes All Night Long" (Arista). Extract the Four Seasons-type singles from the new releases, and weathered singles reviewers can still tell you the time of year just by a simple audio-sampling of one week's vinyl offerings.

There are the Spring, early summer and autumn weeks of peak business when everything's at full pitch with maximum record company activity, thick press releases, hundreds of singles and a high percentage of hits. Then there are the mid-August slack-offs and the Christmas silly seasons. But no week is more indicative of the times than this — the week after Christmas and the first of the New Year.

Just a cursory spin of this week's "new" releases says all that's necessary about the shattered, heroic, mindbending havoc wrought on the music industry over the last 10 days. Never are singles-dispatching personnel more incapacitated. The few singles which do manage to groan and grope through the mail box are about as exciting as the dried-up pieces of turkey and Christmas pie lying flat out in the fridge.

It takes a shrewd cookie like Gary Glitter to take full advantage of everyone else's gastro-something malaise. He always did have an acute sense of timing and, given the times, his new release (like his retirement) is bound to get maximum exposure. No opus extraordinaire in itself, in a week of left-overs and stop-gaps "It Takes All Night Long" is outstanding — another triumph of situational exactitude.

Produced by the durable Mike Leander, it has the restful pace of David Essex's "City Lights" (CBS) without the embarrassing rider that it be considered "real" rock 'n' roll rather than pop. Its lack of pretension and musical sparseness is Spedding-esque but without that guitarist's calculated detachment from the feel of the idiom.

Gary Glitter is a committed pop enthusiast and his unguarded enjoyment of the world that dry ice and diamante-dust so deftly puff him in and out of is a lasting strength. Welcome back to the Great One who, ever ready to be deliciously moronic on Supersonic, has a hit already. Well, more than likely, anyway.

Joan Armatrading: "Alice" (Cube). Releasing a departed but now successful artist's old mate.



GARY GLITTER: committed pop enthusiast / JOAN ARMATRADING: finely confident style / HARRY NILSSON: unremittingly boring

and indistinguishable from 90 per cent of this band's competently plodding (some say hard-driving) mundane material. A miss.

CADO BELLE: "Stone's Throw From Nowhere" (Anchor). Never a dull track from Cado Belle. So much promise but yet another album track of the kind which makes you think that the people in control want to go through the motions of promotion rather than really DO anything for the band. A pity we could, and should, hear much more from this mine of talent.

ROSE ROYCE: "Car Wash" (MCA). This is Norman Whitfield at his uncluttered composing and producing best. But why release the USA hit when it's "Put Your Money Where Your Mouth Is," from the album, which is making the rave waves in UK discos and the chart? Confusion. There is a huge hit here if someone would make up their mind.

SINGLES which are very much less amusing than they must have seemed before the hangover aftermath and in the midst of the Christmas spirit haze: **ROY HUDD:** "The Hole In The Elephant's Bottom" (Rye), **Nanette Newman's** "Fun Food Factory" (B & C), **JOHNNY AND THE JUNGLETTES:** "The Great Shaggy Ape Story" (DJM) — King Kong commercial spin-off time is here — and **THE GLAMORS:** "Muff Divin'" (Gulch-er Records) — plus three other likely ditties which would bring a blush to even the worldly cheeks of Pete and Dud. The latter come from Indiana, USA, with the informative epithet: "Johnny Cougar rives!" Indeed? Some of us were wondering.

NILSSON: "Me And My Arrow" (RCA) from the 1971 album, "The Point," which is now in production at the Mermaid Theatre starring the Royal Ballet's Wayne Sleep. As a single, unremittingly boring. A miss.

One of the best examples of USA punk rock was an independent release from Thundertrain called "Hot For Teacher" (Jelly Records). It has Ramones-like chain-saw teeth, a Hot Rods tempo and characteristically dooey lyrics — a collector's prime cut available from: Box 485, Lexington, MA 02173. And, if you feel the need to hear a tremendous punk version of Leiber and Stoller's "Little Egypt" (Charly), don't miss the 1963 re-release from the Downliners' Sect.

But the single of the week has to be the first 1977 pressing: **DONNA HIND:** "My Runaway Pet" (Trojan) — a lively Dandy Livingstone reggae song. Unfortunately, Donna's off-key schoolgirl vocals somewhat reduce its chart potential!

Produced by the durable Mike Leander, it has the restful pace of David Essex's "City Lights" (CBS) without the embarrassing rider that it be considered "real" rock 'n' roll rather than pop. Its lack of pretension and musical sparseness is Spedding-esque but without that guitarist's calculated detachment from the feel of the idiom.

Gary Glitter is a committed pop enthusiast and his unguarded enjoyment of the world that dry ice and diamante-dust so deftly puff him in and out of is a lasting strength. Welcome back to the Great One who, ever ready to be deliciously moronic on Supersonic, has a hit already. Well, more than likely, anyway.

Joan Armatrading: "Alice" (Cube). Releasing a departed but now successful artist's old mate.

The song, co-written with Pam Nestor, is obviously influenced by the songwriter

Joan told me she most respects — Van Morrison. It's strong, black-soul infected, and, with the "B" side, "All The King's Gardens", it is an essential piece in the enigmatic Armatrading puzzle. Not to be missed, but an unlikely one for the chart.

5000 VOLTS: "Take Me Back" (Philips). A really cold left-over this — a quasi-gospel number which doesn't stand a chance in the chart. But I've been wrong about this band's hit potential before!

BACHMAN-TURNER OVERDRIVE: "Stayed Awake All Night" (Mercury). Taken from the "Best Of B.T.O. (So Far)"

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Man Who Gave Beatles (P.B.)

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Jazznews

Company gigs

COMPANY, the free music repertory of floating personnel launched last May, will be taking over London's Soho Polytechnic for three days later this month. On Thursday 20, Friday 21 and Saturday 22, tenor/soprano saxophonists Evan Parker and Lol Coxhill, with guitarist Derek Bailey and pianist/comedian Steve Beresford, will take the stage of the Soho Poly from 8 p.m.

"It is this type of ensemble," Derek Bailey has written, "not fixed in personnel or style but made up of musicians who are familiar with each other's work, which now offers, I believe, the greatest possibilities to be found in free improvisation."

Admission to the concerts is £1 to J.C.S. or Soho Poly members, £1.30 to all others.

There are also plans to present the entire Company entourage, whose number also includes such diverse musicians as Steve Lacy, Han Bennink, Anthony Braxton, Tristan Honsinger and Maarten van Regteren Altena at a series of special concerts in May.

Away day

AWAY, the electric jazz group led by John Stevens, plays London's Marquee Club on Friday, January 14. The group have recently completed a new album for Phonogram entitled "Mazin' Ennitt?" which will be released in late March. The band's personnel features Stevens (drums) with Ron Herman (acoustic bass), Nick Stephens (bass guitar), David Cole (guitar) and Robert Calvert (tenor and curved soprano).

Stevens has also been recording with Evan Parker (tenor and soprano saxophones), and has so far laid down two hours of free improvisation, which is being considered for release by a major jazz company.

And that's not all. A double album of live material by the Spontaneous Music Ensemble featuring Stevens



EVAN PARKER: Company concerts later this month

(drums), Parker (saxes), Trevor Watts (alto, soprano), Derek Bailey (guitar) and Kent Carter (cello) is being prepared for imminent release by New York's Eminem label.

Top duo: 1 Billy Cobham; George Duke; 2 George Benson-Joe Farrell; 3 John Abercrombie-Ralph Towner.

Top soloist: 1 George Benson; 2 John Klemmer; 3 Bob James.

Top jazz vocalist: 1 George Benson; 2 Flora Purim; 3 Al Jarreau.

Top jazz artist: 1 George Benson; 2 John Klemmer; 3 Roy Ayers.

Cashbox's editorial comments on the results: "The bulk of jazz sales go to the R & B jazz crossovers. The disco rhythm is now expected and the fact that a good portion of the jazz-buying public is rhythm-oriented has allowed the jazz soloist to compete effectively with vocalists. To the dance-oriented consumer the presence of strong rhythm and lush production is of primary importance, and whether the soloist is Donna Summer or

George Benson's "Breezin'" was Album Of The Year, having remained at number one from the charts' introduction to date. Other awards were as follows:

Top Combo: 1 Roy Ayers' Ubiquity; 2 Crusaders; 3 Blackbyrds.

Cashbox awards

CASHBOX, the International Music Record Weekly, published its first annual jazz Awards last week. The awards are given on a basis of length of stay in Cashbox's jazz charts, which began in July of 1976.

George Benson's "Breezin'" was Album Of The Year, having remained at number one from the charts' introduction to date. Other awards were as follows:

Top Combo: 1 Roy Ayers' Ubiquity; 2 Crusaders; 3 Blackbyrds.

by Steve Lake in London,

and Jeff Atterton in New York

Stanley Turrentine probably doesn't matter much."

Columbia Records, meanwhile, who have in the recent past dispensed with the services of such musicians as Ornette Coleman and Keith Jarrett, were voted Jazz Label Of The Year by the staff of Billboard Magazine.

Modern 100

LONDON'S 100 Club, traditionally the home of Dixieland jazz, opens its doors to a handful of more contemporary musicians in January.

On January 10 (Monday), two young bands take over—Paul Lee's Journey and Joy, the band fronted by trumpeter Jim Dvorak, who recently had their debut album issued by Cadillac Records.

On January 17, there's a special benefit night for saxophonist Alan Branscombe, who has been ill for some time. Participating will be the Kenny Wheeler Octet, the John Stevens Quartet (featuring Evan Parker, Paul Rutherford and Danny Thompson), and Humphrey Lyttleton and his band.

And finally, on January 31, Trevor Watts' Amalgam, who also have a new album, released on the Vinyl label.

Defries grant

TRUMPETER Dave Defries recently received a grant from the Greater London Arts Association and Camden Council to present four jazz concerts at the Sol's Arms in London's Hampstead Road. The first of these, which featured Joy, took place earlier this week.

On January 11, Paul Lee's Journey are showcased. The band features Lee (tenor), Defries (trumpet), Jeff Young (piano), Erica Howard (bass—once described by Tony Oxley as "a young Charles Mingus") and drummer John Innes, who also works with Red Brass. On January 18, the featured band will be the Larry Stabbins' Chris Francis Quartet.

Salute to Milt Hinton

MILT HINTON, veteran jazz bassist and one of the most respected and popular musicians, appeared along with other one-time colleagues, in the Highlights In Jazz salute to his career at New York University's Loeb Student Centre. The roster included Cab Calloway, Milt's leader for 15 years; Jon Faddis, Eddie Bert, Budd Johnson, Al Cohn, Harold Mabern, Panama Francis, plus a whole gang of bass players—Ron Carter, Major Holley, Richard Davis and Chey Amsterdam—on hand to honour their friend Milt.

JAZZ Interactions held its first annual Christmas Bazaar at Storyville, a favourite New York midtown jazz club. Jazz records, books, posters, instruments and memorabilia were among the items for sale, and many jazz artists performed during the afternoon, including Joe Newman, Frank Foster, Harold Vick, Earl May, Chris Woods and Billy Hart. Proceeds from the bazaar aided Jazz Interactions' various educational programmes.

SINGER BARBARA LEA recently gave a programme of rare music by composer Willard Robinson in a twilight jazz session presented by the Overseas Jazz Club in N.Y.'s Biltmore Hotel. She was accompanied by Dick Sudhalter, cornet; Harold Ousley, tenor sax; Dick Katz and Dill Jones piano; Marty Grosz and Wayne Wright, guitars; and Major Holley, bass.

HELEN HUMES has returned for a rare winter engagement at Barney Josephson's Cookery in Greenwich Village. Flanking Miss Humes are Jerry Wiggins at the piano and Major Holley at the bass.

TRUMPETER BILLY BUTTERFIELD is playing a two-weeker at Mushy Wexler's Theatrical Grill in downtown Cleveland, now celebrating its 41st birthday.

LIONEL HAMPTON, the old vibes king, is currently appearing at N.Y.'s Rainbow Grill, where he's leading an 11-piece band plus dancer Bunny Briggs.

N.Y.'s Storyville saluted Harlem's long-gone Savoy ballroom with an all-star Savoy sextet: Taft Jordan, trumpet; George James, alto sax; George Kelly, tenor sax; Sammy Benskin, piano; Ivan Rolle, bass; and Panama Francis, drums.

THE COUNT BASIE band, with Nat Pierce on piano, played a one-night stand before 500 enthusiastic dancers at N.Y.'s Riverboat.

DICK HYMAN celebrated his sixth anniversary as the Cookery's Sunday pianist. On hand for the party were Eubie Blake, Marian McPartland, Bob Haggart, Sylvia Syms and others.

TENORMAN DEXTER GORDON has signed an exclusive recording contract with Columbia Records. Dexter's first album for the label will be selected cuts from sessions recorded live at the Village Vanguard. It is set for January release.

PIANIST HORACE SILVER will celebrate his 25th anniversary with Blue Note Records with the release of a new album "Silver 'n' Voices."

GERRY MULLIGAN has recorded his first album in some time for Chiaroscuro. The LP, titled "Idle Gossip," features Mulligan's new sextet with Dave Samuels, Tom Fay, George Duvivier, Tom Santiago and Bobby Rosengarten.

TENORMAN AL COHN cut another album in New York for Don Schlitten's Xanadu label. He was backed on the date by Barry Harris, Sam Jones and Leroy Williams.

AMERICAN NEWS

Los Angeles by Harvey Kubernik

WITH the possible exception of Bob Marley and the Wailers' special Roxy Theatre showcase in May, ex-Guess Who leader Burton Cummings' opening night was the most inspired performance at the club last year.

Backed by a five-piece band which included Jim Gordon on drums, Cummings played material from his solo LP, along with with sparkling Guess Who classics.

Three unrecorded tunes were also performed during the 80-minute set, which brought Burton five standing ovations in his LA debut. A product of the Jerry Lee Lewis/Fats Domino school of entertainers, Cummings also possesses the best male voice on the pop/rock circuit today.

"American Woman," "Laughing," "Undone," "These Eyes," "No Time," "Albert Flasher," and "Glamour Boy," from his Guess Who period, received fanatical applause.

"Stand Tall," "Your Back Yard" and "Is It Really Right," from his debut album, earned additional thunderous clapping.

Highlight of the show was a stunning reading of the Guess Who's "Sour Suite."

Although Columbia Records is unable to release any further Bruce Springsteen

Burton blasts Roxy



BRUCE SPRINGSTEEN: live concert tape of 'Santa Claus Is Coming To Town' getting heavy airplay

product because of legal ramifications, two RKO radio stations—WRKO in Boston and WXLO in New York—have added a live concert tape of Springsteen's "Santa Claus Is Coming To Town" to their playlists. KROQ and KMEL, leading LA rock channels, have also added the song in full rotation.

Last year Bruce gave Paul Drew, vice-president of programming for the RKO chain, the tape as a Christmas present. This year Drew supplied the tape to the East Coast stations and Columbia Records have received heavy phone demand for tape dubs.

Stan Monteiro, Columbia Records vice-president of national promotion, said there was "no problem" as far as Columbia is concerned.

"We cannot release a record by Bruce Springsteen but we will furnish stations with a copy of the tape if they request it."

Bob Stapleton, manager of Tower Records in Hollywood, added: "If the song was a record and it was racked, it would be one of the biggest sellers in our store."

Further Asbury Park news: Epic Records has issued a special authorised radio boot-

leg of Southside Johnny and the Asbury Jukes for FM play. "Jukes Live At The Bottom Line" includes selections from Johnny's tasty "I Don't Want To Go Home" album, along with "Little By Little," "Having A Party," "Without Love," "Snatching It Back," and "Searchin' From His Current Live Repertoire.

The Tubes are working on

their third album, with

Johnny Anthony

(of Ace/How Long fame) producing.

New face: per-

cussion/drummer Mingo Lewis, who's fattened up the beat for Santana and Chick Corea as well as recording his own Columbia album.

Mingo, Jan Hammer, Steve Gadd and Lenny White are also helping Al DiMeola complete his second solo LP.

The Electric Light Orches-

tra will be at the Forum

January 27 and 31. The

group will also be at the San

Diego Sports Arena January 30.

Over 900 slept overnight

for priority stubs for the two

Forum gigs, the largest camp-

out since the Wings Forum

start last summer.

Lynyrd Skynyrd opened

at the Long Beach Arena on

January 2. Skynyrd per-

formed a show similar to

the one they recorded live at

Atlanta's Fox Theatre last

July. "Free Bird," a Skynyrd

signature tune, has been

culled as a single from the

"One More From The Road"

LP.

After a brief tour of Japan,

the band will embark on a

short tour of the UK.

Ringo Starr has been cast

as a temperamental European

movie director and ex-husband of Mae West in the

film *Sextette*.

Record news: Van Morri-

son's "Same Thing But Dif-

ferent" will be out in early

February. Van is now as-

sembling a band for an

American tour that will begin

mid-February.

"Marvin Gaye Live,"

recorded during an early

autumn tour, is scheduled for

mid-January.

Warner Bros will release

Fleetwood Mac's "Rumours"

second album with the writ-

ing-producing team Gamble

and Huff is coming out next

month.

What we don't need dept:

A Neil Diamond double live

LP.

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AND THE
CHICKEN SKIN BAND
WITH GUESTS
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TICKETS £2.50, £2.00, £1.50 (INC VAT) ADVANCE THEATRE BOX OFFICE
10.30 a.m. 8.00 p.m. MON-SAT TEL 021 6436101, OR ON NIGHT
HAMMERSMITH ODEON
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TICKETS £2.50, £2.00, £1.50 (INC VAT) ADVANCE THEATRE BOX OFFICE
BOOKINGS, SHAFTESBURY AVE. 439 1371, PREMIER BOX OFFICE 240 7245, USUAL AGENTS OR ON NIGHT

SKYNYRD ADD MORE SHOWS

LYNYRD SKYNYRD plan extra concerts in London and Glasgow on their British tour this month. The tour now opens at the London Rainbow on January 27, a day earlier than planned, because the gigs on the two following nights have sold out. And Skynyrd also play two nights at the Glasgow Apollo. An extra concert was hastily arranged for February 10 after one on the previous night sold out.

Other changes have also been made to the original schedule to include a concert at the Leicester De Montfort Hall on

February 14. The band now play at Leeds University on February 12 and Lancaster University on February 13. Originally, they were to play at Lancaster University on the 12th and Leeds on the 13th.

It will be Skynyrd's first appearance in Britain since they successfully played at the huge open-air Knebworth Festival early last year with the Rolling Stones and 10cc.

FERRY LINE-UP

BRYAN FERRY, who embarks on his first full-scale solo tour in February, has settled the line-up of musicians who will accompany him.

The band features Chris Spedding (guitar), Paul Thompson (drums), Mel Collins (saxophone), Ann O'Dell (keyboards), and the three vocalists from Kokomo, Frankie Collins, Paddy McHugh and Dyan Birch.

Ferry's third solo album, as yet untitled, will be released to coincide with the tour.

LIZZY'S U.S. CHANGE

THIN LIZZY guitarist Brian Robertson has been replaced by ex-Lizzy member Gary Moore — but only for the band's forthcoming American tour. Robertson severed an artery in his left hand recently, and the injury has failed to heal sufficiently to allow him to play.

Because the band's U.S. tour has already been cancelled twice — in June because lead singer and bass guitarist Phil Lynott contracted glandular fever, and in November through Robertson's injury — Thin Lizzy felt they could not afford to cancel yet again.

The tour, which will last for 10 weeks, begins this month and marks the return of Gary Moore to the band — he left in 1974. Moore is now with Colosseum. His manager, Alan Hewitt, told MM this week: "Gary is delighted to be able to help Thin Lizzy, but there is no question of Gary becoming a permanent member of the group."

Moore will return to Colosseum in time for an eight-week British and European tour opening in March.



FREDDIE KING DIES

BLUES guitarist Freddie King, pictured above with Eric Clapton at last summer's Crystal Palace Garden Party — died of heart failure last week. King, aged 48, was taken ill during a club gig in Dallas, Texas, on Christmas Day. He was admitted to hospital on December 27 and died the following day.

King was one of the blues artists who influenced the rise of British r&b during the early-Sixties. His style, at times reminiscent of B.B. King's, played a significant role in shaping the music of such guitarists as Stan Webb.

He was born in Gilmer, a small Texan town. When King was 16-years-old he left Texas for Chicago, where he worked in a steel mill. In 1952 he became a semi-professional musician, working alongside such artists as Sunnyland Slim, Little Sonny Cooper and Frank Scott.

King's first single was "Country Boy" on the short-lived El Bee label in 1956. Two years later, he turned professional and formed his own band playing in Chicago

clubs. A friend, Syl Johnson, introduced King to Sonny Thompson, the a&r director for the King-Federal record company, in 1960. His first recording sessions for the label produced "See See Baby" and "Hideaway", the two biggest hits of King's career.

The following year, 1961, King recorded "I'm Tore Down," "Lonesome Whistle Blues," "San-Ho-Zay" and "Christmas Tears," all of which were hits in the American r&b chart.

As his fame spread, King decided to return to Texas in 1963, basing himself in Dallas. He quit the King label in 1966 and, two years later, signed with Atlantic's Cotillion label. That association, however, was short-lived, and King's career started to fade.

It was revived in 1972 by Leon Russell, who signed King to the Shelter label. He recorded two albums for the company before signing with the British label, RSO, who also have Eric Clapton.

Blue Jays split up

BLUE JAYS, the Moody Blues off-shoot band formed by Justin Hayward and John Lodge in December, 1974, have split. Hayward and Lodge are pursuing solo careers, and both release new albums within the next five weeks. Hayward will form a new band, featuring musicians who play on his new album, to tour Britain in the Spring.

Singer and bass guitarist Lodge's first solo album, "Natural Avenue," will be in the shops from January 28. The album features ex-Faces drummer Kenny Jones, guitarist Chris Spedding, keyboard player Mick Weaver, ex-Joe Cocker Band and currently with Andy Fairweather Low, and guitarist Steve Simpson, formerly of Ronnie Lane's Slim Chance, Head, Hands and Feet, and now in his own band, Meal Ticket.

The album is produced by Tony Clarke, and also features arranger / conductor Brian Rogers, who has worked with Joan Armatrading, Gallagher and Lyle and the Beatles on "Let It Be." All tracks are composed by Lodge.

Hayward sings and plays lead guitar, percussion and keyboards on his new album, "Songwriter," which is released on February 11. The musicians featured on the album are Aj Webber (acoustic guitar and vocals), Dave Holland (drums), Terry Rowley (keyboards) and Mel Galley (guitar).

Reasons behind the split in Blue Jays are given as a need for extra freedom musically.

Hayward stated: "As a songwriter I needed the freedom to work with whomever I wanted, whenever, and as a singer and guitarist."

GREENSLADE TO TOUR

DAVE GREENSLADE tours Britain next month. And his band includes Jon Hiseman and Tony Reeves, who played with him in the original Colosseum.

The tour opens on February 8 but the ten dates have still to be confirmed.

Former Manfred Mann's Earthband guitarist, Mick Rodgers, joins Greenslade (keyboards), Hiseman (drums) and Reeves (bass), and there is a possibility that another keyboards' player will be added.

This is a temporary band. When it is finished, John Hiseman will be returning to Colosseum II.

Ace debut

JON WOODHEAD, the young American guitarist who joined Ace as replacement for Phil Harris last summer, makes his recording debut on the band's new album, "No Strings," which is released this week. Ace will be embarking on a British tour in April, but dates have yet to be fixed.

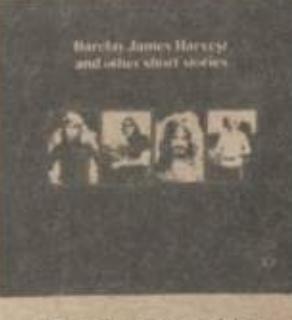


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LOOK HEAR!

NM's critical guide
to the
week's events

WEDNESDAY

GEORGE HATCHER BAND: Marquee Club, Wardour Street, London. One of the best new bands on the British club circuit. Recommended.

SALENA JONES: Ronnie Scott's Club, Frith Street, London. Mid-way through the first of two weeks at the club. Support is Paz.

MIKE OSBORNE QUINTET: Jazz Centre Society, Phoenix, Cavendish Square, London. With Fran Landesman and Brian Gascoigne.

STRIPJACK: Kensington, Russell Gardens, London. A new band led by Lee Jackson, the bass player formerly with Nice and Refugee.

SPITERI: Dingwalls Dance-hall, Camden Lock, London.

CLAPHAM FUNKTION: Rock Garden, Covent Garden, London. Admission costs £1.

PIRANHA BROTHERS: Greyhound, Fulham Palace Road, London.

BUSTER CRABBE: Rochester, Stoke Newington, London.

PEKOE ORANGE: Upstairs At Ronnie's, Ronnie Scott's Club, Frith Street, London.

BLACKBOTTOM STOMPERS: 100 Club, Oxford Street, London. From 7.30 to midnight. Admission costs 80p for members.

LANDSCAPE: Speakeasy, London.

THURSDAY

GLADYS KNIGHT AND THE PIPS: New Victoria, London. (See Taking Off).

RORY GALLAGHER: Ulster Hall, Belfast. The last of Gallagher's Irish concerts — he plays in Scotland late next week. (See Taking Off).

RACING CARS: Marquee Club, Wardour Street, London. (See Taking Off).

BERT JANSCH: Pathfinder Club, Packhorse Hotel, Thames Street, Staines. The opening of a new club and an excellent choice for a first-night headliner. Recommended.

JENNY HAAN'S LION: Rock Garden, Covent Garden, London. New band formed by Ms. Haan, who was previously the vocalist with Babe Ruth.

ALVIN STARDUST: Bailey's Club, Derby. First of three nights at the club.

MUSCLES: Reeves Club, Bristol. Blue-eyed soul. This is one of the opening dates of a British club tour timed to coincide with the release of the band's debut album.

DICK HECKSTALL-SMITH QUINTET: Jazz Centre Society, Seven Dials, Shelton Street, London.

CHRIS BARBER BAND: Pen-nine Hotel, Derby.

CHANTS: Crokers Disco, Norwich.

PETE AND CHRIS COE: Station Inn, Derby.

VIBRATORS: Red Cow, Hammersmith, London.

GORILLAS: Nashville, London.

HOOKER: Barrel Organ, Birmingham.

PACIFIC EARDRUM: Albany Empire, Deptford, London.

STAGE FRIGHT: Dog Inn, Sutton Coldfield.

CLEMEN PULL: Rochester Castle, Stoke Newington, London.

DAVE BERRY AND THE CLEVELAND BAND: Oliver's La Clique, Folkestone.

FRIDAY

ROD STEWART: Caird Hall, Dundee.

GENESIS: Odeon, Birmingham. (See Taking Off).

GLADYS KNIGHT AND THE PIPS: New Victoria, London. (See Taking Off).

WOODY WOODMANSEY'S U-BOAT: Marquee Club, London. Admission costs 75p.

STEVE GIBBONS BAND: Penthouse, Scarborough.

AFT: Electric Circus, Manchester.

JENNY HAAN'S LION: City Polytechnic, London.

RACING CARS: Pavilion, Cletonham.

CHRIS BARBER: 100 Club, London.

RAY PHILIP'S WOMAN: Rock Garden, London.

JOHN OTWAY AND WILD WILLY BARRET: West Runton Pavilion, Cromer.

MUSCLES: St. Luke's College, Exeter.

FLYING ACES: Top Rank, Plymouth.

ALVIN STARDUST: Bailey's Club, Derby.

STRIPJACK: Rochester Castle, London.

HOOKER: North Staffs Polytechnic, Stafford.

DAVE BERRY AND THE CLEVELAND BAND: Henwick, Thatcham, near Newbury.

STRUTTERS: Rochester Castle, London.



GLADYS KNIGHT AND THE PIPS: New Victoria, London, Thursday, Friday, Saturday

SATURDAY

ROD STEWART: Caird Hall, Dundee.

GENESIS: Odeon, Birmingham. (See Taking Off).

GLADYS KNIGHT AND THE PIPS: New Victoria, London. (See Taking Off).

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MUSCLES: St. Luke's College, Exeter.

FLYING ACES: Top Rank, Plymouth.

ALVIN STARDUST: Bailey's Club, Derby.

STRIPJACK: Rochester Castle, London.

HOOKER: North Staffs Polytechnic, Stafford.

DAVE BERRY AND THE CLEVELAND BAND: Henwick, Thatcham, near Newbury.

STRUTTERS: Rochester Castle, London.

HOOKER: Dingwalls Dance-hall, London. With Little Bob Story.

SPITERI: Rock Garden, London.

VILLAGE: Upstairs At Ronnies, Ronnie Scott's Club, London.

SIGHT AND SOUND IN CONCERT: BBC-2 TV and Radio One (6.30 pm). The first of a 13-week rock series to be broadcast in stereo. This opening show features Renaissance.

DAVID ESSEX, JOHN MILES, REAL THING: Bingley Hall, Bradford. Special Daily Mirror Pop Club concert.

STEVIE WONDER STORY: Radio One, 1.35 pm.

SUNDAY

GENESIS: Empire, Liverpool.

SQRT MACHINE: Sweeneys, Basildon. Admission costs £1 for members.

PINK FAIRIES: Skindles, Maidenhead.

AFT: Central Halls, Kettering.

CAROL GRIMES AND THE LONDON BOOGIE BAND: Marquee Club.

Golden Lion, Fulham, London.

DES O'CONNOR: Wakefield Theatre Club. For a week.

BEES MAKE HONEY: Rochester Castle, London.

LITTLE BOB STORY: Nashville, London.

FLYING ACES: Top Rank, Sheffield.

GENE ALLAN JAZZMEN: 100 Club, London.

HOOKER: Greyhound, Fulham, London.

STAGE FRIGHT: Dilke Arms, Walsall.

MONDAY

ROD STEWART: Playhouse Edinburgh. (See Taking Off).

GENESIS: Free Trade Hall, Manchester.

AFT: Outlook Club, Doncaster.

JENNY HAAN'S LION: Golden Diamond, Sutton-in-Ashfield.

SURPRISE SISTERS: Rock Garden, London. Opening of a week's residence at the club.

MUSCLES: Marquee Club.

London.

SLIPKNOT: Rochester Castle, London.

DAVE BERRY AND THE CLEVELAND BAND: Riverside Leisure Centre, Wigan. For six days.

STAGE FRIGHT: Drake's Drum, Birmingham.

BEN: Upstairs At Ronnie's, Ronnie Scott's Club, London.

COMING SOON

JOHN MILES: Swansea Brangwyn Hall (February 1). Cardiff Top Rank (2). Both are additional dates on Miles' British tour which, as exclusively reported in last week's Melody Maker, opens at Warwick University on January 13. A new single, "Manhattan Skyline," is released on January 14.

MEDICINE HEAD: Swansea Circles Club (January 13), Caerphilly Castle Cinema (14), Dudley College Of Education (15), Farnborough Leisure Centre (20), Birmingham Aston University (21), Nottingham Grey Topper Club (22), Bristol Old Granary (27), Northampton Cricket Ground (29), Derby College Of Art (February 4), Aberdeen University (18) and Aberystwyth University (25).

STEVE GIBBONS BAND: Scunthorpe Priory Hotel (January 15), London Marquee Club (18) and Brunel University, Uxbridge (28). Also tour Britain as support band on Be-Bop Deluxe's tour, which opens at Sheffield City Hall on January 20.

CAROL GRIMES: Derby Cleopatra's (January 13), Scarborough Penthouse (14), Stockton Pharaoh's (15).



London Rock Garden (20), Crawley Technical College (21), Bristol Granary (22), London Trent Park College (28).

VAL DOONICAN: Southampton Guildhall (February 10), Brighton Dome (11), Portsmouth Guildhall (12), Slough Thames Hall (13), Croydon Fairfield Halls (17), Chatham Central Hall (18), Tunbridge Wells Assembly Rooms (19), Eastbourne Congress Hall (20), Cheltenham Town Hall (24), Cardiff Capitol (25), Taunton (26), Oxford New Theatre (27), Sheffield City Hall (March 3), Leeds Town Hall (4), Newcastle City Hall (5), Middlesbrough Town Hall (6), Glasgow Kelvin Hall (10), Edinburgh Odeon (11), Dundee Caird Hall (12), Aberdeen Capitol (13).

CLASH: The Affair, Swindon (February 2).

ALKATRAZ: Burton-on-Trent 76 Club (14), Birmingham Barbarellas (15), Sheffield Top Rank (16), Doncaster Outlook (17), Sunderland Polytechnic (21), Brent College Of Education (22), London School Of Economics (29), Cheltenham Pavilion (February 4), Bedford College Of Further Education (5), Scarborough Penthouse (18), Scunthorpe Priory Hotel (19).

FT: Parkside Middlesex Polytechnic (January 14), Chichester Bishops Otter College (15), Sheffield Polytechnic (19), Birmingham Westhill College (21), Oldham College Of Technology (22), Blackburn Golden Palms Mecca (25), Leeds Trinity & Ali Saints College (26), Blackpool Imperial Hotel (27), Bromley Saxon Tavern (28), Slough Technical College (29).



HALL AND OATES: Odeon, Birmingham, Wednesday.

ROD STEWART: Edinburgh Playhouse, Monday and Tuesday, January 9 and 10. Sold out. Concert starts at 7.30 p.m. Support band: Liverpool Express. The Monday night concert marks Rod's birthday and he'll be hoping to celebrate the passing of another year in style, but already it seems that he is feeling the effects of this lengthy British tour, resulting in the cancellation of a few gigs along the way. Fans will already

have had an opportunity to assess his wares after the live television performance from the London Olympia on the Old Grey Whistle Test on Christmas Eve, when Stewart came across as a truly clumsy poseur.

GLADYS KNIGHT AND THE PIPS: New Victoria Theatre, Wilton Road, London. Thursday, January 6 (one show at 9 pm). Tickets left at £5, £4, £3, Friday, January 7 (at Press time £5 only, price £5 and £4). Saturday, January 8 (at Press time tickets for early show at 6.30 pm only, price £5). There were few black acts visiting Britain last year, about whom one could really rave but Gladys, with brother and cousin, was most assuredly one of them. Managing to blend a certain degree of showbiz razzamatazz with deeply convincing and exuberant singing, they performed a wholly enjoyable show, stick but not coy or too sweet. Since then Gladys has had another child, has seen her new film, *Pipedreams*, released and has had another hit single with "So Sad The Song." There seems to be little prospect of '77 being a worse year for her (and the Pips) than the past wildly successful 12 months.

HALL AND OATES: Birmingham Odeon, Wednesday, January 12. (Box office: 021-643 6101). Last year saw the full and much deserved emergence on an international scale of Daryl Hall and John Oates, who'd provided great songs like "She's Gone" (for the Tavars) but had struggled to convince a wider public of their own worth despite the critical acclaim of their albums from "Abandoned Luncheonette" (their second) onwards. A move from Atlantic to RCA and bingo, the duo can do no wrong. Although their hit singles in the States haven't crossed to Britain, their debut date here last year was a sensation, one of the best live shows of the year, and their return, which starts with this show in Birmingham, is awaited with fervent eagerness. A tour not to be missed on any account.

RACING CARS: The Marquee Club, Wardour Street, London. Thursday, January 6. Price 80p. Doors open 7.00 p.m. The Marquee, like Dingwalls and the Nashville, is one of the gigs where Racing Cars, over the last 12 months, have made their reputation as one of the country's leading new bands. They always draw a large and enthusiastic crowd and their gigs here are usually excellent. It's a delight to be able to recommend a band like the Cars who place music before cheap effects and poses and concentrate on finely honed arrangements of inventive and memorable songs.

wea ARTISTS ON TOUR IN BRITAIN MADE 1976 A YEAR TO REMEMBER

JANUARY

COMMANDER CODY AND HIS LOST PLANET AIRMEN

FEBRUARY

CLANCY
DEAF SCHOOL
GLYDER
EMMYLOU HARRIS
GORDON LIGHTFOOT
LIVERPOOL EXPRESS
TRAMMPS
RALPH McTELL
GEORGE MELLY

MARCH

CLANCY
STANLEY CLARKE
DEAF SCHOOL
GLYDER
EMMYLOU HARRIS
HAZZARD & BARNES
LIVERPOOL EXPRESS
RALPH McTELL
GEORGE MELLY
BONNIE RAITT
NEIL YOUNG & CRAZY HORSE

APRIL

BACK DOOR
BILLY BUTLER
DAD'S ARMY
DEAF SCHOOL
BRUCE FORSYTH
FOUR SEASONS
GLYDER
HAZZARD & BARNES
AL JARREAU
FRANKIE LAINE
LIVERPOOL EXPRESS
MANHATTAN TRANSFER
GEORGE MELLY
PFM
PRETTY THINGS
NEIL YOUNG & CRAZY HORSE

MAY

AC/DC
AVERAGE WHITE BAND
BACK DOOR
BACK STREET CRAWLER
CLANCY
DAD'S ARMY
DEAF SCHOOL
BRUCE FORSYTH
GLYDER
FRANKIE LAINE
LIVERPOOL EXPRESS
THE METERS
PFM
PRETTY THINGS
ROLLING STONES
TOM WAITS
JESSE WINCHESTER

JUNE

AC/DC
AVERAGE WHITE BAND
BACK STREET CRAWLER
CLANCY
DAD'S ARMY
DEAF SCHOOL
LITTLE FEAT
LIVERPOOL EXPRESS
GEORGE MELLY
PRETTY THINGS

JULY

AC/DC
BACK DOOR
BACK STREET CRAWLER
BILLY COBHAM
DAD'S ARMY
DEAF SCHOOL
STEVE GOODMAN
FRANKIE LAINE
LIVERPOOL EXPRESS
KATE & ANNA McGARRIGLE
JOHN PRINE
JESSE WINCHESTER

AUGUST

AC/DC
BACK DOOR
DAD'S ARMY
DEAF SCHOOL
STEVE GOODMAN
DON HARRISON BAND
LIVERPOOL EXPRESS
TODD RUNDGREN

SEPTEMBER

AC/DC
DAD'S ARMY
DEAF SCHOOL
BRUCE FORSYTH
EDDIE HOWELL
BEN E. KING
GEORGE MELLY
TRAPEZE

OCTOBER

AC/DC
CATE BROS.
SAMMY DAVIS JNR
DEAF SCHOOL
BRUCE FORSYTH
LIVERPOOL EXPRESS
BEN E. KING
RAHSAAN ROLAND KIRK
GEORGE MELLY
GARY WRIGHT

NOVEMBER

AC/DC
DEAF SCHOOL
ROBERTA FLACK
ANDREW GOLD
DAVE GREENSLADE
RAHSAAN ROLAND KIRK
LIVERPOOL EXPRESS
RALPH McTELL
GEORGE MELLY
LINDA RONSTADT
ROD STEWART

DECEMBER

JACKSON BROWNE
DEAF SCHOOL
BRUCE FORSYTH
GLYDER
LIVERPOOL EXPRESS
GEORGE MELLY
CARL SIMMONS
ROD STEWART
WARREN ZEVON

THANK YOU

IN NEXT WEEK'S MM

Alias Smith and bones

"I'm the antithesis of the old rock 'n' roll cliche 'Hope I die before I get old.'" In next week's MM, Patti Smith, the most hotly debated figure in rock but something of an icon in the Women's Movement, talks about her astonishing rise from New York underground poetess to international pop star. The MM spoke to her in New York and at her Greenwich Village home with members of her family, including the legendary Todd, about whom she has said: "He's a great butcher."

There will also be an assessment of the career of Wings, following the release of their triple album, "Wings Over America". Says Alan Parsons, engineer on "Wild Life" and "Red Rose Speedway": "Denny Laine was very much manipulated by Paul"; Henry McCullough, ex-lead guitarist: "I wouldn't have Linda in a band. She doesn't have the musical head on her."

An international jazz critics' poll will be appearing too. Critics will be giving their rundown of 1976 in the MM's first world-wide jazz poll.

DON'T MISS IT

THERE'S a quaint saying back home — one of many — that goes: you can take the man out of Ireland but you can't take Ireland out of the man. Phil Lynott will tell you that it's a phrase which holds much truth. Lynott, the dark, wiry leader of Thin Lizzy, has never been one to disown his Celtic heritage. Quite the opposite, in fact.

Perhaps you thought "The Wild One," the classic track on the "Fighting" album, was the tale of a homeless punk; that the spoken introduction to "Fool's Gold" on "Johnny The Fox" was a bit of meaningless self-indulgence; even, horror of horrors, that Lynott was just another superficial rock writer. Hang loose and be surprised. One of Phil Lynott's many sides is his nationalism, but recently Lynott has been taking the Celtic association a step further. The cover of the "Johnny The Fox" album, designed and drawn by Irish artist, Jim Fitzpatrick, was an original Celtic pattern. The reason for this was twofold.

Firstly, he wanted to get away from the notion that Lizzy were a sci-fi rock band, which some reviewers seemed to reach after the covers of "Jailbreak" and, earlier, "Vagabonds Of The Western World." The cover of "Johnny The Fox" was also meant to strengthen Lizzy's Celtic identity.

In the same way, Lynott has been using Celtic designs in his dress, getting shirts made by his road manager's wife, Ferga, because he felt it was a bit blasphemous wearing cowboy shirts all the time, and all these brilliant Celtic designs were there for the taking. (He also has a liking for Aztec jewellery. Why Aztec? Apparently his father is South American. "I talk about me 'oul man haven't seen him for years".)

Lynott is very aware of the influence Ireland has on his style and in his songs.

"Subconsciously I know it's very dominant, but consciously I don't try to do it at all. In the early days, I hit on the principle of writing Irish songs for the Seventies, for the period of time I was in. That was the whole hypocrisy of 'Whiskey In The Jar,' y'see. As opposed to taking old numbers and rockin' them up, my policy was to write new Irish songs with the instruments that we now play in Ireland."

Policy

"I mean, I don't play a f--- bodhran. I love the Chieftains, don't get me wrong, but their music is handed down father to son. Once the Chieftains go, everybody is goin' to have to learn it off records. Basically, we were a rock and roll band and the thing was to try and write Irish songs as they came. 'Dublin' was the first Irish piece I did, and then, I think, 'Eire'."

It was definite policy to write modern Irish songs, then?

"Oh yeah, to write modern Irish songs as opposed to traditional Irish songs. That was the thing, so that people could look back and say, 'Ah well, there was a black Irishman writer back in the Seventies writing songs that went like this, that had strands of the Celtic thing but were also influenced by the Western Society.' That was how it came about. It's not as planned now, but it is the same sort of principle."

"I mean, in 20 years time I doubt whether the media of playin' music will be through guitars. The 20 years before this era, it wasn't really guitars. It was solo singers and dance bands."

The young Lynott was influenced and encouraged by accomplished Irish writers.

"Being Irish, and Irish nationalism being what it is, y'know, you had to read your Irish writers, and they are great. Take Joyce. I mean, the idea of spending a day in a man's head, like Ulysses, is f--- brilliant, not somethin' that reads well but somethin' where you have to think like another man and therefore become bonded with that man because you're tryin' to think like him."

"That's why that book is so difficult to read, because you actually have to become the guy. I mean, everythin' that Joyce did, even his short stories, were gems."

"And there's Frank O'Connor, the world's greatest short story writer. I mean, there's millions of good Irish writers. And Christ, they all drank in the Bailey (a pub in Dublin). The Bailey is still open. I was drinkin' in the Bailey when I was 14. Not that that's illegal . . . I'll rephrase that! I was drinkin' in the Bailey, when I was 16. Behan lived just round the corner from where I lived. They have a plaque over his house."

"It was Irish nationalism, you know that? Pride that we were a very artistic people, that we have taste in everything we do. The Irish put a great slant on the English language. All the time."

"Take Noel Coward, right? They say that Noel Coward had the most perfect English voice. But he's an Irish fella, knowwhatamean, and Noel Coward had a great way with words."

Fierce

"You get his great slant with words with the Irish. Like, I was thinkin' of writin' a song based around the phrase 'He's a fierce man for drink.' Now to an Irish fella that sounds plain, but to an Englishman it sounds very strange. It's speakin' English with a different twist."

Two songs where Lynott used "the Irish twist" on English were "Old Flame," a "Johnny The Fox" track which is an expression in Ireland used to describe a past female friend, and "Romeo And The Lonely Girl," where he puzzled many by using the word "oneo" to rhyme with Romeo. Debasing the English language, many thought, but it's a word used a lot in Ireland, derived from a street-skipping song.

"The whole thing of seeing that Irish writers were classed as some of the best in the world was a great inspiration to me and a great thing to study. I had it in the back of me head that it wasn't impossible to be recognised. I mean, it gives me great pleasure now to see Irish kids drawing strength from what I'm doin'. They see that, it can be

Ireland's

Don't get Phil Lynott wrong. He may seem just another rock 'n' roller, but he's proud of his Irish heritage. And he's trying to build up a modern tradition with Thin Lizzy as the Chieftains have promoted

the old. HARRY DOHERTY reports . . .

done. They can say 'Och, sure, there's yer man out of Thin Lizzy.'

"Y'see all the artists around the times they were in worked in whatever was big at the time. Yeats got involved with the Republican Movement because it was the biggest thing around at the time. Right?

"Well, when I was coming up, the revolution of the Sixties was happening. Living in the Crumlin area of Dublin, there was no way I could get into politics, so that was against me, but rock and roll wasn't, so whatever I had came out through rock and roll."

"I don't think they'd take me very seriously as a black Irish politician. I'd be after the minority vote, I think. So it came out in a media like rock music."

"In the Sixties, I really do think there was a revolution going on, which didn't break through at all in England. It only broke through to some people, the youth, but it didn't break through on the level it broke through in the States, where it really cracked through every way of life. Everybody, but everybody there, is aware of rock music and what is happening whereas in Britain it's still straight versus freaks."

"Well, I suggest, if it didn't happen in England, then the Sixties revolution had even less impact in Ireland."

"That's why that book is so difficult to read, because you actually have to become the guy. I mean, everythin' that Joyce did, even his short stories, were gems."

"And there's Frank O'Connor, the world's greatest short story writer. I mean, there's millions of good Irish writers. And Christ, they all drank in the Bailey (a pub in Dublin). The Bailey is still open. I was drinkin' in the Bailey when I was 14. Not that that's illegal . . . I'll rephrase that! I was drinkin' in the Bailey, when I was 16. Behan lived just round the corner from where I lived. They have a plaque over his house."

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Amusing

"Sita Moia," an old track which appeared for the first time on the Decca compilation album, "Remembering Part 1," provides an amusing tale.

It should be stated that Lynott possesses a GCE 'O' Level in Gaelic ("I took Irish in Ireland as a foreign language because the GCE was an English exam, knowwhatamean?") but he says that the title of the song is a bastardisation of the language. The dot over the 'S' in the title means that it should be pronounced "Shita." Thereby hangs a tale.

Lynott explains: "Well, at the time, we were with Decca and we were doing this flip side called 'Here I Go Again,' and at the end of it I used the word 'f---'. I was drinkin' it out, and it was all very sincere. John Lennon had just used the word on record, and I thought that for art's sake I must use this word. It was real integrity."

"But when it came to mixing the thing, the guy said 'You're not serious about using that,' and I said I was and there were wars over it, me saying 'Can't you understand, it's art? I'm an artist. I have the right to use whatever I want.' But they wouldn't let me use it and they faded the song out early."

"I'd also written 'Eire' for the first album completely in Irish, and they wouldn't let me put that down because they said the kids wouldn't understand it, so I had to translate it into English. Decca were a real crazy company."



PHIL LYNOTT: 'I don't play a f--- bodhran. I love the Chieftains, but to son. Once the Chieftains go, everybody is goin' to have to learn it off 'n' roll band and the thing was to try and write Irish songs as they came.'

"So there was also that, and," — Lynott's tone drops to a whisper — "I wanted to use the word shit." He burst out laughing. "Knowwhatamean?"

"Decca were gettin' a bit used to us at this time so I had to be sly, so I dreamed this title up, 'Sita Moia,' which sounds nice in Irish, but when it's pronounced it comes out as 'shita moia,' and I was able to use the word after all without them realising it."

"But I did use one real Irish word, 'airgead,' in the song which means 'money,' and money is always the root of people starving and injustices, which is what the song is all about."

"Sita Moia," like "Emerald" and "Massacre," used a Celtic riff as a backbone. There was also a bit of African music in the songs.

"I used to share a flat with an African fella from Lagos, and he used to play African sounds all the time. What really freaked me out was that I had all the Irish albums, me Sean O'Riada's and that, and the one connection between the Celts and the African man was the tempo 6/8."

"It really freaked me that they were continents apart but had the same rhythms. They were better percussionists in Africa because they had much more feel, but the Irish had better melody. The Irish had stronger melody and the Africans had stronger rhythm sections and I thought it would be a good idea if I could link the two."

"'Emerald' is the same tempo. 'Massacre' isn't, but there is an Irish connection in the melody. On 'Emerald' I wanted the war raging in Ireland, the violence."

"So I'm sayin': 'If God is in the heaven, how could this occur, because in His name there are religious wars and they use weapons to cause massacres?'

"It was pertinent to Ireland.

"Yeah, the whole thing of massacres in Ireland. The violence. Everybody immediately thinks Irish but the lyric content came from the questioning of God."

"'Fight Or Fall' from 'Jailbreak' and

Spiritual

"But he came in and asked if I would like visitors — you know, the way they do the rounds in hospital, just in case you want any spiritual counselling. He knew, like, that I wasn't into it. When he left, I thought 'Nice man, doin' his gig,' but then the two things connected and I really thought and began to say: 'God, are you doin'?' I thought I'd take on God. Why not?"

"So I'm sayin': 'If God is in the heaven, how could this occur, because in His name there are religious wars and they use weapons to cause massacres?'

"It was pertinent to Ireland.

"Yeah, the whole thing of massacres in Ireland. The violence. Everybody immediately thinks Irish but the lyric content came from the questioning of God."

"'Fight Or Fall' from 'Jailbreak' and

"There's a part in the song where you



their music is handed down father records. Basically, we were a rock

"Freedom Song" from "Fighting," also had quite serious political overtones. Both could refer either to the situation in Ireland or to injustices served on blacks.

"Subconsciously, I'm sure the black or the Irish in me was sayin', 'Freedom! Right on, brother.' It could either have been for a man being hung because he was a nigger, or a man being hung because he had the wrong faith when all his neighbours had the other one."

It is, however, on another "fighting" song, "The Wild One," that Lynott best disguises the Irish influence. The song's concept feeds off a period in Irish history called The Flight Of The Wild Geese, when Ireland's brightest sons fled the country. The song, Lynott says, was never as wild as its title. "The tale of The Wild Geese was a very strong influence on me. The whole thing was 'Wild Geese, come back, we need you in Ireland. We need your creativity.' You know the way you get, especially living in Ireland sometimes. You think, if everybody'd only come back, we could do it. We could really get somethin' goin', and I was just feelin' that."

"I was just thinkin' generally about people who had left the country. Anybody that was hip. Like, there's an awful lot of really clever Irish people in London, right? The amount of Irish guys there are hustling on the King's Road is great. And they're all deluxe hustlers. Only the cream go away and survive in London. I just thought in the song that it was a terrible waste of talent."

"The song is really very simple. The lyrics are very simple. 'You go your way and I'll try to follow, and if you change your mind, I'll be waiting here tomorrow.' All the time 'I' is supposed to represent Ireland. The call of Ireland to its wild ones to come back. That was the idea, but I put it in such a way that it came across as if it was a love song."

There was also the title track of "Vagabond Of The Western World," where Lynott

admits that the tale of the Vagabond was a rip-off from Tir Na Nog (Land Of The Young) and every other mythological Irish story. The song was to describe the charm that Ireland possessed, where people will pay you a compliment even if you are their worst enemy. "In England, they're very quick to put you down, whereas in Ireland, never met so many people payin' each other compliments and hatin' each other's guts."

On the same song Lynott sings the "tura lura loo's" that are usually associated with straight folk songs.

"I remember that at that time I'd been tryin' more and more to sing with an Irish accent. I was really startin' to get hung up singin' lyrics in an Irish accent, but I could get the Irish in with that 'tura lura line.'

"Shortly after that I did 'Philomena,' where I took it a stage further and tried singin' lyrics in an Irish accent but I got slammed to — death. And where did I get slammed to death the most? In — Ireland. I got taken apart."

"But the producer at that time, Ron Nevison, had no inkling of what I was tryin' to do. He had just come from workin' on the Bad Company album, and it was Brian (Robertson) and Scott's (Gorham) first time in the studio, so he had no idea what I was trying to do with Irish songs. The song sounded really empty."

"I just wanted to put one song down where I sang as I spoke, you know. I said I would never do it again. But I came back to it again on 'Johnny The Fox' with the talkin' piece on 'Fool's Gold,' where I speak with the Irish accent all the time. It's very Dublin, I think."

"The idea with that was to explain it away, once and for all, how an Irishman sings with an American accent due to the immigration thing."

"That was the whole point of that introduction piece, because with so many of the situations on 'Johnny The Fox' being American, I wanted it all to relate as to why a black Irishman was singin' about those situations. For me, that piece was connected to rock music."

While on the subject of "Johnny The Fox," although Lynott says that most of the

scenes on the album are enacted in America, the main character in the proceedings, Johnny, isn't — as many people seem to think — an American street punk. He's more of an Irish folk hero.

Apart from his appearances on that album, Johnny has popped up in previous Lynott compositions. He was in "The Boys Are Back In Town" ("remember that chick who slipped Johnny's face"), "Wild One" ("Johnny goes a-rovin'") and "Showdown" ("as 'Johnny Cool'").

Lynott is now thinking of calling his second book of poetry *J Is For Johnny*, and says that that title is derived from a folk song which was once done by Sweeney's Men. Johnny Moynihan, one of the members of that distinguished group, was a real gypsy, Lynott explained.

No doubt our friend Johnny had the fighting Irish spirit which is prevalent on two other songs, "Fightin' My Way Back" and "For Those Who Love To Live." The former track refers to a period in Lizzy's history when they were put under pressure to make or break: "This boy's goin' off to wreck and ruin/He ain't quite sure of what he's doin'/You see it all happened a little too soon/But it's all there in this here tune."

"For Those Who Love To Live" was inspired by the life and times of George Best.

"When I met George, I really liked him. There he was, he was goin' through a bad stage in his career. He had just gone through that Marjorie Wallace thing. D'you remember all that scandal?"

"I met him in the Ma's place (Lynott's mother owns a hotel in Manchester), and he was really nice. I'd been up and was goin' down as well, right, and United, the football team — I know it sounds silly, but they were goin' through bad times, too. And there was Bestie and he had such dignity, even though he was goin' down and people were ready to put the boot in."

"George was still a great man. He was a real boy, and it really gave me that vibe that you catch on something like 'The Boys Are Back In Town.' George being a real boy. Being a Jack The Lad. That's the best English term I can catch for it. 'Up jumped Jack on the railroad track.'

"I always had that character that George Best seemed to give me, you know. 'F— it, there you go, Phil. That's football.' It was great. It was just what I needed. I really needed to meet somebody like that then Stan Bowles is exactly the same. Great character."

"I know, like, in their private moments, which I've never seen, they must go through very heavy and sad head trips and think about it all, but when on show, in public, they have this great face for everybody."

"I thought, 'For those who love to live, why put down somebody just because he enjoyed goin' out and sayin' 'c'mon, take the ball off me,' and growin' his hair and being a bit cocky and all the time threatenin' the system. That's the good side I see in Brian Robertson.'

"That's why 'Borderline' really suits him. He's on that borderline of where he could turn into a guy that you wouldn't like, or he could be a really nice guy, just cocky and cheeky. But you know it's all heart."

"Well, Bestie really had that down to an art. There were all these chicks runnin' after him, especially in Manchester, and he could handle it really well. It was George's Irish spirit coming through."

• Lyrics by kind permission of Pippin The Friendly Ranger.

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THURS. 6th.



The Raver

THE Raver's New Year award for the worst TV documentary of 1976 goes to BBC 2, whose Christmas Sunday Jazz From Montreux special was, in the words of our Jazz Department, "pathetic." They must have assumed we'd all be too bloated with turkey and Christmas pud to notice.

But, like ... they could have shown us the Thad Jones/Mel Lewis Big Band in all its glory, man. They could have shown us the wonderful Yosuke Yamashita Trio from Japan. They could have shown us Phineas Newborn, Herbie Hancock, George Benson (Leonard Feather's jazz person of the year), and who did they show us? Humphrey Lyttelton, that's who. And while Weather Report played to an ecstatic crowd, the TV audience was treated to travolgue shots of Swiss mountains, ski slopes, swimmers and BEES. Like the producer up against a wall and have him shot.

John McLaughlin's Shakti were featured in an excerpt so brief that if you blinked, you missed it. Only Art Blakey and Sarah Vaughan dropped up an immensely dreary show.

Just think, if the Beeb had covered Montreux in '74, they could have shown us the Art Ensemble Of Chicago with Muhal Richard Abrams. But the day that happens, we'll eat the TV.

Raver's predictions for 1977: Charles Unpleasant will become the first Upper-Class Punk Rocker, with his outrageous group, The Cads. They languidly cock a snoot at the conventions of society and their audience, whom they refer to as "the common herd" and play rock 'n' roll clichés with a decidedly insolent air: "What's it to you, my man?" responded Charles when asked if it were true his father owned half of Yorkshire in a recent TV interview.

Further Predictions: Disco Supplements will be the great new craze. Stand by for a skiffle revival.

Hot news from the Turkish Song Contest in Istanbul. After being declared the winner, Turkish singer Neco was later disqualified for some mysterious reason and John Dawson Read, the British entrant, with his own "Telephone" song, was hailed victor.

Disappointingly predictable result in London's Capital Radio poll for the most popular album of all time. Pink Floyd's "Dark Side Of The Moon" won by a "huge majority" over "Sergeant Pepper." (Actually your Raver quite likes Pink Floyd but some of the charts here don't — and by gum they're very sticky.)

Anyway, Radio One's search for the top single of them all ended with the choice of 10cc's "I'm Not In Love."

Children's Corner: Ex-Deep Purple Roger Glover and his wife Judy have a baby boy Julian, born on December 18, and Slade's Noddy Holder is also a father. His missus, Leeanne (incorrect spelling), gave birth to a daughter, Charisse, on Boxing Day. Congrats all round.

Bad Company played a gig at Albury Village Hall near Guildford, Surrey in aid of charity. The money was used to provide an Old Age Pensioners Christmas dinner. But reader Martin Smith reports that only local people knew about the gig, and the band played under an assumed name for one hour 40 minutes before 200 patrons. Sure it was Bad Company, Martin! After all, it could have been Bert Rudge and his Syncopating Nine.

The Brothers TV series is so popular in Holland that the entire cast has made an album for Dutch Philips of Christmas Carols. They all went over to appear on radio and TV and sign record sleeves in Amsterdam shops.

INTERESTING FACT No. TWO: Anyone who ventures to the new pants with Rod Hull, Emu in Pantoland will see Carl Wayne, late of the Move, starring opposite Susan Maughan. Great stuff, eh?

Talking of the Move, there is a new young group who base themselves on the Sixties bands like the Move and the Small Faces, called Gorillas. They are making their debut London appearances this week with a gig at the Nashville Rooms (today Thursday), and have a new single out tomorrow on the Chiswick label called "Gatecrasher." Gorillas are a threesome featuring 17-year-old Matt McIntyre (drums), Jess Hector (lead vocals and guitar), and Al Butler (bass).

INTERESTING FACT No. THREE: There never was a glass slipper in the original pantomime story. It should have been "tin" but got mistranslated from the French in the last century. So all that struggling to fit the glass slipper on is quite unnecessary. Buttons!

Charming gesture: MM's Steve Lake was honoured to receive a specially recorded cassette tape of piano performances complete with Christmas and New Year's greetings from Keith Jarrett. Michael Watts also received a tape of presumably unheard performances by Steely Dan.

After Albie Donnelly's excellent 8 Days A Week last week, somebody should buy Supercharge a luxury coach to travel the television. No Bacon of love after? He's now blowing drums in a new band called Window Bacon Window! Must be a put there somewhere. Hang on!

MM's Laurie Heslop, taken ill over Christmas, said his ward "looked like Covent Garden" after staff sent him flowers and fruit. Climax Blues Band having a great time in New Orleans. MM staff enjoying cold comfort in Meyoff Street.

French riot police have been experimenting with noise machines that make people sick. "We have laid down several tracks in see studio and expect an album release in New Year," says Monsieur Pook of the Surede.

Paul Shuttleworth, debonair chanteur of the Kursaal Flyers, goes into hospital this week for an operation far too personal for us to divulge. Suffice to say we wish him a safe and speedy recovery and pray that the surgeon hath a steady hand after the Christmas and New Year festivities otherwise ... well, can you imagine Little Jimmy Osmond singing "Little Does She Know" (P.S. Can I have the quid back I lent you? The Geordie Brown).

What in blazes oh ye, of course. Your Raver is financially embarrassed. Please send all cheques and postal orders to Stalag Meyoff. With all that snow on the roof, the MM office look even more like Goldilocks. Well, we're going to tunnel our way to the pub. Happy New Year.

TOP OF THE POPS

Singles for 45p each

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Dionne Warwick

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Riviera Line

EVERYDAY
Shade

ICE IN THE SUN
Status Quo

DOWN ON THE BEACH TONIGHT
Drifters

TROUBLE
Elvis Presley

DAYBREAK
Wilson

DOO DOO HEARTBREAK
Rolling Stones

WIN PLACE OR SHOW
The Strudlers

YOU GOT SOUL
Johnny Nash

GONE LOVIN' GONE BAD
Lindsey Buckingham

THANKS FOR SAVING MY LIFE
Billy Paul

I'M A TRAIN
Albert Hammond

EVERYTHING I OWN
Ken Boothe

GOING DOWN THE ROAD
Roy Wood

I'M A BELIEVER
Robert Wyatt

THE MAN WHO SOLD THE WORLD
Lulu

CONVOY
C.W. McCall

HE AINT HEAVY
Hollies

I WANT HER LOVE
Larry Ruffin

YOU MAKE ME SO VERY HAPPY
Blondie

JOHNNY BE GOODE
Johnny Winter

JIN-GO-LO-BA
Santana

WIGWAM
Bob Dylan

RIDERS ON THE STORM
Doris

JET
Wings

BIG NINE
Judge Dreid

TEENAGE DREAM
T. Rex

ALBATROS
Hawthorn Mac

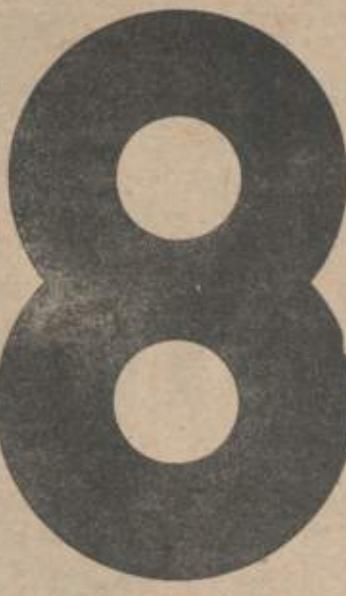
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This week we invited his Lordship to take us away from the immediate confines of the music business and describe to us a typical week in his life — one of ferocious activity.

Wednesday

UP, UP! Away and out of bed by 5 a.m. How can men lie idle at this gloriously bracing hour, when there is so much to say, think, and do! I clatter down the stairs of my rooms at 22B Baker Street, London, and snatch a bottle of milk from the step, swilling down the contents in one gulp.

Mrs Cromagnon, my excellent housekeeper, has prepared a fine breakfast. A brace of kippers, two quarts of salted Scots oats, a mug of Guinness and seven rashers of grilled bacon, I will need plenty of fuel today for the fires of creativity are burning low.

Yesterday was a black one. The violin concerto I have been writing since 9 a.m. on Tuesday is still only half-complete, while there have been disturbing reports from men working on the Bolivian canal project. Apparently, bandits have been raiding the work camps. Appropriate measures will have to be taken.

After breakfast I glance through the mail, slitting open the envelopes with the kris given me by a grateful Malayan prince I rescued from Communists in 1946.

Hello, here's an intriguing plea. My old pal Wilks has been prospecting for gold in the Canadian badlands, and has been swindled out of his claim by a half-breed, Jean Chicory. "The swine," I grate through clenched teeth. "We shall have to see about this — tomorrow."

5.15 a.m. I catch a cab to the Royal Academy where my new painting, The Ascent Of Man, is being hung. The fools! It has been framed in ebony and gold, and not lapis lazuli and silver as instructed. The director wrings his hands and begs forgiveness as I threaten to withdraw my annual grant of one million pounds.

But there is no time to argue. I have to carry out an emergency operation on Saudi Arabian military adviser, Sheik Abdul Ben Nevis,



at the London Clinic.

Messy business, operations. Blood everywhere. But this one merely involves removing the fellow's heart, lungs and eyes and replacing them with better models. Within half an hour of the operation he is in the canteen sipping a cup of tea, reading the early racing edition, and complaining of a slight headache.

"Marvellous," breathes the Royal Surgeon who has been allowed in to take notes. "Nonsense," I reprimand him sternly. "If only you'd take the trouble to read my books on the subject, you'd realise such operations are child's play. In fact, my child, Lucian (8), is operating on his grandmother at this very moment!"

Stumbling from the premises, it is now midday and time for lunch with the Prime Minister, who is more and more worried about the Russian question. We settle this within the hour and, pausing only to advise the Chancellor on his next budget, I head for the polo grounds to put in an hour or so hard practice.

Temporarily stunned by a mallet blow from the Crown Prince of Rawnchipore, I hail a cab back to my rooms, there to complete the script for the British Lion production of Dickens!, my new musical.

It was during an idle moment in the study that a poisoned dart smacked into the woodwork through the open window. I caught a glimpse of a heavily greased, dark-skinned body shinning down the drainpipe of the building opposite. It was my old enemy, Ali, the Strangler of Sri Lanka!

Explaining to them the universal law that an action can only result in a reaction, and that truth cannot exist unless man sees that it is true, they shook hands and walked in the direction of the British Museum, arm in arm.

But the streets of London are becoming increasingly violent. I must speak to the Commissioner about this. The fellow is slipping. Badly.

I dash into the Artists Club, throw back a brandy, and engage in a furious argument about the validity

struggle across the Atlantic at 110 mph, only a few feet above the tossing waves. At one point we are actually flying upside down in cloud, and the pilot seems at his wits' end. Eventually I snatch the joy-stick, and in an instant settle our craft on an even keel once more.

Escaping from his rooms is no easy matter. Hired thugs, wearing the red sash of violence, await me on the landing, and it isn't until I unleashed my old jujitsu skills that I managed to struggle free and catch a fast trolley bus to a meeting of Plaistow's Young Communist League.

"Brothers," I roared on arrival. "Your snivelling cowards astounds me. Why have you not followed my instructions? If you had properly read my wall poster you would have observed that the tarring and feathering of key intellectuals and industrialists should have been concluded by 00.00 hrs last night. I am at a loss to understand this failure to comply with the wishes of the Brotherhood of the Red Fist. I warn you. There will be punitive measures."

Monday

TIRING of Marxist Socialism I am now convinced that hedonism is the only answer. Mrs. Cromagnon views me with increasing despair as I plunge deeper into degradation.

Having undergone every imaginable perversion and cruelty, and degraded every responsible Christian of my acquaintance, it is now my intention to give up this base existence for one of complete celibacy. Already the Order of Trappist Monks have agreed to rent me a trap.

But is this really the way? Should man cut himself off from the company of others, should he inflict upon himself isolation, silence, and a moral code so severe?

Suddenly I am struck dumb with apathy. Ennui, sheer boredom and complete indolence smite me down like a lorry load of dung spilt upon the broad highway. Who cares about the meaning of life, I yawn dully? If humanity and all its works were extinguished by a solar flare tomorrow, I would not give a tinker's cuss.

Tuesday

TOTAL rejection. I feel sick with cynicism, rancid with doubt, and drenched in abject self-pity. A pox upon society, blast all thought and sensibility. The only truth is sloth. I spit upon endeavour.

Wednesday

MAY mankind rot in the stench of his own excrement.

Thursday

AM feeling much better today, quite bright and breezy. Torn between a desire to go boating, indulge in a round of golf or a spot of tennis, squash, cricket, and Rugby League before breakfast. Or should I complete that opera I've been tinkering with since the Festival of Britain? But what of that last Great English Novel that has been tempting me for so long? What of the learned treatise on the works of the Greek Philosophers that will revolutionise our concept of pure knowledge, or the experiment upon the genes to control the very stuff of life that will shed new light upon our place in the Universe? I think all of this will have to wait — until next week.

Friday

ACTION, ACTION! "The wil-lowit sings, the sky is puce, there's many a slip twixt cup and nose!" I really must complete that slim volume of poems, I muse, as the 1910 vintage Rolls Royce whisks me to the airport where my private ex-Imperial Airways Rapide biplane awaits. The journey to Canada seems to take an age as we



Thursday

OUT, OUT, and into the streets! At Piccadilly I part two men fighting in the middle of the road, one a huge Negro clad only in a loincloth, the other a drink-crazed Irishman with a knife gripped between his teeth.

Explaining to them the universal law that an action can only result in a reaction, and that truth cannot exist unless man sees that it is true, they shook hands and walked in the direction of the British Museum, arm in arm.

But the streets of London are becoming increasingly violent. I must speak to the Commissioner about this. The fellow is slipping. Badly.

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Feb 6 REDCAR Coatham Bowl
Feb 7 HULL Tiffany's
Feb 8 MANCHESTER Electric Circus
Feb 9 CARDIFF Top Rank
Feb 11 CAMBRIDGE Corn Exchange
Feb 12 SOUTHEND Kursaal
Feb 13 SOUTHAMPTON Top Rank
Feb 15 PORTSMOUTH Locarno
Feb 16 BIRMINGHAM University
Feb 17 HANLEY Victoria Hall
Feb 18 NEWCASTLE Mayfair
Feb 19 SHEFFIELD University
Feb 20 BRISTOL Locarno
Feb 23 LONDON Marquee
Feb 24 LONDON Marquee
Feb 25 UXBRIDGE Brunel University
Feb 26 BRACKNELL Sports Centre
Feb 27 DUNSTABLE Civic Hall
Feb 28 SWANSEA Top Rank

AND WATCH OUT FOR

KRAZY KAT

ON TOUR SOON

WITH JOHN MILES



MOUNTAIN

RICHARD WILLIAMS



Writing every week in the MM

THE following is a list of events which this column hopes to be able to verify during the coming year.

1. All rock concerts will start on time. Customs officers will not delay the equipment trucks of American stars, security men will not prevent the entry of star performers into the halls where they are due to play, PA systems will not develop mysterious hums and buzzes at the 11th hour, support acts will not insist on delivering unmerited encores, alcohol will not be provided in dressing-rooms or (at open-air events) in backstage caravans, and Harvey Goldsmith will not be called upon to apologise for anything at all.

2. There will be no open-air concerts. All public displays of music-making will take place in properly lighted and heated (or air-conditioned) halls with adequate facilities for drinking and sanitation. At no time will there be queues of more than five people for either facility.

3. John Lennon will spend at least six months in Britain, accompanied by his wife and child. He will protest against anything which comes to mind, and will be featured at least twice on billboards advertising the late edition of the Evening Standard. He will make a first-hand observation of the punk scene, and will endorse it.

4. Paul McCartney will make an album consisting entirely of songs of the quality of "Dear Friend," "Let Me Roll It," and "Maybe I'm Amazed". He will stop writing songs which resemble nursery rhymes and advertising jingles. Linda McCartney will stop pretending to conduct Wings. Paul and Linda will desist from wearing matching stage costumes.

5. "Lord, If You're A Woman," the new single by Darlene Love on the Phil Spector International label, will reside at Number One for a month in both the British and American charts. It will be knocked off the top by a reissue of

Dion's "Make The Woman Love Me" on the same label. Dion will suddenly remember how much he enjoyed working with Spector, after all.

6. Spector will remember how rude Dion was about him in a recent interview, and will collaborate with Bruce Springsteen instead. Springsteen will have reached a settlement in the legal action over his management agreement, will perform at every small hall in Britain and America, and (produced by Spector) will have a smash hit with a song called "Thundercrack (Baby's Back)". He and Spector will also record an oldies album including "When You Walk In The Room", "Pretty Flamingo", "You Never Can Tell", "Santa Claus Is Coming To Town", and medleys of hits by Gary U.S. Bonds and Mitch Ryder. In fact, his remake of "Devil With The Blue Dress" will follow "Thundercrack" to Number One.

7. The Jess Roden Band will reissue their 1976 single, "Stay In Bed", and it will be a massive hit, acclaimed as the best British R&B record since Little Joe Cook's "Stormy Monday Blues".

8. RCA Records will undergo a sudden rush of altruism and will reissue, as a double-package, mid-Fifties albums by the Jazz Workshop groups of George Russell and Hal McKusick. They will make money.

9. Spurred on by RCA's success, United Artists will make available the complete recorded works of the Chet Baker Quartets of the early Fifties. They, too, will show a profit.

10. A&M's Jerry Moss will have a sudden change of heart and will endorse the position of Horizon label creative director John Snyder, with an increased budget. Snyder will embark on a programme of recordings by Air, Muhal Richard Abrams, Ornette Coleman, the Revolutionary Ensemble, and Charlie Haden.

11. Norman Granz will go through the entire year without releasing an album by Oscar Peterson. Peterson will spend the year touring the Far East, and his British television series

will be hosted in the interim by Cecil Taylor, who will make a new record.

12. The new generation of Liverpool bands will achieve recognition, headed by Supercharge, Nasty Pop, and Deaf School. The latter will recapture their early spirit and will release an album which is as full of musical merit as it is humorous.

13. No-one, in 1977, will achieve any fame whatsoever with songs containing the words "romance", "cocktail", "moon", "June", "rock 'n' roll," or "only."

14. The Chancellor of the Exchequer, supported by his American, French, and Swiss counterparts, will impose a 100 per cent tax on the earnings of the following groups: the Rolling Stones, Pink Floyd, Genesis, Led Zeppelin, ELP, and Jethro Tull. Those groups will immediately break up, leaving some room at the top.

15. The Jazz Centre Society will find a permanent home with auditorium, dressing-room, rehearsal studio, and a bar outside the performing area. The Society's Arts Council grant will be doubled.

16. On the wave of a jazz boom, small British labels like Incus, Ogun, Spotlite, and Steam will experience unprecedented success. Stan Tracey will acquire a grand piano, a pantechimon, and two roadies. Derek Bailey will buy a new van.

17. Elvis Presley will spend three months in Miami, Florida, making an album under the joint supervision of Jerry Wexler, Arif Mardin, and Tom Dowd. It will feature Lowell George and Steve Cropper accompanying Presley on a selection of songs of the ilk of Dan Penn's "Nobody's Fool" and Paul Kelly's "Joy", under the overall title of "Elvis: The Way It Should've Been All Along." The album will yield six gold singles and Elvis will return for more.

18. Ray Charles will do something similar.

19. Motown Records will move from Hollywood to a small building on a suburban avenue in Detroit, housing administration offices and a

recording studio.

20. Eddie Holland, Brian Holland, Lamont Dozier, and Martha Reeves will settle all differences between themselves and with Motown Records, and will move to Detroit. They will achieve a string of hit singles.

21. The general public will come to believe that Paul Kelly is the real Al Green.

22. The Beach Boys will build a recording studio in Brighton, where they will spend the summer. Every Saturday night they will perform their old and new songs in a band shell on the seafront, specially constructed in their honour by a grateful local council. 20-foot waves will appear off the Brighton coast. Brian Wilson will no longer find himself in need of psychiatrists and bodyguards, and will release a solo album. It will change the direction of popular music for the next decade. As a postscript, Carl Wilson will painstakingly piece together the fragments of the lost "Smile" album and will release the result. The original tape-reels will be donated to the Museum of Modern Art in New York, along with Brian's sandbox.

23. Carlos Santana and Michael Shrieve will be reunited in a band which will resume, musically, where "Caravanserai" left off. Gil Evans will contribute orchestral arrangements to their album.

24. Out of left field, three singers will become extremely famous in America and Britain: Italy's Lucio Battisti, Canada's Bruce Cockburn, and Brazil's Jorge Ben. Battisti's "Ancore Tu" will be the summer hit of the year.

25. Charles Mingus will be appointed composer-in-residence to the court of President Jimmy Carter, who will publicly admit that his espousal of "thuh Awlman Bruthuhs" was a vote-catching ruse. Mingus's "Fables Of Faubus" and Ornette Coleman's "The Skies Of America" will replace Sousa and "The Star-Spangled Banner" at Carter's inauguration ceremony — which will be held indoors, for the first time in American history, in pursuance of better acoustics.

• In 1977 the Beach Boys will build a recording studio in Brighton •

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Punk and the profit motive

AT FIRST I wondered if Melvyn Martin's letter was just a hoax. But its very predominance in the Mailbag (25/12/76) demands that it be taken seriously. As a catalogue of ignorance, which doesn't hesitate to extend to racism (the imaginary threat of those "little yellow men from the East"), it provides just as gross an example of the malignancy of our degenerating culture as those he attacks. "the Sex Pistols and their ilk."

I suggest that the function of "Punk Rock" is not, as Martin believes, to induce a state of "anarchic bliss" in our youth, thereby laying good old England open to revolutionary overthrow.

On the contrary, one must develop an analysis of its function from the realisation that art as a form of expression exists, under capitalism, as a commodity to be sold upon the market. The artist here communicates with his/her audience through the medium of impersonal market forces, rather than by direct personal contact.

Unless the artist is exceptionally gifted so as not to have to take this factor (the necessity of selling the product) into account, then there is a tendency for two different reactions to this situation to emerge.

In the first instance, disgust is registered at the necessity of selling art as a commodity, and the artist retreats into an "art for art's sake" position, rejecting not only art as a commodity, but subsequently art as a form of communication with all but a tiny minority. The majority of contemporary jazz and "serious" music and groups on the fringes of rock such as National Health and Henry Cow are clear examples of this reaction.

In the second instance, we find capitulation to the forces of the market — the degeneration of art into a LP WINNER.

purely commercial form, as seen in the vast majority of contemporary "entertainment", including those very same Sex Pistols.

Potential art is therein "manipulated" by those owning or controlling these media into a self-perpetuating enterprise in the quest for profit. I say self-perpetuating precisely because it is necessary for these capitalists (indeed, all capitalists) to maintain art's status as a commodity and thus retain it as an important and profitable part of capitalist production.

This self-perpetuation is quite clearly aided by the form commercialised art takes — and thus quite specifically includes the channelling of the "teenage revolt" into such dead-end arenas as booze, sexual dehumanisation, dope, "anti-system" sloganising — all arenas that are conveniently inhabited by "punk rock" at the present time, just as they have been filled by previous youth cult rebellions.

All serve to commercialise and debilitate potential art on the one hand, and on the other hand to deaden the minds of the receivers. Then this generation of teenage rebels can also grow into middle-aged passive vegetables. — RICHARD PAINE, Dalgety Avenue, Edinburgh.

LP WINNER.

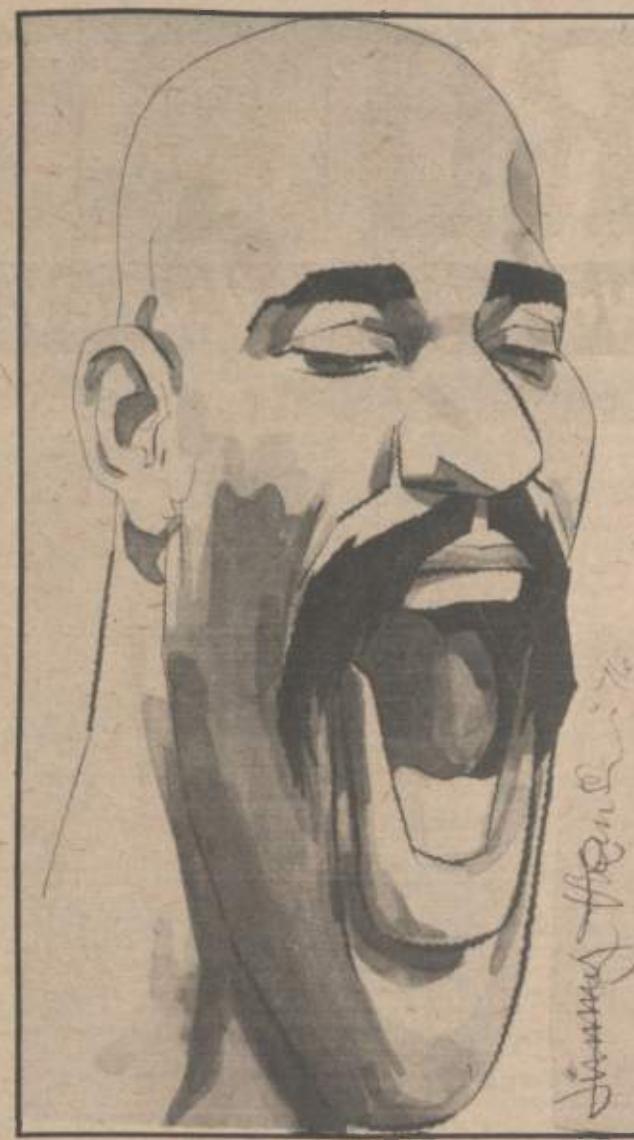
See it, feel it!

FOR SOMEONE who usually makes a lot of sense week after week in his MM column, Richard Williams has now (MM issues December 18 and 25), wandered up the classic, white (sorry, but it is relevant to this) musically-alienated jazz critics' cul-de-sac.

If, as Richard rightly states, maximum interplay and responsiveness between players creates the highest level of music, what can it matter whether the rhythmic modes employed to this end are "the triplet-based rhythms of virtually all jazz from 1917 to 1937" or "the straight eights of rock"? Surely the only difference between these two (for example) is the shifts of accent, modulation and pulse.

Also, Richard, what on this good earth do you mean by the statement that Miles Davis and Weather Report are "denying the history of their own music"? Surely history (any history) cannot be denied — like the man said, "Life (and therefore music, also) is a game of consequences."

a) If Paul Whiteman is the "King Of Jazz" while Count Basie and Duke Ellington aren't even allowed to eat in



ABOVE: ERROLL BROWN of HOT CHOCOLATE

many of the restaurants on their tour-stops . . .

b) if we discover a marked disparity between the amount of media coverage given to Elton John as compared to Stevie Wonder . . .

c) . . . then what's changed in 40-odd years?

Feeling is meaning is ritual is interplay is "jazz" is funk is dub is second-line is trad is salsa is soul is bebop is

rock is pop is swing is beat

music is "primal power" is "intensity" is "heightened emotional pitch" is "spiritual energy" . . .

(Is fusion music, therefore?)

Let's not worry about McLuhan or Marx or a "bastard child, devoid of heat or wit".

Let's stop looking at the wave and start seeing the ocean — J. KIT STEPHENS, Keystone Crescent, London

put Top Of The Pops to sleep forever, and produced a programme which would inspire people to be more discriminating in their musical tastes — rather than rushing like lemmings to the nearest record shop to buy the latest waste product which shows like Top Of The Pops, Supersonic, etc perpetuate.

I for one force myself to watch the Thursday farce in the hope that an occasional band of some merit will filter through the debris of a once relatively enjoyable and fairly open-minded show.

I urge the bombardment of the BBC with obnoxious letters for as long as Old Grey Whistle Test remains at an uncivilised hour and Top Of The Pops remains at all. — A. LOAF, Queen St, Colyton, Devon.

It is about time someone

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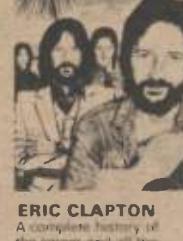
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Mean Streets

Valerie Wilmer,
who has just
returned from
New York,
reports on
the changing
face of
Harlem

ONE o'clock in the morning and Larry Johnson and I are waiting for the "A" train in the middle of Harlem. A raggedy old man, drunk out of his mind, falls about the platform, shouting, whooping and generally carrying on. People avert their eyes and act as though they haven't noticed him, but Larry sees things a little differently.

"Don't look at him," commanded the Georgia-born bluesman. "Listen to what he's singing. Most people would say he was drunk or crazy, but listen to that sound! What he's doing goes back to slavery days, the whoops and the hollers and everything. That man is living history."

The old man was living history all right, his vocal patterns vividly recalled the singing of the chain-gang recorded in Southern prisons 40 years ago.

"That's one of the reasons I can't stay away from Harlem," said Johnson. "That's where I get my inspiration — from my own people, not from some second-hand John Hammond making a million out of our music."

Larry Johnson is one of the few Southern-born younger blacks who plays the country blues. He learned to play from the Rev Gary Davis, whom he met singing in the street Uptown.

The years he spent with "the Rev" taught him lessons, indelibly engraved on his soul, that the music comes from the culture, from the people, and loses some of its authority when it strays too far from the roots.

Larry played at the Fillmore in its heyday, in the Greenwich Village coffee-houses and at Max's Kansas City, but he gave up the chance of a successful career when he refused to move full-time into the white world and act like another Richie Havens.

He lived in the Village and did "the whole bit," but it is to Harlem, to his own people, that he keeps returning. Hearing that old man singing, I could well understand why.

On another occasion, as I neared the corner of 125th Street and Seventh Avenue, the majestic swirl of a marching band



LARRY JOHNSON, country bluesman, and BOBBY ROBINSON, early recorder of Gladys Knight, on Harlem's 125th Street. Picture by Valerie Wilmer

caught my ear. There, in the forecourt of an elegant Insurance Company building, surrounded by gushing fountains and neat little miniature hedges, a massive college ensemble was putting some of the latest chart material through its paces. I counted at least 20 tuba players among the hundred-strong contingent, uniformly dressed from head to foot in white with red and yellow trimmings and wearing plumed hats with chinstraps.

The people were eating it up, smiling and nodding to the beat in spite of the cold.

The infectious music put a spring in everybody's step for a moment, gave people a reason for living.

Coming upon such an event unexpectedly is one of the virtues of this community where music is a part of everyday life, just as it was in Africa.

The saving grace of Harlem is its energy level. Despite the poverty and misery that abound in this broken-down city-within-a-city, there is still music in the air.

Passing by Olatunji's studio an African drumchoir defies you to keep on walking, step by the open door of tiny church, and the voices of the faithful and their tambourines carry out on the winter air.

It is hard to stay away from music even if you wanted to, and it is this kind of energy that keeps man like Larry Johnson returning continually to feed at the source. The tragedy is that for black America so much of its "living history," or oral culture, is bound up in the lives of society's victims.

There are people who scoff at the statistics reeling off the tongues of militant blacks concerning the fate of so many who were not only talented musicians but actually structured the music — be it blues, jazz, rock and roll or what you will.

The scoffers and the critics have no conception of life in the black ghettos of America, or what it must mean to stand by and watch one's heritage fizzle out on a street corner.

There are two ways to go in the ghetto, out or down, and the evidence of the latter is all too clear

in the streets of Harlem. The block that runs from 126th Street to 127th Street on Eighth Avenue is one of Manhattan's most notorious. It is as packed with down-at-heels addicts looking for "the Man" as a High Street on Christmas Eve jammed with shoppers.

All day long they hang out, undisturbed by the police who really cannot be bothered with such trivia. Most of them don't look as though they could afford a can of beer, let alone pay for a fix but with bags (or heroin) as low as five dollars — even two — it is within the reach of even the most destitute to get high for a while.

It was into that desperate block that my guide strode, trailing me behind him, in search of a familiar face. When we found him, we set off for a quiet corner to attempt an interview.

A friendly home where young addicts find temporary peace provided the space, but as I brushed aside a handful of droppers, needles and Coke bottle-tops — "the works" used for the self-administration of narcotics — to make a space for my tape-recorder on the tiny kitchen table, I was thinking very hard about the concept of "living history."

The man beside me was more dead than alive, the light snuffed out of his eyes before reaching middle-age, but that he was history there was no doubt.

This experience, one of many similar ones I had on a recent trip to New York, made me even more thoroughly convinced of the need to tell the truth about the music, to treat it with respect and achieve as much exposure as possible for its creators and protagonists while they are still alive.

By and large, white New Yorkers still regard Harlem with fear, like some kind of seething black monster that is going to leap forward and devour them.

In a sense, they may be right, of course — sins of the fathers and all that — but the actual day-to-day reality of the situation is different.

I found people Uptown to be open-minded and straight-forward. In fact

I have more trouble dealing with people in Mayfair than I have ever done in Harlem. A couple of years ago, some fear may have been justified, the militant mood being what it was, but with all potential political leaders assassinated or safely behind bars, the feeling in the black community is once again one of apathy.

There is still plenty of

violence in a place like

Harlem, but as ever, it is

self-directed and self-destructive.

J. Edgar Hoover made sure the status quo was maintained there when he told the FBI to eliminate any potential "black Messiahs."

I went Uptown initially when I discovered that my New York publishers had failed to send their distributors to Harlem and so my photographic book, *The Face Of Black Music*, was not to be seen outside of classy shops on Fifth Avenue and Greenwich Village bookstores.

"Who would we get to go up there?" was their lame excuse — as if machine-guns-wielding Panthers were going to leap from the barricades and mow down humble book salesmen!

Totally disgusted with their attitude, I grabbed a handful of order-forms and set off to hustle on my own behalf.

As I strode along 125th Street, the main drag of

Harlem, hardly anyone

gave me a second glance;

they were all too busy

with their own hustles.

Outside the world-famous

Apollo Theatre, closed

since a shooting on the

ground-floor left two dead

and a few more injured,

the stall-holders peddled

Afro-wigs and picks

(combs) alongside 8-track

tapes, signed photographs

of the stars, shoes and

clothing — some of it hot,

most of it "legit."

Walking at a terrific pace,

two teenage boys pushed

a hand-truck of the kind

used for shifting mer-

chandise.

"Heavy duty truck for sale!

Heavy duty truck!" He

could have added "hot

from around the corner,"

for the pressure was

obviously on to make a

quick sale before the

owner realised the truck

was missing.

But the two youngsters

looked respectable enough;

it seemed doubtful that they needed the money for narcotics.

More than likely they had their eye on a new shirt or a pair of shoes — or maybe the money was going to help feed the rest of the family — it's hard to say in Harlem.

It is also hard to condemn. The unemployment rate continues to rise and so do the prices.

Many of the stores on 125th Street are still owned by whites, and narcotics and alcohol are not just available — they are constantly on offer.

There is little incentive for youngsters to work, and that any kind of normal life is possible is a constant source of amazement.

And yet among all the hustling, respectable people go about their day-to-day business, trying not to get too deeply involved in the street.

On the corner of 125th Street and Lenox Avenue, right in the middle of Harlem, is the famous Tree Of Life, a bookshop previously known as Michaux's, now dedicated to herbalism and works of a spiritual nature.

Books on yoga and such controversial theories as the Egyptian origin of the black race abound, and the store has its resident herbalist.

There I ran into one of Sun Ra's retainers who bemoaned the lack of books about music available in Harlem.

He drew my attention to a rather quaint volume where the writer dealt with the psychological effects of different forms of music, drawing the conclusion that jazz was responsible for upsetting the body's natural rhythms and creating adverse impulses.

"Seems like they always got something negative to say about our music," he said. I said it sounded as though the book had been written by an Englishman.

It was — back in the dark days of the early Thirties. Around the corner of Lenox Avenue is the Liberation Bookstore, run by Una Mulzac whose father was the first black American to command his own ship.

I had read his autobiography, *A Star To Steer By*, many years ago, and was intrigued to meet his daughter.

The Liberation Book Store carries a wide range of

material concerned with politics, education and culture, and there, as elsewhere, I was made to feel welcome and spent quite a while in conversation.

Harlem is nothing if not lively, and the people, no matter what their social standing, are always eager to discuss and debate.

Thomford's is a restaurant and soda fountain on the corner of 125th and St Nicholas Avenue.

The walls are tiled in the style seen in movies from the Thirties, the doughnuts and other goodies piled up in glass-cases on the marble counter.

"I use this place as my office," Larry Johnson told me, and it was in Thomford's relaxed and unhurried atmosphere that I later carried out an interview with Bobby Robinson, formerly the owner of the Fire and Fury (one of the earliest companies to record Gladys Knight and the Pips) labels, and who runs his own record store a block down the street next door to the Muslim Bakery.

We were taken care of by a waitress with a friendly manner, whose make-up and coiffure I can only describe as devastating. What with that and the dated soda fountain atmosphere, it was like going back in time on the set of an old Hollywood movie.

The heat has been on recently in Harlem, which has momentarily cleared up some of the narcotics dealers. The gangsters sit in the bars all day long, biding their time until the pressure drops. At night they all go home.

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The Liberation Book Store carries a wide range of

"talk trash" with each other until it is time to go to bed. Drinks are pricey — just like everything Uptown.

From clothes to furniture bought on time, there are no bargains for the poor. Live jazz has vanished from Harlem, too.

Famous venues like Count Basie's and Club Baron have reverted to disco, and the latest dance is, aptly enough, the Hustle.

For someone whose introduction to black America came about through the music, this aspect is somewhat disappointing.

I did not visit Minton's Playhouse, the so-called "birthplace of bebop" run by former bandleader Teddy Hill in the basement of the Hotel Cecil on 119th Street, but there is usually some kind of group playing there.

Often it is led by a "name" artist taking it easy after a lay-off, getting his chops in shape.

The Hotel Theresa, where Malcolm X ran his Organisation of Afro-American Unity and Fidel Castro stayed when he visited the UN, is still standing, but it is no longer a hotel.

By and large, while Harlem has become a shell of its former self, some prosperity is beginning to creep back.

Times have changed, but then I hardly expected to find Dizzy Gillespie and Charlie Parker reincarnated.

"When people say 'jazz' is dead, that takes me out," saxophonist Billy Harper once said to me.

"That's just like saying the black man is dead. Blacks who are alive are alive!"

If we substitute the word "music" for "jazz," what he says is true of Harlem today. Despite a million obstacles, the city-within-a-city continues to throb with the pulse of life itself. People are still playing music there, only the pace has changed.

Larry Johnson is not the only one who finds the need to return and draw from the community's strength. My world is a million miles from Harlem, yet going there on several occasions I was, in a sense, plugging into the emotional wavelength and the vibrancy that attracted me to the music in the first place.

There is no way the music can be divorced from the people.

by Chris Charlesworth
in New York

ABOUT a year ago it appeared that Sparks, the Anglo-American band put together by those rather eccentric Mael Brothers, had come to the end of the road.

After a couple of years in England, during which their popularity escalated to comfortable proportions, Ron and Russell Mael packed their bags and returned to California from where they came. The plan, we assumed, was to repeat their English success in their homeland.

They returned in the wake of disappointing reviews for their third album, "Propaganda," a record which was decidedly too clever for their observers, even for a band as arty as Sparks had become. All frills and no meat, cried the critics who had hitherto championed the group — and Sparks' reign as dearly-loved American exiles was suddenly over.

Back in the US, Sparks mulled over the situation, eventually disbanded the British section of the band, who, after all, were essentially bit-part players next to the Maels. Next came vague announcements that they would continue, not as Sparks but as the "Mael Brothers," with an all-American band, but these stories, obviously premature, never reached fruition.

In the summer they changed their record company. Island, who had sold them so successfully in England, were out for the US and CBS, giants in the US compared to the British company, were in.

Their "Big Beat" album was released in the autumn and the band was back in business, albeit at the bottom rung of the ladder once again.

Last week they were in New York for three nights at the Bottom Line club, a step-down for them in theory since their previous visit to New York, in May last year, saw them at the Academy of Music which, incidentally, was barely half-full.

The Bottom Line, however, was ringing with good cheer last week, perhaps because Christmas was in sight, but more likely because Sparks were back in business.

Visually, nothing has changed. Ron Mael sits stoically at the grand piano, his black hair swept straight back and his tiny moustache twitching in mock seriousness while Russell charges around and rattles off those high-pitched, speedy vocals with as much urgency as he can muster.

The new band seem determined to rock, with the result that their current stage show is almost all up-tempo material, most of it dating back to a couple of years ago when their British appeal was at maximum thrust.

A few new songs were included, but staple favourites like "This Town", "Kimono" and "I Like Girls" — although not hits in the US — seemed to fall on welcome ears. Sparks have, apparently, a cult following in the States, and most of the local cult members showed up to see them, often more than once.

The following day the Maels were occupying a suite at the Gramercy Park Hotel on Lexington Avenue, bemoaning the cold New York weather and sizing up a date sheet that will see them working almost non-stop during the next few months.

Although they'll be concentrating on

Sparks flying again

America, there are tentative plans to return to England for a Spring tour; they realise that, in the case of rock bands, absence doesn't necessarily make the heart grow fonder and an extended sojourn in the US isn't likely to endear them to their many British followers.

First of all, though, it seemed appropriate to clarify their status as a stable band once again and Russell, who contributes a hundred words to Ron's one, explained what had occurred.

"We read lots of things about us breaking up and becoming the Mael Brothers, but no one came directly to the source and asked us what was happening. At the time we had nothing astonishing or earth-shattering to say, so we just kept quiet.

"What happened was that . . . well, Ron and I had lived in England for three years and when we came to do an American tour we felt really energised about being in America again. We felt we were missing something on an energy level by not being here.

"I just hope that people don't think we were deserting England after being big there . . . it was just that in order for Sparks to become more of an entity in America, we would have to be here and be on top of the situation.

"We just felt that the time was right to make a move, both record company-wise and where we lived. We just felt that there was a discrepancy between our success in England and what was happening in America.

"Here we got a good reaction but didn't sell many records, probably because Island, who are wonderful in England, weren't so good here."

The decision to re-form the group with American musicians was taken from a practical standpoint: it's easier to employ Americans than worry about work permits, visas and Green Cards for

foreigners.

The current line-up of Sparks comprises Jim McAllister (guitar), Hilly Michaels (drums), Sal Meyer (bass) and Luke Samperini (guitar).

McAllister and Michaels were introduced to the Maels by Mick Ronson who, at one time, almost joined the band himself. Meyer, one of the string of ever-changing ex-Roxy Music bassists, met the band in England while Samperini is a fellow Los Angelean.

"It's really stable," continued Russell. "As far as we're concerned that's the band . . . full stop . . . and the reactions we've been getting so far are very pleasing.

"Before, I think people might have thought that Sparks were too threatening or they weren't even aware of the band. Now they're coming out, perhaps because the 'Big Beat' album is more accessible to an American audience.

"It wasn't happening in America on a record level before so we had to make a change. We just told Island that we couldn't be guinea pigs any longer while they were developing their company in the US. They've got all the time in the world, but we're a rock band and we don't have that time."

"At first Island were reluctant to let Sparks go, and a lengthy period of legal manoeuvring followed until Sparks signed with CBS. Island retain the band for England, which Sparks are happy about, but the protracted meetings held up their recording plans since they didn't want to go into the studio until the matter had been sorted out.

"We didn't want to make a record and then release it through Island here after all because they probably wouldn't be too keen on us after all this had gone down, and wouldn't be behind it.

"As it is, it's a very sticky deal with

Licenced By Island Records, London'



RON and RUSSELL MAEL: working with a new band that seems determined to rock

written on the back of the Columbia albums," said Russell.

"We just realised that it would take our presence here in America to be on top of the situation. When you are over in England you don't really have a clue about what is going on here and when you've been away for as long as we were, you get totally lost.

"We got so into the London scene, but it appeared that Top Of The Pops was the end result. If you made it on Top Of The Pops any particular week, that was it . . . the ultimate thing to do. "We were treating Top Of The Pops as being as important as America . . . get Top Of The Pops this week and America the next. The priorities were not properly balanced at all and it took our moving back to America to get things into a proper perspective."

The Maels concede that their music, the much-arranged fast material and the "studio" technique songs with complex rhythmic changes and tightly-woven vocals across various escalating scales, might tend to appeal to an English audience more than an American one. Traditionally, Americans have enjoyed more down-to-earth rock and roll.

"I think the preciousness that it has is kinda English," said Russell. "The quaintness was really acceptable in England . . . that charming sound was what people came to expect from us and when we brought out a new single people would easily identify it with us.

"You can get away with that preciousness in England but in America we've found that things are a lot less precious . . . things are more blatant.

"You need the sledgehammer approach here and people had to think a little too much about what Sparks were doing.

"Whenever people have to think about music over here you get a

problem . . . either we're accused of being too intellectual or too elite and we wind up just being a cult band.

"We're trying to rid ourselves of the snobbish appeal that the band had. It's always had the intellectual, arty crowd following in America while in England it was totally different. We had the youthful screamers coming to see us. I think that things are beginning to change in America for us now."

"Propaganda" was the band's worst — received album, perhaps because they stuck entirely to their own ideas and refused to acknowledge any outside help.

"I think it was an over-compensation," said Ron, entering the conversation for the first time.

"We worried too much that things needed to be tightly arranged and not left to chance. We didn't want to leave anything to anyone else's playing ability but to try and cover everything ourselves . . . and this may have been an insecurity on our part.

"Now we feel differently about things. We are more open with our band and we make sure everybody makes a contribution, even though they are my songs.

"It's the difference between working in a vacuum and working in an open system . . . and an open system is what it is here in the States.

"For better or for worse there are always kids here going out and listening to music, whereas in England it was people waiting to see what we came up with.

"In England it was an internal thing with this band, whereas here it's more external . . . what happens around us is shaping what we are doing, although that isn't intentional, but in England that never happened."

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Review section

4 pages of insight



PHIL COLLINS of GENESIS at London's Rainbow on Sunday. Picture special — see page 40

THE stars and critics flocked to the reopening of the Rainbow Theatre, London, with another new-look Genesis on Sunday night. What a pity they weren't there five years ago when Genesis gave a performance of pure magic.

It was nobody's fault that Sunday's Genesis concert proved something of a disappointment. Every band has a special night and one that doesn't make it.

On this occasion Genesis were into the second concert of a tour with their new drummer. They had a week's rehearsal, then came the Christmas holiday when not a note was played. They walked into the Rainbow cold, and that's how it sounded, at least for the first three-quarters of the set.

The much-publicised laser beam, which caused such a fuss with the GLC and the press, was about as exciting as a Christmas tree lighting set made in Taiwan. When they played the Odeon, Hammersmith, at the beginning of '76, they put great verve into their performance, and that has been the key to Genesis' popularity and success.

It wasn't until they unleashed "Supper's Ready" on Sunday that any feeling was generated on stage. From then on, they built up to a roaring climax with "I Know What I Like," extracts from "The Lamb Lies Down On Broadway," and "Musical Box," which were greeted by a standing ovation.

But for me the missing ingredient was in the percussion department. New drummer Chester Thompson has worked with Frank Zappa, and is skilled and accurate. He coped with a difficult score, but failed to inject personality into his playing, and this became all the more marked when Phil Collins finally ceased singing and returned to his drum kit. As soon as Phil got down to work, the band took off.

It is no use having rigid arrangements unless you do something with them, and I'm afraid both old and new material alike began to sound like afeat of memory rather than a committed performance. One seriously missed the unexpected twists and dynamic fire of Bill Bruford, who equalled Collins in inventive attack. Without either of them the band fell strangely limp.

But it was interesting to hear "The Eleventh Earl Of Mar" from the new album "Wind And Wuthering," and particularly enjoyable was Mike Rutherford's ballad, "In Your Own Special Way," which could be a hit single. "Carpet Crawlers" was played with rare delicacy, and "In That Quiet Earth" gave the first sign of fire down below.

Phil Collins was a bundle of energy, whether singing his heart out, beating tambourines on his head, or relating tales of "Robbery, Assault And Battery," but even his efforts could not quite replace that missing magic ingredient.

Peter Gabriel was in the audience, and he later said he felt the music was fine but the presentation was lacking. Strangely enough, before I even knew Peter was in the theatre, I had felt his presence haunting "Musical Box." Bring back Bill Bruford — at least he can be relied on to help cast out demons! — CHRIS WELCH.

JOE COCKER

IT WAS the sort of night when you could see your breath. But Joe Cocker helped to thaw out an audience at Bingley Hall, Birmingham, who had braved the sub-zero temperatures.

This was his first and only scheduled British appearance for several years, and it was something short of an outright triumph. For Cocker showed glimpses of the old singing

power which once made him a name to reckon with.

He seemed lacking in confidence, nervous, and tense. But he sang in that distinctive gravelly voice with fine delivery, timing and spirit. He was excellent on a slow, unnamed blues number, gave a joyous rendering of "Delta Lady," and a searing version of "You Are So Beautiful."

Looking overweight and stumbling around the stage as awkwardly as ever, he nevertheless managed to breathe warmth into the cavernous icebox that was the Bingley Hall. And the audience cheered delightedly at the amiable incoherence of his spoken introduction to the song.

The climax of the evening was reserved for the encore, when he brought Viola Wills onstage for a soulful version of Aretha Franklin's "Do Right Woman." And though his manic stage gestures have toned down with age, his comeback was still an occasion, from the minute he started singing. The real heroes of the night, though, were Kokomo, who first played a solo set and then backed Cocker. His old Grease Band colleagues, Alan Spender and Neil Hubbard, gave him great support, boosted his morale, and applauded every song.

Clearly, Cocker needs more rehearsal, and the confidence that more live appearances will bring. But as a comeback this performance boded well for the future. — DAVE GRITTON.

ROD STEWART

HAVING sadly disappointed some 3,500 kids the night before with a cancellation 24 hours earlier, it was time for Rod Stewart to start making apologies.

All he had to tell the Glasgow Apollo audience was: "Anybody that knows anyone who should have been here last night, please apologise to them. I was ill!" Rod was forced to pull out of the Wednesday gig because, it was claimed, he had contracted a virus. However, other things, like the music on Thursday night, were not as infectious.

For a start, the new seven-piece group — unlike the Faces — is not exactly a name band to British fans, with only drummer Carmine Appice and guitarist Jim Cregan having any previous form here.

The stage, decked entirely in white and looking rather like a snow-scene, was cold and uninspiring. Kicking off with "Three Time Longer," Rod then made the mistake of dropping the energy level created by the

opener by singing "You Wear It Well."

Meanwhile, the highly inebriated crowd swayed in the aisles, scarves of all colours held aloft.

The sluggish attitude of the backing band, more intent on entailing rather than playing music, didn't help matters, although Rod's sprints across

Cold Genesis
More on page 39

stage and long jumps up onto John Jarvis' piano went some way to covering up the musical weariness.

After cooling the atmosphere even more with "Tonight's The Night," Stewart did manage to start the adrenalin pumping again with "Wild Side Of Life." But then "This Old Heart Of Mine" vividly illustrated the band's uncomfortably low decibel count as the singing drowned Rod's vocals out completely.

Stewart, whose patter resembled that of a circus ring master, fought hard to retain some of his old credibility as a rocker with "Sweet Little Rock 'n' Roller," which sounded more like the old Faces than he and his band had ever managed before at this concert.

After referring unfavourably to England team boss Don Revie, Stewart then proceeded to sing his classic poser's song, "The Killing Of George," ending, of course, with "The Killing Of George Part Two," which still sounds like the Beatles' "Don't Let Me Down."

With "Maggie May" the masses again made Rod a passenger as the song was transformed into a clumsy reggae piece. With the spotlight following Rod everywhere, the band then loosely fooled around with "You Keep Me Hanging On," and that was followed by his hit single "I'm A Believer."

The all-time low-point for me was a dreary version of "I'm Losin' You," and Carmine Appice proved with his solo that he ain't no John Bonham.

"Sailing" predictably closed a below-average set before the group returned to encore with "Stay With Me."

Altogether the best thing about this disappointing concert was the blonde chick sitting at the mixer chewing gum. Now I wonder what her name was? — GORDON PATERSON.

Review section

4 pages
of insight

Jacksons: strength in numbers

THE JACKSONS: "The Jacksons" (Epic 88008) Michael, Tito, Jackie, Marlon and Randy Jackson (vocals). Instrumental tracks by MFSB. Producers: Kenny Gamble & Leon Huff (executive). Dexter Wansel, Gene McFadden, John Whitehead, Victor Carstarphen. Arrangers: Bobby Martin, Jack Faith, Dexter Wansel.

THE JACKSON 5: "Joyful Jukebox Music" (Tamla Motown STMA 12046) Michael, Tito, Jackie, Marlon and Jermaine Jackson (vocals). No personnel listed. Producers: Tom Bop, Michael Edward Campbell, Hal Davis, Sam Brown III, Freddie Perren, Fonce Mizell, Mel Larson, Jerry Marcellino. Arrangers: Larry Muhoberac, Dave Blumberg, Sam Brown III, Freddie Perren, Gene Page, James Carmichael, Arthur Wright, John Bahler, Greg Poore.

JERMAINE JACKSON: "My Name Is Jermaine" (Tamla Motown STMA 8027) Jermaine Jackson (lead vocals, bass). Thelma Houston (background vocals). No other personnel listed. Producers: Berry Gordy (executive), Michael L. Smith, Don Daniels, Gregory Wright, Gwan Glenn Enterprise Inc, Jeffrey Bowen, Hal Davis, Michael B. Sutton. Arrangers: Michael L. Smith, Gregory Wright, Kenny Lupper, William Bickelmaier, Clay Drayton, Art Wright, Truman Thomas, William Goldstein.

DOES this sound like a soap-opera script to you? Five brothers spotted by wealthy and famous female singing star, who tells her record company boss to give them a hearing. He does, signs them and pretty soon they're at his place in Detroit turning out hits as though they're across town at one of the motor plants assembling high-class chassis.

Company moves to the sunny coast, the brothers go, too, but hits come a little slower, the kids are growing up and get itchy feet. One marries the boss's daughter, so when the brothers up and leave he stays behind to record alone.

Thus the story of the Jackson boys, with starring roles for Diana Ross (as the fairy godmother) and Berry Gordy (as the fairy, sorry, the ordinary godfather). Er, maybe we ought to change that, too. To what? Prince Charming?

Anyhow, this week's episode in *The Jackson Saga* (The Family That Sings Together Don't Necessarily Stay Together) tells how the brothers went East to another company, put out their new album about the time *The One They Left Behind* put out his, and then their old company put out some stuff they had lying around in the can. So what you get is A Whole Lotta Jackson Music.

When Gordy found the Jacksons, they revitalised an ailing label and it was young, precocious Michael who took much of the credit, which is why he was the first to record solo. His elder brothers, if they had solo thoughts, would have to wait.

Jermaine Jackson's album illustrates just how right that decision was. It is not a bad album as such. But it is a very clichéd album. He is not an exceptional singer, the material he has been given is ordinary, the arrangements are familiar and similar (to what? Every MOR disco record ever made), the playing is slick, the production is clean, the whole is fairly uninspired.

Jermaine played bass with the J5 and there are some nice lines from that instrument, but in general it's not an album to break sweat over unless you absolutely must have every piece of vinyl put out by the Jackson kids.

Second side is by far the best with some tight Sly Stone-styled tracks with "Lovely, You're The One" by far the best, track on the album — Truman Thomas' arrangement is good, the use of trombone as a solo instrument being a successful surprise.

The other Motown album, "Joyful Jukebox Music," more than justifies its title: 10 tracks with that marvellous, heady vitality of old-time Motown music — snapping snare drum, rattling tambourine, effervescent string and horn arrangements, good harmony singing and an individual lead voice. Some of the material is sub-standard but, predominantly, "Joyful Jukebox Music" is a sound J5 offering.

Last track, again a Sly Stone soundalike, is called "We're Gonna Change Our



MICHAEL JACKSON: the first and only Jackson brother to record solo without risking his reputation

New
Albums

experiment. "Flow Motion" merely shows them at their least inspired, and I would not like to conclude from its failures that Can have lost any of their originality or spirit of adventure. — AJ.

CHI-LITES: "Happy Being Lonely" (Mercury) and "Chilltime — The Very Best Of The Chi-Lites" (Brunswick). How very unkind of Decca to put out a 16-track compilation of the Chi-Lites at their best in the same week that Phonogram give forth with a new album from the group. All their current problems are cruelly highlighted. One is reminded of the blunt adage "Up s— creeks without a paddle." The paddle the Chi-Lites are without is called Eugene Record, who left the group earlier this year after providing most of their best hits and generally shepherding their career along. In his absence the crook is taken up by Marshall Thompson, for many years Record's quiet ally. An old Chi-Lite, Doc Robinson, returns to the fold which is increased to five by David Scott. Their original Chi-Lites were influencers: they elaborated a falsetto, sweet-soul style. Now they appear in the role of virtual copyists, taking as their models, if you will, the Stylistics, whom they'd previously influenced. Perhaps it's too early to fully evaluate what the loss of Record (and those memorable ballads he co-wrote with, notably, Barbara Acklin) is going to mean to the Chi-Lites. On the only evidence we have before us — to wit, Exhibit A: "Happy Being Lonely" — they are badly in need of material and direction. — G.B.

TOM PAXTON: "Saturday Night" (MAM). In recent concerts Tom Paxton, stripped of all accompanying embellishments, has shown signs of regaining much of the all-powerful conviction that made him such a celebrated songwriter at the turn of the decade. His frustrating trend towards MOR and gushing sentiment seemed to have been arrested with the emergence of songs like "The Fourth Of July" — a passionate work that matches "Jimmy Newman." This album sadly confuses the issue, restoring all the doubts about Paxton's current direction. No, only are we subjected to a plethora of strings and indulgent arrangements, half of it is old

and more" (what else?) that is irredeemably dull. The title track provides no saving grace, either: the kind of Teutonic reggae style that infiltrates much of the album is here forcefully evident, but ultimately the band's performance, despite some chilling disembodied guitar from Karoli, lacks the decisive penetration of "Unfinished". A singularly disappointing album, then, but only by comparison to its predecessors, the quality of which "Opener" (released on U.A.'s budget label) recalls. It's a commendable compilation of pieces from Can's last three albums for that label. "Ege Bamyasi" (1972) is represented by four tracks: "Spoon," "I'm So Green," "Vitamin C" and the beautiful, ethereal "Sing Swan Song," one of the most subtle performances ever recorded by a rock band. "Moonshake" and "Future Days" are taken from "Future Days" (1973), "Dizzy Dizzy" and "Come Sta La Luna" from "Soon Over Babaluma". To favour these earlier recordings may somehow suggest that Can have passed their creative peak. I don't think that's quite the case. They have always been an unpredictable and singular group, constantly prepared to

fulfil those ambitions. He does his own version of "Maniac," which Pilot also do on their "Morin Heights" album, an infinitely preferable recording. Back to the drawing board, Billy.

CRUSADERS: "The Best Of The Crusaders" (Blue Thumb). If you want to know where all that funky beat comes from, it's guys like this, playing funk with meaning, and not just aiming to provide disco fodder. Listen to "Stomp And Buck Dance," and it's a lesson in group dynamics, rhythm section control and gut feeling.

WILLIAM LYALL: "Solo Casting" (EMI). Better known as Billy Lyall, formerly keyboards player with Pilot, who quit the band to pursue a solo career. Unfortunately, his debut effort goes nowhere near matching the material he used to play when part of the band. He's a man fond of big productions and fairly complicated arrangements, but there's neither the depth in material nor

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PUSSYCAT: "First Of All" (Sonet). The Dutch group that had a hit in England with "Mississippi," release their debut album, which also contains tracks called "Pasadena" and "Mexicali Lane." If you liked that hit, the odds are you'll find more material here to satisfy your bland taste. Pass.

material re-recorded. "Last Thing On My Mind" — surely due soon for its bicentenary — is dusted down again for yet another fruitless stab at the singles chart; and there's also an extraordinary, funky version of "Cindy's Crying," one of the most realistic drug songs of them all, but Paxton doesn't have the vocal drive to carry off this intriguing treatment to full effect. "What A Friend You Are" and "Saturday Night," neither of which can be described as Paxton classics, are pointlessly resurrected without improvement. Why all these have reappeared is a mystery — surely there's not a lack of new material when songs like "Fourth Of July" and "I Don't Want Your Pardon" go unrecorded. Best of the new songs here are "There Goes The Mountain," a successor to "Whose Garden Was This?" in pinpointing the horrors of pollution, the comic "Not Tonight Marie" (backed by an orgy of exaggerated romantic violins) and the jaunty "King Of The Cat Cafe." But it's a disappointing album. Instead of reflecting Paxton as he is now, it seems more like an extravagant indulgence for producer Ron Richards and arranger Anthony Hymas. — C.I.

DAVE LEWIS: "From Time To Time" (Polydor); **CLIVE KENNEDY:** "Clive Kennedy" (UK). Two endearing, appetising debut albums from British singer-songwriters. Dave Lewis, who once ran a band called Andwella but recently came to success through writing Dennis Rousso's "Happy To Be On An Island In The Sun," has a strong pedigree as a writer, and his task now should be to compose himself a commercial breaker. All the evidence on the album points to a burgeoning talent with unique, spare word-play, and his voice is, simply, outstanding.

Containing all the theatrics and commanding range of a Freddie Mercury, it is additionally both soulful and youthful, and has the sort of muscular quality which needs only the hit song to leap into the best-sellers. "Our Time Has Come" stands as a simple, uncluttered love song intriguingly arranged; "Ready To Rock And Roll" is strong and supple, and the next track "Party Going On," rocks gently. Then comes "Follow Your Dream," confirming that a voice so locked in the traditions of Ray Charles/Sam Cooke is potent stuff when combined with a powerful story-line. Altogether, this marvelous but rather nervous album serves, as did Elton John's memorable "Empty Sky," as positive proof that we're in for extremely powerful, important stuff from the artist. Mark the name. Dave Lewis Clive Kennedy's work has to be compared with Peter Sarstedt, his "International Gypsy" is a fair parallel with "Where Do You Go To My Lovely." Kennedy is being projected by Jonathan King, on whose label he appears, as his most exciting discovery since 10cc. Well, there are fine moments, like "The Fabulous Invalid," a great song focusing on the despair of New York's Broadway; and there's "Good Boy," a sharp finger-pointer about parenthood. The strongest melody is on a haunting "I Think I'm Falling In Love With You," complete with a busy violin; its words are beautiful but more suited to mistaking his brilliant flashes of lyricism. Vocally, however, he can be irritating for he has a vibrato too heavy for the delicate feelings he is trying to get across.

The album sounds suspiciously as if it was produced on the cheap; even worse is the criminally off-putting sleeve design, which presents Clive Kennedy in a shot which suggests that the police may require him for questioning! However, he is talented enough to survive even this; one play of "The Fabulous Invalid" should confirm that he will be around for a long time. It's a titillating debut — R.C. —

Short takes

VARIOUS ARTISTS: "Hits Of The Mersey Era Volume One" (EMI). First compilation in the company's NUT series is a collection of chart records spanning two years (1963-64) featuring the label's Mersey-boomers Gerry & the Pacemakers, Billy J. Kramer and the Dakotas, the Swinging Blue Jeans, the Big Three, Cilla Black and the Fourmost, plus Mancunians Freddie and the Dreamers and the Hollies. Most notable omission is the group who started it all — the Beatles. Their "product" is much too valuable to throw away on this sort of album, eh?

LEON RUSSELL: "Best of Leon" (Shelter). 12-track selection of Russell's rock songs (his flirtations with jazz and country are happily ignored) fairly captures his loose, sloppy-yet-tight instrumental style (he always used the cream of session players, from Al Jackson and Steve Cropper down) and his unique

voice. Good starting-point for those new to Russell.

SHADOWS: "Rarities" (EMI). A NUT album, "Rarities" delves into the more obscure moments of Cliff's backing band who were prolific hit-makers in their own right — virtually every guitarist who started playing in the early Sixties was influenced to some extent by Hank Marvin, and every drummer studied Tony Meehan and Brian Bennett. Lots of music from Thunderbirds TV show, "Theme From The Boys," originally an EP cut, is the oldest item on this album for dedicated instrumental buffs only.

VARIOUS ARTISTS: "My Generation" (EMI). Another NUT set featuring bands from the beat and R & B boom of 1966-68, with one track from '65 and one from '69 to blur the edges. Many of today's stars (Rod Stewart, Jon Lord, Dave Edmunds, Pete Bardens, Russ Ballard, Ken Hensley, Jimmy Page and

Jeff Beck) can be heard in early circumstances that are interesting and, in some cases, rather embarrassing. Useful document of a very lively period for British rock.

DAVE MASON: "Certified Live" (CBS). Straight representation of Mason's live show which features a mixture of his best-known originals ("Feelin' Alright," of course, and "Only You Know And I Know") and standards ("Goin' Down Slow," "All Along The Watchtower," "Bring It On Home To Me") covering a double album. He has an excellent rhythm section and sings well, mostly in good taste (lapsing repulsively on the end of "Goin' Down Slow"). Enjoyable documentary album.

THE G BAND: "Paris Match" (CBS). Last year, under their former guise as the Glitter Band, this group released a surprising album called "Listen To The Band," an excellent collection which encompassed

rock, funk and pop. But the follow-up, the band's first on CBS, is a disappointment, though hardly a disaster, in comparison. They seem to concentrate much more on the funk aspect of the music, prompted probably by the minor hit in the States with "Makes You Blind" from the last album, and that is not their forte. Most of the tracks, which include an abysmal version of "Sympathy For The Devil," are mediocre, apart from "Lay Your Love On Me" and "Almost American."

WILLIAM LYALL: "Solo Casting" (EMI). Better known as Billy Lyall, formerly keyboards player with Pilot, who quit the band to pursue a solo career. Unfortunately, his debut effort goes nowhere near matching the material he used to play when part of the band. He's a man fond of big productions and fairly complicated arrangements, but there's neither the depth in material nor

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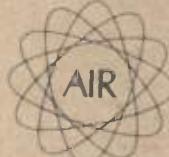
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Chrysalis

Review section

4 pages
of insight

Nova's halfway house

NOVA: "Viamana" (Arista ARTY 138) Corrado Rustici (electric guitar, 6- and 12-string acoustic guitars, marimba, lead vocal), Ello d'Anna (tenor, soprano, flute), Renato Rosset (keyboards) with Percy Jones (bass), Narada Michael Walden (drums, Fender Rhodes piano), Phil Collins (percussion), Zakir Hussain (congas). Produced by Robin Lumley at Trident Studios, July-August 1976.

THE guest appearances of heavy musicians like Michael Walden and Percy Jones (with occasional parades from Genesis and Brand X drummer Phil Collins) should not be allowed to detract from the fact that this is a truly remarkable debut album.

And the absence of said guests from their recent live appearances isn't entirely the reason why the promise of this album wasn't quite fulfilled by hearing them in the flesh.

I saw first the Nova who departed during the making of this album, thus necessitating the guest appearances. I must admit that, though they had something

there was also a quality missing, a spark, a flash, that marks out the special from the merely competent. I had the same feeling when I saw them live after the album was finished with their new bassist and drummer, though now there's flash a-plenty. Too much at times, in fact.

Anyway, whatever was missing both times is there to spare on the album. Partly it is Rob Lumley's presence in the production chair. I haven't been terribly excited by some of his recent projects, apart from when he's messing about with Brand X, but the way he has put together this album, its cleanli-



NOVA: a great jazz-rock band struggling to surface.

New
Albums

New
Albums

originality and/or specific identity, but very high on promise. It'll be interesting to see how well they fare without their heavy friends. — K.D.

RUPERT HOLMES: "Singles" (Epic). Rupert Holmes, I contend, is one of the most interesting musical figures of the Seventies. He combines extremely literate and witty writing with polished melodies and high accomplishment as a producer and orchestrator. Nor am I the only one to think so. Since the first of his three albums, the fascinating "Widescreen", was released in 1974, he has gone on to produce and/or arrange for such different talents as Barbra Streisand, Sparks, and latterly John Miles, to name but a few, as they say. His work, both on his own and others' records, has been distinguished, if anything, by its "knowingness", failing short of camp yet still maintaining a firm link with the tradition and the craft that is usually applied to the musical. His detractors would say that he was "art rock", and there's certainly some truth in that statement when applied to the production by himself and partner Jeffrey Lesser of

Orchestra Luna's first and rather bizarre album. Yet even his critics must recognise the genuine sophistication missing from most art rock. That, in a sense, is the crux of his problem on his own albums, for whereas established artists like to recruit his glossy expertise, he has obviously seemed too much of a specialised taste for the general public. He has remained a songwriter's writer, admired for his technique. Clever and unashamedly contrived, he strikes no chord with those who insist on popular music having spontaneity and gut feeling. Holmes, being a very ambitious young man who wants to be much more than a cult, undoubtedly understands this situation, and "Singles" is an attempt to widen his commercial appeal. As suggested by the title, with its slight double entendre, it's more or less a record of romantic pop, skirting around light, Philly soul and even MOR, and I'm bound to say that I think he's made a mistake. In relinquishing the eccentric vision of "Widescreen" and the singular mixture of off-beat humour and Broadway-standard writing that characterised "Rupert Holmes", his second album, his talent seems merely facile. All he's proved is that he can absorb and duplicate styles. There are some good songs here in the MOR sense, like the brash "Aw Shucks", with its bubbling bass riff, and the soft, breathy "Weekend Lover", which I think could well be a hit; and Holmes is always listenable and inventive. But it's largely artifice without meaning. Perhaps the relationship with Lesser has become a little too cosy and self-regarding. Before his next album Holmes should take a good long look at what he really wants. — M.W.

When was the last time you heard a guitarist really play guitar?



Rory Gallagher on tour.

JANUARY

The Music Hall, Aberdeen 13
Caird Hall, Dundee 14
Usher Hall, Edinburgh 15
Empire, Liverpool 16

Free Trade Hall,
Manchester

ODEON, HAMMERSMITH 18, 19
Dome, Brighton 21
Colston Hall, Bristol 24
Capitol, Cardiff 25

Aberystwyth University 26
New Victoria, Hanley 27

Stoke 28
Lancaster University 29
Leeds University 29
Civic, Wolverhampton 30

Chrysalis
Records & Tapes



Not forgetting his new album
'CALLING CARD' CHRI124

Review section

4 pages
of insight

Thinking man's Mike Oldfield?

TERJE RYPDAL: "After The Rain." Autumn Breeze; Air; Wind; After The Rain; Kjare Maren; Little Bell; Vintage Year; Multer; Like A Child, Like A Song. (ECM 1083).

Terje Rypdal (electric and acoustic guitars, string ensemble synthesizer, piano, electric piano, flute, soprano sax, tubular bells, bells), Inger Lise Rypdal (voice). Recorded August '76, Oslo. Produced by Manfred Eicher.

TERJE RYPDAL: "O'ysen" — ECM 1067/68 had been successfully glossed over by a typically lovely and airy Manfred Eicher production, but, live, only Rypdal himself shone.

The latest statement, then, seems particularly logical.

"After The Rain" is very much Terje Rypdal's solo album. The guitarist plays everything himself, with the use of overdubbing (always the source of some consternation in jazz circles, even today).

The only other musician on the record is Terje's wife, Inger Lise, whose voice adds intermittent angel choruses. There are no bass or drums, and these instruments, interestingly, are not missed at all.

Rypdal has, for some time, been moving toward a form where an insistent rhythm is unwelcome. His long sustained phrases do not require the choppy punctuation of jazz-rock's preferred 8/8 pulse (although in the past they have often been anchored to such an inflexible time

signature).

But even more pleasing than the realisation that

Rypdal has chosen to work alone here is the intimacy of the very forms he shapes.

"After The Rain" has none of the grand pretensions of the earlier "Whenever I

signature).

The faults of his then-current group (as featured on



Jazz
Albums

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JANUARY

BLACKPOOL 22nd
Opera House

LEEDS Grand 23rd

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City Hall

EDINBURGH 25th
Play House

DUNDEE 26th
Caird Hall

ABERDEEN 27th
Capitol

GLASGOW 28th
Apollo

PRESTON 29th
Guildhall

MANCHESTER 30th
Palace

FEBRUARY

SHEFFIELD 1st
City Hall

LEICESTER 2nd
De Montfort Hall

BIRMINGHAM 4th
Odeon

IPSWICH 5th
Gaumont

BRISTOL 6th
Colston Hall

CARDIFF 8th
Capitol

BOURNEMOUTH 9th
Winter Gardens

PORTSMOUTH 11th
Guildhall

BRIGHTON 12th
Dome

OXFORD 13th
New Theatre

LONDON 14th
Hammersmith Odeon

CROYDON 15th
Fairfield Hall

DUBLIN 17th and
Stadium 19th

LONDON 21st
Royal Albert Hall

Far more fun
than television.

in brief

BILL EVANS: "Spring Leaves" (Milestone M-47034); **THELONIUS MONK:** "In Person" (Milestone M-47033); **DONALD BYRD:** "House Of Byrd" (Prestige PR 2006). Yet more value-for-money "twofers" from the Milestone/Prestige/Fantasy back catalogues. The Byrd is a repackaging of "Two Trumpets" (Prestige 7062) on which Art Farmer also got a leader credit, and "The Young Bloods" (Prestige 7080), jointly credited to Byrd and Phil Woods (alto), Al Haig (piano), Teddy Kotick (bass) and Charlie Persip (drums). The Monk combines "Thelonious Monk Quartet Plus Two At The Blackhawk" (Riverside 323) with "The Thelonious Monk Orchestra At The Town Hall" (Riverside 300) and also includes a previously unused encore version of "Little Rootie Tootie" from that same performance. The Evans, meanwhile, is an amalgam of the classic Riverside trio albums "Portrait In Jazz" (Riv 315 and 1162) and "Explorations" (Riv 351), with one hitherto unreleased track, Evans' interpretation of "The Boy Next Door." Conrad Silvert's extensive sleeve notes to the Evans album pay close attention to bassist Scott LaFaro's undoubtedly virtuoso contribution, but, to my mind, not nearly enough to drummer Paul Motian's endeavours. In these recordings, I feel, Motian charted the direction of ballad jazz drumming for the next decade and a half. Paul's percussion work is so phenomenally generous and giving. In its completely selfless manner, his empathetic brushwork on, say, the Rodgers and Hart cornball song "Spring Is Here," is worth more than Billy Cobham's total recorded output (to my mind). Incidentally, did you know that Motian once gigged (but never, of course, recorded) with Coltrane? I'd pay well over the odds for a tape of that. . . I know a number of Monk connoisseurs who have very little time for Charlie Rouse, Monk's tenorist through most of the Sixties (and late Fifties), but on "In Person" he's definitely the most ear-catching musician this side of the venerable Thelonious. Donald Byrd also shines strongly on the first take of "Little Rootie Tootie" . . . Byrd, at his peak on the "House Of Byrd" album, such a long way from the meaningless mechanised glitter funk he's adopted in the Seventies. On these old sessions one hears the first stirrings of an impressive stylist who somehow stopped short of artistic maturity. And, though there's nothing quite as absorbing here as the Blue Note "Cat Walk" (BST 84075), the Doctor's capabilities as a hard bop composer are

in evidence on "The Third." Altoist Phil Woods, however, dominates the "Young Bloods" sessions. So much so, in fact, that he would surely be listed as bandleader were it not for Byrd's current popularity. It should go without saying that these double album sets make very useful starting points for any listeners wishing to gain a historical perspective on jazz's evolution. In that context, they're heartily recommended — as long as they're taken in tandem with more contemporary material. — S.L.

ANTHONY BRAXTON: "Recital Paris '71" (Musica b2004). A fairly rapid reissue for Braxton's French Future album, which features just two tracks — a half-hour solo alto (jazz) tribute to the late Johnny Hodges, and a quarter of an hour solo piano (contemporary straight music) tribute to David Tudor. John Cage's pianist and collaborator of many years standing. "Come Sunday," the Hodges dedication, is the more sustained piece, quite a tour de force, really, with an untypically intense (for Braxton) sequence situated centrally. (He sounds, intermittently, like he's playing an Evan Parker tenor solo transposed for the higher-range instrument). However, the Tudor piece, identified by one of Braxton's typically unprintable mathematical formulae, is not without interest. It begins with a series of thunderclaps from the lower keyboard and leaves plenty of spaces for Cagean "silent" music to come humming through. At the same time, parts of its are sufficiently complex to challenge a technically highly skilled performer (such as Tudor) and I would imagine that the avant garde pianist would find it at least as enjoyable as any of us laymen do. In fact, it would not have been out of place on the old Cage/Tudor "Variations II" album (Columbia MS 7051). "Recital Paris '71" is available from specialist shops or by post from (among others) All Ears, 33 Praed Street, London, W.2, at a cost of £4.50 including post and package. ("It seems rather high but we have no control over the wholesale price," says All Ears boss Andrzej Sojka.) — S.L.

SCOTT JOPLIN: "Treemonisha" (Deutsche Grammophon). As Joshua Rifkin and Max Morath have so usefully reminded us, Scott Joplin felt that he was a serious composer of classical music, though one wonders that if he lived today, in a world where music is allowed to be popular and serious at the same time, he would have longed so much to be judged by the European standards which black musicians, from

Mingus to Cecil Taylor, so heartily reject. "Treemonisha" was Joplin's grandest attempt at grand opera in the European tradition (an earlier attempt, "A Guest Of Honour," was performed in St. Louis in 1903 and is believed to have been destroyed by Joplin shortly before his death) and the refusal of the New York musical establishment to take it seriously is generally believed to have contributed to the depression which led to his death, a disappointed man, in April 1917. It was performed only once, to Joplin's own piano accompaniment, in a Harlem rehearsal room at an invited audience in 1915 and did not go down well. This recording, with orchestrations by Gunther Schuller (he of "third stream" jazz fame), is based on the Houston Grand Opera production of May 1975 and works on the basis of Schuller's premise that "Treemonisha" is not a ragtime musical (like, for instance, Eubie Blake's "Shuffle Along," which was a Broadway hit in 1921) but an attempt to write a European-style opera. It is true, that in its use of classic forms like an overture composed of strains from the body of the work, its instrumental preludes,

arias, recitatives, and the rest, it harks back to Europe. But the most interesting parts of it are those which owe least to this side of the Atlantic, the folksy ring-dance tune, "We're Goin' Around," the hoe-down-like "Aunt Dinah Has Blowed Her Horn," and the superb finale, "A Real Slow Drag," which deserves a place alongside Joplin classics like "The Entertainer." It is these which the classically-oriented orchestra and chorus make such heavy weather of; so that one wishes Schuller had not been so dedicated to his task of "authentic" creation. There is no real analogy with the re-creation of early music, or even of Joplin's piano pieces, for these are works which have had to be rescued from the interference of succeeding eras. But "Treemonisha" was never properly performed, and the dichotomy between Joplin's black consciousness and the surprised white cultural patina is so obvious that it threatens at times to tear the whole work apart. Flawed as it is, treated with this sort of elaborate respect "Treemonisha" becomes little more than a quaint and charming period piece. — K.D.

radio jazz

Times: GMT

FRIDAY (7) 8.30 p.m. C: The Big Bands presented by Ken Sykora. 9.20 Q: Sarah Vaughan, Pepper Adams, Jazz Crusaders, etc.

SATURDAY (8) 11.2 a.m. H: Just Jazz presents Les Crawley looking at The Rhythm Section. 5.0 p.m. B3SV: Jazz Record Requests presented by Peter Clemons. 5.20 E: Benny Waters Traditional JB, Pasadena Roof Ork, Claud Boling and the Showbiz Band. 6.15 US: Jazz (Anne Rottenberger). TUESDAY (11)

10.10 p.m. A1: Jam Parade (French jazz groups). 11.0 B12SV: Sounds of Jazz featuring the Tony Lee Trio and Peter Lemer's "E", plus Peter Clayton. 12.5 a.m. C: World of Jazz presented by Jim Waugh.

SUNDAY (9)

10.10 p.m. A1: Jam Parade (French jazz groups). 11.0 B12SV: Sounds of Jazz featuring the Tony Lee Trio and Peter Lemer's "E", plus Peter Clayton. 12.5 a.m. C: World of Jazz presented by Jim Waugh.

MONDAY (10)

7.30 p.m. B2V: The Dance Band Days presented by Alan Dell. 8.0 B2SV: Alan Dell's Big Band Sound. 9.0 B2SV: Best of Jazz on Records presented by Humphrey Lyttleton. 10.55 B3SV: Jazz in Britain featuring the Stan Tracey Octet presented by Charles Fox.

WEDNESDAY (12)

4.55 p.m. B3SV: Jazz Today presented by Charles Fox. 7.0 W: Jazz A'Plenty featuring Alan Stevens and John Featherstone with a round-up of jazz in Manchester. 8.30 L: Brian Priestley presents All That Jazz. 9.20 Q: Jazz Club.

THURSDAY (13)

10.5 p.m. B12SV: Band Parade featuring Stan Reynolds and the Greatest Swing Band in the World, plus the Dave Shepherd Sextet, introduced by Brian Matthews. Programmes subject to change.

KEY TO STATIONS AND

WAVELENGTHS IN METRES

AND kHz (Kilohertz).

A1: Radio France 1829m 1840k

B: BBC-1 247m 1241m, 2-1590m

200k, 3-464m 667k, C: Radio

Clyde 261 1151k 95.1V, E: NDR

Germany 189m 1596k, 309m

971k, H: Radio Brighton 202m

1844k 95.3V, L: Radio London

206m 1457k 94.9V, M: Radio

Merseyside 202m 1484k 95.8V

Q: HR Frankfurt 506m 593k, S-

Stereo, U: Radio Bremen 278m

1079k, V: VHF, W: Radio

Manchester 206m 1457k 95.1V





“And now we’re playing ‘Love on the Airwaves’ from Gallagher and Lyle... for Rosemary in Acton from Norman in Borneo... he misses you terribly Rosemary and hopes to be home soon.”

“Gulp...Gallagher and Lyle...he really cares...but I do wish he’d tell me what he’s doing in Borneo.”

**‘Love on the Airwaves.’
The new album from Gallagher and Lyle.**



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PETER JENNER of Blackhill Enterprises and manager of Roy Harper received in July 1975 an irate letter from EMI.

The letter was concerned exclusively with the conduct of a certain Bernard Patrick Fallon whom Jenner had recently engaged as Harper's publicist. EMI, it transpired, had received "serious complaints" from their offices in Norway where Harper had recently completed a tour.

They had also, it seemed, been alarmed to learn, from various press reports including several stories related in this paper, that Bernard was inclined to behave in a manner that they could only describe as disgraceful.

The letter concluded with the following paragraph: "Unless you can produce impressive evidence of achievement by your Mr Fallon of promoting Roy Harper in Europe I can see no alternative but to rescind our verbal agreement for the second part of EMI International's contribution to the cost of employing such a controversial consultant."

Bernard loved the letter. "Definitely one for the old scrapbook," he said when it was shown to him.

B. P. FALLON is no stranger to outrage. He has made his living these last ten years from rock and roll. And, being from adolescence a true disciple of rock, he long ago decided that if the music was to be inevitably associated with outrage and controversy, then he too would be associated with outrage and controversy.

"You're either on the bus, or you're not on the bus," he says, quoting Tom Wolfe. And for a decade, as a media personality in Eire and as a publicist for bands like Led Zeppelin, T. Rex, Roy Harper's Trigger, King Crimson and ELP, Beep (as he is popularly known) has been on the bus: sometimes, to pursue the metaphor, as the driver, occasionally as a passenger, but more often as a kind of hip conductor.

He has survived the madness — and he will admit privately that the madness has been at times ferociously intense and left as its legacy too many casualties for him to view the circus with any compunction — because he has the nerve of the devil, a lot of bottle, and he's not afraid to walk through any door (as he so colourfully puts it). He also knows when it's time to come up for air and escape the lunacy and mayhem.

I asked him recently whether he regretted at all the fact that he had never himself become a rock musician, whether he envied the fame and the glamour surrounding those individuals with whom he has worked.

"No," he replied emphatically. "I suppose I could have persevered with the old guitar. But, then, if I'd followed that one through I might be jamming with Tommy Bolin now."

His maverick individuality, he accepts, has enraged and frustrated many influential people in the music business, but he remains gloriously unrepentant. "There are lots of people who'd love to see a B. P. Fallon lampshade auction," he remarks laconically. "But that's cool."

Simultaneously, his affability and genuine concern for those artists with whom he has been associated has ensured his popularity. Led Zeppelin, for instance, have maintained their affection for him, although he has not worked with them for several years.

Robert Plant says this of him: "There's a lot of s— that goes down in this business, and there's a lot of mysterious characters and deviants that want to be associated with a band like Zeppelin. There are very few people we take to our hearts. He's one of them."

He remembers Beep on one of Zeppelin's American tours: "He was always keeping us waiting at airports. B.P. was never anywhere on time. We'd be waiting to take off and we'd suddenly see him racing across the runway, covered in ostrich feathers."

What's Irish, loony,

... B. P. Fallon, 'controversial media consultant' to Led Zeppelin, T. Rex, Roy Harper, King Crimson and ELP.

A man whose outrageous exploits are legendary in the rock world. He is profiled by Allan Jones

or something, with about a thousand scrubbers chasing him. He has a kind of gypsy charm. You can't help loving him."

He is respected, too, despite his nonchalance and informality, as an effective publicity agent.

"I know," he says, "that I'm not your normal PR man, but I know — and this will sound terribly arrogant — that I'm hot — at my job. People know that I'm a geezer who generally delivers. I may be a bit loony, and I may make a total maggot of myself sometimes, but I usually bottle through."

HE FIRST became interested in rock and roll while he was a pupil at Ampleforth, a public school in Yorkshire.

"The first record I ever had I nicked," he confesses. "I stole it from a record shop in Yorkshire. It was a Gene Vincent album called 'Crazy Times'. It was an up-the-sweater job. I had no record player at the time so I used to creep off to the toilet and look at the cover ... just look at it for ages."

Music, he says, assumed in his life the importance of a religion. He decided then that he would work in any capacity in the music business.

"There was nothing else I wanted to do. And, at school in the last year, I was interviewed by this geezer who called himself a Careers Master, and he said, 'what are you interested in?' And I said, 'well, man, I'm interested in rock and roll. I want to rock out.' And he said, 'What do you mean?' You know, it was Blankola City. I said, 'I want to get into rock and roll.' And he said, 'you mean all this Teddy Boy stuff?' And I said, 'Yeah!' And he told me to get a job in a record shop."

BERNARD'S enthusiasm for rock and roll was shared neither by the school authorities nor his parents. His father, now dead, was a colonel in the Duke of Wellington's Regiment, and it was his ambition for his son that he enter the services or graduate from university with some distinction.

Beep disappointed him totally. He had been reprimanded frequently at Ampleforth for slipping away at night and then, exhausted, falling asleep in class the following day. "I was even caned for being found reading the Melody Maker," he recalls.

Such incidents instilled a profound dislike for the strict discipline of Ampleforth, and he was eventually expelled (for sleeping with a maid, it's said). His father was not pleased.

"It broke his heart, I think. But I was delighted.

I was escorted to Liverpool by one of the monks from the school. My family was living in Ireland then. They'd moved over there when my father was posted to Aden when it was all a bit heavy out there. He didn't want any of us with him, because it was really Twitch City over there with guys with machine guns everywhere.

"So this monk took me onto the boat to go to Ireland, and he handed me over to the captain, and it was like, 'watch him. He's a dangerous one.' I remember my father meeting the boat. He came to my cabin and sat down and cried.

"He was, you know, one of the last of the Empire mob. Irish. He used to go all over the world catching tigers for zoos. He was on the North-West Frontier. That's where it started. Some geezer gave him a bear as a present, and it got a bit over the top so he sent it to Dublin Zoo. And they were well pleased and asked him for some more, and a couple of tigers if he could get that one for ages."

"I think it would have pleased him if I'd have gone into the army. I think I was a disappointment to him. He could never understand why I was always going out to what he called 'honky tonks', bless him.

"But in the end, you know, I think he was quite proud of me in a funny way. When he saw me on Top Of The Pops with John Lennon he nearly fell off his chair, apparently. There was his son with an ex-Beatle! You know, that one."

SO in 1964 B. P. Fallon was completing his education at a school in Eire. His ambition was still, somehow, to become involved in the music business. He remembers that he once had an interview with Brian Epstein. Beep was still at school in Yorkshire — with expulsion and disgrace coming in through the back window — and Epstein still had his office above his record shop, around the corner from the Cavern, in Liverpool.

Bernard walked straight

into his office unannounced to find Epstein giving Gerry Marsden a verbal work-over. "I said that I was sorry to interrupt, but I really wanted to work in the music business and what should I do about it, you know. And he looked at me, and I'm standing there like an idiot, but he was very polite, a very courteous man. He said that he was busy and could I call again, so I left.

"Then on the way out I met Paul McCartney coming out of the lift. I got him to sign my Cavern club membership card, and that was cool.

"I used to sleep on Liverpool pier — a terrible place for a kip — and I'd always wake up with some old biddy trying to pour



B. P. FALLON: 'I may be a bit loony, and I may make a total maggot of myself sometimes, but I usually bottle through'

and sinks planes?



B.P. FALLON (centre) with RINGO STARR and MARC BOLAN

boot polish down me throat. There was also a gaff I used to stay in sometimes, like a doss house. It was, I think, three bob a night: you got a wooden ramp and a cushion to sleep on, and in the morning you got this really strong tea and a bit of nosh. All night there'd be people belching and farting and puking.

"I didn't mind. I just thought it was better than going to the movies on a Saturday night in Dublin."

His television show was a success, it transpires, and on the strength of its popularity he was invited to host a radio programme. Initially he was restricted to playing only Top 20 records, but eventually persuaded his superiors to allow him more freedom. So he started playing more esoteric albums and arranged telephone interviews with musicians in London (Eric Clapton and Jimi Hendrix he remembers as being particularly good).

Phil Lynott, who was at this time playing in Skid Row, remembers Beep as "the pioneer of hip music in Ireland. In a way he represented the youth opinion. He was very influential, and introduced a lot of people to a lot of good music. He's always been a great liaison man."

"I think he's a genius at what he does ... whatever it is. He's got this knack of picking winners. He had it then. I think, actually, it's just that he's got good taste. He'll get behind someone whether they're well-known or not. He's not worried. There're not too many people like that."

It comes as no real surprise to discover that Bernard was as notorious then as he is now — in the opinion of such august bodies as EMI, at least.

"I was infamous, man. I mean, I was on the front page of the Catholic Herald," he laughs. "This geezer wrote something like, 'Irish television is a national station, and the other day I tuned in and I didn't know whether it was a boy or a girl, and he was wearing a cap in the presence of a lady in the audience and he had long effeminate hair — how can someone like this be allowed on a national sta-

tion, bringing over English values we don't even want!'

"There's always been a bit of that, you know. But at the same time I was being invited to all these village fetes and that, you know, bonny baby competitions and beauty competitions. To judge them, man. It was hysterical. And they would always be organised by the village priest who'd think I wasn't such a bad chap after all. And there I'd be, smoking a joint in their toilet."

In 1966 Bernard decided that he should move on.

"I got a bit bored with it all. I thought there must be more to life. I mean, it was great, but it was Ireland."

He came over to England and found a flat in London with Viv Prince, who had just been sacked from the Pretty Things. Bernard says that was a pretty weird time. He took a job in a bakery for a while and drove a bread van — "I was always scared someone from Ireland would recognise me" — and generally checking out those people he thought might be useful to him in the future.

He had been writing a weekly column for an Irish magazine called Young Woman, and he still had journalistic aspirations when he was in London. The first thing that captured his imagination was the current infatuation with military jackets.

"I thought, 'Bloody hell! There's a whole fashion vibe here.' So I marched into the Newsweek offices and said, 'Look, you need me to write a story.' I convinced them, and I interviewed the Who.

"Then I decided that I wanted to interview the Stones. So I phoned Les Perrin (the Stones' publicist) and told him I was from Newsweek. He rang Newsweek to find out if it was genuine, which it was, and he said it would be fine. So I interviewed the Stones at Top Of The Pops, and that was cool.

"You know, I just did it. Didn't think about it at all. None of these people scare me, you see. I mean, I'd phone up the Queen if I thought it was important."

John Lennon's on piano and I'm behind, whacking hell out of this tambourine — right in his ear — and putting everyone well out of tune

Nevertheless, despite this isolated success, Bernard returned to Ireland at Christmas. He'd been living for six months off porridge and felt a little defeated. The time, he reflects, wasn't right for him.

He caught a cheap flight to Belfast, hitched down to Dublin. And stayed there for another three years, appearing on chat shows, where there were tabloid spreads of John and Yoko's infamous Bed-In at the Amsterdam Hilton. Someone mentioned that they were going to Amsterdam the next day. Then he heard someone saying that they, too, would be in Amsterdam. It was his own voice.

"I mean, I just said it, man. So I went. I hitched to Amsterdam, went straight to the Hilton, got hold of the EMI geezer and told him I was there to interview Lennon.

"I didn't think there would be any problem. I mean, I'm not shy about these things. I'm not really pushy, either: I don't come on with things like 'without me your career is over!'. At the same time I like to get things done, you know."

"I'd never met Lennon before, but I'd seen him. The first time I saw him in person he was changing his trousers backstage at the Liverpool Locarno. Anyway, I went in and we did a lot of good verbal and then I split."

"I was staying with some American, acid-type folk, and I got back to their gaff and I played the tape and it was all like 'Uuuuuurrrrrh.' All slow, Nothing had come out . . ."

At this point, having first secured an exclusive interview and then so comprehensively cooked up the operation, most journalists would either admit defeat or slip into an Ernest Hemingway vibe and clean their teeth with a shotgun.

Bernard, at the invitation

of guitarist Henry McCullough, had sauntered down to Olympic studios

where the guitarist was

recording with Joe Cocker

(they were cutting a version of "She Came In

Through The Bathroom

Window," before its appearance on "Abbey Road".

Incidentally).

George Harrison was in

the studio next door pro-

ducing Jackie Lomax. Paus-
ing only to say "hi" to Stephen Stills, who'd wandered unnoticed into the studio, Beep strode in to see Harrison and request an interview, which was granted.

The next day Beep was at Apple to collect some photographs for his article. He recalls that everywhere there were tabloid spreads of John and Yoko's infamous Bed-In at the Amsterdam Hilton. Someone mentioned that they were going to Amsterdam the next day. Then he heard someone saying that they, too, would be in Amsterdam. It was his own voice.

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their teeth with a shotgun.

Beep just telephoned the

Amsterdam Hilton and told

Lennon that the tape was

nished and asked for

another interview. Lennon,

says Bernard, was cool, so he trolled over to the

Hilton and they did another

interview. Then he sold it to the Melody Maker.

There is another incident

involving Lennon that de-

serves to be recorded

magazine and he was asked whether they were lovers, and he said, "Well, I suppose we are in a sense, but I've never done anything with him because it might be painful."

"He opened everything up for Bowie, I think. It's like at the moment, the Sex Pistols are like a kick up the arse for rock and roll. Bolan was like that. He gave rock and roll a kick up the arse."

Bernard, as Bolan's publicist, immensely enjoyed the T. Rex period. He even acquired a Bentley.

"It was just a toy I wanted at the time. But I really loved it. I'd go to some gaff like the Dorchester, you know, and have the geezer park it for me. And I would look really scruffy sometimes, and the geezers, because I was in a Bentley, were all over me."

"They didn't know whether I was some incredibly wealthy rock and roll star or prince somebody or other who was a bit eccentric. It was pathetic, really, because a Bentley doesn't cost anymore to run than a new Cortina."

"I was a bit worried having wheels like that, because I didn't know how freaks would react or how older people would take it. I remember one day in the Portobello Road, I parked it and all the freaks were going, 'Yeah! Good one, man!' And the older people, the blue-haired folk, were all saying, 'Who is that c—— driving that car? He must have stolen it!' A real jealousy vibe, real hate."

"I liked the idea of the Bentley, though. It had a kind of over-keen greeting with a wall, eventually."

He is unable to explain Bolan's commercial decline, but remarks obliquely that he hasn't had a number one record since they parted company. Bernard, feeling restless, left him at the peak of his popularity. He didn't know quite how to explain to Bolan his reasons for quitting.

So he wrote him a song. It was called, "It's Alright, Marc, I'm Only Leaving".

BERNARD was working with Michael Des Barres (who was recently signed to Swan Song) and Silverhead when Peter Grant asked him to sign up as publicist for Led Zeppelin. This was in 1972.

He had met Jimmy Page during the filming of Antonioni's Blow Up. The Yardbirds are featured in a nightclub sequence. So is Bernard. He received ten quid a day as an extra getting stoned and watching Page jamming with Jeff Beck. John Paul Jones he had met in Ireland where Jones was producing an album. But Zeppelin, as a band, although he admired their music, he was unsure about.

"I don't know why," he explains. "But G (Peter Grant) said that we should get together for a chat. We did and I said, 'look, I love their music, but if this is going to work out they've got to dig me and I've got to dig them.' So they flew me over to Switzerland so that I could check them out.

"They didn't know me. I remember they were doing a soundcheck and I went onto the stage, and I was sitting on an amp. Then I suddenly realised that I wasn't sitting on an amp, I was sitting on the floor. I'd fallen asleep and fallen off the amp. In the middle of all this noise I'd passed out. So they must have thought I was a bit curious."

"Then we had to get back to the hotel to change for the gig, and I put on my blue velvet cloak and my eye make-up and I'm introduced to the band. And they're all looking at me, and Bonzo, particularly, is so obviously thinking '—— hell! What have we got here?' But we got on tremendously well and went into business for the British tour, and it was all hunky-dory."

"I used to play with them on stage during 'Whole Lotta Love.' I just used to whack out on tambourine. After one concert G came up to me and got me in a corner and said very quietly, 'Beep, continued on p 30

GENESIS "WIND & WUTHI

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RECORDS & TAPES



RACING CARS

RACING CARS, on Thursday, December 23, 1976, celebrated the first year of their career with a memorable gig at the Nashville in London.

It was an encouraging conclusion to a year in which they had elevated themselves, through a dedication to hard work, entertainment and excellent musicianship, from impending obscurity as an ailing band called Good Habit to a premier position among the groups most likely to make a dramatic impression in 1977.

Good Habit had been struggling for six years and had gained little national recognition, though they had established a relatively strong audience and a commendable reputation as a live band.

However, they had become stereotyped as a boogie and booze combo, and there was little chance of them securing a record contract (they did, in fact, record one single, "I Found My Way Back Home," for RCA). During the last year of Good Habit's existence the line-up changed constantly: the original vocalist and guitarist collapsed with a nervous breakdown at a gig in Oxford and quit the band, and Morty, who had already contributed two songs to the band, was recruited as his replacement.

American music

He was followed in the succeeding months of 1975 by Robert James Wilding (drums), and Graham Hedley Williams (guitar), who completed, with Ray "Alice" Ennis (guitar), David Land (bass) and Morty, the line-up that was to become, in December of that year, the current Racing Cars.

Morty, Alice and Graham had played together in 1973 as Racing Cars, and they endeavoured to recreate the style of American-influenced music they had played during that incarnation.

Morty had, during a period in the Merchant navy, accumulated an impressive repertoire of original songs and it was decided unanimously that Racing Cars Mk 2 should concentrate exclusively on those compositions.

The genuine excellence of these songs is established on the Cars' debut album for Chrysalis, "Downtown Tonight," which was released in October to critical applause and popular acclaim.

Many admirers

The band, refreshingly unpretentious and enthusiastic, won many admirers and a committed audience both through their exciting performances and the authoritative tone of their album.

John Peel featured them extensively on Top Gear and recommended them at every opportunity to his radio audience. Bob Harris introduced them on the Old Grey Whistle Test as one of Britain's finest new bands. They are, almost everywhere, regarded as one of the Hopes For '77.

Such faith is not without justification. They have already made a successful transition from the London clubs, where they earned their reputation, to larger halls with a tour with Manfred Mann's Earth Band and as the support for Robin Trower at London's Hammersmith Odeon in late October where they convincingly won over a substantial majority of a determinedly partisan audience.

Predictions are invariably worthless, but Racing Cars have the promise and talent to establish themselves as an individual and popular band in the next year.

And that's no false alarm, Amelia.

Records

- ALBUM: "Downtown Tonight" (Chrysalis CHR 1099).
- SINGLE: "They Shoot Horses Don't They?" (to be released by Chrysalis on January 20).

Equipment

- MORTY: Yamaha Acoustic Guitar Model No. 180; Barcus Berry P/U pre amp; Custom-made rope (window sash); Nashville Strings.
- GRAHAM HEDLEY WILLIAMS: Gibson Standard: 1952 Fender Stratocaster; Labela Strings; Herc Pick.
- RAY ENNIS: 2 Fender Stratocasters, one "old", one 1974; Impact 6CW Amp Marshall 4 x 12 cab; Schaller WAH Pedal; Mutron Phaser; Londoner Strings.
- DAVID LAND: Fender Jazz Bass Guitar L/Handed; Marshall 100W Amp; Custom-built Bin (Colin Patterson); with 15" Gauss 5840; Rotosound Strings.
- ROBERT JAMES WILDING: Ludwig Drums: 24" Bass Drum: 13 x 8 and 16 x 18 Tom Toms 14 x 5 Snare; Avedis Zildjian Cymbals 14" Hi Hats, 16" 18" 20" Crash, 20" Pang 20" Ride, 12" Crash; Pearl Stands; Rodgers Bass Drum Pedal.

Morty

IT COULD not have been among the most auspicious debuts in the history of rock and roll.

Imagine this: Morty And The Frantics are to make their first public appearance at a small social club in the Rhondda Valley. Morty, as the leader and principal vocalist of this combo, is intent upon making a vivid impression upon the collective imagination of his audience. He borrows from his father a rather striking sweater, the shoulders of which hang elegantly around his elbows (it should be noted here that Mr Mortimer's stature is diminutive).

He borrows, too, his father's shoes: they are brown brogues and they are three sizes too large. The ensemble is completed by a pair of bronze jeans (Westcott Texans, I've no doubt). The effect was far from thrilling.

It is 10 years since that debut, and Morty remembers with affection the innocence of his initial foray into rock and roll. The Frantics, he says, specialised in idiosyncratic arrangements of popular songs by such disparate entertainers as the Shadows and Herman's Hermits. It is unsurprising to learn that their rendezvous with obscurity — a fate reserved for several of his earlier bands — was not long delayed.

He had turned to music to alleviate the boredom and the depression of the environment in South Wales. Instinctively, he realised there were few opportunities to escape such a deprived wasteland. He had responded enthusiastically to the music of Elvis and Chuck Berry, and delighted in the melodic exuberance of the Beatles.

Morty And The Frantics, he admits, was a naive adventure. "I mean, there were six of us playing through one AC 30, we were hardly sophisticated."

He was ambitious, however, and, undaunted by the failure of the Frantics, he



formed, early in 1968, Strawberry Dust with Graham Williams on guitar. They determined to include in their repertoire more contemporary compositions — they were, apparently, influenced by Cream and Hendrix — and eschew the "pseudo-cabaret routines" so widely enjoyed by audiences in South Wales. Initially, there was considerable indifference to such an adventurous musical policy, but as those aforementioned bands became increasingly popular, Strawberry Dust began to attract a wider audience.

Their only major appearances outside Wales were, however, confined to grueling residencies in Hamburg, London gigs — which they considered as a step towards a recording contract — were frequently promised and invariably blown out. And, despite the release of an album called "Women And Children First" (produced for Mercury by Lou Reizner and

attributed, inexplicably, to Ancient Grease), Strawberry Dust expired in an inferno of anonymity in 1970.

Morty, disappointed with the album — which he and Graham subsequently disowned — and generally disillusioned with rock and roll, headed for uncharted waters as a merchant seaman. The next two years he spent cruising through the tropics and writing songs. To his surprise he found no great difficulty in composing and by the time he returned to Wales he had accumulated more than 80 tunes.

Ray Ennis was then leading a trio called Bear's Head and Morty was invited to join as their vocalist. The subsequent recruitment of Graham Williams provoked the first incarnation of Racing Cars. The band survived for nine months before tripping the light fantastic and fading into retirement.

Ennis and Williams, as detailed elsewhere, persever-

ed with music, but Morty stepped out of rock and roll completely and became a painter and decorator, an occupation he reluctantly pursued until March 1975 when he joined the ailing ranks of Good Habit. He had known the band for some time — the musicians included Ray Ennis and Steve Bull, the drummer from Bear's Head and the first Racing Cars — and they had been performing several of his songs.

It was hoped that Morty's inclusion would revive Good Habit. They had been performing for six years and established a reputation as an entertaining band but they had been unable to secure a recording contract. But even Morty's irrepressible presence (he's a wonderfully vital performer) could not deny the inevitable decline of the band, and in December 1975 Good Habit was quietly buried and the musicians formerly gathered under that banner looked toward the future as Racing Cars it has been their policy to entertain.

He remains unnervingly modest about his prolific talent as a writer. He just enjoys writing, he says. It is no enormous artistic trial. He expresses amazement at those writers who claim to suffer considerable mental agonies over composing songs. "It makes me realise how fortunate I am, really, because I never sit down and worry about writing.

"The longest it's taken me to write a song is about two hours. 'They Shoot Horses' took me about 30 minutes. That's really the truth. I read about some people working for hours or days or weeks on a lyric and I find it curious. If something doesn't sound right then I scrap it immediately. I know when something is either working in a song or not working in a song I can sense it.

"If it doesn't sound natural then I won't labour over it because it will begin to seem contrived and forced. It's the same with melodies, if the melody isn't exactly right then the song is going to sound weak — but you can't force a good melody, it has to come naturally.

ily by West Coast bands and developed a musical style characterised usually by an emphasis on improvised instrumental passages bridged by melodic choruses and hook-lines (the best example of this style probably being Man's "Many Are Called").

The bands in the south-east of Wales, by comparison, had been influenced initially by soul and r&b, and subsequently developed a more strident and aggressive style. Often they were indebted to the bombastic approach of the early Deep Purple, say, or the kind of self-styled progressive bands that labels like Vertigo signed with such indiscriminate alacrity at the end of the Sixties.

Perhaps, as Robert suggests, no overall style actually emerged, but most of the groups from this area could be identified by the kind of orchestrated zeal with which they attacked their music. It was not, he agrees upon reflection, a musical environment particularly conducive to developing any individual technique which employed a degree of subtlety or restraint. He was expected merely to whack the living hell out of his kit at every opportunity.

Since he joined Morty and company as a member of Good Habit in August 1975, his style has become increasingly more refined. The brashness and speed of his contributions to Kimla Taz, say, has been replaced by a more considered and discriminate approach. The guitarist Ollie Halsall once said that he considered the silences he left between notes was as important eventually as the notes he actually played and Robert readily agrees that the principle can be extended

usually."

He is genuinely pleased that people have been picking up on individual songs. "They Shoot Horses Don't They" is already confirmed as a nascent classic and he looks forward to the prospect of it being recorded by other artists — "just because someone might like it enough to sing it, that excites me" — and he is similarly encouraged by the response of audiences to songs like "Pass The Bottle," a portrait of a derelict alcoholic

He admits surprise at the sudden critical enthusiasm and attention being paid to Racing Cars and attributes their imminent success to determination and hard work. They've barely stopped working since they formed and throughout the year that they've been playing together as Racing Cars it has been their policy to entertain.

He regrets now that they have insufficient time to rehearse more songs, but realises that their set must include much of the material from their album which they have to promote. "You see," he explains, "we always maintained that we should put in three new songs every month — more if possible — but recently we just haven't had the opportunity.

"I had five new songs before we started the Manfred Mann tour and by the time we'd finished I had 13. But we haven't found the time to rehearse them properly. And that's becoming frustrating. But it's difficult to communicate that pressure to an audience. They don't want to know your problems. They want to be entertained. And that's their privilege.

"And it's great that after all these years it's really happening. It's a great reward. F--- the money. I'm not interested in that. I care more about the people enjoying what we have to give them. It's enough in itself."

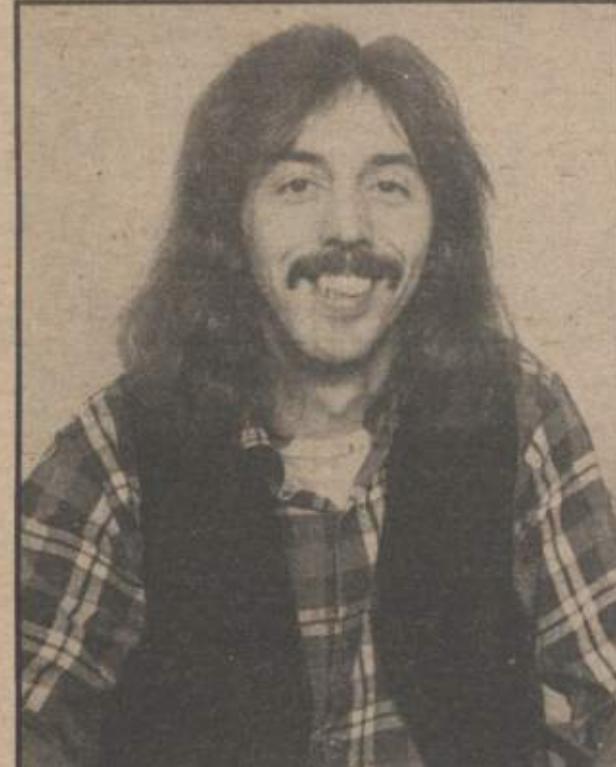
Robert James Wilding

I AM convinced that only the most intense and scrupulous students of obscure bands of the Sixties will be able to admit they remember that aristocratic combo — long since passed into legend — Lord Bob And The Butlers.

And I am similarly sure that Robert James Wilding, who began his career as a drummer with the Butlers, will not forgive me for reminding those students of the group's existence and simultaneously introducing them to a whole generation who have lived for the last 10 years blissfully unaware of the fact that Lord Bob ever set foot on stage.

Still, Robert was but a callow youth of 16 when he began rattling the traps with old Bob and the boys, so he can hardly be held responsible for his actions, and it would be a mean heart, indeed, who turned away from him because of his past. Lord Bob, anyway, should be congratulated for his perception in introducing a young talent to rock and roll.

Not that Robert remained with his Lordship for any considerable time. As soon as the opportunity arose he was off with a group called Aslan (named, as some may recognise, after the character in C. S. Lewis' "The Lion, The Witch And The Wardrobe"). Apparently, this group was much more to Robert's taste, and he



stayed with them until such time as Kimla Taz — with whom he played — were, he observes, typical of the kind of band that emerged in South Wales during the early Seventies.

He had been inspired as a drummer, he recalls, by catching by chance a television appearance by the Beatles. He had originally wanted to play bass but observed Ringo whacking away at the old tubs and thought that looked a lot easier. "I thought if HE can do it, I can do it. I mean, it looked quite simple at the time and I thought at least I'd give it a try," he remembers, with some

amusement.

Kimla Taz — the first group of any importance with whom he played — were, he observes, typical of the kind of band that emerged in South Wales during the early Seventies. More interestingly, he remarks that they were typical of a specific style that developed in areas like Cardiff and Newport.

Those bands who can be associated with Swansea and Port Talbot, like Man, the Eyes Of Blue, and later the Neutrons, Quicksand and, more recently, Alkastraz, were influenced primarily

pertinently to rock drumming.

"I've known drummers," he says, "who feel that they should be playing some kind of endless solo. They're just content to bash away all night as if they've forgotten that they're playing in a band. I just couldn't afford to do that with Racing Cars. I mean, it would be totally inappropriate. I try to provide a solid base for the music but I try more than anything else to keep it flowing."

His drumming, he says, has improved steadily throughout his association with Good Habit and Racing Cars, and, indeed, he has improved immeasurably over the last six months. When I first saw the band at the Nashville during the summer I criticised the rhythm section for its lack of flexibility, especially on those songs like "Moonshine Fandango," which invited comparisons with Little Feat. However, as the group's collective confidence has grown, so has their assurance.

Robert attributes this confidence both to encouraging reactions of their audience and the success of their debut recording. "I wasn't intimidated by working in the studio," he says, "but we were under a certain amount of pressure."

"But I got the sound I wanted for the drums and having listened to the record I can see which aspects of my playing I should concentrate on. I think we have an honest sound, live and on the record, and that's what I want to maintain. Now that I know what the band sounds like on record and on stage, I know even more clearly what I want to do."

Band Breakdown by Allan Jones

Pictures by Barry Plummer

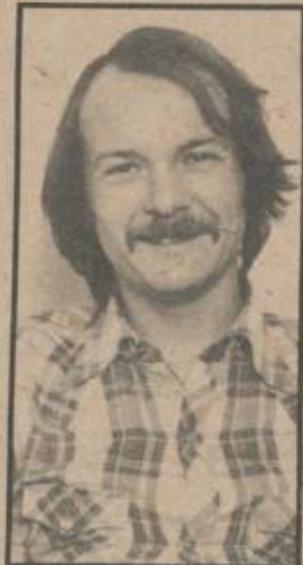
David Land

IT WOULD not be entirely accurate to describe David Land's sartorial inclinations as being particularly ostentatious, but he certainly sports the most impressive wardrobe of Hawaiian shirts since the demise of Chilli Willi and the Red Hot Peppers robbed British rock of a touch of Pacific colour and dash.

He also — and probably more importantly — forms, with drummer Robert James Wilding, the impeccable rhythm section that so distinguishes Racing Cars, and creates a dexterous and fluid base for the guitar ingenuities of Graham Williams and Ray Ennis. He had been working, during the late Sixties, with a band as a roadie before taking up the bass guitar at the suggestion of a friend who was forming a group and in desperate need of additional musicians.

David's only personal appearance prior to his involvement with this group — who emerged eventually as Electric Circus — had been a rather enthusiastic reading of "Sweet Little Sixteen" one drunken night at the Pageant Rooms in Pescart, an occasion about which he seems reluctant to elaborate. He had never before even considered playing bass, but with the reckless bravado of youth he accepted the invitation to join his friend's embryonic combo.

Electric Circus, he recalls with a grimace, were a curious band. They played the usual round of South Wales venues — ballrooms and rugby clubs usually — to audiences slightly perplexed at first by their preference for light jazz themes.



As he grew more proficient as a musician he became more aware of the possibilities of his instrument. He was impressed by Paul McCartney's ability to invest his playing with a sense of melody and determination to achieve a similar effect. "I began to realise there was more I could do than just keep a simple rhythm. I began to try to bridge the melody between the guitars and keep the rhythm with the drums. I became totally absorbed in technique at one point, but working with Graham and Alice has influenced me, and I've tried to achieve a more natural, emotional approach. I think that's probably more important than have a phenomenal technique."

He is the only surviving member of Good Habit, who he joined after his involvement with Electric Circus. He admits that he was somewhat reluctant to relinquish the name and start again as a member of Racing Cars. He had been for six years a member of Good Habit and had worked hard to build up that

band's reputation, and to suddenly risk losing the group's long-standing audience by presenting them with a new musical direction seemed, initially, to be an unnecessary gamble.

"I knew how hard it was going to be to build up an audience for a new group, but we did it gradually. We were prepared to work at it and play everywhere we could. I was nervous about it because I'd done it once before, and I suppose I felt discouraged because we'd achieved no recognition as Good Habit. But we all realised that we had to make a break with the past if we were going to be successful.

"So we took the good things from Good Habit and tried to develop them. We decided to concentrate on Morty's songs and get the Press and record companies interested. And that took about six months, I suppose. We must have played every club and pub in London, and that seemed a gamble, too, because so many bands had been dragged down with the pub rock label, and we were determined not to be associated with that.

"There were a lot of good bands that just got caught up in that and couldn't get off that circuit, and they deserved to succeed. But we were always looking for the quickest way out. Fortunately, we managed to succeed and the gamble paid off."

Racing Cars, he observes, is a democratic entity, with every musician contributing fully to the arrangements of Morty's songs. Morty, he continues, will appear with a basic melody and the lyrics and the band will then take that initial idea to its final conclusion.

Invariably, he explains, the arrangements are conceived quite spontaneously and informally at rehearsals.

The audience we've got now has grown with the band because they enjoy what we're doing. That's it, really."

themselves playing until the last customer had left the club.

Alice appreciates, however, the valuable discipline of such an experience. It was, he says, a process of education, because in those conditions you are forced constantly to refine your ideas and re-evaluate your style of playing. His taste in music he describes as catholic, and although he had never sought to emulate the technique of any individual guitarist, he discovered in Germany through playing so constantly that he had assimilated various styles.

It became clear that he had, simultaneously, absorbed ideas and effects that were not particularly admirable. He was able to expose and eventually discard the cheap, extrovert techniques that had infiltrated his playing and concentrate on developing a more mature and considered style. He still listens to as wide a spectrum of music as possible — more out of curiosity than anything else, he says — but quotes, as specific guitarists that he admires, Albert Lee, Larry Carlton and Jerry Reed.

Still, Alice recalls that this first flirtation with rock and roll was not wildly lucrative. Often, he says, the band would have to travel to gigs by public transport. "We'd carry all our equipment on to the bus, you know. I was lucky, I only had a guitar. I suppose the drummer was lucky that he didn't have a full kit. He might not have sounded too great with just a bass and snare drum, but it made travelling more comfortable for him."

His first regular professional band was a Newport ensemble called Oswald Orange (well, psychedelia came late to South Wales), and they played the often depressing circuit of rugby clubs, cellar bars, dance halls and ballrooms.

"Some of those places were very rough," he reflects. "There was a gig in Ammanford (in West



Wales), and that was a deadly place. Deadly. As soon as there were half a dozen people in that place they'd start fighting and wouldn't stop — not even for a pint of beer, these were very determined people — until every window, chair, glass, bottle, table and head was broken."

Oswald Orange survived the carnage, however, and found themselves eventually playing at the Top 10 club in Hamburg. By some strange irony they found themselves playing opposite another band from South Wales — Strawberry Dust, whose line-up, of course, included Morty and Graham Williams.

The bands would play alternate one-hour sets — there would be a five-minute change-over period — beginning at seven in the evening and, it was believed, ending at six the next morning. Such optimism was discovered to be misleading. Whichever band was designated to play the final set invariably found

He remembers only too vividly the obsession, in the late Sixties and Seventies, for massive amplification stacks.

"Graham and I try to avoid any of that kind of

misleading. Whichever band was designated to play the final set invariably found

Graham Hedley Williams

GRAHAM Hedley Williams is, with Morty, the most immediately extrovert member of Racing Cars.

In fact, it was with one of Morty's more obscure early bands, the amusingly titled Plonk, that Graham, as an aspiring young guitarist, first played. He had, from adolescence, been fully absorbed in rock and roll and remembers attending dances in the Rhondda and watching in total awe and admiration the performances of local bands — "I didn't know a thing about music and I was easily impressed," he recalls. He remembers particularly the boisterous performances of Morty And The Frantics, who, he says, were appropriately named.

"They had this guitar player," he reflects, "whose greatest talent was that he could talk his way into anything. Which was just as well because he had no musical ability at all. He had a really curious way of playing, a really weird style. He'd use two strings, couldn't play any chords, but made a lot of noise. I thought he was great, but then I didn't know any better at the time."

The Plonk, he admits, weren't too technically proficient themselves. They were, essentially, a pop band, with overtones of lightweight r&b, though he, as the lead guitarist, had a tendency to get involved in rather bizarre instrument workouts. He discovered feedback one night and then there was no stopping him.

"I suddenly went heavy,



as they say. Playing wild guitar solos with as much feedback as possible. I used to try for bottleneck effects by scraping a pint glass on the guitar. It must have sounded dreadful."

In 1968, he and Morty formed Strawberry Dust, their first attempt at achieving an individual musical direction. He was influenced then by guitarists like Jeff Beck and Hendrix, and he would attempt — with variable degrees of success — to emulate the musical adventures of those guitarists.

Strawberry Dust, as Morty has remarked, did not fulfil their potential or achieve any of the recognition they might have deserved. Graham attributes their failure to a lack of maturity, a lack of gigs outside Wales and the disappointment of seeing their debut album wrecked by the incompetence and indifference of their producer.

The group had been introduced to Mercury, who released the album, and Lou Reizner who purports to have have produced it, by John

"Pugwash" Weather. Pugwash was the drummer with the Eyes Of Blue, who were also signed to Mercury and whose albums Reizner also produced.

"Lou Reizner," says Graham, "was a complete hindrance. He'd come into the studio, make a few suggestions and leave. As soon as he'd gone we'd completely disregard everything he'd said. He was a nuisance. The album was recorded in a week. I'd written some songs with Pugwash the week before we started recording so we'd had no time to rehearse them. It was a joke. The album was really dreadful."

"It was produced in the end by Pugwash and an overworked engineer. He was always on the point of collapse. He'd finish recording us at six in the morning and he'd be back in the studio by 10 with another band. He's either a very rich man now, or he's dead. But, you know, Strawberry Dust wasn't produced, it was destroyed."

Graham was on the point

of leaving Strawberry Dust at the completion of this apparently disastrous recording. He'd been invited to join Pete Brown's Piblokto (with whom Pugwash was playing), but decided out of a sense of loyalty to remain with Morty. Strawberry Dust soon folded, however, and he accepted an invitation to play with Glenn Cornick, the former Jethro Tull bassist, who had formed Wild Turkey. He rehearsed with them but wasn't satisfied with the music and soon left to join Graham Bond (at the suggestion of Pugwash it transpires).

He was initially reluctant to join Bond, partly because of his reputation as a domineering band leader and also because he was slightly overawed by his musical reputation and the memory of those guitarists — like John McLaughlin — who had preceded him.

"I'd heard lots of strange things about him, but I found that I could trust him and I grew to really like him. He could be a right little dictator, though. And some nights he'd be out of his head and he'd start playing something completely strange and we'd just have to follow him."

"I had to start playing on his instructions and stop whenever he indicated that he didn't want to hear any more guitar. One night I missed him nodding his head and carried on playing. I thought he was going to murder me after the gig."

Bear's Head and the first edition of Racing Cars followed this stint with Bond, and then a period of unemployment before he joined Morty and Alice in Good Habit in November 1975, a month before they changed their name to Racing Cars.

He explains succinctly his working relationship with Alice: "We've played together for a long time, and we don't have to work out individual parts. It's really an intuitive thing."

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With Genesis re-opening the Finsbury Park Rainbow Theatre last weekend, London regained a major rock venue. But the fact remains that Britain as a whole is still plagued with a lack of truly suitable rock halls.

Although the capital now has three good-sized halls which are used regularly for rock (the Rainbow, Hammersmith Odeon, and the New Victoria), none were built for that energetic form of music, and all have faults. Those halls custom-built for acoustics (Royal Festival, Queen Elizabeth, Fairfield) tend to have a cold cerebral atmosphere at odds with the physicality of most rock music.

The MM takes a broad look at the various major rock venues throughout Britain, not with an eye to their capacity and the gross a promoter can expect from them, but from the punter's point of view, which includes accessibility, general atmosphere and the kind of facilities.

RAINBOW THEATRE, Finsbury Park, London. Once more a rock venue (for the third time), the Rainbow built a reputation something akin to that of Bill Graham's Fillmore East in New York. Many concerts there stick in the mind — Steve Miller, Van Morrison, Steve Stills, Manassas — where the old theatre's dusty atmosphere and the decaying opulence of its decor lent the right sort of seediness. There is a tube station just around the corner, pubs before concerts were full of Irish labourers rubbing shoulders with ageing hippies and rock nymphets, and cabs were impossible to find after the gigs. Good to have the venue back, but we hope it's not quite so draughty as it was.

NEW VICTORIA THEATRE, Wilton Street, London. Probably the most accessible rock venue in Britain, right on the doorstep of Victoria tube, bus and British Rail stations. The bar in the foyer gets hideously packed, the acoustics are okay, but the atmosphere's negligible — if the artist doesn't have charisma he / she / they will get no help from the hall. Still, with the Hammersmith Odeon, it's become the major, regular London rock theatre.

HAMMERSMITH ODEON, Hammersmith, London. Took over as the premier London rock theatre when the Rainbow fell on hard times. The tube's nearby (District and Piccadilly lines), and parking is better than at the New Vic, but somehow, passing through two sets of doors past uniformed custodians denudes the place of genuine character, which a rock 'n' roll venue needs. Funny, but all one seems to recall of the many Hammersmith concerts attended are the disappointing and the genuinely bad.

ROYAL ALBERT HALL, Kensington Gore, London. Acoustically a great problem for rock acts, this imposing edifice has recently improved. After a long ban on rock, the RAH has agreed to take "quality" promotions like Marvin Gaye (although their definition of "quality" is often highly debatable). The RAH is situated halfway between Knightsbridge and High Street, Kensington tube stations, buses are plentiful and parking okay. The old retainers who police the Hall look at one with a mixture of curiosity, disbelief, fear and contempt, if you're bored with the act you can always look around at the tiers stretching away up to the ceiling.

FESTIVAL HALL, QUEEN ELIZABETH HALL, Belvedere Road, London. You can get at these two adjacent halls via either Waterloo Station or Charing Cross, which is just across the Thames on the North bank of the river. The acoustics are good and the seating comfortable (like sitting in your fireside armchair), but despite all the very obvious benefits of listening to and watching a rock concert in such sumptuous surroundings, there is always a sense that one is

Where it's at



ROYAL ALBERT HALL: In 1970 the Soft Machine had the distinction of being the first rock group invited to participate in the Proms. Picture shows from left to right, Mike Ratledge, Hugh Hopper, Robert Wyatt, Elton Dean.

there on sufferance. Still, many pleasant memories from concerts at both halls — Phil Manzanera's 801, Neil Sedaka, London Wainwright and, despite a ridiculously inadequate PA, the Staples Singers.

ROUNDMOUSE, Chalk Farm, London. The last outpost of the hippie, this is the musty old venue which rock bands, who have won their reputation by hard work on the road, must fill before they can realistically qualify for a date at one of the big London rock theatres. It's on several bus routes, and there's a Northern Line tube station opposite; it's just up the road from Dingwall's dance hall, the bar's okay, there's plenty of food, and there are several stalls selling badges, posters, incense and other ephemera of hippie rock. Acoustics are adequate, and the balcony is opened on special gigs. A unique venue, and certainly one of the most valuable, especially in "bridging the gap."

EMPIRE POOL, Wembley; **EARLS COURT**, London S.W.5; **OLYMPIA**, Kensington. These are the three big indoor arenas used for rock in London. Often you can't see the band; often you can't hear them clearly. You have to pay a lot of money to get in. But, so the logic goes, so many people want to see Led Zeppelin / The Stones / Yes, etc that these venues accommodate (not necessarily satisfy) most customers. Binoculars are a requisite; sound quality is a gamble. For example, in November 1972, Santana played one of the most perfect sets of music ever heard in Britain at the Empire Pool. At the same venue, four years later almost to the day, the group (admittedly with new members, but that should make little difference to acoustic quality) played a set

made quite unlistenable by the problems of containing and balancing sound in the aircraft hanger-like hall. You most definitely pay your money and take your chance. The odds aren't in your favour, that's certain.

VICTORIA PALACE, Victoria Street, London. Just across the way from the larger New Victoria Theatre, the Palace usually has long-running stage shows for six nights of the week but turns the Sabbath over to rock. It's an intimate venue, and well-suited to acts already established in America who command a growing cult following in Britain, like the McGarrigles and Steve Goodman. Access, as with the New Vic, is easy; the bars are small and tend to get rather crowded, a state not helped by flagrant under-staffing, but the acoustics are quite adequate for rock.

LONDON PALLADIUM, Argyle Street, London. Once the Mecca of all British entertainment, the Palladium occasionally slots MOR rock and soul in-between its longer-running shows and pantomimes. Marvin Gaye, The Carpenters, John Denver, the Stylistics, Frank Sinatra and Gladys Knight and The Pips have played there in recent years. Even, if you will, the Sensational Alex Harvey Band; we never have quite worked out how it's slipped through the net. It's a comfortable theatre, but far too staid and self-satisfied a place to evoke wild enthusiasm. Refreshment facilities are more than adequate; access is good (it's right near Oxford Circus).

FAIRFIELD HALLS, Park Lane, Croydon. An orgy of comfort this place, a concert hall built into a modern complex that also includes a smaller theatre, a restaurant and several bars. And there's

another advantage in that it backs onto a massive underground car park, though drivers still have the problem of negotiating Croydon's formidable town planning eccentricities before they reach it. Acoustics are generally good there, but while it's nice to feel you're attending something a bit special when you're at the Fairfield, the plush surroundings create an often clinical and antiseptic atmosphere. People even walk on tiptoe during the interval, and consequently Croydon audiences are notoriously reserved and "polite" when the music may justify enthusiasm. Thus it's not a gig ideal for yer normal beary, destructive rock band, more a place for recitals by musicians with at least a pretence of finesse and culture.

KURSAAL, Southend Esplanade. An old, somewhat rickety venue with a partisan audience who give great support to those they've taken to their hearts but have scant regard for those with reputations above their ability to rock riotously. There's a balcony running the length of the hall each side, and the wooden ground floor is rimmed with tables and chairs which are mostly used for standing on. The stage is very good for banging your head against. At a Status Quo gig there a year or so ago we can vividly recall standing on both the ground floor and the balcony and feeling — indeed, seeing — the floor going up and down like a trampoline. A frightening and exhilarating venue.

FREE TRADE HALL, Peter Street, Manchester 2. A large centre venue with lots of posh side-streets for parking and pretty good for cabaret at night. Acoustically the Free Trade is average to mediocre, but it's comfortable if a little worn,

and the atmosphere is generally good — except when you're in the balcony where it's about as cosy as the Siberian wastes. We can't ever remember buying a drink there (no smartass comments, please) but there's a good pub-cum-restaurant just across the road. We remember Chuck Berry causing a riot here about a year ago when he walked off, having played an extremely short set. Then there was another riot when Budgie fans started leaping up and down on the seats. Oh, there was also a riot when the Glitter Band got everyone stomping in front of the stage. Do they ever have quiet concerts? The jobsworths are quietly obstructive and the audiences generally enthusiastic. Not a bad old place, even if they have banned soul and reggae acts.

THE HIPPODROME, St. Augustus Parade, Bristol. Arguably the most attractive venue in the West Country, with a capacity of 2,500. It's a luxurious theatre, with excellent acoustics and a spacious stage with a massive clearance for overhead lighting and effects, which is why it's favoured by bands like Genesis, who will appear there at the end of this month. It's barely ten minutes from the British Rail station, Temple Meads, and is therefore easily accessible for fans travelling from South Wales.

THE COLSTON HALL, Colston Street, Bristol. A hundred yards from the Hippodrome, the Colston Hall is a much drabber venue. It has a cold, stark atmosphere, and the acoustics are merely adequate. It was opened in 1920 by Bristol Corporation and it has a definite utilitarian look. It would be a more appropriate

all the equipment one expects in a theatre: curtains, footlights, spotlights etc. There are soft drink and confectionery kiosks and the salesgirls visit all parts of the theatre, except the boiler room. After a day watching rehearsals there, one of our reporters complained of excessive dirt in the orchestra pit and backstage, and emerged from the building choking from the dust raised. The acoustics are excellent, however, as the carpeting and curtains absorb the overtones, and all patrons are ensured a good view of the stage. Atmosphere depends on the artist, of course, but a cosy intimacy is obtained, compared to sports stadium or more modern venues.

DE MONTFORT HALL, Granville Road, Leicester. One of the oldest and grandest venues in the rock and roll circuit. There is no seating whatsoever on the ground floor, so you're left with the choice of sitting on a hard floor for a couple of hours or standing, depending on the variety of music being played. The other alternative is to get there early and claim a vantage point upstairs, where there is fixed seating. The acoustics in the hall are quite good, as they usually are in old theatres, and there would be no excuse, apart from a lousy sound engineer, for a band not achieving a good crisp sound. Bands usually sell souvenirs (posters, scarves, shirts etc) in the foyer. A good venue where the comfortable theatrical atmosphere makes up for the lack of seating.

EMPIRE, Lime Street, Liverpool; **STADIUM**, St. Paul's Square, Liverpool. The Stadium easily ranks as one of the worst venues in Britain. It's a vast boxing stadium, and the ring in the centre serves as the stage, with the result that usually only half the place is used. It's cold and damp, and the facilities for fans are diabolical. The Stadium gained notoriety earlier this year when a girl was raped in the unused segment on her way to the toilets. When bands earn themselves any sort of reputation, they usually drop the Stadium like a hot brick and book the Empire, a more prestigious and comfortable venue by far. As compared with the hangar-like acoustics of the Stadium, the Empire is a real theatre, with good acoustics. Fans are given a better deal in every sense, from the seating to the bar to the toilets.

APOLLO THEATRE, Renfrew Street, Glasgow. Every group that sells out the Apollo gets a small statuette rather like an Oscar. There must be quite a few hundred in the world today, for Glasgow's rock audience is fanatical, and a concert at the Apollo, the city's major gig, is an Experience. Simply, it is the best gig in Britain in terms of atmosphere and audience reaction. If they don't like you, you'll die horribly, wishing you'd never been born and a poz on the promoter who booked you there (but as Glaswegians delight in music of virtually all styles most bill-toppers have their "own" audience). If you go down well at the Apollo, you'll become King Of The World and live forever — or it feels that way. Many, many bands have tried to bottle the Apollo's atmosphere and take it on the road with them. He who finds the solution is a millionaire.

ODEON, New Street, Birmingham; **TOWN HALL**, Birmingham. The focal point for a large area of the Midlands, these two Brum venues present us with the two poles of rock halls in Britain. The Odeon is a comfortable venue and has good acoustics unless your sound man is a comedian. Like all such establishments the management is well aware of the quality of its charge and has been seen in the past to be occasionally overzealous in its protection of the hall. The fustier Town Hall has dreadful acoustics, the stage seems to be halfway down the length of the hall, wasting much of the space, and in summer the opening band often plays with sunlight streaming in through the high, narrow windows. Atmosphere is a little above nil.

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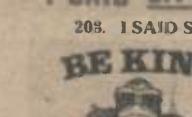


108. HAVE ANOTHER

NEWCASTLE BROWN ALE



TO ANIMALS

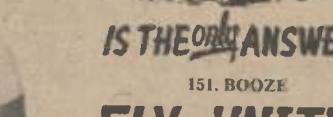


211. BE KIND



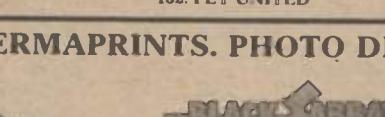
504. ZODIAC (LOVE POSITIONS)

BOOZE

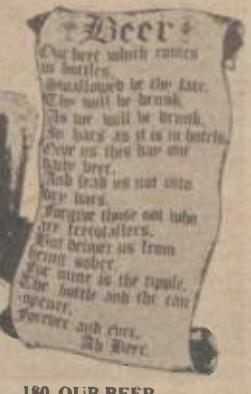


151. BOOZE

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132. FLY UNITED



180. OUR BEER



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205. BOW & FRILLS



P.2. BLACK SABBATH



P.3. MCCARTNEY



P.6. ROD STEWART



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P.7. DYLAN



P.8. DALTRY

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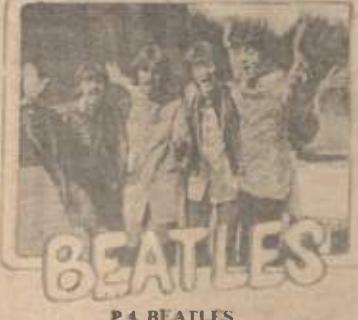
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P.6. ROD STEWART



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P.5. LYNYRD SKYNYRD



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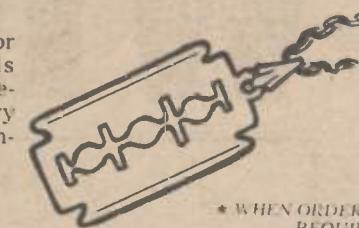


P.8. DALTRY

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221. UNDERSTAND



224. WINGS

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through the valley of the shadow of death
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ever walked in
the valley

143. SON OF A BITCH

227. MILCH TRAY

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129. CONTENTS

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Every week MM covers the instrument scene. This week: Moon's gong and funk man

SOUND CHECK

SEEING Moon at the Marquee is rather like watching Liverpool playing at Anfield. It's a home match, the supporters are all there ready and waiting and when the lads win there's a feeling of simultaneous relief, fulfilment and pleasure in the crowd.

Most people watch lead singer Noel McCalla but the last time I saw them a guy perched behind the drum kit tended to draw the eyes away from their vivacious vocalist.

John Shearer his name was, the replacement for Luigi Silvani who has quit the band. And to give some idea of just how unusual this guy is, his drumkit sports two giant gongs and enough cymbals to keep Sigmund Freud happy for a week.

Now since Moon are supposed to be some sort of soul-funk band that's a little odd. Gongs are for Carl Palmer, right? Well no. At least not according to the garrulous Shearer.

"Anyone who asks me why I have so many cymbals and why I've got those gongs is told 'Because I'm a flash boy', and also, with that much hardware around, if I miss one I'm bound to get one of the others."

Shearer's been with Moon for just three months, having come to London in search of good gigs. Before that he was in a cabaret band called Airport and the training he received on that circuit shines brightly today.

The manager of Airport got them all to practise smiling. They didn't play until they could smile properly and Shearer spent hours grinning at himself in a mirror. He smiles a lot now — onstage, offstage and probably even in the bath for all I know.

In Airport he was trained in showmanship and made the discovery that no matter how well you play, if it isn't a bit flash the audience aren't going to remember you.

"A bloke once shouted out of the audience: 'You'll never play all them bloody cymbals so I got him to



JOHN SHEARER: 'I don't let anyone touch my kit unless they're wearing gloves'

Moon-struck Shearer

bet me a fiver that I could. I did a solo and at the end I played every cymbal on the kit and he just sat there open-mouthed. Now it was no big deal, not technically, but that guy remembered that for months and so did a hell of a lot of the audience. That's what I'm into."

Despite his self-professed love of flashiness, Shearer is technically a fine drummer. He's more aggressive than might be expected, given Moon's style. Additionally, he's deadly serious about playing drums. He gave up smoking and drinking a few years ago so that he could afford to pay for drum lessons.

The 23-year-old Shearer began his musical career in his last year at school in their band. "They only wanted me because I had my own drum. It was a side drum that my parents had bought me about four years before and which I never even touched.

"After that I had a few lessons and then I did most of the rest myself. I talk to every drummer I meet and pinch ideas quite happily from anyone I respect. I met Buddy Rich last time he was in England and bored him stiff for a few hours, so don't be surprised if you find bits of my style exactly like his.

"I bought my first drum kit when I was 16. It cost £400 and I didn't touch it for a year. Instead I practised on me mum's settee with a pair of knitting needles. I didn't want to wear out the kit.

"Even now I don't let anyone touch my kit unless they're wearing gloves. I make the roadies wear gloves because no matter how careful you are, if you touch cymbals with your bare hands you'll eventually get rust spots on the cymbals. There's nothing you can do about it."

When Shearer was playing with Airport, in the north of England, he tried to further his ability by going to music college. "I went to the Leeds College of Music to see if I could study there during the day and play with the band at night. And you know what the principal asked me? How many 'O' Levels did I have?

"I had to have 'O' Levels in maths, physics and English before he'd allow me to study drums. Bloody ridiculous. I told him I didn't want a grant or anything, I'd pay my way. But they wouldn't have it."

Resourceful as ever, he went to another college and, with the help of a friend, sneaked in behind the principal's back and studied there for 15 months without actually being a

student. It seems the place was so big that no-one noticed an extra face in the classroom.

The kit that Shearer uses at the moment is a straightforward Ludwig outfit featuring a 22-inch bass, 13 by 9 hanging tom, two 16-inch floor toms and a 6½ by 14-inch snare. Suspended around all these are 13

cymbals and two gongs.

However, Shearer is currently waiting for delivery of a stainless-steel custom Ludwig which will be bigger and better than anything he's used before. The cymbals and gongs he'll simply transfer from the old outfit.

The new set-up features two bass drums at 26

inches and 22, a 15 by 12-inch mounted tom, 16 by 16 and 18 by 16 floor toms and a 6½ by 14-inch snare.

In addition, Shearer will have eight concert toms to play around with, ranging in size from 5½ to 14 inches. They are, of course, all single-headed.

"You'd have thought that

would be enough for anyone," says Shearer, jovially, "but I'm also into all sorts of percussion. Latin instruments, congas, timbales and I play the telephone as well. I took all those up because I didn't really want to get bored."

BRIAN HARRIGAN

WIZARD OF OHM

At those rare and magic times, when the heavens are in proper alignment, a wonderful old Wizard visits this planet from the Land of Ohm. With him he brings marvelous extraterrestrial electronic devices to delight musicians everywhere.

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With a snap of his fingers the Wizard produced the Ibanez Reverb. "Captured in this compact package is a veritable rainbow of tone color, with 5 bands of equalization and a preamp/tone booster - perfect for any instrument or vocal system."

Then reaching deep into his bag, the Wizard said, "Now this is a most interesting effect - the Ibanez Stereo Box. It will give you an automatic variable speed pan between two amplifiers or two channels of the same amp."

"But here is the device of which I am most proud", said the Wizard with a grin. "The Ibanez Flying Fox, a combination automatic phasing device and state of the art phaser shifter which can make the sound of your instrument literally fly around the room."

And then, with a dramatic wave of his arms, the Wizard of Ohm disappeared into a cloud of smoke and a crackle of lightning - but promising to return soon with more electronic marvels for musicians.

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THERE has been a big improvement in Kay guitars, which, although relatively inexpensive, are high quality for the price and are distributed in the UK by Cardiff

CHRIS HAYES

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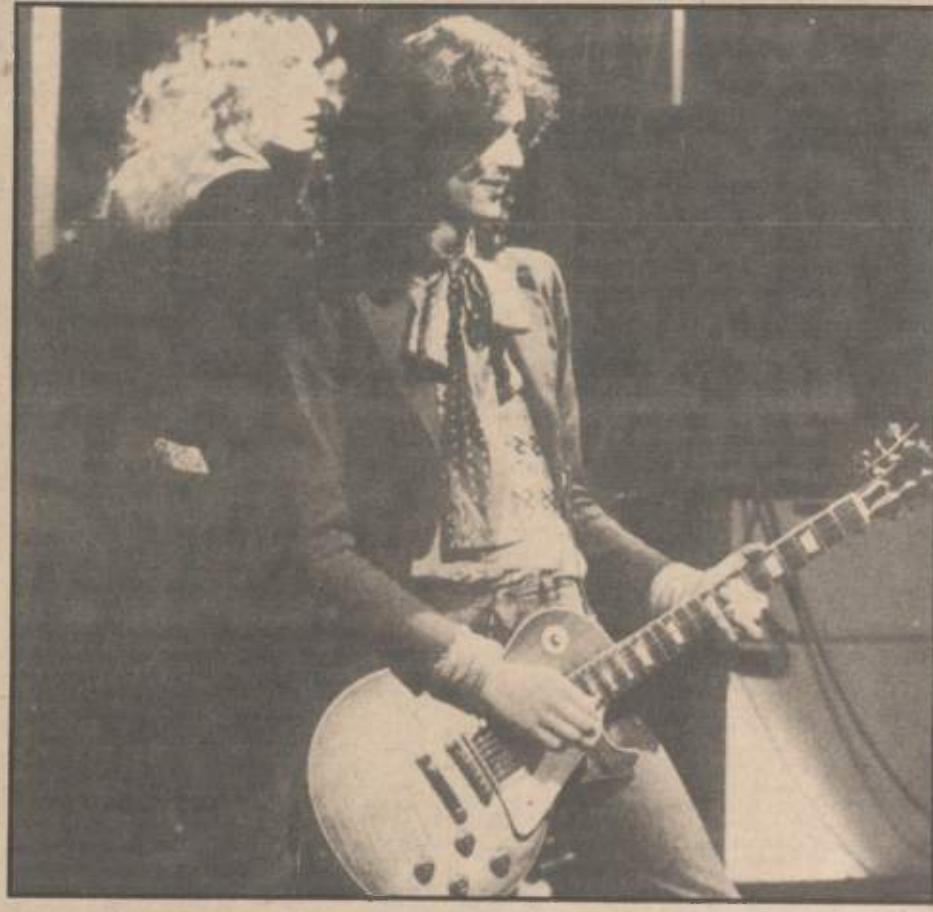
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ROBERT PLANT and JIMMY PAGE of LED ZEPPELIN: planning to tour the UK in 1977

Zeppelin's Swan Song

IS THERE anywhere that I can get Led Zeppelin albums that are not in the shops? Could you tell me the birthdays of John Bonham, John Paul Jones, Robert and Jimmy? (David Hogg, Newlands, Glasgow). Are Zep going to tour Britain in the near future and what are their recording plans? (P. Coombs, Edmonton, London N18).

What keyboards does John Paul Jones use and what drum kit and cymbals are played by John Bonham? What are Zep's future plans for stage, recording and films? (Matt Howard, Parklands, Northampton).

All Led Zeppelin albums are distributed by Atlantic Records and are available from record stores. Swan Song, who manage the band, point out that if you are referring to bootlegged albums, these are illegal and when discovered should be reported to the British Phonographic Industries, 33 Thurloe Place, London SW7, attention Mr William Hood. Following Robert Plant's motor accident in Greece last summer, and the preparation of the final touches to the Led Zeppelin film, The Song Remains The Same, distributed by Warner Bros., the group are getting ready for touring in 1977. Birthdays are Jimmy Page 9/1/1944, John Paul Jones 3/1/1946, Robert Plant 20/8/1948 and John Bonham 31/5/1948. John Paul Jones plays a Clavinet, a Fender Rhodes electric piano and a Steinway grand piano and John Bonham has a Ludwig drum kit and Paiste cymbals. The Song Remains The Same is currently showing at major London suburbs and provincial cities. There are no plans for re-touring at the moment.

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was Peter York using? — Chris Dodgington, Kneeworth, Nr. Royston.

You're right about Peter York. He joined Chris Barber in May 1976 to replace Graham Burbridge, who had been with the band for 18 years. Apart from his spells with Spencer Davis and Hardin-York, he worked with the American Blues Legends, with whom he recorded two albums in 1974-75, and just prior to joining Chris he was with Willie Mahon. He also does sessions, plus drum clinics for Boosey and Hawkes featuring Beverley, the kit he plays himself. He has a 24-inch bass drum, 14-inch wood shell snare drum and 13 x 9, 16 x 16 and 18 x 18-inch tom-toms. His cymbals are 16- and 18-inch crash, 20-inch ride, 20-inch swish, 8-inch splash and 14-inch hi-hats, all Avedis Zildjian. He uses Regal tipped 5B sticks and Regal tipped brushes. Peter wrote "Extension 345" with his old buddy Eddie Hardin, whose music company publishes it.

Hawklord

WOULD you like to know which bass guitar Lemmy Kilmister played during the recording of Hawkwind's "Dorem Fasol Latido," — T. J. Haggerty, Basildon, Essex.

The bass I used on "Dorem Fasol Latido" was a German Gibson copy called a Hopi. I have never seen one before or since. I bought it from Del Detmar for £27.10 and it was stolen in 1974. Nice little bass, too. C'est la vie. — LEMMY KILMISTER.

King Ludwig

A FEW weeks ago I attended a Ludwig drum demonstration run by Vandy's Music Centre in Southampton and was very impressed with the drummer. Who is he, which band is he with and what kit was he playing? — Alan Peers, Basingstoke.

The drummer was 25-year-old Trevor Graham, who is just back from the States after playing on the West Coast with the Russell Dee Band. Shortly he flies to Australia for three months to gig and do sessions in Sydney. The kit he played at the demonstration was a new Ludwig stainless steel Big Beat, which comprises 24-inch bass, with 13, 14 and 18-inch tom-toms and a Supraphonic snare drum, all

Silver Dot heads. For sessions, including those at his own studio at Eastleigh, he has a Hayman kit, with 20-inch bass drum, 13 and 16-inch tom-toms and a Ludwig 6½-inch Super Sensitive black chrome snare drum. He has other outfits, including a Premier recording kit which used to belong to Bobby Elliott, of the Hollies. He has a large assortment of other percussion instruments. His cymbals are Avedis Zildjian 22-inch heavy ride, 20-inch heavy ride, 16-inch medium ride, 16-inch thin crash and 15-inch hi-hats, with Paiste 18-inch medium crash ride.

Arthurian tales

WHATEVER happened to Arthur Alexander? Is he still alive and what is he doing? Has he released any more records? He had an incredible voice and I think he deserves a mention if only for his "You Better Move On." — G. Lynass, Loolton, Liverpool.

Feature writer Geoff Brown, who did a background story on Arthur Alexander in the MM in 1974, and played drums in the band which backed him on his one and only British tour in the mid-Sixties, reports that he is still alive. He disappeared from the music scene. A single was released on Buddah on 9/Jan/1976. The A side was "Everyday I Have To Cry" and the B side was "Everybody Needs Somebody To Love." The number was BDS 439 and it was produced by Al Cartee and George Soule.

Upp-manship

WHAT instruments are played by the members of Upp? — Caroline, Merstham, Surrey.

Andy Clark plays Moog synthesizer, string synthesizer, Fender Rhodes electric piano and clavinet and is the band's chief vocalist. He also writes all the lyrics and the foundation of all the songs, which are then arranged by the other three. Steve Amazing, who once played in an all-black reggae band, plays a Fender Jazz Bass and sings on some numbers. James Copley is the youngest member of the group at 21 and his drum kit is a Rogers with Paiste cymbals. David Bunce joined Upp a year and 100 gigs ago as guitarist and singer. His principal guitar is a 1954 Gibson Les Paul.

Jazzscene

Starting an occasional series that spotlights bands that shaped the course of jazz. This week: GENE KRUPA

by Chris Welch

FOR many years our impression of the great American bands of the Forties was dictated by the availability of records, by the whims of contemporary critics, and by severely restricted media exposure. So while the man in the street may well have claimed to know Gene Krupa as the most famous drummer of the day, his chances of hearing much of his work must have been limited.

Of all the great swing era bands, only Glenn Miller's Army Airforce Band ever actually found its way to our shores, and with the combined efforts of Hitler, the BBC and Musicians' Union it's a wonder anybody ever knew the swing bands existed. But there were always the records (until the American version of the MU put a ban on recording) and the occasional guest appearance in a Hollywood movie.

In the years after the war, as jazz and its audience grew beyond the immediate goals of swing and found excitement and satisfaction elsewhere, the contribution of many of the swing bands was forgotten. While Hollywood helped to keep alive the memories of Benny Goodman and Glenn Miller with successful "bio-pics," other swing-era figures and their bands were dismissed.

In the case of Gene Krupa it was true he featured in both the Glenn Miller and Benny Goodman Stories, and eventually was the subject of a screen biography himself in the cheap and shoddy *Drum Crazy*.

But some of the best work of his career and some of the brightest moments in big band history were created in the ranks of the orchestra he led in various forms from 1938 to 1951. And this was the band that the critics forgot.

Today our overview of the swing bands has been improved by the sudden availability of many recordings long kept locked in the vaults of the major record companies and by the appearance of private recordings hoarded in attics, mostly taken from radio broadcasts.

Many of these records are now available as imports, and they are a treasure trove, enabling the enthusiast to explore hitherto unknown aspects of a band's career — unknown at least to the record collectors who never had a chance to hear the great bands "live," either by coming into the world too late or by sheer carelessness! I had long been intrigued by the Krupa band, first formed, so the history books said (without much enthusiasm from the researchers), in 1938 — only a few months after the sensational Carnegie Hall concert where one of the earliest "location" recordings captured Gene in full fury on "Sing, Sing, Sing."

During the Fifties and Sixties Gene was regarded as a passé, showbiz figure, famous for crowd-pleasing drum licks and not much else. The few scratchy Columbia 78s available were of "That Drummer's Band" or later items like "Disc Jockey Jump" and "Hop, Skip & Jump." Phillips put out an EP featuring "Lover" with Charlie Ventura on tenor, and that was about it.

However, the slim recorded evidence showed that the Krupa band was far from being just a "showcase" (as if any leader worth his salt didn't feature himself to some extent), and was a bright, enthusiastic, jazz-laden and decidedly 'hip' organisation.

The Krupa band seemed to exude high spirits, teamwork and excitement that revealed itself in powerful trumpet solos, attacking sections, and Gene's heartfelt drumming.

CBS issued a pair of albums that traced the Krupa big band years, but these are sadly not at present available, and CBS in Britain seem quite uninterested in the jazz heritage they have at their disposal. Fortunately it is now possible to buy imported American CBS albums and these help fill the gaps in our knowledge.

Two highly recommended albums are "That Drummer's Band" (Epic EE 22027), and "Gene Krupa, His Orchestra And Anita O'Day, Featuring Roy Eldridge" (CBS S88016).

When Krupa left Benny Goodman there was alleged to have been a "verbal exchange" on stage at the Earle Theatre in Philadelphia, and one is left to imagine it had to do with the prominence of Mr Krupa's drumming in the Goodman band. Undoubtedly, it was Gene's Afro-influenced attack that gave the Goodman band its pulse, and it never had the same magic after Gene quit.

The first Krupa lead band made its debut at the Steel Pier, Atlantic City in April 1941.



GENE KRUPA BAND rehearsing in the basement in a scene from the Forties film *Beat The Band*

That drummer's band

1938, and was formed from young, enthusiastic musicians fired by the Krupa drive. We have yet to hear airchecks from this band, but doubtless they are stored somewhere.

What was important about all the Krupa bands was Gene's emphasis on giving both his arrangers and sidemen their head. Gene seemed far less conservative and worried about risking untried material than the unenlightened gentlemen of swing, like Goodman, Dorsey, etc.

Whereas Goodman snapped at Anita O'Day during an audition: "I want someone who can sing the melody," Gene hired O'Day, the first authentic white jazz singer, as soon as he heard her salty style.

Because of his beliefs, Gene often ran into trouble. When he became the first white band leader to employ a black musician on a regular basis, with the arrival of the brilliant Roy Eldridge on trumpet, it resulted in ugly scenes in the South, where racial prejudice was still strong.

The combination of Eldridge, O'Day and Krupa was novel, charismatic and sometimes thrilling, particularly on arrangements like "Let Me Off Uptown," one of the band's big hits.



GENE KRUPA: his band was far from being just a 'showcase' but was bright, enthusiastic, jazz-laden and decidedly 'hip'

Gene also employed the finest arrangers, and one of his discoveries was Elton Hill who provided the charts for such typical Forties jump riffs as "Pass The Bounce" (recorded 1941), with its jive-talking lyrics delivered by Anita, and shouting trumpet from Eldridge, then at the height of his powers, his style as yet unaffected by the bop revolution.

Hill was also responsible for "Ball Of Fire" based on an Eldridge-inspired riff, featured in the movie of the same name, starring Gary Cooper and Barbara Stanwyck. The movie was shown on BBC TV recently with Gene playing on a matchbox with two matchsticks that caught fire in the final flourish. It was a simple enough piece of fun but was to inspire a generation of would-be drummers.

Gene and his band made another successful appearance in an entertaining movie (also shown on TV) called *Beat The Band* where there was a famous sequence of them rehearsing in a boiler room. Surprisingly the movie makers decided to use real steam, and the result was that on the next performance the bass player's instrument became unglued and fell apart.

When Gene came out of prison his fortunes were at a low ebb, and there was a long period while he waited for his appeal to be heard. Friends rallied round however, and Benny Goodman asked him to play with his band at the New Yorker hotel.

This may well have been the venue where material for the album "The Forgotten Year: 1943" was recorded, and released recently on the Swing Treasury label (103).

It features Gene on "Sugarfoot Stomp" "Down South Camp Meeting,"

"Seven Come Eleven," "Mission To Moscow," "Stealin' Apples," "Henderson Stomp," a furiously fast "I Found A New Baby" and most intriguing of all, a "new" version of "Sing, Sing, Sing," which is the best alternative yet heard to the original Carnegie Hall performance.

It runs for an incredible nine minutes, with Gene producing an African tribal roar from his drums behind a long Goodman solo, cutting loose for a climax on tom toms that sounds as fast as Buddy Rich's "Not So Quiet Please" with Dorsey, record-

ed a couple of years later. One of the most exciting archive "finds" is again on the Swing Treasury label. "King Krupa" (106) is distributed in Britain by Spotlite Records, 103 London Road, Sawbridgeworth, Herts CM21 9JJ, and presents a rare glimpse into the "Krupa Swings With Strings" band of summer 1944.

This included Charlie Ventura on tenor sax, 17 year-old trumpeter Don Fagerquist and singers Anita O'Day and Buddy Stewart, the bop vocalist. Once again it shows Krupa's insistence on hiring progressive arrangers, and Eddie Finkel's orchestration. "Futurama," featuring a furiously sawing string section, an unusual and brave venture, was greeted with wild applause by the audience at an unknown location.

continued overleaf

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COMPILATION albums, and especially greatest hits collections, dominated the 1976 chart. Indeed, five of the 12 number one albums were compilations — and the year's two big sellers were the "Greatest Hits" LPs by Abba and the Eagles.

Both were in the chart for 35 weeks, way ahead of their nearest rival, Bob Dylan's "Desire," which was a hit for only 23 weeks. But that

Album file

album was Dylan's first number one in Britain since "New Morning" six years ago.

Peter Frampton, who

made number one in America with his "Frampton Comes Alive" album, failed to repeat that success in Britain. But the LP did

hit the number four spot — and it was in the chart for 31 weeks. The extraordinary success of Michael Oldfield's "Tubular

Bells" continued through 1976. The album has now notched up 132 weeks in the chart since it was released in the

summer of 1973.

This week the Melody Maker presents a complete breakdown of the 1976 album chart up to and including December 11. Everything has been detailed, from label information to the highest position 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 album's final Highest Position.

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

(*) in the Highest Position column indicates that the album reached that position before 1976.

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 Abba Greatest Hits	Epic	February 14*	10	35	ELECTRIC LIGHT ORCHESTRA A New World Record	Jel	December 11	30	1*	QUEEN A Night At The Opera	EMI	December 6, 1975	1	21
Arrival	Epic	April 17	1	35	ESSEX, DAVID All The Fun Of The Fair	CBS	September 27, 1975*	3*	9	Sheer Heart Attack	EMI	November 23, 1974*	3*	25
ANDERSON, JON Olias Of Sunhillow	Atlantic	November 27	2	3*	On Tour	CBS	May 29*	26	2	RAMONES Ramones	Phonogram	August 14	27	1
ARMATRADING, JOHN Joan Armatrading	A&M	July 24	12	7	Out On The Street	CBS	November 6	25	2	REDDY, HELEN The Best Of	Capitol	February 14	5	11
AUTOMATIC MAN Automatic Man	Island	August 28*	9	16*	ESTELLE, DON AND WINDSOR DAVIES Sing Lofty	EMI	December 20, 1975	10	12	REEVES, JIM 40 Golden Greats	Arcade	October 18, 1975	6*	18
AVERAGE WHITE BAND Soul Searching	Atlantic	July 17	27	1	EVERLY BROTHERS Walk Right Back With The Everlys	Warner Bros.	March 20	13	6	RICHARD, CLIFF I'm Nearly Famous	EMI	May 29*	4	11
AYRES, PAM Some Of No Poems And Songs	Galaxy	July 24	29	1	FATBACK BAND Raising Hell	Polydor	March 27	20	2	ROCK FOLLIES Rock Follies	Island	April 17	1	12
BAD COMPANY Run With The Pack	Island	February 21	7	11	FIVEPENNY PIECE King Cotton	EMI	July 3	18	4	ROLLING STONES Rolled Gold	Decca	November 29, 1975*	8*	18
BAND OF THE BLACK WATCH Scotch On The Rocks	Spark	March 27	23	1	FLEETWOOD MAC Four Season	Reprise	November 6*	24	4	Black And Blue	Rolling Stones	May 1	2	15
BARCLAY JAMES HARVEST Octoberen	Polydor	October 23*	19	3	FOUR SEASON Four Seasons Story	Private Stock	February 28*	9	12	RONSTADT, LINDA Hasten Down The Wind	Asylum	August 28	21	4
BASSEY, SHIRLEY Love Life And Feelings	United Artists	May 22	14	6	WHO LOVES YOU Greatest Hits	K-Tel	May 8*	18	8	ROSS, DIANA Diana Ross	Famila Motown	April 3*	3	18
BAY CITY ROLLERS Wouldn't You Like It?	United Artists	December 11	23	1*	FRAMPTON, PETER Frampton Comes Alive	A&M	December 4	14	2*	Greatest Hits	Famila Motown	August 14	26	1
BECATION Dedication	Bell	December 13, 1975	5	10	GALLAGHER AND LYLE Breakaway	A&M	May 15	4	31*	Greatest Hits Volume Two	Famila Motown	August 21	3	11
BEACH BOYS 20 Golden Greats	Capitol	July 10*	1	20	GALLAGHER, RORY Calling Card	Chrysalis	October 30	26	1	ROUSSOS, DEMIS Happy To Be	Philips	May 1*	5	15
BEACH BOYS 15 Best Ones	Warner Bros.	July 24	23	1	GARFUNKEL, ART Breakaway	CBS	November 1, 1975*	7*	13	Forever And Ever	Philips	July 3	2	24*
BEATLES Beatles 1967-70	Apple	May 5, 1973*	1*	45	GAYE, MARVIN I Want You	Famila Motown	May 22	25	4	ROXY MUSIC Siren	Island	November 1, 1975	1*	12
BE-BOP DELUXE Sunburst Finish Modern Music	Parlophone	July 3	11	11	GENESIS A Trick Of The Tail	Charisma	February 28*	5	13	Viva	Island	July 31	6	11
BECK, JEFF Wired	Epic	July 24*	22	3	GONG Shamal	Virgin	April 17	28	1	SANTANA Amigos	CBS	April 26	17	4
BELLAMY BROTHERS Bellamy Brothers	Warner Bros.	July 3	20	1	GRATEFUL DEAD Steal Your Face	Grateful Dead	March 13	23	2	SAYER, LEO Endless Flight	Chrysalis	December 11	23	1*
BEVERLEY-PHILIPS ORCHESTRA Gold On Silver	Warwick	November 13	26	1	HALL AND OATES Bigger Than Both Of Us	RCA	September 18*	13	4	SEDAKA, NEIL Laughter And Tears	Polydor	July 10	2	19
BLACKMORE, RITCHIE Rainbow Rising	Polydor	June 26	13	4	HARDING, MIKE One Man Show	Philips	July 31	21	4	SENSATIONAL ALEX HARVEY BALE	Vertigo	April 10	23	3
BLACK SABBATH Technical Ecstasy	Vertigo	November 6*	17	4	HARLEY, STEVE AND COCKNEY REBEL Timeless Flight	EMI	February 21*	23	2	Penthouse Tapes	Mountain	July 31	12	5
BLUE OYSTER CULT Agents Of Fortune	CBS	July 17	25	1	LOVE IS A Prima Donna	EMI	December 4	30	1	SAHB Stories	Vertigo	January 19, 1974*	12*	63
BOONE, PAT Originals	ABC	April 24*	17	5	HARRIS, EMMYLOU Elite Hotel	Reprise	February 21*	14	6	SIMON AND GARFUNKEL Greatest Hits	CBS	January 19, 1974*	12*	63
BOWIE, DAVID Station To Station	RCA	February 7	6	9	HAWKWIND Roadhawks	United Artists	May 15	27	1	SIMON, PAUL Still Crazy After All These Years	CBS	November 1, 1975*	7	16
BOYCE, MAX We All Had Doctors Papers	RCA	June 12	2	16	ASTOUNDING SOUND, AMAZING MUSIC	Charisma	September 18*	21	2	SLADE Nobdy's Fool	Polydor	March 27	11	5
BRASS CONSTRUCTION Brass Construction	United Artists	April 3*	19	7	HILLAGE, STEVE HOT CHOCOLATE	Virgin	October 16*	13	6	SMITH, PATTI Horses	Arista	January 31	21	1
BROAD SINGERS, MIGEL 20 Songs Of Joy	K-Tel	January 10*	12	10	MAN TO MAN	RAK	August 21	27	1	SOUL, DAVID David Soul	Private Stock	November 27	13	3*
BROTHERHOOD OF MAN Love And Kisses From BROWNE, JACKSON	Pye	May 1	11	9	GREATEST HITS	RAK	November 20	9	4*	SOUNDTRACK ALBUMS	Tamla Motown	May 8	29	1
THE Pretender	Asylum	December 4	24	1	ISLEY BROTHERS Harvest For The World	Epic	September 6	28	1	Mahogany	Tamla Motown	November 8, 1975	18*	6
BURNING SPEAR Man In The Hills	Island	September 24	28	1	JEFFERSON STARSHIP Spitfire	Grunt	July 24*	18	3	SPRINGSTEEN, BRUCE Born To Run	CBS	December 13, 1975*	13	5
BYGRAVES, MAX 100 Golden Greats	Reno	November 13	3	5*	JETHRO TULL M.U.	Chrysalis	January 31	29	1	SQUIER, CHRIS Fish Out Of Water	Atlantic	August 14	22	1
CALE, J. J. Troubadour	Island	September 18*	23	2	JOHN, ELTON Here And There	DJM	May 22	10	7	STATION, CANDI Young Hearts Run Free	Warner Bros	March 20*	2	17
CAMEL Moonmadness	Decca	May 1*	21	4	LOTFAR Astounding Sound, Amazing Music	Rocket	November 6	3	6	STATUS QUO Blue For You	Vertigo	October 25, 1975	2*	16
CAMPBELL, GLEN 20 Golden Greats	Capitol	November 20	1	4*	HILLAGE, STEVE HOT CHOCOLATE	Charisma	September 18*	21	2	STEELY DAN All Around My Hat	Chrysalis	May 29*	11	8
CAN Flow Motion	Virgin	October 30	29	1	MAN TO MAN	RAK	August 21	27	1	STEWARD, ROD Atlantic Crossing	ABC	August 23, 1975*	1*	30*
CARPENTERS The Singles 1964-73	A&M	January 26, 1974	1*	99	GREATEST HITS	RAK	November 20	9	4*	STILLS, YOUNG BAND Long May You Run	Reprise	July 3	1	24*
A Kind Of Hush	A&M	July 3	6	11	ISLEY BROTHERS One More From The Road	Epic	September 6	28	1	STRAWBS Deep Cuts	Oyster	October 16	16	3
CHICAGO Chicago X	CBS	November 27	15	3*	MANFRED MANN'S EARTH-BAND The Roaring Silence	Bronze	September 25	12	6	STREETWALKERS Red Card	Vertigo	June 19	20	4
CHRISTIE, TONY The Best Of	MCA	November 6*	24	2	MANUEL AND THE MUSIC OF THE MOUNTAINS Carnival	Studio Two	February 14	1	14	STYLISTICS Best Of	Avco	April 12, 1975	1*	45
CLAPTON, ERIC No Reason To Cry	RSO	September 11	6	7	MANZANERA, PHIL/801 801 Live	Island	November 20	28	1	YOU ARE BEAUTIFUL Fabulous	Avco	January 10	28	1
COMO, PERRY 40 Greatest Hits	K-Tel	November 1, 1975*	1*	18	MARLEY, BOB AND THE WAILERS Live!	Reprise	September 11*	11	6*	SEASIDE, VOLUME TWO Summer, Donna	Avco	July 10	26	1
COMPILATION ALBUMS Motown Gold	Famila Motown	November 22, 1975*	8	23	MARTIN, DEAN 20 Original Hits	CBS	July 17	19	2	SUPERTRAMP Crisis? What Crisis?	GTO	February 7	14	5
Greatest Hits Of Walt Disney Disco Hits 75	Ronco	January 10	16	3	MATHIS, JOHNNY I Only Have Eyes For You	Decca	April 10	7	9	SUTHERLAND BROTHERS And Quiver	A&M	December 6, 1975	9*	6
40 Super Greats Star Tracking 76	Arcade	December 13, 1975*	21	5	MILES, JOHN Relax!	RCA	March 27	30	1	REACH FOR THE SKY Slipstream	CBS	June 5*	21	3
Music Express	K-Tel	January 10	28	1	MILLER, GLENN Memorial 1944-1969	RCA	April 3	30	1	TANGER				



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folk poll results

IT WAS something of an experiment . . . and there were those who condemned it as an unhealthy propagation of the evil star system. But whatever else, MM's first ever Folk Poll stirred up enormous interest and there was a terrific response in the number of votes.

Votes which generally confirmed the status of those artists who have long established themselves on the folk club circuit, proving their ability in some cases since the early days of the revival, even though their reputation may not have stretched far beyond the folk clubs.

It was a poll which, with a few exceptions, reflected the current supremacy in the clubs of traditional song, though it was a singer-songwriter Michael Moore who triumphed in the Brightest Hope section.

Nobody scored more votes than June Tabor, annihilating all opposition in the Female Singer section. She received treble the support of runner-up Maddy Prior, who, ironically, must have helped her case considerably, bringing her to wider attention via the "Silly Sisters" album and tour.

It climaxes a great year for Tabor that also saw the release of her first solo album (which, like "Silly Sisters," made an appearance in the Best Album section). Not bad for a young librarian who refuses to turn professional and who sings totally unaccompanied.

Biggest surprise here was the third placing of Mary Asquith, a fine singer based in the Manchester area who is seldom seen in the South. A strong Northern vote lifted her narrowly ahead of Shirley Collins, whose appearances are now mainly confined to the Albion Dance Band gigs.

Ladbrokes wouldn't have offered very good odds against Martin Carthy taking the Male Singer section. The master of the revival,

whose experience stretches from a productive partnership with Dave Swarbrick to a place in early Steeleye Span and after that the Albion Country Band, was an overwhelming victor over a quality field, with Five Hand Reel's Dick Gaughan and Teesside's Vin Garbutt prominent.

Richard Digance came out top of the contemporary contingent, ahead of Drew McCulloch, the Scotsman who also fronts his own occasional band, Almanac.

The Watersons, the vocal harmony perfectionists who retired in 1968 and came back four years later even better than they were before, won the Vocal Group section, with Flaky Pastry

surprisingly emerging as runners-up in the close tussle for other places.

Ambassadors of Irish music the Chieftains came out on top of the Instrumental Groups with fellow Irishmen the Bothy Band third. Ashley Hutchings' Albion Dance Band, who tend to play mainly for ceilidhs, can be happy at their fourth place ahead of Early Music group City Waites, who must be surprised at getting so many votes in the instrumental section.

Male Singer

1. MARTIN CARTHY
2. Dick Gaughan
3. Vin Garbutt
4. Richard Digance
5. Drew McCulloch

Vocal Group

1. THE WATERSONS
2. Flaky Pastry
3. Five Hand Reel
4. English Tapestry
5. Threadbare Consort

Two tied for 3rd position.

Guitarist

1. MARTIN CARTHY
2. Martin Simpson
3. John James
4. Dick Gaughan
5. Nic Jones

Brightest Hope

1. MICHAEL MOORE
2. Mick Tems
3. Martin Simpson
4. Martin Carter and Graham Jones
5. Ross McFarlane

Two tied for 3rd position.



JUNE TABOR: Top Female Singer/MARTIN CARTHY: Top Male Singer

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Female Singer

1. JUNE TABOR
2. Maddy Prior
3. Mary Asquith
4. Shirley Collins
5. Miriam Backhouse

Instrumental Group

1. THE CHIEFTAINS
2. Five Hand Reel
3. The Bothy Band
4. The Albion Dance Band
5. City Waites

Miscellaneous Instrumentalist

1. JOHN KIRKPATRICK
2. Alistair Anderson
3. Dave Swarbrick
4. Sean O'Rourke
5. Jon Gillaspie

Two tied for 4th position.

Festival of the Year

1. CAMBRIDGE
2. July Wakes, Chorley
3. Poynton Easter Festival
4. Handsome Mouldiarp Festival, Bracknell
5. Sidmouth, Devon

musical policy, it meets as a club two nights a week and there are various fringe folk activities, such as ceilidhs.

It even has its own festival — at Easter — which itself was voted into third place behind the two giant festivals of 1976, Cambridge, and July Wakes, Chorley, in Lancashire. Smaller, more traditionally inclined festivals — Bracknell's Handsome Mouldiarp and the EFDSS's Sidmouth International Folklore Festival — took the other places.

The closest section of all when the votes were counted, however, was for the Brightest Hope, with Mick Tems, who has gained a big reputation this year as a singer in his own right as well as his involvement with the Valley Folk Club, Pontardawe, in South Wales, running Michael Moore a close second.

Ross McFarlane, winning soloist in the MM Rock/Folk contest, came in fifth behind Martin Carter and Graham Jones and Martin Simpson. It was comforting to note that MM's official selection of Five Hand Reel's debut album coincided with readers' opinions.

Thanks to all for voting, and especially those with suggestions of how to improve the poll. Thanks even to the silly answers — the person who voted for "the big one in the Spinners" as female singer of the year, and the gentleman in Herne Bay whose vote in the Miscellaneous Instrumentalist section went to Colin Irwin (mouth of the year).

Album of the Year

1. FIVE HAND REEL — FIVE HAND REEL
2. BATTLE OF THE FIELD — Albion Country Band
3. CROWN OF HORN — Martin Carthy
4. THE SILLY SISTERS — Maddy Prior and June Tabor
5. AIRS AND GRACES — June Tabor

Club of the Year

1. POYNTON FOLK CENTRE, POYNTON, CHESHIRE
2. The Half Moon, Putney
3. Florence Folk, Islington
4. Attic Folk Club, Royston, Hertfordshire
5. Dukes Folk Club, Duke of Cumberland, Whitstable, Kent

Valley Folk Club, Pontardawe
Two tied for 5th position.

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folk news

Brady sets first solo tour

DATES have been finalised for Paul Brady's first-ever solo British folk club tour next month. The tour will effectively be the first opportunity British audiences have of seeing Brady in action since Planxty split in the autumn of 1975.

He appeared as support to the Bothy Band at London's Queen Elizabeth Hall last summer and more recently with Andy Irvine, again supporting the Bothy Band on their last tour. But his work has been mainly confined to Ireland where he has played regularly with Irvine; an album of the two has just been released there on Donal Lunny's Mulligan label, though no release has yet been set for Britain.

Brady and Irvine are also working on a television series to be screened soon in Northern Ireland. There's a possibility that Irvine may be touring British folk clubs in his own right later in the year, though nothing has yet been set yet.

Meanwhile, much interest has been aroused by the the prospect of a Brady solo tour — prior to joining Planxty as Christy Moore's replacement in 1974 he had been with the Johnstons for several years but has never previously worked in Britain as a soloist.

His tour opens at Salford University (February 3), continuing at the Sugawn Kitchen, Duke Of Wellington, Balls Pond Road, London (4), South Hill Park Folk Club, Bracknell (5), Nottingham Co-Op Folk Club (6), Royal Holloway College, Egham (7), Three Horseshoes, Hampstead, London (8), Sugawn Kitchen, Duke Of Wellington, Balls Pond Road, London (9), Manchester Polytechnic (10), Cellar Folk Club, Hemel Hempstead (11), Black Horse, Telham, near Hastings (12), Palais De Folk, Derby Arms, Upper Richmond Road, London (13) and Annie's Place, Yorkshire Grey, Grays Inn Road, London (14).

FINAL details have been confirmed for the rescheduled London Folk Festival, now due to take place on January 28-30. The festival was postponed in October, just two weeks before it was due to take place, after an administration mix-up was discovered, resulting in the City University (where it was to be held) being double-booked.

The festival has been split to take place at the City University on the Friday and Saturday, while a Sunday afternoon concert will be held at the Centre Folk Club with an evening event at the Crypt, St. Martins-in-the-Fields. Most of the artists originally booked

for the October event are able to appear on the new date.

Michael Moore, Swan Arcade, Bob Pegg and Jake Walton take part in a Friday night concert, with Pudding-dock, Arkie's Toast, and Herga Morris in a simultaneous ceilidh. Those involved in the Saturday events are Alison McMorland, Bob Pegg, Catchpenny, Jenny Millest, John Brennan, Dagon, Ruffy Tufty, Colin Fleming and Manot Ladies Morris, with Jeremy Taylor, Muckram, Wales, Roaring Jelly, Bill Caddick and Alison McMorland on the bill of an evening concert.

There will also be workshops and singarounds, with 15 people from the song spots selected to appear at the following afternoon concert, which also features Fraser Nimmo, Bob Pegg, and Herga Morris. Nimmo, Skinnies Rats and Catchpenny will be among those taking part in the Crypt concert on Sunday night.

Weekend tickets are £3.75 (£3.25 to members of the EFDSS, students and members of the Crypt and the Centre). Day tickets are also available — £1 for Friday, £2 for Saturday and £1.20 for Sunday — from Della Hilton, 83 Roxborough Road, Harrow, Middlesex (with stamped addressed envelope).

A new club opens in Winchester this week. The club will meet on Thursdays (it's called Dr Hobbs Folk Club) at the King Alfred, Saxon Road, Winchester, and aims to run with a catholic booking policy, catering for all folk music

and tastes. Opening guests (January 6) are local trio Country Remedy, who will subsequently be club residents. Other artists booked are Hampshire Union (13) and Derek Sarjeant and Hazel King (20).

Thursday is also the opening night of another new folk venue — the ambitious Patchfinders Club which opens its doors for the first time at the Pack Horse Hotel, Thames St, Staines, with Bert Jansch as first guest. Rab Noakes appears the following week (13).

THE McCalmans star in a

concert organised by the Recreational Services Division of Mid-Sussex District Council in March. The concert takes place at the Clare Hall, Haywards Heath, at 7.30pm on Sunday March 6. Tickets are available at £1.25 from the Clare Hall, Martlets Hall, Burgess Hill, Sussex.

The Calverley Folk Club are

presenting a special concert at Tunbridge Wells Assembly Hall on Friday March 18, featuring the Watersons, Bob Davenport and the Rakes.

Tickets are £1, available from Calverley Folk Club or 30 Sussex Road, Tunbridge, Kent.

More immediately, the Watersons are at Old Blackburnians Football Club, Lammack Road, Lammack, Blackburn (Thursday January 6), Bingley College Of Education, Lady Lane, Bingley (10) and Brunel University, Uxbridge (11).

The Sussex Barn Folk Club,

which meets at the Bull's Head, Fishbourne, Chichester on Thursdays, celebrates its



JEREMY TAYLOR: Saturday concert at London Folk Festival

albums

ASHLEY HUTCHINGS: "Son Of Morris On" (Harvest Heritage SHSM 2012). This album's father was, of course, an illustrious figure whose importance is now almost legendary... or as legendary as anything can be on the folk scene. "Morris On" may have been conceived with no deeper motives than a light-hearted frolic by a like-minded bunch of folk musicians applying the excitement available to electric instrumentation to morris dance tunes, but it became a landmark which shattered barriers and helped establish morris dancing as something more than merely an object of derision. Its offspring has assumed all the knowledge and wider attitudes "Morris On" created, with even fewer restrictions on the treatment of the music. My God, there's even bagpipes (played by Phil Pickett) adding considerable weight to "Monk's March," a dance tune from the highlands of Gloucestershire. Ashley Hutchings, architect-in-chief of electric folk, is a shrewd and highly imaginative man bringing the ideas utilised to such effect in "Morris On" up to date and expanding the whole concept. He's enlisted the likes of Martin Carthy, John Tams, Simon Nicol, John Rodd, John Watcham, Michael Gregory and Dave Mattacks to ensure the pedigree is as distinguished as on the

Morris without tears

predecessor. There are several vocal tracks (supplied by Carthy, Tams and Shirley Collins), more sounds of actual morris dancing (the Adderbury Village and Albion teams) and a more carefully programmed, even theatrical, approach to it all; one track, "Bring Your Fiddle," is merely a dialogue taken from a broadsheet (spoken by Shirley Collins and John Tams) over Phil Pickett's celestial recorder accompaniment. Like "As I Was Going To Banbury" sung by Tams and arranged with immense wit, it's a novel track with great warmth and appeal. "The Postman's Knock," the Carthy vocal track, is similarly inventive, though Carthy himself sounds a bit strange, as if he's singing with a heavy cold. As a serious document of morris dance music it's a non-starter.

In this respect no way can it be compared with "Plain Capers," the John Kirkpatrick album which deals rather more thoroughly with the same subject... but then it's no more the aim of "Son Of Morris On" than it had been with "Morris On" to present an educational record. There is in fact more background information here than was the case with "Morris On," but basically this is purely and simply an uncomplicated entertainment, brimming with fun, energy and variation. Morris without tears.

TONY ROSE: "On Banks Of Green Willow" (Trailer LER 2101). With "Youngbunting" and "Under The Greenwood Tree," Tony Rose made two of the most satisfying and durable albums of any folk revivalist. And over five years on since "Under The Greenwood Tree," Rose has produced a third that comfortably matches its predecessors. Rose is a masterful singer; and not just in the context of folk music. For natural beauty of singing there can be few to match him — he has a vocal style that doesn't obviously follow anybody else, with the possible exception of Louis Killen. Few singers could carry off such consistently heavy and demanding material in such an accom-

plished, relaxed manner that doesn't make it seem heavy at all, until you stop to assess it. "The Bonny Hind," for example, a momentous incest ballad to stand alongside previous epics like "Sheath And Knife" and "Lucy Wan," is delivered with ultimate composure and control, and it's stunning. No strain, no gimmick, no histrionics, just the strength of a very fine singer, one of the best in the country. There's further proof of it on "Fanny Blair," the one unaccompanied track, on which Rose perfectly captures the fury and bitterness of a man falsely accused of rape. Similarly sinister overtones play an integral role in the whole content of this record; "Polly Vaughan," with a subdued organ accompaniment, tells of a man accidentally shooting his lover whose ghost subsequently appears to plead for him at his trial, while "Banks Of Green Willow" is a tale of the weird superstitions once prevalent on ships. Since 1971 Rose's music has become more arranged, and the accompaniments more intricate (he's progressed enormously as a guitarist). There's even one song, "Poor Man's Sorrows," which is multi-tracked. But basically the record relies on Rose's bare vocal ability. And for my money he's singing better than at any other time in his career.

reviewed by Colin Irwin

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Wednesday 5 January MIKE OSBORNE QUINTET 8.00 p.m.

+ FRAN LANDESMAN/ BRIAN GASCOIGNE SWIFT

At SEVEN DIALS, 27 Shelton Street, WC2 (Covent Garden, Leicester Square tube) 8.30 p.m.

Thursday 6 January DICK HECKSTALL-SMITH QUINTET PETE HORT'S LIGHTHOUSE

+ JOHN TAYLOR 8.30 p.m.

At BATTERSEA ARTS CENTRE, 265 Lavender Hill, SW11 1JB (Brixton Rail-Clapton Junction Bus 45, 77, 168) 8.00 p.m.

Friday 7 January Harry Miller's ISIPINGO SWIFT

+ JOHN TAYLOR 8.00 p.m.

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NEW YORK: Unpredictable as always, Frank Zappa nevertheless brought a little cheer to rock fans during a notoriously barren holiday period here in New York. Zappa's shows at the Palladium were the only concerts in the city, and although three were advertised, a fourth was eventually added to cater for demand.

Advance publicity had indicated that these concerts would offer a retrospective of Zappa's music over the years, a sort of musical scrapbook to cater not only to his new fans (who probably discovered Zappa through "Apostrophe") but also to the original Mothers of Invention fans who first heard him at the Fillmore East in 1967.

As it turned out, this wasn't really the case. Although the concert began nostalgically enough with "Peaches En Regalia" from his "Hot Rats" album, Zappa introduced a whole load of brand new, unrecorded material which, although clever, was uncomfortably alien to a large proportion of the audience.

New pieces, all complex and jazzy, included a lengthy tune called "Punks" Whips," a bizarre devil-orientated question-response song called "Titities And Beer," a romantic ballad (?) called "I Promise Not To Come In Your Mouth." These titles, I should add, are as Zappa stated from the stage, and their carnal content was reflected in the lyrics.

Elsewhere, the material was taken from his last two records, with the occasional nod to the distant past in "Sulphide Number 2" and "Blue Lagoon," two songs in which Zappa's leaning towards modern, relatively free-form jazz were fully evident. With a horn section that included both Brecker Brothers and David Sanborn, the free-blowing often took on spectacular proportions.

For much of the show Zappa conducted his new band with a baton, though whether they needed his guidance is a moot point. Yet again, Zappa has surrounded himself with some extraordinarily good young musicians, with vocalist/drummer Terry Bozzio keeping a cool head through some tricky tempo changes. Bozzio is a true find, who will doubtless go on to lead his own band within a couple of years.

Eddie Jobson, too, stood out, although it was his violin work that impressed more than his largely unheard keyboard playing. Ruth Underwood, tempor-

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MARCO



FRANK ZAPPA: introduced a lot of new material and ended by slamming his record company

Zappa sells out!

arily joining the band for these shows, overshadowed Jobson with her **vibes**, and it wasn't until the ex-Roxy Music man came forward with a spectacular violin solo during "Black Napkins" that his true worth showed.

Zappa himself played some improvised guitar when the mood took him, usually eschewing melody for speed and often hitting some spectacular runs that descended into the lower registers. There were a variety of handily placed electronic gadgets enabled him to experiment with tonal and harmonic variations.

Not only did he conduct the

band, but he seemed to control the vast light-show that was beamed onto an elevated screen, a throwback to his earlier days with its wavy liquid patterns and artsy slides.

The show closed with Zappa attempting to be "commercial" — his own words — and playing "Find Her Finer" (a single!) and the aforementioned "Black Napkins." Three encores led up to the screening of a slide that read "Warner Brothers Record Company Sucks" which, coupled with a short speech from Zappa, would seem to indicate that he isn't wholly satisfied with his current record deal. Come on, Clive —

there're still a few empty cabins on the good ship Arista. — CHRIS CHARLESWORTH.

JOHN MAYALL

HOLLYWOOD: The only predictable aspect of John Mayall is his unpredictability. The size, style, national and racial composition, sex and quality of his personnel have fluctuated wildly through the years. Even his appearance has changed. The beard is gone and the hair is shorter.

Recording live at the Roxy on the Sunset Strip, he presented his newest, largest, and certainly loudest group ever. The man who once boasted of his accomplishments within the framework of "low-volume music" now shatters the ear-drums with the help of Nolan Smith Jr. and Bill Lamb, trumpets; Al Patterson, alto sax; David Li, baritone sax; Jimmy Roberts and Red Holloway, tenor saxes; Gary Rowles, guitar; Jay Spell, keyboards; Larry Taylor, bass guitar; Frank Wilson, drums; Warren Bryant, percussion, and two female backup singers, Pepper Watkins and Patti Smith.

Except for Holloway, who was featured playing an amplified tenor on several numbers, the horns were used mostly for ensemble work. On one number, "Helping Hand," Ann Patterson was featured with her oboe, but she was pretty much drowned in the surrounding sound.

There were some attractive touches in this arrangement, but the songs were limited melodically, harmonically, rhythmically and lyrically.

"Changes In The Wind" had some good guitar work by Rowles (Mayall himself didn't play the guitar at all, blew some hypnotic harp, and only rarely played, from standing position, the acoustic piano); "Burning Down," which made good use of the voices and horns. "Play The Harp" sounded like a rewrite of the old Johnny Otis hit, "Willie And The Hand Jive," vintage 1959.

For the most part, such tunes as "He's A Travelling Man" and "I Got To Get Down With You," with their plodding beat and hard-rock approach, represented a dismal downward shift in Mayall's artistic values.

It can only be hoped that this group, like all his others, won't last very long and will be followed by a smaller, more musi-

cally-oriented combo reflecting the values for which he stood not too many years ago as "The Grandfather Of British Blues." — LEONARD FEATHER.

HOWARD McGHEE

IT'S always refreshing to come across a seasoned professional who has kept his confidence in the style of his formative era, and still finds it a challenge.

The Howard McGhee who packed them in for the Jazz Centre Society at the Seven Dials last week was still recognisably the same hot bop trumpeter who made his mark more than 30 years ago, content to confine his local pickup group to pieces with a Forties flavour, yet delivering everything with warmth and involvement.

Although the playing suggested slight lack of the chops which only regular work can bring, and he paced himself carefully throughout, in fact McGhee's most successful outings came on the fastest pieces, especially a very bright "Perdido".

Even so, the night clearly belonged to Pete King, nowadays back on alto with all the fire and fluency of his debut around 1960, after musical and personal ups and downs not unlike those McGhee has also suffered.

Pouring out chorus after chorus like a committed version of Sonny Stitt, much as he does with the Mike Carr-Sonny Payne rhythm machine, King fully earned McGhee's closing tribute — "that Pete King is really something else — he just swings and swings, don't he."

A pity their desire to communicate received so little support from the milk-and-water rhythm section of Colin Purbrook (piano), Dave Green (bass) and Allan Ganley (drums). Did they dismiss the proceedings as just another gig, or was it more an inability to transcend their usual style?

Either way, the JCS seems to be making rather a habit of providing incompatible backing for star visitors, and would be well advised to give more thought to the artistic side of such events.

Irresponsible pairings may have made a fortune for Norman Granz, but I doubt if they'll work for anyone else, and one Granz is more than enough to be going on with.

VICTOR SCHONFIELD.

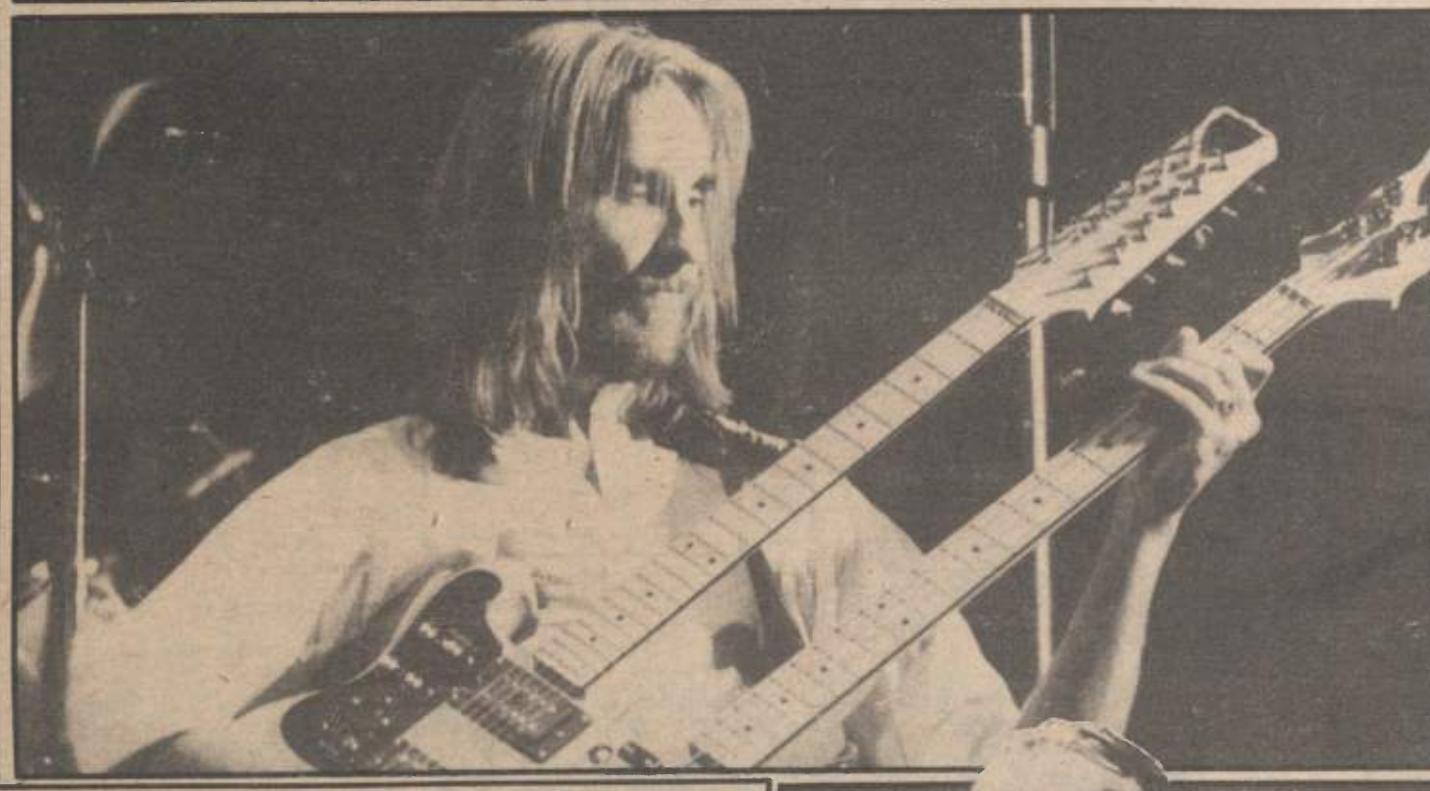
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Genesis over the Rainbow

Pictures by Barry Plummer



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Please tick appropriate category:

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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 4½in).

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.



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January

12 The Odeon, Birmingham.
13 Capitol Theatre, Cardiff.
14 Colston Hall, Bristol.
15 The Dome, Brighton.
16 New Theatre, Oxford.
18 City Hall, Sheffield.
19 ABC Theatre (Ardwick), Manchester.
20 Gaumont, Ipswich.

21 Winter Gardens, Bournemouth.

23 Odeon Theatre,

24 Hammersmith.

25 Civic Hall, Wolverhampton.

26 City Hall, Newcastle.

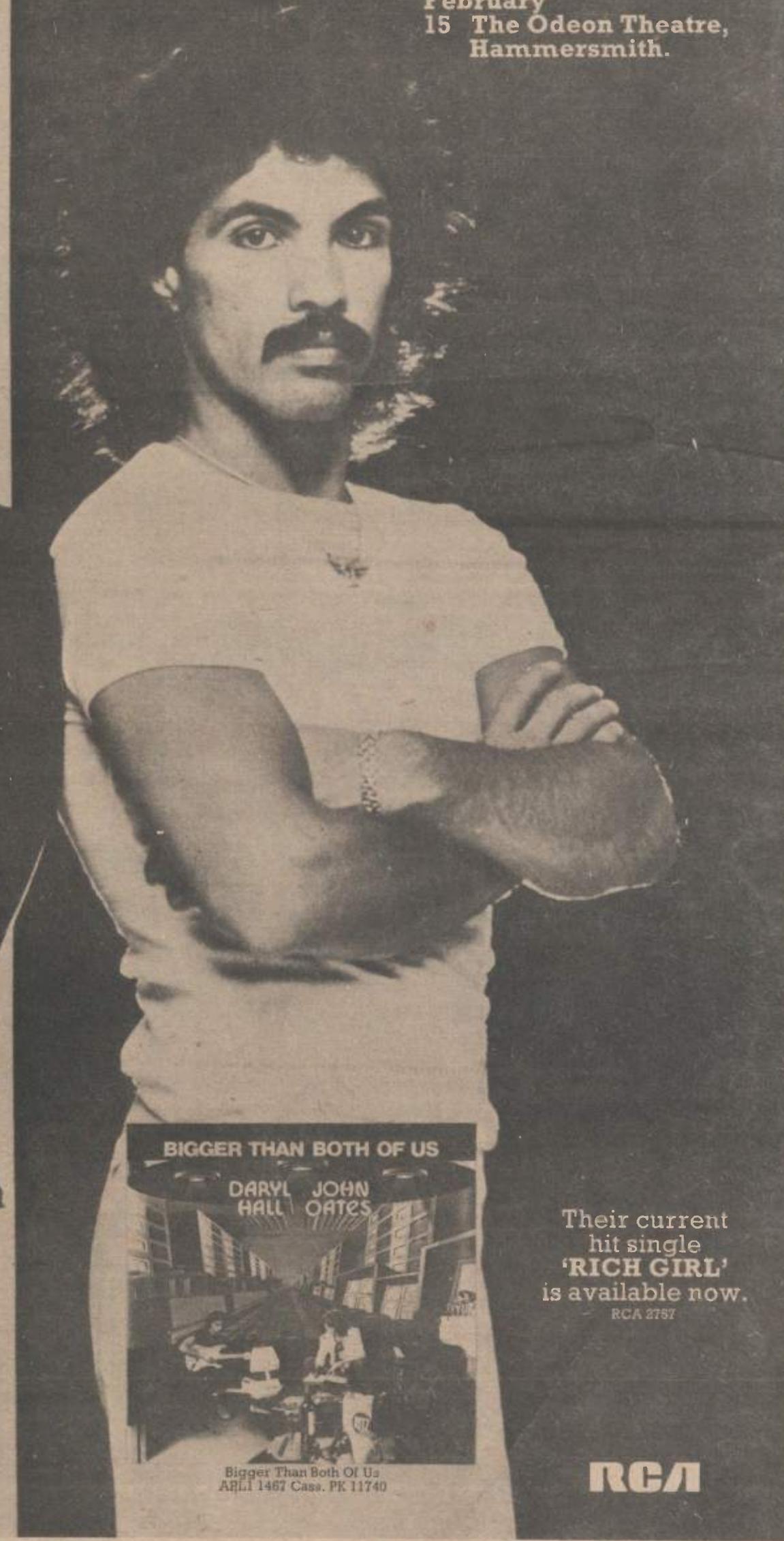
27 Apollo Centre, Glasgow.

28 Playhouse, Edinburgh.

30 Trentham Gardens, Stoke.

February

15 The Odeon Theatre, Hammersmith.



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RALPH McTELL embarks on a 19-date British campus tour next month — the first half of an extensive nationwide tour.

The second half, still to be announced, will feature concert hall dates. The tour has been split into two, according to a spokesman for WEA, because of heavy demand for McTell from both colleges and concert halls.

To coincide with the tour WEA release a new single on February 4 titled "Naomi" which is taken from McTell's current album "Right Side Up."

Dates: Cardiff University (February 9), Aberystwyth University (10), Loughborough

McTell tour set

University (11), Reading University (12), Leeds University (13), Manchester University (16), Warwick University (17), Bristol University (18), Bradford University (19), Newcastle University (March 2), Bath University (4), Birmingham University (5), Exeter University (7).

More college dates may be added.



Chieftains at National Theatre

THE Chieftains star in the first-ever concert at London's new National Theatre. They appear at the Olivier Theatre — the largest auditorium at the National — in a solo gala concert on Monday February 28 (8pm). The show follows the last performance of J. M. Synge's Playboy Of The Western World, a production featuring original music by the Chieftains, which has been playing to sold-out audiences for the past eight months.

Members of the cast will join the Chieftains on stage towards the end of the show, which is the band's first London appearance since they played two nights at the New Victoria in October last year. Tickets are on sale at the National Theatre box office at £3.50, £2.50 and £1.

The Chieftains will also feature in a one-hour television presentation of Sight And Sound, which will simultaneously be broadcast on BBC Television and Radio One on February 12. The performance will be filmed by the BBC at their Golders Green studios on February 3.

The band will tour Europe during the rest of January, including an appearance in a Eurovision television special in Strasbourg, France, in which they will represent Ireland in a showcase of talent from EEC countries.

STAR STAR A LONER

KENNY DRISCOLL, lead singer with Lone Star, has quit on the eve of their first solo tour. Driscolll pulled out of the group to pursue new directions with a view to establishing a solo career.

Lone Star are currently working with a new singer to replace Driscolll. The January dates of the tour — due to open last Tuesday (18) at Brighton's Top Rank Ballroom have been cancelled.

It is hoped the February leg of the tour will proceed as scheduled.

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Ferry single

BRYAN FERRY, who embarks upon his first tour as a solo artist on February 1, releases a new single next week.

Titled "If This Is Tomorrow," and released on January 28, it is taken from Ferry's forthcoming third solo album which is still untitled. The B side, which will not be included on the album, is "As The World Turns." Ferry is accompanied on both cuts by the band who will support him on his British tour.

The same musicians, including Chris Spedding (guitar), John Wetton (bass) and Paul Thompson (drums), play on the new album. Ferry has recorded for a two-record set and is currently selecting and editing tracks for a single album which has been scheduled for release to coincide with his series of concerts at London's Royal Albert Hall, which opens on February 7.

Sex Pistols say goodbye to EMI

SEX PISTOLS have finally split from EMI, less than four months after they signed a recording contract with the company on October 16.

Leslie Hill, managing director of EMI Records, announced this week: "In accordance with the previously stated wishes of both parties and the verbal telephone agreement made on Thursday, January 6, the document terminating the contract between EMI and the Sex Pistols has now been agreed."

Malcolm McLaren, manager of the band, was not available for comment on this announcement, which brings to an end a long series of claims and counter-claims made by McLaren and EMI over the termination of the band's contract — as detailed in MM last week.

No information on financial compensation for the Pistols on the loss of their contract has been revealed.

The question of who will sign the Pistols next remains open. Chrysalis remain among the contenders, as do CBS, but Polydor are out of the running. A spokesman for the company told MM last week that they had no interest in the Pistols.

NEWS FLASHES

GARY GLITTER, who makes his cabaret debut at Batley Variety Club on February 6, is to give a special charity matinee performance for children at Batley on Saturday, February 12. Proceeds from the show will be donated to the York House Home for Muscular Dystrophy patients at Ossett near Batley. Tickets are £1.50 for adults, 50 for children.

Fifth Dimension, the Los Angeles group that had a string of hits in the Sixties, support Frank Sinatra when he plays a season at London's Royal Albert Hall from February 28 to March 5. Comedian Pat Henry is also on the bill. The opening date is a charity show for the Royal Society for the Prevention of Cruelty to Children.

Tavares are planning to tour Britain at the end of April. The group are currently recording a new album in Hollywood but Capitol are releasing "Check It Out" — their first album, never released here before — this week. A maxi-single, "The Mighty Power of Love" / "I Hope She Chooses Me" / "Strangers in Dark Corners" and "My Ship" is also issued this week — first 25,000 copies are 12-inch records retailing for 70p.

A NEW Leo Kottke album "Leo Kottke" is being released by Chrysalis to coincide with his visit this month. It's an instrumental album featuring orchestral arrangements, and produced by Jack Nitsch, while Capitol issue a "Best Of" compilation, titled "Leo Kottke 1971-76," placed at £2.20.

Manchester punk band Buzzcocks have their first record released this month, an EP called "Spiral Scratch" released on their own label New Hormones.

Bandit, who support SAMB (without Alex) on their forthcoming tour, release a double album "Bandit" on Arista this week.

The Wakes festival, which last year attracted 6,000 people, is set to take place again this year at Park Hall Leisure Complex, Charnock Richard, near Chorley on July 14-17. Admission price will be pegged to last year's £5.50. A Jubilee Festival is planned for the same site on June 4 with negotiation going ahead for a major American artist to top the bill.

HERON support Procol Harum on their forthcoming British and European tour. The band, which is led by Mike Heron, releases its debut album, "Diamond of Dreams," on February 11 on the Bronze label.

Horslips have signed to DGM and their album "The Book of Invasions: A Celtic Symphony" will be released soon. They will tour Britain to promote the album.

Heart release a new single, "Crazy On You," on January 28, taken from their "Dreamboat Annie" album.

Stewart Henry's Sound System album show on Radio Luxembourg is being moved from its 1am-3am spot on Sundays to a new two-hour slot starting at 11pm on Saturdays, starting this weekend.

Future guests on the BBC's In Concert — Sight and Sound show include Rory Gallagher, Jethro Tull and Procol Harum.

Tiger appear at Liverpool Annabelle's (January 20), London Dingwalls (22).

DRUMMER Pete York takes a night off from the Chris Barber Jazz & Blues Band — currently touring Scandinavia — to fly in on January 25 for an appearance with Jon Lord on David Bedford's "Odyssey" evening at London's Royal Albert Hall.

Ex-Spencer Davis Group drummer York returns to Europe immediately after the concert to re-join the Chris Barber Band.

Songwriters Frank Musker and Dominic Bugatti, who have penned the three recent Paul Nicholas hits, "Dance With The Captain" / "Reggae Like It Used To Be" and "Grandma's Party", have signed a worldwide publishing deal with Chappell Music Publishers.

Joe Strummer and Paul Simonon of the Clash, regarded by many as the leading new wave rock band, who will shortly make their record debut. The band's manager, Bernard Rhodes, this week confirmed that a record contract with a major company is imminent, though he was unable to confirm that the Clash would sign with Polydor, who have long expressed interest in contracting them.

The group recently spent two

days in the Polydor studio with producer Guy Stevens, which further enhanced rumours that they would sign for that company, but a spokesman for Polydor commented that this should not be taken as evidence that any agreement has been reached by the two parties. "Polydor is still interested in the Clash," he continued, "and we are close to signing them. But we've been close to signing groups before and it hasn't come off."

It is certain, however, that Stevens will not be producing the band, whoever they eventually sign to. "We picked Guy Stevens," said Rhodes, "because we wanted a nut case to produce the band, because that's what our music is all about. But there are different kinds of nut cases, and it didn't work out with him."

The Clash have now decided to produce themselves.

SEASONS, CHICAGO, ZAPPA, BREAD GIGS

FRANKIE VALLI and the Four Seasons tour Britain in April, opening their schedule with eight concerts at the London Palladium. They play at the Palladium from Monday, April 25, until the following Saturday (30). There will be two performances on the Wednesday (27) and Saturday nights. Tickets, priced at £5, £4, £3, £2.50 and £1.50, are now available.

The tour resumes after a short break following the London season with two shows at the Blackpool Opera House on May 5. Other dates are Sheffield City Hall (6), Manchester Apollo (7) and Wolverhampton Civic Hall (8). There will be two concerts at each venue.

The Four Seasons had three hit albums last year, two compilations in "Greatest Hits" and "The Four Seasons Story" as well as a new studio album with "Who Loves You," which also produced three hit singles, the title track, "December '63" and "Silver Star." As a solo artist, Valli

scored in the singles chart with "Fallen Angel" last year.

A new Four Seasons album, "Helicon," is released by Warner Brothers in March.

Chicago have added yet another date to their sell-out British tour which opens on Saturday this week (January 22) at Birmingham's Odeon.

The band now play three nights at London's Hammersmith Odeon. Originally scheduled to appear for just one night on January 25, a second concert was added for the following because of ticket demand. Now the second night is a sell-out and Chicago will play their third concert at the London venue on January 27. Tickets are currently available.

Frank Zappa and his new band have added an extra date to their forthcoming British tour. The additional date is at the Edinburgh Playhouse on February 14.

Zappa and his group now play a total of seven British concerts, including four appearances at London's Hammersmith Odeon on February 9, 10, 16 and 17.

Bread, recently re-formed by David Gates, Larry Knechtel, Mike Botts and Jim Griffin, will tour Britain in April.

The band, who released last week their first album since they re-united, titled "Lost Without Your Love," will play one London date and a short series of provincial concerts throughout April.

Just one date has been confirmed, at Bristol Colston Hall on April 18.

Neil Sedaka makes his London Palladium debut on May 16 when he opens a special seven-concert series at the theatre.

There will be on show each night, tickets for which will cost £6, £5, £4, £3 and £2.

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EDITOR: Ray Coleman

ASSISTANT EDITOR: Michael Watts

FEATURES EDITOR: Chris Welch

NEWS EDITOR: Robert Partridge

PRODUCTION EDITOR: Michael Oldfield

EDITORIAL STAFF: Max Jones, Laurie Hershaw, Chris Hayes, Geoff Brown, Steve Lake, Colin Irwin, Allan Jones, Brian Harrigan, Harry Doherty, Maureen Paton, Robin Grayden

PHOTOGRAPHER: Barry Plummer

IN AMERICA:

New York staff reporter: Chris Charlesworth; Jazz correspondent: Jeff Atterton

Los Angeles: Leonard Feather/Harvey Kubernik

San Francisco: Joel Selvin

ADVERTISEMENT MANAGER: David Curtis
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