

# Melody Maker

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ENTRIES are flooding in for the 1977 Melody Maker Rock / Folk Contest, which gets underway shortly throughout Britain.

● There are now just two weeks left before the closing date for entries in this year's contest, which promises to be one of the best in the history of the competition.

● Bands and soloists battle through heats and area finals, climaxing with the grand finals at Croydon's



Fairfield Halls on June 26.

● A record number of competitors are expected to fight it out for the prizes of

£1,000 in cash, the chance to record at EMI's Abbey Road Studios, a place on the bill of the Reading Festival, and a college tour.

● The 1977 contest officially opens on February 26 with the first heat at Southampton University. Details of all heats are currently being finalised, with the assistance of the National Union of Students.

● This week's entry form appears on Page 36.

## EAGLES DATES



THE EAGLES tour Britain during April and May. It will be their first visit here since their acclaimed appearance at Elton John's midsummer Music Festival at Wembley Stadium in June, 1975 — and also marks the British debut of guitarist Joe Walsh with the band. Ironically, Walsh, pictured above, appeared with his own band on the same bill at Wembley.

The tour opens with four shows at LONDON Wembley Empire Pool on April 25, 26, 27 and 28, followed by concerts at EDINBURGH Playhouse (30), GLASGOW Apollo (May 1) and STAFFORD New Bingley Hall (May 3 and 4).

Since their Wembley Stadium success, the Eagles have risen to become one of Britain's major albums-selling bands. Last year, they had two hit albums. "One Of These Nights" reached number 4 in the MM chart and stayed around for 26 weeks. "Their Greatest Hits" stayed in the chart for 35 weeks, hitting the number one spot in the process.

This week, their new album "Hotel California" sits at number 6 in the chart and the single from it, "New Kid In Town," has entered at number 28.

The Eagles are Walsh (guitar, keyboards and vocals), Don Henley (drums and vocals), Don Felder (guitar and vocals) and Randy Meisner (bass and vocals). They formed in August, 1971, and have only gone through one personnel change, when Bernie Leadon left to be replaced by Joe Walsh. Occasionally, they have worked as backing band to Linda Ronstadt, and have a close relationship with Jackson Browne. They have recorded some of his songs, notably "The Promised Land" and "Nightingale" and Frey co-wrote "Take It Easy" with Browne.

The Eagles' first two albums, "Eagles" and "Desperado," were recorded in England, with producer Glyn Johns, and two tracks on their third album, "On The Border," were also made here. The others were recorded in Los Angeles.



## 10cc

WITH THEIR latest single, "Things We Do For Love," roaring up the British and American charts, 10cc prepare to embark on an extensive world tour immediately after completion of their next album.

In their first interview since two members quit the group last year, Eric Stewart and Graham Gouldman talked to the Melody Maker this week about the split and about 10cc's plans for the rest of 1977. A British and European tour is planned for late May and early June.

First, however, Stewart and Gouldman will finish their forthcoming album, provisionally titled "Deceptive Bends."

Once the album is finished, 10cc start rehearsing with new musicians to replace Lol Creme and Kevin Godley, the two ex-10cc men currently working on their own triple album using the Gizmo and to be called "Consequences."

Stewart and Gouldman said that so far only drummer Paul Burgess is confirmed as a permanent member of 10cc. They're looking for another guitarist, another drummer and a keyboard player, all doubling on vocals.

10cc go to America in April and tour there until May 17. After a short break they tour Britain, Scandinavia, Germany, Austria, Holland and possibly France and Italy.

After a break for holidays, the group fly off to Australia, New Zealand and make their Japanese debut during the October/November leg of the tour.

The new 10cc live show, says Stewart, will be more exciting than the old group. "For one part of the show it went really well, the musical side," recalled Eric, "and then we'd bring the whole show down with a sort of humble repartee with the audience. Really boring."

Of the suggestion that the original members might eventually get back together again, Stewart said: "No. I'd rule that out entirely. It's like suddenly being given your head after four years of being held back. I'm more excited now than I have been since the 'Sheet Music' album."

Exclusive interview with Gouldman and Stewart page 26.

## GABRIEL BACK!



PETER GABRIEL'S first solo album is released next month, 18 months after his split from Genesis. And he may play some British dates in April after the completion of his American tour, which opens in Chicago on March 10.

The album, titled "Peter Gabriel," is out on February 11. It was produced by Bob Ezrin at studios in Toronto, London and New York. There are nine tracks, all written by Gabriel.

Titles are: "Moribund The Burgermeister," "Solsbury Hill," "Modern Love," "Excuse Me," "Humdrum," "Slowburn," "Waiting For The Big One," "Down The Dolce Vita" and "Here Comes The Flood."

Musicians featured on the album include Robert Fripp on electric and classical guitars, as well as guitarists Steve Hunter and Dick Wagner, who recently played with Alice Cooper and Lou Reed. The London Symphony Orchestra also contributes.

Gabriel visits 20 cities on his American tour. There are two shows at the Palladium in New York, and six at the Los Angeles Roxy. He takes with him many of the musicians who played on the album, including Tony Levin on bass, Larry Fast, keyboards, and Steve Hunter. He will feature material from his solo album in the set.

Gabriel, a member of Genesis for almost ten years, was always seen as the backbone behind the band's success. The highlight of their live acts was constantly Gabriel's showmanship on stage and, before his departure, other members of the band expressed concern that the music was getting ignored in preference to the visuals. Since then, of course, Genesis have bounced back to prominence, with drummer Phil Collins as lead singer, and very few visual effects.

Shortly after quitting, Gabriel said that "as an artist, I need to absorb a wide variety of experiences. It is difficult to respond to intuition and impulse within the long-term planning that the band needed."

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See special presentation of White Rock at New Centre Bristol, ABC Reading,  
ABC Doncaster on February 9th and Victoria Cambridge on February 10th.



# Pink Floyd's late harvest

... or how their new album 'Animals' became a pet project

**PINK FLOYD'S** New Year has started with a technical hitch. The band's new album — their first since "Wish You Were Here" in 1975 — has been hit by problems over the sleeve design.

The album, called "Animals," was to have been released on January 14. But this week, Pink Floyd's manager, Steve O'Rourke, told the Melody Maker: "There have been problems with the



PINK FLOYD: big concerts to show off their new album

artwork for the sleeve. It's nothing serious, but it means that we've not been able to keep to the original release date.

"We still haven't fixed a definite date, although we hope to decide that over the weekend. It looks as though the sleeve will be ready in time for us to release the album on January 28."

This setback comes at the beginning of a vital three months for the Floyd, a period when they step back into the limelight. Although they have long since proved themselves one of Britain's biggest bands, the Floyd have been virtual recluses for well over a year.

Their last British concert appearance was at the 1975 Knobworth Fair, a spectacular open-air show which even featured a Spitfire flying

overhead. That concert was followed, in September 1975, by the release of "Wish You Were Here."

Since then, however, nothing has been heard about the band's activities — apart, that is, from the 50-foot flying pig which, last month, was flown over London's Battersea. Photographs of the pig will be used on the "Animals" sleeve.

The band spent the whole of last year recording the new album, claims O'Rourke. "It was finished, and ready for release by Christmas although, of course, we were then held up by the sleeve problems."

The album, which features just three tracks, called "Dogs," "Pigs" and "Sheep," comes at a crucial time for the band who, since "Dark Side Of The Moon," have become victims of their own success.

Their last album, for instance, sold extremely well by most bands' standards although it was commonly regarded as something of a flop for the Floyd. "Wish You Were Here," which received only lukewarm reviews from the critics when it was released, stayed in the Melody Maker chart for 22 weeks and failed to make the number one position.

It had been, of course, completely over-

shadowed by the extraordinary success of "Dark Side Of The Moon," which first entered the chart on March 31, 1973. Few albums in British rock history have been so important, at least in commercial terms, as "Dark Side Of The Moon."

Although it, too, strangely failed to reach number one, the album spent a total of 128 weeks in the chart, a feat rivalled only by Mike Oldfield's "Tubular Bells."

Even now, "Dark Side Of The Moon" makes occasional appearances in the MM chart. The album also established the Floyd in the United States, when it was the band's first chart-topping album.

Such phenomenal success is virtually impossible for the band to repeat, although all the Floyd's subsequent albums will be inevitably compared to "Dark Side Of The Moon."

To promote "Animals," the band has been chosen to return to the British concert stage this Spring, their first show for 18 months.

They play four concerts at London's Wembley Empire Pool, from March 17 to 20, and then another four shows at the massive Stafford New Bingley Hall, from March 28 to 31.

WHEN the Sex Pistols attempted to play their first headlining British tour it was reduced to ruins by local councils and venue owners across the country banning the nation's premier punk rock band from playing.

Now, in London, the Pistols and other punk rock bands are having the same basic problem about venues.

Managers and controllers of venues throughout London are turning their backs on punk in the hope that if they ignore it for long enough it will go away.

The Roxy Theatre in Hammersmith set the pace when the Pistols were supposed to play there at the end of their tour in December. The concert was cancelled in the wake of the publicity which followed the Pistols' appearance on Thames TV with Bill Grundy.

And now venues like Dingwalls Dancehall in Camden Lock, the 100 Club in Oxford Street and the Nashville in North End Road are either out-of-bounds to punk bands in general — or the Pistols in particular.

There have even been rumours of a Greater London Council "blacklist" naming venues which should be avoided at all costs from playing at any venue in the London area.

Malcolm McLaren, manager of the Sex Pistols, suggested the existence of a blacklist last week. "We've been told there's a list," he said, "and we're at the top of it. No wonder the band is p— off. We can't find anywhere to play in our country unless it's six nights in some club in South Wales or in the wilds of Cornwall."

However, this week a spokesman for the GLC denied the existence of any such list and Miles Copeland, a director of British Talent Management, agreed. Copeland also works with Malcolm McLaren, book-

## The punk rock problem: all dressed in brown, where to go

ing the Sex Pistols into gigs. "At first I thought there was a blacklist," Copeland admitted, "but after further investigation I realized that this just didn't exist."

"However, I think there is a basic problem with booking punk bands and that is fear on the hall owner's part that they will become publicly associated with the punk movement."

"The GLC could make it financially disastrous to promote punk rock concerts in London also, by insisting on certain rigid safety regulations — the sort of thing that came about after the death of the young girl at the David Cassidy concert a few years ago."

Copeland said the GLC could insist on one security man for every 20 people in the audience which would prove financially prohibitive. If, say, the security men cost £10 in wages each, in addition they could re-

quire a barrier built between the audience and the stage which could cost between £500 and £1,000 according to Copeland.

"Given that sort of initial outlay, a gig would cost a fortune," claimed Copeland, "and the venue would no doubt be afraid that the kids would wreck the place anyway."

"We can't put the Pistols on at places the size of the Roxy Club in Covent Garden because they're just too big for a place that small. There would be more people outside than in the actual club."

"That in turn would attract the GLC's inspectors who, quite naturally, would be interested in ensuring that the fire precautions and audience limits were observed and I doubt if continuous close scrutiny would please anyone running a rock venue."

"Let's face it, sometimes it's safer to let more people in than the limit you're allowed by fire regulations because kids locked out of clubs could take the matter into their own hands and just break in anyway."

However, apart from these problems which can come together to ban the Pistols, in effect they are actually banned from several other venues.

Dingwall's publicity man Richard Ogden admitted that the Pistols are not allowed to play there "because of violence." He added that this did not constitute a blanket ban on all punk bands. Johnny Thunders and the Heartbreakers have played there, he said, "and they're punks. They supported the Sex Pistols on their British tour — well, what there was of it — so I suppose they fit in that category."

At the 100 Club there is a



VIBRATORS: brewery approval

THE DAMNED: fracas

blanket ban. A spokesman for the club, which staged a punk festival last year that helped to put the new movement on the map, said "certain bands were not allowed to play there."

While declining to comment any further he did admit the ban came about as a result of a fracas between the Strangers and the Damned.

This took place in December when the Strangers were playing the club and were insulted by members of the Damned who were in the audience. Trouble ensued and the ban was laid down.

The Nashville, however, presents a more interesting case. Controlled by the Full-

ers brewery, the Nashville has outlawed punks, Dal Davies — head of the Albion Agency which books bands into the pub — confirmed to MM this week.

"We as an agency have nothing against punks," explained Davies, "and as a matter of fact I manage the Strangers and do bookings for the Vibrators."

"However, the Nashville had a lot of trouble when the Sex Pistols played there some time ago and at first they just banned the Pistols."

"Then the brewery rang us up and said quite simply 'No more punk bands, please.' But since then we've talked a bit to the brewery and explained to them that punk is

a very peculiar classification and what may apply to one punk band does not mean that the rest have this in common."

"Now the situation is being reviewed and we are having talks with the brewery this week. Incidentally, the brewery obviously took our point about the punk classification because they've continued to approve the Strangers and the Vibrators playing there. But then these bands have never attracted any trouble."

Both Miles Copeland and Dal Davies agree that the problems experienced by punk bands in London venues are mainly due to the notoriety attached to the punk scene. Both are also optimistic that in time the bookings situation will be alleviated.

Said Copeland: "At one time I thought there was a real danger that punk or new wave or whatever you care to call it, might be strangled through lack of venues."

"But now I'm more confident. A lot of kids want to see these bands and in the end they will get their way, especially when the heat is taken out of this whole situation."

Davies agrees. "The situation will improve in venues soon. At the Nashville every night a quarter of the audience are obviously punks."

"They wear punk clothes and have punk attitudes. The spreading of this sort of movement means that the whole thing is softening out. It's becoming a bit more mainstream and as soon as this is seen by club owners, promoters and even local councils there will no problems."

"At the moment I can't blame punk for being banned because they aren't part of the music business and they want to protect their name and ensure that their patrons will be OK on a night in a pub. Nothing could be more reasonable. But once they can see for themselves that punk is becoming a wider — and therefore more mainstream — movement, they will change."

"After all, it's violence that's the problem, not how people dress." At press time Fullers were offering a £1000 reward for the sex Pistols was unavailable.







# GLEN CAMPBELL COMING TO UK

GLEN CAMPBELL, still riding high in the MM chart with his album "Twenty Golden Greats" which made number one in December, comes to Britain in April.

Highlights of the tour will be two nights at London's prestigious Royal Albert Hall — plus a third London show at the Royal Festival Hall which will be filmed and recorded for a live album and television show.

Campbell will be bringing his long-standing banjo player Carl Jackson with him and will also feature a Scottish pipe band.

Campbell plays two shows each night except at the Royal Festival Hall.

Tickets, ranging between £1.50 and £6, are currently available from box offices except for the Festival Hall and Albert Hall shows.

The full tour schedule is: London Royal Festival Hall (April 2), Eastbourne Congress Theatre (3), London Royal Albert Hall (4 and 5), Manchester Apollo (7), Liverpool Empire (8), Blackpool Opera House (9), Sheffield City Hall (10), Glasgow Apollo (15 and 16) and Edinburgh Usher Hall (17).

**THE RAMONES**, New York's leading punk rock band, have postponed their debut British tour — because vocalist Joey Ramone has a bone infection in his ankle.

The tour, as exclusively reported in the Melody Maker last month, was provisionally set for the period from February 14 to March 6 and included dates in Ireland as well as the one confirmed British concert at Bristol University on February 23.

## FEELGOOD ALBUM DUE

DR FEELGOOD, whose last album "Stupidity" reached number two in the MM chart late last year, record the follow-up in France next month.

The band fly out on February 14 to start recording in Paris. Joining them in the studio will be American producer Bert De Coteaux who has previously worked with Stevie Wonder, B. B. King, Albert King and Linda Lewis. The album will be released in late Spring.

## Ramones cancel debut dates

## Tull add concert

JETHRO TULL have added another concert to their British tour.

The band now play two nights at the Manchester Apollo, formerly the ABC Ardwick, adding a show on February 4 to the concert already scheduled for the following day. Tickets are currently available at £2.80, £2.20 and £1.75.

## GENTLE GIANT RELEASE A DOUBLE

GENTLE GIANT release a double album titled "Live / Playing The Fool", this week. It features 12 of the band's best-known tracks including "On Reflection", and "Excerpts From Octopus".



● RICK WAKEMAN's new solo album, "White Rock," the soundtrack to a film of the same name about the 1976 Winter Olympics, is in the shops this week. The film *White Rock* is premiered on January 31 in London at a Royal Charity performance. It then goes on selected release the following month.

● The movie, narrated by James Coburn, will be screened for one day only at Doncaster, Bristol and Reading (February 9) and Cambridge (10) at ABC cinemas with stereo sound facilities.

● The album, plus excerpts from the film, will be featured on BBC-2's *Old Gray Whistle Test* on January 25, BBC-1's *Sportnight* and BBC-2's *Musical Time Machine* (26). ITV's *Maggie* (28) and BBC-1's *Film Night* (February 6).

● Wakeman will break from Yes recording sessions in Switzerland on January 31 to be among personalities presented to Princess Anne and Captain Mark Phillips at the White Rock Premier at the ABC Cinema, Shaftesbury Avenue.

● The album, Wakeman's sixth solo LP, features former English Rock Ensemble drummer Tony Fernandez and the Choir of St Paul's Cathedral in London.

# Toussaint for Diamonds LP

THE Mighty Diamonds, one of Jamaica's top reggae bands, have recorded a new album in New Orleans — with Allen Toussaint as producer. This is the first time Toussaint, one of America's most in-demand producers, has worked with a reggae band.

Toussaint came to fame in the early Sixties, producing most of the r&b hits to come out of New Orleans during that period. He has since worked with such diverse artists and bands as Dr. John, the Band, Robert Palmer, Frankie Miller and Labelle.

The Diamonds' album, recorded in Toussaint's own Sea-Saint studio last month, features six tracks written by the band together with three songs — "Get Out Of My Life, Woman," "Sneakin' Sally Through The Alley" and "Just A Song" — by Toussaint.

The album is completed by Frankie Miller's "Little Angel," Thom Bell's "Country Living," and Smokey Robinson's "Tracks Of My Tears." All tracks have been arranged by Wardell Quezergue.

The album is released on March 4 and comes as the prelude to a British tour by the band. The Diamonds, one of the first reggae groups signed to the Virgin label, first came to Britain in the autumn last year and played a sell-out concert at London's Lyceum Ballroom, a show marred by chaos caused by pickpockets. No dates, however, have yet been set for the band's Spring tour.

## Vanilla Fudge to re-form and tour?

VANILLA FUDGE, one of the most exciting American bands of the mid-Sixties, may re-form for a special tour this year.

Their original drummer, Carmine Appice, currently working with Rod Stewart's new band, told the MM this week: "I found on our tour of Europe that many fans were still greatly interested in the Fudge, and were asking me questions about the band they had been saving up for years. Like our records 'You Keep Me Hanging On' and 'The Beat Goes On'."

"Now the promoters in Europe have asked me, if I had a couple of months off sometime, if we'd put the original Fudge back together and do a tour. I told Tim Bogert and he said he'd love to do it."

Appice is still fully committed to the Rod Stewart band as a long-term project.

## NEW JACK BRUCE BAND

JACK BRUCE has formed a new band — and they go on the road in March, playing a British and European tour to coincide with the release of their debut album.

The band features Simon Phillips, the drummer who played with Phil Manzanera's 301 last year, together with keyboard player Tony Hymas, a classically trained musician who has worked as an arranger with Albert Hammond, the Hollies and Tom Paxton. The guitarist in the

new band is Hughie Burns.

It is Bruce's first group since the Jack Bruce Band, which split up in July 1975. That band, which featured Mick Taylor and Carla Bley, were hit by "personality conflicts" and never recorded together.

Bruce's new band, however, have completed their first album, "How's Tricks", which is released in March. None of the tour dates have yet been finalised.

# Day W/shot



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John Tobler.



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**\*PRETTY MUCH YOUR STANDARD STASH**  
ALBUM ILPS 9440 CASSETTE ZCI 9440



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## Kaleidoscope

The band was generated from the Los Angeles music scene of the mid 1960's and headed by master musician Chris Darrow whose whiskey-soaked vocals gave the band their highly distinctive sound. Re-formed in 1976, the band plays mainly good time music laced with old rock 'n' roll numbers that will delight its many fiercely loyal followers and recruit a legion of new admirers in this country.



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January 27th	MANCHESTER, FREE TRADE HALL
January 28th	BIRMINGHAM, ODEON
January 29th	LONDON, HAMMERSMITH ODEON
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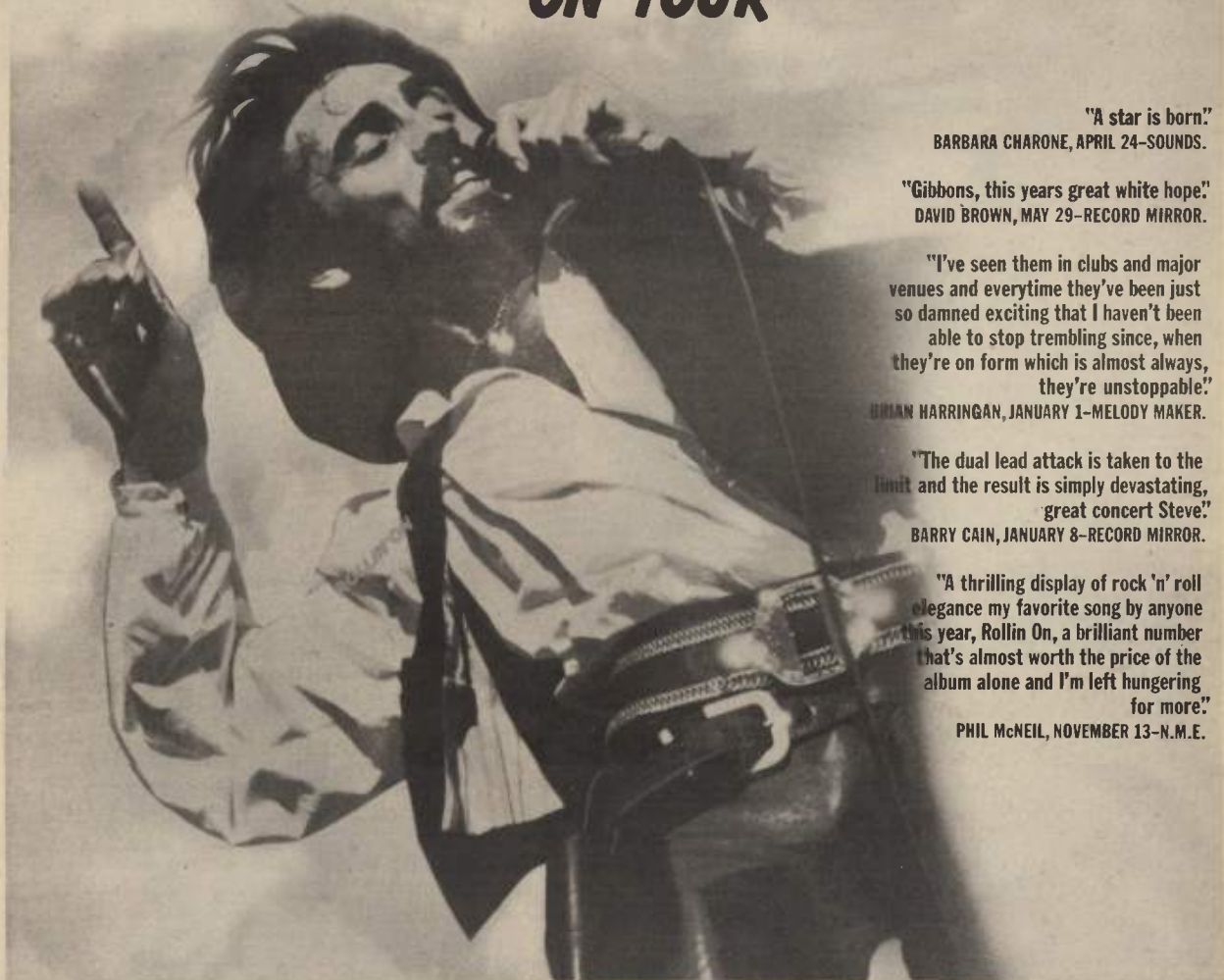
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BARBARA CHARONE, APRIL 24—SOUNDS.

"Gibbons, this years great white hope."

DAVID BROWN, MAY 29—RECORD MIRROR.

"I've seen them in clubs and major venues and everytime they've been just so damned exciting that I haven't been able to stop trembling since, when they're on form which is almost always, they're unstoppable."

URIAN HARRINGAN, JANUARY 1—MELODY MAKER.

"The dual lead attack is taken to the limit and the result is simply devastating, great concert Steve."

BARRY CAIN, JANUARY 8—RECORD MIRROR.

"A thrilling display of rock 'n' roll elegance my favorite song by anyone this year, Rollin On, a brilliant number that's almost worth the price of the album alone and I'm left hungering for more."

PHIL McNEIL, NOVEMBER 13—N.M.E.

### WITH BE-BOP DELUXE

#### JANUARY

- 20th City Hall, Sheffield
- 21st Free Trade Hall, Manchester
- 22nd University, Lancaster
- 23rd Empire, Liverpool
- 24th Civic Theatre, Wolverhampton
- 25th Odeon, Birmingham
- 27th Capitol, Cardiff
- 28th Winter Gardens, Malvern
- 29th Sports Centre, Bracknell
- 30th New Theatre, Oxford
- 31st Victoria Hall, Hanley

#### FEBRUARY

- 1st St Georges Hall, Bradford
- 3rd Usher Hall, Edinburgh
- 4th Apollo Centre, Glasgow
- 5th Capitol Theatre, Aberdeen
- 6th Caird Theatre, Dundee
- 7th City Hall, Newcastle
- 9th University, Exeter
- 10th Guildhall, Portsmouth
- 11th Gaumont Theatre, Ipswich
- 12th De Montford Hall, Leicester
- 13th Grand Theatre, Leeds
- 15th Colston Hall, Bristol
- 16th Winter Gardens, Bournemouth
- 17th Dome, Brighton

- 18th Odeon, Hammersmith
- 19th Odeon, Hammersmith

#### HEADLINING

- 23rd Polytechnic, Sheffield
- 25th Technical College, Bolton
- 26th Ball's Park College, Hertford

#### MARCH

- 3rd Warwick University, Coventry
- 4th University, Bath
- 5th Technical College, Slough
- 10th Southbank Polytechnic, London
- 11th Stockwell College, Bromley
- 12th Imperial College, London

### WATCH OUT FOR THEIR NEW ALBUM



RELEASED IN FEBRUARY



# Track down the classics

REGARDING the current state-of-music pessimism; I recently bought (unheard) Terje Rypdal's "After The Rain." Glen Moore/Larry Karush's "May 24, 1976" and Joni Mitchell's "Hejira." Simply three releases, though by important musicians.

The music they contain is, I feel, at least as inspired and certainly as beautiful as any I've heard, and that's a lot. What more can you ask of contemporary musicians?

## You're Rotten!

AN open letter to Mr John Rotten. You are unfortunately

SUFFERING from a bad case of inferiority complex; in your state, incurable.

EXPECTING big things from the inhabitants of the UK. Forget them; they've almost forgotten you.

X-OTIC in the form of a big stripe right across your skinny back.

PUERILE and not even well versed in the art of appearing (try Army Careers Information Office for further courses).

IGNORANT of the fact that in a few months you're dead meat. You see, in your business (wholesale peddling of sewage and garbage) you need fans, and mate, you ain't got any.

STUPID enough to think that people are really impressed by your complete lack of guts, good looks and talent.

TORTURED by discs of your superiors, i.e. every other recording artist.

OBSCLETE — ever 'eard of Mick Jagger?

INABLE to find your petty little world falling about your ears in a very short time. Never mind, you could always marry Caroline Coon.

STATIONARY. After all, where are you going? — MELVYN MARTIN, Sloughhouse Road, Warley, Birmingham.

A recent survey states the average amount spent by record purchasers is only £3.60 per month. Surely anyone could find 12 great albums from the last year (or even from the past — what's there to be ashamed of?)

If record buyers don't find the records they want, it's because they lack the enthusiasm, even guts, to scratch beneath the surface of commercial product to find the wealth of stimulating music that exists.

To do so also has the side effect of supporting artists who need a break, and gives satisfaction in disobeying the rules.

But if there's anything to be pessimistic about, it's the spathy of the listening public towards music that is anything more than just entertainment.

For instance, I remember asking around record shops if they either had in stock or had had requested the Keith Jarrett "Arbour Zero" LP, which MM's Steve Lake had reviewed as "maybe one of the most important albums of this decade." Negative! — PETER SHEPHERD, Backwoods Close, Linfield, Sussex.

■ LP WINNER

## Miles ahead

THE galling mediocrity of Chick Corea's and Herbie Hancock's recent output, not to mention Weather Report's uneven performance, bear out much that Richard Williams



JONI MITCHELL/TERJE RYPDAL: two contemporary musicians producing inspired, beautiful music. See lead letter.

says in his article on jazz-rock. But I wonder how attentively he has listened to Miles Davis since, say, "On The Corner"?

By using rhythm as pulse rather than as a metre, Miles both transcends the jazz-rock horror and approaches the sacred rhythms of Africa. In this, he is surely true to his musical vocation and history.

Perhaps it is too early to know the outcome of this direction (could Miles converge with the path Coltrane was following?) Whatever happens, let's not prejudice the music; the implications (both musical and spiritual) should be considered. — ANDREW MOULDEY, Lansdowne Road, Leicester.

## Hooray for paper sleeves

AT last record manufacturers seem to be taking notice of public opinion. My copy of "Wind And Wuthering" has, in addition to a stiff inner sleeve, a paper sleeve for the record, Charisma pioneers the protection of record surfaces from stiff inner sleeves. I hope other manufacturers will follow suit.

I know many consumers are in favour of the colourful card inner sleeves, and I wouldn't ask manufacturers to stop including them — just to put in a paper sleeve to appease those of us who want a lasting product. — J. M. WHITMAN, Kimbolton School, Kimbolton, Huntingdon.

# Melody Maker Mailbag

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## Cue action, colour and television pop

IN REPLY to A. Loaf's view (Mailbag 8.1.77) I find Top Of The Pops and Supersonic immensely enjoyable. However I do not regard myself or anyone else watching them or even Old Grey Whistle Test as subnormal.

Both TOTP and Supersonic present a lively, action-packed programme in a colourful setting. We have none of the dangling wires or looming cameras in an old bare grey studio.

TOTP and Supersonic are a tribute to the legions of singles buyers who collect badges, scarves and pictures of their fave artists. Loaf's mention of artists with potential chart singles who are excluded from TOTP probably means groups like Bobop De Luxe and Eddie and the Hot Rods. However, he fails to mention that such groups can take advantage of the college circuit.

Where Supersonic is concerned Mike Mansfield's theatrical effects enhance the performance of groups like Smoke and the Hollies. — C. JOHN, Dollis Hill, London.

## Unfair to the 'Pool

REGARDING MM's guide to British rock venues: I was outraged at the attack on the Liverpool Stadium, which in my opinion, and the opinion of many others, is one of the best venues around for atmosphere.

It is true that the facilities are poor, but surely people attending such concerts do not expect, or desire, arm-chair-like seats.

Hawkwind have continued to play there even since achieving great popularity. — GLEN HOLBEN, Brackenhurst Drive, Merseyside.

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# RICHARD WILLIAMS



Writing every week in the MM

IN front of me is a piece of paper, yellowing and creased, advertising the July 1974 appearances at Club 82, Max's, and CBGB's of the New York group Television. The centerpiece is an unposed picture of the group. In it, two of them look at each other, while a third stares at something out of shot. The fourth sees only the camera's lens, his eyes burning out of high, skinny cheekbones, appraising, Tom Verlaine.

Television have already achieved notoriety among readers of the small print, and the hipster Gotham-based writers have, for some time, hinted that here stirs something challenging, trickier to pin down than the more sharply-defined work of contemporaries like Patti Smith, Wayne County, or the Ramones.

This, though, is the milieu in which they have worked, partly through coincidence and friendship and job opportunities; but they are, I think, as far removed from it in spirit as are, say, Jonathan Richman and the Modern Lovers, which is to say that they share an allegiance to no particular time or place. The Lower East Side has been Television's forcing-ground through convenience, and nothing more.

Late in '74 I was shepherded to a grubby downtown theatre opposite Club 82 by Richard and Lisa Robinson, those eternal foster-parents of Manhattan's rock avant garde, to see the group in concert. It was an odd event, the four musicians, diffident but defiant in the face of a tiny audience and troublesome electronics.

That defiance impressed me immediately, particularly when the equipment failed utterly in the middle of an already shaky ballad called "Bluebirds," and Verlaine fought through the song as though his life depended on it. Otherwise the playing was awfully rickety, almost amateurish, but there was something interesting happening, and most of it was vested in the gawky, angular, pained figure of Verlaine.

A few weeks later, having mullied it over, I

booked some time in a Broadway studio called Good Vibrations (ahem!) and flew back to make demos with the group. With me was Brian Eno, who had also seen them and was anxious to participate and investigate them further.

We spent three or four nights in the studio, cutting rough versions of five songs; in the beginning Verlaine was quiet, nervous, and a little overawed by Brian's enthusiasm. On the second night he began to assert himself: I realised that he knew exactly what he wanted, and was steeling himself to fight interference in the music by outside agencies (me and Brian).

THE rhythm tracks were recorded quickly, in one or two takes, but at the overblowing stage his fastidiousness grew. Brian was most excited by the frequent musical "accidents", but Verlaine, in his downbeat way, would have none of it. Without obvious insistence, he made it plain that he wanted it to sound "right."

Brian and I were already even more enamoured of the group. The songs were fascinating: there was one blistering first-take two-minute charger called "Double Exposure"; there was something called "Prove It," as dry and laconic as Raymond Chandler; and one song bore a brilliantly imaginative title-line: "I fell . . . into the arms of . . . of Venus de Milo!"

Verlaine's voice perfectly matched his physical presence, curiously twitchy and attenuated, sometimes modulating into a frightened, half-strangled wail. It had no strength to speak of, but a certain defensive venom and a ready ability to express puzzlement and insecurity.

The guitar-playing of Verlaine and Richard Lloyd was startling, born out of the spitting, tangled idiom pioneered by Lou Reed on the first two Velvets albums (and subsequently abandoned). Sometimes they soloed individually, sometimes they worked in tandem; always,

sparks flew.

On the last night Verlaine pulled me aside. He was unhappy about the way it had gone. He wanted the band to sound professional, and if they were to make a record, he would require a different kind of producer, it was understood.

As it happens, the record company I worked for didn't sign them. The company was in London, the group was in New York; the tapes didn't set anyone on fire, and Patti Smith and the Sex Pistols were a long way ahead.

LAST year, though, when Joe Smith took over at Elektra/Asylum, pretty much the first thing he did was sign Television. It was, and will be, a good move, as you'll hear when their first album is released next month. A cassette of the finished object found its way to me last week, and it hasn't been off the deck since.

Tom has done what he wanted, and made something that sounds like "a real record," with the guitars and voices up front just like he said. Most of the songs we taped are there, sounding very much healthier. The intervening couple of years have strengthened the arrangements, and I get an enormous kick from hearing Verlaine trade off "Venus de Milo"'s backing vocals: "I fell (Did you feel low?) Not at AWWLLL (Huh?)."

Their musical structures are immensely baroque: guitar lines entwine everywhere, supporting each other like flying buttresses in a cathedral roof, strangely reminiscent of the Byrds in their Raga period. Despite the instrumental floridity, they retain clean-edged focus and monochrome sensibility. "Friction", the nearest they get to a straight boogie, contains serpentine guitar fills and solos which are, by any rock 'n' roll standards, masterfully inventive.

Verlaine has learnt to control the more wayward and operatic tendencies of his vocal deli-

very, using it now to devastating effect, and — most importantly — these strengths completely divest the undertaking of any pretensions towards the standard punk false naivety. It is crucial that he should not be judged by the yardsticks one might apply to the Ramones or the Damned, and he knows that better than anyone.

I am convinced that he will develop apace over the years. What he's achieved so far is, in relation to his potential, just the bare minimum, and the more adept he grows at the technicalities, the better he will employ his vivid imagination.

CLOSE behind Television come another New York group, Talking Heads, whose first single is out soon on Sire, called "Love Goes To A Building On Fire." Their leader, David Byrne, has the same high-strung aura as Verlaine, with some important twists. On a song called "Artists Only", for example, he pulls his head away from the microphone towards the end of each line, forcing the listener to struggle for the meaning — and thus emphasising the psychodramatic content of the song, which is (I think) about being unable to finish a painting.

His guitar-playing structurally resembles Verlaine's, but it is more clearly and concisely ordered, admirably supported by the functional base of the deadpan blonde Nicky Weymouth. Some of the songs, like "Psychokiller (Qu'est-ce que c'est?)," are rivetingly terse, powerfully haunting.

Meanwhile, taste the Television album and "Love Goes To A Building On Fire," when you're able. They convey the flavour of a New York school which has little to do with any other current fad, but is among the most rewarding of current phenomena. There is a seriousness to this music, and to its performers, which rather deflates the flailing naivety of those who sing about baseball bats and teenage depressions.

● Their music deflates the naivety of those singing of teenage depressions ●



# MOUNTAIN ROCKS INTO '77

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 Jan 28 EDINBURGH University  
 Jan 29 STRATHCLYDE University,  
 Glasgow  
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 Jan 31 GLASGOW TIFFANY'S  
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 Feb 3 LIVERPOOL  
 University Mountford Hall  
 Feb 4 DURHAM University  
 Feb 5 LANCASTER University  
 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 SOUTHEAST 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  
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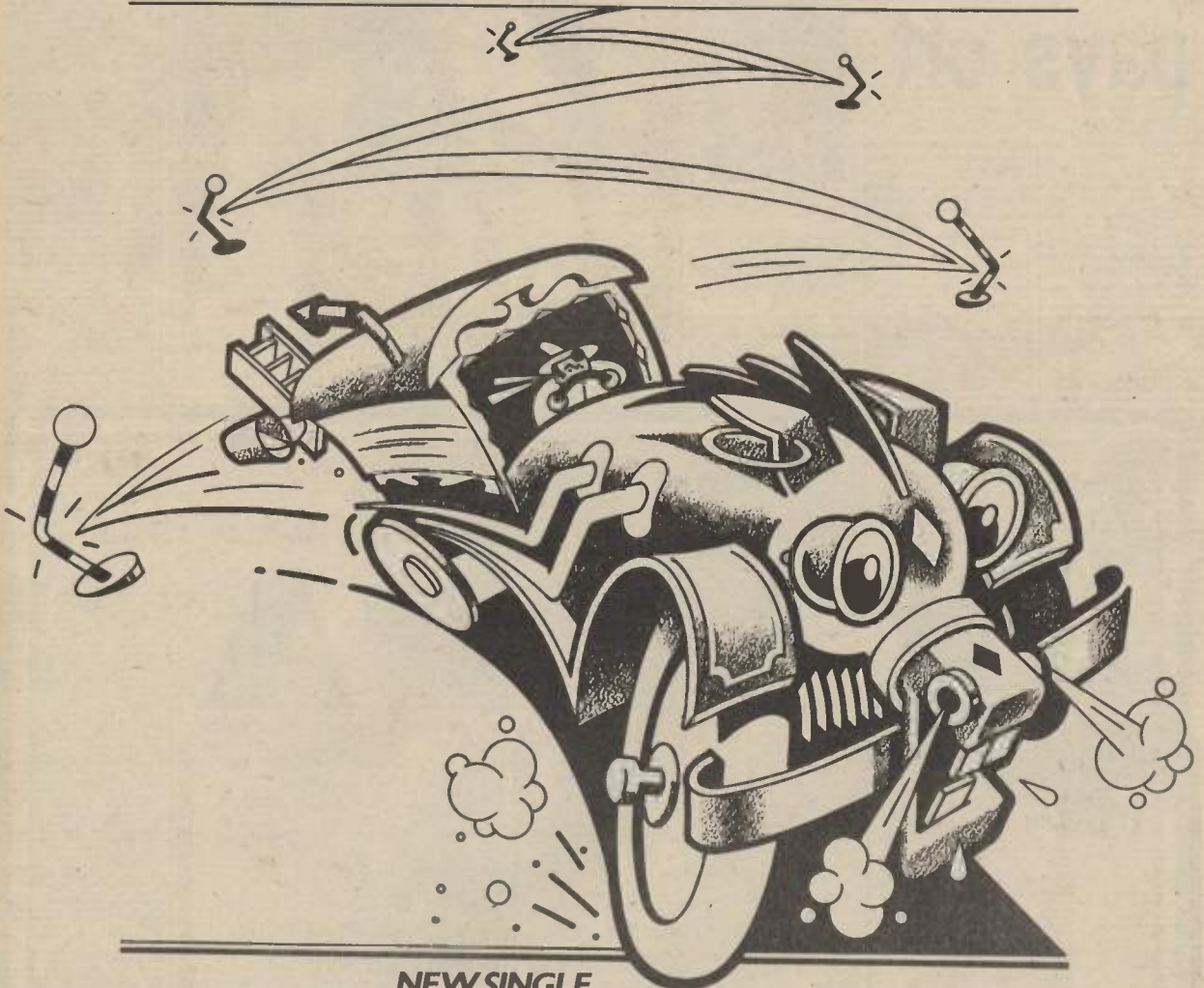








# SLADE



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# Caught in the Act

## Miles' modesty pays off

**I**T SAYS much for John Miles' talents, both as a songwriter and performer, that in spite of an often heavy-handed and contrived publicity campaign that heralded his emergence, plus a national headlining tour long before he was ready for it, that he not only survives but that, despite all the pressures and expectations surrounding him, he should be capable of producing such a fine album as the recently released "Stranger In The City."

There is, thankfully, a much modest feeling about his present tour that avoids the country's more prestigious venues and instead tackles such out-of-the-way places as Aberystwyth, Plymouth, and, this Monday

evening, Bath University. It's a move that seems to be paying off, for although the John Miles Band may not at present be attracting large audiences, there is nevertheless a most pleasantly relaxed atmosphere in their performance as opposed to the do-or-die spirit that seemed to dominate their last outing. It's not only giving them a much-needed and less conspicuous opportunity to tighten up their stage act, but, more importantly, the

**JOHN MILES:** despite a lack of charisma he is building up to be one of the most complete performers around

music has benefitted quite immeasurably, and for probably the first time they are beginning to come somewhere near the kind of performance one feels them capable of.

The set was a well-balanced mixture of old and new from the "Rebel" and "Stranger In The City" albums. Probably the strongest feature of their songs is Miles' ability to combine melody and intelligent lyrics with good, hard rock rhythms, at times working in sharp contrast, as with

his most successful song to date, "Music," or blended into a single powerful mood of, say, "Stranger In The City" and "Pull The Damn Thing Down." Although, in view of all this fine material, it seems strange that they should wind up the set with "Roll Over Beethoven," but that's a minor gripe.

One of the most important changes since they last toured has been the enormous improvement of keyboard player Gary Hoberley, who

has suddenly become one of the most important axes in the band, working so effectively tucked in behind Miles' guitar, particularly during "Glamour Girl" and "You Have It All" that both work quite beautifully as a result. Miles contributes a number of very fine solos during the course of their set, and must surely be one of the most underrated axemen around, particularly when one considers the amount of attention afforded to such empty

performers as, say, Robin Trower. And when one adds this to his very considerable vocal and songwriting abilities, one is beginning to build the shape of one of the most complete performers to have appeared for some time. Even if he is at present a little short of the old charisma.

The growing of John Miles into the star so many believe him to be will take time, maybe longer than they expect. But there can be little doubt that he'll make it in the end, or that he'll deserve it. — SIMON KINNESLEY.

### SWIFT

**SWIFT** is an apt name for a bright new band currently gaining wider appreciation in jazz-rock circles, for their music swoops and flies with speedy exuberance. They came to prominence in the M4 National Rock/Folk contest last year and emerged with much credit in the finals held at London's Roundhouse. Since then they have been the recipients of a Greater London Arts Association award and have been working regularly at clubs, pubs and colleges.

On Wednesday last week they played at London's Phoenix, the salubrious cellar restaurant in Cavendish Square, presenting a programme of arrangements that highlighted their ability of working as a unit while allowing free rein for the soloists.

For a young band they have managed the difficult task of blending electric with acoustic instruments with a cool professionalism that one might expect from hardened American musicians. On lead guitar is 22-year-old Laurence Dundas, and completing an interesting front line is Hugh John an electric piano, and John Sanderson (tenor, alto, soprano and flute).

They work through fast and often complex arrangements, supported, nay, blended, with a rhythm section, sparked by Brendan O'Neill, an emotive, almost skittish drummer, with a snare drum as tight as a beard,

and John McCullough, a fast and positive bass guitarist possessing of considerable dexterity. There were moments on the slower-paced, funk rock things when the rhythm guitar style chording, the bass and the drums were not quite matching the fall of the beat in exactly the same place. I could almost hear the ghost of Phil Seamen insisting: "Time! You've gotta have time!" But oddly, this only applied on the slower grooves. Once away on faster material no such problem surfaced, and they locked together in driving fury.

In the second set they played "The Long March," "Cosmic Struts," and their finest piece, "Slud," which featured extended solos, and a particularly fine work out by Brendan, evolving an intelligently structured series of overlaid patterns and bringing into play all parts of his kit from drums to tiny, deep belled cymbals.

Laurence Dundas seemed much happier in his solo work than in providing backings on the rock rambles, where the need to keep volume down perhaps cramped his style a little; when set loose he developed his ideas with fluency and imagination. John Sanderson played tenor with a warm tone and did not resort to overmuch squealing, that horn players often feel is necessary in semi-electric bands.

One of the highlights of the night was Harry Miller's solo bass interlude, on which he displayed a deep emotional involvement with his instrument. At times it seemed like a personal battle with the mighty bass, the classical contours of the dark wooden beast almost taking on a living form as Miller wrought from it a stunning variety of tones.

His fingers plucked fierce slapping notes and furious clusters, while his bow, or a drum stick, were used to add contrasting scrapes and klunks. The effect was hypnotic. But Miller is not always a one-man band. He can currently be seen working with a wide variety of groups, from Ovary Lodge in the Mike Osborne Trio, taking in Brotherhood of Brass, Islington, Elton Dean's Minisense, Louis Moholo's Culture Shock and Keith Tippett's Ark along the way. — CHRIS WELCH.

FREDERICK BANNISTER PRESENTS

# ZAPPA

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WEDNESDAY, 16th FEBRUARY

THURSDAY, 16th FEBRUARY

SATURDAY, 18th FEBRUARY

SUNDAY, 19th FEBRUARY

MONDAY, 19th FEBRUARY

WEDNESDAY, 19th FEBRUARY

THURSDAY, 17th FEBRUARY

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ODEON, HAMMERSMITH\*  
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APOLLO THEATRE, GLASGOW  
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# Singles

REVIEWED BY



CAROLINE COON

## Marty and the Choirboys

**RACING CARS:** "They Shoot Horses, Don't They?" (Chrysalis). If you haven't seen or heard this, the most tipped-for-the-top band of '77, and in case all the reviews might have led you to expect. And a little bit more. Their lead singer Marty (who writes the band's strongest songs) has a uniquely distinctive singing style.

On this track, off their debut album "Downtown Tonight," he sounds as mellifluous as the best David Gates or Glenn Frey harmonies, but his tone is very different.

Instead of a flattened, deep-in-the-saddle edge to his voice, his voice is pitched wide open and tinged with a very un-American, choir-boy innocence. It's attractive and full of emotion without being sickly-sweet like much of the West Coast music which has been one of the band's main influences.

The name of the ballad, because it is still suggestive of the movie, might put people off—especially if they hated the movie as much as I did. In fact, the refrain "they shoot horses, don't they," even though it's meant to convey sticking to a love affair until the bitter end, is the only reservation I have about this

otherwise lovely single. That said, it looks as though this will be the huge hit everyone has been saying Racing Cars deserve.

**Rubettes:** "Baby I Know" (Stax). The "A" side is another great, new-look Rubettes sound. But the "B" side, "Dancing In The Rain," has a magic, light feel and a similar kind of commercial simplicity to Elton's "Don't Go Breaking My Heart." I said that would be an instant hit and I have the same instinctive reaction to "Dancing In The Rain." It's one of those tracks which you have to play over and over, so catchy are the strings of riffs which pull the song together.

**James Brown:** "Body Heat (Part 1)" (Polygram). But catchy riffs nothing! Here's a fantastic gospel-disco sound with a classic Brown riff which repeats and repeats but is never boring because, each time around, it has home like an ice-pick. A hit.

**Nut:** "Sick And Tired"

**RACING CARS:** most tipped-for-the-top band of '77/JAMES BROWN: hits home like an ice-pick/THELMA HOUSTON: holds her own up to the breathless finale

(A&M). "Soaking in the rain" — is it worth all the tears and the pain? Is the question posed by this band. The frozen and wet horses who dried out to Nutz when they surprised Status Quo at Bingley, Stafford, thought it was ANOTHER rock 'n' roll song about the "B" side, is more indicative of this band's mind-numbing capabilities. Not for the chart.

**Leo Sayer:** "When I Need You" (Chrysalis). Perhaps one of the least annoying tracks off his recent album, because the Richard Perry production sends you to sleep before the end, and, therefore, anyone who once had high hopes for this gentleman's contribution to gutsy rock 'n' roll won't have to endure the painful sound of him fumbling instead in the direction of the Northern cabaret circuit. Granted, "You Make Me Feel Like Dancing" was a huge hit. It was great to dance to. This isn't Leo Sayer has the same problem as John Miles. If you know what I mean. A miss.

**Nazareth:** "Somebody To Roll" (Mountain). Their best single for ages. It loops and churns along, almost Heavy Metal heavy. The song is more

insistent than immediately memorable but McCafferty in full flood gives it the necessary distinction to raise it above average. Chart potential.

**Ronnie Lane:** "How Come" and "The Poacher" / "Tell Everyone" (GMI). Last winter Ronnie left his country retreat and descended on the big smoke with the fine band, Slim Chance, who accompany him on this maxi-single. Inexplicably, he fled back to the mud and hayricks before he could galvanize us into giving him the encouragement he needed to keep going. Hopefully he'll emerge again with more resilience. These are three unbeatable, bitter-sweet tracks.

**Slade:** "Gypsy Roadhog" (Bama). I once made the mistake of politely interviewing Noddy Holder and saying how much I liked his band, only to learn his latest single in print was furious and as a punishment, Chas Chandler promised to play me all the Slade hits one after another. He intended to prove to me how individual and different-sounding they all were. Unfortunately the demonstration never took place so, although I STILL fondly remember the band's past glories, I do seem to recall having heard this

song, or something awfully similar, once before at least. Top 30, if they're lucky.

**Dorothy Moore:** "For Old Time's Sake" (Contempo). Yesterday's lovers meet again — just for an hour and Dorothy sounds reasonably happy about it. A very traditional soul-blues sound immaculately sung and produced. But the song is workmanlike rather than an inspired classic like "Misty Blue." Slim chart chance.

**Thelma Houston:** "Don't Leave Me This Way" (Motown). A socking drum, and a great bass and percussion riff all but blast Thelma to the wall. But she's just about audible and she holds her own right up to the breathless finale on a song which only an idiot could ruin. It's so melodic. Chart chance.

**Darlene Love:** "Lord If You're A Woman" (Poli Spec-tor). "Lord, if you're a woman, listen to your sister, I know you'll understand, give this sister a hand." — are the wishful-thinking lyrics on this exceptional piece of written and produced Spectoriana. The supposition "if" has a fatal attraction! How completely different modern history would have been if indeed God had produced a daughter. There's still time, of course. My favorite single of the week. A chart possibility.

**Toby:** "Lester Klaw" (RAK). The very talented female vocalist needs rescuing from this only just funky comedy. However, this single is a vast improvement on their last. Unfortunately, Mickie Most can't do for them what Biddu

might have done if he'd wanted too. This disco feel is very thin. Another miss.

**Marc Bolan and Gloria Jones:** "To Know Him Is To Love Him" (EMI). A good idea which doesn't make it because the production is such a mess. Somebody is singing in the wrong key. So deep and throaty are the purrs of marital bliss that it's very difficult to tell who's who. This is less a duet than Marc sounding as if he's singing to himself (about himself, naturally) with an ordinary back-up vocalist or two. A miss.

**And finally:** Mr Big: "Romeo" (EMI). "I am the morning, you are the light, I am the green grass, you are the rain." — while this deceptively super-clean bunch of boy scouts

**GLADYS KNIGHT AND THE PIPS:** "Nobody But You" (Buddah). Perfect in every respect. Floating her voice through her sublime feel for soul, Gladys is supreme. It's a great pity these fine American soul singers never really give all they've got live. Critically end-lessly stress how much UK audiences would rather a no-messing performance of real virtuoso singing than the endless stream of Hollywood cabaret schmalz we're usually confronted with. Chart-bound.

**Dickey Lee:** "9,999,999 Tears" (RCA). This was long in the American Country chart last year and, with its early Fifties feel, it could stand a chance here. Buddy Holly meets a punk and survives to tell the tale — somewhere.

**Jawbone:** "King Kong (Funky Monkey)" (RAK). By far the best gorilla exploitation number yet. Simple and very grisly. Great to dance too. Possible hit.

**Ginger Baker And Friends:** "Don Dorango" (Mountain). What a strange, but very listenable, syncopated mess. African high-life cross-rhythms meet a Dyakene vocal style in a brief number about a travelling goid guy. Too, er, special for the chart.

## Gladys pips them to the post



GLADYS KNIGHT: floating her voice through a sublime feel for soul

**FBI:** "The Time Is Right To Leave The City" (Good Earth). A not bad attempt at funk from FBI. But, oh dear, what a sad lack of energy. A miss.

**Manhattan Transfer:** "Chanson d'Amour" (Atlantic). A strange single it sounds like an Edith Piaf track in very slow motion. I kept thinking I was playing it at the wrong speed. In fact, it's quite horrible. A miss.

**Heatwave:** "Hoogie Nights" (GTO). Fantastic free-flowing harp and sax intro breaks into the flattest disco sound of the week. Very mellow and smooth.

**Brass Construction:** "Ha Cha Cha Funktion" (UK). A nice, steady, fat, brass sound which will blaze through the disco night and get the foot-stampers of Clacton-on-Sea brushing up their cha-cha's all right.

**Richard Hawson Orchestra:** "Love Without End" / "Love In The Dark" and "Love For Hire" (Sundance). (Splash). A 31 rpm EP. A useful disc mover. Good tempo, punchy production and rather pleasant vocals.

**David Parton:** "Isn't She Lovely" (Pye). Stevie Wonder's song given a rather stilted treatment by David who sounds like Stevie Wonder on a very off night.

**Rare Pleasure:** "Let Me Down Easy" (DJM). A lovely up-tempo feel here. A very promising number which just misses being one of the best singles of the week because the vocals will halfway through the track Chart potential.

**Jim Croce:** "I Have To Say I Love You In A Song" (Life Song). Oops, I was trying to make the hole in this record big enough to fit my stereo when it broke in half. Well, we know the song. He had lived, Croce might have become one of the greatest writers of the decade. Fine though it is, the re-release is unlikely to be a hit.

## icious But Fair



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# Albums

## Loma and black innocence

VARIOUS ARTISTS "This Is Loma Volumes 1-7" (Loma K56265 (K527))

Volumes 1 The Olympics, J. J. Jackson, The Apollas, The Soul Shakers, Roy Redmond, Ben Aiken, Larry Lester, Charles Thomas, Lonna Youngblood, Bob And Earl, Ike & Tina Turner, Tony Amaro & The Charlets, Linda Jones, The Enchanters, The Voice Box, The G-Clefs

Volumes 2 Roy Redmond, Sugar 'n' Spice, The Soul Shakers, Ben Aiken, Carl Hall, Brenda Hall, The Young Lions, The Invincibles, Delilah Kennelbrow, Clyde And The Bluejays, The Teen Turbans, Volume 3 Alton Joseph & The Jokers, The Charlie Underwood Glide Band, Lucky Carmichael, Barry "Barefoot" Basile, Ike & Tina Turner, The Smiley Lewis Band, The Mighty Hannibal, James Cotton, Walter Foster, Lukas Lollipop, Billy Storm, Dick Jensen & The Imports

Volumes 4 Ike & Tina Turner, Lonna Youngblood, The Enchanters, Carl Hall, Walter Foster, Bobby Bennett & The Dynamics, The Mighty Hannibal, The Jammers, Ray Johnson, Arto Lewis, The Charlie Underwood Glide Band, The Teen Turbans, Charles Thomas

Volumes 5 Lorraine Ellison, Lonna Youngblood, The Enchanters, Ben Aiken, The G-Clefs, Carl Hall, Roy Redmond, Little Joe Cook, The Romeros, Lukas Lollipop, Brenda Hall, Mary Lee Whitely, Tony Amaro & The Charlets, Kell Osborne, Dick Jensen & The Imports, Volume 6 Linda Jones, The Enchanters, The G-Clefs, The Invincibles, Ben Aiken, Roy Redmond, Carl Hall, The Apollas, the Imports

Volumes 7 J. J. Jackson, Linda Jones.

**L**OMA was a subsidiary label of Warner Bros set up in the summer of 1964. Joe Smith and Mike Maitland, then executives at Warners, decided that the large parent company ought to be getting a slice of the fast-burgeoning market for black music (much in the way that RCA and Phonogram did a couple of years ago at the start of the present disco boom).

They poached Bob Krasnow from Cincinnati's King Records (home of James Brown at the time) and he

set about building a roster of artists and leasing tapes from independent producers.

The label scored several national hits. But Krasnow soon left and was replaced by Russ Reagin, new boss of 20th Century Records. When the boom in black music faded toward the end of the Sixties, Loma hired Kim Fowley to advise them on psychedelia, but inevitably the label was allowed quietly to die in 1969.

Now, for no other apparent reason than that they're here, Warner Bros have put out seven albums of Loma material containing some 130 tracks. Assuming that the tracks average two-and-a-half minutes, there's five hours 25 minutes' listening pleasure here... well, maybe pleasure is a bit too strong a word, for there does not seem to

have been a great deal of quality control. Tracks by Dick Jensen & The Imports and the Young Lions could have been left a-mouldering in their graves without diminishing the package one whit, and a whole side devoted to the work of J. J. Jackson (Volume 7) does seem somewhat artistically extravagant, despite his exaggerated popularity on the Northern Soul circuit.

What was so special about this music? Well, the fact that Warners have taken the trouble to do something as comprehensive as this is encouraging. Taken as a whole, the seven albums provide a clear picture of what the boom in commercial black music was all about. It was about dancing, vitality and raw energy. It's an area of music about which, as time lent distance, the term "classic" has been far too easily bandied, but, as the albums illustrate, it had a sort of blissful innocence and positive approach which often did not stop short of being utterly gauche. It was also a time when the arrangers, session musicians, writers and producers who are today extremely famous and rich were flexing their musical muscles.

The background boys survived far better than the artists, the theory being presumably that if you concentrated your company's efforts on the development of one or two artists' careers and they had consistent success, one of the major record labels would come along and reduce him/her/there to zero. So you recorded many acts and hoped for one-off hits; hopeful singers and groups were never hard to come by. The back-room men used by Loma were, and still are, the cream. The studio band included Chuck Rainey (bass), Eric Gale (guitar), Paul Griffin (piano) and Herb Lovell (drums). Richard Tee did many scores for the label, as did Jerry Ragovoy, Gene Page, Van McCoy, and Lenny Waronker, and the producers included those aforementioned arrangers plus Sonny Bono, whose Meaux and George Kerr. The artists range from the unclaimed (the Apollas, the most enjoyable girl group) to the successful (like Tina Turner, whose "Somebody Somewhere Needs You" is fondly remembered here... and the Olympics, whose "Good Lovin'" was covered by the Young Rascals and became a massive hit), and those moonlighting under a pseudonym (Lukas Lollipop is most likely Solomon Burke, and Delilah Kennelbrow is probably Dee Dee Kennelbrow of the Shirelles).

The practice of taking tapes from independent producers all over the States meant that Loma, like many small R & B labels, never developed an aural image; the uptown dance music of the vocal groups is contrasted with the jazzier blowing of the Charles Underwood Glide Band, the New Orleans roll of Smiley Lewis and, less so, of Alton Joseph and the Jokers.

There are some dreadful

moments (one is the clanking piano solo on the "Soul Shakers"). "I'm Getting Shaker", and much mediocrity. The album series don't have much shape — it's not chronologically ordered, for instance — and the sleeve notes, contributed by seven journalists working, it seems, independently of each other, tend to be repetitious.

At best the bulk of the vocal group tracks are models of economy and attack; at worst they're danceable nonentities. Charles Thomas' "The Man With The Golden Touch", for example, is the work of a passable singer invigorated by a thunderous, magnetic bass guitar line. Obviously, even the most fanatical K & B record collector is going to think twice

about purchasing all seven Loma albums. Volume one will give a useful digest of the label's contribution to the dance floor. Volume three is worth investigating for tracks from the Mighty Hannibal, Lucky Carmichael, James Cotton, Ike & Tina Turner, and Barry "Barefoot" Basile. Volume Seven has a whole side of the late, and most certainly great, Linda Jones — G.B.

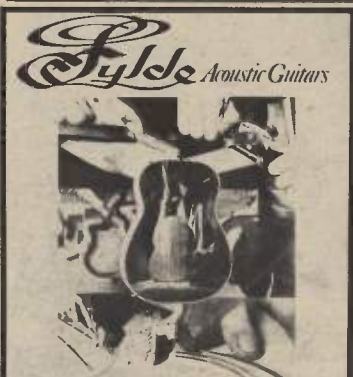
**AL STEWART: "Year Of The Cat" (RCA).** I guess congratulations are in order. Last year Al Stewart left Britain behind him, announcing, with cynical sniggers, that he was going to concentrate on cracking America in future. To an astonishing de-

gree he has succeeded in this objective — this album has already charted in the States. Back in Britain he's never likely to fully obliterate the stigma of launching his career with a 20-minute epistle to his own sexual activities, unless of course he does a Frampton (and his songs have enough catchy tunelessness for even that unlikelyhood not to be ruled out completely). Stewart's work assumed a new prominence and greater value all round when he dropped his outlook (musically and lyrically) and came up with "Past, Present & Future." Its successor, "Modern Times," was less momentous but still good, and Stewart has been wise to keep within the outline of its pre-

decessors on this new one. In many ways "Year Of The Cat" is much more basic and simpler than the previous two; there's no overall theme and it doesn't have quite the same lyrical exuberance which may have delighted/frustrated you in the past. Stewart himself has described one track, "If It Doesn't Come Naturally Leave It," as "the first rock 'n' roll song I've ever written," and in fact the whole album contains a generous supply of straight boogie music. More than ever before, Stewart has emerged simply as the singer in a rock band, and the lyrics are not the vital centre of affairs they have been before. It's a band that lays down some marvelously crisp backings, with Tim Renwick in particular producing some sterling lead guitar solos, notably on the title track. Only one song, the opening track "Lord Grenville" (which re-affirms Stewart's fascination for nautical themes), has the full majesty and drama of a "Past, Present & Future" track. It's full of Stewart's typical wordy eloquence, telling of a mutiny against all recent historic stuff. The rest of the material is less tangible, less vivid in its descriptions. "On The Border" talks rather airily of approaching death. "Broadway Hotel" (on which Stewart's thin voice is stretched to overcome the loud) is about a weedy affair between a hotel guest and a desk clerk; and "One Stage Before Tentatively tackles reincarnation. "Year Of The Cat" is a beautifully arranged, smooth, and maybe it's better if we don't attempt to unravel the weird imagery of the lyrics, which is about a bizarre holiday romance that seems to revolve around some odd link with astrology, this apparently being the Year Of The Cat. Gentle philosophising takes place amidst the unlikely tales that are unfolded, and there's plenty of exotic name-dropping. Bogart and Peter Lorre get mentions in "Year Of The Cat," and Kitty Hawk, and Amy Johnson make guest appearances in "Flying Sorcery." But then Stewart disallows have long since learned to love their hero's extravagant

lyrical indulgences. It's not one of Al's most auspicious offerings, but you CAN boogie to it. — G.B.

**ACE: "No Strings" (Achor).** "No Strings" is the first evidence we have of what changes have been wrought in this eminently likeable band since their long exile in the States ended. During that time they lost guitarist Phil Harris and recruited Jon Woodhead, a switch most obvious when Woodhead solos in that very considered American style. Produced by tenor saxophonist Trevor Lawrence, "No Strings" betrays little influence of a long stay in the States and will satisfy those who bought and would like more of the style developed over the five-piece's first two albums. Those who're expecting a progression from "How Long," their initial, surprising hit single which has become something of a milestone around their necks, will be disappointed. "No Strings" is comfortably interchangeable with its predecessors and "How Long" could sit anywhere in the album with no diminution of either's effectiveness. The addition of a sax section in "Rock And Roll Singer" is a positive move and one which they ought to pursue. The group's harmonies seem to have broadened and thickened, the rhythm section of bassist Tex Comer and drummer Fran Byrne maintains its effortless pulse and keyboard player Paul Carrack, the group's main writer, has lost none of his vocal guile. Like their first album, "Fire-A-Side," and its less successful follow-up, "Time For Another," "No Strings" is wholly listenable. ACE's approach is deliberately low-key (I hesitate to use the term laid-back) and relies on seduction rather than on today's more fashionable high-adrenaline aggression. For that reason they are always at a disadvantage on record and (unless many changes in their live show have been made) on stage. Nevertheless, they remain melodic to a fault. — G.B.



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# Bowie and the comic culture

## Vicious But Fair



## Short takes

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in brief

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the years at developing not only his sax technique (which is considerable) but a way of expressing himself which is both personal and poetic. He is also, perhaps by nature, one of the current sax players not consistent and convincing swingers; and swing is a quality not to be sneered at — not by me, anyway, and not I am sure by John Sims. By those who cannot manage it, maybe. This highly attractive Pablo album presents Zoot not on his first sax but on the much more recently acquired soprano which we have seen him tackling on his last few visits to Ronnie Scott's. Now, to judge from this corner of an album, he wrestles no longer

with this rather unreliable straight horn (tough to master for intonation and a personal tone) but is an established and superior exponent, able to make beautiful, ringing, mature, snail music on "Moonlight in Vermont," "Ghost of A Chance," "Willow Weep" to improvise in a muscular but relaxed manner on a pushing version of "Wrap Your Troubles," and blow warm, smoky blues lines on the slow "Bloos For Louise." Since every track is fully satisfying for beat, feeling and cohesion (Ray Bryant, George Mraz and Gaby Tate complete a top-calibre support trio), I'll say no more except: a boss LP. — M.J.







Four-page  
Fact-sheet

## Wednesday

**ROXY GALLAGHER:** Hammer-smith Odeon, London. Second of two concerts at Hammer-smith.  
**GEORGE COLLEMAN/TETE MONTOLI QUINET:** Ronnie Scott's, London. The fourth in a season opened on Monday.  
**GEORGE HATCHER BAND:** Marquee, London.  
**SLOWBONE:** Brecknock, 227 Camden Road, London.  
**SORAHAN:** Greyhound, 175 Fulham Palace Road, London.  
**CAROL GRIMES AND LONDON BOOGIE BAND:** Dingwells, Dancethall, Camden Lock, London.  
**CRAZY CAVAN AND THE RHYTHM ROCKERS:** Lyceum Ballroom, London.  
**CLAPHAM FUNCTION:** Rock Garden, London.  
**MADLINE BELL:** Talk of the club has been extended to January 29.

## Thursday

**BEBOP DE LUXE:** City Hall, Sheffield. The start of a British tour. Special guests are Steve Gibbons (band on all dates) and Davey.  
**DARYL HALL AND JOHN OATES:** Ipswich Gaumont.  
**GENESIS:** Gaumont, Southampton.  
**AMALGAM:** Swan Dale, London.  
**JOHN MILES:** Kings Hall, Stoke Newington.  
**CAROL GRIMES:** Rock Garden, London.  
**JENNY HAAK'S LION:** Cioptara's.  
**BAKE RUTLEY:** Marquee, London.  
**HURLEY'S HEROLD:** Dingwells, London.  
**Tim Hinkley's band** (featuring Mike Pato (key), Roy Burrell (key), and Phil Collins (saxophone)).  
**Henry Mitchell** (quintet) (quintet).  
**Henry Mitchell** (quintet).  
**John Halsey** and **Paul Palmer** (vibes).  
**JOHN OTWAY AND WILD WILD BARRETT:** Speakeasy, London.  
**KRAKATOA:** Risk, Inverness.  
**MUSCLES:** Rascals, Chester.  
**J.A.N. BALD:** Bailey's, Leicester.  
**SHAKIN' STEVENS** and **SUNSETS:** Laughborough Hotel, Brighton, London.  
**CADILLAC:** Orange Tree, Friar Barnet Lane, London.  
**TIGER ANNABELLE:** Liverpool, Rio, Rochester, Stoke Newington, London. A new band from the Midlands with a following in the college circuit, now playing a series of London pub gigs.  
**AFTER THE FIRE:** Lincoln, Drift Hall.  
**HOOKER:** Barrel Organ, Birmingham.  
**GENERATION X, BUMPERS:** Nag's Head, High Wycombe.

## Friday

**GENESIS:** De Montfort Hall, Leicester (and tomorrow).  
**CLIMAX BLUES BAND:** Liverpool University (See Taking Off).  
**DARYL HALL AND JOHN OATES:** Ipswich Gaumont.  
**ROXY GALLAGHER:** Dome, Brighton.  
**JOHN MILES:** Mayfair, Newcastle.  
**SHOAWDOWADY:** Bailey's.  
**BEBOP DE LUXE:** Free Trade Hall, Manchester.  
**FLYING ACES:** Savon Tavern, Bromley.  
**GEORGE MELLY AND JOHN CHILTON'S FEETWARMERS:** Maj. Balaia, 100 Club, London.  
**STAGE FREIGHT:** Stone Manor, Kidderminster.

## Saturday

**GENESIS:** De Montfort Hall, Leicester.  
**CHICAGO:** Odeon, Birmingham. (See Taking Off).  
**GALLAGHER AND LYLE:** Blackpool Opera House (See Taking Off).  
**CLIMAX BLUES BAND:** Salford University.  
**BEBOP DE LUXE:** Lancaster University.  
**ROXY GALLAGHER:** Reading University.  
**STEVE WOODER STORY:** Radio City, 11.30 pm.  
**ALEXIS KORNER'S BLUES AND SOUL SHOW:** Radio One, 8.30 pm.  
**SIGHT AND SOUND IN CONCERT:** BBC2-TV (and Radio One) 6.30 pm, Satellite.

## TAKING OFF

● **TODD RUNDGREN'S UTOPIA:** Oxford Polytechnic, January 25. Concert starts 8.00 pm. No support act. Rundgren is playing a 75-minute set. All tickets £1.90. The billing was designed to encourage Rundgren's humble ambition to become just another guitar player, an anonymous face in Utopia. Rundgren has already collapsed Utopia's new album "Ra", rendered weak by Todd's magnanimous decision to split vocalising and writing duties with the rest of the band, in turn suggests that the only way that this group can function is with Rundgren firmly at the helm.

● **GALLAGHER & LYLE:** Blackpool Opera House, Saturday January 22. Tickets £2.50, £2, £1. Starts 8pm. For several years G&L's support critical acclaim without commercial success. Now, with the dawn of the new year, they are changing last year with their "I Wanna Stay With You" hit which they followed with two more chart singles. "Heart On My Sleeve" and "Breakaway", all from the same album. A class unit, with the excellent saxophonist Jimmy Jewell featured in their band, they seem set to consolidate their success this year and open their album on the same note.

**AFT:** Washbill College, Birmingham.  
**CAROL GRIMES:** Crawley Technical College.  
**JENNY HAAK'S LION:** Pantheos, London.  
**MUSCLES:** Ashdon University, Birmingham.  
**BEES MAKE HONEY:** Dingwells, London.  
**MAX COLLIE RHYTHM ACES:** Assembly Rooms, Walthamstow, London.  
**KRAKATOA:** Aberdeen University.  
**UBOAT:** Bath University.  
**JOHN OTWAY AND WILD WILD BARRETT:** Rochester, Castle, London.  
**TRIGGS, RIO:** Rock Garden, London.  
**ALBERTO Y LOS TRISTOS PARANOIDAS:** Hatfield Polytechnic.  
**HOOKER:** Bangor University.  
**ALKAATRAZ:** Sunderland Polytechnic.  
**MEDICINE HEAD:** Aston University.  
**MAY MERRITT AND METEORS:** Vibrators, Little Acre City University. A pub rock night at the New Hall of the University at St. John's Street, London. £1.50 in the door.  
**MOON:** South Bank Polytechnic, London.  
**TIGER 76 Club:** Burton-on-Trent.  
**TORY:** Madison, Middleborough (and tomorrow).  
**J.A.N. BALD:** Bailey's, Leicester.

## Sunday

**GENESIS:** Hippodrome, Bristol.  
**CHICAGO:** Odeon, Birmingham. (See Taking Off).  
**CLIMAX BLUES BAND:** Pavilion, Havel Hoptwood.  
**JOHN MILES:** Guildhall, Preston.  
**GALLAGHER AND LYLE:** Grand Theatre, Leeds.  
**BUGIE, STRAY, NUTZ:** Roundhouse, Chalk Farm, London.

## Monday

**CLIMAX BLUES BAND:** Victoria Theatre, Leicester.  
**GALLAGHER AND LYLE:** City Hall, Newcastle-upon-Tyne.  
**DARYL HALL AND JOHN OATES:** Hammer-smith Odeon, London.  
**ROXY GALLAGHER:** Colston Hall, Bristol.  
**FRANKIE VAUGHAN:** Bath Hall, Bath.  
**MUSCLES:** Marquee, London.  
**LEW MILES:** Dingwells, London.  
**MAX COLLIE RHYTHM ACES:** Six Ball/Birds Nest, Kings Road, Chelsea, London.  
**KRAKATOA:** Tiffany's, Edinburgh.  
**GRUPPACHARAS:** Top Of The World, Stafford.  
**GREENGLASS:** Treccorder, Nuneaton.  
**DEE COMOR:** Night Out, Birmingham (week).  
**CHICAGO:** Hammer-smith Odeon, London (and tomorrow).

## Tuesday

**CLIMAX BLUES BAND:** Liverpool University, Friday, January 21. Starts 8pm. Tickets £1.30 on door (£1.10 in advance). It has seemed until recently that the Climax Blues Band would be irreversibly and unnecessarily associated with the British blues boom of the late Sixties. However, like Fleetwood Mac, Climax have proved capable of surviving popular indifference and with the success of their hit single "Couldn't Get It Right" they have enjoyed a revival of interest in their music. Their new London concert at the Royal Albert Hall is a considerable musical and commercial success.

● **DAVID BEDFORD'S ODYSSEY:** Royal Albert Hall, London. Tuesday, January 25. Starts 7.30pm. Tickets £2.75, £2.25, £1.75, £1.51. Anyone with keyboard phobias need only drop a bomb on the Albert Hall this evening to find it almost every ivory tinkling. The album put out will be David Bedford (synthesizer) Jon Lord (grand piano), Mike Rutherford (electric guitar), Neil Aldley (Hammond organ), Stuart Doolittle (electric piano), Helen Gamage (electric piano), David Gamage (clavichord), Peter Lemer and Dave Simmons (synthesizer), and Dave Stewart (grand piano) with Mike Oldfield on guitar.

## Wednesday

**CLIMAX BLUES BAND:** Lancaster Polytechnic.  
**CHICAGO:** Hammer-smith Odeon, London.  
**SANDY KING'S HALL:** Derby (See Taking Off).  
**TODD RUNDGREN'S UTOPIA:** Easter University.  
**GALLAGHER AND LYLE:** Cald Hall, Dundee.  
**JOHN MILES:** York University.  
**ROXY GALLAGHER:** Aberystwyth University.  
**DARYL HALL AND JOHN OATES:** City Hall, Newcastle-upon-Tyne.  
**J.A.N. BALD:** Telford Hotel, St. Asaph, North Wales.  
**TRANK:** Lancaster Polytechnic.  
**KEN COLYER JAZZMEN:** 100 Club, London.  
**RAY RUSSELL QUINET:** Phoenix, London.  
**AFT:** Ipswich and All Saints College, Leeds.  
**MIC MARQUE:** London.  
**KOSSAGA:** Dingwells, London.  
**MAX COLLIE RHYTHM ACES:** Concord, Eastleigh, Southampton.  
**MUSCLES:** Elbow Room, Birmingham.  
**PETERS AND LEE:** New Tides, Rye (four days).

## Jazz extra

**WEDNESDAY:** George Chisholm Quintet (Phoenix, Cavendish Square, London). Max Collie's Rhythm Aces (Fleming's Famous Railway Pub, Upper Richmond Road, Putney). Digby Fairweather, John Barnes, Martin Taylor, Pete Skivington and Colin Bowden (The Village Hall, Blackmore, near Brentwood, Essex). This promising looking session begins at 8pm. Scottish group lead (Strathclyde University Jazz Union, Dunblair Theatre, Glasgow). A reunion gig beginning at 8.30pm. Don Weller's Major Surgery (The Miner's Arms, Star Road, Cavendish). Presented by the Reading Jazz Circle.

**THURSDAY:** Company, with Derek Bailey, Evan Parker, Lol Coxhill and Steve Beresford (Soho Poly, Riding House Street, London, W1). The first of three consecutive concerts by the same musicians. Admission is £3.00 (£1 to members). View Cars Jazzman (Golden Lion, Vinland, Wigan, Co. Durham). The View Cars are now resident here on Thursday evenings. Red Mason's Jazz Band, just returned from Holland (Bull Hotel, Bridport, Dorset). Humphrey Lyttelton/Marcia Jazz Band (Test Match Hotel, Nottingham). The Red Hot Jazz Band (Tavern and Social Club, Dover). The Pettit band with Andy Lawrence (trumpet) and Dickie Bishop (banjo) is making its first British appearance in four years. Blue Bean Quartet (Band On The Wall, Manchester).

**FRIDAY:** Avon Cities Jazz Band (The Granary, Welsh Back, Bristol). Excelsior Jazz Band, Big Spots (De Luxe, London). The Pops Island Jazz Band (Grey Horse, Richmond Road, Kingston). Company (Soho Poly). The final concert of the three, starting at 8 pm.

**SUNDAY:** Dave Barry Quintet (Basilian Jazz Club, Sweeney's Building, London). Season is from 8 to 11 pm. Mike Westbrook's All Stars Band (Jackson's Community Centre, Archway Road). A special cabaret performance by the band from 8 pm to 10 pm. The first programme in the series. Tickets cost £1. John Taylor Cio (International Centre, Leicester). The club's usual Tuesday date.

**MONDAY:** George Melly with John Chilton's Feetwarmers (Cranborne House, London). The John Taylor Cio (International Centre, Leicester). The club's usual Tuesday date.

**TUESDAY:** Don Weller's Major Surgery (The Rock Garden, 6-7 The Piazza, Covent Garden, London WC2 8RH). Admission £1.00. Lennie Best Quartet, plus guest (Smokeys Jazz Dive, South Hill Park, Bracknell). The Story of Louis Armstrong Part One, Louis and His Wonderful World (Radio Two, 8.07 to 9pm). The first programme in the series. Tickets cost £1.00 to go out on January 18, has been held back a week. It features Jack Radin, London, 1.30 to 1.40pm. Brian Priestley will play the four Billie Holiday-Lester song tracks from their first session made 46 years ago on the day.

**WEDNESDAY:** Max Collie's Rhythm Aces (The Concorde Club, Southampton). Wednesday jazz sessions begin again on this evening. The Fardoules Jazzmen (Portland Hotel, Dorset). This is a regular weekly spot. MAX JONES.

## Folk extra

**WEDNESDAY:** Thredbare Consort (Stage 1, 19/17 Deans Road, Stratford, London E15).  
**THURSDAY:** June Tabor (Folk Centre, Pynton, Cheshire). Five Hand Band, Rob McErlaine (Rackhorse, Staithes Street, Staithes, Middlesbrough, North Yorkshire).  
**FRIDAY:** Rev. Kenneth Loveless (Three Blackbirds, 649 High Road, Raydon). Bill Price (St. Westgate, Bradford, Yorks). Pete and Chris Cole (Virginian Castle, Kenilworth).  
**SATURDAY:** Brenda Woodson (Black Horse, Telham, Sussex). See Cannon (Art Centre, South Hill Park, Bracknell, Berks). Gryphon (Mid-Hertfordshire College, Welwyn Garden City).  
**SUNDAY:** Bill Caddick, Magic Lantern (Round House Downstairs, Tottenham). "Memory Memories" concert tying up with Field Hotel, Brighton, Sussex.  
**MONDAY:** Win Garbutt (Ford Arms, Shields Road, Byker, Newcastle-upon-Tyne). Colin Carter (Royal Oak, Peck Road, Westside, Middlesbrough).  
**TUESDAY:** Martin Simpson (Brig Hotel, Forre, Scotland). Tony Rose (Kings Head, St Neots). Yannahall Weavers (Old Sun, Nether Heyfield, Northants).  
**WEDNESDAY:** Steve Anley (Salford University). Bob Deven-Pete O'Neil (Black Horse, Taunton). Me and Christine Smith (Lamb, Church Street, Old Town, Kinsbourne). — KARL DALLAS.

## pick of the week's gigs

● **SENSATIONAL ALEX HARVEY BAND:** King's Hall, Derby, Wednesday, January 26. Tickets £1.60 on door, £1.30 on the door. The band will be appearing at 9.00 pm. With Alex currently completing his PhD, Harvey is a busy man. He has decided to embark on a tour to promote their impressive new album, "Fountain". Don't expect too many excursions into Welsh territory. "Fountain" is the band in a surprisingly brief and concise and concentrating upon a collection of melodic and atmospheric tunes. Musically they are as excellent and as imaginative as ever.



## Top Thirty Singles

- 1 (4) DON'T GIVE UP ON US  
David Soul, Private Stock
- 2 (12) DON'T CRY FOR ME ARGENTINA  
Julie Covington, MCA
- 3 (17) SIDE SHOW  
Barry Biggs, Dynamic
- 4 (8) THINGS WE DO FOR LOVE 10cc, Mercury
- 5 (3) MONEY MONEY MONEY Abba, Epic
- 6 (11) I WISH Stevie Wonder, Motown
- 7 (14) WILD SIDE OF LIFE Status Quo, Vertigo
- 8 (5) PORTSMOUTH Mike Oldfield, Virgin
- 9 (6) DR. LOVE Tina Charles, CBS
- 10 (1) UNDER THE MOON OF LOVE  
Showaddywaddy, Bell
- 11 (7) LIVING NEXT DOOR TO ALICE  
Smokie, RAK
- 12 (22) DADDY COOL Boney M, Atlantic
- 13 (27) CAR WASH Rose Royce, MCA
- 14 (29) YOU'RE MORE THAN A NUMBER IN MY  
LITTLE RED BOOK Drifters, Aristo
- 15 (9) GRANDMA'S PARTY Paul Nicholas, RSO
- 16 (2) WHEN A CHILD IS BORN  
Johnny Mathis, CBS
- 17 (—) ISN'T SHE LOVELY David Parton, Pye
- 18 (25) SUSPICION Elvis Presley, RCA
- 19 (16) FAIRY TALE Dana, GTO
- 20 (19) LITTLE DOES SHE KNOW  
Kursaal Flyers, CBS
- 21 (10) LIVIN' THING  
Electric Light Orchestra, Jet



BEHOLD: the 'Baby I'm A-Want You', 'Every-thing I Own' hitmakers have re-formed — and immediately come back with a winner, 'Last Without Your Love', at 24.

- 22 (13) SOMEBODY TO LOVE Queen, EMI
- 23 (—) EVERY MAN MUST HAVE A DREAM  
Liverpool Express, Warner Bros.
- 24 (—) LOST WITHOUT YOUR LOVE  
Bread, Elektra
- 25 (18) LEAN ON ME Mud, Private Stock
- 26 (23) HAITIAN DIVORCE Steely Dan, ABC
- 27 (30) DON'T BELIEVE A WORD  
Thin Lizzy, Vertigo
- 28 (—) NEW KID IN TOWN Eagles, Asylum
- 29 (15) LOVE ME Yvonne Elliman, RSO
- 30 (—) WINTER MELODY Donna Summer, GTO
- (—) SMILE Pussycat, Sonet

Two titles tied for 25th and 30th positions.  
■ The Melody Maker chart is used by the Daily Mirror, The Sun, Daily Telegraph, Sunday People, News Of The World, scores of evening and weekly newspapers throughout Britain, and quoted in papers all over the world.

# BEST SELLERS

Four-page MM Factsheet  
US Charts courtesy Cashbox



AL STEWART: 1977 could be the year of Al Stewart. His 'Year Of The Cat' comes in at number 22.

## U.S. Singles

- 1 (1) CAR WASH Rose Royce, MCA
- 2 (3) WISH Stevie Wonder, Tamla
- 3 (2) YOU DON'T HAVE TO BE A STAR  
Manilyn McCoo and Billy Davis, Capitol
- 4 (7) HOT LINE Sylvers, Capitol
- 5 (6) DAZZ Brick, Bang
- 6 (20) TORN BETWEEN TWO LOVERS  
Mary MacGregor, Ariola America
- 7 (12) BLINDED BY THE LIGHT  
Manfred Mann, Warner Bros.
- 8 (10) WALK THIS WAY Aerosmith, Columbia
- 9 (9) SOMEBODY TO LOVE Queen, Elektra
- 10 (13) NEW KID IN TOWN Eagles, Asylum
- 11 (4) YOU MAKE ME FEEL LIKE DANCING  
Leo Sayer, Warner Bros.
- 12 (15) ENJOY YOURSELF Jacksons, Epic
- 13 (16) I LIKE DREAMING  
Kenny Nolan, 20th Century
- 14 (14) JEANS ON David Dundas, Chrysalis
- 15 (18) LOST WITHOUT YOUR LOVE  
Bread, Elektra
- 16 (20) WEEKEND IN NEW ENGLAND  
Barry Manilow, Arista
- 17 (5) AFTER THE LOVIN'  
Engelbert Humperdinck, Epic
- 18 (21) NIGHT MOVES Bob Seger, Capitol
- 19 (24) FLY LIKE AN EAGLE Steve Miller, Capitol
- 20 (11) TONIGHT'S THE NIGHT Rod Stewart, WB
- 21 (22) SATURDAY NIGHT  
Earth, Wind And Fire, Columbia
- 22 (—) YEAR OF THE CAT Al Stewart, Janus
- 23 (23) WHISPERING/CHERCHEZ LA FEMME/CEST SI BON Dr. Buzzard, RCA
- 24 (30) DANCING QUEEN Abba, Atlantic
- 25 (19) LOVE ME Yvonne Elliman, RSO
- 26 (25) LIVIN' THING ELO, UA
- 27 (—) HARD LUCK WOMAN Kiss, Casablanca
- 28 (—) GO YOUR OWN WAY  
Fleetwood Mac, Reprise
- 29 (—) LOVE THEME FROM A STAR IS BORN  
Barbra Streisand, Columbia
- 30 (17) SORRY SEEMS TO BE THE HARDEST  
WORD Elton John, MCA

## U.K. Soul

- 1 (1) CAR WASH Rose Royce, MCA
- 2 (3) WISH Stevie Wonder, Tamla Motown
- 3 (8) DADDY COOL Boney M, Atlantic
- 4 (3) PUT YOUR MONEY WHERE YOUR MOUTH IS  
Rose Royce, MCA
- 5 (4) KEEP IT COMIN' LOVE K.C. and the Sunshine Band, TK
- 6 (7) WINTER MELODY Donna Summer, GTO
- 7 (6) FLIP Jessie Green, EMI
- 8 (8) YOU I ME LOVE Undisputed Truth, WB
- 9 (—) 10 PER CENT Double Exposure, Spark
- 10 (11) THIS MASQUERADE George Benson, WB
- 11 (—) DON'T LEAVE ME THIS WAY  
Harold Melvin and The Blue Notes, CBS
- 12 (—) SHAKE YOUR RUMP TO THE PUNK  
Bar-Keys, Mercury
- 13 (5) CHAMPION Willie Mitchell, London
- 14 (12) HOT LINE Sylvers, Capitol
- 15 (13) NICE AND NAASTY Salsoul Orchestra, Salsoul
- 16 (—) CLIMBING THE STEPS OF LOVE  
Linda and the Funky Boys, Spark
- 17 (—) BODY HEAT James Brown, Polydor
- 18 (—) ISN'T SHE LOVELY David Parton, Pye
- 19 (—) NOBODY BUT YOU  
Gladys Knight and the Pips, Buddah
- 20 (—) WHAT CAN I SAY Boz Scaggs, CBS

## U.S. Soul

- 1 (2) I WISH Stevie Wonder, Tamla
- 2 (3) FREE Deniece Williams, Columbia
- 3 (1) DAZZ Rose Royce, MCA
- 4 (5) CAR WASH Rose Royce, MCA
- 5 (7) DARLIN' DARLIN' BABY (SWEET TENDER LOVE)  
O'Jays, Philly Int.
- 6 (4) SATURDAY NIGHT Earth, Wind And Fire, Columbia
- 7 (5) HOT LINE Sylvers, Capitol
- 8 (8) DO IT TO MY MIND Johnny Bristol, Atlantic
- 9 (10) ENJOY YOURSELF Jacksons, Epic
- 10 (11) FEELINGS Walter Jackson, United Artists
- 11 (15) WHEN LOVE IS NEW Arthur Prysock, Old Town
- 12 (12) YOU GOTTA BELIEVE Pointer Sisters, ABC
- 13 (9) I KINDA MISS YOU Manhattans, Columbia
- 14 (14) YOU DON'T HAVE TO BE A STAR  
Manilyn McCoo and Billy Davis, Capitol
- 15 (17) I LIKE TO DO IT K.C. and the Sunshine Band, TK
- 16 (—) FANCY DANCER Commodores, Motown
- 17 (13) DO WHAT YOU WANT, BE WHAT YOU ARE  
Daryl Hall and John Oates, RCA
- 18 (16) OPEN SESAME Kool and the Gang, DeLuxe
- 19 (—) SPRING AFFAIR Donna Summer, Casablanca
- 20 (—) BE MY GIRL Michael Henderson, Buddah



DONNA SUMMER: 'Spring Affair' makes its debut at number 19 — a seasonal follow-up to the hit 'Winter Melody' at number 6.



MANHATTAN TRANSFER: they hit at the height of Glenn Millermania with 'Tuxedo Junction' — can they do it again with the standard 'Chanson D'Amour'?

## Radio's Top Spins

- CAPITAL, LONDON: Don't Give Up On Us (David Soul) Don't Cry For Me Argentina (Julie Covington) I Wish (Stevie Wonder) The Things We Do For Love (10cc) Wild Side Of Life (Status Quo)
- CLYDE, GLASGOW: Don't Give Up On Us (David Soul) The Things We Do For Love (10cc) Don't Cry For Me Argentina (Julie Covington) Wild Side Of Life (Status Quo) I Wish (Stevie Wonder)
- BRMS, BIRMINGHAM: Don't Give Up On Us (David Soul) When A Child Is Born (Johnny Mathis) Money Money Money (Abba) Under The Moon Of Love (Showaddywaddy) Side Show (Barry Biggs)
- LUXEMBOURG: Don't Give Up On Us (David Soul) Money Money Money (Abba) Side Show (Barry Biggs) The Things We Do For Love (10cc) Don't Cry For Me Argentina (Julie Covington)
- HALLAM, SHEFFIELD: Manhattan Skyline (John Miles) Chanson D'Amour (Manhattan Transfer) When I Need You (Leo Sayer) Gypsy Roadhog (Slade) King Kong (Bobby Pickett and Peter Ferrara)
- FORTH, EDINBURGH: Take Me Back (5,000 Volts) Every Little Teardrop (Gallagher and Lyle) In Love With Cherry (Glyder) When You Are King (Nolan Sisters) You And Me (Tammy Wynette)
- PICCADILLY, MANCHESTER: Don't Give Up On Us (David Soul) Don't Cry For Me Argentina (Julie Covington) New Kid In Town (Eagles) Lost Without Your Love (Bread) Year Of The Cat (Al Stewart)

## Singles Composers/Publishers/Producers

1. McCartney (Tim) McCartney/Ten (McCartney) 2. Evans (Andrew) (Lind) (Wheeler/Ten) 3. Barry (Barry) 4. Chappell (Barry) 5. (Barry) 6. (Barry) 7. (Barry) 8. (Barry) 9. (Barry) 10. (Barry) 11. (Barry) 12. (Barry) 13. (Barry) 14. (Barry) 15. (Barry) 16. (Barry) 17. (Barry) 18. (Barry) 19. (Barry) 20. (Barry) 21. (Barry) 22. (Barry) 23. (Barry) 24. (Barry) 25. (Barry) 26. (Barry) 27. (Barry) 28. (Barry) 29. (Barry) 30. (Barry)

## Albums Producers

1. Anderson/Ulvaeus 2. Queen 3. Stevie Wonder 4. Anderson/Ulvaeus 5. — 6. Bill Szymczyk 7. Elliot Mazer 8. — 9. Jim Lynne 10. — 11. — 12. — 13. — 14. Phil McCartney 15. David Menschel/Gaming 16. — 17. — 18. — 19. Gus Dugdon/Tim Rice/Andrew Lloyd Webber 21. Patrizio Ruscione 22. Jimmy Page 23. Jack Gold 24. Richard Perry 25. David Bowie/Tony Visconti 26. — 27. Mike Oldfield 28. Richard Carpenter 29. Dick Row 30. — Carlos Santana

## U.K. Reggae

- 1 (2) MOVE UP STARKY Mexicano, Pioneer
- 2 (3) BIONIC DREAD Dillinger, Black Swan
- 3 (1) SOLDIERS AND POLICE WAR Jah Lion, Island
- 4 (12) MAN IN ME Mutumbi, Mutumbi
- 5 (4) JAH BRING I JOY Bobby Melody, Trojan
- 6 (5) THREE BABYLON Aswad, Island
- 7 (8) THE THRILLER Jackie Mitto/Jah Stitch, Third World
- 8 (7) YOU'LL NEVER FIND ANOTHER LOVE  
John Holt, Trojan
- 9 (11) MOVIN' ON Tradition, Venture
- 10 (17) SIDESHOW Barry Biggs, Dynamic
- 11 (16) PARTY TIME Dennis Brown, Morpheus
- 12 (13) EUNUCH POWER Errol Dunkley, Daddy Kool
- 13 (10) EXTRA CLASSIC Gregory Isaacs, Morpheus
- 14 (6) BALLISTIC AFFAIR Leroy Smart, Island
- 15 (20) EASY LOVING Danny Ray, Doctor
- 16 (13) POLICE AND THIEVES Junior Murvin, Island
- 17 (—) NATTY STILL WAITING Tapper Zukie, Kik
- 18 (—) LONDON Nicky Thomas, Trojan
- 19 (—) HOW LONG Pat Kelly, Nationwide
- 20 (9) DREAMLAND Bunny Wailer, Island

## U.S. Country

- 1 (2) STATUES WITHOUT HEARTS  
Larry Gatlin, Monument
- 2 (3) YOU NEVER MISS A GOOD THING  
Crystal Gayle, United Artists
- 3 (4) TWO DOLLARS IN THE JUKEBOX  
Eddie Rabbitt, Elektra
- 4 (6) LET MY LOVE BE YOUR PILLOW  
Ronnie Milsap, RCA
- 5 (5) DON'T BE ANGRY Donna Fargo, ABC
- 6 (7) ARE YOU READY FOR THE COUNTRY/50 GOOD WOMAN  
Waylon Jennings, RCA
- 7 (8) SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE  
Jim Ed Brown and Helen Cornelius, RCA
- 8 (1) I CAN'T BELIEVE SHE GIVES IT ALL TO ME  
Conway Twitty, MCA
- 9 (12) LIARS ONE, BELIEVERS ZERO Bill Anderson, RCA
- 10 (11) YOUR PLACE OR MINE Gary Stewart, RCA
- 11 (14) WHEN IT'S JUST YOU AND ME  
Dottie West, United Artists
- 12 (19) NEAR YOU  
George Jones and Tammy Wynette, Epic
- 13 (17) WHY LOVERS TURN TO STRANGERS  
Freddie Hart and the Heartbeats, Capitol
- 14 (—) UNCLOUDY DAY Willie Nelson, Columbia
- 15 (15) CHEATIN' IS Barbara Fairchild, Columbia
- 16 (20) C. B. SAVAGE Rod Hall, Plantation
- 17 (—) ORDINARY MAN Dale McBride, Con Bro
- 18 (18) SING A SAD SONG Wynn Stewart, Playboy
- 19 (—) WIGGLE WIGGLE Ronnie Sessions, MCA
- 20 (—) OLD TIME FEELING  
Johnny Cash and June Carter, Columbia



WILLIE NELSON: The Nashville Rebel's latest single 'Uncoloudy Day' enters at number 14.

## Top Thirty Albums

- 1 (1) ARRIVAL Abba, Epic
- 2 (5) A DAY AT THE RACES Queen, EMI
- 3 (3) SONGS IN THE KEY OF LIFE  
Stevie Wonder, Tamla Motown
- 4 (8) ABBA'S GREATEST HITS Epic
- 5 (22) RED RIVER VALLEY  
Slim Whitman, United Artists
- 6 (7) HOTEL CALIFORNIA Eagles, Asylum
- 7 (11) DAVID SOUL Private Stock
- 8 (14) SHOWADDYWADDY'S GREATEST HITS  
Bell
- 9 (2) A NEW WORLD RECORD  
Electric Light Orchestra, Jet
- 10 (4) 20 GOLDEN GREATS  
Glen Campbell, Capitol
- 11 (10) DISCO ROCKET Various Artists, K-Tel
- 12 (9) THE GREATEST HITS OF FRANKIE VALLI  
AND THE FOUR SEASONS K-Tel
- 13 (6) 100 GOLDEN GREATS  
Max Bygraves, Ronco
- 14 (—) WINGS OVER AMERICA Wings, EMI
- 15 (22) WIND AND WUTHERING  
Genesis, Charnisma
- 16 (21) GILBERT O'SULLIVAN'S GREATEST HITS  
MAM



JOHNNY MATHIS: fired by the success of his Christmas single 'When A Child Is Born', the album 'I Only Have Eyes For You' enters at 23.

- 17 (15) HOT CHOCOLATE'S GREATEST HITS RAK
- 18 (26) THOUGHTS OF LOVE  
Shirley Bassey, United Artists
- 19 (18) BLUE MOVES Elton John, Rocket
- 20 (30) EVITA Soundtrack, MCA
- 21 (25) FOREVER AND EVER  
Demis Roussos, Philips
- 22 (24) THE SONG REMAINS THE SAME  
Led Zeppelin, Swan Song
- 23 (—) I ONLY HAVE EYES FOR YOU  
Johnny Mathis, CBS
- 24 (29) ENDLESS FLIGHT Leo Sayer, Chrysalis
- 25 (—) LOW David Bowie, RCA
- 26 (13) 22 GOLDEN GUITAR GREATS  
Bert Weedon, Warwick
- 27 (18) BOXED Mike Oldfield, Virgin
- 28 (—) LIVE AT THE PALLADIUM  
Carpenters, A&M
- 29 (—) SOME OF ME POEMS AND SONGS  
Pam Ayres, Galaxy
- 30 (—) CLASSIC GOLD Various Artists, Ronco
- (—) FESTIVAL Santana, CBS

Two titles tied for 19th, and 30th positions.

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**JAN 77**

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PAUL MCCARTNEY  
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MUO  
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ELVIS PRESLEY  
LINDA RONSTADT  
RUFUS  
SHOWADDOWADDY  
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6.2.83. 6.3.83. 6.4.83. 6.5.83. 6.6.83. 6.7.83. 6.8.83. 6.9.83. 6.10.83. 6.11.83. 6.12.83. 7.1.84. 7.2.84. 7.3.84. 7.4.84. 7.5.84. 7.6.84. 7.7.84. 7.8.84. 7.9.84. 7.10.84. 7.11.84. 7.12.84. 8.1.85. 8.2.85. 8.3.85. 8.4.85. 8.5.85. 8.6.85. 8.7.85. 8.8.85. 8.9.85. 8.10.85. 8.11.85. 8.12.85. 9.1.86. 9.2.86. 9.3.86. 9.4.86. 9.5.86. 9.6.86. 9.7.86. 9.8.86. 9.9.86. 9.10.86. 9.11.86. 9.12.86. 10.1.87. 10.2.87. 10.3.87. 10.4.87. 10.5.87. 10.6.87. 10.7.87. 10.8.87. 10.9.87. 10.10.87. 10.11.87. 10.12.87. 11.1.88. 11.2.88. 11.3.88. 11.4.88. 11.5.88. 11.6.88. 11.7.88. 11.8.88. 11.9.88. 11.10.88. 11.11.88. 11.12.88. 12.1.89. 12.2.89. 12.3.89. 12.4.89. 12.5.89. 12.6.89. 12.7.89. 12.8.89. 12.9.89. 12.10.89. 12.11.89. 12.12.89. 1.1.90. 1.2.90. 1.3.90. 1.4.90. 1.5.90. 1.6.90. 1.7.90. 1.8.90. 1.9.90. 1.10.90. 1.11.90. 1.12.90. 2.1.91. 2.2.91. 2.3.91. 2.4.91. 2.5.91. 2.6.91. 2.7.91. 2.8.91. 2.9.91. 2.10.91. 2.11.91. 2.12.91. 3.1.92. 3.2.92. 3.3.92. 3.4.92. 3.5.92. 3.6.92. 3.7.92. 3.8.92. 3.9.92. 3.10.92. 3.11.92. 3.12.92. 4.1.93. 4.2.93. 4.3.93. 4.4.93. 4.5.93. 4.6.93. 4.7.93. 4.8.93. 4.9.93. 4.10.93. 4.11.93. 4.12.93. 5.1.94. 5.2.94. 5.3.94. 5.4.94. 5.5.94. 5.6.94. 5.7.94. 5.8.94. 5.9.94. 5.10.94. 5.11.94. 5.12.94. 6.1.95. 6.2.95. 6.3.95. 6.4.95. 6.5.95. 6.6.95. 6.7.95. 6.8.95. 6.9.95. 6.10.95. 6.11.95. 6.12.95. 7.1.96. 7.2.96. 7.3.96. 7.4.96. 7.5.96. 7.6.96. 7.7.96. 7.8.96. 7.9.96. 7.10.96. 7.11.96. 7.12.96. 8.1.97. 8.2.97. 8.3.97. 8.4.97. 8.5.97. 8.6.97. 8.7.97. 8.8.97. 8.9.97. 8.10.97. 8.11.97. 8.12.97. 9.1.98. 9.2.98. 9.3.98. 9.4.98. 9.5.98. 9.6.98. 9.7.98. 9.8.98. 9.9.98. 9.10.98. 9.11.98. 9.12.98. 10.1.99. 10.2.99. 10.3.99. 10.4.99. 10.5.99. 10.6.99. 10.7.99. 10.8.99. 10.9.99. 10.10.99. 10.11.99. 10.12.99. 11.1.00. 11.2.00. 11.3.00. 11.4.00. 11.5.00. 11.6.00. 11.7.00. 11.8.00. 11.9.00. 11.10.00. 11.11.00. 11.12.00. 12.1.01. 12.2.01. 12.3.01. 12.4.01. 12.5.01. 12.6.01. 12.7.01. 12.8.01. 12.9.01. 12.10.01. 12.11.01. 12.12.01. 1.1.02. 1.2.02. 1.3.02. 1.4.02. 1.5.02. 1.6.02. 1.7.02. 1.8.02. 1.9.02. 1.10.02. 1.11.02. 1.12.02. 2.1.03. 2.2.03. 2.3.03. 2.4.03. 2.5.03. 2.6.03. 2.7.03. 2.8.03. 2.9.03. 2.10.03. 2.11.03. 2.12.03. 3.1.04. 3.2.04. 3.3.04. 3.4.04. 3.5.04. 3.6.04. 3.7.04. 3.8.04. 3.9.04. 3.10.04. 3.11.04. 3.12.04. 4.1.05. 4.2.05. 4.3.05. 4.4.05. 4.5.05. 4.6.05. 4.7.05. 4.8.05. 4.9.05. 4.10.05. 4.11.05. 4.12.05. 5.1.06. 5.2.06. 5.3.06. 5.4.06. 5.5.06. 5.6.06. 5.7.06. 5.8.06. 5.9.06. 5.10.06. 5.11.06. 5.12.06. 6.1.07. 6.2.07. 6.3.07. 6.4.07. 6.5.07. 6.6.07. 6.7.07. 6.8.07. 6.9.07. 6.10.07. 6.11.07. 6.12.07. 7.1.08. 7.2.08. 7.3.08. 7.4.08. 7.5.08. 7.6.08. 7.7.08. 7.8.08. 7.9.08. 7.10.08. 7.11.08. 7.12.08. 8.1.09. 8.2.09. 8.3.09. 8.4.09. 8.5.09. 8.6.09. 8.7.09. 8.8.09. 8.9.09. 8.10.09. 8.11.09. 8.12.09. 9.1.10. 9.2.10. 9.3.10. 9.4.10. 9.5.10. 9.6.10. 9.7.10. 9.8.10. 9.9.10. 9.10.10. 9.11.10. 9.12.10. 10.1.11. 10.2.11. 10.3.11. 10.4.11. 10.5.11. 10.6.11. 10.7.11. 10.8.11. 10.9.11. 10.10.11. 10.11.11. 10.12.11. 11.1.12. 11.2.12. 11.3.12. 11.4.12. 11.5.12. 11.6.12. 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# Sound Check

Every week MM covers the instrument scene. This week: Endorsement advertising

## The names in the game

**E**NDORSEMENT is nothing new in advertising. Getting someone well-known or talented or preferably both to say that a given product is the best on the market is a tried-and-tested means of advertising.

A classic piece of Victorian endorsement advertising showed Prime Minister William Gladstone wielding an axe to demonstrate the invigorating qualities of a nerve tonic.

Within the musical instruments field personal endorsement advertising seems to have grown to an unprecedented size over the last few months.

The question is, though, what does the musician get out of it? And, for that matter, what does the company making the instrument get in exchange and what do you, the consumer, gain from this?

First the musician. There is little point in a company asking someone to endorse their gear and then find that musician's playing equipment is made by a rival manufacturer. Therefore it is obvious that, in return for his personal recommendation, the musician receives the goods that he is extolling. Preferably with the company's

name printed large upon them.

In addition to a regular supply of equipment the musician might also receive a position within the company as a technical adviser, for example. And this may be a real job or a sinecure.

The cynical might regard this as a suspect state of affairs. But look at the musician's position. Good gear costs money. If he can get that gear without paying for it, more power to him.

Furthermore, it's unlikely that a musician will endorse a product he dislikes, because he's going to be playing that thing for quite a while. So about the surest thing in this endorsement business is that at least the guy who is promoting a set of drums or guitar likes the gear personally.



BILL BRUFORD: 'I just sound like me, no matter what kit I'm using.'

ally. Whether you, the consumer, will is another matter altogether.

Bill Bruford rocktested a set of Fibes drums — equipment endorsed by Billy Cobham — for Sound Check, and made a very salient point. They were very good drums, he agreed, but in terms of style, speed and volume Bruford said they didn't make much difference to him. "I just sound like me no matter what kit I'm using," he concluded.

Manufacturers, in using the endorsement, are hoping to plant in the consumer's mind the idea that if he buys the same guitar that, say, Ron Wood uses, then the consumer is going to sound like Ron Wood.

Another important facet of endorsement is making one's product better known. Godwin keyboards, for example, are not the most famous around by a long chalk. However, they have begun to use Rick Wakeman in their adverts and since he is one of the most popular keyboard players around his endorsement is proving of great value in getting the name of Godwin better known.

Robin Trower is seen endorsing about Marshall amplification. Steve Hackett of Genesis has gone into print raving over MXR effects units and Genesis' Alan White has declared that he plays nothing but Ludwig.

So what benefit does the consumer receive from this system? To my mind, not much. Whether John Paul Jones likes Rotosound Strings or not is surely irrelevant to anyone else. Okay, you might want to sound like him when playing bass in your own

band but surely Jones' instrument is only a small part of his sound?

Aside from letting the potential customer know about new gear — achieved, I think, more effectively by endorsement rather than straight advertising (vide Godwin) — I don't think there's really much point.

The last word should go to Jeff Lynne, bossman with the Electric Light Orchestra, who is sponsored by Gibson. In a recent interview with Sound Check, Lynne said "I'm not complaining, but it's funny. When you start out you can't afford anything so you play on the most incredible lat — and then when you can afford as many guitars as you want, people start giving them to you."

BRIAN HARRIGAN

## Trade Winds

**T**HE ENTIRE range of August horn speaker systems, exclusively sold by Projects Electronics Ltd., of Ealing, has been changed over to the new USA Piezo super horns, which have been fitted to American equipment for some time with marked results.

THEY are claimed to outdate totally the conventional moving coil horn systems, which necessitate expensive cross-over units, that in themselves can cause unwanted coloration to the sound. The Piezo simply rejects frequencies below 3.8k and therefore the "high" come through clean and crisp.

THE price advantage with the Piezo is considerable. In addition to the obvious saving on cross-overs, the Piezos themselves are much cheaper than conventional horns because, with no moving parts and being housed in a mass-produced plastic body, the production cost per unit is much smaller.

THE financial saving is best demonstrated by comparing the old model August add-on-horn units which had two conventional horns and sold for £39.99 per pair including VAT, against the new add-on-Piezo units which have two Piezo horns and sell for £24.80 per pair including VAT.

DAVE SIMMS, proprietor of Project, says: "When you consider that these new units will sell for about one-third cheaper and sound better, you will begin to see the advantages which we have described in a specification sheet for the technically minded."

The full range is now 1 x 12-inch with Piezo, 2 x 12-inch with Piezo, falser horn bin with two Piezos, super mini-horn with two Piezos and the add-on-Piezo units. All the units with two Piezos have a built-in presence level control on the front panel, which enables the user to balance the degree of treble to suit room conditions.

THE Roland synthesizer range, marketed by Broder-Jorgensen UK Ltd., has been developed with three more models, each with different applications envisaged. All the existing models are continued.

FIRST of the new lines is the SHS, which is basically an up-dated SH3A with two oscillators. It has a major plus point with the provision of fan audio socket, allowing the user to synthesize any sound.

THE System 100 is totally modular in concept. Starting with a basic synthesizer complete with all details, it offers in addition an expander unit, a sequencer, a mixer and monitor speakers. All units are purchasable separately, and, when together, produce a studio sound synthesizer.

FURTHER, the sequencer and mixer are fully compatible with other manufactured synthesizers. The flagship is the System 200. This is a size modular and to a high professional standard. Featuring over 20 oscillators, the modules cover keyboard controller, main console, VCO bank, VCF/VCA band, phase/delay, mixer/converter and sequencer controller. — CHRIS HAYES.

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## Redbone: man of mystery

**REX FOWLER**, who plays with a New York band he called *After Two Steps*, told me the latest Leon Redbone story last week. Redbone, it appears, was appearing in concert in Toronto, opening a show that featured blues singer John Hammond and a band called the *Blues*. Hammond, impressed at Redbone's virtuosity at the guitar and ability to play to recreate music from a bygone era, asked Redbone for his telephone number. The possibility of some future collaboration was apparent in his mind. Redbone smiled and recited a number. A month later Hammond placed a call. The number was Olala-A-Joke. Leon Redbone, perhaps the most mysterious artist to have emerged in the USA during the past two years, will be visiting Europe for the first time in a performing capacity during early February. He is scheduled to appear on the *Old Grey Whistle Test* and support Leo Kottke at the New Victoria in London.

Redbone, from what concert reviews, very little has been written about Redbone simply because no-one knows anything about him. He has given occasional interviews here and there, but always in a way that leaves him vague and un-revealing because he refuses to disclose any details about his past. He seems to abhor talking about his music or promoting himself in any way whatsoever. This has alienated him from the staff of Warner Brothers Records, who are at a loss to know what to do with him.

Recently, Redbone is a solo guitarist/singer who affects an air of having lived and performed about 50 years ago. His material mainly blues and ragtime compositions from the Twenties and Thirties, all lovingly recreated with mystery and authority. It's been said that when Redbone performs you can actually hear the scratches in the grooves.

Coupled with this material is the man's appearance. He resembles Graciano Diaz with a protruding nose, sun glasses, picked hair, three-piece blue suit and walking stick. He scuffles on stage, extinguishes an ever-present cigar and settles himself comfortably on a stool with total disregard for his audience. And when he starts to play, it's rather like listening to an old vaudeville showman. A little research on Redbone reveals that he spent some time in Toronto, where he hung around a pool hall and lived off his wits. He was known as "Mr. Grunt." Around this time his peculiar talents were brought to the attention of several well-known artists, and among those who requested him as a support act, aside from the aforementioned Hammond, were Bonnie Raitt, David Bromberg, Maria Muldaur and Ramblin' Jack Elliott. They first took to him when he was at the Bottom Line in New York with Ry Cooder.

Bob Dylan also figures in the story, albeit vaguely. On a trip to Toronto, Dylan apparently sought out Redbone and spent time swapping songs. One story has it that they dressed identically for the occasion and many people were convinced that they were brothers.

Last year Redbone recorded for the first time, and, much to Warner's surprise, the record has notched up sales around 100,000 with a minimum of advertising or promotion. Which brings me to last week when I heard that Redbone was making one of his frequent trips to New York in order to record some promotional stuff for US radio. Promotional stuff? This was like Howard Hughes appearing in his own TV spectacular.

Redbone was an uncommunicative as ever, so the interviewer, with a flash of inspiration, asked him a complex question along the lines of "... Susan is seven years older than Jane, but Jane's age exceeds a third of Jane's age by seven years. Find Susan's and Jane's ages. Miraculously Redbone came up with the answer.

He also answered a question or two on contralto singers, gave a brief discussion on some rare Scottish bagpipes and spoke on the difficulty of recreating his hero Paganini's music accurately.

None of which is remotely associated with his new album "Double Time", which features songs by the likes of Jimmie Rodgers, Billie Holiday and Jelly Roll Morton. Two tracks on this set stand out as minor classics: "Sheik of Araby" because the guitar picking is absolutely stunning, and "This Side of Heaven" because the Gospel-backed vocals by the Dixie Munningsbirds evoke the richness of black southern culture music with a soaring beauty.

Redbone will be travelling to Europe with just one accompanist, tuba player Jonathan Dorn, who regularly appears with him in concert. It's an unlikely combination but, as you can gather, nothing is predictable in Redbone's world. Just check him out and see for yourself.

## New York report by Chris Charlesworth

**R**IGHT now the Beach Boys are off the road and recording a follow-up to the "15 Big Ones" album at their own Brother Studios in Santa Monica, another album of recent Brian Wilson songs.

Meanwhile, Dennis Wilson is putting together his own album — the first time any of the group have attempted anything outside of the immediate circle.

The music on Wilson's own album was written while he and Carl were building their studio and experimenting with sounds and recording techniques, but it's a little cruder than something you'd expect from the group.

Arguably, though, it should have the sales potential of an album by Brian Wilson, for Dennis has always been an aesthetic figurehead in the group, the handsome Wilson brother whom the girls have screamed for since the very early days.

"In putting the studio together I was looking for different sounds and new approaches to record, and in doing that I suddenly found myself making an album of my own," Dennis told me at the studio last week. "Music is like a hobby for me and this album just came out of my following my hobby."

"I just love to record, whether it's with the group or on my own, but there's no political thing about my wanting to do my songs which the group didn't want to do. Right at this moment I'm sitting around waiting to put a vocal track on the new group album."

"My own album is different in that I've messed



DENNIS WILSON: the Beach Boys the girls scream for is busy making his first solo album — "a coarser vocal sound than something from the group."

## Dennis Wilson's album

around with the 120 (much more muted) on the tape machine and used a synthesizer, a bit. Trackwise it's different because I'm not a Brian or a Carl when it comes to vocals. They have that real pretty soft voice but I have a rougher vocal sound, so the tracks are a little cruder than something you'd expect from the group."

Dennis plays most of the instruments on the album himself, though a couple of extra drummers, including one-time Beach Boy Ricky Fataar, were brought in when he became dissatisfied with using a rhythm box to back his own keyboard work.

The rest of the group are not featured on the album for contractual reasons: Warner Brothers boss Mo Austin wouldn't allow the record to become a new Beach Boys album since it is being released on Capitol Records, a CBS distributed label that is headed by James William Guercio who, until recently, handled the Beach Boys' management.

Consequently there is little chance that the material will ever be performed live and Dennis hasn't even considered putting together a band of his own to perform the songs. "It's not that I'm wanting to step out of the band situation," he continued.

"It's just fun to make an album. The whole thing has taken me about six months but that's only because I've had a lot of time to think about it because we've been touring for most of the year."

As ever, Dennis is in awe of Brian Wilson though he is reluctant to discuss Brian's psychological comeback in anything but musical terms studied with

superlatives. "Brian is constantly coming up with new vocal ideas for the new album, and he seems to love getting back into performing," he said. "The group is really on a happy and positive level at the moment, working hard and wanting to get things done."

It must have been weird for Brian to come back on stage after six or seven years away, and that's maybe why he appeared a bit strange in concert once or twice. I mean he had to get a message during the show, but why shouldn't he?"

Finally, we went to the last time I saw the group performing, the audience reaction was nothing short of stunning, although once again the euphoria was reserved for their decade-old hits rather than the new material. Did it, I

wondered, frustrate them that audience seemed so reluctant to accept anything but their timeless surfing anthems?

"Yes (the songs) could be a 100 years old for all I care," countered Dennis. "If someone says we're old and old-fashioned you can't do anything, it's a good feeling. We realize how old we are, but that's not something you should be ashamed of. Because of those songs I feel that I've accomplished something in life."

"The audience reaction with new stuff depends on the song and on the night. Sometimes they go for the new songs and sometimes they don't. It's a good thing they'll listen, even if they haven't heard it before, but if the song isn't all that with 'Pet Sounds' it's not going over well. I mean, we went through all that with 'Pet Sounds' which was different from what was termed surfing music, which was what people expect of us."

According to reports from British promoters the group have priced themselves out of the British market as a result of their US success.

"We were thinking of going back to England for a while, but we decided to wait a while," said Dennis. "Maybe in the summer of this year we'll make it. It's not that we don't like England any more, and it would be fun to go there with Brian playing in the band."

## Roll up for MM's Rock/Folk Contest

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

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

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Wales, the North, the Midlands, South Wales the South, South-West, South-East and London, all leading to the grand finals at Fairfield Halls, Croydon, on June 26.

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

Records. Full details of area heats will be announced later.

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

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

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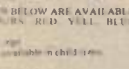
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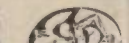
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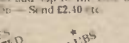
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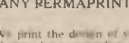
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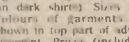
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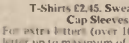
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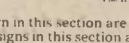
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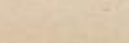
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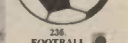
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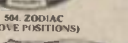
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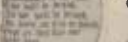
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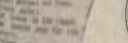
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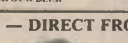
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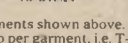
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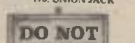
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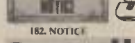
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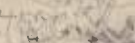
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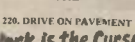
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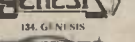
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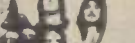
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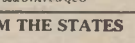
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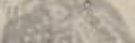
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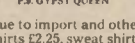
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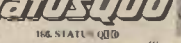
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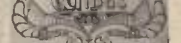
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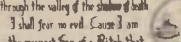
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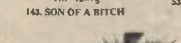
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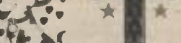
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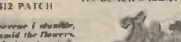
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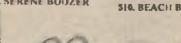
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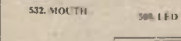
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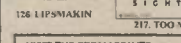
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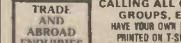
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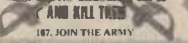
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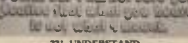
199. EAGLES



187. JOIN THE ARMY



187. JOIN THE ARMY









# Any questions?

PETER KNIGHT of STEELEYE SPAN: four zithers, an old English cello, an 1822 harpsichord and two Italian mandolins are just eight of the many instruments he uses.

## Knight's tale

I RECENTLY saw Steeleye Span in concert and was interested in the various instruments played by Peter Knight. Could you tell me how many he plays? — George Lucas, Bridgend.

■ Peter has a Barbus Berry violin, a Gibson mandolin with Barcus Berry pick-up, a Gibson F4 mandolin circa 1910, five commercial model mandolins, 12 fiddles including two John Betts with several bows, a 1333 Martin C2 acoustic guitar with F hole, a 1950 National all-metal guitar with three resonators, four zithers, an old English cello, an 1822 harpsichord, two round-backed Italian mandolins, a one-string phono-fiddle, a 1904 Gibson Model A mandolin, a reconditioned 1907 Gibson mandolin, two swan-neck dulcimers, a flute, two oboes, a piccolo, a clavinet and a set of recorders, soprano and bass.

### Head man

I WAS very impressed with the Murray Head Band when I saw them as support band to Elton John last summer. Is the band still in existence, what was the personnel and what records did they release? — John Brooks, Alton, Hants.

■ Murray has now disbanded and is currently working on a film in France entitled *Madame Claude*. He co-stars, plays the role of a photographer and is writing the music for the picture. He will be recording a new album in February. He started his career with a recording contract for EMI after entering a Cyril Stapleton talent contest on Radio Luxembourg. He had been appearing at Oxford University with a group called the Blue Monks and Their Dirty Habits and playing the folk clubs. His first three singles were "Albion", "The Belles of Rhymney", and "Someday Soon", which was featured in the Mayday Mills film *The Family Way*, in which Murray appeared. He had a small part in the Brigitte Bardot film, *Two Weeks in September*, and started theatre work as actor and stage manager. He signed a new recording contract with Immediate and released a single, "She Was Perfection". He filmed in a documentary about the Queen Elizabeth II. Maiden Voyage, spent four months in Haiti, recorded the single "Jesus Christ Superstar" with Tim Rice and played Bob in the John Schlesinger film *Sunday Bloody Sunday*. He recorded the remainder of the "Jesus Christ Superstar" LP as Judas, did an album for CBS, "Nigel Lived", and became deeply involved in stage, screen and

TV acting and singing. Then he did the album produced by Paul Samwell-Smith, "Say It Ain't So", featuring several top musicians. Eight of the 10 songs on it are from his unproduced musical, *Atlantis*.

### Plenty of brass

ORGANIST Alan Haven demonstrated a brass synthesizer (a then separate unit) which is built into Haven organs at the British Musical Instrument Trade Fair. It was possible to make the unit sound exactly like one or more trombones, for instance. Alan now has a string synthesizer available. I think — so is it possible to copy the exact sound of, say, a violin and a string section? — John Bone, London.

■ Actually, the Brass-Man, to which you refer, was a separate product and was not built into the organ. There were, in fact, three special units, called the Brass-Man, the String-Man and the Piano-Man. But these have now been replaced by the Multi-Man, which houses in one keyboard the strings, brass and pianos. All these units have been made by Cramer to my own design. — ALAN HAVEN.

### Shop for Barber

WHEN is the Chris Barber anniversary album going to be issued and which musicians are on it? — Linda Clarke, Dunstable.

■ Chris Barber's 21st anniversary album, titled "The Great Re-Union Album", will be released by Transatlantic Records on the Black Lion label (BLP 12140/1) on February 4. The first side features the original line-up of the band, comprising Chris Barber (trombone), Pat Halcox (trumpet), Monty Sunshine (clarinet), Jim Bray (bass, sousa), Lonnie Donegan (banjo, guitar) and Ron Bowden (drums), which made its debut at the old Humphrey Club (now the 100 Club) in Oxford Street on 21/May/1954. The other side features the present personnel, with the exception of Peter York, who has just joined on drums in place of long-serving Graham Burridge. This side has two tracks recorded in the studio, because a bomb scare put a premature end to the anniversary concert staged at Croydon's Fairfield Hall in June 1975.

### Steele band

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# Stos Taking the mike

LIKE a singer, the deejay has one life-line to his audience—a microphone. A good microphone technique is essential, so that all the deejay's inspired (or otherwise) chat does not fall upon ears deafened by feedback and hiss, and equally important is a good microphone, or rather a suitable one for the task.

Choosing a microphone is as difficult as choosing any other piece of electronics—often more so, since there is such a large selection, so many different characteristics as have loudspeakers. Properly speaking, every mike should be specially chosen for the job it will be required to do. The most important things to consider when choosing your mike are type, impedance, sensitivity, polar response, construction, and, of course, cost. Obviously, cost can determine your final choice, but unlike the way cost can directly determine the characteristics of instruments, amplifiers, loudspeakers and so on, there are certain specifications in microphones which make little or no difference in cost, but can make all the difference in performance.

For example, the power transformer and output transformers of a modern amplifier cost money, certain fine quality components cost money, special loudspeaker compliance materials and coil windings cost money, and all these can drastically effect performance. However, many mikes can be bought for the same price in high or low impedance versions, the best of both worlds, the switchable variety. Even the most expensive mikes are contained in quite a strong casing, and most of the different types of mikes (dynamic, condenser, etc) can now be bought as equivalent performance for roughly equivalent prices.

Of course, there are factors which must be influenced by cost: signal-to-noise ratio, frequency response, accuracy, polar response, and sensitivity. The basic types of microphones available are: dynamic, condenser (or better, capacitor), and piezo-electric. There are other types—the carbon-granule type, for instance, which is familiar to all of us every day as part of the telephone, and its performance can be pretty accurately judged thereby—but the first three are the important ones. Piezo-electric mikes include crystal and ceramic mikes, and work on the principle that certain natural crystals and certain man-made ceramic materials will generate small voltages when physically distorted (we are talking about forces, about the class of transducers, which transform one form of energy into another—this is the case, sound vibrations in air to voltage, or vice-versa, and many transducers will work either "forward" or "backwards" or which will physically distort when subjected to a voltage.

Thus air vibrations distort the crystal, and a corresponding voltage is produced, which is amplified by the amp and used to drive other transducers—the loudspeakers—which transform the voltage back into air excitations. If we stick with "high-quality" aspirations, though, we have to pretty well avoid piezo-electric mikes, since they are at the mercy of temperature and humidity changes and don't stand up well to impact. Condenser or capacitor mikes are much in vogue at the moment. They work by means of changing of capacitance between two plates, which is achieved when air vibrations widen or narrow the space between them. Capacitor mikes operate at very high impedances, and must have an initial amplifying stage very close to the diaphragms actually in the mikes, meaning fairly complex construction and often slightly higher prices.

Also, since the polarizing voltage has to be supplied, capacitor mikes either use an internal battery or a power pack which must be maintained, and can be tedious to set up. Capacitor mikes are generally very robust, have excellent frequency response, and can be easily matched to most equipment. Some examples are the Calrec CM600 series, AKG, the relatively new Alva series, and some less expensive mikes from Eagle, Condor-Universal, and Sony.

Dynamic mikes are capable of low noise, high output performance with a wide frequency response, low distortion, and are sufficiently simple to permit inexpensive (though robust and magnetically shielded) construction. They are resistant to extremes of temperature and humidity in short, when in doubt, buy a moving-coil. Impedance is of crucial importance—there are three classes (low (usually about 25-200 ohms), line (about 500 ohms), and high (about 50,000 or 500,000 ohms). Although most valve input stages are high, the trend is toward low impedance input stages and mikes, because a low impedance mike can be used on a long cable without excessive noise build-up or loss of treble.



Ideally, the impedance of the mike should "see" exactly the same impedance at the amp input stage. In practice, this can cut sensitivity by half, and it is more usual for the mike impedance to be half or even less of the input impedance. However, mikes can be matched up or down to an amp input by inline matching transformers, which are relatively inexpensive and which plug straight into the mike-cable, and are in turn plugged into the amp. Sensitivity can go hand in hand with impedance. For instance, so will as "exact matching" cutting sensitivity in terms of "high" and "low" impedance will waste—many low impedance mikes have low sensitivity, and even though I would recom-

mend low impedance mikes for most on-stage uses where long cables are likely to be an advantage, if you can get away without long cables and need the extra sensitivity, use a high impedance mike. Remember, although you can match up or down with a transformer, sensitivity is a characteristic of the mike itself, and can't be improved upon.

Sensitivity is the ratio of electrical signal given out for sound level "put in," and can be expressed in several confusing ways. Fortunately, manufacturers are evidently settling on our old friend the decibel, so that the sensitivity is expressed in minus dB, or dB below standard level. A mike showing -76dB for a given impedance is a good deal more sensitive (it will give you more signal for the same noise level) than a mike showing -65dB.

Again, matching comes into the mike. The mike should be at least equal to the input sensitivity—in practice it needs to be two or three times the amp sensitivity—or the mike signal will be buried in noise.

But if the mike sensitivity is too high, it can overload the amp input stage, causing distortion at best and damage to the amp (and possibly the loudspeakers) at worst. Polar response tells you how the mike will pick up the sound, and from what direction. For on-stage use, the cardioid is the most useful, since it picks up most of its sound from directly in front, some from the sides, and very little from the rear. This is essential to an up-front vocalist for minimizing feedback from the backline noise.

But for general recording, the omnidirectional (which picks up sound equally from all directions) or the bidirectional for figure-eight, with good sound pickup front and rear, but little from the sides) can be just as useful contents in a recording device without a proper acoustic environment can sound busy and hard.

There are other responses: the supercardioid, the hypercardioid, etc.—but these are of academic interest outside the recording studio, and because of their complicated polar responses, can be difficult and unpredictable in use.

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# —Oh— by Colin Irwin

## Swarbrick: sentimental rules, ok!

DAVE SWARBICK has a sharp line in self-analysis: "I'm just a sloppy old sentimental c—... know what I mean?" Yeah, we know Dave. "A mousie" is his old group leader Ian Campbell's more reasoned assessment of a

man who must rank as folk's most engaging loony. And a musician of breathtaking ability. It was as 1976 staggered into its death throes that this sloppy old sentimental c— produced one of the most delightful and enchanting collections of music you'll hear this side of County Clare: an instrumental album ("Swarbrick") full of modesty, subtlety and unassuming beauty. Far, far from the frenetic and, latterly, inglorious contrivances associated with Swarb via the ever-changing face of Fairport.

The "Swarbrick" album was something he'd had in mind for a long time but had always been forced into the background due to the more immediate demands of Fairport. When he finally got to do it, it was exactly as he envisaged — playing some of his favourite tunes acoustically, accompanied by some of his favourite friends and

DAVE SWARBICK: 'Fairport Convention will go on until my knees go. I don't want to play with anybody else.'

some musicians which will be out in the autumn and there are plans to do a third.

"It's the tunes I love and like, and the players I love and like, so it's got to be informal. When you're dealing with spontaneous arrangements like 'Byker Hill' (with Martin Carthy) "it comes over because of this empathy between us as players."

"We just sat and played it with our eyes closed and didn't open them until we thought it was time to finish. To me that's music. It might not be to Beethoven, but he's dead."

"I had a lot of worry about it I thought 'Jeez, they're gonna slate it. Everybody thinks you're gonna play like a bleedin' Irishman or a Scotsman — but I can only play like me. If it's not ethnic I can't help it. Like I've got big ears and a big nose, I can't help it."

Swarb says he's "very honoured" at the ecstasie press and public reaction there has been to the album,

which reputedly cleared 7,000 copies in its first week of release. Seems likely the album has already outsold the last Fairport release, the indifferent "Gottle O' Geer" which he acknowledges was in many respects a bummer — he says it was rushed to fulfil contractual obligations.

"Gottle O' Geer" was supposedly the launching pad for the new unconventional Fairport, following the departure of Sandy Denny. Trevor Lucas and Jerry Donohue. In came Stivell guitarist Dan Ar Braz, a second fiddler, Roger Burridge, and keyboards man Bob Brady, a line-up that was short-lived even by Fairport standards.

Swarbrick draws a veil over that little episode, writing it off with a curt "It just didn't work out — it was my fault it didn't work, that's all."

Before even any official announcement about the departure of the three new members, yet another line-up was making its debut at the Birmingham Folk Festival, as

a four-piece with founder member Simon Nicol surprisingly re-joining the band to link up with Swarb, Dave Pegg and Bruce Rowland. Even more surprising was the music they were playing: an unexpected trend towards folk music, straight and uncompromising.

Alongside the low-key unpretentiousness of "Swarbrick," the man's avowed intention of going on the road with his old buddy Martin Carthy some time this year, plus his expressed desire to play in folk clubs again, it would certainly seem that he's turned full circle.

Since he decided to join Fairport Convention over seven years ago, there have been many drifts and influences from the driving power of "Full House" to the ambitiously conceptual "Babushka's Last" and the delicate "Rising For The Moon", ending up with the hilarity of "Gottle O' Geer." The folk background has always played an integral part of course, but it has never been the prime consideration.

Dave denies there's been any conscious policy decision. "It just happened," he says. "The only conscious thing I remember was wondering what had happened to the good old songs you never hear now. There's a whole crop of them, and we thought it would be nice to do some of them."

"There'll be some of these old songs on the next Fairport album, which should have the same sort of informal atmosphere as the solo record. You can get so carried away with technique...."

Cynicism is understandable when you discuss a band that has suffered so many upheavals as this one. Why should anyone believe this line-up will be any more productive or durable than any of the others? Does anyone care any more?

Swarbrick himself talks with selfirony about it all: "I must have gone on record 14,000 times saying this time it's going to last forever, and then someone's left and I've felt a right c— cus it's in print. I'm not going to say how long it's going to last, but in this band we're all mates, and that's the best thing for keeping a band together. There are bands that stay together for money, but I wouldn't like to be in a band like that."

Not that there seems any chance. Fairport's financial struggles over the years are notorious; in the face of all the setbacks it's a wonder they didn't all abandon ship in disillusion long ago.

Not me, says Swarb. "I've total belief in the people I play with, would never leave, and that's it as far as I'm concerned. Fairport Convention will go on until... I dunno, my knees go. I don't want to play with anybody else."

Meanwhile he's adamant that Fairport will rise again this year, while he's also keen to go ahead with the projected folk club tour with Martin Carthy. It's a year since they worked as a duo, but they've remained good mates...



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P. X. BARCLAY CREDIT

<p>100W 100W Blue Kang Press Blue Kang Press Harmonium 100 100W Jaco Jazz 2 Piece 1/8 Jaco Jazz 2 Piece 1/8 Carl 12 Post 100W Carl 12 Post 100W Carl 12 Post 100W Carl 12 Post 100W</p>	<p>£475 £442 £335 £505 £410 £633 £500 £176 £150 £176 £150 £176 £150 £176 £150</p>	<p>100W 100W Blue Kang Press Blue Kang Press Harmonium 100 100W Jaco Jazz 2 Piece 1/8 Jaco Jazz 2 Piece 1/8 Carl 12 Post 100W Carl 12 Post 100W Carl 12 Post 100W Carl 12 Post 100W</p>	<p>£475 £442 £335 £505 £410 £633 £500 £176 £150 £176 £150 £176 £150 £176 £150</p>
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