Melody Maker

FEBRUARY 26, 1977 15p weekly USA 75 cents

80 PAGES—BIGGEST AND BEST!

Hank Marvin

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—by Marc Bolan, in the first of a new series on great rock singers p14

RACING UP

RACING CARS shift into top gear this week, with their debut single crashing into the MM Top 20. And the band's album, "Downtown Tonight," hits number 24 in the LP chart, confirming their reputation as one of Britain's leading new groups.

These chart successes come as the climax to an extraordinary year for the highly acclaimed Welsh band, who were tipped for the top by MM in January.

The album received much critical applause when it was released last October, and the stand-out track — also the highlight of the band's live sets — "They Shoot Horses Don't They" was issued as a single on January 21 as a result of radio plays and public demand.

The single has jumped ten places to reach number 15 in this week's chart. It has already sold more than 100,000 copies and is currently selling up to 15,000 a day.

A year ago, Racing Cars were virtually unknown outside the London pub-rock circuit. But in September, they were added to Manfred Mann's Earthband British tour, playing their first important London concert at Victoria Palace on October 3.

This was followed by two shows at London's Hammersmith Odeon as support to Robin Trower at the end of October. But now, with the band's chart successes, Racing Cars will be headlining at one of London's major rock theatres next month at the end of a long British tour. They are also in line for this summer's Reading Festival.

Leo in full flight



PICTURE by TERRY O'NEILL

LEO SAYER celebrates his number one hit status with his own 45-minute TV special next month.

Sayer is at the top of the MM singles chart this week with "When I Need You," while his album, "Endless Flight," has jumped seven places to number 3.

The TV special goes out on BBC 2 on March 28 and will trace the history and music of Sayer's career.

"I'm really looking forward to doing this," Sayer told the MM this week. "It's another ambition realised. It would be great if we could call it The Show Must Go On."

Sayer returns to America soon to record his fourth album.

A world tour is planned for later in the year, including concerts in Britain.

● Sayer interview: page 45.

Melody Maker Rock / Folk Contest

They're off at area heats: p48

BRYAN FERRY



HIS NEW ALBUM

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NEWS BACKROUND on pop paraphernalia

Why David refuses to sell his Soul

DAVID SOUL tours Britain next month. But none of the 34,000 fans — who snapped up every ticket within four hours of the box office opening — will be able to buy souvenirs.

There will be no badges, tee-shirts, scarves or posters of Soul on sale because the singer has expressly forbidden it.

This is an unprecedented move by an artist with Soul's teenybopper appeal, because merchandising — the selling of rock souvenirs — is a massive industry with a turnover of £5 million a year.

Unfortunately for bands and for legitimate manufacturers, half of that total goes to unauthorised traders. Thus the rock artists who generate the merchandising business in the first place see nothing for their fame.

The legitimate manufacturers give the bands a royalty for the use of their name, usually at a rate of about five per cent. The Bay City Rollers, for example, received around £50,000 for knick-knacks worth about £1 million which were sold during 1975. The Rollers then paid a fee of several thousand pounds to the company that administered their licensing, Artistes Services.

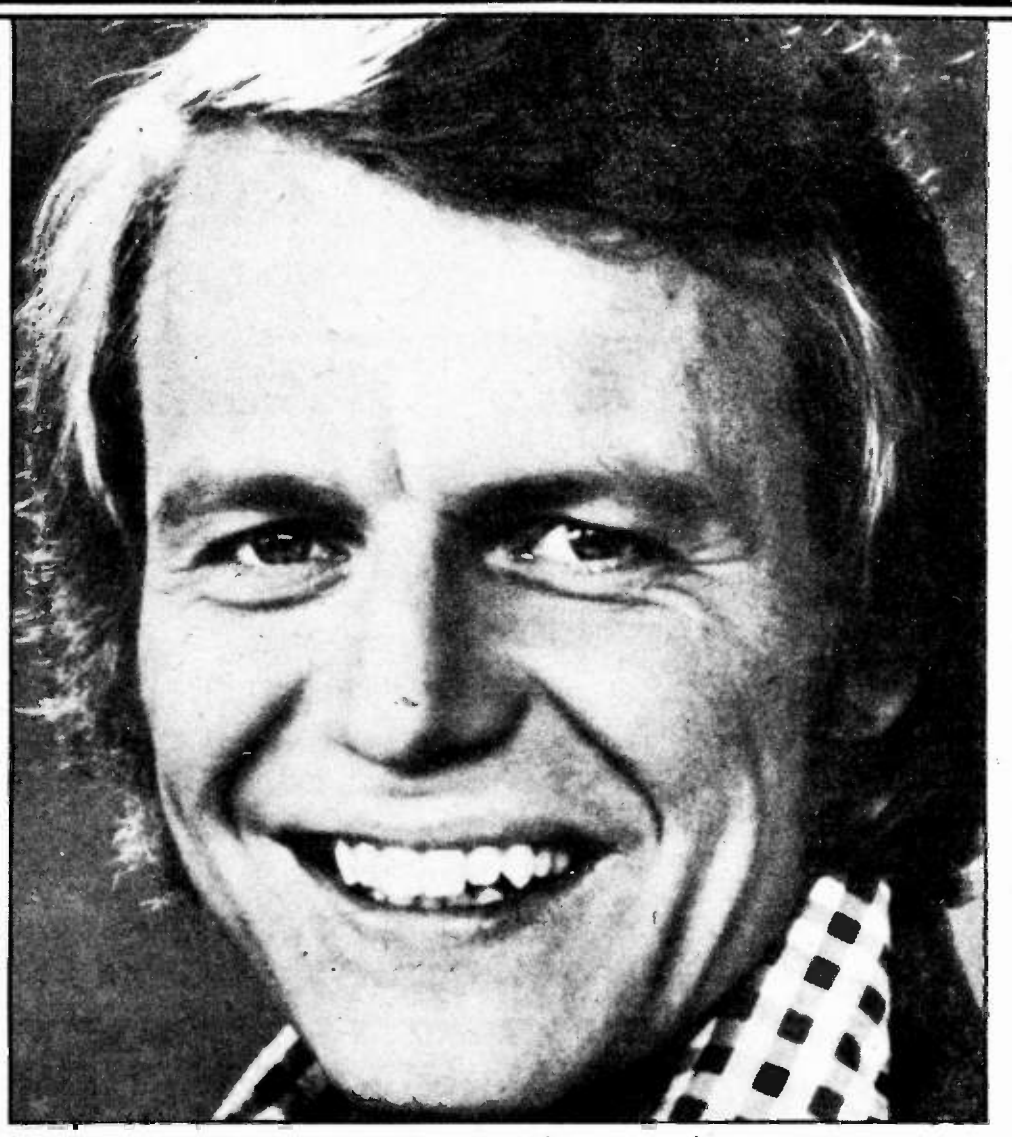
The unauthorised traders and manufacturers pay nothing and that is extremely irksome in such a mercenary field as the rock business. But now the artists and legitimate traders are doing something about it — hence the ban on souvenirs by David Soul.

Financially this means an immense sacrifice for the singer because his ardent British fans would think nothing of buying several thousand pounds' worth of posters, badges and other souvenirs on the tour.

Soul, however, has expressed a desire that his fans should not be exploited by pirate traders selling sub-standard, unauthorised goods at high prices. This also means, of course, that no-one will make a fortune from Soul's name without paying him anything for it.

It's a drastic move greeted with mixed feelings by tour promoter Barry Dickins. "Although it's not really a promoter's job to get involved with merchandising, I feel that David is making an honest and sincere atempt to try and stamp out people who sell inferior souvenirs at inflated prices," he told the Melody Maker this week.

"I'm not sure whether it will really work, though. If kids want to buy stuff they'll buy it and unfortunately there are still an awful lot who get conned. They see someone outside the theatre selling, say, scarves, that they want, so they buy it and many are probably unaware that there is such a thing as a pirate in this trade."



Dickins says there will be a programme on sale inside theatres on the Soul tour. "It will be a good programme, stuffed full of pictures and information on David. But you can be sure there will be people outside selling unauthorised rip-off programmes."

Many fans are taken in by the fake programme dodge. They pay 40p to a person with an armful of "official" programmes expecting to get colour pictures and accurate information on the band. What they generally get, instead, is a couple of fuzzy, black and white shots printed on poor quality paper.

Abba at last week's London Royal Albert Hall concerts were hit by pirate programmes. The official one was on sale inside at £1.

A stiff price, certainly, but it was a well-produced item full of good quality pictures of the band, plus information. But outside the Hall, the pirates were selling programmes, at 40p each, which were shoddy, inferior publications.

Says Dickins: "It's impossible to stop these people. They buy a street trader's licence for £1 and that's it — legally they're untouchable."

This problem extends through the whole rock-based souvenir business because piracy of this sort is not illegal. Or rather illegality is difficult to prove except in very special cases.

If a range of tee-shirts bearing, for example, a picture of Black Sabbath is sold by a pirate and holds the band up to ridicule, then the pirate can be sued for defamation.

Similarly, if Sabbath are conducting a merchandising campaign themselves it is possible to prosecute the pirate for passing his wares off as someone else's — i.e. the band's authorised version.

Last year Abba sought a High Court injunction to prevent two companies from selling souvenirs unlicensed by the band. The injunction was refused by Mr Justice Oliver who rejected the band's claim that the two companies would be interfering with the Abba's own merchandising campaign launched this year.

The main problem in the battle against the pirates is that a name is not copyright — unless it is a registered trade mark.

The best that rock bands can do at the moment is to organise themselves and entrust their merchandising affairs to the talents of experts.

The move to this sort of merchandising really began in 1974 with Dominic Paul Associates handling the British side of the Osmonds' souvenir industry and Don Murfet's Artistes Services doing the same for the Bay City Rollers. They amalgamated under the Artistes Services umbrella and Paul Pike took control of the merchandising business. Pike, an economics graduate formerly with Dominic Paul Associates, saw the way the wind was blowing with merchandising early on.

He had seen bands in the late Sixties and early-Seventies neglect merchandising to their cost.

Pike is attempting to ensure that fans buy only authorised products, allowing bands to get something out the business that they have generated while ensuring there is a certain degree of quality control. If a fan buys a tee-shirt from a street tout he has no-one to complain to if it shrinks to half its size a week later. This means the fan is exploited and the band gets a bad reputation by association — despite the fact that it was nothing to do with them in the first place.

But whether attempts to finally stamp out the pirates will succeed really finally depends on the fans who buy souvenirs.



WINNERS: SCAGGS/WONDER/RONSTADT

Stevie, Linda, Boz grab Grammies

by Harvey Kubernik in Los Angeles

STEVIE WONDER hit the hat-trick last weekend when his "Songs In The Key Of Life" received a Grammy Award as the best album of the year.

It was the third time a Wonder album has won the coveted award, presented each year by the National Academy Of Recording Arts And Sciences in America. Frank Sinatra is the only other artist to have won the best album award three times.

The Grammy Awards, commonly regarded as the most prestigious in the American music industry, were presented at a lavish reception in the Hollywood Palladium, Los Angeles, last Saturday.

In addition to the best album award, Wonder also won another three Grammies for the best male pop vocal, the best producer and the best male r&b vocal of the year.

He has now received 14 Grammy Awards during his career, only six less than Henry Mancini who holds the record.

The other Award winners included jazz guitarist George Benson, whose "This Masquerade" was voted single of the year.

Ex-Beach Boy Bruce Johnston's "I Write The Songs" — first recorded by David Cassidy but also covered by Barry Manilow, who made it a hit song in the United States — was the song of the year.

The Starland Vocal Band, who had a number one American hit with "Afternoon Delight," won a Grammy Award as the best new act of the year.

Linda Ronstadt's album, "Hasten Down The Wind," earned her the award as best female pop vocal.

Boz Scaggs, who hit both the British and American chart, received the best r&b song award for his "Lowdown," taken from the "Silk Degrees" album.

Emmylou Harris confirmed her rising status as the most important new country artist by winning the best female country vocal award for her album "Elite Hotel."

Chick Corea won a Grammy Award for the Best Instrumental Arrangement on "Leprechaun's Dream."

Jimmy Haskell and James Guercio of Chicago won the best arrangement and accompanying vocal award for their massive Stateside hit, "If You Leave Me Now."

George Benson's album "Breezin'," the biggest-selling jazz album in music history, won an award for its engineer, Al Schmitt.

Natalie Cole, the daughter of the late Nat King Cole, was voted the best female r&b vocalist.

Musicians' Union gets into rock

THE MUSICIANS' UNION, frequently accused of being out-of-step with the special problems facing rock artists, have appointed their first-ever Rock Organiser, Mike Evans.

And his first task, claims Evans, is to restore the Union's sinking credibility among rock musicians, who often feel the MU is unsympathetic to their needs.

"There are so many problems rock musicians don't feel the Union are adequately dealing with at the moment," says Evans. "The most urgent problem, I believe, is that facing many young groups when they're just starting off.

"They sign contracts without taking the right advice, they take on financial commitments for equipment and there are a lot of legal tie-ups which can often hit a young band.

"These are the kind of things I'm going to be working on, filling in the obvious gaps in the Union's credibility with rock musicians. At the moment I'm afraid they're not entirely represented at the national level within the Union, and that's my job.

"Rock music being what it is, it's been clear for some time that we've needed somebody to co-ordinate rock activities within the Union."

Evans, a former MM correspondent, is fully aware of the issues facing rock musicians. He was a member of the Liverpool group, Clayton Squares, in the Merseybeat era of the mid-Sixties, touring both Britain and Europe.

Later, he joined the Liverpool Scene and recorded four albums. More recently, he played with Deaf School before they signed with Warner Brothers.

In 1971, however, Evans formed the Music Liberation Front, a pressure group created to fight what he saw as the widespread exploitation of rock musicians.

"Enjoying the nominal support of a great many musicians, from big names like John Lennon and Pete Townshend to semi-pros across the country, MLF served as a useful pressure group — not least on the Union who, far from feeling it was some kind of opposition, were quick to welcome our initiative," claims Evans.

"Union officers came up to Liverpool to discuss the MU role for the working rock player, and from that time a succession of Rock Workshops, discussions and seminars have indicated the Union's increasing activity in the field."

The MLF, however, were a radical pressure group and Evans now sees his role in more moderate terms.

"We were overtly radical, attempting to set up our own agency and provide an alternative for the capitalist structure of the music business.

"But now I think we must recognise that we are in a free enterprise economy and we can't really set up an alternative, we must come to terms with the business structure.

"That's why the new Rock Organiser job is important. We can now establish more meaningful guidelines for groups' contracts, help them with recording contracts, for instance.

"We don't want to fight the record companies, far from it. We want to co-operate, to help groups to get the best possible contracts. My job is to supplement the work already being done by the Union, but specifically to help the rock musicians, make them feel we are involved in their problems."

He acknowledges that many rock musicians regard the Union as irrelevant, but he comments: "It's these same rock players who come running for help a couple of years later, their finances a shambles after making records and touring extensively for negligible return under ill-advised contracts."

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Nelson crash—Be-Bop changes

BE-BOP DELUXE, forced to cut short their sell-out British tour last week after Bill Nelson was involved in a car crash, have re-arranged four of the five cancelled concerts.

But the shows could still be in jeopardy through the Home Office's decision that bass guitarist Charlie Tumahai must leave the country.

Nelson, lead guitarist and singer, was taken to hospital on Tuesday last week when his Jaguar was in collision with a truck on the M6. He suffered shock and cuts to his hands and face.

Because of Nelson's injuries, dates at Bristol (February 15), Bournemouth (16), Brighton (17) and two shows at London Hammersmith Odeon (18 and 19) were scrapped.

The dates have since been re-scheduled as follows: LONDON Hammersmith Odeon (March 25 and 26), BRISTOL Colston Hall (27) and BOURNEMOUTH Winter Gardens (28). Tickets are transferable from the original shows or money can be refunded. Be-Bop were able to re-arrange a show in Brighton and all money will be refunded. A new concert has been arranged at Eastbourne Congree Theatre on March 29 and tickets are currently available.

The band also planned an additional date — at Peterborough ABC on March 24 — but it has been subsequently cancelled. The Steve Gibbons Band support on all new dates.

Charlie Tumahai leaves Britain at the end of this week after being refused a work permit.

The New Zealand-born bass guitarist will be applying for a temporary work permit covering the new tour dates. A spokesman for the band told the MM: "We're not sure whether Charlie will get the permit yet but we expect he will be allowed back in on a special permit."

Following the dates the band will fly to the South of France to begin work on a follow-up album to "Modern Music."



● This is the Jam, the latest new-wave band to sign with a major record company.

● The Jam — left to right, Paul Weller (lead guitar and vocals), Rick Buckler (drums) and Bruce Foxton (bass) — have signed a four-year contract with Polydor. Their debut single, working title "In The City", will be released next month.

● The band also play a series of shows starting at Leicester Polytechnic (March 5), London Hammersmith Red Cow (9), Canterbury Kent University (11), London Hammersmith Red Cow (16), London Islington Hope And Anchor (18), London Hammersmith Red Cow (23), Stoke Newington The Rochester (24), London Royal College Of Art (25), London Hammersmith Red Cow (30), Stoke Newington Rochester (31).

DETROIT SPINNERS COMING

THE Detroit Spinners, whose "Wake Up Susan" entered the MM chart last week, come to this country in April for their first tour in two years.

The shows mark the British debut of lead singer John Edwards, who replaces Philippe Wynne.

The concerts start at BIRMINGHAM Odeon (April 22) and continue at MANCHESTER Apollo (23), LIVERPOOL Empire (24), DUNSTABLE California Ballroom (30), CROYDON Fairfield Halls (May 1).

● The Commodores embark on their debut British tour next month, playing eight shows highlighted by a concert at LONDON New Victoria theatre.

The band, who have just released a new single "Just To Be Close To You," will be playing Britain as part of a European tour.

The shows start at DUNSTABLE California Ballroom (March 12) and continue at BRISTOL Colston Hall (13), MANCHESTER Palace Theatre (14), LIVERPOOL Empire (15), READING Top Rank (16), BIRMINGHAM Odeon (18), LONDON New Victoria (19), BRIGHTON Top Rank (20).

● James Booker, the New Orleans' r&b pianist, appears at LONDON 100 Club in Oxford Street on March 1. But Etta James, who was scheduled to play at the club last Tuesday (February 22) cancelled her visit to Britain.

BEATLES SET FOR FIRST LIVE ALBUM

A BEATLES live double album looks set for release later this year — if the former members of the band give their consent. Beatles producer George Martin has put together the album from tapes of a concert at the Hollywood Bowl in Los Angeles. in 1964. It will be the Beatles' first-ever live album. Martin has already spoken to Lennon about the project in New York, according to EMI executive Bob Mercer, who refused to comment further on the plan.

● The Hamburg Tapes — a live recording of the Beatles in Hamburg before they achieved superstardom made by former manager Alan Williams — are still awaiting release.

Buk Records reported at the end of last year they were planning to release the album in Britain, but the deal has subsequently fallen through.

Now the American owner of the 15-year old tapes, Lee Halpern of New York's Double H Licensing Corporation, is seeking a deal with a British company — he is hoping to set up a contract with one of the television merchandising companies.

● FIRST copies of the Damned's debut album look likely to become collectors' items thanks to a mistake by Island who manufacture and distribute the Stiff label.

"Damned, Damned, Damned," the first release under the new Island-Stiff deal, should feature a picture of the Damned on the back of the sleeve — but instead there is a shot of Eddie And The Hot Rods.

The first 2,000 copies of the album are affected, most of which will be on sale in record shops this week.

A spokesperson for Island, who have attached stickers to the albums apologising for their error, said: "It was just a mistake by the printers — just one of those things. Most of the affected albums will be going on general sale, but some are going as review copies."

The band, according to a spokesperson for Stiff, are not upset by this case of mistaken identy. "They think it's great," she said, "it's a joke to them."

Waits to return

TOM WAITS, the American singer-songwriter, returns to Britain in April for a series of concerts including one big London date. Waits, who draws much of his inspiration from Beat Poets like Jack Kerouac, made his first British appearance at Ronnie Scott's Club in London last year.

Waits will be in Britain from April 30 to May 3 although promoter Fred Bannister has yet to finalise the dates. Negotiations are currently taking place for an appearance by Waits on BBC-2's Old Grey Whistle Test. Apart from his London date, Waits is expected to play at least two provincial shows.

Diamonds battle

THE battle between the two Rough Diamond bands has not yet been resolved. The case goes back to court in London this week to decide if the band formed by ex-Uriah Heep vocalist, David Byron, can use the name. They were prevented from using it when a West London band named Rough Diamonds took out a court injunction, claiming that the names were too similar. The case came before the court last Friday and was postponed for a further week.

NEWS FLASHES

JOHN CLEESE has been added to the line-up of the Nobody's Fools charity concert, which takes place at LONDON Royal Albert Hall on April 1. The show also features **Barbara Dickson, Alan Price, Alberto Y Lost Trios Paranoias, Jasper Carrott, Scaffold, Michael Palin** and **Neil Innes.** The two-and-a-half hour concert will be compered by **Bob Harris, Alexis Korner** and **Sally James . . . Fleetwood Mac** play a second London concert on their British tour this spring. They now play at the Rainbow Theatre on April 9, because tickets for the band's original show, the night before, have all been sold. Box-office for the new concert opens this week and ticket prices are £3.50, £2.50, £2 and £2 . . . Charlton Athletic, the London football club which staged one of the **Who's** summer concerts last year, are being prosecuted by the Greater London Council. The prosecution is a test case under the London Government Act of 1963 and the GLC alleges that at least one of the 49 standard conditions for a pop concert licence was broken. A spokesman for the club commented: "The case comes up in April and of course, it's in the hands of our solicitors. But, obviously we're not going to organise any more concerts until this case has been heard. We've got to cross our bridges when we come to them."

BOOKER T & THE MG's, the original Stax house band who scored a worldwide hit in the Sixties with "Green Onions," have re-formed. They have been signed to Elektra and a new album, "Universal Language" — their first recording in five years — is scheduled for release this week. All except one track is original material written by the band — **Steve Cropper** (guitar), **Donald Dunn** (bass), **Booker T** (keyboards) and **Willie Hall** on drums, replacing **Al Jackson Junior,** who died two years ago . . . **National Health** have cancelled their gig at Wolverhampton Polytechnic on February 24, but have added a concert the following night at the Clarendon Press Institute Hall in Oxford, in aid of the Mayfly Festival . . . the **Stranglers** album, provisionally titled "Dead On Arrival", has its scheduled release date brought forward from May to April . . . **Liverpool Express** are to open a new East Anglian live venue — they are the first band to top the bill at the Focus Theatre, Bury St Edmunds.

AC/DC appear at The Village, Bournemouth on February 28, the first in a series of concerts there being promoted as Bournemouth Rock, and featuring **Charlie** (March 7), **Nasty Pop** (14), **Bandit** (21) . . . **Ian Matthews** is currently in the studio working on his second album for CBS tentatively titled "Hit And Run" and produced by **Nik Venet** . . . **Joe Tex** has signed with Epic, and his new album will be produced by **Buddy Killen** in Nashville . . . **Ian Hunter** in London recording the vocal tracks and mixing his new album with producer **Roy Thomas Baker.** The album, called "Overnight Angels", was recorded in Canada and is due for release in April. Supporting musicians on the album are **Earl Slick** (guitar), **Rob Rawlinson** (bass), **Peter Oxendale** (keyboards), and **Denis Elliott** (drums) . . . release date for **Horslips'** new album "The Book Of Invasions" has been put back to March 4 . . . **Yvonne Fair,** former Motown recording star, has signed with **Jeffrey Kruger's** Ember Records label and will record an album with producer **Robert Cullen** . . . **Oscar Peterson** returns to BBC2 Television on March 1 with a new series of Oscar Peterson Invites. The programme will have a broad scope and will feature, among others **Paddy Moloney** of the **Chieftains, Sacha Distel** playing jazz guitar, **Tommy Reilly** playing a harmonica concerto, **Joe Pass, Roy Eldridge** and **Alan Clare.** Joining Peterson on the first programme are **Sacha Distel, Sir Bernard Miles** and **Elaine Stritch** . . . Big Bear Records have announced a label deal giving the total label identity in France, Holland and Australia.

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AMERICAN SCENE

Los Angeles: Harvey Kubernik

Flo & Eddie break up

FLO & EDDIE have been dropped from Columbia Records. The dynamic duo are without a label and management. Howard Kaylan confirmed F&E's band break-up. Kaylan and Mark Volman will do some producing for a while and first up in the studio will be the C.Y. Walkin' album to be recorded at Wally Heider's.

Ringo Starr has been recording at Cherokee Studios. So far "Out On The Streets," "It's No Secret" and "Gypsy" have been waxed. Arif Mardin is producing the album for Atlantic.

Other Cherokee news: Roderick Falconer is cutting his second LP for United Artists — Peter Ivers is producing; Bruce Gary, Reggie McBride and Jimmy Greenspoon, formerly of Three Dog Night, were on a weekend date; Arista President Clive Davis was visiting a Randy Edelman session; Michael Lloyd and engineer Bruce Robb were recording Peter Pringle. Guest musicians included Nigel Olsson, Larry Carlton, Dee Murray and Jay Wending.

Blondie, featuring Debbie Harry, were well-received in their debut at the Whisky. Ms. Harry's lovely New York accent sounded fine between the songs played from their Private Stock album. Also included in the repertoire were classic oldies like "Little G.T.O.", "Heatwave," "Palisades Park," "Goldfinger" and "Moonlight Drive."

Opening night was jam-packed. Catching the action were Frankie Valli, Larry Uttal and daughter Jody, Michael Des Barres, Kim Fowley and members from local bands Orange, Hero, Dogs, Motels, Nerves and Fist.



FLO & EDDIE: now without label and management.

At McCabes, Jack Elliot and Kaysa Ohman did four sell-out shows at the popular folk club in Santa Monica. Ohman's music is very eclectic, drawing from western swing and traditional folk roots. Her flat-picking guitar work earned encores over the weekend stint and a live album was recorded Saturday night.

A regular at the Ash Grove a few years back, she'll be back in the Los Angeles area soon judging by her reception.

Ramblin' Jack Elliot's show was a vast improvement from his uneven Troubadour engagement a few months back. He did a Grateful Dead tune, "Friend Of The Devil," which was an interesting addition to his usual programme.

David Soul, with producer Tony Macaulay, have been over at A&M studios working on Soul's second album. The guard at the gate has been busy turning young ladies away from the locked doors.

The Runaways left Los Angeles airport to begin an eight-week US tour. 300 fans, friends and relatives saw the group off. The Runaways are headlining most of the dates, with a few shows second-billed to Rush and Bob Seger. First single pulled from "Queens Of Noise" is "Heartbeat."

Tickets for the March 24 Genesis Forum show go on sale this week. The band will also play San Diego on March 27. People are already queuing and other street talk around L.A. centres around the Peter Gabriel shows at the Roxy April 7-9.

A Sunset Strip rumour has started, with Robert Fripp and Brian Eno allegedly opening the Gabriel show.

At the Cabaret, Iron Butterfly broke the house attendance mark when 1,600 patrons came through the door to hear the long version of "In-A-Gadda-Da-Vida." Also on the platform were Orange. The acoustic segment of their performance showcased intriguing material which blended with the hard stuff. Worth seeing.

As a follow up to their top ten Stateside single "Blinded By The Light," Manfred Mann are preparing an edited version of another Bruce Springsteen composition, "Spirit In The Night," from a previous Mann album.

New lead singer Chris Thompson will dub in vocals. Manfred Mann are set to perform at the Roxy this week and in early March will do a night at the Santa Monica Civic Auditorium.

Warren Zevon starts his second Asylum LP this week, co-produced by Jackson Browne. A summer release is expected.

Quote of the week goes to Hal Blaine, legendary studio drummer who by his own count has played on 149 gold records. The likeable Hal says he'd like to retire but can't because his day's work usually averages $500. Blaine's workdays often include TV and radio spots, many of which provide residual cheques for several years. "You hate to give it up. It's like walking through a diamond field."

New fanzine: Pet Sounds, exclusively dedicated to the music of the Beach Boys. First issue features interviews with Brian Wilson, Dean Torrence and Rodney Bingenheimer. A dollar should cover a sample copy: Leaf Publications, 1546 Saltair Ave., Los Angeles, Calif. 90025.

San Francisco: Joel Selvin

New Dead album

PRODUCER Keith Olsen was in town this week rehearsing the **Grateful Dead**, who will begin recording the band's first album for Arista Records at Olsen's Van Nuys studios later this month.

The Grateful Dead have never recorded with an outside producer before. Olsen, who not only produced the three-million-selling "**Fleetwood Mac**" album, also produced an exquisite work with the Dead's Marin county neighbours, the **Sons of Champlin**, "A Circle Filled With Love," on Ariola America, which was influential in persuading the Dead to work with Olsen.

Olsen, who also produced the current Anchor Records album by **Cado Belle**, recently stopped working with **Rick Nelson and the Stone Canyon Band** halfway through sessions for Nelson's first album on Epic Records.

"We were making records that sounded like his old rock and roll hits," Olsen's manager said, "and he wanted another Stone Canyon record, with steel guitars." Four tracks were completed and may yet be released as part of the forthcoming album.

The Dead, meanwhile, plan a U.S. tour for later in the Spring, following the release of the new Arista album.



GRATEFUL DEAD'S BOB WEIR: using outside producer for first time.

Furthermore, the concert film of the Grateful Dead shot two years ago at Winterland is completed and should be released in time to coincide with the new album and tour. In addition, the Dead will interrupt recording sessions to perform March 18-19 at Winterland.

The Tubes near completion of the band's third album for A&M Records (**John Anthony** producing), as the band knocked off for a round of Valentine weekend gigs outside the Bay Area.

The group plans a three-week stint at Hollywood's recently reopened Whiskey A Go Go following the release of the album, in addition to at least two weeks at San Francisco's Palace of Fine Arts Theatre (built for the 1909 Panama Pacific Exposition) in April.

The band will then head east for several long-run dates at large cities and hope to get to England before the end of the year.

In Stockton on Valentines Day, producer Bill Graham presented the Tubes with a mounted tuba and a plaque with the inscription, "Tuba Or Not Tuba?"

Graham, who will hold his second annual plant show, Bill Graham's World of Plants, during February at the Cow Palace, leaves next week for his third trip to the Philippines, where he will complete his screen debut role in **Francis Ford Coppola's** Apocalypse Now.

Epic Records will distribute Playboy Records, formerly distributed through independent distributors across the country, under a custom label agreement negotiated over the past couple of weeks.

Chief recipient of the upgraded distribution will be the Bay Area's Beserkley Records, whose product Playboy distributes nationally.

Beserkley president and record producer **Matthew King Kaufman** took time off from recording sessions with **Earth Quake**, working on the band's next album, to sign papers in Hollywood.

Sasha and Yuri, Russian rock and rollers who immigrated to the Bay Area last year, have changed their name to **Iron Curtain** as bassist **Sasha Lerman** departed to continue his education.

Lerman was replaced by **Zalaman Baron**, another Russian who immigrated last year to Boston and who played in bands back in Mother Russia with Iron Curtain drummer **Yakov Zbinovich** and vocalist **Valery Saitulinov**.

Veteran hitmaker **Tommy James** ("Crimson And Clover," "I Think We're Alone Now," etc) is currently recording a new single in Hollywood for Fantasy Records, "Let's Put Your Feelings With My Feelings," co-written by James and his current producer, bubblegum veteran **Jeff Barry** (**Monkees, Archies, Neil Diamond**).

Jazznews

by Max Jones and Steve Lake in London, Jeff Atterton in New York and Leonard Feather in Hollywood

Terry, Brown for Camden

THE first details are to hand of this year's Jazz Week at the Shaw Theatre, Euston, which takes place between March 28 and April 2 and is organised by the Jazz Centre Society as part of the Camden Music Festival.

On Monday (28) the opening concert will feature the Clark Terry Big Band, whose line-up includes Richard Williams (trumpet), Sonny Costanzo (trombone), Walter Bishop (piano), Victor Sproles (bass) and Ed Soph (drums), and also Keith Tippett's Ark. On Tuesday (29) the JCS were to have presented Jimmy Raney's Quartet, pianist Adam Makowicz and Chris McGregor's Blue Notes. Unfortunately Raney, on a European tour, collapsed on Thursday (17) with an ear infection and is now in hospital in Holland. The rest of his tour has had to be cancelled.

Saxmen Buddy Tate and Jim Galloway with the Tony Lee Trio, the Peter Ind-Louis Stewart Duo, and the Axel group with reedman Tony Coe are on the bill for Wednesday (30); followed by the London Jazz Composers' Orchestra (31), Stan Tracey Quartet with Donald Houston in "Under Milk Wood" and the John Dankworth-Paul Hart Octavius (April 1) and Jasani (with violinist Ric Saunders) and altoist Marion Brown's Quartet (April 2). The Monday, Tuesday and Wednesday concerts are to be filmed by BBC TV.

In addition, the festival will again present a Jazz Band Ball, with Humphrey Lyttelton and his Band and the Crouch End All Stars. It will be held at the Roundhouse, Chalk Farm, from 8 pm to midnight on Friday, April 1.

Cow orchestra

THE Occasional Orchestra And Big Band is the rather modest title given to a large ensemble that brings together the combined personnel of experimental rock group Henry Cow, Mike Westbrook's Brass Band and folk singer Frankie Armstrong. The band makes its debut at the Moving Left Revue '77, a Communist Party benefit at London's Chalk Farm Roundhouse on March 13.

The full line-up features Frankie Armstrong, Dagmar Krause (voices), Phil Minton (trumpet, voice), Paul Rutherford (trombone, euphonium), Dave Chambers (soprano and tenor saxes), Tim Hodgkinson (clarinet, alto sax, organ), Lindsay Cooper (bassoon, oboe, flute, piano), Kate Barnard (tenor horn, piccolo, voice), Fred Frith (guitar, viola, violin, xylophone, piano), Mike Westbrook (euphonium, piano), Georgie Born (cello, bass, piano) and Chris Cutler (drums).

Balham dates

A NEW regular London venue for jazz, at the Bedford, Bedford Hill in Balham, SW12, begins sessions each Saturday and Sunday on March 5. These Jazz At The Bedford evenings commence that Saturday with music by the Stan Tracey Octet, now with altoist Jeff Daley in place of Peter King. On Sunday (6) the pub will present Jeff Clyne and Turning Point, followed by Harry Beckett's Joy Unlimited (12). The admission is to be £1.25 plus 25p membership fee.

Teddy Edgecombe Promotions, who will put on the Jazz At The Bedford sessions, continue to present jazz events at London's Albany Empire, SE8. Coming attractions there include Barbara Thompson's Paraphernalia and the Acme Quartet on Tuesday, March 1, and Stan Tracey's Quartet and Turning Point (April 5).

Meanwhile, saxophonist Barbara Thompson is recording a solo album this week with the rhythm section of Colosseum II at Morgan Studios and, yesterday (Wednesday), a live session at Chappell's in Bond Street with the Don Rendell Five (part of the Music Centre's Jazz Session promotion) for Spotlite Records. Tomorrow (Friday) she appears with Paraphernalia at London's 100 Club along with Jabula and Otis Haywood, the music starting at 8 pm.

WAP's Easter

WAP, which is the Dankworths' Wavendon Allmusic Plan, has planned its eighth annual residential Easter Course to take place this year at the Milton Keynes College of Education in Wolverton from April 9 to 16.

The Wavendon course embraces classical music and jazz, and most practical aspects of music-making are covered. They include interpretation and presentation, improvisation, composition, arrangement, ensemble playing and also sessions on avant-garde and film music.

Students' ages range from about 16 upwards, and WAP expects an attendance of 60 students along with 16 tutors. Students must be able to read music fairly well. Further details can be had from the Administrator, WAP, the Stables, Wavendon, Milton Keynes, MK17 8LT. (Tel: 0908 582522).



HENRY COW with MIKE WESTBROOK'S BIG BAND and FRANKIE ARMSTRONG: joining together for London concert.

SME gig

THE Spontaneous Music Ensemble play a rare gig at London's Phoenix on March 30, when they will premier a new work by John Stevens, entitled "Triangle." The group's current line-up features John Stevens (drums, cornet, voice), Evan Parker (tenor, soprano and C-Melody saxophones), Trevor Watts (alto and soprano), Barry Guy (bass), Colin Wood (cello), Roger Smith (acoustic guitar) and Nigel Coombes (violin).

Veterans die

THE deaths of three American jazzmen — Buddy Johnson, Pike Davis and Edgar "Puddinghead" Battle — are reported by Stateside correspondents Jeff Atterton and Leonard Feather.

Woodrow Wilson "Buddy" Johnson, pianist, composer and arranger, whose band was a favourite at Harlem's Savoy Ballroom in the Forties, died February 9, aged 62, in his sister Ella's New York home after a long illness (writes Feather).

Born in Darlington, South Carolina, Johnson came to New York in 1938 and the following year made his first recording, "Stop Pretending," which became an immediate hit. He continued recording for the same label, Decca, until 1952, and was subsequently heard on Mercury for five years.

Johnson originally led a nine-piece combo, but enlarged to 16 pieces in 1944. In addition to work at the Savoy, he became a big rhythm and blues attraction in the South. Many of his most successful records featured vocals by his sister, Ella Johnson, and these included the 1945 "Since I Fell For You," Buddy's most notable composition.

Others who worked with Johnson during his peak years were vocalist Arthur Prysock, Slide Hampton, and three musicians who later worked in the Duke Ellington orchestra: saxophonists Harold "Geezil" Minerve and Maurice Simon and trombonist Buster Cooper.

Johnson is survived by Ella, two other sisters, four brothers, his wife and a son, Woodrow Jr. Funeral services were held at the Salem Methodist Church in Harlem.

Atterton writes that trumpeter Pike Davis, whose professional career spanned more than 60 years, has died in Baltimore at the age of 91.

Clifton "Pike" Davis, from Baltimore, worked with Eubie Blake and Joe Rochester in 1915 before playing in New York with bands led by LeRoy Smith and Ford Dabney. During the Twenties and Thirties he made 18 trips to Europe with various shows and bands, and I (M.J.) well remember the orchestra he led in Lew Leslie's Blackbirds revue — which starred Valaida, Peg Leg Bates, Blue McAllister and many more singers and dancers — when it played in London during the summer of 1934.

In the Sixties, Pike worked in the Rivers Chambers Orchestra, and he most recently played in Earl Bean's Band in Baltimore.

Puddinghead Battle, who played trumpet, trombone, saxes, piano, organ and also wrote and arranged, led his own Dixie Serenaders in the early Twenties and later worked with the bands of Eddie Heywood, Snr., Gene Coy, Andy Kirk, Blanche Calloway, Sam Wooding, Benny Carter, Willie Bryant and Alex Hill. After that, he concentrated on arranging but gigged and ran part-time bands during the Fifties and Sixties. His best-known composition is "Topsy." Battle died in New York's Mount Sinai Hospital on February 6, aged 69.

Over to Jeff Atterton, who writes:

In recent years Battle had operated his own record and music publishing companies. Many old friends attended the funeral service, which took place at Benta's Funeral Home in Harlem. The honorary pallbearers were Eddie Durham, John Smith, Eddie Barefield and Cozy Cole, who flew in from Columbus, Ohio.

Other mourners included Johnny Russell, Ed Lewis, Howard Johnson, Fred Norman, Franc Williams, Milt Hinton and Nicholas Rodriguez.

CLIFF RICHARD

MY KINDA LIFE

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Produced by BRUCE WELCH



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In and out of the Shadows

After a 15-year wait, the Shadows are approaching a hat trick of number one albums with '20 Golden Greats'—a fitting reward for one of Britain's most influential bands. The two remaining original members, Hank Marvin (pictured this page) and Bruce Welch (on facing page), talk to GEOFF BROWN about their incredible career.



HANK B. MARVIN, the spectacles that launched a thousand guitarists, was approached by EMI, his record company, with a list of tunes. They were 'A' sides, all hits, and there were 20 of them. Let's do a compilation album, they said.

Hank, with the rest of the Shadows, that is to say Bruce Welch and Brian Bennett, considered the proposal and agreed. Repackages, especially with heavy TV promotion, have a habit of selling well. All in all, thought the Shadows, it's a sound idea. Sound is what the Shadows were about. Especially Hank B. Marvin.

Unquestionably, he was the first young British guitarist of the rock 'n' roll era to forge an identifiable sound of his own. The fact that he looked distinctive did him no harm either. He has influenced the vast majority of rock guitarists who emerged in the Sixties in as diverse musical areas as the West Coast style of Neil Young to the British pop of Tim Renwick.

Anecdotes and paeans to the melodic interpretative powers of Marvin are both plentiful and unlikely. Roy Wood once asked him to join the Move, for instance.

It's now well over a decade since the Shadows had their first number one album ("The Shadows" in 1961) and a similar period since their last ("Out Of The Shadows" in 1962). Now, with "The Shadows' 20 Golden Greats" approaching number one, Hank, Bruce and Brian are planning a new Shadows album, to be cut in March, and are setting up the briefest of tours for later in the year.

With the sudden explosion of interest in the seminal rock guitarist and his group, Hank and Bruce have been engaged in a flurry of radio and TV appearances, as well as being subjected to the probes and barbs of scribes like myself. They are, of course, extremely easy targets for ridicule as you may have noticed elsewhere recently, yet that cannot disguise the fact that the Shadows spawned a multitude of groups.

Their downfall, perhaps, was that they were caught in the middle of the sudden polarisation of the rock business when, in 1963-64, first the Beatles and their Merseyside contingent and then the Stones and their metropolitan R & B army turned the business on its head.

The Shadows, by then, were being firmly directed towards a family audience while trying to maintain their appeal to the kids. But how, I ask you, can one accept, as a rock band in competition with the vivacity of the Beatles and the anger of the Stones, a group which takes the roles of Wishee, Washee, Noshee and Toshee in Aladdin at the London Palladium, or play the parts of four sailors in Dick Whittington at the Stockton Globe?

So, against the tide — or more properly, swimming in another stream altogether — they went on to do more films, more summer seasons and pantomimes, TV shows with "our lead singer" Cliff Richard until their inevitable break-up in 1968 when co-founder member Bruce Welch quit, and, rather than carry on with another, Brian Bennett and John Rostill, the drummer and bassist, informed Hank that the Shads were finished.

Rostill joined Tom Jones until 1973 when he was killed in an accident in his home studio at Radlett. Bennett did sessions. Hank pondered, made some vocal records ("Throw Down A Line" with Cliff), produced, and made some more records with Welch and John Farrar, whom he'd met in Australia.

Pleasant records but not, alas, able to boast the distinction of the Shadows' earliest instrumental hits, which had been so inspirational for so many hopeful, ambitious teenagers.

Hank has hardly aged. He has not put on an ounce of weight, not a facial line. His face was as lean and creased with a smile in the Fifties as it is now. Bruce has filled out somewhat.

We decide to talk about each track on the album and place it in the development of the group and of pop music in general. We started with "Apache", their first big hit, a number one and a Jerry Lordan tune.

They'd done three singles previously, two as the Drifters, which they had to change when the American vocal group of the same name objected. Jet Harris, their first bassist, thought of the Shadows. "Feeling Fine" was the initial record. It was a vocal. Then they did "Driftin" and "Jet Black", two tracks off Cliff's live album of the late Fifties. It was a live-in-the-studio set.

"Then the third one, by which time we'd changed our name to the Shadows: we recorded another vocal. It was another of our own compositions, a thing called "Saturday Dance", and I think by that time the sound was getting much better. We were playing better and the sound was beginning to sound like 'The Shadows Sound', definitely beginning to get recognisable," says Hank.

"Saturday Dance" was almost a hit. "Then after that we got into a situation, I suppose laziness really . . . we should have been writing and trying to follow up. Getting in quickly with something else would have been the right thing but we didn't have anything at all. No material from either outside or us."

SEVERAL months went by, they did a tour with Cliff in the States for six weeks followed by a British tour of similar length. "On the tour was Jerry Lordan, who was a singer-songwriter. He'd had quite a bit of chart success with songs for other people. The one he had then was 'Who Could Be Bluer'. Well, on the road, we were talking to Jerry about the quandary we were in."

Not only did they have no material, says Hank, at that stage they didn't know whether to opt for a vocal or instrumental direction. "It really depended on the quality of the material we found."

Lordan immediately "got out his ukelele" said Hank. When no punch line followed, he went on. "Jerry used to write using the ukelele, which was very unusual". He played them an instrumental which he'd already given to Bert Weedon, who had done nothing with it. Besides, says Hank, Lordan didn't like Bert's version.

They liked Lordan's tune, played it to Norrie Paramor, their producer, who felt likewise, and they cut it, took "Quartermaster's Stores", potentially an A-side, and put it out as the B-side of "Apache".

Pre-release reaction was so good that Paramor told them to get a manager at once and recommended Frank Ifield's manager, Peter Gormley, who took them on and manages them to this day. Later, the Shadows introduced Cliff to Gormley and he took on the singer's career as well.

How far, I wondered, had Hank's guitar sound been developed before "Apache"? Had he been using tremelo long? He had. "The first Stratocaster I had I got in '59. Before that I had an Antoria, no tremelo on, very cheap guitar, the one we used on nearly all records until the middle of '59. The first record that I used the Strat on was 'Saturday Dance' and Cliff's second album.

"You can tell the difference almost immediately. Also, I had the echo-box and that sound started to develop".

The Stratocaster had been imported directly from the States. "You see," continued Hank, "you couldn't get American instruments here, not new ones anyway. Cliff ordered this one and paid for it. It was his guitar really, but for me to use. The reason it came about was that we knew James Burton, who played on Ricky Nelson's records and played Stratocaster, and we assumed, when we got the brochure, that it must be the most expensive Fender, which was the Strat with the tremelo on gold-plated hardware and all that. It wasn't in fact. He had a tatty old Telecaster!"

The Shads' sound, however, didn't fully develop until they got the echo box, a matter of weeks after the arrival of the brand-new Strat. "Got to use the tremelo; it was like a toy at first but that was it. We were off, without really realising that we were developing a distinctive sound. It was just accidental in that sense."

Second track on the album, and their second hit, in November, 1960 (it got to number two) was "Man Of Mystery", a Michael Carr song. Bruce bursts into a rendition of "South Of The Border," a Carr chestnut.

It was a demo, says Hank. "After 'Apache', we suddenly got a pile of demos coming in. Instrumentals, most of them with Western names — 'Cowboy' and 'Spurs'. 'Indian', 'Red Indian'. 'Big Chief'. Things like that. And this was one of them".

"We tried to be flash" says Bruce, "we tried to record late at night. In the early days it was always a three-hour session but ten to one or two to five."

At the time they were playing a season at the London Palladium, three shows a day, and then went into the studios at midnight. "Really groovy," says Bruce, "we were cool cats. 'This is how they REALLY make it', you know. And we were just knackered out. We just started falling asleep at about one o'clock."

"We'd done three shows in the day and after those two evening shows . . . it got silly! We were making so many mistakes," says Hank.

"In your record contract you had to finish three titles in three hours, and usually we would do three and come up with two hits out of three, two 'A' sides, which was amazing," remembers Bruce, "when you compare it with modern day recording where people are going in for months. We used to come out with two hits in one session. Obviously it was very simple, no over-dubbing, it was direct recording".

ROUTE 77 Tour

FEBRUARY
16 Salisbury, City Hall
17 Middleton, Civic
18 Bridlington, Spa Royal Hall
19 Leicester Polytechnic
20 Redcar, The Coatham Bowl
21 Stafford, The Top Of The World
23 Tunbridge Wells, Assembly Rooms
24 Leeds, Polytechnic
25 Newcastle Polytechnic
26 Loughborough University
27 Canterbury, Kent University

MARCH
1 Penzance, The Gardens
2 Plymouth, The Fiesta
Bath University 4
Reading University 5
St. Albans City Hall 7
London, The Marquee Club 8
(Doctors of Madness Only)
Keele University 9
Retford, The Porterhouse 11
Northampton, Cricket Club 12
Sheffield, Top Rank 13
Doncaster, Outlook 14
Cleethorpes, Winter Gardens 15
Bournemouth Town Hall 17
Cromer, The West Runton Pavillion 18
London, The Rainbow 19
(Pat Travers Only)

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DOCTORS OF MADNESS



FIGMENTS OF EMANCIPATION



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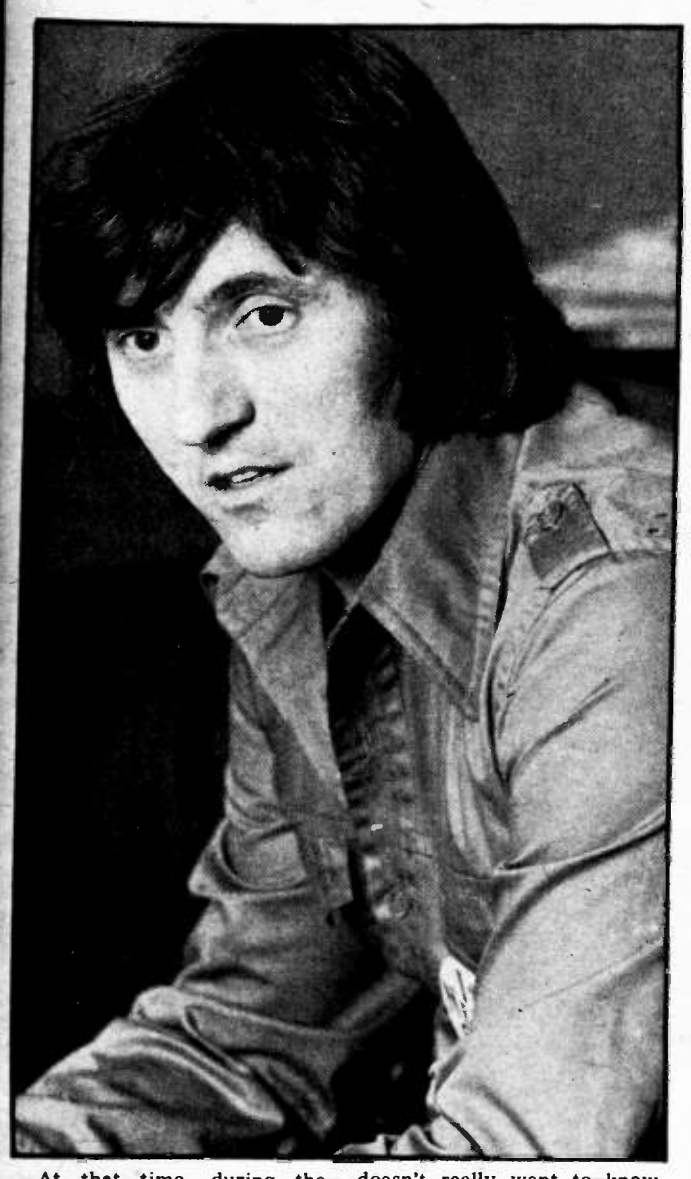


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WITH SPECIAL GUESTS THE TYLA GANG



At that time, during the 1960 Palladium run, the Shadows were just backing Cliff. They didn't have their own set, however brief and cursory. "It just shows you how showbusiness was then," says Bruce. "We started the show in May or June and we came to the situation where we were still Cliff's backing group and 'Apache' went to number one in August, I think. The show had a set format and they wouldn't change it. We had the number one record in the country for six weeks and we couldn't play it on the show!"

TO add insult to injury, the release of the Shadows' first hit in the States was so totally mishandled that it flopped miserably, and later Jorgen Ingmann, a Danish guitarist with a more high-powered record company at the time, released a cover version of "Apache" which shot to number one. "Sold about two million copies. A bit of a choker," says Bruce, with delicate restraint.

"I mean, the same thing almost happened to the Beatles," says Hank. "They had three big hit singles, the first three big hits, which did nothing." He adds that it wasn't until a year later that, following a massive promotion campaign, the Beatles succeeded in the States.

"It's a pity because I think that we could have had a lot of success there, thinking in terms of Americans who've seen us working on the Continent and just can't work out why we haven't made it in the States."

"The Frightened City", their fourth hit, was a theme tune to a film, a type of material source which gave them several hits. Their producer, Paramor, wrote it. Their version didn't actually appear in the film says Hank, though Paramor cleverly 'managed to make it sound as much like us as possible." 'We arranged it ourselves, we put the introduction on the theme but the basic melody was very strong".

By now, of course, it is mid-1961 and Shadows soundalikes are proliferating. It worried them at first, says Hank, because "some of these groups were very possibly better musicians than us and our success might be very short-lived. But, in fact, as always seems to happen, if someone gets in with something first, and they've got the appeal and the sound to sustain it, the copyists come up, and although they might be better singers and musicians, technically, the public doesn't really want to know. They want the original article".

Of the American instrumental groups of the day, the Ventures were their hottest commercial competition, but, despite hits with "Walk Don't Run" (which they'd offered to the Shadows before their own version was released in Britain) and "Perfidia", their impact here was minimal.

They wouldn't consider covering an American hit then, says Hank. "It was better that we released our own original records which no-one else had done. To me it somehow seemed more important."

Their toughest British competition was Joe Meek's Tornados, whose "Telstar" sold something like three million copies but who couldn't last more than three follow-up hits ("Globetrotter", "Robot" and "Ice Cream Man").

"Apart from that," says Bruce, "I don't think there was any competition, certainly not instrumentally. You never came across a group that had ten or more hits on the trot. Like you mentioned the Surfaris. Great record ("Wipe Out") at the time but you never heard them again".

The eighth hit was "Guitar Tango", and there was a great to-do about it. "Yes," smiles Hank, "it was to do with the acoustic guitar. I don't think people said we'd actually sold out. The opinion was that we had a formula, a distinctive sound on the electric guitar, which we dropped. So when someone put the record on, they wouldn't know who it was. This was the point. 'You've blown it!' In fact it was a big hit."

They did two arrangements of "Guitar Tango", using the suggestion of Cliff's road manager, Mike Connolly, to use Spanish-sounding cornets, and Paramor scored strings. A large orchestration for the group, especially as there was no multi-tracking in those days.

"We tended to look at reviews and things, and get very upset if they were against us . . . perhaps there was a feeling that they might be right and maybe we had made a mistake. But obviously when the record proved to be successful . . ."

Their fifth hit was "Kon Tiki", another Mike Carr tune. Bruce contained himself and did not sing "South Of The Border" again. Like the Tornados' "Telstar", it was a topical title.

"What seemed to be a good thing at that time was that Michael Carr had written these songs, like 'South Of The Border', 20 years before and could still come up with current melodies at the time. He just wrote good melodies."

Wasn't it that the melody was helped by the then modern arrangement. The Shadows, surely, eventually did 'South Of The Border' on an album, didn't they? They did.

Their B-sides often attracted much attention — mostly due to their conscious "silliness" — "What A Lovely Tune", for example, which featured Brian Bennett on The Spoken Word.

"A lot of those things kind of happened in the studio. We'd fool around, there'd be a little sort of silly melody and we might think, as in this case, 'It's pretty cute'. But then you'd realise it's a cute melody but you don't want to do it as a straight melody, and you fool around and eventually it takes shape," says Hank. It sounds rather haphazard.

"Some of our B-sides" says Bruce, "became really quite famous without being hits. Maybe it was because of our humour and crazy titles. I mean like "36-24-36". People really got into that".

That was supposedly inspired by a curvaceous secretary at Gormley's office. "Very likely", says Bruce. "All kinds of rumours go about. I think it just seemed a good title at the time," explains Hank.

They say they weren't aware of being in the vanguard of a movement, of being influential, until they started travelling, and in Bruce's words, "saw all the groups that were obviously imitating our ideas, especially things like the steps or lead guitarists wearing Hank's glasses even if they didn't need them — which definitely happened."

The much-imitated steps had their roots in a concert which Bruce and Hank went to not long after they arrived in London from Newcastle. It was in 1958 and Jerry Lee Lewis was playing the Kilburn State. On the bill was an American group, the Trenniers, who had Fender bass, drums, piano, sax and three or four singers.

"The bass player, the sax and the singers used to work as a front line, doing movements like a lot of the American vocal groups do," Hank explains. "We'd never seen anything like it at the time and it obviously stuck in our minds."

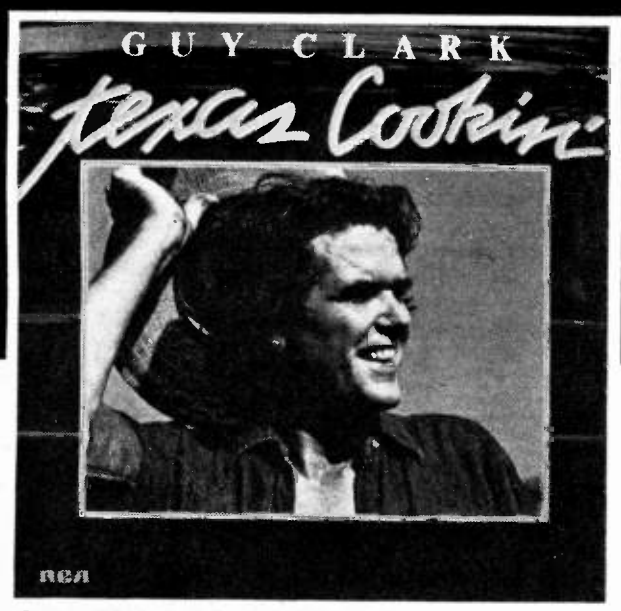
FOR the first few months as Cliff's backing group "what we were doing was pretty much what all the

continued on p64

● We had to finish three titles in three hours ...we'd come up with two hits out of the three ●

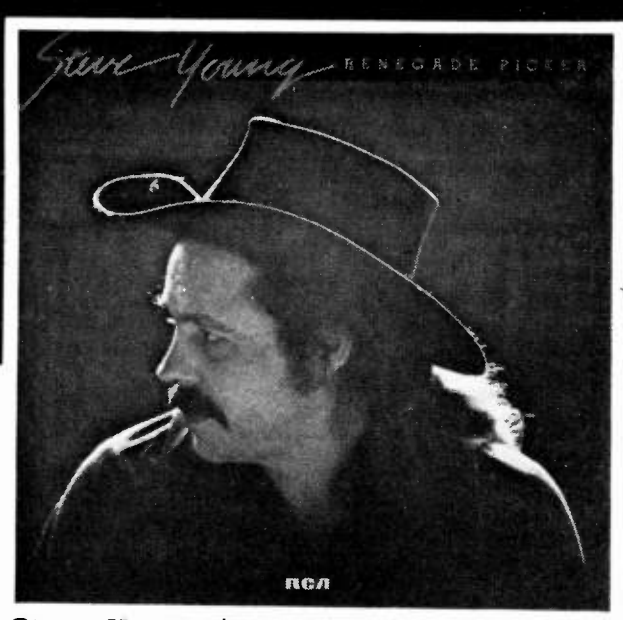
Guy Clark & Steve Young on the subject of life

Urban influences and contemporary music especially have had their effect on these two singer/songwriters, who express through their music a lyrical and melodic content that places them on a par with the great writers of today.



Guy Clark/Texas Cookin PL 1097

From the same group of singer songwriters that bred such names as Emmylou Harris, Waylon Jennings and Rodney Crowell, comes Guy Clark **'. . . singer songwriter par excellence'** *(Sounds)* You'll find the aforementioned guesting on Guy's latest album 'Texas Cookin' on which Guy transcends the qualities that made the critically acclaimed 'Old No. 1.' so popular **'. . . establishing him as the most versatile and authoritative writer to have emerged from the contemporary country movement'.** *(Melody Maker)*



Steve Young/Renegade Picker PL 11759

Like Guy Clark, Steve Young originates from the same school of contemporary music that has proven so successful in the past year. On 'Renegade Picker', his latest album, he proves himself a force to be reckoned with **'. . . refreshingly free from the melodrama we have come to expect from Nashville'.** *(Sounds)* **'. . . an individual and versatile performer'** *(Melody Maker)*

Guy Clark/Steve Young–Breaking the border line

RCA

ALLAN JONES at large in London



BOZOS
Everywhere.
With chairs on their heads!

I have a friend who had a friend who had a penchant for entertaining his associates with rather gripping epigrams. He'd hit them at random with the old verbals, and among his repertoire was this whacko gem: "We're all balls bouncing in the playground of life: some of us bounce over the playground wall . . . and there's no one there to throw us back."

Oscar Wilde he wasn't.

The observation (one of cosmic importance, I think you'll agree), seemed, however, entirely appropriate for the occasion.

We're at the 100 Club in Oxford Street, right. Little Bob Story, a rivvum and blooze group of Gallic extraction, are on stage tearing incomprehensibly through some ancient rock and roll tune like a hurricane on roller skates. I mean, these boys play so fast — so *damned* fast — that they make the Damned sound as laid-back as J. J. Cale on valium.

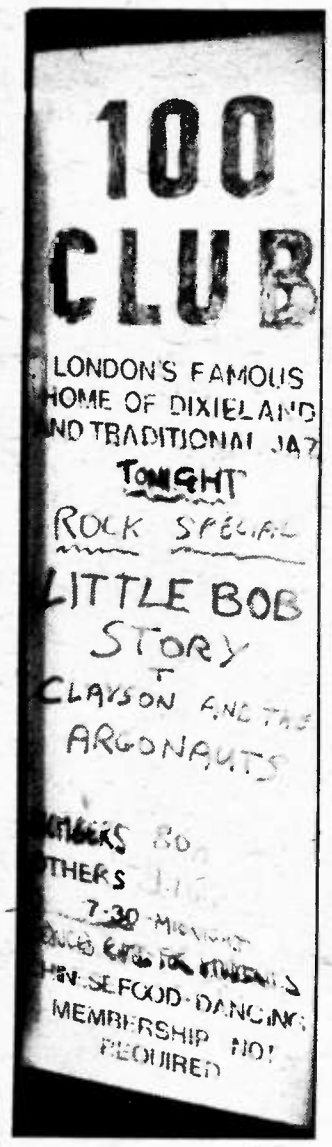
Their aural amphetamine excess encourages the audience to remove themselves from their super-neato plastic chairs and dance. A whole bundle of aggressive youths (amateur psychopaths, I'm convinced), are pogoing like lunatics to the right of the stage. Up and down they go, defying gravity like demented human yo-yos. It's an entertaining spectacle.

They are joined in this ludicrous exercise by some fellows who have bustled out of their seats in the front row. They have decided to remove this row of seats to clear an area for dancing. They are, however, not entirely content with wiping the space clear of furniture. They plonk the seats on their heads.

Then they begin to pogo.

Like I said.

Bozos.





CLAYSON AND THE ARGONAUTS: nothing like a bit of the old psychedelic anarchy

Down and out at the 100 Club, where bozos dance with chairs on their heads...

Everywhere.
With chairs on their heads!

THE 100 Club. Yes, it's a strange one.

Indeed, it might validly be argued that this particular club has the unique distinction of having the most eccentric and schizophrenic musical policy of any equivalent venue in London.

Trolley along on virtually any night of the week to somewhere like the Nashville, the Red Cow or Dingwall's and you'll most probably stumble across a rock and roll band of some description. Similarly, if you pogo into the Roxy you can be certain to have your safety-pin rattled by the racket (they've got the Cortinas on there next week, you'd be a fool to miss them).

Skate into the 100 Club and you'll likely find yourself confronted with someone like Monty Sunshine or the Blackbottom Stompers or the London Jazz Big Band. Groove your tubes to that, skipper.

Traditional jazz has made for itself an intimate nest at the 100 Club (it hosts more contemporary jazz combinations, too, but not as regularly), that is ruffled only on Tuesday evenings.

Tuesday is Rock Night Special at the 100 Club, and tonight Clayson & the Argonauts (who made their London debut at the venue) are supporting Little Bob Story. That's what it says on the discreet placard placed outside the club, anyway. And I mean discreet.

It's a hideous yellow affair with the names of the bands scrawled on it. Admission is £1, reasonable enough. And there's a reduction for members.

If you didn't know where exactly the club was situated, you'd probably miss it completely. There is no attractive facade, no inviting or imposing architecture to advertise the delights and promise of the venue.

There's just a hole in the wall.

Having recognised this as the entrance to the illustrious 100 Club, you sally forth along a harshly lit corridor, swing a swift right and clamber down a brief flight of steps. Then you hand over your money to the geezer (or geezerette) at the cash-desk. You then dash to the left and down another flight of steps.

By this time you are wondering if you've stepped onto the set of some Yankee psycho-cop drama. You know, one of those descent-into-seediness locations where undercover government assassins, masquerading as police officers, blow the heads off delinquent renegades with a careless disregard for politeness.

Really, the 100 Club reminds me of nothing more than a pedestrian subway.

Let me revise that statement: the 100 Club reminds me of nothing more than an underground car-park with a stage backed against one wall, flanked on either side by two bars and a Chinese nosherie. It can't properly be described as a restaurant since it's no more than a serving hatch manned by wily orientals (cries of "TORA! TORA! TORA" are not appreciated). Still, it's inexpensive and you'll not be stricken with food poisoning.

The bar prices are similarly modest (none of your Dingwall's extortion), and the crush on recent visits hasn't been unbeatable, but you do have to be light on your feet, mobile in tight situations, totally rude and come on really aggressive to be served first.

There's no view of the stage from the bar, incidentally. In fact there's no view of the stage unless you're standing right smack in front of the damn thing. Its situation in the middle of one wall, and the corresponding position of the group's speakers and assorted technical paraphernalia at the front of the stage, eradicates all hope of viewing the rock and roll spectacle from either side of the club. You simply have to get in there with the pogo dancers.

Right now Clayson & the Argonauts are having some difficulty convincing an aggressive platoon of Little Bob Story fanatics that they are anything more than a bunch of crazed eccentrics.

"Rock and roll," shouts one of these uncouth fellows.

"No," replies Mr Clayson as he leads his ensemble into a fetching arrangement of Charles Aznavour's "The Ham."

The Little Bob mob want none of it and continue to heckle and abuse the Argonauts, who continue their performance with a casual disregard for the hostility. And it is a hostile gang we've got here. Belligerent geezers with ugly cropped heads and beady eyes. The A&R men from Virgin, who are down to check out Clayson and his boys, stand out conspicuously, like plain-clothes policemen.

It's all sweaty tee-shirts and soiled jeans for this lot: they look like survivors of a battalion of mercenaries staggering back from some hazardous campaign in the wilds of darkest Africa. Their ferocity is matched only by their idiocy.

Of course, one isn't entirely convinced by their belligerence. Just as Little Bob and his crew are no more than K-Tel Feelgoods, this lot are K-Tel delinquents.

They do take considerable offence at Clayson & the Argonauts, though.

One affronted youth was moved to whip out his Magic Marker and scrawl a comment on the wall of the gents. This is what it said: "Clayson and the Argonauts are middle-class f——. How dare they f—— up 'Arnold Layne' and 'You Really Got Me'."

Mr Clayson and his saxophonist John Harries were most hurt by the remark.

"What d'yer see in this lot, then? I just can't understand it. I mean, what's it all about, then?"

I am accosted by a fan of Little Bob. He hasn't liked the Argonauts. He won't be persuaded to like them.

However, rational argument is impossible because Bob and his mates have just taken to the stage and have begun to make this terrible noise. It really is quite fierce: slashing guitar chords, apocalyptic percussion and banshee vocals. C'est rock and roll, mes braves!

My interrogator leaves to catch Leetle Bob, but not before he's got some kind of answer to his question. I tell him that I really like a bit of the old psychedelic anarchy and that's why I enjoy Clayson. It seemed to placate him, anyway.

There are no Little Bob lookalikes in the audience. Which is unsurprising: there can be few midget Frenchmen about. There are a number of folk, however, who are well into the old boogie. They stand at the front of the stage, heads rolling, arms flailing as they play imaginary guitars. It's like watching the Deep Purple Formation Dance Team . . .

Eric, a stoat throttler from Penge, and his partner Norman, an apprentice open-heart transplant surgeon from Camberwell, are seven-time winners of the Ritchie Blackmore Impersonation contest. Eric is wearing a hundred yards of soiled denim with 4,000 sequins which he sewed on himself. His hair is set by Anthony of Pinner, carefully swept forward to disguise lobotomy scars . . .

Little Bob, meanwhile, is shrieking away. He appears to be a frantically energetic young man. He's a small bundle of a person, rather like a punk Tweedle Dee. Or Billy Bunter on speed, as someone else had it.

People are now dancing every whichway. Bouncing heavenward like crackpot kangaroos.

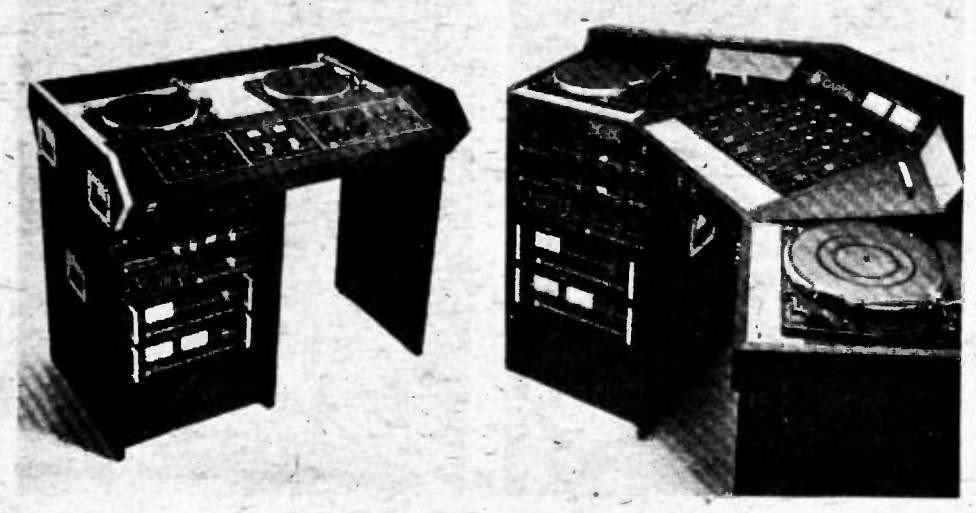
Some of them are definitely bouncing out of the playground of life.

And no one is throwing them back.

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LP



K56364

DEAF SCHOOL DONT STOP THE WORLD TOUR



February

24th Thursday	Tiffanys, Coventry
25th Friday	Surrey University, Guildford
26th Saturday	Leicester University
27th Sunday	Skindles, Maidenhead
28th Monday	Top Rank, Plymouth

March

4th Friday	King Georges Hall, Blackburn
5th Saturday	St. Albans Civic Centre
6th Sunday	Leeds Polytechnic
8th Tuesday	Nottingham Polytechnic
9th Wednesday	Aberystwyth University
11th Friday	Empire, Liverpool
12th Saturday	Durham University
13th Sunday	Greyhound, Croydon
14th Monday	Top Of The World, Stafford
16th Wednesday	Birmingham University
17th Thursday	Wolverhampton Polytechnic
18th Friday	University Of Kent, Canterbury
19th Saturday	Essex University, Colchester
20th Sunday	Roundhouse, London
23rd Wednesday	Top Rank, Sheffield
25th Friday	Queen Margaret Union, Glasgow
26th Saturday	Tiffanys, Edinburgh
27th Sunday	Coatham Bowl, Redcar

RECORDS

K56364

The Raver

WE wuz robbed! The MM darts team — the Average Flight Band — as sick as parrots after their defeat by Radio One's 247 Fleche Pots in the Fourth Annual Chrysalis Span Darts Tournament.

The MM team, superbly organised and bristling with talent, coolly dispatched their first opponents — a motley crew from Radio Luxembourg — in two straight victories.

It was a real blitzkrieg vibe as the AFB — featuring the formidable skills of **Brian Harrigan, Colin Irwin, Geoff Brown, Harry Doherty, Rob "Hold My Drink, Tina" Partridge** and **Allan Jones** — completely dominated the opposition with a dazzling display.

● **"Wiggy," for many years the Who's famous roadie, known to his bank manager and milkman as John Wolff, is shortly to achieve new fame as one of the world's leading experts in the art of projecting laser beams. Incredibly, as part of the Jubilee Celebrations, John is to give a laser display at London's Royal Academy from March 14 to April 7, which will feature the wonders of three-dimensional holograms. John has been roadie to the Who for 15 years and now runs Ramport Studios in Battersea. His work on lasers and holograms has made him one of the world's leading experts, handling £250,000 worth of laser gear and £5,000 worth of research.**

Geoff "Double Top" Brown threw the winning dart in one match and Allan "Over The Top" Jones (a real captain's performance this) threw the other.

Unfortunately, victory went to their heads and the AFB floundered badly in the succeeding round against Radio One.

During a break in recent **Led Zeppelin** rehearsals this cool little combo emerged to entertain those present: **John Bonham** and **May West** of Birmingham group **Little Acre,** on drums; Little Acre's **Jock Evans** strummed guitar; **Boz Burrell** of **Bad Co** played bass; **John P. Jones** dabbled on keyboards; **Percy Plant** and LA's **Glen Smith** and **Laura Spencer** warbled. Sounds fun . . . but what about those **Band Of Joy** dates, boys?

Is **Roy Harper** really satisfied with his new album or did he mean it when he described it to a friend as "a temporary sell-out to Radio One"?

Prince Charles reading the MM? Oh yes, we get 'em all here, you know. The Prince knew of the MM when our retired Northern News Editor, **Jerry Dawson,** attended the investiture at Buckingham Palace last week to collect his MBE. Jerry received his award for work for Press charities.

Said the Prince: "So you're a journalist?" Jerry proudly said he had been with the MM for nearly 40 years. "Oh, I've heard of **that,**" said Charles. Perhaps it would be presumptuous to ask if his favourite group was **Sailor?**

Wild times at Dingwalls tonight (Wednesday). **John Coghlan** of **Status Quo** is due to jam with **Phil May** and friends. Dress: Beef-proof vests and earplugs.

Eric Burdon recording with **Zoot Money** for the first time since the **New Animals** days. **Chandler** is producing and **Alvin Taylor** is on drums as they tear Advision apart.

Roger Daltrey of **'Oo** pop group is putting the finishing touches to his latest solo album in Paris, France. He has been working with **Dave Courtney** and **Tony Meehan** (the famed ex-**Shadow**) and the album marks Roger's writing debut.

The Inland Revenue have now apparently set up a special tax office to deal with the super-tax super groups.



ROBERT PLANT: pub crawl with Ike Heron

John Miles meant to say of **Abba:** "They make great singles," not that they were great singers!

Great riots ensued when **Status Quo** decided to split from a Continental gig where the stage was only two feet high and there were 5,000 fans milling about the venue in Toulouse. Said **Francis Rossi** later: "If we had played, we'd have got half-killed!"

At **Keith Moon's** Malibu home, **Steve McQueen** is an apprehensive neighbour. The movie star erected a high wire fence to keep out the monster next door. but now Keith plans to do an Evel Knievel on his motorbike over the fence and into Steve's garden, and is having a special ramp constructed.

Robert Plant popped into Wolverhampton Civic Hall on Sunday night to see his old friend **Mike Heron** perform with his new band, **Heron.** Afterwards, Plant took Heron and his band on a pub crawl of the surrounding area, where he introduced them to the potency of the local ale.

American band **Boston** make their British debut in July, but their fans here might not see them. The band make a live appearance at the CBS Convention at the Grosvenor House Hotel in front of an audience consisting of record company executives and their guests. But gigs may be added while they are here.

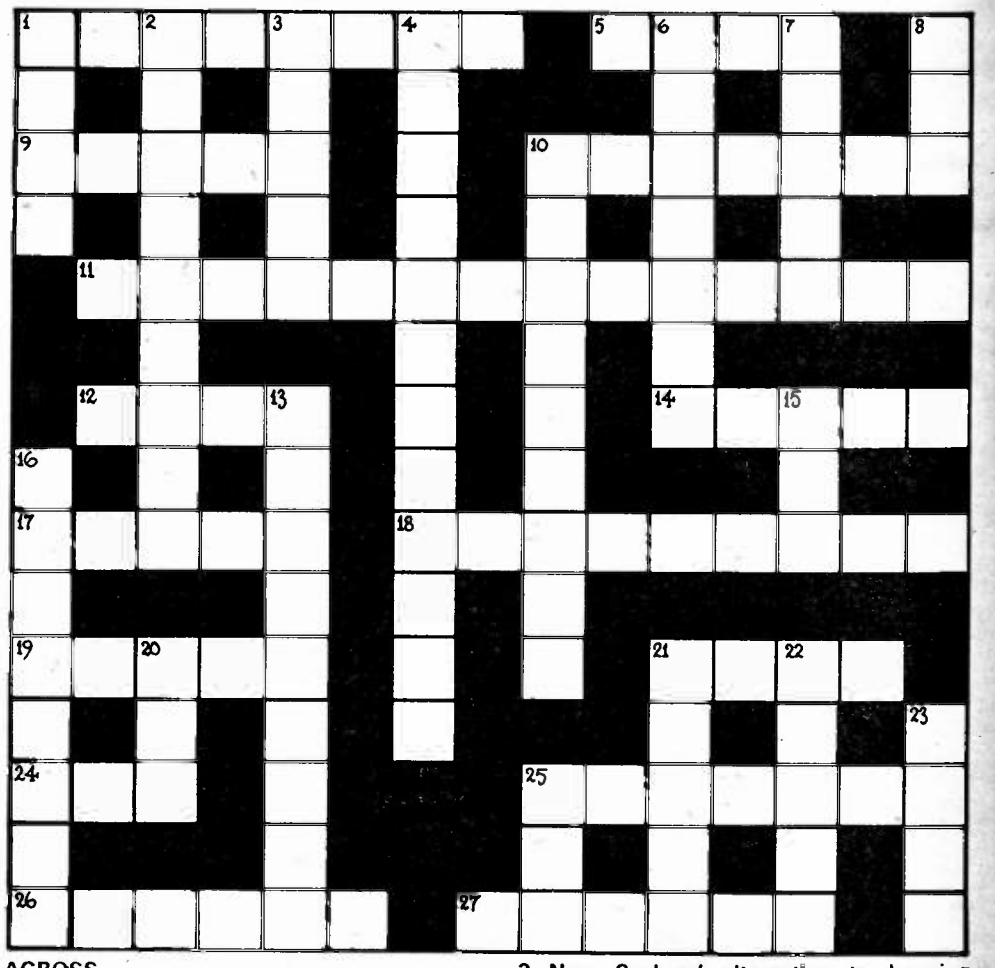
Leo Sayer has finally been caught in the trappings of stardom. Little Leo, four foot nothing, tried to go shopping in Ealing last week, just after his return from America, and was set upon by morning shoppers seeking his autograph. This surprised Leo.

Usually, he has been able to avoid fanmania by wearing a cap that practically disguises his face. But not this time.

● **Yo ho ho and a barrel of real! That was the spirit of last week's reception to launch the National Youth Jazz Orchestra's new album, "In Camra." All tracks on this beery LP (released tomorrow by RCA) are originals written in celebration of various "real" wallops. Thus the tracks include "Going For A Burton" (for Ind Coope's Burton Ale), "Ruddle's Rutland Reflection" for Ruddle's excellent beer, "Drink Tolly Only (With Meat Pies)" — which is a pun, folks — "Bitter From The Wood" and so forth. The various breweries thus honoured supplied casks of the appropriate stuff to the cellars at the Seven Dials, Covent Garden, where musicians, press and sundry brewery PR's gathered to drink to the album's success. And the NYJO steamed though a selection from the LP. Big band music which delighted the exceeding merry throng.**

Where was Leo when the incident happened? Standing with wife Jan waiting on a bus! He was most upset that he had to take a cab instead.

MM Crossword



ACROSS

1. State of a new Welsh band (4, 4)
5. Booker T had a soul one in '69 (4)
9. Jazz aristocrat (5)
10. Turkish brothers who founded 16 down (7)
11. Yardbirds hit penned by one of 8 down (4, 7, 3)
12. Not a fast twist by Chubby Checker (4)
14. Paul . . . or Joe (5)
17. Mrs Hatch's river (5)
18. Foxtrot to the hustle (5, 4)
19. Gilbert's again, naturally (5)
21. Orlando's early-rising group (4)
24. Where one rock band got its fat (3)
25. Black Stones album (3, 4)
26. Super Liverpool band (6)
27. Elkie, rich man's woman (6)

DOWN

1. Went with you (and a dog named Boo) (4)
2. Country capital at the cinema (9)
3. New Seekers' alternative to begging and borrowing (5)
4. Loog-less old Stones manager (6, 6)
6. Items of Pat Boone's amorous beach post (6)
7. Feverish-lee? (5)
8. CC riders (3)
10. Sitting with 9 across in the Lords? (4, 5)
13. Genesis with wind (9)
15. What the Shirelles did with him on a Sunday (3)
16. Confuse a lint cat with influential America label (8)
20. Mint julep single (3)
21. Went with two Rons to make a Spector classic (2, 3)
22. Somerset town where my guy comes from (5)
23. A once-drifting king (3, 1)
25. Curvy band (3)

Down with punk - up with Pink!

WHERE have all your brains gone? What's this infatuation with morons pounding out idiot rock? Anyone with a reasonable intelligence and mature emotions can see that punk rock is for the **punks.**

We need musical literacy in the form of intellectualism, and this is precisely what's on the way in, with the release of Pink Floyd's "Animals." This oeuvre d'art is the 1984 of 1977, and heralds the new wave of interest which has been dormant in the musical industry, in the form of the avant garde, since the beginning of this century.

This form of music makes good the potentialities inherent in musical structure and adds an extra dimension to human thought as expressed through literature.

Punk rock loses these virtues entirely and brings a shadow over music as a whole; whereas, for example, Pink Floyd can use music as a means of expressing thoughts on serious issues rather than giving lessons on how to pierce your ears with a safety pin. — **STEWART COPELAND, Bathurst Drive, Surrey.**

THINGS must be really bad over in dear old Britain right now. First it seems like the nation is some kind of beggar of Europe. Then this Punk Rock . . . What's so sensational about that?

Look back ten years in time to hear exactly the same music, it's just that it sounded so much better then. Who can beat the old Who, Pretty Things, Them? Not the Sex Pistols or Eddie and the Hot Rods.

Come on, folks, throw this co-called Punk Rock in the North Sea, and pay some attention to all your big talents who are now standing in the shadows. Perhaps Carol Grimes, City Boy, Henry Cow, Kevin Coyne, Frankie Miller or Elkie Brooks can take Britain out of the depression on the music scene. — **PETER DAHLEN, Katarina Bangata 73, Stockholm, Sweden.**

I SUGGEST a special award for CBS for their insensitivity regarding their butchering of an already castrated version of Bob Dylan's best song, "Stuck Inside Of Mobile With The Memphis Blues Again" which appears as the B-side of the new single "Rita May".

If CBS must back a throwaway A-side with a previously released track and feel that it is impossible to squeeze more than 3 minutes, 35 seconds of music into a single, they might have offered "I Threw It All Away" (3.22) from "Hard Rain" or "Mozambique" (3.00) from "Desire."

At 65p for one-and-a-half tracks I vote this Rip-off Of The Year and an insult to loyal Dylanophiles. — **DAVE JEFFRIES, Tilbury's Close, Bordon, Hants.**

● **LP winner**



ABOVE: BARBARA DICKSON by JIMMY THOMSON

Don't cry about Evita, Caroline!

I WAS shocked by Caroline Coon's singles review of Barbara Dickson's new single in MM on February 12. No longer content to review the musical content of the singles market, Coon has decided to branch out into the field of political commentary.

Caroline should give some evidence to support the contention, "How misled by the media are those who deride punk rock (which is anti-fascist) . . . " From the evidence I can glean on punk rock, I cannot see any reason to claim it is anti-fascist. I would suggest its overriding political influence is anti-establishment more than anything.

I hope Evita soon comes out as a musical and that upon investigation of the true story of Eva Peron, Caroline Coon will be forced to eat her words. — **G. P. STRAIGHT, Brian Road, Chadwell Heath, Romford, Essex.**

MAILBAG

Win an album! Write to Mailbag, Melody Maker, 24-34, Meymott Street, London SE1 9LU

OLD Grey Whistle Test is dead. The final rites were performed by courtesy of the Average White Band; this after Larry Coryell and Ry Cooder had seemingly driven a wooden stake through The Old Grey Whistle Test's once strong and pulsating heart. But still it refused to lie down, and once more the music-loving public had to be subjected to painful and hideous torture via the Average White Band.

When, oh when will we have some decent music on television e.g., U.F.O. Judas Priest, Stretch, Montrose, etc, or even some punk-rock (at least then we'd have something to talk about). — **STEPHEN McVEY, Temple Road, Bolton, Lancs.**

SPEAKING as a relatively recent convert to the wide spectrum of modern Jazz, I find it increasingly difficult to understand the attitude of several jazz critics, notably Richard Williams, to what has been termed "the horror of jazz-rock". Whilst appreciating to some degree the feelings of R. W. when he comments on the influences of rock on jazz, surely at a time when concern is being expressed by all over the possible demise of jazz, is it not positively healthy that interest is being directed towards jazz via the increasingly popular medium of Jazz-Rock?

Obviously, as in all forms of music, one must discern the wheat from the chaff and Jazz-Rock has got its fair share of the latter; but, having done so, one is often left with music of superlative quality, e.g. Weather Report, which, although not pure jazz in the true sense of the word, is extremely valid modern music devoid of classification. How can anybody classify music which has such diverse, integrated influences?

In order to maintain the current resurgence in interest in jazz, it is necessary to acknowledge the existence of jazz-rock as a buffer between rock and jazz. Am I not right in thinking that a large proportion of today's modern jazz aficionados are derived from disillusioned rock fans?

Jazz rock should be regarded not merely as a thoroughly valid hybrid of the two forms of music, but also as a route by which a large number of people make the transition from rock to jazz.

If treated as such, there is no excuse for the continued treatment of jazz rock as the bastard child of modern jazz. — **STEPHEN SWALES, Cumberland Ave, Liverpool.**

HAVING heard the lady when she first started singing around the London jazz spots a few years ago, and at that time believing we had in our midst an exciting new talent, on reading Max Jones' review of Susannah McCorkle's album of Harry Warren's songs (February 5) I immediately got myself a copy. I am delighted. My faith is vindicated. She is superb!

May I, through your letter columns, welcome Susannah McCorkle to the jazz scene — a singer who eschews the fashionable virtuosity of so many jazz singers, and provides us with the straight dramatic performance of a song in the great Billie Holiday tradition. — GILBERT GASTER, Albert Rd, Old Bexley, Kent.

Utopia — the ideal band

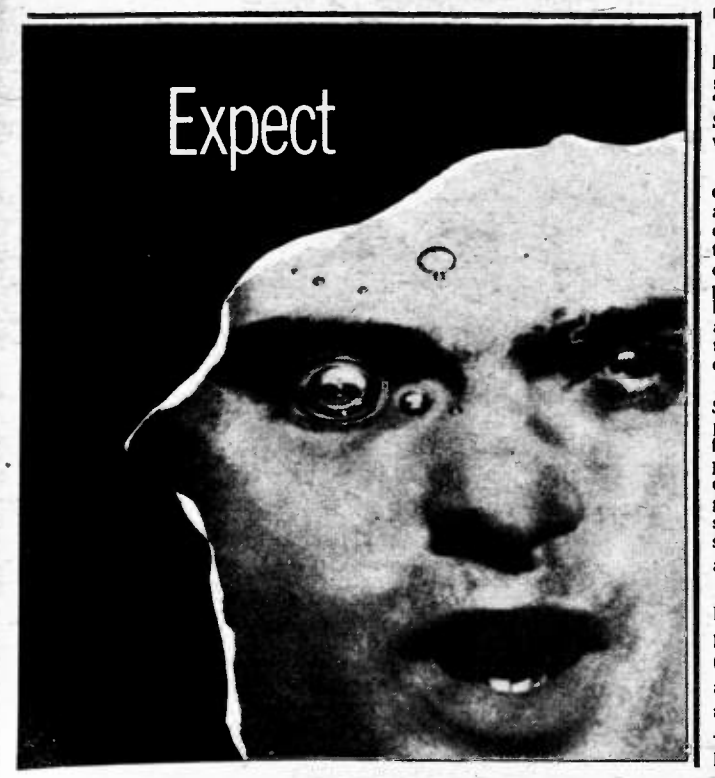
FORTUNATELY "RA" has now been available for over a month and those interested will hopefully have already heard it. A record buyer familiar with Todd Rundgren's previous material would, on reading Steve Lake's MM review, know better than to dismiss this so-called "pitiful record."

I find it imposible to believe that anyone could describe "Hiroshima" and "Communication With The Sun" as "wooden and unwieldy!"

As for the New Victoria concerts, I thought the stage and lighting effects were excellent, but in no way were they a cover-up for any lack of competence from the reputed "pose - by - numbers" band. And the sound, although admittedly rather loud, was the clearest I have heard for quite some time.

Inaudible lyrics? Maybe Steve Lake had a cut-out pyramid over his head; my friend (with no previous exposure to Rundgren) heard every word; and Rundgren's guitar work, although occasionally disappointing by his standards, was still pretty amazing.

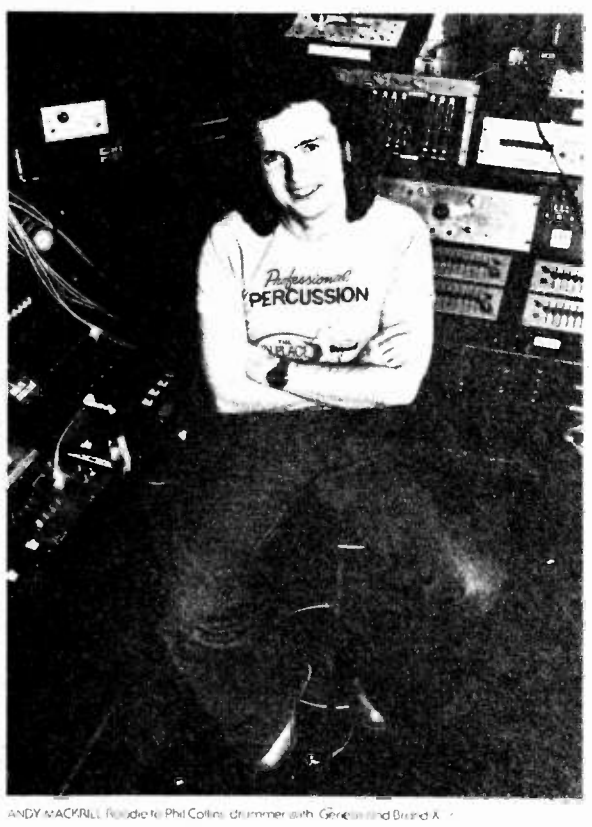
As for the other Utopians, Rogor Kasim and John Willie proved they are much more than ancient Egyptian look-alikes who jump up in the air at the end of each number. — JON HINKS, St Stephens Road, Ealing.



Why do Genesis and the Elton John Band play Premier?
Ask 'Booby' and Andy!



BOOBY PA to Ray Cooper percussionist with the Elton John Band



ANDY MACKRILL Roadie to Phil Collins, drummer with Genesis and Brand X

'BOOBY'

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You can imagine the hammering the equipment gets on the road, but the looks and performance never seem to suffer. In fact, concert percussionists are always asking Ray about his equipment, specially in the States.

From my point of view, Premier is ideal to work with. It's strong, reliable—and I can get spares anywhere in the world. And Ray? He thinks the world of his Premier instruments. He'd never swap."

ANDY MACKRILL

"Phil's hooked on work. When he's not recording with Genesis or Brand-X, he's on the road. And I've got to make sure his Premier equipment keeps up with him! Actually, I don't have too many problems, despite the workload and the inevitable knocks. Premier make their instruments really strong—and they've got a genuine worldwide service.

Phil's always trying new sounds—and he likes the way his Premier percussion responds to different techniques. He often says he'll do anything for a change except get rid of his Premier! At the moment, we use tubular bells, vibes, glockenspiel and concert tom-toms with a 717 outfit.

This year, we've got another world tour. I only hope I survive it as well as the Premier equipment!"

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Great British rock singers. Chris Welch—and Marc Bolan—on ROD STEWART

Rod, the chameleon superstar

STRIP away the phoney glamour, ignore the incessant national publicity that seems, at times, to engulf and overwhelm Rod Stewart, and there is still one of the most gifted of all that curiously British breed, the Great Lead Singers of Rock.

Those who remember Rod in his early days recall him impatient and uncertain exactly where his interests lay, convinced of his ability as a singer, but torn between projecting himself further or accepting the status quo.

The contrast between squatting in a houseboat with an army of beats, or becoming Rod The Mod, the televised epitome of Carnaby Street culture, could not be more schizoid. Some of that dual personality and conflict remains with Rod today.

He remains food for the front pages and gossip columns, and yet, is still Stewart the writer of sensitive songs like "The Killing Of Georgie" or the idol of the masses at concerts which, over the years, were deliberately encouraged to resemble the terraces of the football stadia where he could, perhaps, have shone with equal glory.

Stewart's eventual achievement was to combine all the abilities at his command into one persona of universal appeal. His greatest asset is, of course, his voice — a smoked and cured Yarmouth bloater of a voice, of rich brown tonal colour and fibrous texture. At one time it seemed he was in danger of refining this voice to the point of self-parody.

And yet, despite his apparent side-tracking into the increased projection of glamour and showbiz personality over the past couple of years, which reached a peak with the departure of his old mates the Faces, and the arrival of Britt Ekland, he has concentrated with equal fervour on improving his voice and his writing.

One view expressed about his most recent album, "A Night On The Town," was that perhaps the diversions available to the wealthy may have cut him off from reality and rendered his potency as a performer less convincing.

But from his concerts last year, in particular the nights at London's Olympia, it was obvious that, in the right context, his voice is as vital as ever, and that his contact with audiences remains a clever balance between giving and taking.

For Rod's other great quality is his understanding of his audience, how they want someone special but earthy, and not consumed with conceit to the point of appearing foolish. Thus the garish costumes, the stagey gestures, are contrasted with humour, with ribaldries and self-deprecatory remarks delivered instinctively at key moments.

His self-choreography is a text-book for all aspiring lead singers, knowing the moment when to appear sincere, when to pour out energy, and when to step back, appear detached or disappear altogether, leaving the band to share their work-load and project themselves.

Undoubtedly his best move of recent years was to split with the Faces, despite the upset it caused at the time, and also to avoid the temptation of leaping straight into the arms of a symphony orchestra and excessive theatrical presentation.

Instead, he drew around him professional musicians who could be relied upon, not only to play with convincing fire but to provide that essential support and sympathy for the man who is unquestionably the star.

Many of the great lead singers of British rock have remained time-locked in their original groups without ever daring to change, fearful perhaps of the results.

Stewart took a plunge that has resulted in him being better equipped than ever to advance, unhindered, as an artist without sacrificing musical ideals.

While not a prolific writer, he has produced some singularly memorable classics over the years. "Stay With Me," "Gasoline Alley," "Every Picture Tells A Story" (with Ron Wood), "Maggie May" (with Martin Quittenton), "I Wouldn't Ever Change A Thing," "An Old Raincoat Won't Ever Let You Down," and "The Killing Of Georgie."

Rod has cleverly balanced his albums to include both originals, standards and the works of his contemporaries, bowing to the "Father Of Rock 'n' Roll", Arthur Crudup, with his version of "That's All Right," to Bob Dylan with "Only A Hobo," to Chuck Berry with "Memphis" and Elton John with "Country Comfort."

His professed admiration for Sam Cooke, the late lamented soul singer who was shot dead at a Los Angeles motel in 1964, was expressed in such material as "Shake," which he cut in 1966 with Brian Auger, "Twisting The Night Away," "You Send Me," and "Bring It On Home."

Part of his appeal and success has undoubtedly rested on his ability to project the lament of those bruised and battered in love, along with his boisterous portrayal of the hard-drinking playboy for whom A Night On The Town is a swaggering ritual.

Quite how he has managed to satisfy, simultaneously, the English craze for soccer, the Scottish need for tartan, the gay world's need for glamour, the rock world's lust for glory and the public's love of foppery is a tribute to his shrewd chameleon qualities.

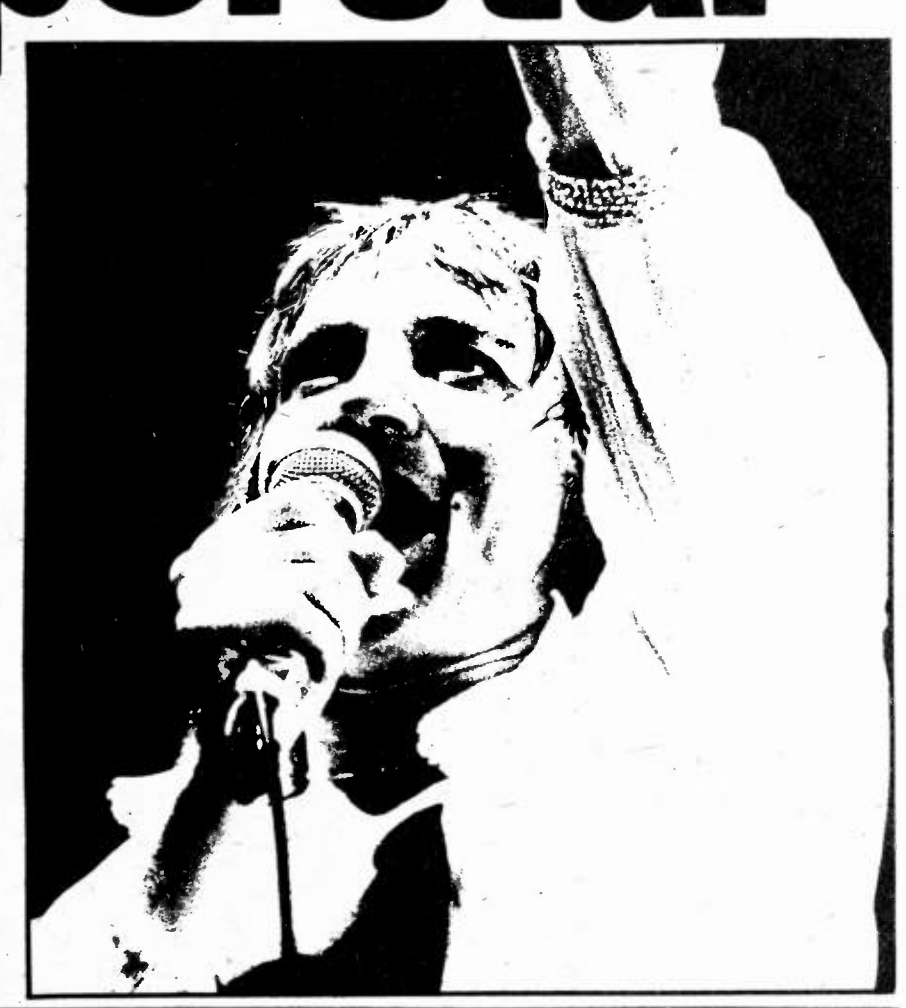
That he has remained a productive artist, who takes his career and criticism seriously, is a tribute to his tenacity and a talent that is not to be denied.

Although it wasn't until 1971 and the release as a single of "Maggie May," from his solo album "Every Picture Tells A Story" that Rod became a major international force in the much smaller British group scene of the mid-Sixties, he was already an artist admired as much by other musicians as those who packed the steaming R&B clubs.

Rod was one of a select breed of young British singers who had managed what was, until then, deemed impossible — the accurate portrayal not only of an American sound and style, but a Black American sound.

Previous attempts at British rock and roll in an earlier age had been enthusiastic, often entertaining, but not exactly "authentic" — the magic phrase sought as the ultimate accolade.

Suddenly emerged the likes of Mick Jagger, Long John Baldry, Eric Burdon, Stevie Winwood, Chris Farlowe, Georgie Fame, John Lennon, all steeped in some form of the blues, rock or soul. From whatever direction they came — Ray Charles, Bo Diddley or Mose Allison, Chuck Berry, Wilson Pickett or Otis Redding — the desire was to emulate, out of sheer admiration, those great American performers who seemed as much ignored during the mid-Sixties in their own country as they were anywhere else.



Rod Stewart was apprenticed to Brentford FC when he decided to abandon training for the life of a wanderer, singing and playing acoustic guitar wherever opportunities arose His first serious musical engagement was with the Five Dimensions, a respected band of the period, which backed Chuck Berry on his early British tours.

It was when Jimmy Powell joined the existing Dimensions that Rod decided to quit, and in 1964 there followed the celebrated episode when Long John Baldry, himself making the transition from the folk club scene into R&B, heard the errant Rod singing (doubtless in somewhat inebriated condition) on Twickenham railway station and decided the lad had some modicum of talent.

"I had heard Rod before," recalled Baldry later, "playing harmonica, but never singing. Roddy was sitting on the platform singing the blues. He rather impressed me, so I asked him how he'd fancy a gig. Rod joined my band (the Hoochie Coochie Men) as vocalist."

He made his first solo single then, "Good Morning Little Schoolgirl," for Decca, but then the Hoochie Coochie Men, a somewhat hair-raising ensemble by all accounts, disbanded and Rod worked for a while with the Soul Agents, until the debut of Giorgio Gomelsky's brainchild, Steam Packet, in 1965.

Here was a startling concept, Rod The Mod (he already achieved some notoriety through a TV documentary which examined his life style), with organ wizard Brian Auger, Baldry and the stunning new star, Julie Driscoll.

Sadly Steam Packet, top-heavy with personalities, perhaps, could not survive, but the fragments marched on to solo success, much going at first to Brian and Jools.

The inner drive that he tried to sublimate led him to join Jeff Beck, the mean and moody guitar star from the Yardbirds, who formed his own band, with Rod up front, in 1967.

When the Small Faces split, Kenny Jones (drums), Ronnie Lane (bass guitar) and Ian McLagan (keyboards) became available. Ron Wood, who had played bass in the defunct Beck group, joined them on guitar and this naturally led the way for an invitation to be extended to Rod to join in a few casual pick-up gigs at obscure colleges and clubs.

Around the same time, Rod had signed his solo contract with Mercury, and once again, the feeling was that Rod had had his chances and was unlikely to set the world aflame. It wasn't until the band went to America that the action began to pick up.

Meanwhile, Rod's first solo albums, "An Old Raincoat Won't Ever Let You Down" and "Gasoline Alley" (1969, 1970) displayed the Stewart vocals in virtually their ultimate form.

The important part of the combination was their stage presence and sense of fun, and the Faces gave Rod a tremendous morale boost. But cracks soon began to appear in the association, as Rod began to feel the twin pressures of loyalty to his mates and an increasing realisation that he could work better on his own, or at least with musicians where he could call more of the shots.

By 1975 there were wrangles constantly reported in the press and the Faces understandably got upset at each new threat to their solidarity.

With his "Atlantic Crossing" album of that year, recorded with Tom Dowd producing and the kind of rhythm section he had always wanted to work with, Rod was saying goodbye to the Faces and farewell to relatively poor albums like "Smiler."

Last year he formed an exciting new band with Carmine Appice on drums, Billy Peek and Jim Cregan on guitars, and Philip Chen on bass. His latest album, "A Night On The Town," produced once again by Tom Dowd, featured Joe Walsh, Willie Weeks, Andy Newmark and the Tower of Power horn section.

With his new freedom and unabated success, Rod should, by now, feel satisfaction and elation, but there will always be problems nagging him. He is a worrier, restless and, doubtless, still impatient.

Despite his warm reception on his first British tour after 18 months off the road, he'll be itching to find new challenges, to write new songs to follow "The Killing Of Georgie," to maintain the universal appeal of that rough and ready, yet strangely touching, vocal talent.

Rod Stewart was a child of the Sixties and a product of the Seventies. If he can sustain those flashes of brilliance, allied to his more solid capabilities as writer and performer, he should become a Man of the Eighties.

The best is yet to come!



by Marc Bolan

I WAS always into Al Jolson, and so was Rod, which is an interesting fact, with no relevance at all! No — there were a lot of people into him. I got turned on by those Larry Parkes films like The Jolson Story and he struck me as the first Elvis.

There was something about the timbre of his voice that I really dug, and there was the heavy, hard-sell thing which really excited me, and I went out and bought every Jolson record.

But Rod was into him when he was a kid and used to do imitations of him on his knees. But, of course, he was also into Sam Cooke, which is very evident in his style. It's a bit of magic that Jolson had and the sound that Sam Cooke had.

But Rod has his own sound and he really is an amazing singer. His main thing is interpreting a song, which is not a thing I do particularly well. Jolson's thing was selling to an audience, and that's what Rod does so well.

I saw Rod at Olympia last year and he WAS able to communicate to the audience through a song, "Maggie May" or whatever, and really, that's what you've got to do, reach people through the charisma of your voice. There is a certain pathos with someone like Rod because all his songs are definitely downers, love songs, whereas mine are all about Metal Gurus!

The first time I became aware of Rod as a singer was with Steam Packet, although I might have seen him once with Cyril Davies' All Stars when he got up and sang with Long John Baldry once.

Didn't sound like Rod does now, but he didn't begin to sound like he does now until about four years ago, and it was with "Every Picture Tells A Story" and "Gasoline Alley" that Rod got his magic ingredient.

Today he is acceptable to both rock audiences and yer grandma, simply by the way he treats a song. He has a universal appeal because pain in songs is universal. It's like Charles Aznavour . . . Rod could have sung "She" beautifully.

He's got something of the Cliff Richard in him, too, old Rod. But he's kept his roots, not so much in blues as in pathos, like Edith Piaf. There's even a bit of Judy Garland in Rod. Sorry, Rod! But you could imagine him singing "Somewhere Over The Rainbow" at the Royal Albert Hall.

At the beginning I wasn't very impressed by Rod's voice, and he'd probably agree it wasn't so good in the old days. I remember that Python Lee Jackson single he made, "In A Broken Dream."

He wasn't happy about it when they released it later, and although it sounded like Rod, it wasn't mature. He was lacking experience in the pain department in his own life; I don't mean in the vocal cords.

I don't think the Faces were that amazing, and Rod was much better on his own at the Olympia. And the Faces albums I don't think were that great, whereas his were much better.

I don't think Rod has reached his best yet. Over the next four years we'll find that as a singer, or as a conveyor of emotions, he'll become a GREAT singer, not just a rock singer.

There is always a danger that he could damage his voice through pursuing the rock life, but then I don't think any rock people take care of themselves.

Rod is still looking to write or make that one record that will be universal. The same could be said of Elton John, for instance.

Rod still hasn't found his "Mammy" or "Over The Rainbow" yet. "Maggie May" was all right, but you've got to imagine what Rod would really like, and I'm sure he'd like to get even better.

I liked his last album, amazingly. Great. Between 35 and 40 you are at your best vocal powers and I think Rod will begin to think seriously about the techniques of singing.

I think Rod will learn how to control his voice. And Rod is not noted for his long notes, for instance. Whereas Bowie is very good at holding long notes.

Rod's stage presence now is superb, and at the Olympia he sustained interest all the time. And Rod let his band boogie. He's learnt not to just play with his mates all the time, but to play with people who are good for you.

And I don't think his celebrated lifestyle has affected his roots or personality at all. In fact, he seems more approachable now than he ever did before. The more success that comes your way, if you have any lasting quality as an artist, the more humble you get.

Don't forget, with fame and so-called wealth you get so much aggravation. Out of it all, I think Rod has changed for the better. I'm really pleased for him and his success and I hope he continues to work at his voice and get the best out of what he does. Good luck, Rodney!

First in a ten-week MM series. Next week: PETER GABRIEL

THE VOICE OF THE MOODY BLUES IS JUSTIN HAYWARD SONGWRITER



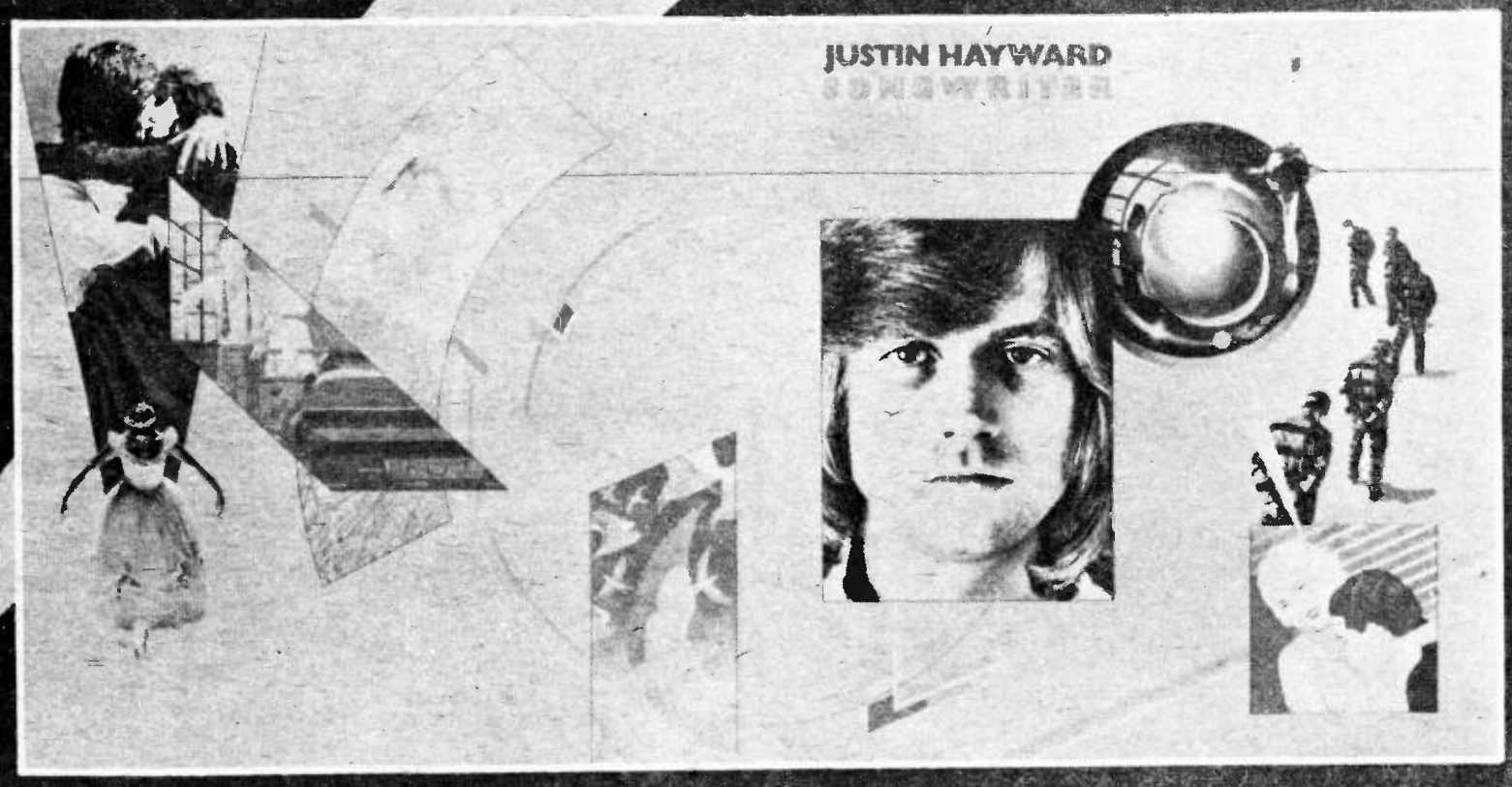
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Chris Middleton – Sounds

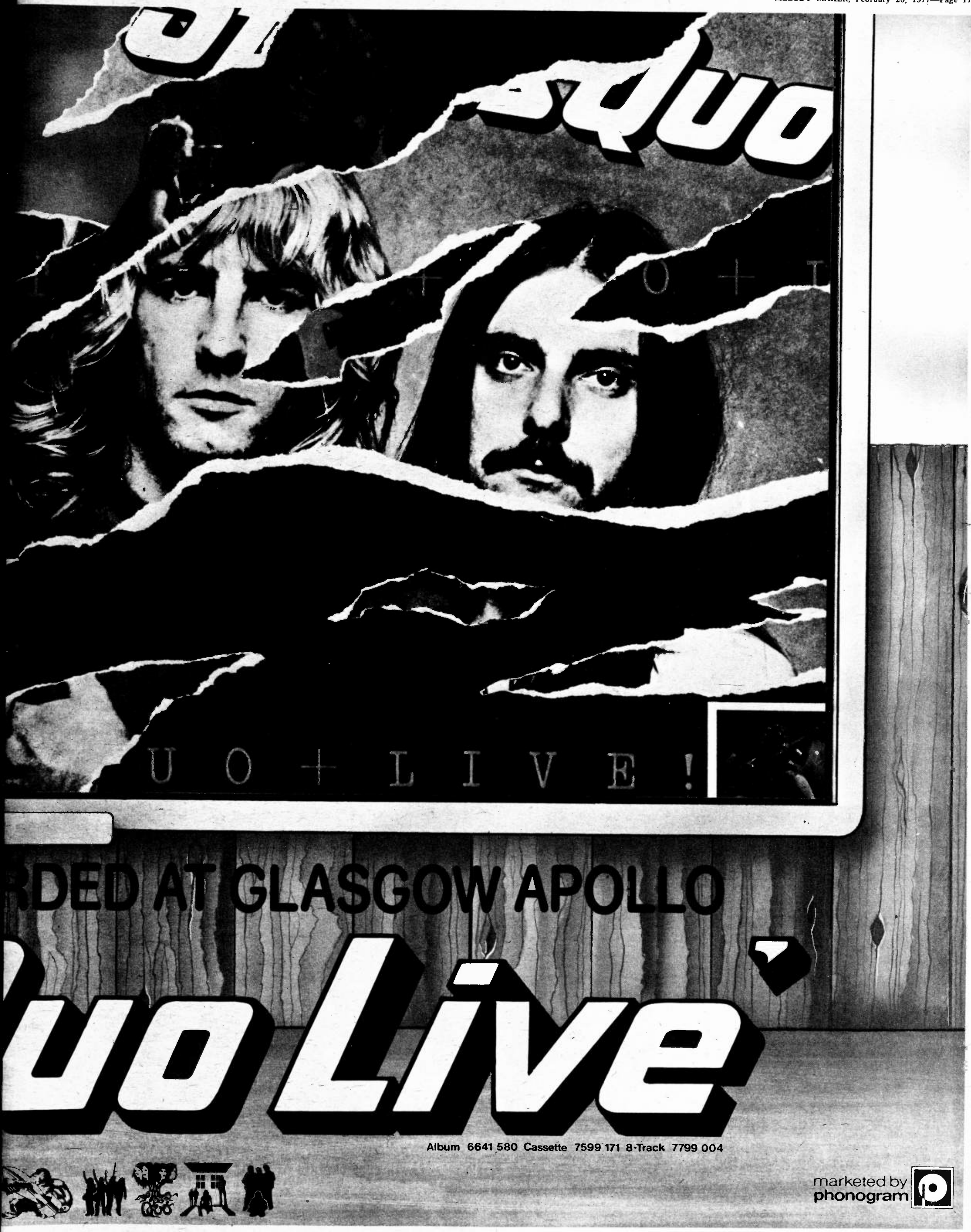
"I like it. If you want to relax this is your album. The man who brought you 'Nights in White Satin' and 'Question' has come up with ten more evocative songs."
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8 Days A Week

by TONY PALMER

● Tony Palmer, the rock writer and film-maker, has long been l'homme terrible of the media, with a healthy reputation for firing off lawsuits and abrupt letters whenever he has felt that himself or his beloved rock music has been slighted. Currently he appears to be relishing the controversy caused by the television serialisation of his book, All You Need Is Love, a history of popular music.

● Frequently accused of stating as fact what many feel are cockeyed prejudices about pop, Palmer nevertheless does "get things done," both in print and on TV, as one of his critics, Clive James, has recently admitted. By now he is the foremost maker of popular music films for British television, and it is hard to think who else would have hustled one million dollars for the production of All You Need Is Love.

● Born in 1941, he taught maths and was the poetry reviewer on London Magazine when he was fully initiated into pop music; he was asked to review "Sgt. Pepper" — which before it arrived he thought was a book of poems — which led to a long stint as the Observer's pop writer.

● Contemporaneously, he worked under Ken Russell at the BBC, for whom he made a much-acclaimed documentary about Benjamin Britten, and then his homage to rock, All My Loving, whose montages of Vietnam war scenes made his name as an angry young man. His subsequent films have included profiles of Liberace and Hugh Hefner as well as pop subjects, and he also co-directed 200 Motels with Frank Zappa.

● Attempting to explain his interest in rock, he has said: "One is utterly absorbed and fascinated by people whose abnormality is that they're normal and have totally come to terms with the environment they come from or the thing they do."

Monday

UP AT 6.30. Another exciting week of rock 'n' roll. Yawn, yawn. It's odd to think that after two years' non-stop work, Episode One of All You Need Is Love has finally hit the silver screen in the U.K.

The anxiety of a first night was less than it might have been because the series had already started in Norway, and I'd been over to Oslo to watch the transmission.

Even so, last Saturday was something special. After all the disappointments and frustrations, and night after night worrying and editing, to see the completed film on the screen does give one a slight feeling of achievement.

However, at 6.30 in the morning there is no feeling of anything except here we go again. Coffee, toast and a quick glance at the papers.

Ecstatic review in The Guardian; ditto The Times. Ah well, no doubt "the experts" will be sharpening their knives for later in the week. No doubt someone will write that the entire series is fatally flawed because some typographer has changed Jon to John.

Arrive at the dubbing theatre in Elstree prompt at 8.30 to finish putting the sound on Episode 14. Everything seems to be going wrong: the sound is out of sync; the dialogue tracks are full of hiss; the music is distorted. But that's show-biz.

Fortunately, I'm working with Stanley Kubrick's dubbing mixer and, after four hours, we manage to smooth out almost two minutes.

Those who think films happen by magic should come and spend a morning here. Whoever said that movie making is 99 per cent perspiration and only one per cent inspiration, knew what he was talking about.

Finish around 9.00 pm and drive home feeling very gloomy. My secretary is waiting with a mountain of post which I have neglected for the past week.

Watch part four of the BBC Galbraith series which has had a terrific pasting from the critics (my turn next?) It's not the greatest, but it's ingenious and always stimulating.

I still haven't recovered from the Sunday Times TV Critic Martin Amis informing the world that after he'd seen just two out of thirteen episodes, he felt he could use the authority of his position on the Sunday Times to declare: "no need to watch this (series) any more."

The little toad. How dare he? And in this mood I read the review of All You Need Is Love in the Evening Standard which says that the only reason I got involved was because it was "lucrative," and I was clearly guilty of "exploiting" popular music in the same manner that I have accused others of doing in the series.

Yes, it's outrageous! I'll sue! I'll get my summer holidays paid for after all. Instead, I decide to write a letter to the Editor asking for a contribution to my overdraft.

Thanks to this bloody series, I've never been so broke in my life. And if the series sells really well, my backers might just about get their money back in three or four years.

Feeling more cheerful, I head for a late-night party, but get waylaid by Ginger Baker, who wants me to film his polo ponies. For nothing.

Tuesday

UP AT 6.30 and away we go again. Take the car in to be serviced. Spend the day at the dubbing theatre trying to work, but am constantly interrupted by a union official who is insisting that I have transgressed Rule 4c, subsection 9, paragraph 2.

I haven't, of course, at least not as far as I know, but it all takes valuable time.

It occurs to me that I haven't eaten for two days, so everything stops while we have bacon sandwiches. We just can't get the sound on the Beatles episode right.

I owe it to the musicians who've trusted me to reproduce the music as well as the TV system will allow. We made the films in stereo, but couldn't persuade ITV to transmit in stereo.

Too much trouble, I was told. Too bloody lazy, that's the problem. The BBC manages it twice nightly. Admittedly, they have a tame radio station

But, as an IBA engineer told me, ITV is being made to look technically stupid. It's not that ITV lacks the equipment, or the expertise. It's just that they can't be bothered.

Still, I mustn't complain. The BBC wanted to exercise editorial control over the films and I wasn't having that. London Weekend promised not to interfere, and they haven't. So far.

Good news from Norway. Total population six million. Audience viewing figures four million. Whoopee!

Bad news from London. Another music publisher is trying to hold us to ransom. Wants five times over the odds before he will give us permission to use his piece of music (total duration 30 seconds).

When that happened before, I had to ring the artist and his manager and tell him what their publisher was up to. Only when I threatened to run the film mute and put up a caption explaining that Music Publisher Mr X was trying to rip us off and we weren't going to be blackmailed and here is a letter from the artist himself saying that it's okay for us to use his music, only then did we get permission.

Wednesday

SAME old saga. Up at 6.30, etc, etc. Lunch with a perceptive interviewer from Music Week. I vow that this is going to be the last interview I give, ever.

Still, at least the guy has read the book. You'd be amazed at the number of interviewers or critics who don't. Or who read into what I've written their own prejudices or pet hates.

One reviewer, in The Spectator I think it was, wrote hundreds of words about an assertion I'd never made, dismissed facts I'd never mentioned, and poured scorn on a book he'd obviously like to have written himself. But then why the heli didn't he?

George Melly's review was best. He confidently told his readers that "everyone" had known "for years" that jazz didn't come from Storyville in New Orleans, a fact which I mention, almost in passing, in my book.

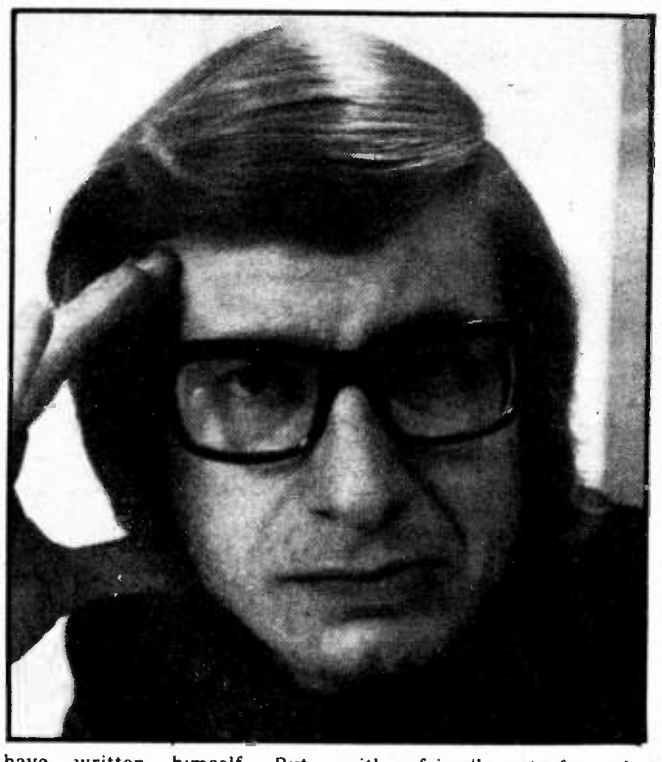
Ah yes, George. "Everyone" *did* know, except possibly you. Because in an essay I commissioned (and for which I paid you a great deal of money) what is this I read? Why, none other than the implication that jazz comes from Storyville in New Orleans.

Never mind. It's all a game, journalism. No one takes it too seriously, least of all those who make most money out of it.

And George is an excellent critic, a loyal friend, and the best companion I know.

The afternoon's work goes very badly. We stop early and I go to hear the Belgrade Trio at the Purcell Room playing Beethoven's "Archduke Trio." Their leader, Pavlovic, is an old mate and it's good to hear him performing so well.

Take him off to dinner, after the concert, at Mimmos.



Thursday

DUBBING again. What a pity the sound is so God-awful. A film is after all, 50 per cent picture and 50 per cent sound. We wouldn't tolerate out-of-focus pictures, or black and white when it's supposed to be colour.

But the sound? No one seems to care. Good news that the series is being acquired by Canadian television.

Their equivalent of the Parkinson Show wants to fly me over to Montreal to talk for an hour. I'm nervous of accepting because I'm no good on TV. But, if it will help spread the word . . .

Bad news is a nasty letter from an otherwise friendly bank manager. Worse news is that I've got toothache.

Tea-time session with the IBA lawyer who has just seen the rock 'n' roll episode. She has one or two questions!

The paperback edition of the book arives; 200 copies with a friendly note from the publisher that I might like to sign them for the sales reps. Help!

Still, with 30,000 sold here and in the US, I shouldn't grumble. It's odd how my work has always been more popular outside the UK than on the home front.

Spend the evening at the London Coliseum watching Janacek's opera "Katya Kabanova." The exciting world of rock 'n' roll seems light years away.

Watch a playback of QPR v Aston Villa. QPR are still not playing as well as they should, but it's good to see Gerry Francis in action again.

Friday

INFINITE gloom. The paperback editions of the book have just arrived. Page one contains the most grotesque spelling mistake. Rogers, as in Richard, instead of Rodgers.

Worse, the lunatics have put "look's" instead of "looks." Both are correct in the hardback edition, the Norwegian edition, the German edition, the original manuscript, etc, etc.

But the UK paperback? UK publishers are bloody stupid. And careless. I now await, trembling, Chris Welch's damning review telling me that because I can't spell Richard Rodgers, the entire chapter on The Musical is hogwash.

Maybe I should send Mr Welch a copy of the tirade sent by me to the book's original publisher in August 1976 (ie. before any critic got a copy) listing all the misprints and copy-editing mistakes which must be (and are) corrected in the second edition.

So far, there are six which even Time Out hasn't spotted. No doubt Time Out will soon be rushing into every conceivable form of print accusing me of stealing my films from Horst Yipholz, the well-known Czechoslovakian underground director, without acknowledgement or payment.

Speaking of which, the London Weekend Press Office informs me of hilarious goings-on down in the bowels of Time Out.

Apparently, a letter has been received by Time Out defending me and asking how Time Out's critic could dismiss the entire TV series without having seen it.

Time Out rang LWT to check if such an enquiry had been made by this "correspondent." To which LWT replied that, since they have so many calls, it was obviously possible.

Today, LWT tells me that Time Out have printed a little note saying would the "correspondent" please get in touch as Time Out wants to verify the letter's authenticity, likewise "several" other letters received by The Spectator.

LWT feels that the implication is that I wrote the letters myself and so should write Time Out a stiff denial.

As to the Spectator, all I am aware of is one very nice letter from a bloke in Newcastle headlined "Love Tony Palmer." I was so pleased that I wrote to him thanking him for his few kind words, and have since received a charming reply.

Time Out has never liked me or my work. So let them think what they like. Actually, I've got a better idea. Would the "correspondent" who wrote to Time Out please write to me direct? It's good to know who one's friends are. And to think that in its early days I helped promote that curious magazine!

One of these days I'll get around to reading it, although I don't know anyone who does.

Spend the day finishing the sound on the Musicals episode. Fred Zinneman comes in at lunchtime. Stupidly, I forget to ask him to sign my record of the "Oklahoma" film soundtrack, which he directed in 1955.

What a surprising man. Somewhat deaf, I am told. Still, I wish I made films as well as he does. Dinner with Robert Paterson to celebrate Chinese New Year

Saturday

LONG meetings with various financiers. One wants me to make a film in India this summer. It's tempting, because I've never been. But it's not really what I want to do.

Anyway, I'm already hard at work on a cinema film about the life of Richard Wagner, which I hope to shoot next year. Go shopping in the Portobello vegetable market. Spend the afternoon doing correspondence

Very friendly letter from the Beach Boys. Their perseverance as a group has to be admired.

Later, check prints of the Tin Pan Alley episode and start writing a piece for the Sunday Telegraph colour supplement.

The newspaper has kindly offered to reprint a section from my next book, which is about Liberace, to coincide with its UK publication in April. They need an introduction.

Finish article, and then to see Peckinpah's Cross Of Iron, which was being dubbed at Elstree last December while I was struggling with the Rhythm and Blues episode.

Whatever else, Peckinpah is a master craftsman, and this is a fine piece of work. I met Peckinpah in December and he seemed the most gentle of men. Inclined to drink, perhaps, but not the ogre of repute.

It would be indiscreet to reveal what agonies were gone through at Elstree to achieve the finished film — 14 hours a day, seven days a week, endless re-cutting. But it's the end result which finally counts.

James Coburn is a particularly well-observed actor. A great stillness about his performance.

To bed early to watch the transmission of Episode Two, having telephoned LWT presentation control to make sure they keep the sound volume at a strong, healthy level. Episode Two goes quicker than I had expected.

Sunday

AHA! The critics behaving predictably at long last. Jilly Cooper is complaining because the series is "stuffed with messages" and, therefore, isn't going to be "fun" after all.

"Messages" include a lot of oppressed blacks, nasty white businessmen and police harrassing pop festivals. Message to Jilly: it's okay, dear. The world isn't like that, really. Popular music is harmless. No one ever got hurt. Jolly silly of me to have thought that they did.

Interesting, though, that Miss Cooper employs a familiar "critical" device, the out-of-context quote. She reports me as having said that we didn't bother to go to Alaska because "that was not where it was at."

Sure, I said it: because some loon (was it C. Welch?) asked me why I hadn't been to Alaska. What does she expect? A learned dissertation, or a flip reply?

Obviously the woman has no sense of humour. But then, I've always known that.

Worse is Clive James, once described by Barry Humphries as the thinking man's Rolf Harris. James, the only 42-year-old teenager I know, says I can't write.

He may well be onto something there. The last time I saw James on television, he borrowed from an article I had written about Demis Roussos for the Radio Times, as if it were his own.

He also says I get everything wrong (sounds familiar). So if I write that James is a loathsome hustler whose ignorance is only matched by his envy, I must be mistaken.

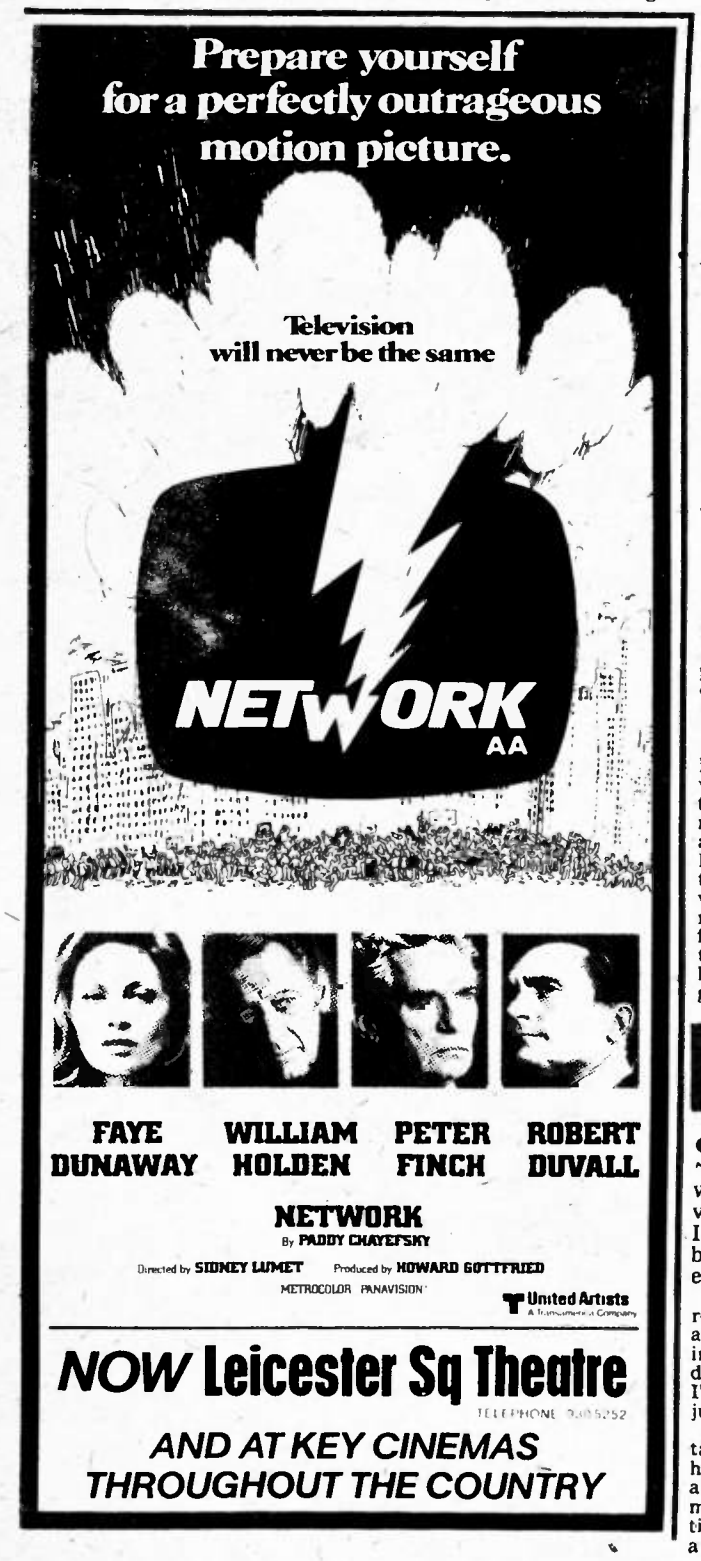
Still, according to LWT, the preliminary audience figures reveal that over twice as many people watched Episode One as have ever watched ITV at that time on a Saturday night before. A great number of viewers seem to be watching, therefore, even if I can't satisfy James and Jilly Cooper. Maybe they should get together. They seem well matched.

Spend the afternoon getting myself together (ho! ho!) for next week's trip to Moscow, then re-writing Chapter Three of my next book, on Charles II.

Dinner with Joan Bakewell and her dynamic husband Jack Emery, at which party I talk with Michael Kustow, him of the National Theatre, an old and trusted friend. Ah well, it's a small world.

At least, London is, which is probably why I hate it so. Much better to live and work in America.

Late night, my production manager rings to say that Hong Kong has just bought the series. Do I celebrate? Hell, why not.



Caught in the Act

Love is all you need

QUITE how the complex interlocking network of influences that comprises that area known as Popular Music, the blanket phrase wisely chosen by Tony Palmer for his massive All You Need Is Love project, originated and developed is an increasingly fascinating and controversial theme.

There have been chroniclers of jazz and blues and rock and folk. Few have attempted the task the bringing all the threads together.

As he half-expected, Palmer, author of the best-selling book and producer of the ITV film series just launched in Britain and to be seen on networks across the world, has already run into criticism.

With a subject still so close to us (the bulk of its span still within the lifetime of many), it could hardly be otherwise. There is bitterness and argument over who stole what from whom, how much is black and how much is white, and even over the geographical origins of instruments, songs and rhythms.

Palmer has above all set out to make his TV series (the first episode proper was shown on Saturday) an entertainment, but one that is provocative and instructive. Despite the complaints, there can be no doubt that the vast bulk of the material that has been assembled, filmed interviews and historic footage, presents information that will be a revelation to many.

Any attempt to explain the riches of popular music, to air past wrongs and put the story into perspective is welcome, and it is fascinating to be reminded of how black culture developed.

That the drum was banned among the African slaves imported into America never ceases to cause wonderment, not just at the brutality of the slave drivers, but at the implications it has for the story of jazz development which relied so much on syncopation and percussion.

Palmer's use of quick cutting, his sense of cinematic outrage, either impresses or infuriates, but then he wants to engender a sense of fury about an often shameful story.

It was impossible not to sympathise with LeRoi Jones' attack on Leonard Bernstein who wanted to write him music. He would have preferred Duke Ellington, who he said not only played and wrote better music but "dressed better!"

And one could understand modern black outrage at recalling that first Paul Whiteman, then Benny Goodman, Elvis Presley and the Rolling Stones have all been hailed as the kings of jazz, swing, and rock and roll, at the apparent expense along the way of Louis Armstrong, Fletcher Henderson, Arthur Crudup and Chuck Berry.

Then one could say that although many black pioneers suffered in terms of financial reward and recognition in comparison to their white imitators, the traffic has not always been one way, and that many white musicians and fans, by their fascination for black music, have enabled it ultimately to survive, spread and grow.

The most puzzling aspect of Palmer's probe into these sensitive areas was not so much to do with exploitation, which is, as Tony would say, undeniable fact, but into an apparent contradiction.

While African drumming, which has so long been held to be the source of popular music (as evinced in the Paul Whiteman 1930 movie, The King Of Jazz), was disposed of as any major importance, a large segment of the episode was devoted to Ginger Baker joining in drum conversation with African drummers.

Perhaps this was to emphasise the paradox that much of modern West African pop is in fact influenced by (white) rock. At any rate, it seemed to result in the argument going full circle.



TINA TURNER: confounded analysts with 'Africa is boring' statement.

It was left to Tina Turner to confound all the analysts and the Back To Africa movement by shrugging that she found Africa frankly boring and that she got a greater buzz and more inspired reaction from her white fans in Europe.

If Palmer's exposition clamours for renewed debate, then perhaps it is about time, before the music industry that has grown to be such an important part of our lives goes any further. — CHRIS WELCH.

GALLAGHER & LYLE

IN A sense, Gallagher and Lyle epitomise much that is both wonderful and sad about our music today. To be sure, their sound is a pure delight, composed of beautifully haunting, melancholic melodies and having those incredible hook lines which wriggle into the deepest recesses of the mind and refuse to budge.

And yet — here comes the flaw which plagues so many brilliant recording musicians — when they reach the stage, their personalities are, shall we say, very thin. They communicate little or nothing beyond the title of the next song to an audience which apparently requires no more than recreations of the records they have at home. We appear to be witnessing the end not only of articulacy in rock, at a certain level, but of showmanship on any scale at all.

All this is not, of course, to denigrate the superb musicianship, the full, fat muscularity, and poignant songs of Benny and Graham, whose performance at London's Royal Albert Hall on Monday was to aid handicapped children via the Music Therapy charity. Their sound was at first atrociously loud and flagrantly unsuited to their gentle songs, but once it settled after "Breakaway," their entire performance was note-perfect, particularly on "Stay Young," "15 Summers" and "International," and they were punchily complemented by strings and brass. Glorious songs, immaculately performed.

A full Scots night was completed by Cado Belle. Boasting the astonishing, powerfully-ranged vocals of Maggie Reilly, and spectacular guitar from Alan Darby, the band cooked from the start and impressed mightily with a fusion of the best of rock dynamics and gutteral funk. "September" sounded a sure-fire offbeat single, and Maggie's voice swelled passionately around telling lyrics on fine songs like "Thief In The Night" and "Brought Up To Believe." They are refreshingly original. As yet, their songs lack memorability, but they are undoubtedly destined for real achievement. — RAY COLEMAN.

SAHB

IT'S WELL past 11 pm on Sunday evening, and the bar, the only point of refuge, has long been closed. SAHB should have played their set and gone, and we should be making our way home. But neither has happened, and as yet they haven't even stepped onstage.

Worse still, there has been no apology or explanation (nor were there during the remainder of the gig), and the only reference there's been to the fact that it holds over two-and-two hours late is by someone from Harvey Goldsmith Inc. who asks us if we'd like to carry the gear out at the end.

It's hard to imagine a more inappropriate venue for a rock gig than Bristol's Locarno. It's not improved this night by the fact that it holds over two and a-half thousand people, and there are no more than 250 in the place.

Needless to say, the joint is crawling with an exceedingly heavy crew of dinner-jacketed-and-bow-tied securitymen.

However, denim-wrapped packages of numanity (to paraphrase Peter Gabriel) have long been beaten into submission by a band called Bandit, who somehow in their first ten minutes succeed in demonstrating almost every cliché in the rock 'n' roll book, then re-running them in a stream of action-replays.

Under the circumstances, one felt that even the arrival of the full complement of the Sensational Alex Harvey Band would have done little to lift the sagging spirit.

Wisely, SAHB (without Alex) have not attempted to duplicate any of the theatrics that normally surrounds their show, and instead concentrate almost entirely on the music, which is approached in an endearingly light-hearted manner. Each has a crack at the vocals, none of which, I should add, poses any great threat to the boss, and all have a share of the spotlight; yet at the same time they mercifully avoid any of the long and tedious solo spots that one feared.

Two very clear points emerged from the set, taken in the main from their recent "Foreplay" album; firstly, with or without Alex they are a very fine band; secondly, what a remarkably charismatic vocalist Alex is. Both, I'm glad to report, need each other. — SIMON KINNERSLEY.

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Caught in the Act

McGarrigles' amateur night

KATE and Anna McGarrigle's show at the New Victoria Theatre, London, on Saturday illustrated the difference — in this case, one might say the gulf — between the record and its stage performance.

The charm of their two albums has lain in their strong simplicity, a quality that they successfully conveyed during their debut London concert last year at the more intimate Victoria Palace, which worked almost because of their gaucheness.

But an artist cannot forever capitalise upon the audience's goodwill. Sooner or later he or she must learn to dramatise their recorded work, an effort in which the McGarrigles palpably failed.

Whether the hall was too big for them, or whether they were overcome by nerves, their stage show lacked craft and the ability to involve the audience. They seemed underrehearsed, even though they had already played several dates before arriving in London.

The sound balance made their voices too strident, there were uncomfortable pauses between songs which they were at a loss to fill, and they didn't seem to know how to pace their act.

If only they could have strung together three or four songs without changing instrumentation, then they may have built up some impetus, but the lack of emotional continuity was glaring. They simply cannot perform in a hall that size as though they were in a folk club.

To make it worse, the first part of their act was far too short, and the time obviously left for encores suggested that predictable, and reprehensible, ploy used by rock bands of artificially stimulating applause; the McGarrigles merely looked bewildered at complying with this ill-advice.

My comments may seem harsh, but they are meant with the best intentions, since I still believe they have brilliant vocal and songwriting talents, a combination that was splendidly displayed on Kate's "First Born" and "Come A Long Way" and Anna's "Heart Like A Wheel."

Most of the time, however, they appeared unconvinced by their own abilities. Perhaps they should have more decisively divided up their show into a section featuring just themselves, and then brought on about halfway the five-piece backing band (in which harmonica and banjo player Chaim Tannenbaum and fiddler Alan Stowell were pillars of strength).

Right now, Kate and Anna have enormous potential, but they need firm guidance, and almost certainly a manager. This year they are in a much different ball-game. They must expect to be judged with less forgiveness.

The support band, Five Hand Reel — one of the few groups to have maintained integrity in presenting electric folk — were also below their best, *writes Colin Irwin.* They were very tense, and not helped by a sound that roughly treated any harmonies.

They improved with "P Stands For Paddy," and eventually wrested an encore with their irresistible selection of Scots pipe tunes. Yet it didn't completely obliterate the memory of their earlier falterings and the fact that a couple of their arrangements, notably their Afro-Gaelic number, seemed dangerously contrived. — MICHAEL WATTS.



KATE (top) and ANNA McGARRIGLE: enormous potential but need firm guidance

COLOURS/NINESENSE

ANYBODY doubting the communicative power of jazz should have been at the London School of Economics' Old Theatre on Saturday when German bassist Eberhard Weber made his British debut, sharing the bill with Elton Dean's Ninesense. The place was packed. The music was received with intelligent, critical appreciation.

Ninesense, arguably the best band in Britain, turned in a typically muscular and urgent set. Elton Dean (alto, saxello), Alan Skidmore (tenor), Harry Beckett (trumpet, flugelhorn), Mark Charig (trumpet, tenor horn), Nick Evans and Radu Malfatti (trombones), Keith Tippett (piano), Harry Miller (bass) and Louis Moholo (drums) were, however, obliged to trim their full repertoire by at least a couple of hours, which meant that not every musician had the solo space his talents merited.

For some reason, this problem seemed to hit the trombone section particularly. It's only rarely that one is granted a chance to hear Radu Malfatti these days — he's currently resident in foreign parts — so it was frustrating to hear his contribution limited to primarily ensemble work.

Not that the ensemble work was found lacking. On the contrary, some of it was tremendously invigorating, the collective improvisation on "Forsoothe" being a case in point. (For some reason I always expect this tune to segue into the closing sequence from Centipede's "September Energy." It packs a similarly "epic" punch).

Soloist of the night may well have been the under-amplified Tippett, who shone brightest in a trio ballad setting, playing rich and romantic improvisation with Miller and Moholo in telepathically empathetic support Beautiful.

The abrupt conclusion of Elton's "Dance," the wind-up number, caught a couple of players in mid-theme, but Ninesense's camaraderie got round this goof with typically good-natured verve. They accelerated into a ragged last chorus rave-up as though nothing untoward had happened, although some players shook with tell-tale mirth.

Eberhard Weber's Colours, with Soft Machine's John Marshall at the traps for their British tour, had little trouble reproducing live the glossy amplitude of their "Yellow Fields" record, putting the lie to the oft-voiced claim that ECM's is strictly a studio sound.

Most of their material is given definition by Weber's use of customised solid-bodied upright bass, the crystal-clear tone of which makes the subtle nuances easily audible and allows the band to play delicately, even at relatively high volume.

That said, Colours is not as strikingly "fragile" as when Jon Christensen was in the band. The addition of Marshall, playing reticently by his own standards, has pointed the group more in the direction of the electric jazz mainstream, although they are still too tasteful by far to be accused of compromise.

Pianist Rainer Bruninghaus' use of synthesizer ("it's just a cheap Japanese one. I couldn't afford a Moog") for strictly colorative purposes was the very essence of discretion, even though he was obviously more at home on acoustic grand piano.

But a more emphatic approach obviously suited reedman Charlie Mariano, who played very strong, very direct lines on alto and soprano and made stunning use of glissando on the Indian nagaswaram during "Sand Glass." Charlie's fusion of bebop devices with Asian scalar approaches (painstakingly researched) makes him a unique figure in contemporary jazz. McCoy Tyner should sign him up. He could use him.

As for Eberhard himself, the conviction remains that he is the premier electric bassist in Europe, America or anywhere else. Perhaps others have more obviously "virtuoso" techniques, but Weber's "style" has both grace and identity. In his hands, the bass is a mini-orchestra, capable of seemingly unlimited voicings, sounding like a horn or a cello or a female singer, even.

Indeed, it's when Weber flaunts his chops that he becomes least interesting. He'd be best advised to dazzle quietly from within the ranks, rather than opt for superstar sleight of hand. Plenty of jazz-rock bassists specialise in gimmicky solo features, but none have Weber's group sensitivity.

A fine evening, anyhow. And "Yellow Fields" is a very pretty tune. — STEVE LAKE.

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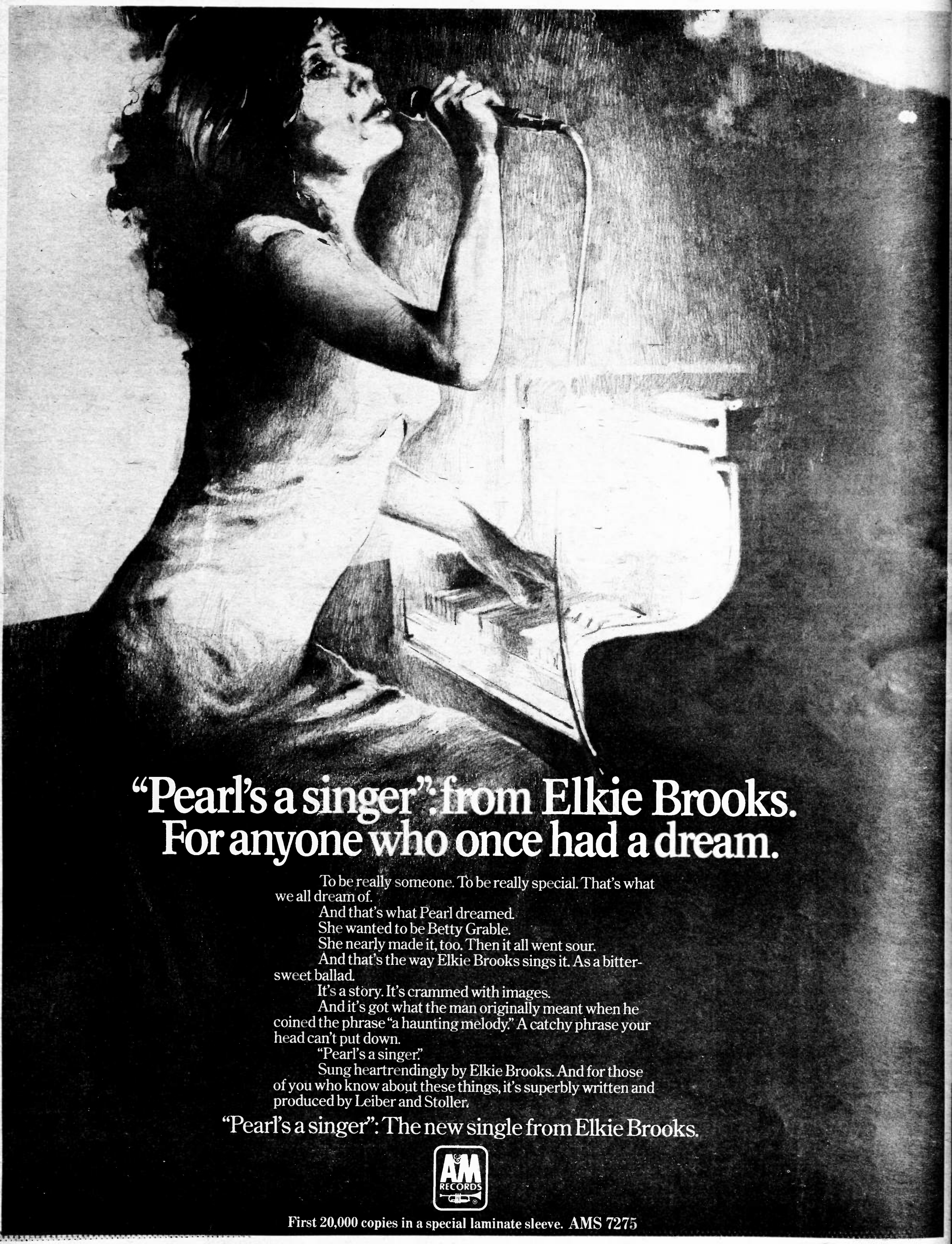
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Singles

REVIEWED BY CAROLINE COON



Is this to be Bowie's year?



JONI MITCHELL: cut off in her prime/BOB SEGER: outstanding ballad.

DAVID BOWIE: "Sound And Vision" (RCA). Will this be the year David Bowie's genius, not to mention his commercial potential, is realised and recognised? In the past, many critics have judged him harshly. He has been dismissed, and branded something of an empty stylist whose music is rarely anything more than exceptionally well-produced and well-packaged collections of other people's ideas.

However, to the Seventies Generation rock audience, who make up the body of his fans, he has not only been the doyen of image and life-style but a rock music giant as well. Theirs, I believe, is the correct assessment.

The secret of Bowie's success is his superb feel for making simple structures sound gloriously decorative without being superficial. He works in a stark, black and white discipline of form, always restraining the colour he infuses into sound. This tension between opulence and aestheticism is like an audio aphrodisiac.

Often his themes have been grand — he obviously has a strong, if romantic, self-image, and a healthy respect for his own place in the vanguard of rock — but he is gifted with a critical eye and the true artist's clarifying perspective on his own work which has always stopped him short of glib over-indulgence.

He has risked being pretentious and arty but his greatness lies in the fact that his music never has been.

Whether it is true or not, he has managed to make his fans believe that he is consummately interested in the actualities of the present.

Bowie may be private and elusive, but he is no spoiled rock recluse locked in a rich, consumer, toy-packed vacuum.

Perhaps this is why his music always moves with the times. Past rock history is not a crutch for Bowie — just the language he uses.

And, since his inspiration is the future, his music unavoidably and vividly reflects what is essential to the moment. As the seconds pass so Bowie moves on. He leaves a blazing trail!

This single, like the album "Low," is sombre, a study in mood. But in the soul tradition, out of a recognisable, universal despair, Bowie creates a cosmic display of ecstasy. The man is brilliant. **Top 10.**

Ultravox: "Dangerous Rhythm" (Island). The rare quality and haunting presence of this single stirred in me longings for more — a desire which was immediately satisfied by a sultry, languorous song on the "B" side called "My Sex." It's an exceptional piece of music with the most poetically sensitive lyrics I've heard for months.

The band played support to Eddie And The Hot Rods at their triumphant London Rainbow concert. Their sound is the antithesis to the Rods' brain-storming rock, but they held the stage. Quite a feat.

Rods fans usually boo support acts like grim death. Ultravox are obviously another new band (Island signed them four months ago) who are going to make 1977 a vintage year for rock.

Their sound is a journey into a quasi-Kraftwerk space via King Crimson and Roxy Music. They are considered and electrifying — and they look as good as their music sounds.

Lead singer John Foxx, a wide-eyed Adonis whose fatal attractiveness is nicely cut with the rough edges of his Northern (Preston) character, will become a force to reckon with.

He usually takes time to write songs. "My Sex" was an exception. Wanting another track for their imminent album, he and Chris Cross worked on an unfinished backing track in the studio.

The song was finished in a few minutes — a spontaneity encouraged by Brian Eno, who was the band's guiding production light. Some very special talents are at work here. Looking forward to the album. **Chart potential.**

Joni Mitchell: "Coyote" (Asylum). If you know the superb album "Hejira," this single will have you blasting four-letter words at record company executives.

For some mindlessly uncaring reason, someone has seen fit to release this song — well, most of this song anyway. It fades out mid-word, before the last verse, before the story is told and before the perfect construction of the song is completed.

A crass decision which should have anyone at Warners who cares for music blushing with shame. Would any self-respecting gallery sell you a painting torn in half? Would you buy it?

Elkie Brooks: "Pearl's A Singer" (A&M). Oh Elkie! More than ever I long for the days when this great singer belted out rock 'n' roll.

Her last solo album was generously received. She sounded great — the glossy production was worrying.

Now the gloss has a countrified flavour. The voice, as always, is outstanding — especially when it's allowed to break loose in the last few seconds of the track.

But the song! The melody is memorable enough, but it says nothing except that poor Pearl "stands up when she plays piano in a nightclub." So what?

If Elkie could cut herself loose from all this "up-market" showbiz aspic and get down to some real, heartfelt singing she might again take her rightful place as one of the top five women vocalists in rock. **A miss.**

Bad Company: "Everything I Need" (Island). Nice! A boppy little love song which Paul Rodgers embellishes with enough vocal hiccuping to win him the 1977 Fifties Pop Idol Award. Their best single for ages. **Chart potential.**

Barry White: "I'm Qualified To Satisfy You" (20th Century). Oozing all over this lush disco-dish, the night-life supremo Barry White repeats, 12½ times, "I'm qualified to satisfy you any way you want me too." He sure knows how to overdo it. But if you don't need the lyrics there's always the "B" side "instrumental." Great stuff. **Chart potential.**

Bob Seger: "Night Moves" (Capitol). If Dr Hook can get hits then this single should make it to No 1. An outstanding ballad which shoots out of the turntable like Cupid's arrow. It's instant love. **A smash hit.**

"The Best Of American Punk Rock/Recorded Live at CBGB's" (Atlantic). Tuff Darts are featured. They are not particularly interesting. Their English lead singer Kelvin left London last year after sacking Mick Jones from his band — a double disaster for him. Mick is now the volcanic lead guitarist with the Clash.

Smokie: "Lay Back In The Arms Of Someone" (RAK). Is Chris Norman looking for Mary? Sub-standard song — the usual production. Not a number to increase the band's rather tenuous status as a chartmaker. **Lower chart reaches only.**

Showaddywaddy: "When" (Arista). An OK cover of the Reardon/Evans classic. Mud would do it better. A lovely bunch of slobs, these. **Some chart action.**

Abba: "Knowing Me Knowing You" (Epic). This isn't as instant-hit sounding as most Abba hot-shots. Perhaps, because it grows on you, it will become one of their best-loved. **A hit.**

IN NEXT WEEK'S MM

History of Pop

AND LO — the beast men cometh. Twin forces, dark and heavy with threats of violence, come to our shores, there to lay waste age-old concepts. First there is Nugent, bold warrior armed with blood axe, a guitar that cuts like cold steel through the ears of his victims. Ted they call him, aliken to a demented spider on stage, and raised in the stews of Detroit, where he was akin to such as the MC5 and the whole tribe of heavy metallic ones. He returns for his latest British tour and we set out on the road with him, to provide a chilling eye-witness account of his latest conquests.

And next cometh Iggy, the one who is called Pop, who was with the Stooges and is now with Bowie, who had produced his latest spinning shield, a relic of ballads they wove together in the cold, dark city of Berlin. They call him the precursor of all contemporary excess.



What will we make of his works — will they recall such odes as "Death Trip" and "Your Pretty Face Is Going To Hell," and "Penetration"? And lo they shall cast their shadow across the pages of next week's MM. Place an order with your butcher — now.

DON'T MISS IT

Blunstone is back with 'Planes'

Colin Blunstone, one of Britain's most stylish vocalist, is back with his brand new album 'Planes'
A year in the making, its worth every second it took.

It contains original Blunstone compositions (plus tracks by the Beach Boys and Neil Sedaka) ... and the title track is a hitherto unrecorded Elton John/Bernie Taupin composition.

And as if that wasn't enough to ensure success, the album was produced by Gus Dudgeon.

'Planes' bring a slight shift in style for Blunstone, but his unmistakably magic hasn't changed one bit.



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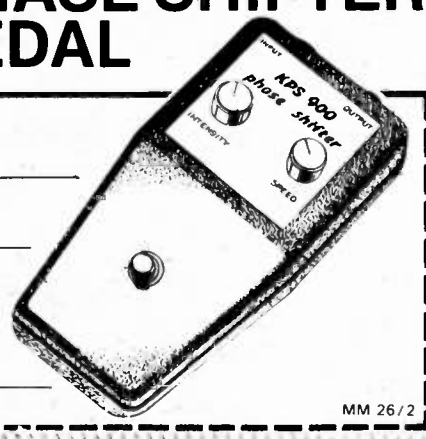
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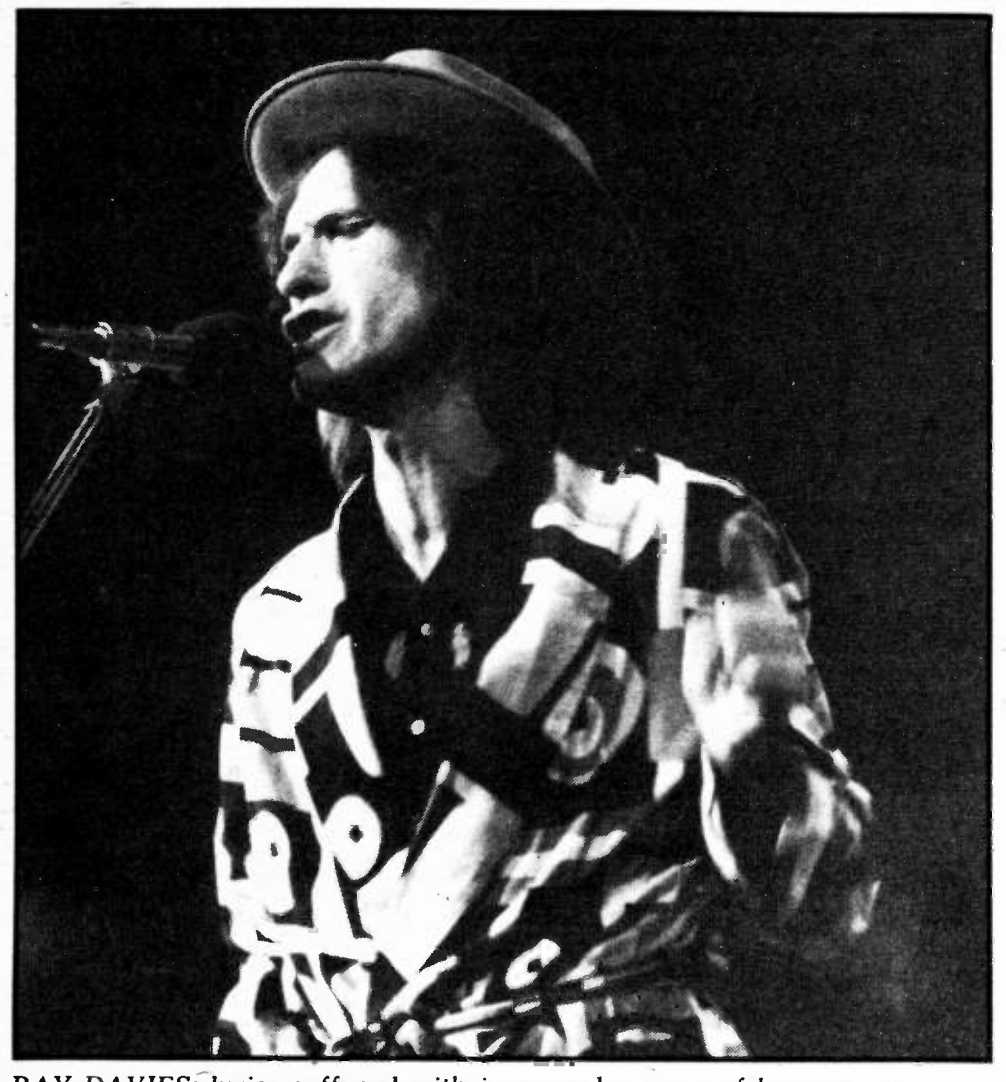
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Albums

Have you heard about the midnight rambler?



RAY DAVIES: lyrics suffused with irony and a sense of humour.

THE KINKS: "Sleepwalker" (Arista AL 4106). Ray Davies (vocals, guitar and keyboards), Mick Avory (drums, percussion), Dave Davies (lead guitar, lead and backing vocals), John Dalton (bass guitar), John Gosling (keyboards and backing vocals), Andy Pyle (bass on "Mr Big Man"). Produced by Ray Davies. Engineered by Roger Waker. Recorded at Kent Studios, autumn and winter 1976.

"SLEEPWALKER" is the first album the Kinks have produced for Arista and it emphatically testifies to the dramatic artistic revival of Raymond Douglas Davies, whose supreme talents as a writer have been so distressingly overlooked during the first half of this decade.

Davies' restless imagination and determination to pursue, over the last six years, a unique musical course which paid no homage to prevailing fashions and ideas, undoubtedly cost the Kinks the praise of the popular audience they deserved and the commercial success that would have justified their leader's uncompromising idiosyncrasies in the face of often universal critical disdain and popular indifference.

But their achievements have been no less entertaining during this time, and those who persevered with Davies will argue that the Preservation trilogy, though flawed and inconsistent on record, provided the basis for one of the few successful fusions of rock and theatre when it was transferred to the stage.

Similarly, the Kinks' last album for RCA, "Schoolboys In Disgrace", a retrospective scenario featuring the characters from the previous trilogy, was, in performance, a tour de force of lunatic drama.

Moreover, that album suggested that Davies was successfully returning to the precise writing style that had characterised his compositions of the mid-Sixties, when he produced such pop masterpieces as "Dead End Street", "Waterloo Sunset" and "Autumn Almanac".

Even his most ardent admirers (I count myself among them) would have to admit that there have been disappointments, when the cumbersome weight of the various concepts he explored on "Preservation" and "Soap Opera" unbalanced his writing.

"Sleepwalker", although its mood is unified by recurring themes of disillusion, defeat, the loss of innocence and a concern with the popular abdication of certain responsibilities, is restricted by no narrative design. The songs — nearly all of them potential 45s, I fancy — exist independently of any overall concept, and their melodic freshness and succinct lyrics recall the glorious days of "Face To Face" and "Village Green Preservation Society", with occasional references to the elegaic tone of "Arthur". It really is the group's strongest and most organised album in years.

"Life On The Road" opens; and finds the singer yearning, initially, for independence from his immediate family and seeking an escape to the City's neon excitements; and then, against a muscular Dave Davies guitar riff, catalogues the grief and disillusion that he encounters in the reality of city life, with its squalor and cynicism.

Raymond's lyrics are suffused with irony and a sense of humour that mitigates his bleak theme. Catch this, for instance: "Mama always told me that city ladies were bawdy and bold/So I searched night and day to catch a kiss from a lady/But all that I caught was a cold."

A similar combination of infectious musical aggression and ironic lyrics characterises the irresistible "Juke Box Music", a reckless piece about a lady — and her addiction to a juke-box (really!), and "Sleepless Night", on which Ray and Dave share the lead vocal, an anguished recollection about a past lover that contrasts her satisfaction with a new love to the isolation of the singer; such is the conviction and intimacy of the performance that one wonders just how personal the song is, in fact.

The more sedate and reflective "Stormy Sky", with its cool electric piano and vulnerable vocal, is a particularly sombre piece in which Davies considers the futility of love as a defence against the bitter realities of the world.

The intensity of "Sleepless Night" recalls, as does "Mr Big Man" even more, the surreal angst of Lou Reed's "Berlin". Indeed, the gothic instrumental fury of the Hunter/Wagner collaboration on that album is recreated here by Dave Davies and John Gosling. The theme of the song — the inevitable corruption that attends success — has, of course, been explored by Davies before, but never with such virulence.

The album's title track, and its companion piece, "Full Moon", are, in comparison, quite irreverent pieces on the perils of somnambulism, which find Ray coming on like a burlesque midnight rambler. The subdued humour of these songs starkly contrasts with the bitter irony of "Life Goes On", which closes the album on a note of defiance, and the tristesse of "Brother", the record's most outstanding cut.

The former track, redolent of the weary cynicism and cutting absurdity of Loudon Wainwright, details the individual's unequal fight against life's imperatives and disasters: you have to surrender, Davies blackly suggests, to its absurdities and lunacies, and relish them while you can, "because you're a long time dead".

"Brother" is no less bleak, but its elegance and romance (it is enhanced by one of Davies' most evocative melodies) has no trace of sentimentality or pessimism.

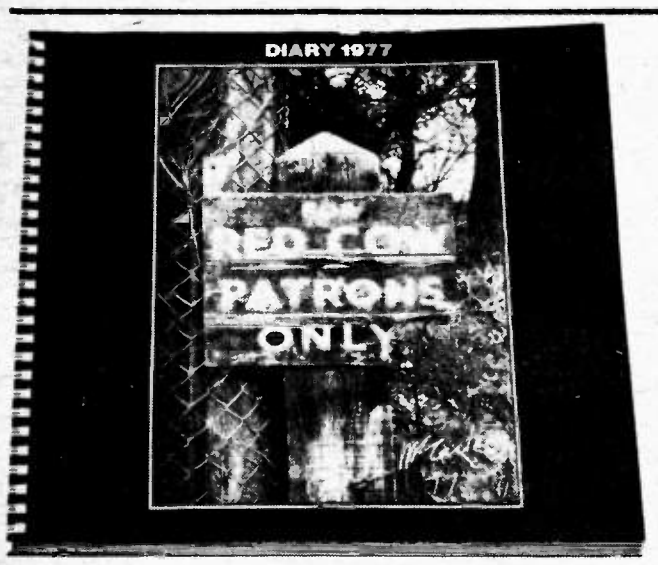
"The world's going crazy and nobody gives a damn anymore/They're breaking off relationships and leaving on sailing ships for far and distant shores," the author sings over a drifting piano and acoustic guitar accompaniment. It's a song about people retreating from reality into fantasy, abdicating responsibilities and refusing to face the unpleasant truths of the world.

The climatic final sequence, where Davies repeats the opening verse over sweeping strings, framed by Dave Davies' stirring guitar, is quite overwhelming. Arista should take a chance on this and release it as a single. It really is magnificent.

And there you have it: an album as delightful, as moving and pertinent as the Kinks have ever produced. The Kinks, like life, go on. Thanks and amen for that. — **A.J.**

CLEO LAINE — RAY CHARLES: "Porgy And Bess" (London Crossover 31D2 two-LP box set). Who needs another version of the Gershwins' "folk opera," "Negro opera", "jazz opera" or whatever commentators choose to call it? You may ask yourself that when faced with this review, or with the actual impressive-looking box set. I thought it when news of Norman Granz's intentions reached me, though mollified by the notion of Britain's superbly accomplished Cleo being matched with America's soulful Ray. However, Norman's urge to do "Porgy" again — he recorded it with Ella Fitzgerald and Louis Armstrong in 1957 — was not misplaced enthusiasm, and the album has many felicitious features (both vocal and instrumental), although neither vocalist sounds entirely at ease with all the material, which is hardly surprising. This is not only very fine music but operatic music, for which neither singer was trained; it is certainly not jazz or blues, which both artists can handle convincingly, in their contrasting fashions. Popular music much of it is or has become, and those songs which have already proved themselves susceptible to "popular" treatment, such as "It Ain't Necessarily So," "Summertime", "Bess, You Is My Woman" and "Plenty O' Nuttin'" (vocal duets), again come across fetchingly in the hands of Laine, Charles and the various top-flight musicians amassed in the studio by Granz with typical prodigality. These songs feature four of the five duets which grace this excised version of the opera, the other being a brief, street-crying "Honey Man", which is charming enough. I don't know if the duetting stands up to "classical" scrutiny, but for me, despite some mannered singing, it holds moments of considerable beauty. In fact, the street calls are all agreeable, as they were on the Ella-Louis recording. Charles doesn't have Louis' personal experience of street-selling, I dare say, but he sells persuasively on "Crab Man" (well, I'd buy one from him), and after he's played a short "Strawberry Woman" on celeste — or shades of the everglades? — Cleo soars strongly on this cry over the sustained chording of the James Cleveland Singers. Ella's was something else, more mellow and caressing, but I'm not going to spend time comparing many individual items from the two sets. Suffice to say that Ella and Louis, both natural jazz swingers, were ideal partners in the same rhythmical and expressive vein, or approximately so. Theirs were, therefore, nearer to pure jazz as vocal interpretations. Ray Charles, an amalgam of blues, gospel, jazz and R&B influences, is pure soul and non-stop swing, whereas Cleo is "not primarily a jazz singer, although she worms much of the time with jazz material," as Granz says in a producer's note from the handsomely illustrated booklet which helps to decorate this set. So these two make a sharp contrast — her clarity and ornamental range, and his gospel, down-home feel — and one I find appealing most of the time. The solo vocals, six each, are a somewhat mixed bag. I think Cleo's almost overtheatrical touches on "I Loves You, Porgy" do not improve the song. But still she impresses, though I can take U.S. critic Whitney Balliett's point about her "showing off", and what I think is: how many popular singers could approach what she does in her best items in these LPs? Charles, sometimes out of his depth, comes home on the final track, "Lord, I'm On My Way" (with choir), which is gospel material made to measure for his talents. There's too much to be said for me to attempt a full description. I should mention that "Buzzard Song", originally a lady's feature, and done by Ella, as I recall, is here given to Ray. I must mention the seven instrumentals by Charles, heard variously on piano, electric piano, organ and celeste, often with rhythm. These range from so-so to excellent (mostly piano pieces). And I've referred already to the musicians — 78 of them, plus concert masters and arranger-conductor Frank DeVol — who perform good orchestrations in unexceptionable fashion. The names run from Al Aarons and Garnett Brown to Ernie Watts and Britt Woodman, taking in Joe Pass and Victor Feldman on the way. You could not make a record like this in Britain — and it sounds that way. Booklet notes, by Benny Green (who else?) read intelligently. Belliett condemned the album as a "classy disaster." I don't agree; it's not even a near-miss, but better than that. Material counts for so much, and for starters it makes this a much "better" set than Cleo's LP with John Williams. Try to hear it. — **M.J.**

FRANK ZAPPA: "Zoot Allures" (Warner Bros). It is difficult to listen to Frank at work without succumbing to a host of memories. Such an intensely creative, original and perverse musician, such a powerful and enigmatic personality, tends to leave a trail of impressions behind him like a comet trailing gas, ice and stones. The very name Zappa reminds me of nights in the hippie year of '67, lying on the floors of countless bedsitters and listening through a haze of intoxicating smoke to the early Mothers Of Invention records, and being enraged, intrigued and finally delighted. And then there was the night when Frank came onto the stage at the Royal Albert Hall and surprised us all with a long and stunningly powerful guitar solo, during an age when Clapton was King. Much water under the bridge since then. Frank is still capable of being brilliant, or just plain silly, and is still one of the few real band-leading catalysts of rock, as well as one of its best producers, a professional at the mixing desk where so many amateurs fake. Just listen to the bass sound on "The Torture Never Stops," the use of human shrieks juxtaposed with menacing chords from the boys in the band. The silliness (at least in my opinion) is his continuing obsession with the more disgusting aspects of human nature, but once you have waded past his imageries, apparently designed to titillate bored West Coast college audiences, there is a wealth of fine musicianship. Frank always picks 'em. Take drummer Terry Bozzio, who, along with familiar faces Ruth Underwood and Roy Estrada, helps to provide the basic tracks. Terry is as solid as Aynsley Dunbar ever was. But what does surprise me (in view of my praise for Frank's record-producing skills) is the way he tends to bury vocals deep into the track, particularly on "Ms Pinky," an uninspired riff which closes side one on rather a disappointing note, after the agonised excesses of the otherwise intriguing "Torture." Maybe in '77 Zappa is having difficulty in maintaining his position as a commercial proposition (and you can't take that much equipment around without selling a few tickets here and there) whilst finding a real musical direction within the framework of a changed rock world. Whatever he does, with varying degrees of success, there is always a modicum of inspiration, a morsel of provocation, and a lot more cerebral activity than one detects in your average combo. But all in all, I don't think this is an exceptional work by his own standards. It tends to be a patchy collection of unrelated performances, cobbled together for the sake of having something out, though moments of greatness there are (like the introduction to "Friendly Little Finger," with Ruth going ape on the marimbas and synthesizer). Really, the best cuts are the instrumentals, and I get the feeling Zappa today is happier blowing than labouring over lyrics that become more and more devious, perhaps out of contempt for the whole process of rock songwriting. In the words of Peter Cook, he's protesting in the only way he knows how. — **C.W.**



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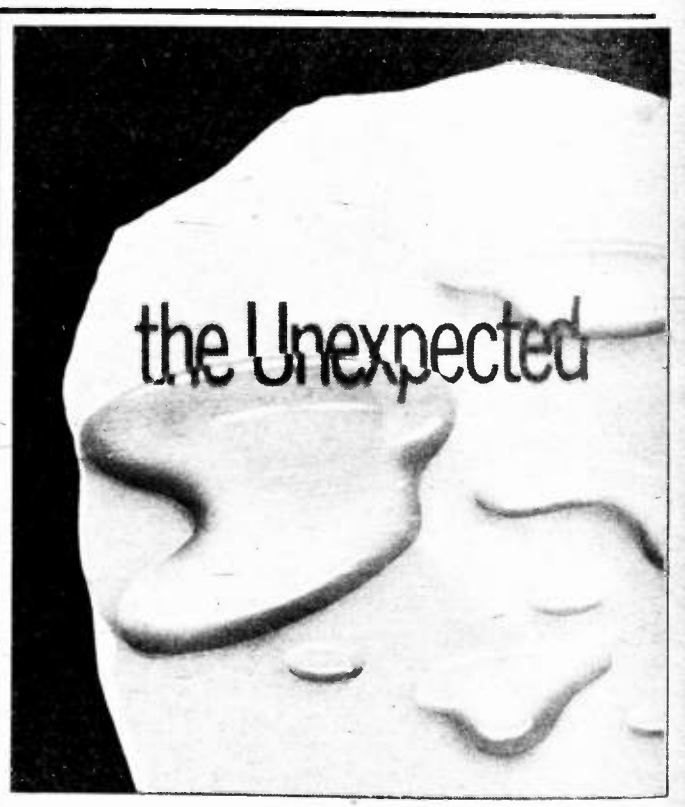
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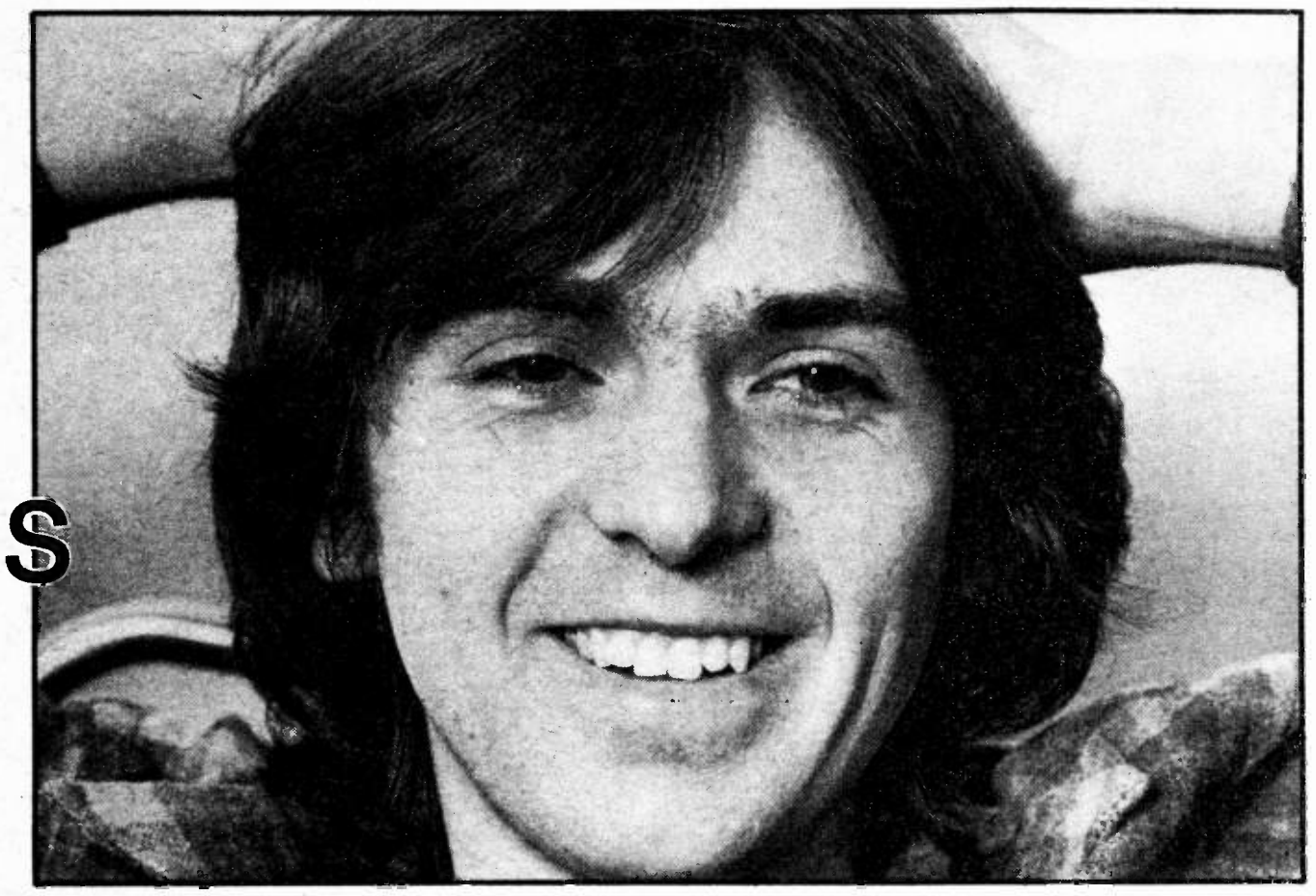
The Great British Sounds Come From

QUEEN and...



Albums

Gabriel: on the side of the angels



PETER GABRIEL: the future is bleak, but We Shall Overcome

PETER GABRIEL: "Peter Gabriel" (Charisma CDS 4006). Peter Gabriel (voices, keyboards, flute and recorder), Allan Schwartzberg (drums), Tony Levin (bass, tuba, leader of the barber shop quartet), Jim Maelen (percussion), Steve Hunter (electric and acoustic guitars, pedal steel guitar), Robert Fripp (electric guitar, classical guitar and banjo), Josef Chirowski (keyboards), Larry Fast (synthesizers and programming), Dick Wagner (solo guitar on "Here Comes The Flood" and "Slowburn"). The London Symphony Orchestra arranged and conducted by Michael Gibbs. Produced by Bob Ezrin for My Own Publication Co. Ltd.

LET it be clear that I was never entirely enamoured of Genesis. With the exception of individual moments from "The Lamb Lies Down On Broadway," especially the surreal "Carpet Crawlers," I have rarely disliked so completely a group and its musical aspirations.

Like Yes, Genesis seemed to be the victims of their own self-importance, quite indiscriminate in the application of their undoubted technical skills as musicians and arrangers.

Their peculiarly English obsession with grandiose themes and clinical perfection always put me in mind of a group of automata, so finely drilled that all spontaneity was outlawed and even reviled.

Peter Gabriel, as much as any of his associates in that group, can be held responsible for that image, so you can imagine that I looked forward to his solo album with little relish. I expected no change of emphasis from his musical past, no new adventures with musical settings.

It just goes to show how easy it is to underestimate some people.

On the evidence of this solo debut, Gabriel seems to have become as blanked off with the perverse intricacies and restrictive disciplines of Genesis as the group's long-standing detractors, and it would be cynical indeed if this was overlooked, for "Peter Gabriel" is a decisive departure from the music with which its author has previously been associated.

As such, it might offend committed Genesis admirers who expect Gabriel to present them with a work sympathetically aligned with his former exploits. If it does, I will simply cheer them on their way to the next grotesque epic from that band and extend a welcome to the new audience that Gabriel deserves to attract.

He has already described this album as being more direct and emotionally explicit than any of his earlier recordings, and I agree with that assessment. As I said in my recent interview with him, the predominant theme of the album is one of an impending catastrophe and the potential of its victims to survive the inevitable disruption of social and psychic values that will ensue.

The whole of the second side of this record is preoccupied with this notion, and it is this sequence of four songs that represent the most interesting aspects of a wholly intriguing album.

To deal briefly with the opening side first, though, we have five songs (one of which, the curious "Excuse Me", co-written with Martin Hall, is rather slight, though it's interesting in that it marks the public debut of Robert Fripp on banjo!), which vary from the electronic apocalypse of "Moribund The Burgermeister" to the rousing — and highly enjoyable — power pop of "Modern Love", to the final mystery of "Humdrum".

On the way, we encounter the pastoral drama of "Solsbury Hill", in which Gabriel comments specifically on his confusion and impatience with Genesis. Gabriel's vocals are excellent here, commanding and convincingly anguished, and there is a powerful instrumental coda with Fripp and Hunter thundering away above Schwartzberg's authoritative drumming.

But it's "Humdrum", with its mellow strings and evocative electric piano lines, that suggests the mood of the second side of the record. With its sudden shifts from acoustic introspection to vivid Latin rhythms (complete with castanets), it anticipates the cinematic progression of the arrangements.

The apocalyptic vehemence of "Slowburn" — which includes a cut-throat guitar solo from Dick Wagner — acknowledges the dominant mood. "Waiting For The Big One", the finely realised tribute to Randy Newman, eases the tension somewhat with its wry humour ("the wine's all drunk and so am I . . waiting for the big one"). The song has a Thomas Pynchonesque degeneracy about it that's disturbingly appropriate.

Similarly, the over-the-top orchestral introduction to "Down At The Dolce Vita" strikes exactly the right note of banal surrealism; it is likely, after all, that the apocalypse, when it arrives, will occur in the most mundane circumstances.

The percussive motif that appears in both "Moribund" and "Slowburn" recurs here, as the group segue into the final sequence in this interrelated quartet of songs with "Here Comes The Flood".

Fripp's acoustic guitar, underpinned by an eerie synthesizer orchestration, enhances Gabriel's desperate vocal and the intimate introduction surrenders suddenly to a crescendo of emotion as the whole group and the LSO crash in dramatically for the emotional chorus.

This, one feels, is no empty projection of a fashionable hypothesis of doom and despair; it's too articulate a song, and Gabriel's conviction is clearly apparent: the future is bleak, but it will only be conquered if we confront it courageously.

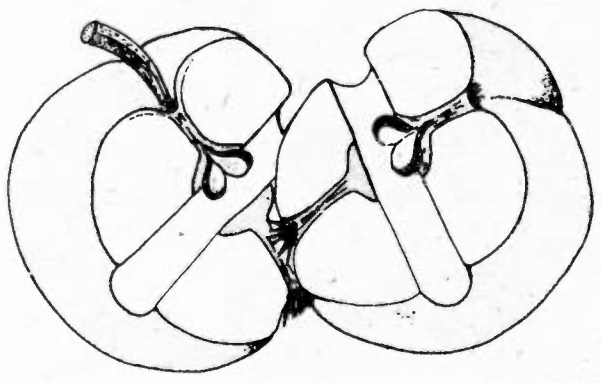
I'm surprised to find myself commending an album by a former member of Genesis, believe me, but "Peter Gabriel" is a record worthy of investigation despite its occasional flaws. I'm now waiting in anticipation for his next move. Just drop all those preconceptions and give the record a chance — you may be rather surprised. — **A.J.**

MICHAEL MURPHEY: "Flowing Free Forever" (Epic). Murphey's reputation as a fey singer-songwriter is in grave danger of being lost; he's turning into a raving, pounding rocker. The highlight of his last album, "Swans Against The Sun," was "Renegade," in which a bizarre crew of stars — John Denver, Willie Nelson, Charlie Daniels and Tracy Nelson — assisted Murphey in belting through a classy original at the speed of an express train. And now, on "Flowing Free Forever," come "North Wind And A New Moon" — a heavy country-tinged number underpinned with a classic throaty bass and featuring a wailing sax break — and, best of all, "Changing Woman," a wild rock track bounced along by a reggae bass line, both of which he handles with superb panache. This gutsiness pervades most of the album, even when Murphey whisks out the old acoustic for the title track, "High Country Caravan" (also billed — for obvious reasons — as "Song For Stephen Stills") and "Running Wide Open." Even "See How All The Horses Come Dancing," which opens unpromisingly with the lines "Black Elk was sick and lay dying/Said the old man to his wife," develops into a pretty beefy ballad. Light relief is provided by a beautifully-crafted country song, "Cherokee Fiddle", and, less successfully, by a weak attempt at English folk, "The Wandering Minstrel." Still, the power of "Changing Woman" (a hit single?) easily makes up for the faults of that number. Nine out of ten isn't a bad average these days. — **M.O.**

GRINDERSWITCH: "Pullin' Together" (Capricorn). Those Southern boogie bands sometimes act very strangely. They make great efforts to get some sort of stage presence going, some identity, and a show of arrangements, and then they fall down on stage and lose interest. I've noticed that, even with other Americans, decidedly non-boogie bands. Steely Dan, for example, could play a brilliant concert one night and drag their feet the next. Must be the bio-rhythms playing up. But I guess those American boys just get homesick, and half-way through a solo realise when they git back to the hotel there won't be no TV, no room-service and nowhere to git a beer. Enough to put off any hornswoggling cowpoke. I liked Grinderswitch when they played at the Hammersmith Odeon just afore Christmas. They swung with cool confidence on items like "Higher Ground" and "I'm Satisfied," with hot slide guitar work by Dru Lombar. I liked Stephen Miller's keyboards, too, and that Rick Burnett sure plays a mean set o'drums. But at the gig, they sometimes seemed to forget entirely what they were doing, and many a jam number drifted casually into another. Maybe that's the way they do things down Macon way. At any rate, they gits things together on the album, and you can hear the wide variety of styles they encompass beneath that Southern banner. There's even a hint of reggae about "That Kind Of Woman," but I like them best laid-back and trucking. Meantime, have fun with Grinderswitch. — **C.W.**

JR WALKER: "Whopper Bopper Show Stopper" (Tamla Motown). To these ears, the prospect of hearing yet another wah-wah-led slab of disco funk is a disaster equalled only by one more instrumental version of Stevie Wonder's "You Are The Sunshine Of My Life" (flautist Bobbi Humphrey's treatment still brings back painful memories). Yet such is the artistry of Jr Walker that he can do both and still make them interesting. Naturally, the wah-wahs don't stand much of a chance when challenged by Walker's wailing sax on the title track; and on "Sunshine" he brightens things up by starting off with a few bars from his own "Walk In The Night" and counterpointing his mellifluous playing with a harmonica (played, no doubt, by Walker himself). Unfortunately, most of the rest of the album falls into the former category, with Walker concentrating on pitting his gritty voice against a girly chorus, so that one longs for the days when his vocal contributions were restricted to a few lines on the subject of "Shotgun," "Shoot Your Shot" or "Roadrunner." Still, he does eventually belt up and get down to some hard blowing on "I Want You" and Paul and Linda McCartney's "My Love." But, as the title suggests, this is an album aimed mainly at the feet. Most of the tracks should go down the proverbial storm in discos. — **M.O.**

TOM PETTY: "Tom Petty And The Heartbreakers" (Shelter). This debut album by a Californian quartet of dubious origin has been enthusiastically received in some quarters, and even provoked one writer to proclaim it the best debut by a mainstream American rock band (something like that, anyway). Can't see it myself, I'm afraid. I'll admit that it has its initial attractions, and it is admirably unpretentious. Petty is responsible for the 11 songs in this collection, plays lead guitar, and takes the lead vocal throughout. His writing reveals a preoccupation with quality Sixties pop, and the eclectic compositions, with their constant reference to something called "rock and roll", are quite entertaining in a juvenile way. "Rockin Around (With You)," which opens the album, is reasonably engaging, recalling the Love of "My Little Red Book" (Petty's vocals here are a snatch for early Arthur Lee impersonations of Jagger) "Breakdown," which follows, is perhaps the most memorable and amusing piece on the album: Petty assumes the persona of a dumb Noo Yawk punk, all sneers and hair-grease, and the band sync appropriately into a suitably shuffle enhanced by Petty's guitar and Benmont Tench's electric piano. Petty is undoubtedly a rock fantasist enamoured of the stance of the rock hero as a hard-bitten twice-shy loner, but he approaches these themes with a refreshing sense of humour. "The Wild One, Forever," for instance, is a dramatic ballad that projects the aforementioned image, the author adopting a particularly effective vocal stance with Jaggeresque inflections (listen to the Stones' "Lovin' Cup" back-to-back with this cut) and a subtle but incisive backdrop from the Heartbreakers. "Fooled Again (I Don't Like It)" is similarly anguished but it's overlong, and the deficiences of the band are isolated and emphasised, particularly the rigidity of the rhythm section. Petty's at his best when performing songs that are succinct and mobile, like "Strangered In The Night," the loose aggression of which puts me in mind of Big Star, though the Heartbreakers rarely approximate the renegade brilliance of that band at its most inspired. "Tom Petty And The Heartbreakers" is an encouraging debut, not a great one. But it is an engaging diversion, and it is worth persevering with because its subtleties do become more apparent with familiarity. — **A.J.**



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Albums

Snow turns to sunshine

PHOEBE SNOW: "It Looks Like Snow" (CBS 81714). Phoebe Snow (vocal, guitar, background vocals), David Bromberg, Steve Burgh, Ray Parker, Greg Poree (guitars), Sonny Burke, David Pomeranz (keyboards), James Gadson, Ed Green, Harvey Mason (drums), Reggie McBride, Chuck Domanico (bass), Andy Narell (steel drums), Kurt McGettrick, Mel Martin, Hadley Caliman, Bob Yance (horns), The Golden Age Jazz Band on "Shine, Shine, Shine", Phil Kearns, the Waters Family, Orrin, Maxine and Julia (background vocals). Recorded at Cherokee Studio, Los Angeles and Wally Heider Recording, San Francisco. Engineered by Fred Catero and David Rubinson. Produced by David Rubinson & Friends, Inc.

IT TOOK a great deal of help for Phoebe Snow to make this album, and it shows. To follow up the merits and success of the "Phoebe Snow" LP, and its fine, restrained performances with Zoot Sims on tenor ("Harpo's Blues" and "Poetry Man" were the standouts), couldn't be an easy task.

Phoebe has managed to come up with a set, fractionally less poetic, I would say, and more "heavily" produced, which sounds almost equally attractive as a commercial proposition and as an album which should prove a long-lifer for listening interest.

As before, she relies substantially on songs of her own — six on this set, seven on the other — and on most of them the words and melodies make a nice personal fit.

The opener, somewhat oddly titled "Autobiography (Shine, Shine, Shine)", has an optimistic flavour in the music and performance. A normal rock-type backing, heavy on bass figures, is suddenly spiced by a Dixieland band, banjo and all, and a long, slightly repetitive track ends with a good rock on, voices everywhere and Dixie clarinet and banjo up there in the coda.

This is one Snow original. The others are "Stand Up On The Rock," another charging, declamatory performance on which the singer comes near to overcoming the jubilant out-passage, and "Mercy On Those," "Drink Up The Melody," "Fat Chance" and "My Faith Is Blind."

On "Fat Chance," an amusing but wistful love ditty, we hear something of the vocal fragility which attracted on the earlier album.

"My Faith" has the individual Snow stamp on the singing, too, but here the background build-up tends to become ponderous, so that an ordinary, meaningful song is asked to carry too much weight. The choir tackles it as though on a Freedom March.

A similar sort of rush of drama overtakes "Mercy," after an effectively light start, and before its six minutes were up the quality of mercy was a bit strained, and this reviewer was muttering "Have mercy on me."



PHOEBE SNOW: this Snow's a ball

The Beatles' "Don't Let Me Down" is included; not a version I savour much.

As on the first LP, Phoebe reveals her addiction to blues, gospel, and jazzed-up ballads with "Teach Me Tonight" — a partial success which, in my view, falls down when she succumbs to the temptation to try and outdo Carmen McRae in the finishing stretch — her own "Drink Up The Melody," subtitled "Bite The Dust Blues," and most notably in Little Son Joe's eight-bar blues, "In My Girlish Days" (recorded by Memphis Minnie back in 1941), and a superior gospel-styled rocker, "Shakey Ground," which inspires Phoebe's hardest, hippest singing of the album.

The last two are absolute highlights for my money. Guitar-rhythm support on "Days" is thoughtfully conceived and apt, and La Snow's small, wavery and penetrating pipes manage the song surprisingly well. She doesn't sound a real blues singer, but in her curious fashion she moves the spirit. Amen.

As for the pumping, pounding "Shakey Ground", that is a tour de force in a vein not dissimilar to Maria Muldaur's admirably arranged and executed rave-up, "I Can't Stand It."

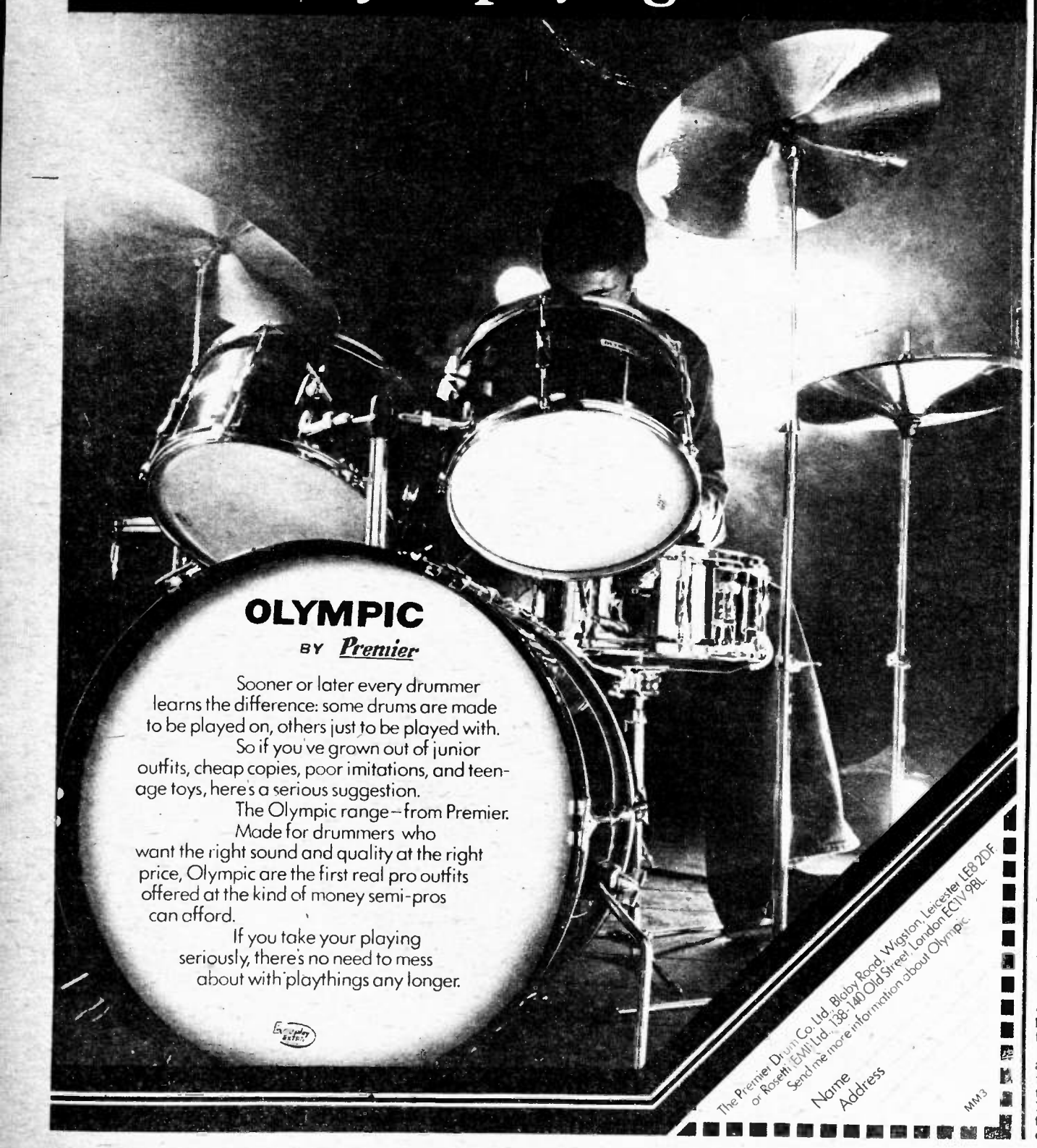
Personally, I think this Snow's a ball. On account of a few reservations about the production, though, I have to say two-and-a-half cheers until next time. — **M.J.**

REX: "Rex" (CBS). A few months ago I watched Rex working up a sweat in a tiny rehearsal studio in the heart of Manhattan. They ran through their best numbers while their manager, David Krebs, who also handles Aerosmith, offered advice and called the shots. They seemed very keen, deadly earnest, and itching to launch themselves upon the public. Whether they break their necks in the leap or achieve success beyond their wildest dreams is entirely up to the Great American Public. For if they give the thumbs up at the gladiatorial contests known as rock concerts in those massive baseball stadia, then Rex can swagger all the way to the bank. They have all the right ingredients — pretty faces, an even prettier lead singer, Rex Smith, all the right noises, with a thunder of guitars, two-note bass riffs and brute-force drumming. But they are also young and seem sincere, a deadly combination. Their tunes are uniformly violent and deal with such themes as "Ten Seconds Of Love" and "Violent Playground." After minutes of hammering at the consciousness, gradually Rex begin to take their toll, the foot begins to tap, and the head nod; one more sucker of a rock critic has fallen victim to their master plan. I like the stomping "Rock And Roll Dream" and "Feeling Better." Rex shouts with all the energy contained in a pair of lungs as yet unbesmirched by tobacco smoke. Lars Hanson and Lou Vandora (guitars) rumble and feedback and soit, and after 20 years supporting Jethro Tull and Aerosmith and Black Oak, why, they'll be SUPERSTARS! — **C.W.**

JUSTIN HAYWARD: "Songwriter" (Deram). I recently heard a deejay describe this album as a continuation of the Moody Blues. He was only partially right. There are some places in this, Hayward's first solo album, where the Moody Blues' influence comes through, and that was bound to happen, because Hayward contributed so much to the band's sound. He wrote a lot of numbers, took lead vocals on several tracks, and contributed to the band's overall sound by way of his melodic guitar work. Really, it's Hayward's own sound as perfected with the Moody Blues, rather than the Moody Blues' sound influencing Hayward. It's an entertaining album — the all-important first track on the first side, "Tightrope," has the necessary impact of an album intro (there's a beautiful fairground instrumental passage at the end) — and the album never sags. In fact it gets better. The title track, or should I say tracks, because it's in two parts, seems to float into the ears rather than assail them. Midway there's a fast and slow instrumental passage leading to Part Two, a more raunchy and punctuated piece. An uptempo "Country Girl" follows, and then it's into the track that's been culled as a single, "One Lonely Room." I can't really see this as a single hit; to me it's more of an outstanding album track. It's certainly one of the best cuts and has a soft, rippling intro before the strings come in at full flow, with Hayward adding some fine vocals and guitar touches. "Lay It On Me" has Hayward dual-tracking and did remind me of some numbers he did with the Moodies. It's got fine lyrics, a catchy rhythm and could've been the single release. For me, the knock-out track on the album is "Stage Door." It starts with shimmering strings and a fanfare, then drifts into a ballad with a slight Latin feel. A dreamy sax weaves its way in and out, but it's the lyrics that grab. All about a boy's Ma and Pa coming to see his band perform and leaving a note saying they're with him tonight, and that there's always clean sheets on his bed at home. Sounds corny and insipid but it isn't, not the way Hayward puts it over on the record. The album's only fault occurs at this point. After reaching the heights, the next track is the only dud. "Raised On Love" reminded me of Ray Stevens' "Everything Is Beautiful," complete with what sounds like a kiddies' chorus. It's the kind of track that would get played a lot down the Bible Belt in the States. Short — and too sweet. "Doin' Time" is Hayward's prison song, and he gives it a very slight blues feeling with, as always, perceptive lyrics. "Nostradamus" winds up the album, and again, it's something the Moodies might have recorded. It's a satisfying first album with Hayward's lyrics like paintings depicting landscapes of the human mind rather than nature. The music has a soft, ethereal quality and it's a soft, moody (sorry about that), late-night listening kind of album. Hayward almost buries the Moody Blues and Blue Jays with this album but I can't help wondering whether he will win any new converts. But it's a beautiful, artistic record that stands a lot of plays. — **R.G.**

CHARLIE DANIELS BAND: "High Lonesome" (Epic). The trouble with the Charlie Daniels Band is that they can't make up their minds whether they're country or rock. Other bands have attempted to mix the two musics; Daniels' crew just mix them up. Thus the band's most musically successful period, circa 1975 and the "Nightrider" album, was when they kept the songs apart — "Texas" was a great country song, fiddles to the fore, while "Birmingham Blues" was top-class Southern boogie. Since moving to Epic last year, they've become clumsy, merging the two together so the joins are only too evident. That error on the last album, "Saddle Tramp," is compounded on "High Lonesome." What should have been the highlight of the album, "Billy The Kid" (not the Billy Joel song), starts off as an upbeat country cut, pauses, then changes direction midway into an Allmans-style instrumental work-out. American chart-watchers may have noted that whereas "Saddle Tramp" did well, boosted no doubt by the success of the "Wichita Jail" single in the country charts, "High Lonesome" has been noticeable by its absence. Undoubtedly this is due to both country and rock fans being alienated by the influence of the other, not to mention the general drabness of the songs dominated by a series of draggy ballads and light rockers; "Carolina," "High Lonesome," "Running With The Crowd" (though this has superb lyrics extolling the "good guy" cowboy ethos), "Roll Mississippi," "Slow Song" and "Tennessee." That leaves only the aforementioned "Billy The Kid," "Right Now Tennessee Blues" (a "Texas" soundalike) and the only truly successful song on the album, "Turned My Head Around," where Daniels finally decides on country-rock and pitches his fiddle into the electric guitar fray and improves things immensely. It's all very sad. The Daniels band features several fine musicians who are all wasted on sub-standard material. Can't anyone write them some decent songs? — **M.O.**

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Albums

Benson's flight of fashion

GEORGE BENSON: "In Flight". (Warner Bros.), George Benson (guitar, vocals), Phil Upchurch (guitar, bass), Ronnie Foster, Jorge Dalto (keyboards), Stanley Banks (bass), Harvey Mason (drums), Ralph McDonald (percussion). Orchestration by Claus Ogerman). Produced by Tommy Lipuma. Hollywood, August '76.

IF YOU'RE at all familiar with George Benson's pre-"Breezin'" history then initial exposure to "In Flight" may well horrify you.

In fact, if George was to walk in the room right now, you'd probably grab him by the throat, bounce his head off the wall a few times and bawl "you sold out, you — " into his ear.

And in a way, you'd be justified. Because, frankly, George doesn't play the guitar as well as he used to. As Donald Byrd might add, that is not an opinion, it is a fact. And if you don't believe me, hustle down to your local record emporium and ask for "Miles In The Sky" by Miles Davis, on the CBS label. It's still available. Take it home and listen to George Benson's solos. I can recall nights in Ronnie Scott's Club — three years ago, that's all— when it was an exquisite pleasure to listen to the artistry of George Benson and co-guitarist Earls Klugh working through standards with sublime good taste and more than a hint of invention.

But a lot has happened since then. Klugh has done time with Corea's Return To Forever, and now both men front jazz-rock bands of their own, with Benson, of course becoming phenomenally successful. That said, it has to be acknowledged that Benson and Klugh are attempting to ride the prevailing winds of fashion with as much good taste as can be mustered in these difficult times. Remember that in America today it's just about impossible for any real jazz (at least, according to my definition) to make it onto a major label. Recent albums by Charlie Haden and the Revolutionary Ensemble are rare exceptions. And when it comes to the crunch, there are many musicians less accomplished than George Benson coining as much loot. In fact, damn it, I hope his deal with Warners was a good one. In his 34 years on this planet Benson has already done his bit for the music and his people—benefits for Harlem's Colonial Community Association, for drug rehabilitation centres, and more.

Besides, the "In Flight" band is pretty cool. Harvey Mason is by no means my favourite drummer — he is given too much to choked hi-hat cliches—but he holds his own, while Jorge Dalto on clavinet and acoustic piano is discreetly - hip. And Phil Upchurch is a great rhythm guitarist, the Keith Richard of funk. (Ever hear Upchurch's intrumental version of the Youngbloods' "Darkness, Darkness"? Quite wonderful).

As a singer, of course, Benson has yet to find his own voice. He does, indeed, as a Mailbag writer recently pointed out, sound eerily like Stevie Wonder. Come to that, he also sounds like Donny Hathaway. (Does Donny Hathaway sound like Stevie Wonder?) But then, Benson has only been pushed to the fore as a vocalist in the last couple of years. and it's natural enough for a "novice" lead singer to mould a style around such impressive contemporaries.

For me, this album's most arresting sequence is George's ten-minute arrangement of War's "The World Is a Ghetto", which builds from a sweeping orchestration—only marginally less saccharine than any standard Creed Taylor horror — to some spunky band interplay, with George scat-singing along with his own guitar lines.

Five years ago—three years ago—his playing would have had a slightly more corrosive edge to it. He would, I feel, have pushed the composition further than he does, but there's little point in speculating on what might have been. I mean, if I could play God for a day I think I'd have George Benson join Gil Scott-Heron's Midnight Band. **S.L.**



DAVID BROMBERG: a magician on stage who can never recapture the power on record.

DAVID BROMBERG BAND: "How Late'll Ya Play 'Til?" (Fantasy). It's to our eternal shame that, except for those people who witnessed his band blow the place apart at the 1975 Cambridge Folk Festival, David Bromberg is known primarily in this country for the fact of having been a key lieutenant on a couple of mid-period Dylan albums.

In fact this *should* be of minor significance in the career of an artist with a delightfully uninhibited approach to music.

His last album "Midnight On The Water," put out by CBS a couple of years ago, was not only of the best albums of its year, but also one of the best-kept secrets. Bromberg is a brilliant guitarist, but he represents much more than that — technical excellence plays a subsidiary role in the sense of fun and impudence, the *soul* (and I don't mean that funky variety) which Bromberg pours into his music. This is the overriding common factor which runs through his work and the medium through which it's relayed is almost incidental; it could equally be folk music, jazz, blues or hard rock, but it's totally erroneous and misleading to categorise him in any compartment. Anyone who can perform a gentle folk song like Ian Tyson's "Summer Wages" and follow it with some rag tunes and then produce a sizzling version of Blind Willie McTell's "Dyin' Crapshooter's Blues," all played with laudable commitment, has got to be an artist of exceptional individuality.

This double album is made up of one studio record and one live. recorded last summer at a concert in Los Angeles.

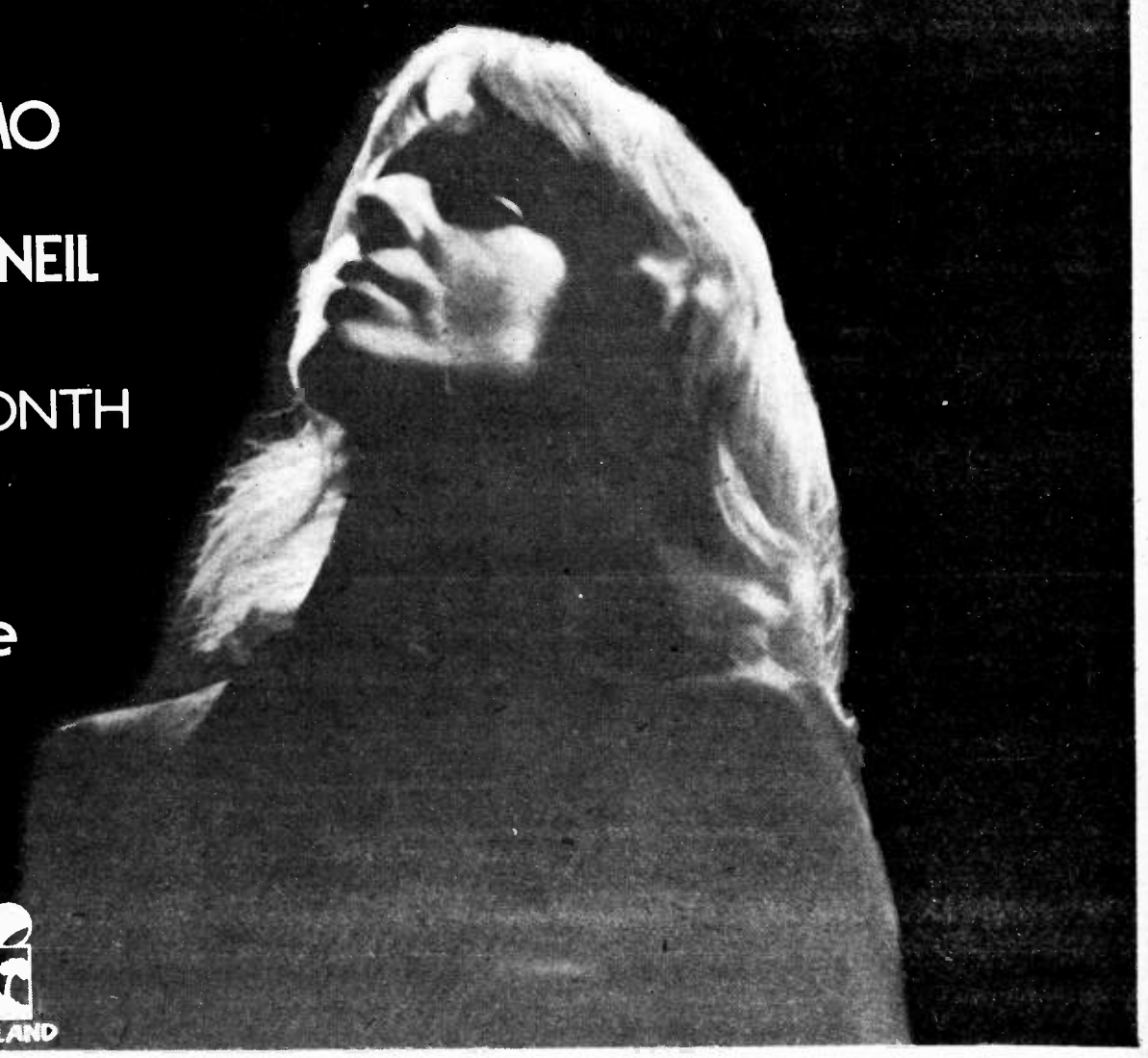
Apart from the three tracks already mentioned, the studio part includes a fine treatment of "Young Westley", an outlaw song written by Mary McCaslin (herself a superb singer ludicrously underrated), the Leiber-Stoller song "Idol With The Golden Head" (this, one of the least impressive tracks) and a set of fiddle tunes played beautifully by George Kindler. There are also a few Bromberg songs, including one with a strong American folk flavour called "Get Up And Go" sung over some magnificently frantic banjo-picking (Dick Fegy); and a driving blues-boogie number "Danger Man", which suddenly races into a beautiful electric fiddle break (this time by Brantley Kearns). But you can never hope to fully recapture the power and character of the Bromberg Band in a studio and the irresistible impact of the live side reflects this. Bromberg is a vital stage performer with an acute sense of timing and mood — the ideal circumstances in which to see him would be in a sweaty jazz club with poor lighting when you've got a decent number of drinks inside you. That, at least is the spirit captured on the live record, typified on the 16-minute "Bullfrog Blues", played solo by Bromberg half-spoken and full of humour, warmth and wit, occasionally reminiscent of Arlo Guthrie's "Alice's Restaurant". Great fun, if maybe a bit too American to hold British imaginations. Here, as on "Will Not Be Your Fool," he proves his dramatic abilities with the exaggerated climax; he keeps the audience on tenterhooks for several minutes delaying the punch-line. The guy's a magician in front of an audience; so good that the gruff imperfections of his singing are used to advantage, and there is of course an inspired choice of band members to explode into action at strategic moments. Steve Moseley on drums, Hugh McDonald on bass and John Firmin on tenor sax are worthy of special mention here. All play their part in the creation of an extraordinary album. — **C.I.**

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ISLAND

Albums



THE ALPHA BAND: at last, a rock band that takes real chances!

Alpha beater

THE ALPHA BAND: "The Alpha Band" (Arista). Steven Soles (vocals, guitar), **David Mansfield** (violin, mandolin, guitar), **T-Bone Burnett** (vocals, guitar, piano), **David Jackson** (bass), **Matt Betton** (drums). Recorded at Paramount, L.A., by **Larry Hirsch.**

WELL, well . . . every reviewer's dream. From somewhere beyond left field, a work of real originality and of sufficient substance to shake up the rock biz status quo. "The Alpha Band" is the antithesis of studio perfection. Conceived and recorded in just three days last summer, it blurs the usual distinction between a studio date and live record; it even careers dangerously between tight song forms and improvisation. At last, a rock band that takes real chances!

The nucleus of this group — Steven Soles, David Mansfield and T-Bone Burnett — was part of Dylan's Rolling Thunder Revue and appeared on the "Hard Rain" album. In fact, it would not be far-fetched to claim that the ensemble sound of "Desire" stemmed from the influence of these hardy Greenwich Village perennials. Only in the Village would you find the eclecticism that pervades this record, only in the Village where Sun Ra will take over a club residency from Bobby Neuwirth, to be superseded by the Ramones, say, or Anthony Braxton.

The Alpha Band is music born out of a confusion of arts. It is jazz's improvisatory qualities applied to rock with overtones from surrealist painting. No bull.

"Interviews", the opening cut, was co-authored with abstract expressionist Larry Poons, and, at times, conjures images of Jackson Pollock's explosive approach to canvas. Hang up cans of paint and riddle them with machine-gun fire.

"There was acrylic paint flying through the air, 50 million years ago," sing the Alpha Band. It might be a song about the death of an earlier civilisation. "There were James Brown records sitting in the ground 50 million years ago," not to mention the People's Republic Of China (also "sitting in the ground 50 million years ago").

Then again, the images may be contrived to simply make the listener sit up and take notice. This they cannot fail to do.

I don't know if Matt Betton realises it, but he is definitely a jazz drummer. He's almost never content to lay down the country-rock backbeat that one might expect, but instead, works right within the texts. Indeed, on "Interviews" he plays right across the beat, adding the most bizarre punctuation to an already very off-the-wall song.

The instrumental panache of the group alone elevates them above the mob, and that they're primarily out of the folk circuit matters not at all: they push their own song structures aside with an iconoclastic attitude that's totally refreshing.

"Cheap Perfume" is wonderful: stop-time bluegrass heard through a drunken fog. The words are venomously funny: "Oh, I hate your diamonds/ And your cheap perfume/ And the way that you pose/ When you walk in the room". I guess we all know a few people like that.

"Ten Figures" completely defeats my interpretative processes. It consists, primarily, of the musicians chorusing the following: "P-R-N-X-I-Q-T-V-D." Answers on a postcard, please. In between, they shout about competition being passé.

Hot licks come to the fore on "Madman", with razor-slashing double lead guitar feedback lines seguing into taut funk. It's so good to hear rock played with real verve. Turn the volume all the way up for this one.

I even like their vocals: slightly inaccurate but very lusty three-part harmonies with all the nasal twang of the Ramblin' Jack Elliott/Bob Dylan/Phil Ochs/Roger McGuinn tradition. As lead singers they perhaps lack individuality; I haven't yet worked out who's singing what where.

Speaking of McGuinn, Allan Jones has just told me that "The Dogs", a fine neo-Spanish ballad here, was originally cut as a demo by the short-lived group which featured the olde Byrde with Mick Ronson and Rob Stoner, still one of the great unsung rock bassists. (Actually, Stoner ought to be drafted into the Alpha Band.) Just though you'd like to know.

Oh, and for the record, the group's name is derived from Godard's movie, Alphaville.

The Alpha Band, ladies and gentlemen. God bless 'em. — **S.L.**

NARADA MICHAEL WALDEN: "Garden Of Love Light" (Atlantic). There is something about absolute bliss that appears perfectly silly to the outsider. My own daily moods pass from black despair to breezy confidence, tempered with bursts of hot confusion, sickly languor and doleful moping (and all this usually before the midday news bulletin). Perfect bliss rarely chances upon my countenance, and thus I look somewhat suspiciously upon Michael's expression of serenity as depicted on the photograph on the inner sleeve. In short, Sri Chinmoy has been at work again. The mysterious Moy, now believed abandoned by John McLaughlin (who started the whole thing) as too much of a hassle, retains his grip on the Mahavishnu Orchestra's ex-drummer. Thus Narada (it means: the one who is embraced of the wood spirit and sees that in clouds there are three paths to eternal excellence) is pictured on the cover of the album in a flowing white satin robe against a painted backdrop of some other Eden, and clutching a single flower to his exposed bosom. The Moy philosophy of the pursuit of perfection, light and peace is actually quite reasonable, but it is no use attempting to convert the common herd (to which noble body I vow allegiance), for they have daily tasks to perform and cannot spare time from the ironing to gaze like a moonstruck calf into the middle distance with slightly watering eyes. What effect does all this Moy-ian philosophy have on the music? Well, Mike, that marvellous young drummer who so powered McLaughlin's band, gave Jeff Beck a boost, and brings rhythmic perfection to every record on which he appears, has sought exciting new ways of self-expression. Sometimes it takes the form of bursting into song, under the spell of Stevie Wonder, on such items as "Garden Of Love Light," and as I listen to the lyrics, by George, I feel a conversion coming upon me! The music grows in stature and appeal as one begins to see threads of light in the darkness of unfamiliarity. For example, after only three plays of the opener, "White Night," I began to appreciate much more of the menacing but optimistic chord structures employed by guitarist Raymond Gomez, and to observe Michael's surging percussion with greater clarity. The trouble on this solo venture is that Walden has tended to hurl in one or two kitchen sinks, which clutter the cooking. But there is no messing on "Delightful," despite the whimsical lyrics on which Michael insists: "I want my life to love you, like a blue bird in the trees." Gomez throws in a deal of heavy metal guitar here, and the whole piece stomps with a firmness not always found in blissful ones. "First Love" is a pretty tune with strings (dubbed the Perfection Light Symphony) arranged by our own Mike Gibbs, with Michael on piano as well as drums. If Mr. Walden will forgive my satirical pokes (meant purely in a spirit of fun, and little more than harmless teasing), I hope he will accept congratulations on a fine piece of writing. I'm beginning to think there is something in this Chin business after all. Side two features more attractive arranging by Gibbs on the pastoral "Meditation," a useful aide to cleansing the mind of imperfections. "The stars are dancing, and I am dancing," breathes Walden with reverential approbation. "The Sun Is Dancing" is dedicated to McLaughlin, and has more than a hint of the old Mahavishnu fire, Gomez trading exciting phrases with keyboarder David Sancious as the drumming reaches fever pitch. "You Got The Soul" is a straightforward pop song, which Michael sings well, but more interesting is "Saint And The Rascal" on which Jeff Beck makes a guest appearance. Presumably Narada is the Saint? The Rascal certainly plays with confidence and fire, and shows how well Beck has moved into the Seventies. It would have been nice if Mike had recorded the whole album with Jeff, but that is not to denigrate the fine work of Gomez. There are moments of great power and emotion here as Jeff ploughs through the veritable sea of cymbals Narada unleashes. In complete contrast, the final item, "You Are Love," sees the return of the Perfection Light Symphony and more vocals on a slow-paced hymn to Moy. Ignore my jests and avert your eyes from the chocolate box cover which serves Walden ill. It's a beautiful album and contains a greater volume of creative musicianship than your average boxed set. — **C.W.**

THE BABYS: "The Babys" (Chrysalis). Although the Babys will undoubtedly be lumbered with the cop-out excuse of being too derivative on this, their first album, I remain convinced that the raw way they play their rock and roll will find a place in the hearts of many fans. Already I've been told that this album is totally overpowered by outside influences (Bad Company predominantly) and although it's a criticism I partly acknowledge, one has got to bear in mind that few debuts are totally devoid of such influences. The Babys are a young band of enormous potential. Anyway, is influence, if it comes from a healthy source, such a bad thing? The Babys, then, are John Waite (bass and vocals), Walt Stocker (guitar), Mike Corby (guitar and keyboards), and Tony Brock (drums and vocals), and that is more information on this new band than you receive on the sleeve, which is criminally short of info. They play fairly straight rock with very few twists on this album, but hint that experimentation will come later on, as demonstrated on one of the best tracks, "Dying Man," which has some interesting changes of mood within a heavy rock framework. There are a few occasions here where Waite's vocal sounds a little flat and unemotional, but overall he impresses as a strong singer with plenty of nuances in his delivery, and he will obviously improve with more experience in the studio. It's his voice that invites comparisons with Free and Bad Company, but it's not that close. It is very distinctive, and could have been even more so on this album if Bob Ezrin, who produced the disc, had spent more time projecting Waite instead of submerging the vocal in the backing tracks. Guitarists Corby and Stocker provide exciting, if predictable, solos, and the riffs they contribute are solid pieces of rock. Brock demonstrates his sharp knack on the drums from as early as the opening track, "Looking For Love," which opens with an immediately appealing solo that leads into a chugging rocker. The band's writing on the album is consistently good, with a couple of outstanding compositions taking it to a more important level than that of "just another album." The tracks that make the album something special, apart from the two tracks already mentioned, are two ballads, "I Believe In Love" and "Laura," the racing "Read My Stars," and a drowsy, echoey version of "I Love How You Love Me." The music is memorable as much for its melody as for its hard rock characteristics. If they move on from the foundation built with this first album, the Babys could grow into something very important. — **H.D.**

Short takes

STAMPEDERS: "Hit The Road" (Private Stock). Pleasant pop/rock from a long-lasting Canadian band. An interesting version of "Hit The Road Jack" is the highlight, but their lyrics betray them as a very poor relation of the late lamented Guess Who.

RUSH: "Caress Of Steel" (Mercury). More metal from the Canadian heavy trio who owe a lot to our own Black Sabbath. Not as good as their recent live double — and they'd be a lot better if they rid themselves of the whining voice of lead singer Geddy Lee — but "The Necromancer," described as a short story, goes through some interesting changes and should work out a lot better when it's been broken in on the road.

VARIOUS ARTISTS: "Beer Parlour Jive" (String). Reissue of this historic collection of early Western Swing first recorded between 1935 and 1941. At this time, the influences — blues, jazz, German dance music — were very much in evidence, and the music has a crude but compulsive quality; later came the smoother big band sound of Bob Wills' Texas Playboys and so on. Highly recommended.

JTS: "Flyin'" (Spoonful Records). First album by a new American band from the Midwest. They perform light, melodic songs in the West Coast laidback country rock tradition, but they've got a long way to go before they start to threaten the Eagles.

VARIOUS ARTISTS: "Disco Dancers Vol II" (CBS). Depressing to see artists of the calibre of Santana, Boz Scaggs and Labelle rubbing shoulders with the likes of Wild Cherry and their appalling "Play That Funky Music." Still, it makes a change from the predictable bevy of Philly International tracks which dominate this collection.

EDWIN STARR: "Afternoon Sunshine" (GTO). Drab collection of pop-soul songs recorded in Britain without either smoothness or a strong disco beat to ensure chart success. Starr would be better served by a reissue of "Headline News" or "S.O.S." rather than wasting his talent on these worthless songs.

COTTON, LLOYD AND CHRISTIAN: "Number Two" (Pye). Perfect lullaby material recommended to all insomniacs everywhere. Seriously, though, this trio with the cumbersome name fondly imagine themselves to be taking on the Everlys' mantle. They bill and coo interminably throughout, with a particularly horrendous version of "One More River To Cross."

JOHNNY MATHIS: "Greatest Hits — Volume Four" (CBS). The ineffably dreary Johnny Mathis on yet another leg of his "Greatest Hits" jaunt; not that this compilation deserves that label, since only "When A Child Is Born" and "I'm Stone In Love With You" from this selection were huge hits for him. Those undiscerning enough to be Johnny Mathis fans in the first place will probably swallow the bait, however.

THE SANDPIPERS: "Overdue" (Satril). This is the group responsible for the recent slaughter of the McCoys' "Hang On Sloopy." The title of the album refers to their long absence from recording, and they certainly haven't learned anything in the interim. Their speciality is MOR-based harmonies with the minimum of instrumentals (the brass section is wasted), and the only genuinely expressive songs are "I'll Never Love Anyone Anymore" (with the chillingly pure soprano of Richard Shoff: perfect adolescent fantasy land) and "Skidrow Joe."

LADY FLASH: "Beauties In The Night" (RSO). Disco-flash, somewhat distinguished by the fact that one of these three Barry Manilow singers is Reparata of Reparata and the Delrons fame (they had a hit with "Whenever A Teenager Cries" in 1965 and later, at the tail-end of their group career, "Captain Of Your Ship"). Reparata's cool drawl makes neat work of Sutherland Brothers and Quiver's "Arms Of Mary," the three girls do a mildly exciting Andrews Sisters imitation with Count Basie's "Jumpin' At The Woodside," and there's also a supremely confident Martha and the Vandellas-ish rendition of Holland-Dozier-Holland's "Nowhere To Run." The rest is pretty much standard stuff, devoted, as it is, to the meagre songwriting talents of Barry Manilow. Poor old Reparata.

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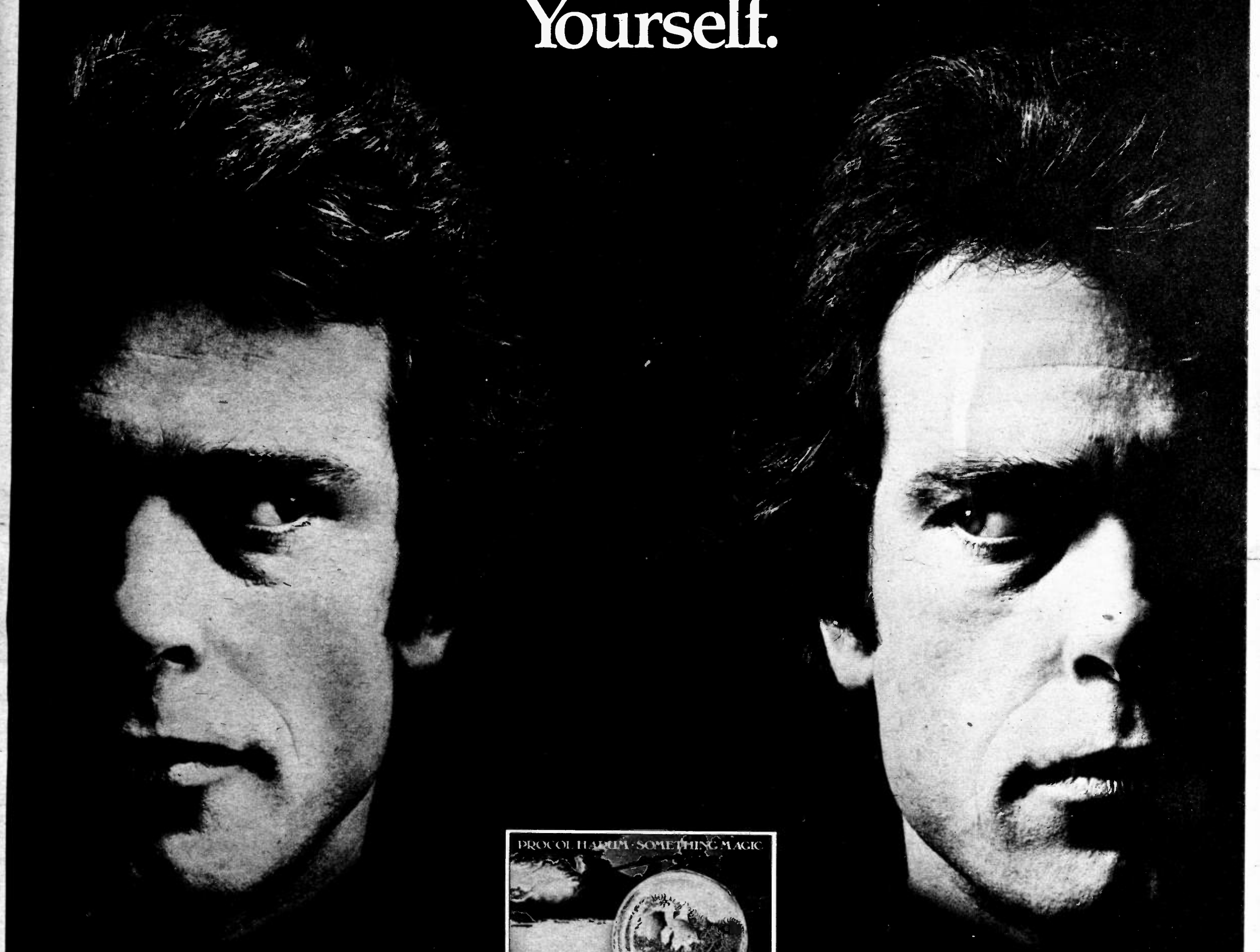
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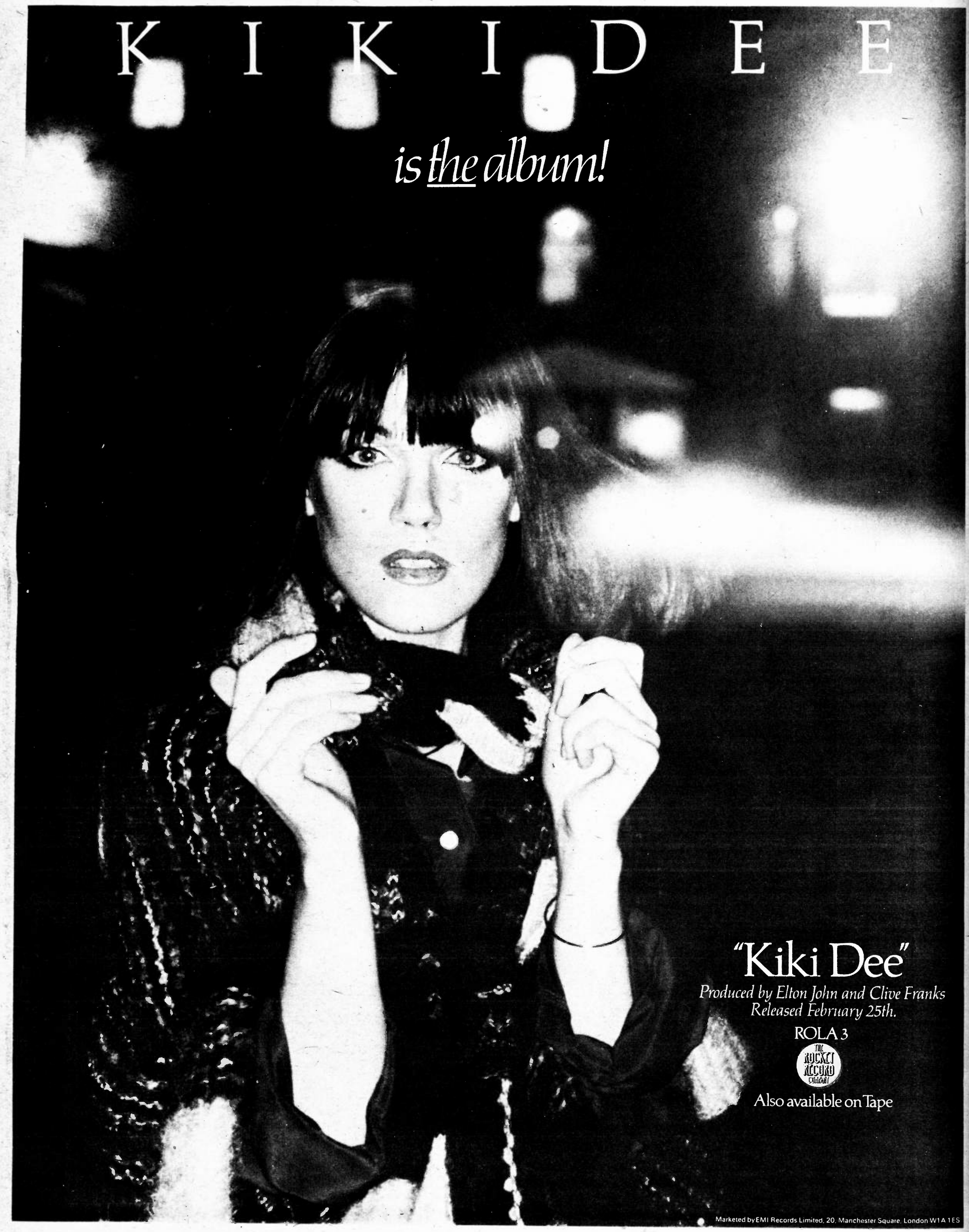
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Jazz albums

Pastorius: a valuable document

"JACO PASTORIUS/PAT METHENY/BRUCE DITMAS/PAUL BLEY." Vashkar; Poconos; Donkey; Vampira; Overtoned; Jaco; Batterie; King Korn; Blood. **(Improvising Artists Inc 373846).**

Jaco Pastorius (bass guitar), **Pat Metheny** (guitar), **Bruce Ditmas** (drums), **Paul Bley** (piano). Recorded New York, June, 1974. Produced by Paul Bley.

BARRY ALTSCHUL / PAUL BLEY / GARY PEACOCK: "Virtuosi." Butterflies; Gary. (Improvising Artists Inc. 373844).

Paul Bley (piano), **Gary Peacock** (bass), **Barry Altschul** (drums). Recorded New York, June, 1967. Produced by **Paul Bley.**

IF THERE were a musical equivalent of the Guinness Book Of Records, Paul Bley would probably feature as the artist with the most "firsts."

Like, he was the first bandleader to feature Ornette Coleman, Don Cherry and Charlie Haden — at least on record—the first semi-established jazz star to play with Albert Ayler and Sunny Murray, the first jazz pianist to play a synthesizer on stage (at least, I think Bley predated Sun Ra in this respect) and, it seems, the first person to appreciate the potential of Jaco Pastorius, the amazing Weather Report bass guitarist.



JACO PASTORIUS: few players are more unashamedly involved in the physicality of their sound

In Melody Maker interviews, Pastorius described the Bley sessions as "wild," while Bley spoke of a certain frustration with the Metheny/Ditmas/Pastorius trio. He couldn't get them off the stand on live gigs, he complained. Even after he'd announced an interval, the other musicians would keep right on jamming while he went to get a drink.

That kind of enthusiasm is very apparent on this quartet IAI session. There is no evidence of the considered approach to improvisation-with-harmonics that Pastorius reveals on "Donna Lee" or "Portrait Of Tracy" on his solo album.

Instead, the overall impression is one of fired-up youthfulness, and Bley, the oldest musician, gets left somewhere near the starting post, while the others push towards the kind of spirited free-form that made the original Lifetime such a bloody great band.

Jazz-rock? Yes, I suppose it is, but enlightened jazz rock, redeemed by its lack of condescension. And Pastorius, I'd guarantee, was leaping around the Blue Rock Studio, just like he moves around a stage. I've met few players more unashamedly involved in the physicality of their sound.

For Pastorius, enthusiasm and seriousness are synonymous, and I think his playing here is totally invigorating.

The collective improvisation is not without its faults; on part of "Vampira," in fact, Jaco is actually out-of-tune, and working perhaps too hard. (Obviously Bley, appreciative of the commercial value of Pastorius' popularity, has pushed the bassist up to the front of the mix, and given him top credits on the sleeve.)

Similarly, Bruce Ditmas' handling of the 8/8 pulse is often slashingly insensitive. But here I found myself making the same argument that the champions of punk rock utter. What do you want? The technical perfection, or the spirit?

Occasionally, of course, there are bands who satisfy all demands. Paul Bley's trios of the mid-Sixties were such bands. Personally, I prefer Paul Motian's drumming to Barry Altschul's, but it would be ungenerous indeed to claim that "Virtuosi" is a presumptuous title.

In this context, enthusiastic fumbling is unthinkable. "Butterflies" is strictly Master Craftsmen at work. Altschul, much less busy than on recent gigs with Anthony Braxton, lets cymbal strokes hang in the air. Softly. Peacock's solos are masterful, bridging the gap between the single-note, percussive, heartfelt simplicity of Jimmy Garrison and Charlie Haden, and the kaleidoscopic note-cascades of Scott LaFaro.

Carla Bley likes to take the credit for the paring down of Paul's technique. By 1967, Paul had progressed from Oscar Peterson-style verbosity to a polished but reticent brilliance, and his ex-wife, a great Monk fan, claims this was her doing.

To simply flaunt one's technique was vulgar, she insisted (correctly, I'm sure). Which may help to explain the overwhelming sensation of profundity one receives from almost any Bley acoustic solo.

Although his repertoire — or at least his choice of themes — can seem limited (drawn from a couple of dozen Carla Bley and Annette Peacock tunes, primarily), he makes every interpretation seem completely definitive.

Compare the long, elegaic reading of "Gary" here with the equally poignant but much more precise version on the "Paul Bley With Gary Peacock" album (ECM 1003). What is there to choose between them? Both versions are required listening.

The beauty of Bley's trios is that they circumnavigate completely such crap as fashion or the mood of the times. "Virtuosi" could have been recorded any time between '63 and now, and still sounds as fresh as tomorrow.

Bley's is a gentlemanly approach to improvised music, civilised and sensitive. But once you've adjusted to his unemphatic touch, the subtlety becomes as spine-tingling as any more heavy-handed cut-and-thrust.

Bley and Peacock possess in abundance the quality that jazz poet Ted Joans refers to as "self sound," implying purity, naturalness and absence of show-biz blowing. Paul Motian has it too, while Barry Altschul is, even today, getting there. The drummer's solo on "Gary" is marvellous; unhurried and graceful, it's as thoroughly melodic as the theme itself, the epitome of tastefulness.

But please, don't take my word for it, check out "Virtuosi" for yourself. The Pastorius sessions, meanwhile, should be filed under "Jazz Rock: Valuable Documentation." — **S.L.**

in brief

ZOOT SIMS: "Dream Dancing" (DJM 22059). Sims recordings reach us from all sides lately; new Zoot, not so new, and old Zoot, and all of it well-played improvised stuff on either tenor or soprano. Some more straight-down-the-middle blowing in a quartet setting is offered on this DJM set made in April, 1974. The tenorman's tone, which he manipulates so skilfully to avoid monotony, and technique are in the fine shape we have grown to expect, as succession of consistently good performances flow from him. The tunes are an interesting mixture: Neil Hefti's "Fred," Tom Satterfield's "Restless," Cole Porter's title number, and three worthy standards — "Gettin' Sentimental," "Caravan" and "The Very Thought Of You," the last two being vehicles for his light agile soprano playing. Ray Noble's romantic ballad was the last cut, made after Hickey Roker had packed his drums and left. It has a relaxed, intimate quality, spiritual you could say, as the soprano outlines and embroiders the theme with the sufficient support of pianist Jimmy Rowles, who also solos, and bassist Bob Cranshaw. "Caravan" is a long blow at up-tempo which shows off the drums well. Dave Gelly's sleeve note suggests that the informality of the surroundings — the set was made in producer Gerry McDonald's home overlooking Long Island Sound — helped to make this music so beautifully mellow, which it certainly is. "Dream Dancing" is plushy balladising; "Sentimental" begins as it was written, in "long metre" form, if I recollect the term properly, and is then swung out in a medium four-four with contributions from piano and bass to fill out time. "Fred," more attractive than the name, is a bright rocker with Latin beat, and "Restless" is a goodclass slow tune which deserves to be heard more often than it is in jazz treatments. Through them all, Zoot's saxes flow or bounce along in a deceptively easy-sounding way, aided by a together and firm-swinging rhythm trio. — **M.J.**

PAULINHO DA COSTA: "Agora" (Pablo 2235 747); DOM UM RAMAO: "Hot-mosphere" (Pablo 2310 777); THE DIZZY GILLESPIE 6: "Dizzy's Party" (Pablo 2310 784). Norman Granz has always had an ear tuned to trends outside of jazz per se, and today, while other producers struggle to produce a fusion music by the merging of jazz and rock, Granz is trying to bring off a different cross-idiom coup, by mixing jazz elements with a glossy variety of salsa. The result, when it works is, I suppose, intended as a hip new form for sophisticates, more polite than, say, the Fania All-Stars, and much less intellectually/emotionally demanding than any "new jazz" from Coleman through to Braxton. Essentially, it's jazz for boardroom meetings and cocktail parties, and since I don't go to very many of either, I've got little use for it. Of these three albums Dizzy's is the best, but only by virtue of featuring Dizzy. The backings, despite the presence of the basic, enjoyable band that Gillespie brought to Ronnie's last year, are almost horrifically stereotyped. Of course, it's valid to point out that Dizzy has been combining jazz with Latin for years, but the mixture has never been as bland as on "Dizzy's Party" which an anonymous sleeve note describes as "Dizzy's first dance album". Compared to the choral music that Diz debuted at Newport last year, or even the earlier Pablo album "Bahiana", it's a real non-starter. The percussionist on "Dizzy's Party" crops up as a band leader on "Agora", which is strictly wallpaper, although Paulinho da Costa has one interesting idea. He plays a berimbau (a percussive longbow, the string of which is struck with the hand or a stick) through a ring modulator. The result, unfortunately, is not as spectacular as one might anticipate. As for Dom Um Ramao, the former Weather Report miscellaneous instrumentalist, he actually plays a drum solo on "Caravan", and that could be said to have a certain kitsch appeal. Again, there's rather a nice sleeve note here: "His (Dom's) first experience with the public came at the age of 12, when he played on the street corners of Rio with instruments he made out of stray cats." Fascinating, fascinating. What else can I tell you? Oh yes: Ron Carter plays the bass and Sonny Fortune is on saxophones. — **S.L.**

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Jazz albums

Vesala under control

EDWARD VESALA: "Satu." Satu; Ballade For San; Star Flight; Komba; Together. **(ECM 1088).**

Edward Vesala (drums), **Tomasz Stanko, Palle Mikkelborg** (flugelhorns, trumpets), **Juhani Aaltonen** (tenor and soprano saxes, flute), **Tomasz Szukalski** (tenor and soprano saxes), **Knut Riisnaes** (tenor, flute), **Rolf Malm** (bass clarinet), **Torbjorn Sunde** (trombone), **Terje Rypdal** (guitar), **Palle Danielsson** (bass), plus uncredited string section. Oslo, October, 1976. Produced by **Manfred Eicher.**

FINNISH drummer Edward Vesala already has a substantial reputation as a sideman, primarily through his work with Tomasz Stanko, Jan Garbarek and, more recently, guitarist Toto Blanke. But an early Japo album, "Nan Madol," reissued last year by ECM, also revealed that Vesala has a rare gift for writing big band charts.

"Nan Madol," which featured a host of fellow Finns plus the very prolific Charlie Mariano, was an orgy of sound, a wriggling confusion of wailing horns and serpentine themes with the leader hammering gongs and strumming harps, and generally striking anything else that came to hand. I loved it.

"Satu" is a more ordered record. The tunes are more finely controlled. The band is better (indeed, how could it not be with such a stellar configuration of European names? Tomasz Stanko and Palle Mikkelborg? And Terje Rypdal? Too much!).

It's like a massed gathering of The ECM All-Stars, but with any egocentricity left on the floor of the editing room. Vesala's big ensemble sounds like one of the most finely blended of all time.

Every voice fits perfectly: the bass clarinet matching the tone of Danielsson's arco play; Vesla himself free to embellish with arhythmical colouration; the horns holding down mysterious collective chordings; and Terje Rypdal, my favourite guitar player, pulling fizzing electronic surprises in the middle of Manfred Eicher's panoramic sound mix.

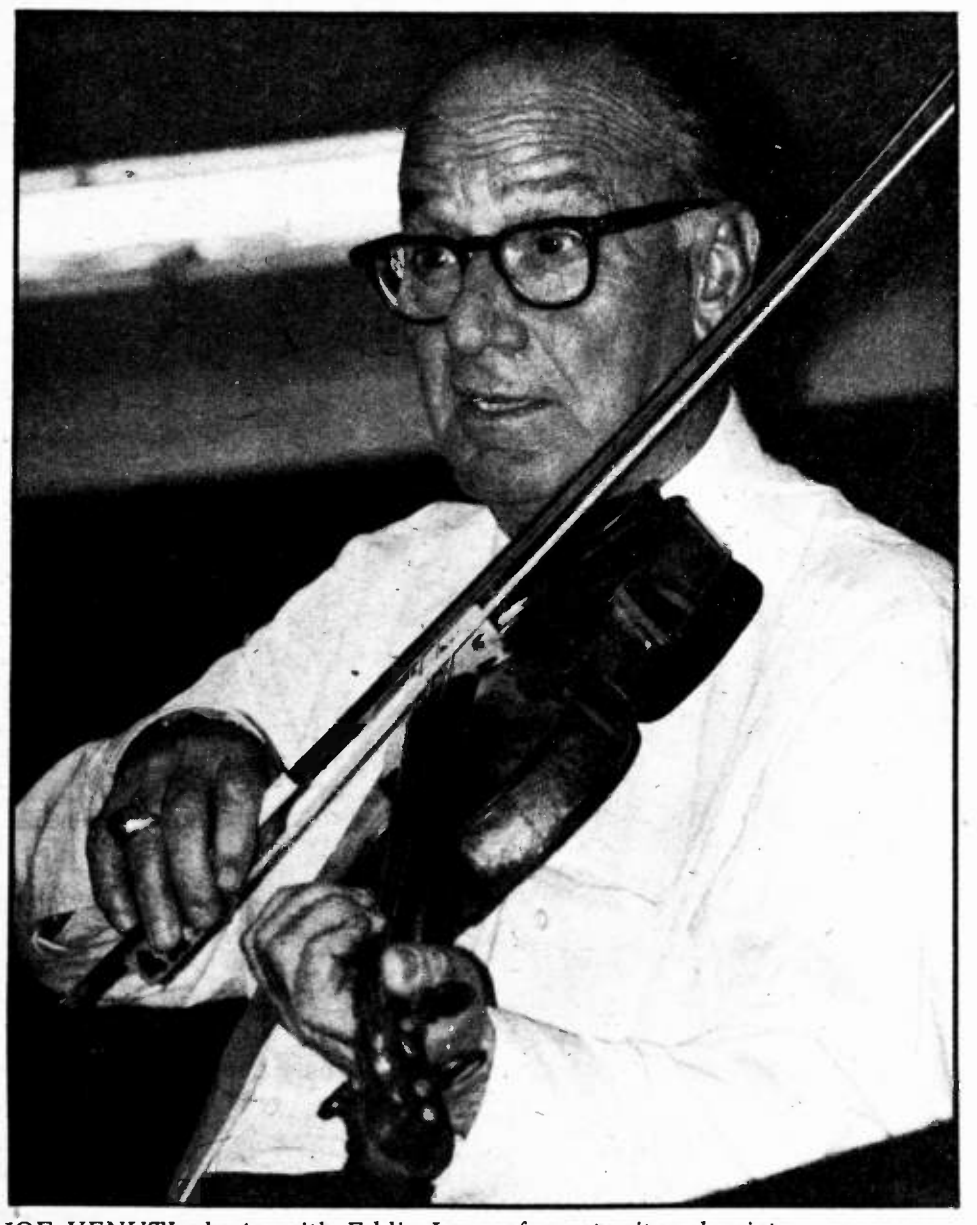
The Scandinavian musician's distrust of impressionistic interpretations of sound notwithstanding, Vesala's music always fills my head with seascapes — electric dawns breaking brightly through a heat haze viewed from a ship, or mists swirling over deep, dark waters.

The early climax of the title track is strictly tidal — the drummer comes down hard while the horns riff angrily, and Rypdal leans heavily on his fuzz boxes, playing more vituperatively than anything you'll ever hear in rock.

And after the storm, the calm: a languorous but tense (a curious juxtaposition, I know) flute solo picked up by the gentle lilt of trumpet and flugelhorn.

"Ballade For San" is a very spirited portrait, introduced with a discordant flourish, from which one of the tenorists (Szukalsi?) launches into a broad-toned, Rollins-like solo, full of real authority.

Indeed, it's the variety of moods that distinguishes this album. Stylistically, it's a long route from the spiralling guitar solos of "Star Flight" to the neo-classical delicacy of "Together," but Vesala, with, one suspects, a great deal of help from his producer, makes it seem like a thoroughly logical journey.— **S.L.**



JOE VENUTI: duets with Eddie Lang of great wit and gaiety

VICTOR FELDMAN

VICTOR FELDMAN: "Rockavibabe" Rockavibabe, Your Smile; Quietly; I Love Lucy Theme; Brazilian Fire; Minor Catastrophe; Crazy Chicken; Seven Steps To Heaven **(DJM 22058).**

Victor Feldman (piano, vibes, percussion), **Tom Scott** (flute, alto flute and tenor), **Chuck Domanico** (bass), **John Guerin** (drums). Recorded live in Los Angeles. Produced by **Lincoln Mayorga.**

IT WAS inevitable that Feldman and Scott would eventually record together in this loose format, as their careers have followed such a similar pattern. Both were child prodigies on their respective instruments and both have worked with a huge array of artists in the studios of LA from George Harrison to Joni Mitchell and Cannonball Adderley to Carole King.

Both have jazz as their natural background, and both were obviously anxious to blow free when they got together for this club gig recently.

Tom Scott was, until recently, a member of LA Express and Feldman (born in London, who emigrated to the States after the war), is currently their keyboard player.

On this selection we can hear them work as a team on a selection of good arrangements, so it's not just an aimless jam. Musicians of their calibre could hardly be expected to waste their time or that of their audience.

But freed from the studios for a while, there is certainly evidence of great enthusiasm, and one of the surprises of the session is Feldman's skills as a pianist on the swinging "Your Smile", where he reveals considerably more style and technique than I had previously heard on record.

In fact his vibes, especially on the opening track, tend to sound lost and somewhat frail in the rocky atmosphere of what is, in fact, the least successful item.

The supporting team are no less gifted and inventive. Chuck Domanico plays a particularly nice bass solo on "Your Smile," and John Guerin can play all styles from rock to bossa nova with cool confidence.

I prefer Tom on flute to tenor (on which he tends to overblow at times), and the combination of talents results in a thoroughly rewarding set. They'd make a great attraction for Ronnie Scott's Club. — **C.W.**

VENUTI / LANG

EDDIE LANG — JOE VENUTI: "The Golden Days Of Jazz — Stringing The Blues." Record One: Goin' Places; Doin' Things; Perfect; Cheese And Crackers; Stringing The Blues; I'm Somebody's Somebody Now; Two Tone Stomp; Beatin' The Dog; The Wild Dog; Dinah; In The Bottle Blues; Wild Cat; Guitar Blues; Bull Frog Moan; Jet Black Blues; Penn Beach Blues. **Record Two:** It's Right Here For You; You Can't Cheat A Cheater; Tiger Rag; A Handful Of Riffs; Running Ragged; Pardon Me Pretty Baby; I'll Never Be The Same; I've Found A New Baby; Little Girl; I Got Rhythm; I Wanna Count Sheep; Church Street Sobbin' Blues; Vibraphonia; Hey, Young Fella; Some Of These Days; Raggin' The Scale **(CBS double album 88142).**

THIS is one of four CBS double-album reissues released last year under the 'Golden Days Of Jazz" title. I have already recommended the packages by Buck Clayton and Eddie Condon, and this too is well worth getting if you are interested in the New York style of Golden Age jazz as created by Venuti, Lang, the Dorseys, Rollini, Arthur Schutt and others.

Not that everything here is chamber jazz of the lyrical kind made world famous by Lang and Venuti with their Twenties records by duo, trio and Blue Four.

There are tracks with a different flavour, such as four of the exciting guitar duets by Lang and Lonnie Johnson ("Two Tone," "Guitar Blues," "Bull Frog," and "Handful Of Riffs"), "In The Bottle" and "Jet Black" with Lang and King Oliver, and I suppose the three titles featuring Tommy Dorsey's tough, tangy trumpet which seemed to owe much to Oliver's style ("It's Right Here," "Cheater" and a gutty "Tiger.")

Then there are more commercial things like "I Wanna Count Sheep," (with period vocal duetting) and Bing Crosby's 1932 "Some Of These Days," on which he does a faint impersonation of Cab Calloway without the drive, plus a few dire vocals such as Harold Arlen's on "Pretty Baby."

For the rest, and it's a substantial part, we have charming music, showing real artistry and technical proficiency by Ed Lang (solo with backing on "Perfect" and "Church Street"), Lang-Venuti duets, with piano support, of great wit and gaiety ("Places") or considerable melodic beauty ("Things"), and pure fiddle-guitar duets in "Stringing The Blues" (based on "Tiger Rag") from 1926, on which the fullness and rhythmic solidity of Lang's guitar is thoroughly revealed, and the '27 "Wild Cat" which uses the "China Boy" theme.

And along with these, a clutch of restrained but swinging small-group performances by Venuti's Blue Four, always with Lang, and featuring such as Adrian Rollini (bass sax and various ancillary instruments), Don Murray (baritone) or Frankie Trumbauer (reeds). Among these chamber classics from the period 1927-31 are "Crackers," "Beatin' The Dog," "Wild Dog," "Penn Beach," "Never Be The Same" and "Found A New Baby."

Obviously, from the details, you can see that other treasures and, perhaps, horrors lurk in these grooves.

Memorable violin improvisations are to be found on "I Got Rhythm," by an 11-piece band, and other tracks; Jimmy Dorsey, who blew pretty fair trumpet, as did his brother, surprises on "Young Fella" and could be the unidentified cornettist on Bing's "Some Of These Days"; Rollini puffs and squeezes an assortment of "sound effects"; Lang, the only one heard on every track, is the perfect accompanist, and Annette Hanshaw is a nostalgic bonus on "Somebody Now." The album is full of delightful music for "old" ears.

I should note that these two records were released separately on CBS BPG 62143/4 long ago, and that constituent parts have appeared on such issues as "Blue Guitars" (two volumes) and "Venuti-Lang 1927-8" (all on Parlophone).

To wind up the "Golden Days" quartet of reissues, I'd like also to draw the attention of enthusiasts to the valuable collection of Bix titles, by his Gang of '27 and '28 and by Trumbauer's Orchestra assembled on "Bix Beiderbecke" (CBS double album 88030). The music here is rare and often exquisite, but older collectors will already have it stowed in the shelves. — **M.J.**

radio jazz

Times: GMT

FRIDAY (25)

4.30 p.m. E: Humphrey Lyttelton and his Band, etc. 8.15 U1: Tom Waits, 1973. 9.20 QS: Bobby Bland, Benny Bailey, Michael Naura, Lonnie Liston Smith.

SATURDAY (26)

5.0 p.m. B3SV: Jazz Record Requests presented by Peter Clayton. 5.0 E: Jazz. 8.5 N: Jazzmatazz (Peter Bevan presents Count Basie in the Forties).

SUNDAY (27)

1.30 p.m. E: Hillbilly and Dixieland. 6.15 U2: Jazz, Pop, Rock. 10.0 A2: Black and Blue, inc. Michael Urbaniak and Miroslav Vitous. 10.10 A1: Jam Parade (Jimmy Gourley, Guy Lafitte, Stephane Guerault and Francois Jeanneau Orchestras). 11.0 B12SV: Sounds of Jazz featuring the Tony Faulkner Jazz Orchestra and Peter Clayton. 12.5 a.m. World of Jazz (Jim Waugh presents Paul Bley, Crossroads of the Blues).

MONDAY (28)

6.15 p.m. U2: Herbie Hancock, 1969. 7.30 B2V: The Dance Band Days presented by Alan Dell. 8.0 B2SV: Alan Dell's Big Band Sound. 9.0 B2SV: Best of Jazz on Records presented by Humphrey Lyttelton.

TUESDAY (1)

4.55 p.m. B3SV: Jazz Today presented by Charles Fox. 6.15 U2: Charles Lloyd Quartet, 1966. 6.30 QS: Big Band. 7.0 W: Jazz A'Plenty (John Featherstone interviews jazz newcomer Susannah McCorkle and Alan Stevens reviews new LPs). 8.30 L: All That Jazz presented by Brian Priestley. 9.20 QS: Jazz Club (New Records).

WEDNESDAY (2)

5.30 p.m. U2: Harvey Mason 8.5 M: Jazz Panorama (Steve Voce presents Dizzy Gillespie, Don Cherry, etc). 8.15 E: Doctor Jazz. 9.20 N; Jazzmatazz (Repeat Feb 26).

THURSDAY (3)

9.15 p.m. U2: Steve Kuhn live in Berlin on 18/Jan/77. 10.5 B12SV: Band Parade featuring Jack Dorsey and his Orchestra and Terry Lightfoot and his Band introduced by Brian Matthew.

Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES, KHZ and MHZ.

A: Radio France 1-1829m 164k, 2-348m 863k. B: BBC 1-247m 1214k, 2-1500m 200k, 3-464m 647k C: Radio Clyde 261m 1151k 95.1V. E: NDR Germany 189m 1586k, 309m 971k. L: Radio London 206m 1457k 94.9V. M: Radio Merseyside 202m 1484k 95.8V. N: Radio City, Liverpool 194m 1546k 96.7V. Q: HR Frankfurt 506m 593k. S: Stereo. U: Radio Bremen 1-278m 1079k, 2-88.3 and 92.1 MHZ. V: VHF. W: Radio Manchester 206m 1457k 95.1V.

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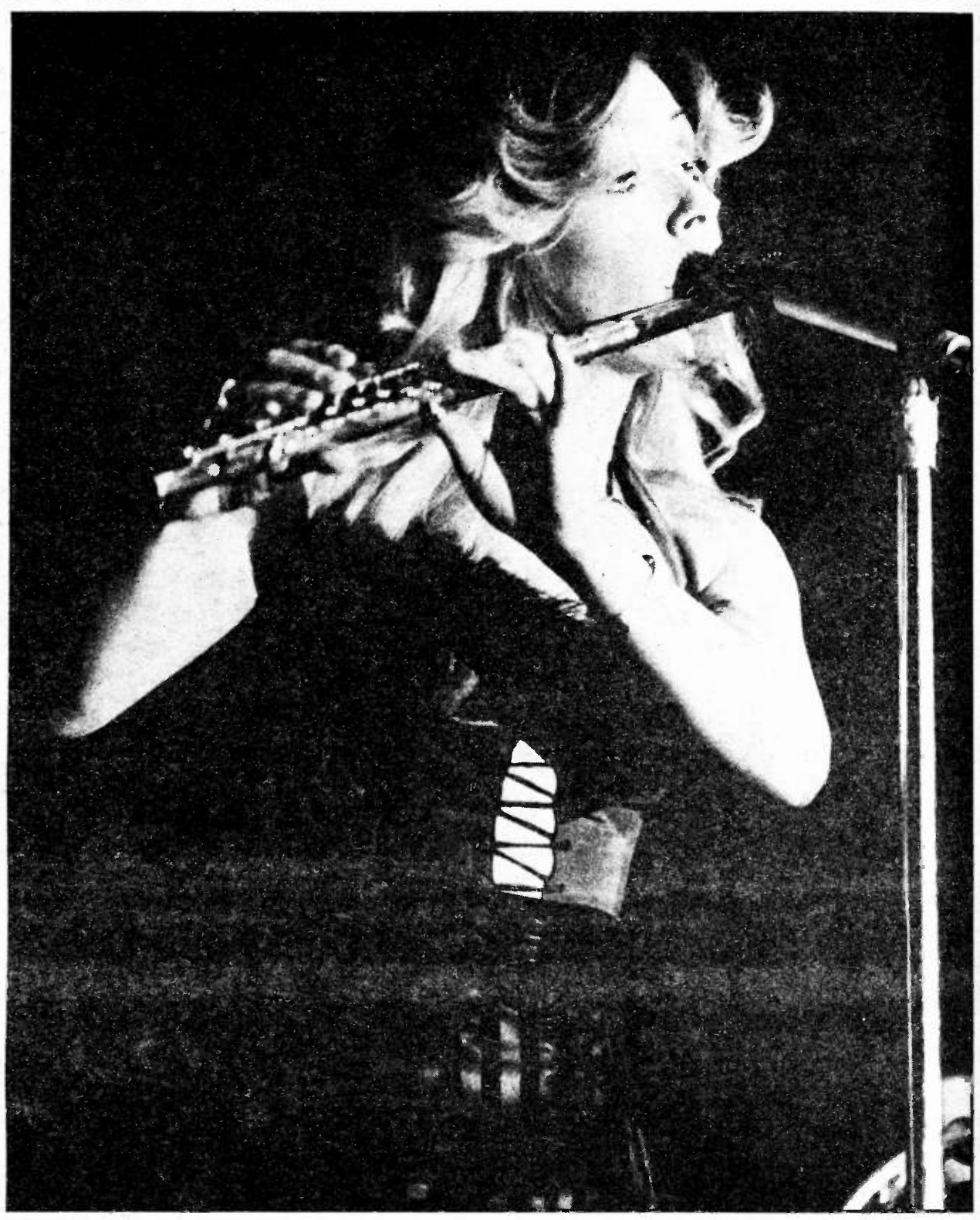
Oyster

Girl rockers: it's

CATHY Feely is late. She's the 26-year old keyboards player with Brandy, one of the increasing number of all-women rock 'n' roll bands emerging in this country.

We are all expected in Bristol to do a radio interview at 13.00 hours and the band will play at the University in the evening. Be ready at 9.30, Cathy told me. It was now nearly 11. What could have happened?

Brandy are typical of a growing number of all-girl rock bands—they can get so far, but they'll never be superstars. Caroline Coon went on the road with them to find out at first hand the problems and prejudices they face



JILLY SAWARD of BRANDY: to make it in rock 'n' roll, women have got to become monstrously self-confident and ambitious

When Cathy eventually arrived, driving the band's Ford transit full of equipment — plus accessories, teacups — she was laughing. She lives with her sister, four cats and two alsatians in a flat behind Olympia where, last week, Crufts Dog Show was in full yelp.

Overnight the van was parked outside her front door. By morning it was jammed tightly between the cars of pet lovers in London for the annual dog-in. It had taken Cathy, and a woman passer-by, time and sweat to free the van.

And that wasn't the only problem. Starting wasn't easy either. The van had no first or second gear. By the time we arrived in Bristol, the third gear had gone too. But more about that later.

"I don't see any sense in panicking," said the unflappable Cathy as she did complicated manoeuvres to ignite the engine at the start of what was destined to be a disastrous but eventful journey west. "If you're going to be late, you might as well get there in a good mood."

Agreed! But where was Tana, the roadie, and her assistant, Colin?

"Oh, we gave them a lie-in. We didn't think it was fair to have them hanging around Bristol all day. They're driving down later by car," explains Cathy.

So it goes on the road with a band like Brandy! There's little sense of hierarchy or one-up-manship, and the musicians work in a warmly supportive atmosphere, whether at rehearsal, on stage or in the dressing-room.

This mutual supportiveness — a continual sustaining vibe which encourages the best out of everyone — is one of the outstanding characteristics which distinguishes this all-women band from the male groups with whom I've been on the road.

Usually, in the presence of a male band, you quickly get to know and feel exactly who isn't playing well just by the vibes the others beam in his direction. The hapless musician has to pull through the bad spell with little but the barbed criticisms of his fellows for comfort. Men in rock survive if they are tough and their egos can stand the pace.

Women aren't so brief with each other. Perhaps, because there are still so few women musicians on the road, those that are instinctively realise that unless they are supportive, positively encouraging those they work with, then their numbers will never increase.

The atmosphere therefore in an all-woman band is markedly less competitive than in a comparative band of all-male musicians. The women's inter-dependence and professional camaraderie however (an ideal environment in which to learn and improve) gives an all-woman band a tangible strength and unified presence which goes a long way to make up for the muscle power and physical weight they lack.

Another behavioural difference between a male and all-female group which impressed me after being on the road with Brandy for three days, was a lack of a female equivalent to the beer-swilling, macho, dressing-room wrecking stance adopted by countless rock 'n' rollers.

When I quizzed Cathy about the clean-cut, "nice girl" image The News Of The World tagged on them, in an article which placed Brandy in virginal contrast to the Slits and the Castrators (two self-styled, all-women punk-rock groups), she demurred.

"We're not goody-goodies by any means," she said, "but we don't wreck dressing rooms."

THEY do drink. I lost count of the brandies the 21-year old drummer, Val Lloyd, put away before one gig but, as a group, they don't indulge in the extrovert celebration of drunkenness which has become the expected modus operandi of most rock groups.

The reason for this (apart from the need to perform, as both lead singer Jilly Saward and guitarist Audrey Swinburne explained, "with a clear head") is very basic.

It has always been legitimate for women to become actresses. But for men, the theatre has the reputation of being a traditional, effeminate preserve for gays. Getting obnoxiously bawdy and drunk is one way male rock 'n' rollers have of dissociating themselves from theatrical tradition — a gesture women aren't under pressure to make.

Not that women don't have to be strong. Strong, nothin'! You've got to be as tough as nails, especially at Brandy's stage of the game when there's no money to spend on the kind of road crew which would exempt musicians from being "humpers" as well.

More often than not, it's all hands to the gear. And that's the way it stays — unless the band become big enough to move on to bigger things than the pub circuit.

Before we pick up Bernice Cartwright, the 18-year old bass player, I ask Cathy what the advantages of being in an all-woman band are.

"I always felt good on stage in male rock groups, but when you're working with girls you can communicate better," she says as the van grinds to a halt at a traffic light. She curses and wrenches the gear lever, trying to find the elusive third.

"It's not like being at school, exactly. It's more like being with girlfriends when you're out together having a laugh. Which is probably how guys feel together. Put any of us individually in a group with guys and it wouldn't be the same. Because it's all girls, it's just like having a laugh — only it's work. I think this is something we've got which is definitely different to working with men."

When did she decide to form an all-woman rock 'n' roll band?

"I've been playing in rock bands since I was 18. For years and years, right? Now I'm confident in myself instrumentally, etc., but the chances of making it with guys are really slim.

"Jill was in the same frame of mind. She's played for years and years (with the Fusion Orchestra) too. We simply wanted to give it a bash to see if we could make it this way. Say, after three or four singles, it doesn't happen, then we'll go back to — whatever. But I think it's worth a try.

"Already it's more successful. And we earn more money for what we do than guys because we're a little different. AND we get better treatment. When we get to gigs, the promoters ask if we want drinks, etc. A band of guys on this level wouldn't get that.

"If we get to a gig and they give us a terrible dressing-room all we have to say is 'Oh, for heavens' sake' and before you know it they've hustled us a decent place and all that. Really!

"Now that we've got together as an all-girl band there's no question of us ever having a guy in the band. For example, if one of the girls left and we found she couldn't be replaced, that would be the end of the group. Definitely. We wouldn't have a guy."

Brandy, one of about seven all-women rock bands on the road at the moment, was formed 16 months ago. They were highly praised, for what it's worth, on New Faces and they've been working steadily ever since.

I first saw them at the Speakeasy a year ago. Although there was obviously no Jimi Hendrix in the line-up, they were powerfully entertaining. They've improved tremendously since then.

They can rock, turn their set funky and play as lyrically as Curved Air in the early days. In fact Jilly (or Jillywizz as she is known to the rest of the band) reminds me a lot of Sonja Kristina.

SHE is a cool blonde with a sweet but often punchy voice. She plays the flute and the congas and she is sexy on stage without resorting to a heavy-breathing come-on.

Sure, she laces herself into a skimpy top and her pencil-thin skirt is split up each side to reveal a flash of stocking-top, suspender and thigh. She wants to attract, all right, but she up-dates her oldfashioned allure with an unmistakably leery "I want to be every man's fantasy, not one man's reality."

The band have been panned for not fulfilling the hip man's idea of how the modern woman should look and behave on stage. And indeed, Women's Lib, rather than making it easy for bands like Brandy, has only confused the issue.

Everyone is agreed that the Fifties and Sixties stereotype of women is no longer acceptable or plausible. But a new image of women isn't yet clear.

Unfortunately, because rock'n' roll is a (hopefully) profit-making industry, stereotypes are necessary. Until whatever is going to replace the old stereotype emerges, however, women musicians like those in Brandy (or the Runaways, or Suzi Quatro for that matter) are having to exist in an uneasy vacuum.

Inevitably, since these musicians are something of a new breed, they all knew of each other before they came together as Brandy. And, with equal certainty, the very force of numbers is assisting them to develop their own image and identity in rock.

Audrey, who plays a Steven Delft custom-built Mighty Maple guitar, joined an all-woman band called Mother Superior as soon as she left Kidbroke School in South-East London. She doesn't ever remember deciding to be a lead guitarist.

"It just fell into place," she told me. "I've always played guitar — acoustic to begin with But once I'd started, that was it."

The demon drummer Val, who uses a Hayman kit with a custom Rogers snare and Tama concert toms, started playing when she was 15. She left school and joined the all-woman band She Trinity which later became Bitch. Before joining Brandy she had worked with men but she found they pandered to her without letting her express her creative ideas.

"If you are in a male band," she explained, "you can't put your ideas across. In a girls' band you can and they listen to you. You can have fun with girls too.

"Men all go off together. And they don't understand your personal problems. When you're ill and that, they don't know what you're going through. Girls do."

The youngest and newest member of the band is Bernice. Her sister, Deirdre Cartwright, is the lead guitarist in the all-woman band, Painted Lady.

Bernice left school when she was 16 to join the Ivy Benson Show Band. The redoubtable Miss Benson suggested she leave on her 18th birthday. Bernice was not particularly perturbed. She'd had enough of playing German military bases for six hours a night dressed in a floor-length evening gown.

Do women, I asked her, have enough strength in their fingers to play a really meaty bass line?

"I'd say so!" she exclaimed. "They are built to lug babies around. Your fingers do strengthen up as you play. But no more than anybody working in a factory gets extra muscles by using their left arm all the time."

Cathy, who was born on Glasgow's "Wine Row," is the ultimate decision-maker in Brandy. She accepts that they are sacrificing a certain standard of musicianship by playing in an all-women band.

"If you look at it," she said, "we could be playing with better-standard musicians.

"The thing is, there are so few girls playing that there's so little to choose from. You have thousands of guys to choose from. Obviously in years to come it's going to be the same for girls. It's GOT to be the same. It WILL be the same.

"I mean, look at what's happened already this year. I didn't realise there were so many girls playing.

"In a few years to come, there will be more girls to choose from and the standards will improve.

"I haven't heard all the bands yet, but, on the basis of those I have, I think, from what there is to chose from — when you combine looks and playing (and obviously we want to look good) — then we've got the best permutation.

"But it took a year, you know. We started off with what we could get at the time. But I have been deliberately watching out for other girls and it's paid off.

"One girl (the ex-bassist from the all-woman band, Emily Sway), left after only one gig. She was from the North of England and she had this thing about Londoners."

DID Cathy feel that not sticking to the job was

a man's world



a particularly female negative characteristic?

"Not really. I thought her behaviour was very strange. You know yourself how, when you put your mind to something, you can really do it. Well, she couldn't have been someone who thinks like that. She wasn't really interested in making it big. She didn't have determination. She was just a bad one."

It was time to stop off at the motorway services for a bit of light relief. As we clambered back into the van a police Range Rover and its crew seemed to be giving us the once-over. We drive off.

"Ah ha!" hoots Cathy with glee. This is just another example, she insists, of how much easier it is for women on the road.

She spoke too soon. Two minutes later the Range Rover, lights flashing, siren on, is squeezing us over onto the motorway verge. What now?

"Are you using the van for business or pleasure?" enquiries a po-faced police officer, peering at us through a grimy window.

"Er, we're a rock group," offers Cathy. She isn't carrying her driving licence or the van's log book — nor is she showing a tax disc. The officer issues a Fixed Penalty Notice and we are allowed to proceed. But the action has only just begun.

It's past 14.00, the Radio Bristol interview is a fading reality and the van sounds very sick. We splutter to the Bristol Holiday Inn to meet the rest of the band, then, in a hasty procession, we convoy to the radio station.

Looming ahead is the concrete rampart of Bristol's main roundabout. And there, in the middle of the busiest concourse — gronk! The third gear finally seizes and we grind to a halt. The traffic piles up. We are pushed to the railings.

The situation would have been hopeless but for the timely intervention of Polydor's P.R. and the local rep. Cathy and Bernice were left with the van as the rest of us are ferried to the interview. At the studio, between traffic control warnings and S.O.S. messages to the A.A., Chris Denning, our D.J. host, fires his questions.

His attitude is refreshingly straightforward. There's not a trace of the patronising what-are-nice-girls-like-you - doing - in - rock - 'n' - roll tone in his voice. He treats us as musicians and people first; then he takes into consideration that we are women.

"All-girl bands leave rather a lot to be desired," he opines. "They are a great sexual act, which is lovely for the males in the audience, but musically they don't have much to offer."

"Well, that's all changed with Brandy," says Jilly, glad of the opportunity to make the band's position clear. "We like to entertain, but the music does come first. That's especially important with girl bands now. You've got to go into it saying 'the music first', because people expect just the opposite."

The dreaded Rock Follies Question follows. Since the TV series, it's become a standard. The girls groan. The series titillated viewers with the idea that the only way women get anywhere, or anything, in rock is by making themselves horizontally available on demand.

Did the Rock Follies bear any similarity to the world of rock 'n' roll as Brandy experienced it. Denning wanted to know?

"No," replied Jilly. "I don't know whether there are any other bands who have those experiences — all those terrible scenes in pubs and the trouble-makers. It was a very bad image, wasn't it? We don't have any of that. People tend to fall over backwards to do things for us for nothing."

You better believe it! That Brandy are rock and rollers is enough to galvanise ordinary mortals into action, but the fact that they are women too only compounds people's desire to leap to their assistance.

After the ten-minute radio interview, we hurry back to the stranded van just in time to see the AA press photographer, the AA tow truck, a police car and two police motorcycles arrive on the scene.

Our problems vanished. Officially the AA should only tow broken-down vehicles to the nearest garage but the two AA men obligingly agree to tow us all the way to the gig. The police too are most helpful.

As the local radio advertises our plight, a crowd gathers. Suddenly the Polydor press men's faces light up. What a God-given opportunity! They could not have PLANNED a better stunt.

One of them races off to the nearest phone box. A quick call and the local press join the throng. Patiently the police control the rush-hour traffic as Brandy drape themselves over their stricken van.

WHEN we arrive at Baldock Hall, there are plenty more willing hands eager to help the roadies set up the gear in double-quick time. And, of course, there's the familiar sight of a Prize Guy, one of the faithful male groupies (and I use the word honourably) who travel hundreds of miles to see Brandy.

The smooth ride isn't endless however. As we tuck into a supper of pizzas, another Radio Bristol reporter turns up for an interview. Geoff Dean, from Polydor, is about to introduce the girls to him, individually, when he announces "No, don't tell me their names — I'll forget them anyway."

He sets up his tape recorder in the dressing-room. The girls have christened him Wally and, with his microphone stuck under Cathy's nose, he comes out with a string of suitably Wally-type non-questions.

The Rock Follies Questions precede "what kind of music do you play?" "Did appearing on New Faces bring in work?" "Why weren't you hairdressers or shop assistants?" is the real stunner. But Cathy, with the good humour of a saint, is helpfully deadpan.

Behind him it's a different story. Jill can hardly contain her mirth. Performing a mock-strip, she mimics him. "Do you wear knickers on stage?" she coos. "Do you have very boring sex lives?"

The reversal in roles is highly entertaining and I must confess to enjoying the situation. Countless times I've been interviewing an all-male band, fully aware of the 'in' jokes cracked at my expense. Being the butt end of cheap wit is a hazard all minorities have to face.

Finding myself in the majority at last, it was reassuring to note how easily those who take for granted their superiority are cut down to size. Surrounded by five women and their girlfriends, Wally looked very nervous and unsure of himself. We ended up feeling sorry for him.

Meanwhile Cathy scored a minor victory. The promotors, with the late arrival as an excuse, have arbitrarily decided to put Brandy's set back an hour. Cathy won't have it. Her contract specifies 'around midnight' and midnight it shall be.

At one point during the tense negotiations to reshuffle the programme, Cathy returns to the dressing room. "Well, I've pulled their bluff," she tells us. "We either go on at midnight or we don't go on at all."

Brandy strike up their first number on the dot of midnight — give or take a few minutes.

As always, facing the band is an audience of sceptics. Cathy will catch sight of a Prize Guy and silently bless him for his support. But on the whole, unless it's a venue they've played before, the eyes which stare up at the band are cold to the point of hostility.

Audiences are predominantly male and, since the band aren't exploiting their looks, they know that from the first chord out they must impress with their music or be damned.

Most men know better these days than to treat Brandy as if they were strippers at a stag party. But when the inevitable bore does yell "Get 'em orf," Jilly is well prepared to deal with him.

"You'd get a surprise," she retorts back at the offending voice. "We don't wear any."

WHAT gives the band their impressive on-stage confidence is a steady, unpretentious musical competence. From the first commanding bar of their first number, the audience has to think again. The women may laugh at Jilly's nine-inch heels (and they are inexcusably unfashionable), the sophisticates may wince at the interpretation of the Andrews Sisters' "Boogie Woogie Bugle Boy" or the even more end-of-the-pierish "Wow Wow Ee Ee" (a Thirties number first performed by an all-woman band called the Angels). But whatever they play it is tight, professional and sparkling with panache.

Half-way through their set and Brandy have won over their audience. Bernice struggles to keep upright as some lusty male grips her ankle. Val breaks loose and Audrey will try not to miss a beat as she sees a fan clinging to the balcony lose his grip and plunge into the crowd.

And yet, even when men are impressed with the music, they still don't know how to be complimentary without putting a condescending foot in it.

After a very successful gig at Bristol's Granary Club, a gentleman came back stage. Trying hard, he enthused, "You were great girls. MUSICALLY you were much better than the Runaways."

"Yeah," drawls Cathy. "It's a pity about our faces."

Two minutes later, a group of local musicians pay their respects. They are not overjoyed at Brandy's success. They couldn't understand how Brandy could get a booking at the club and THEY couldn't. They admit to having felt so angry that they had planned to bombard the stage with beer. They didn't because they realised the band were good.

Tough luck, boys. It may seem as though Brandy are having an easy ride but, quite apart from deserving a break, they have fundamental problems which might prove insurmountable.

Over tea one afternoon Cathy had startled me with a surprisingly vulnerable side to her character.

"I'm sure we're determined enough to be successful," she confided. "I know we've definitely got something going between us. We really do like each other, it's not just a stage act. We really communicate. Even rehearsals are fun.

"It's just that," and she pauses, "I can't really imagine us becoming superstars. Maybe I'm being defeatist. But I just can't see it. What do you think?"

Her question was difficult to answer. The single Brandy have just released, "Ooh Ya" (Polydor), doesn't do the band justice precisely because it lacks ambition. They are caught in a vicious circle.

It's human nature not to believe you can succeed when there is no precedent for your success. The male rock 'n' roll psyche is repeatedly fired with ambition by the vision of so many successful male rock idols. It does seem possible, if not easy, to become a male rock superstar.

But where are the female rock idols to inspire musicians like Cathy? They don't exist. Name-check Patti Smith, Elkie Brooks, the Runaways, Kiki Dee, Joan Armatrading — if you like. They are stars, yes. Superstars, no.

Critics who have never favoured women rock 'n' rollers don't help with their cynicism and ungenerous hyper-criticism. To overcome the quirk of historical fate, rock 'n' roll women have got to become monstrously self-confident, self-reliant, demanding and ambitious. It's no good Brandy making do with clapped-out vans and the like.

The list of women musicians is increasing and the time is right for a new level of acceptance. But it's no good hanging back waiting for somebody else to make the big-time first. Obviously the talent is abundant. All that's needed now is the belief that it can be done.

"You were great, girls. Musically, you were better than the Runaways"

"Yeah — it's a pity about our faces"

GO GAZEUS

Didier Malherbe

'Looking like a mischievous jockey, Didier represented, in his appearance and his playing, the spirit and character of the group. His playing is full of humour and zeal, occasionally beautiful and never without wit and pertinence.'

Melody Maker Allan Jones



Pierre Moerlen

'Pierre Moerlen's impressive drumming is at the heart of the music. A drummer of immense taste and flair, he controls the flow of the music with effortless skill and fluency, rolling around his kit with precision and grace.'

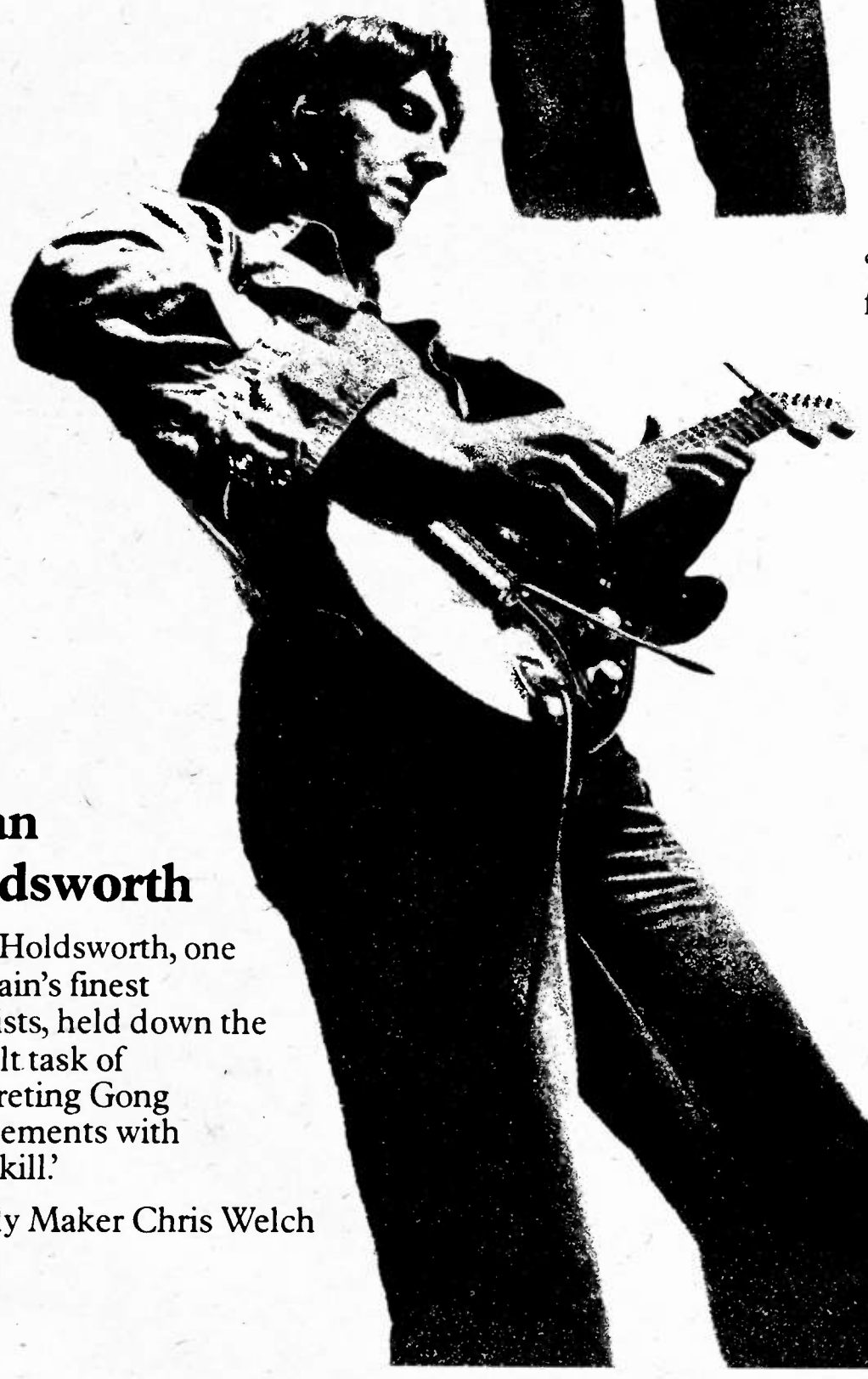
Melody Maker Allan Jones



Benoit Moerlen

'Benoit Moerlen squeezed some fascinating sounds from behind the screen of gongs, cowbells, a glockenspiel, vibes and xylophone.'

National Rock Star Patrick MacLachlan



Allan Holdsworth

'Allan Holdsworth, one of Britain's finest guitarists, held down the difficult task of interpreting Gong arrangements with great skill.'

Melody Maker Chris Welch

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2 (2) **DON'T CRY FOR ME ARGENTINA** Julie Covington, MCA
3 (9) **BOOGIE NIGHTS** ..... Heatwave, GTO
4 (11) **CHANSON D'AMOUR** Manhattan Transfer, Atlantic
5 (3) **DON'T GIVE UP ON US** David Soul, Private Stock
6 (4) **DON'T LEAVE ME THIS WAY** Harold Melvin and the Blue Notes, Philly Int.
7 (5) **JACK IN THE BOX** Moments, All Platinum



ELECTRIC LIGHT ORCHESTRA: after the fantastic success of 'Livin' Thing,' they hit back with 'Rockaria,' in at 23.

8 (8) **SIDE SHOW** ..... Barry Biggs, Dynamic
9 (22) **ROMEO** ..... Mr Big, EMI
10 (13) **SING ME** ..... The Brothers, Bus Stop
11 (7) **ISN'T SHE LOVELY** ... David Parton, Pye
12 (6) **DADDY COOL** ..... Boney M, Atlantic
13 (14) **THIS IS TOMORROW** Bryan Ferry, Polydor
14 (10) **SUSPICION** ..... Elvis Presley, RCA
15 (25) **THEY SHOOT HORSES DON'T THEY** Racing Cars, Chrysalis
16 (12) **CAR WASH** ..... Rose Royce, MCA
17 (24) **DON'T LEAVE ME THIS WAY** Thelma Houston, Motown
18 (19) **WHAT CAN I SAY** ... Boz Scaggs, CBS
19 (—) **BABY I KNOW** ..... Rubettes, State
20 (18) **MORE THAN A FEELING** Boston, Epic
21 (15) **YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK** ..... Drifters, Arista
22 (—) **TORN BETWEEN TWO LOVERS** Mary MacGregor, Ariola
23 (—) **ROCKARIA** ... Electric Light Orchestra, Jet
24 (27) **MIGHTY POWER OF LOVE** Tavares, Capitol
25 (16) **DON'T BELIEVE A WORD** Thin Lizzy, Vertigo
26 (30) **DARLIN' DARLIN' BABY** O'Jays, Philadelphia
27 (—) **SATURDAY NITE** Earth Wind and Fire, CBS
28 (21) **NEW KID IN TOWN** ... Eagles, Asylum
29 (—) **SOUND AND VISION** David Bowie, RCA
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GEORGE HARRISON: 'Crackerbox Palace' enters the chart at number 27.

U.S. Singles

1 (1) **TORN BETWEEN TWO LOVERS** Mary MacGregor, Ariola America
2 (2) **NEW KID IN TOWN** ... Eagles, Asylum
3 (3) **FLY LIKE AN EAGLE** Steve Miller, Capitol
4 (5) **LOVE THEME FROM "A STAR IS BORN"** Barbra Streisand, Columbia
5 (6) **I LIKE DREAMIN'** Kenny Nolan, 20th Century
6 (7) **YEAR OF THE CAT** Al Stewart, Janus
7 (8) **NIGHT MOVES** ..... Bob Seger, Capitol
8 (11) **DANCING QUEEN** ..... Abba, Atlantic
9 (4) **ENJOY YOURSELF** ..... Jacksons, Epic
10 (14) **CARRY ON WAYWARD SON** Kansas, Kirshner
11 (12) **GO YOUR OWN WAY** Fleetwood Mac, Reprise
12 (13) **THINGS WE DO FOR LOVE** 10cc, Mercury
13 (16) **DON'T LEAVE ME THIS WAY** Thelma Houston, Tamla
14 (20) **RICH GIRL** Daryl Hall and John Oates, RCA
15 (17) **BOOGIE CHILD** ..... Bee Gees, RSO
16 (18) **LONG TIME** ..... Boston, Epic
17 (9) **WEEKEND IN NEW ENGLAND** Barry Manilow, Arista
18 (19) **LIVING NEXT DOOR TO ALICE** Smokie, RSO
19 (10) **BLINDED BY THE LIGHT** Manfred Mann, Warner Bros.
20 (26) **DON'T GIVE UP ON US** David Soul, Private Stock
21 (21) **SAVE IT FOR A RAINY DAY** Stephen Bishop, ABC
22 (22) **LOST WITHOUT YOUR LOVE** Bread, Elektra
23 (15) **I WISH** ..... Stevie Wonder, Tamla
24 (23) **WALK THIS WAY** Aerosmith, Columbia
25 (24) **HARD LUCK WOMAN** Kiss, Casablanca
26 (25) **DAZZ** ..... Brick, Bang
27 (—) **CRACKERBOX PALACE** George Harrison, Dark Horse
28 (—) **MAYBE I'M AMAZED** ... Wings, Capitol
29 (—) **SAY YOU'LL STAY UNTIL TOMORROW** Tom Jones, Epic
30 (27) **JEANS ON** ... David Dundas, Chrysalis

U.K. Soul

1 (1) **DON'T LEAVE ME THIS WAY** Harold Melvin and the Blue Notes, Philly Int.
2 (2) **CAR WASH** ..... Rose Royce, MCA
3 (4) **BOOGIE NIGHTS** ..... Heatwave, GTO
4 (3) **DON'T LEAVE ME THIS WAY** Thelma Houston, Motown
5 (11) **DARLIN' DARLIN' BABY** ..... O'Jays, Philly Int.
6 (7) **DADDY COOL** ..... Boney M, Atlantic
7 (10) **SATURDAY NITE** ... Earth, Wind and Fire, CBS
8 (5) **BODY HEAT** ..... James Brown, Polydor
(8) **JACK IN THE BOX** ..... Moments, All Platinum
10 (14) **WAKE UP SUSAN** ..... Detroit Spinners, Atlantic
11 (6) **DAZZ** ..... Brick, Bang
12 (9) **MIGHTY POWER OF LOVE** ..... Tavares, Capitol
13 (12) **HA CHA CHA** Brass Construction, United Artists
(15) **I WISH** ..... Stevie Wonder, Motown
15 (—) **PUT YOUR MONEY WHERE YOUR MOUTH IS** Rose Royce, MCA
16 (13) **SHAKE YOUR RUMP TO THE FUNK** Bar-Kays, Mercury
(17) **SOUL CHA CHA** ..... Van McCoy, Buddah
18 (16) **YOU + ME = LOVE** Undisputed Truth, Warner Bros.
19 (19) **WHAT CAN I SAY** ..... Boz Scaggs, CBS
20 (—) **WHERE WILL YOU GO WHEN THE PARTY'S OVER** Archie Bell and the Drells, Philly Int.

Two titles tied for 8th, 13th and 16th positions.

U.S. Soul

1 (2) **DON'T LEAVE ME THIS WAY** Thelma Houston, Tamla
2 (1) **I WISH** ..... Stevie Wonder, Tamla
3 (8) **I'VE GOT LOVE ON MY MIND** Natalie Cole, Capitol
4 (6) **BE MY GIRL** ..... Dramatics, ABC
5 (5) **FANCY DANCER** ..... Commodores, Motown
6 (3) **DARLIN' DARLIN' BABY (SWEET TENDER LOVE)** O'Jays, Philly Int.
7 (10) **SOMETHIN' 'BOUT 'CHA** ..... Latimore, Glades
8 (4) **FREE** ..... Deniece Williams, Columbia
9 (19) **GLORIA** ..... Enchantment, United Artists
10 (13) **HA CHA CHA (FUNKTION)** Brass Construction, United Artists
11 (15) **TRYIN' TO LOVE TWO** ... William Bell, Mercury
12 (16) **SOMETIMES** ..... Facts of Life, Kayvette
13 (—) **AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)** Rufus featuring Chaka Khan, ABC
14 (18) **LOOK INTO YOUR HEART** Aretha Franklin, Atlantic
15 (9) **CAR WASH** ..... Rose Royce, MCA
16 (—) **REACHING FOR THE WORLD** Harold Melvin and the Blue Notes, ABC
17 (12) **ENJOY YOURSELF** ..... The Jacksons, Epic
18 (14) **ISN'T IT A SHAME** ..... Labelle, Epic
19 (7) **DAZZ** ..... Brick, Bang
20 (11) **SATURDAY NITE** Earth, Wind and Fire, Columbia



RUFUS: Chaka Khan heads the team's latest hit, which enters at number 13.



MICHAEL NESMITH: h with 'Rio'?

Radio's

● **CAPITAL, LONDON. W** Of The Cat (Al Stewart) Dee) Chanson D'Amour For Me Argentina (Julie C

● **CLYDE, GLASGOW:** Chanson D'Amour (Man This Way (Harold Melvin Box (Moments) This Is

● **BRMB, BIRMINGHAM:** All Night Long (Gary Gl (Mary MacGregor) Baby Box (Moments)

● **PICCADILLY, MANCH** hattan Transfer) This is Shoot Horses Don't They Knowing Me Knowing Yo

● **LUXEMBOURG:** When Nights (Heatwave) Jack For Me Argentina (Julie C

● **FORTH, EDINBURGH:** Touch The Sun (Dr Hook) Are My World (Guys morrow (Tom Jones)

● **HALLAM, SHEFFIELD:** come To My Morning (Jo My Kinda Life (Cliff Ri Again (Jackson Browne)

Singles Composer

1 Chappell/April (Hammond/ Lloyd Webber/Tim Rice) And Tincabell (Rod Templeton) B Perry; 5 Macaulay (Tony Mac Huff/Gilbert) Gamble/Huff; 7 man/Ray/Keith; 8 Chappell (B (Carter/Dickson) Garay; 10 Int Callander, 11 Jobete/London/ David Parton; 12 ATV (Farian Ferry) Bryan Ferry; 14 Carl (Mortimer) Bill Price/Racing Norman Whitfield; 17 Carlin (Levy (Boz Scaggs) Jo Wisse liams) Rubettes; 20 Pure S Cookaway (Tony Macaulay/R Blue Mountain (Yarrow/Jarrell) Jeff Lynne; 24 ATV (Perren/S Friendly Ranger (Phil Lynott) Gamble/Huff; 27 Chappell (W Copyright Control/Heath Levy 29 SARL/Fleur (David Bowie) (Warren/Carter) Roger Glover.

Albums Producers

1 Andrew Lloyd Webber/Tim Bowie/Tony Visconti; 5 Ken Stevie Wonder; 8 Pink Floyd; 11 Paul McCartney; 12 —; 13 —; 16 Andersson/Ulvaeus; Anderson; 19 Jeff Lynne; —; Joe Boyd; 24 Racing Cars; 2 Giant; 28 Mike Flicker; 29 —;

JAZZ COMES TO THE DISCOS!



Jazz has fused with soul and now the extraordinary "crossover" phenomenon is highlighted in

BLACK MUSIC



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13 (16) **DON'T LEAVE ME THIS WAY** Thelma Houston, Tamla
14 (20) **RICH GIRL** Daryl Hall and John Oates, RCA
15 (17) **BOOGIE CHILD** ..... Bee Gees, RSO
16 (18) **LONG TIME** ..... Boston, Epic
17 (9) **WEEKEND IN NEW ENGLAND** Barry Manilow, Arista
18 (19) **LIVING NEXT DOOR TO ALICE** Smokie, RSO
19 (10) **BLINDED BY THE LIGHT** Manfred Mann, Warner Bros.
20 (26) **DON'T GIVE UP ON US** David Soul, Private Stock
21 (21) **SAVE IT FOR A RAINY DAY** Stephen Bishop, ABC
22 (22) **LOST WITHOUT YOUR LOVE** Bread, Elektra
23 (15) **I WISH** ..... Stevie Wonder, Tamla
24 (23) **WALK THIS WAY** Aerosmith, Columbia
25 (24) **HARD LUCK WOMAN** Kiss, Casablanca
26 (25) **DAZZ** ..... Brick, Bang
27 (—) **CRACKERBOX PALACE** George Harrison, Dark Horse
28 (—) **MAYBE I'M AMAZED** ... Wings, Capitol
29 (—) **SAY YOU'LL STAY UNTIL TOMORROW** Tom Jones, Epic
30 (27) **JEANS ON** ... David Dundas, Chrysalis

U.K. Soul

1 (1) **DON'T LEAVE ME THIS WAY** Harold Melvin and the Blue Notes, Philly Int.
2 (2) **CAR WASH** ..... Rose Royce, MCA
3 (4) **BOOGIE NIGHTS** ..... Heatwave, GTO
4 (3) **DON'T LEAVE ME THIS WAY** Thelma Houston, Motown
5 (11) **DARLIN' DARLIN' BABY** ..... O'Jays, Philly Int.
6 (7) **DADDY COOL** ..... Boney M, Atlantic
7 (10) **SATURDAY NITE** ... Earth, Wind and Fire, CBS
8 (5) **BODY HEAT** ..... James Brown, Polydor
(8) **JACK IN THE BOX** ..... Moments, All Platinum
10 (14) **WAKE UP SUSAN** ..... Detroit Spinners, Atlantic
11 (6) **DAZZ** ..... Brick, Bang
12 (9) **MIGHTY POWER OF LOVE** ..... Tavares, Capitol
13 (12) **HA CHA CHA** Brass Construction, United Artists
(15) **I WISH** ..... Stevie Wonder, Motown
15 (—) **PUT YOUR MONEY WHERE YOUR MOUTH IS** Rose Royce, MCA
16 (13) **SHAKE YOUR RUMP TO THE FUNK** Bar-Kays, Mercury
(17) **SOUL CHA CHA** ..... Van McCoy, Buddah
18 (16) **YOU + ME = LOVE** Undisputed Truth, Warner Bros.
19 (19) **WHAT CAN I SAY** ..... Boz Scaggs, CBS
20 (—) **WHERE WILL YOU GO WHEN THE PARTY'S OVER** Archie Bell and the Drells, Philly Int.

Two titles tied for 8th, 13th and 16th positions.

U.S. Soul

1 (2) **DON'T LEAVE ME THIS WAY** Thelma Houston, Tamla
2 (1) **I WISH** ..... Stevie Wonder, Tamla
3 (8) **I'VE GOT LOVE ON MY MIND** Natalie Cole, Capitol
4 (6) **BE MY GIRL** ..... Dramatics, ABC
5 (5) **FANCY DANCER** ..... Commodores, Motown
6 (3) **DARLIN' DARLIN' BABY (SWEET TENDER LOVE)** O'Jays, Philly Int.
7 (10) **SOMETHIN' 'BOUT 'CHA** ..... Latimore, Glades
8 (4) **FREE** ..... Deniece Williams, Columbia
9 (19) **GLORIA** ..... Enchantment, United Artists
10 (13) **HA CHA CHA (FUNKTION)** Brass Construction, United Artists
11 (15) **TRYIN' TO LOVE TWO** ... William Bell, Mercury
12 (16) **SOMETIMES** ..... Facts of Life, Kayvette
13 (—) **AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)** Rufus featuring Chaka Khan, ABC
14 (18) **LOOK INTO YOUR HEART** Aretha Franklin, Atlantic
15 (9) **CAR WASH** ..... Rose Royce, MCA
16 (—) **REACHING FOR THE WORLD** Harold Melvin and the Blue Notes, ABC
17 (12) **ENJOY YOURSELF** ..... The Jacksons, Epic
18 (14) **ISN'T IT A SHAME** ..... Labelle, Epic
19 (7) **DAZZ** ..... Brick, Bang
20 (11) **SATURDAY NITE** Earth, Wind and Fire, Columbia



RUFUS: Chaka Khan heads the team's latest hit, which enters at number 13.



MICHAEL NESMITH: h with 'Rio'?

Radio's

● **CAPITAL, LONDON:** W
Of The Cat (Al Stewart)
Dee) Chanson **D'Amour**
For Me Argentina (Julie C

● **CLYDE, GLASGOW:**
Chanson D'Amour (Manl
This Way (Harold Melvin
Box (Moments) **This Is T**

● **BRMB, BIRMINGHAM:**
All Night Long (Gary Gl
(Mary MacGregor) **Baby**
Box (Moments)

● **PICCADILLY, MANCH**
hattan Transfer) **This is**
Shoot Horses Don't They
Knowing Me Knowing You

● **LUXEMBOURG: When**
Nights (Heatwave) **Jack**
For Me Argentina (Julie C

● **FORTH, EDINBURGH:**
Touch The Sun (Dr Hook)
Are My World (Guys
morrow (Tom Jones)

● **HALLAM, SHEFFIELD:**
come To My Morning (Joh
My Kinda Life (Cliff Ric
Again (Jackson Browne)

Singles Composers

1 Chappell/April (Hammond/S
Lloyd Webber/Tim Rice) Andr
Tincabell (Rod Templeton) B
Perry; 5 Macaulay (Tony Mac
Huff/Gilbert) Gamble/Huff; 7
man/Ray/Keith; 8 Chappell (
(Carter/Dickson) Garay. 10 Intu
Callander. 11 Jobete/London/
David Parton; 12 ATV (Farian
Ferry) Bryan Ferry; 14 Carl
(Mortimer) Bill Price/Racing
Norman Whitfield; 17 Carlin (
Levy (Boz Scaggs) Jo Wisse
liams) Rubettes; 20 Pure S
Cookaway (Tony Macaulay/Ro
Blue Mountain (Yarrow/Jarrell)
Jeff Lynne; 24 ATV (Perren/S
Friendly Ranger (Phil Lynott)
Gamble/Huff; 27 Chappell (
Copyright Control/Heath Levy
29 SARL/Fleur (David Bowie)
(Warren/Carter) Roger Glover.

Albums Producers

1 Andrew Lloyd Webber/Tim
Bowie/Tony Visconti; 5 Ken
Stevie Wonder; 8 Pink Floyd;
11 Paul McCartney; 12 —; 13
—; 16 Andersson/Ulvaeus;
Anderson; 19 Jeff Lynne; —;
Joe Boyd; 24 Racing Cars; 25
Giant; 28 Mike Flicker; 29 —;

JAZZ COMES TO THE DISCOS!



Jazz has fused with soul and now the extraordinary "crossover" phenomenon is highlighted in

BLACK MUSIC



LOOK HEAR!

Melody Maker Four-page Factsheet

Wednesday

MANHATTAN TRANSFER: New Victoria Theatre, London. First of three shows at the theatre.
PHIL MAY AND FRIENDS: Dingwalls, London. The first solo gig by the ex-Pretty Thing.
LOUIS HAYES/WOODY SHAW QUINTET: Ronnie Scott's, London. Until Saturday.
SAHB: Marquee, London. The band — without Alex Harvey — also play at the Club tomorrow.
KEN COLYER ALL-STAR JAZZMEN: 100 Club, London.
BOB DOWNES OPEN MUSIC, LOL COXHILL / GERRY FITZGERALD: Phoenix, Cavendish Square, London.
MAX COLLIE RHYTHM ACES: Railway Hotel, Putney High St., London.

Thursday

BRYAN FERRY: Apollo, Glasgow.
TED NUGENT: City Hall, Sheffield. Steve Gibbons Band support.
MANHATTAN TRANSFER: New Victoria, London. And on 26.
PROCOL HARUM: Apollo, Manchester.
RALPH McTELL: Keele University.
AC/DC: Winter Gardens, Malvern.
BURLESQUE: City University, London.
SAHB: Marquee Club, London.
LEE KOSMIN BAND: Nags Head, High Wycombe.
BRANDY: Maxims, Barrow, Lancs.
COUNT BISHOPS: Queen Mary College, London.
FBI: Dingwalls, London.
PAT TRAVERS / DOCTORS OF MADNESS: Leeds Polytechnic.
GONZALEZ: Cleo's, Derby.
SYD LAWRENCE ORCHESTRA: Fairfield Halls, Croydon.
MOON: Rock Garden, London (to 26).
CHARLIE: Central Hotel, Plymouth.
GEORGE HAMILTON IV: Leas Cliff Hall, Folkestone.
FRANKIE VAUGHAN: Hollywood Inn, Gorseinon, Swansea.
SASSAFRAS: Middlesbrough Town Hall.
SLIK: Palace Lido, Douglas, Isle Of Man.
CHAMPAGNE: Tito's, Rhyl. Until Saturday.
NATIONAL HEALTH: Wolverhampton Polytechnic.
DEAD END KIDS: Salutation Hotel, Perth.
SHAKIN' STEVENS AND SUNSETS: Loughborough Hotel, Brixton, London.
DOWNLINERS SECT: Hope And Anchor, London. The band whose mid-Sixties albums are now selling for up to £10 have reformed for a series of London gigs.
GENE PITNEY: Leisure Centre, Gloucester.
HOOKER: Barrol Organ, Birmingham.
LITTLE BOB STORY: Woods Centre, Plymouth.
BERT WEEDON: Queens Hall, Dunoon.

Friday

BRYAN FERRY: Playhouse, Edinburgh.
JERRY LEE LEWIS: Belle Vue, Manchester. The opening of a brief series of British concerts as part of a European tour.
TED NUGENT, Apollo, Glasgow.
MANHATTAN TRANSFER: New Victoria Theatre, London.
KATE AND ANNA McGARRIGLE: Fairfield Halls, Croydon.
STREETWALKERS: Rainbow, London.
MICHAEL CHAPMAN: Kings College, London. Now touring with his own band, featuring Keef Hartley (drums) and Rod Clements (bass).
ROY HARPER AND CHIPS: Cardiff University.
RALPH McTELL: Lancaster University.
SAHB: Brunel University, Uxbridge.
AC/DC: Corn Exchange, Cambridge.
LIVERPOOL EXPRESS: Aston University.
MIKE HARDING: ABC Theatre, Rochdale.
JOHN MARTYN: Eric's, Liverpool.
BERT JANSCH: Royal Exchange Theatre, Manchester.
O BAND: Stafford Polytechnic.
PAT TRAVERS/DOCTORS OF MADNESS: Newcastle Polytechnic.
ALAN PRICE: Liverpool University.
ROOGALATOR: Dundee University.
GONZALEZ: Freemans Hall, Newcastle-upon-Tyne.
OMEN: Arts Centre, Hemel Hempstead.
GEORGE HAMILTON IV: Congress Theatre, Eastbourne.
SPITERI, RAW FUNK: School of Oriental and African Studies, London.
CHARLIE: Warminster College, Oxford.
CASINO: Doncaster College of Education.
JENNY HAAN'S LION: Lafayette, Wolverhampton.
MUSCLES: Leeds Trinity & All Saints College.
SASSAFRAS: Mason Hall, Edgbaston.
GEORGE HATCHER BAND: Saxon Tavern, Bromley.
VAL DOONICAN: Capitol, Cardiff.
LEFT HAND DRIVE: Greyhound, Fulham Palace Rd., London.
FINLAND STATION: London School of Economics. A jazz-rock gig in the Three Tuns Bar at 8.30. Free.
HARD UP: Bristol University.
GENE PITNEY: Colston Hall, Bristol.
FBI, GERRY THE FERRET: Middlesex Polytechnic, Hendon.
MEDICINE HEAD: Aberystwyth University.
LITTLE BOB STORY: Pavilion, Cheltenham.
DEAD END KIDS: Kinema Ballroom, Dunfermline.
AFT: Staffs College of Education.

Saturday

TED NUGENT, City Hall, Newcastle-upon-Tyne.
PROCOL HARUM: Hammersmith Odeon, London.
KATE AND ANNA McGARRIGLE: Corn Exchange, Cambridge.
REAL THING: Corn Exchange, Bury St. Edmunds.
MM ROCK/FOLK CONTEST: Southampton University. First heat of the 1977 contest which has proved such a lodestar for embryo talent.
JERRY LEE LEWIS: Odeon, Birmingham.
FRANKIE MILLER'S FULL HOUSE: Essex University. First show of Miller's British tour. Recommended.
STREETWALKERS: De Montfort Hall, Leicester.
SAHB: Bracknell Sports Centre.
RALPH McTELL: Strathclyde University.
MICHAEL CHAPMAN: Bradford University.
MIKE HARDING: ABC Theatre, Wigan.
JOHN MARTYN: Manchester University.
LIVERPOOL EXPRESS: Rainbow, London. First major London concert by the band.
ROY HARPER AND CHIPS: Sheffield University.
DAVE EDMUNDS' ROCKPILE: London School of Economics.



MANHATTAN TRANSFER: New Victoria Theatre, London, Wednesday. First of three shows.

DAMNED: Bristol University. Part of a British tour coinciding with the release of the band's debut album, "Damned."
FOX: Bradford University.
DOWNLINERS SECT: Dingwalls, London.
ALBERTO Y LOST TRIOS PARANOIAS: City Hall, St. Albans.
PAT TRAVERS / DOCTORS OF MADNESS: Loughborough University.
SOUNDS INTERESTING: Radio Three (10.45 p.m.). Norman Granz's "Porgy And Bess."
ALL YOU NEED IS LOVE: London Weekend TV (11.10 pm). Tony Palmer's massive investigation into the roots and development of popular music.
GEORGE HATCHER BAND: JB's, Dudley.
SURPRISE SISTERS: Leas Cliff Hall, Folkestone.
O BAND: Nottingham University.
DAVE EDMUNDS' ROCKPILE: London School of Economics. Supporting: Plummet Airlines, Ultravox.
GUYS 'N' DOLLS: Kings Club, Eastbourne.
GENE PITNEY: Gaumont, Ipswich.
77 ROCK 'N' ROLL SHOW: Empire, Sunderland. With Bert Weedon, Marty Wilde, Carl Simmonds.
ALAN PRICE: Birmingham University.
GEORGE HAMILTON IV: Winter Gardens, Bournemouth.
MOMENTS: Village, Bournemouth.
MANHATTAN TRANSFER: New Victoria, London.
ELTON JOHN STORY: Radio One, 1.31.
ALEXIS KORNER'S BLUES AND SOUL SHOW: Radio One, 5.31 pm.
SIGHT AND SOUND IN CONCERT: Radio One and BBC2-TV, 6.30 pm. Kiki Dee.

Sunday

SOUNDS OF JAZZ: Radio Two, 11.02 pm.
BRYAN FERRY: Liverpool Empire.
● JERRY LEE LEWIS: Rainbow, London (See Taking Off).
PROCOL HARUM: Fairfield Halls, Croydon.
MARTHA AND THE VANDELLAS: Batley Variety Club. For a week.
KATE AND ANNA McGARRIGLE: Colston Hall, Bristol.
HAWKWIND: Roundhouse, London. With Flying Aces and Keith Christmas.
SERGIO MENDES AND BRAZIL 77: Theatre Royal, Drury Lane, London.
SAHB: Civic Hall, Dunstable.
STREETWALKERS: Pavilion, Hemel Hempstead.
REAL THING: Southport Theatre.
RALPH McTELL: Dundee University.
ROY ORBISON: Hippodrome, Bristol.
ROY HARPER AND CHIPS: Town Hall, Middlesbrough.
MANHATTAN TRANSFER: Palace Theatre, Manchester.
MOMENTS: Ritz, Manchester.
AC/DC: Top Rank, Reading.
MIKE HARDING: Alhambra, Bradford.
SUPERCHARGE: Victoria Palace, London. Surprise Sisters are special guests.
FRANKIE VAUGHAN: Lakeside Country Club, Camberley (to Mar. 5).
PAT TRAVERS / DOCTORS OF MADNESS: Kent University, Canterbury.
GEORGE HATCHER BAND: Roundhouse, London.
ALBERTO Y LOST TRIOS PARANOIAS: Greyhound, Croydon.
GENE PITNEY: London Palladium.
77 ROCK 'N' ROLL SHOW: New Theatre, Hull.
GEORGE HAMILTON IV: Guildhall, Portsmouth.
JOHN MARTYN: Birmingham Town Hall.

Monday

● FRANK SINATRA: Royal Albert Hall, London. (See Taking Off).
BRYAN FERRY: City Hall, Sheffied.
CHIEFTAINS: Olivier Theatre, London. First-ever music concert at the Olivier — the largest auditorium at the new National Theatre. Recommended.
KATE AND ANNA McGARRIGLE: New Victoria, London. A second London date after their first show — last week — sold out. Recommended.
TED NUGENT: Liverpool Empire.
PROCOL HARUM: Birmingham Town Hall.
URIAH HEEP: Birmingham Odeon. British tour by the new-look Heep.
DAVE SWARBRICK: Queen Elizabeth Hall, London.
ROY ORBISON: Fairfield Halls, Croydon.
SERGIO MENDES AND BRAZIL 77: Winter Gardens, Bournemouth.
SAHB: Top Rank, Swansea.
DRIFTERS: Talk of the Town, London. For two weeks.
RALPH McTELL: Ayr Pavilion.
J. J. BARRIE: La Dolce Vita, Birmingham. For a week.
TONY CHRISTIE: Fiesta Club, Stockton.
GENE PITNEY: Jollees, Stoke-on-Trent. For a week.
PETE ATKIN: Collegiate Theatre, Gordon St., London, W.C.1. And tomorrow.
AC/DC: Village, Bournemouth.
STRANGLERS: Outlook, Doncaster.
CEDAR WALTON QUARTET: Ronnie Scott's, London (three weeks). Support is Ronnie Scott Quintet, plus Marion Williams.
KIKI DEE: Sight and Sound: BBC-2 TV and Radio One (6.30 p.m.).

Tuesday

● FRANK SINATRA: Royal Albert Hall, London. (See Taking Off).
● CAN: Kent University, Canterbury. (See Taking Off).
● IGGY POP: Friars, Aylesbury. (See Taking Off).
PROCOL HARUM: Colston Hall, Bristol.
HORSLIPS: Barbarellas, Birmingham.
MICHAEL CHAPMAN: Woods Centre, Plymouth.
URIAH HEEP: De Montfort Hall, Leicester.
FLYING ACES: Dingwalls, London.
GEORGE HATCHER BAND: Top Rank, Brighton.
PAT TRAVERS / DOCTORS OF MADNESS: Garden, Penzance.
OLD GREY WHISTLE TEST: BBC2-TV, 11.10pm. Jan Akkerman and John Martyn.
OSCAR PETERSON INVITES: BBC2-TV, 10.15 pm. The famous jazz pianist plus celebrities.
● JAMES BOOKER: 100 Club, London. (See Taking Off).

Wednesday

● FRANK SINATRA: Royal Albert Hall, London (See Taking Off).
● BLACK SABBATH: Apollo, Glasgow. (See Taking Off). Nutz are special guests on the Sabbath tour.
AC/DC: Portsmouth Locarno.
CAN: Keele University, Stoke.
IGGY POP: City Hall, Newcastle-upon-Tyne.
MICHAEL CHAPMAN: Mid-Cornwall College, Redruth.
FRANKIE MILLER'S FULL HOUSE: Oxford Polytechnic.
URIAH HEEP: Guildhall, Portsmouth.
ROY HARPER: Strathclyde University, Glasgow.
ROY ORBISON: Empire, Liverpool.
PAT TRAVERS BAND / DOCTORS OF MADNESS: Fiesta, Plymouth.
DAMNED: North London Polytechnic.
BURLESQUE: Technical College, Kings Lynn.
JAN AKKERMAN — KAZ LUX BAND: Dome, Brighton. Start of a British tour.
RALPH McTELL: Newcastle Polytechnic.
LITTLE BOB STORY: Lafayette, Wolverhampton.
FAIRPORT: Queens University, Belfast.
BERT WEEDON: Scamps, Sutton, Surrey.

Jazz extra

WEDNESDAY: **Ernest Poree,** New Orleans altoist, and his quartet (with British drummer **Andrew Hall**) open a brief tour (The Crown, West Haddon, Northants) . . . **Alan Elsdon's Band** (The Cock, Palmers Green).

THURSDAY: **Ernest Poree's New Orleans Quartet,** featuring **Andrew Hall** (Pizza Express, 10 Dean Street, London). The music runs from about 8.30 p.m. to 12.30 a.m. . . . **Max Collie's Rhythm Aces** (Tramshed, Woolwich) . . . **Saville Row Band with Judy Carter** (Cellar Jazz Club at the Old Town Hall in Hemel Hempstead). This club reopens tonight after a winter break with music from 8 to 11 p.m. . . . **Stan Tracey Octet** (Band On The Wall, Manchester).

FRIDAY: **Lol Coxhill** (soprano), **Paul Rutherford** (trombone), **Barry Guy** (bass), **John Stevens** (drums) (The Plough, Stockwell). Coxhill next week begins twice-monthly gigs in Welwyn (see under Tuesday) . . . An Evening Of Jazz, Voices And Lighting with **Evan Parker, Phil Minton** and **Maggie Nichols** (North West Arts Association, King Street, Manchester, 8pm start) . . . **Oscar Peterson** autographs records between 12.30 and 1.30 p.m. (Chappell's Music Centre, 50 New Bond Street, W.1.) Also in the store at lunchtime are the **Myra Saxophone Quartet** and **Bill Ashton** and members of the **NYJO** . . . **Ernest Poree Quartet** (Admiral Rodney, Southwell, Nottingham) . . . **National Youth Jazz Orchestra** appear on TV (Magpie, Thames TV, from 4.45 p.m.

SATURDAY: **Paul Lee Quartet** with guests (Zodiac Jazz Club, 100 West End Lane, West Hampstead. A lunchtime session to which admission is free . . . **George Melly and John Chilton's Feetwarmers** (Kings Hall, Derby) . . . **Louisiana Shake Band** (Waterworks Jazz Club, Edgbaston, Birmingham) . . . **Quadrant** (Star And Garter, the Embankment, S.W.15).

SUNDAY: **National Youth Jazz Orchestra** (Derby Playhouse) . . . **Humphrey Lyttelton's Band** (Congress Theatre, Cwmbran) . . . **George Melly and Feetwarmers** (Roebuck Hotel, Buckhurst Hill) . . . **Elton Dean Quartet** with **Keith Tippett** (Zodiac Club, West End Lane, London).

MONDAY: **Bob Downes Open Music** (Leicester Jazz Society, Braunstone Hotel) . . . **Both Hands Free** (Manchester University Jazz Club, in the Solem Bar) . . . **Sound Of 17 Big Band** (London's 100 Club).

TUESDAY: **Lol Coxhill,** solo and duo (Fountain pub, Welwyn Garden City) . . . **Musicians Union Big Band** (Braunstone Hotel, Leicester) . . . **Satchmo: The Story Of Louis Armstrong,** Part 6 — Louis In Good Company (Radio Two, 8.02 to 9 p.m.). **Bing Crosby, Billy May, Ella, Harry Mills, Charlie Holmes** and **Leonard Feather** are heard in interviews.

WEDNESDAY: **Jazzdays,** electronic music night with **Simon Emmerson** (Battersea Arts Centre) This is the kick-off for a week of music (March 2 to 5) at the Arts Centre . . . **Elton Dean Sextet** (University Of Warwick Jazz Club, Arts Centre Theatre from 8 pm) — **MAX JONES.**

Folk extra

WEDNESDAY: **Martyn Wyndham-Read** (Adams Arms, Conway Street, London W1).

THURSDAY: **Margaret McArthur** (Navaar House Hotel, Penicuik). Excellent traditional American. **Silly Wizard** (Folk Centre, Poynton, Cheshire). **Bernard Wrigley** (Bradford Hotel, Liverpool). **Pete and Chris Coe** (Liverpool Poly). **Swan Arcade** (Salford University). **Jeremy Taylor** (University of Sussex, Brighton). **Brian Dewhurst, Wassaillers** (Queens Hotel, Beach Road, Fleetwood, Lancs).

FRIDAY: **Spinners** (Town Hall, Paisley). **Vin Garbutt** (Teachers' Centre, Sittingbourne Road, Maidstone, Kent). **Roaring Jelly** (Virgins and Castle, High Street, Kenilworth). **Jean Redpath** (Kings Head, Rochester). **Dave Burland** (Hull University). **Fly By Night Removals** (Nashville Rooms, London).

SATURDAY: **Willie Scott, Belle Stewart, Andrew** and **Sheila Douglas, Bill Black, Alex Green** (Royal British Hotel, Princes Street, Edinburgh). **Scots Language Society** candlelit dinner and ceilidh. **Chris Foster** (Triangle, Randolph Place, Edinburgh). **Harvey Andrews** (Pelfall Community Centre).

SUNDAY: **Boys Of The Lough, Bob Davenport** (Bath Pavilion, Matlock, Derbyshire). **Bill Caddick** (Crown and Cushion, Bath Road, Cheltenham). **Tony Rose** (Swann Inn, Market Square, Wantage, Oxon). **Mike Harding** (Alhambra Bradford, Yorks). **Laggan** (Ardencaple Hotel, Rhu, Helensburgh). **Yorkshire Relish** (Folk Centre), Poynton, Cheshire). **Leon Rosselson** (Springfield Tavern, Bounds Green Road, London N11).

MONDAY: **Kate and Anna McGarrigle, Five Hand Reel** (New Victoria, London). **Ralph McTell** (Ayr Pavilion). **Jeremy Taylor** (Bank House, St John's Close, Solihull). **McCalmans, Scott Brown** (BBC Radio Scotland).

TUESDAY: **Martin Simpson** (Anchor Inn, East Street, Southampton), **Sean Cannon** (Old Sun, Nether Hayford, Northants). **Bully Wee** (Community Centre, Molde, Clwyd, Wales).

WEDNESDAY: **Martin Carthy** (Allan Ramsay Hotel, Carlops Village, near Edinburgh). — **KARL DALLAS.**

TAKING OFF — pick of the week's gigs



● **FRANK SINATRA: Royal Albert Hall, London, February 28 to Saturday, March 5. All tickets have been sold.** The first night is a charity show for the Royal Society for the Prevention of Cruelty to Children. It precedes Sinatra's unprecedented series of concerts at the Albert Hall from March 1 to 5. Altogether, Sinatra will be doing eight shows in six days. Backing Frank on all his shows are his regular American musicians, plus a hand-picked orchestra of 34 British musicians. Supporting attraction — as if he needs one — is the Fifth Dimension, who had a string of hits in the Sixties, not the least of which was the tuneful Jim Webb composition, "Up Up And Away."

● **IGGY POP: Friar's, Aylesbury. Tuesday, March 1. Tickets: £1.50.** This will be the original crazed delinquent's first British concert since his demented performance at London's King's Cross Cinema in 1972. It will be intriguing to discover whether Iggy's still as determinedly deranged and capable of recreating the kind of heavy metal carnage of the vintage "Raw Power". He's said to have calmed considerably under the influence of David Bowie, who currently manages him, but we'll be surprised if he's mellowed to any dramatic extent.





● **CAN: Kent University, Canterbury. Tuesday, March 1. Concert starts at 8 p.m. Tickets: 90p in advance, £1.10. No support.** Can finally make it to Britain for a full-scale assault. Their last tour was cancelled when keyboards player Irmin Schmidt injured his arm. Since then they acquired a new bass player, Rosko Gee. And for this tour they will be augmented by percussionist Rebop, who played in Traffic with Gee. Although Can's last album, "Slow Motion", was a disappointment after the stunning "Unfinished", Can are invariably compelling in concert and their guitarist, Michael Karoli, is capable of wringing the most extraordinary sounds from his instrument. Recommended.

● **JERRY LEE LEWIS: Rainbow Theatre, London. Sunday, February 27. Concert starts at 8.30 pm. Tickets £4. £3.50 and £2.50. Support band are the Darts.** The Killer's return to Britain will doubtless revive memories of his rock 'n' roll days, but the contemporary Lewis is essentially a country singer. Still, the manic energy which powered his rock performances 20 years ago hasn't diminished, and this concert is certainly to feature such Lewis classics as "Whole Lotta Shakin' Goin' On" and "Great Balls Of Fire." He will be backed by a three-piece band.





● **JAMES BOOKER: 100 Club, Oxford Street, London. Tuesday, March 1. Admission £1 for members and £1.20 for non-members.** James Booker is an r&b pianist from New Orleans, whose list of session credits includes everyone from Dr. John and Fats Domino through to Aretha Franklin, the Doobie Brothers and Ringo Starr. Late last year, however, his first solo album, called "Junco Partner," was released by Island Records, and Booker is now touring Europe to promote it. Although obviously steeped in New Orlean's second line traditions, Booker's music shows an extraordinary diversity, from Leadbelly's "Goodnight Irene" to Mozart's "Minute Waltz".

● **BLACK SABBATH: Glasgow Apollo, Wednesday, March 2. Tickets sold out. Concert starts 7.30pm. Support unannounced.** Black Sabbath open their first British tour in well over 12 months at the raunchiest venue in the British Isles. That, coupled with Sab's totally unsubtle and extremely loud stage show, should make for the heavy-metal event of the year. To be fair, the Sabbs have mellowed a little on their latest album, "Technical Ecstasy", but lead guitarist Tony Iommi has promised that much of the show will feature old favourites.



LLERS

Four-page MM Factsheet

US Charts courtesy Cashbox



ading for his first British hit

Top Spins

hen I Need You (Leo Sayer) Year First Thing In The Morning (Kiki (Manhattan Transfer) Don't Cry vington)

When I Need You (Leo Sayer) attan Transfer) Don't Leave Me and the Blue Notes) Jack In The omorrow (Bryan Ferry)

Daddy Cool (Boney M) It Takes ter) Torn Between Two Lovers I Know (Rubettes) Jack In The

STER: Chanson D'Amour (Man- Tomorrow (Bryan Ferry) They (Racing Cars) Romeo (Mr Big) (Abba)

I Need You (Leo Sayer) Boogie n The Box (Moments) Don't Cry vington) Sing Me (The Brothers)

low Down (Shabby Tiger) I Can't Hold Me Tight (Joe Public) You Dolls) Say You'll Stay Until To-

When (Showaddywaddy) Wel- n Denver) Rio (Michael Nesmith) hard) Here Come Those Tears

Publishers/Producers

ayer) Richard Perry; 2 Evita (Andrew w Lloyd Webber/Tim Rice; 3 Rondor/ rry Blue; 4 Carlin (Shanklin) Richard aulay) Elliot Mazer; 6 Carlin (Gamble/ Sunbury (Goodman/Ray/Keith) Good- arry Biggs) Byron Lee; 9 EMI/T Bone ne (June and John Greenslade) Murray/ lackbell (Stevie Wonder) Tony Hatch/ /Reyman) Frank Farian; 13 EG (Bryan n (Pomus/Shuman) —; 15 Chrysalis Cars; 16 Leeds (Norman Whitfield) amble/Huff/Davis) Hal Davis; 18 Heath t; 19 State/Ladysmith (Richardson/Wil- ngs (Scholtz) Boston; 21 Macaulay/ ger Greenaway) Roger Greenaway; 22 Yarrow/Beckett; 23 Jet/US (Jeff Lynne) . Lewis) Freddy Perren; 25 Pippin the John Alcock; 26 Carlin (Gamble/Huff) hite/McKay/Bailey) White/Stepney; 28 (Frey/Henley/Souther) Bill Szymczyk; David Bowie/Tony Visconti; 30 Leeds

Rice; 2 —; 3 Richard Perry; 4 David arnes/Alan Warner; 6 Elliot Mazer; 7 Bill Szymczyk ;10 Andersson/Ulvaeus; David Hentshel; 14 Rick Wakeman; 15 7 John Boylan/Tom Scholz; 18 Ian 21 Queen; 22 David Kershenbaum; 23 Brian Aherne; 26 Tony Clarke; Gentle 0 Fleetwood Mac.

U.K. Reggae

1	(1)	**MOVE UP STARSKY**	Mexicano, Pioneer
2	(2)	**STICKS MAN**	Black Slate, Slate
3	(4)	**PARTY TIME**	Heptones, Island
4	(3)	**LET'S MAKE A BABY**	Ruddy Thomes, Trenchtown
5	(5)	**MAN IN ME**	Mutumbi, Mutumbi
6	(7)	**SIDE SHOW**	Barry Biggs, Dynamic
7	(16)	**HEAVY MANNERS**	Prince For I, Lightning
8	(11)	**I'M STILL WAITING**	Delroy Wilson, Third World
9	(9)	**YOU'LL NEVER FIND ANOTHER LOVE**	John Holt, Trojan
10	(6)	**NATTY STILL WAITING**	Tapper Zukie, Klik
11	(8)	**DREADLOCKS IN MOONLIGHT**	Lee Perry, Island
12	(12)	**SOLDIERS AND POLICE WAR**	Jah Lion, Island
13	(18)	**EASY LOVING**	Danny Ray/Pat Dillon, Doctor
14	(16)	**BIONIC DREAD**	Dillinger, Black Swan
15	(12)	**FORTY DAYS AND FORTY NIGHTS**	Leon Hyatt, Nationwide
	(—)	**DREAMLAND**	Bunny Wailer, Island
17	(14)	**MOVIN' ON**	Tradition, Venture
18	(—)	**SWEETIE COMES FROM AMERICA**	Revolutionaries, Carib Gem
19	(20)	**KUDE A BAMBA**	Ras Kidass, Black Swan
	(—)	**EUNOCH POWER**	Errol Dunkly, Daddy Kool

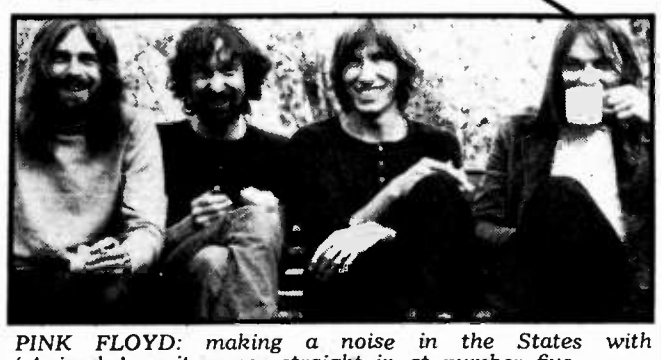
Two titles tied for 15th and 19th positions.

U.S. Country

1	(4)	**MOODY BLUE**	Elvis Presley, RCA
2	(2)	**UNCLOUDY DAY**	Willie Nelson, Columbia
3	(3)	**LIARS ONE, BELIEVERS ZERO**	Bill Anderson, MCA
4	(6)	**SAY YOU'LL STAY UNTIL TOMORROW**	Tom Jones, Epic
5	(7)	**CRAZY**	Linda Ronstadt, Asylum
6	(1)	**NEAR YOU**	George Jones and Tammy Wynette, Epic
7	(16)	**HEART HEALER**	Mel Tillis, MCA
8	(9)	**TWO LESS LONELY PEOPLE**	Rex Allen Jnr., Warner Bros.
9	(13)	**IF LOVE WAS A BOTTLE OF WINE**	Tommy Overstreet, Dot
10	(11)	**RIDIN' RAINBOWS**	Tanya Tucker, MCA
11	(12)	**WHISPERS**	Bobby Borchers, Playboy
12	(—)	**SHE'S JUST AN OLD LOVE TURNED MEMORY**	Charley Pride, RCA
13	(—)	**TORN BETWEEN TWO LOVERS**	Mary MacGregor, Ariola
14	(17)	**THERE SHE GOES AGAIN**	Joe Stampley, Epic
15	(15)	**MIDNIGHT ANGEL**	Barbara Mandrell, Dot
16	(19)	**MY MOUNTAIN DEW**	Charlie Rich, RCA
17	(20)	**DESPERADO**	Johnny Rodriguez, Mercury
18	(18)	**MANSION ON A HILL**	Ray Price, Dot
19	(8)	**SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE**	Jim Ed Brown and Helen Cornelius, RCA
20	(—)	**THE MOVIES**	Statler Brothers, Mercury



CHARLEY PRIDE: one of the most successful country singers in recent years, his latest single debuts at number 12.



PINK FLOYD: making a noise in the States with 'Animals' — it comes straight in at number five.

U.S. Albums

1	(1)	**A STAR IS BORN**	Streisand/Kristofferson, Columbia
2	(2)	**HOTEL CALIFORNIA**	Eagles, Asylum
3	(3)	**SONGS IN THE KEY OF LIFE**	Stevie Wonder, Tamla
4	(5)	**BOSTON**	Epic
5	(—)	**ANIMALS**	Pink Floyd, Columbia
6	(4)	**WINGS OVER AMERICA**	Wings, Capitol
7	(9)	**YEAR OF THE CAT**	Al Stewart, Janus
8	(7)	**FLY LIKE AN EAGLE**	Steve Miller Band, Capitol
9	(6)	**FRAMPTON COMES ALIVE**	Peter Frampton, A&M
10	(11)	**TEJAS**	ZZ Top, London
11	(15)	**NIGHT MOVES**	Bob Seger, Capitol
12	(8)	**LINDA RONSTADT'S GREATEST HITS**	Asylum
13	(—)	**RUMOURS**	Fleetwood Mac, Warner Bros.
14	(10)	**A DAY AT THE RACES**	Queen, Elektra
15	(13)	**A NEW WORLD RECORD**	ELO, United Artists
16	(12)	**THE BEST OF THE DOOBIES**	Doobie Brothers, Warner Bros.
17	(19)	**LEFTOVERTURE**	Kansas, Kirshner
18	(14)	**ROCK AND ROLL OVER**	Kiss Casablanca
19	(—)	**ASK RUFUS**	Rufus, ABC
20	(21)	**THIS ONE'S FOR YOU**	Barry Manilow, Arista
21	(18)	**A NIGHT ON THE TOWN**	Rod Stewart, Warner Bros.
22	(24)	**LOST WITHOUT YOUR LOVE**	Bread, Elektra
23	(28)	**LOW**	David Bowie, RCA
24	(25)	**THE LIGHT OF SMILES**	Gary Wright, Warner Bros.
25	(26)	**FESTIVAL**	Santana, Columbia
26	(29)	**THE ROARING SILENCE**	Manfred Mann, Warner Bros.
27	(30)	**WIND AND WUTHERING**	Genesis, Atlantic
28	(16)	**THE PRETENDER**	Jackson Browne, Asylum
29	(—)	**TOYS IN THE ATTIC**	Aerosmith, Columbia
30	(—)	**IN FLIGHT**	George Benson, Warner Bros.

Top Thirty Albums

1	(3)	**EVITA**	Various Artists, MCA
2	(8)	**20 GOLDEN GREATS**	Shadows, EMI
3	(10)	**ENDLESS FLIGHT**	Leo Sayer, Chrysalis
4	(2)	**LOW**	David Bowie, RCA
5	(1)	**RED RIVER VALLEY**	Slim Whitman, United Artists
6	(6)	**DAVID SOUL**	Private Stock
7	(4)	**SONGS IN THE KEY OF LIFE**	Stevie Wonder, Tamla Motown
8	(9)	**ANIMALS**	Pink Floyd, Harvest
9	(5)	**HOTEL CALIFORNIA**	Eagles, Asylum
10	(7)	**ARRIVAL**	Abba, Epic
11	(12)	**WINGS OVER AMERICA**	Wings, EMI
12	(21)	**20 GREAT HEARTBREAKERS**	Various Artists, K-Tel



HEART: the Canadian band's debut album is in at number 28

13	(11)	**WIND AND WUTHERING**	Genesis, Charisma
14	(19)	**WHITE ROCK**	Rick Wakeman, A&M
15	(17)	**MOTORVATIN'**	Chuck Berry, Chess
16	(14)	**ABBA'S GREATEST HITS**	Epic
17	(20)	**BOSTON**	Epic
18	(25)	**SONGS FROM THE WOOD**	Jethro Tull, Chrysalis
19	(15)	**A NEW WORLD RECORD**	Electric Light Orchestra, Jet
	(16)	**SHOWADDYWADDY'S GREATEST HITS**	Arista
21	(13)	**A DAY AT THE RACES**	Queen, EMI
22	(30)	**LOVE ON THE AIRWAVES**	Gallagher and Lyle, A&M
23	(—)	**DANCER WITH BRUISED KNEES**	Kate and Anna McGarrigle, Warner Bros.
24	(—)	**DOWNTOWN TONIGHT**	Racing Cars, Chrysalis
25	(18)	**LUXURY LINER**	Emmylou Harris, Warner Bros.
26	(—)	**SONGWRITER**	Justin Hayward, Deram
	(—)	**PLAYING THE FOOL**	Gentle Giant, Chrysalis
28	(—)	**DREAMBOAT ANNIE**	Heart, Arista
29	(26)	**ELVIS IN DEMAND**	Elvis Presley, RCA
30	(—)	**RUMOURS**	Fleetwood Mac, Warner Bros.

Two titles tied for 19th and 26th positions.



Grover Washington, the Crusaders, Herbie Hancock and George Benson are just some of the crossover jazzmen in March's

BLACK MUSIC

— out now.



Also in this month's issue: Disco Music, including an interview with the Empress Of The Eargasm, Donna Summer; Reggae heroes the Gladiators and the Maytones; plus deep soul wailer Loleatta Holloway . . . Plus great colour pictures, Afro Music, singles and album reviews and much, much more in the black music fan's bible.

BLACK MUSIC

. . . a magazine for music lovers who care.

March issue out now.

WHAT'S NEW

Four-page MM Factsheet

Coming events

BILLY CONNOLLY Oban Corran Hall (April 14) Cabeltown Victoria Hall (15) Arran Brodick Hall (16) Musselburgh Brunton Hall (18) Stonehaven Town Hall (19), Fraserburg Fairymple Hall (20), Largs Barrfields Pavilion (22), Ayr Gaiety Theatre (23), Rothsay Pavilion (24), Blackpool Opera House (28), Llandudno Astra Theatre (29), Isle of Man Villa Marina (May 1), Isle of Wight Ryde Town Hall (3), Brighton Dome (4), Jersey West Park (5), Hastings White Rock Pavilion (6), Bournemouth Winter Gardens (7), Paignton Festival Theatre (8), Weymouth Pavilion Theatre (9), Portsmouth Guildhall (10), Whitley Bay Playhouse (13) Great Yarmouth Wellington Pier Pavilion (15), Skegness Pier Theatre (16) Clacton Princess Theatre (17), Southend Cliffs Pavilion (18), Ramsgate Wilson's Hall (19), Scarborough Futurist Theatre (21), Morecambe Winter Gardens (22), Inverness Eden Court (June 13), Aberdeen Music Hall (14), Dundee Caird Hall (15), Edinburgh Playhouse Theatre (16), Newcastle City Hall (18), Carlisle Market Hall (19), Sheffield City Hall (20).

CHIEFTAINS: Belfast Grosvenor Hall (March 3), Galway Leisureland (4), Limerick Savoy (5), Cork Opera House (6), Athy Dreamland Ballroom (7), Dublin Stadium (8).

DEAF SCHOOL: Blackburn King George's Hall (March 4), St Albans Civic Centre (5), Nottingham Polytechnic (8), Aberystwyth University (9), Liverpool Empire (11), Durham University (12), Stafford Top Of The World (14), Birmingham University (16) Wolverhampton Polytechnic (17), Canterbury University of Kent (18), London Roundhouse (20), Sheffield Top Rank (23), Redcar Coatham Bowl (27).



BILLY CONNOLLY: touring in April, May and June

JACQUES LOUSSIER TRIO: Croydon Fairfields Halls (March 17), Guildford Civic Hall (18), London Royal Festival Hall (19), Chichester Festival Theatre (20) Bristol Colston Hall (21), Birmingham Town Hall (22), Leeds Town Hall (24), Hull City Hall (25), Manchester Apollo Theatre (26), and Southport Theatre (27).

GEORGE HATCHER BAND: Brighton Top Rank (March 1), Liverpool Annabels (3), Wolverhampton Lafayette Club (4) Wigan Casino (5), Chelmsford Chancellor Hall (6), London Marquee (7), Derby Tiffany's (10), Retford Porterhouse (11) and Birmingham Barbarella's (2).

VIBRATORS: Birmingham Rebecca's (March 10), extra date on current tour.

RELEASE BENEFIT CONCERT: London School of Economics (March 5). Features Arthur Brown, with Vincent Crane and Friends, Carol Grimes and the London Boogie Band, Keith Christmas, Paul Brett, Steel Pulse, and Delta. Tickets £1 in advance, £1.30 at the door.

NEW SEEKERS: Southport Theatre (April 8), Irvine Magnum Leisure Centre (9), Dunoon Queen's Hall (10), Inverness Eden Court Theatre (11 and 12), St Helens Theatre Royal (14), St Albans Civic Hall (16), Ashton Tameside Theatre (17), Bristol Colston Hall (19), Bournemouth Winter Gardens (20), St Austell Classic Theatre (21), Swindon Wyvern Theatre (22), Ipswich Corn Exchange (23), Oxford New Theatre (24), Portsmouth Guildhall (26), Eastbourne Congress Threatre (27), Margate Winter Gardens (28), Bramford St George's Hall (29), Birmingham Town Hall (30), London Victoria Palace (May 1).

FLINTLOCK: Dundee Caird Hall (April 4), Glasgow City Hall (5), Newcastle City Hall (6), Huddersfield Town Hall (7), Stowmarket Regal Theatre (8) Southampton Guildhall (9), Birmingham Odeon (11) and Bristol Colston Hall (12).

FLYING ACES: Burton '76 Club (March 4), Bolton Institute of Technology (5), Warwick University (9), Derby Cleopatra's Club (10), Lancaster St Martin's College (11) Glasgow Queen Margaret Union (12), Leeds Fforde Green Hotel (13), Cheltenham Pavilion (18), Leicester Polytechnic (19).

MEDICINE HEAD: Derby Cleopatra's Club (March 3), North Staffs Polytechnic (4), Fishguard Frenchman's Motel (5), Plymouth Fiesta Club (7), Sheffield University (11), Northampton Cricket Ground (12), Enfield Middlesex Polytechnic (17), Bristol Polytechnic (19), Birmingham Newman College (25), Leeds Fforde Green Hotel (26 and 27), Doncaster Outlook Club (28), Bath Newton Park College of Education (31).

GORILLAS: London 100 Club (March 8), Manchester Electric Circus (11), Dudley J.B.'s Club (12), Gwent Newbridge Club (13), Abertillery Six Bells (14), Cardiff Top Rank (15), Newport Stowaway Club (16), Swansea Circles Club (17), Dublin Bellfield University (18), Dublin Morans Club (9), Limerick Glentworth Hotel (20), Northern Ireland Polytechnic (21), Cobraine University (22), Dublin Bellfield University (24), Cork Subway Bar (25), Dublin Bellfield University (26), Wexford Whites Hotel (27), Galway University (29), High Wycombe Nags Head (31).

BANDIT: Coventry College Of Education (March 12), London Nashville Rooms (15), Oxford Westminster College of Education (17), London Marquee (18), London Chelsea College (19), Bournemouth Village Bowl (21).

Albums

PETER GABRIEL: "Peter Gabriel" (Charisma CDS 4006). His long-awaited first solo album since quitting Genesis.
KINKS: "Sleepwalker" (Arista SPARTY 1002). The band's first for Arista is their most exciting work in years.
BAD COMPANY: "Burnin' Sky" (Island ILPS 9441). Slightly under par album for them.
DARYL HALL AND JOHN OATES: "No Goodbyes" (Atlantic K50347).
DEAF SCHOOL: "Don't Stop The World" (Warners K56364).
THE DAMNED: "Damned, Damned, Damned" (Stiff SEEZ 1).
MC5: "Back In The USA" (Atlantic K50346).
JOHN MARTYN: "So Far So Good" (Island ILPS 9482).
JOHN DENVER: "Best Of John Denver Volume Two" (RCA PL42120).
PETE ATKIN: "The Essential Pete Atkin" (RCA PL25041). Compilation album of his best work.
LIMEY: "Silver Eagle" (RCA PL 25032).
FRANK SINATRA: "Frank Sinatra With The Tommy Dorsey Orchestra" (Starcall NL11586).
NEW YORK JAZZ ORCHESTRA: "In Camra" (RCA PL 25036).
ULTRAVOX: "Ultravox" (Island ILPS 9449).
RONNIE PROPHET: "Ronnie Prophet" (RCA PL 10164).
BUSTER: "Buster" (RCA PL 25026).
CHICK COREA: "My Spanish Heart" (Polydor 2672031).
HOLLIES: "Hollies Live Hits" (Polydor 2383428).
FATS WALLER: "Fractious Fingering" (Starcall NL42011).
HERON: "Diamond Of Dreams" (Bronze ILPS 9460).
PARKER McGHEE: "Parker McGhee" (Big Three K50349).
SCORPIONS: "Virgin Killers" (RCA TPL 14225).
CHET ATKINS: "Chet Atkins Picks The Beatles" (RCA NL12002).



MC5

Singles

QUEEN: "Tie Your Mother Down" (EMI 2593). Taken from the "Day At The Races" album.
STEVE HILLAGE: "Hurdy Gurdy Man" (Virgin VS171).
TED NUGENT: "Storm Troopin'" (Epic EPC 3900).
TODD RUNDGREN: "Communion With The Sun" (Bearsville K15531).
ELKIE BROOKS: "Pearl's A Singer" (A & M AMS 7275).
GEORGE HARRISON: "True Love" (Dark Horse K16896).
JONI MITCHELL: "Coyote" (Asylum K13072).
TANYA TUCKER: "Short Cut" (MCA 273).
NEIL SEDAKA: "Ebony Angel" (MCA 271).
BONEY M.: "Sunny" (Atlantic K10892).
THE DAMNED: "Meet Meet Meet" (Stiff BUY 10).
SHOWADDYWADDY: "When" (Arista 91).
STRANGLERS: "Get A Grip On Yourself" (United Artists UP36211).



ELKIE BROOKS

BARRY WHITE: "I'm Qualified To Satisfy You" (20th Century BTC2328).
RAMONES: "I Remember You" (Sire 6078603).
JOHN MARTYN: "Over The Hill" (Island WIP 6385).
SMOKIE: "Lay Back In The Arms Of Someone" (RAK 251).
BILLIE JO SPEARS: "Never Did Like Whiskey" (United Artists UP 36218).
UDO LINDENBERG: "Elli Pyrelli" (Decca F13686).
MARMALADE: "The Only Light On My Horizon Now" (Target 126).
TOMMY FORTUNE: "Every Time I Read Your Letter" (A & M AMS 7278).
DEMIS ROUSSOS: "Because" (Philips 6042245).
LITTLE RIVER BAND: "I'll Always Call Your Name" (EMI 2591).
MERLE HAGGARD: "The Roots Of My Raising" (Capitol 15910).
BIDDU ORCHESTRA: "Girl You'll Be A Woman Soon" (Epic EPC 5023).
FRANK SINATRA: "My Way" (Reprise K14474). EP that also includes "Strangers In The Night."

YOU'RE BEING OVERTAKEN BY RACING CARS.

They're the band that everyone tipped for success in '77.

But to be honest, no-one expected it to happen this quickly.

Their single, They Shoot Horses Don't They? is racing up the charts. And their album, Downtown Tonight is going the same way.

Sounds called them "one of the best new bands to surface in the last year." and went on to say that "their success is totally deserved too..." Nice of them.

The review finished by saying "...and for those of you still naive enough to believe that bands make it on merit alone, Racing Cars are a hefty piece of evidence for that belief."

So try and stop a Racing Cars album soon.

And maybe get in front of them for a gig.



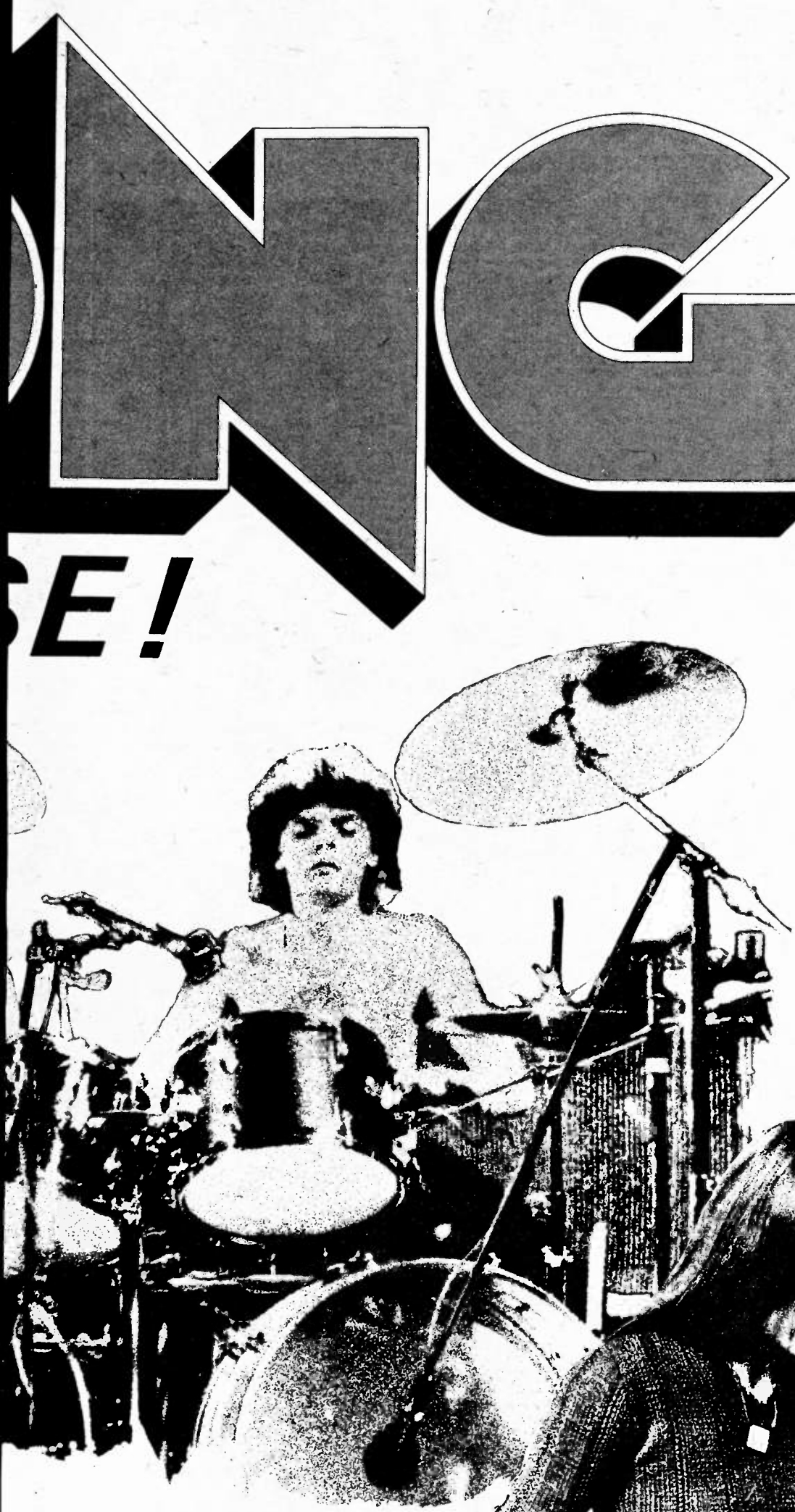
CHR 1099 DOWNTOWN TONIGHT

Chrysalis Records & Tapes

"I've seen more smiling faces per cubic metre at Racing Cars gigs than just about anywhere else." Sounds.

March
4th Trent Poly
11th North Staffs Poly
12th IMPERIAL COLLEGE, LONDON
13th Theatre Royal, York
15th Top Rank, Cardiff
18th Newcastle Poly
19th Coatham Bowl, Redcar
24th Imperial Hotel, Blackpool
25th Liverpool Poly
26th Salford University, Lancs.

...NG
...SE!



Mino Cinelou

'...featuring the phenomenal Martinique percussionist Mino Cinelou. There was a moment towards the end when the rest of the band went off and left things to these four, who almost reached the instrumental polyrhythms of a group of African master drummers.'

Melody Maker
Karl Dallas



Francis Moze

'Bassist Francis Moze has recently rejoined Gong, bringing his very fluid, acoustic approach to electric bass back into the band after spending a bit of time in the ranks of Magma

Sounds



Mireille Bauer

'The progression towards instrumental virtuosity began when Mireille Bauer joined on xylophone, glockenspiel and assorted percussion a while ago. ...w, often playing in unison with Benoit Moerlen, she underpins ...e excursions of Holdsworth and Malherbe with punchy arabesques, like a sort of funky Debussy.'

Melody Maker Karl Dallas



...t now on Virgin
...cords V2074

Making Waves



FBI

FBI are one of Britain's better funk-orientated bands, particularly adept at putting on a vigorous and exciting live show. They're also one of the biggest in numbers with nine mouths to feed.

The band is fronted by Root Jackson and Bonnie Wilkinson, both on vocals and percussion, who make up a formidable team.

Rhythm is in the capable hands of Stephen Divon on drums and Lennox Meade on bass guitar, and extra punch and texture are added by the two-man horn section of Herschel Holder on trumpet and Lloyd Smith on sax

With Alan Fealdman playing keyboards, Raffi Pereira on guitar and Jaime Black taking lead guitar, flute and vocals, you have what could best be described as a small army.

On stage they punch out a crisp and colourful sound, but followers of the band have been kept waiting for a long time to hear what they sound like on record. Their debut album, "FBI", has just been released on the Good Earth label and it must rate as one of the tardiest arrivals ever.

"The album was finished a long time ago, about a year, but it was held up through business hassles," explains Holder. "It took just about a month-and-a-half to record but we were hanging around afterwards waiting for the right deal before it could be released.

"There were a lot of things in the pipe-line before we made the album but nothing came to fruition. So then we took the album around to different companies until we got ourselves the right deal. It's been a bit frustrating, to put it mildly, but we're relieved to get the album out finally.

"Even after such a long wait we're all very pleased with the record — we think it's something to be proud of. It was produced and engineered by Chris Kimsey who was ideal to work with.

"It sounds very cliched but he was very much like another member of the band even though the first time we met him was the first day of the session. However, he'd seen the band a few times before and he'd sussed us out. A lot of the album's quality is due to Chris' production".

Kimsey was chosen for the job by former Ten Years After lead guitarist Alvin Lee who has been a guilding light for FBI over the last couple of years. Lee first saw the band on an edition of the children's television programme Magpie and immediately took a hand in their management.

"We're still connected with Alvin," Holder confirms, "and it's an arrangement that suits us fine".

Returning to the album, lead guitarist Jaime Black, whose rock background adds a lot of bite to FBI's funky sound, explains, "We had played a lot of the songs on the record quite a long time on stage, which is the best way to get them together.

"It wasn't a situation where we were writing songs in studio and then immediately recording them. Once we got in there they fell into place quite naturally. We recorded a couple of extra things but the final track listing wasn't really surprising — they're mainly tried and tested songs which have gone down well for us on stage."

Since they recorded that album FBI have been busily preparing new material for their next. "Maybe the delay has worked to our advantage," says Black "because now we've got another batch of tried-and-tested songs ready for our second album."

The long wait, however, has also meant that FBI seem to have missed the bus as far as the funk boom is concerned.

"That's not such a bad thing" argues Black. "When it seemed that everyone was playing funk it was harder to get noticed but now that scene has reduced, leaving just the good ones.

"I'm not sure that I would call FBI funky anyway — we're blending a lot better now and we're gradually creating a more distinctive sound."

Barbi Benton

BARBI BENTON is looking . . . . sigh . . . DELICIOUS. She certainly has one hell of a body, full of exciting contours that just unceremoniously snatch your breath away. Eat your heart out, Dolly Parton.

Ah, but that's all in the past — Barbi, well-known model, actress, star of American telly commercials, and friend of Playboy overlord Hugh Hefner, doesn't wish to talk about THAT. Now, y'see, she is pursuing a serious singing career and wants to tell us all about her new album, "Something New".

She's actually in England to record another album with production by ex-Deep Purple man Roger Glover in order to create a "pop production with a country flavour."

She describes herself as a pop singer with country influences, thinks she's pretty good and improving all the time, and sees her ideal sound as something along the lines of the Eagles. Right now, she adds, she has a hit single in Scandinavia.

Barbi is in fact a likeable person — very American in her garrulity, but articulate and strong-minded in her opinions. Her distaste for common references to her as a sex object become clear very quickly as she voices fiercely feminist viewpoints.

"I don't find pleasure in keeping house," she says. "I'd like a career even if it wasn't in singing or acting; I'd like to do some kind of medical research.

"It's bred into us since we were two years old that girls get dolls and boys get a chemistry set. I played with dolls when I was little but I also played with chemistry sets. And I've competed with men since."

She originally intended an academic career, perhaps to follow in the footsteps of her father, a doctor. But while she was at college she decided to do some modelling on the side to earn some extra money, and proved so successful in this role that she kept at it and it gradually took precedence.

So she did commercials, and gradually got other television offers. She appeared in Laugh-In, that highly individual Rowan and Martin comedy show, doing one-line jokes. And she also got a regular spot on another television show He-Ha, for which she was hired as a comedienne, but drifted into singing country songs.

Along the way she had taken singing lessons and she had taken piano lessons as a kid, but otherwise had little direct experience of music, apart from a healthy liking for it, in particular the general sound of country songs. It was some time before she believed a new career was opening up for her singing.

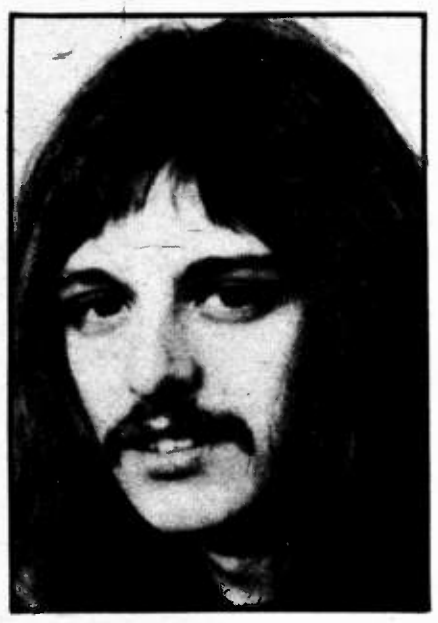
America was sceptical, because it seemed she was trading in on her name as a model and her association with Hefner. She expected it and she wasn't disappointed, but now believes she's broken down prejudice and is ready for a major breakthrough. Ultimately she intends to be up there with her idols Ronstadt and Streisand — she is, after all, an extremely ambitious lady.

"When I first started singing I toured at a loss, with the band and everything — it's very expensive being on the road. Last year was a long hard grind, but now it's getting better all the time."

She works with a band of five musicians and two back-up singers and sings material that stretches from Neil Sedaka's "Number One With A Heartache" to "San Diego Serenade", although she's also writing her own material now.

"Eventually I want to go into acting, but I wouldn't give up singing — I've put too much into it for that. But it would be nice to be able to combine a career of making movies and doing concerts. Like Streisand . . . I think she's got it perfect."





Climax Blues Band

"IF YOU'VE been playing for ten years and nothing has happened, then you can start to feel bitter about being ignored," said the men of Climax Blues Band this week, as they seethed quietly about the side-effects of the punk rock revolution.

Normally Climax, Peter Haycock, Colin Cooper, John Cuffley and Derek Holt — are the most cheerful of souls, with a highly developed sense of gracious modesty which makes them much liked in the hurly-burly of the grinding group circuit.

Liked so much, in fact, that whenever Lynyrd Skynyrd so much as see Peter Haycock, their brilliant young lead guitarist, they press brand-new guitars upon him.

But the other week their calm was shattered and a shadow passed across the group, leaving them upset and bewildered. When they played at the Rainbow they were supported by the Stranglers who received massive publicity purely because one of the group wore a T-shirt bearing an obscene slogan.

According to one national paper "2,500 punk fans went to see the group at the Rainbow." Not a mention of Climax, whose fans were actually packing the place.

Climax aren't anti new bands, but they feel if there is any aggro flying about they have more right to express it than untried and untested groups who they feel dominate the media.

"I fink I'll have to take up spittin'," said Peter as the band met up for a photographic session in a Covent Garden studio. Normally he is out-going and cheerful, but even Cuffley's stream of musicians' jokes could not quite dispel the undercurrent of resentment.

The band have also suffered from the departure of their keyboard player Richard Jones who is going solo. Climax are going to continue, for a while, as a four-piece. At least there was one recent development that cheered them: being voted Most Promising New Group in London's Capital Radio poll. "Not bad after ten years, eh?" said Cuff.

They also enjoyed working with a horn section at the Rainbow, which Peter promises will return.

Said Peter: "We'll definitely record with them. The concert was the first time we played with them and it went without a hitch. It's been one of my fantasies for years to play with brass ever since I saw B. B. King.

"Right now we'll be rehearsing for the next album at an old forge at John's cottage in Staffs. As we all live about 15 minutes from each other, it's very convenient.

"Richard left us after the last tour and he wants the freedom to do his own material. He'd been with us for two years, and now we'll give it a try as a four-piece, but if you know anybody who plays keyboards and sax, let us know! We're going to swop around a bit, with Colin playing some rhythm guitar."

Said Derek Holt: "I used to play keyboards on some of our albums anyway, and it would be nice to use a Fender Rhodes piano on stage sometimes. I'd really like to play a double neck 6-string guitar, and perhaps Colin would have a go on bass occasionally. I'm looking forward to recording again. Last year was tremendous for us but we have worked hard for everything."

Peter: "We're thinking about a new single but we don't want to feel we HAVE to come up with a follow-up. We've spent all this time building up a loyal following, and it would be silly to abandon them for chart single success.

"No, I'm not bitter because we enjoyed the concert and we got some nice reviews. But the 'outrage' thing . . . that's a shame, when superficial violence becomes more important than the music."

Teddy Pendergrass

TEDDY Pendergrass is in the British charts at the moment with a satisfactory performance of a song which, even if recorded by a school of dolphins, would undoubtedly be a commercial success.

The song is "Don't Leave Me This Way" and Teddy Pendergrass sings lead on the Harold Melvin and the Blue Notes version (Thelma Houston also has a hit with the song). However, T.P. is no longer in the group and, indeed, the group is no longer on the label which is enjoying the fruits of success (are you still with us?). Teddy, however, is still with that label — Philadelphia International.

Since he left the group Teddy spent a lot of time pondering his future, shopped around for a deal — many were offered — but ended up back at the premises of Kenny Gamble and Leon Huff, where his recording career had its greatest boost, when he sang lead on most of the Blue Notes fine hits.

His solo album is finished and has been released in the States. With sparkling originality, it is called "Teddy Pendergrass".

He hasn't worked live much since he split with the Blue Notes in 1975 but starts a tour on March 31 and will play New York's Carnegie Hall. "I'm changing the whole thing from what it was in the group," says Teddy. "by enhancing the songs with props and production. Not acting, still singing songs but enhancing them to get the best out of them."

Teddy says that the split from Harold Melvin had been "coming on for a while." He'd been with Melvin for about eight years. They were beginning to clash over the direction in which the group's music should go, he says, and as no conclusion was in sight he left. Melvin, he says, had authority in some areas — but so did Teddy.

"I had authority on stage because I sang the leads so it didn't matter what he told me. We got to the stage of constant conflict."

Pendergrass started in music as a drummer. His mother worked in a club during the day and she'd take him along. He'd climb on the stage of the empty club and sit at the drums. By the time he was seven he'd decided he was going to be able to do it well enough to earn money.

He got gigs backing Sammy Davis Jr., toured with Little Royal who was billed as "James Brown's Brother" and did all James Brown material. Bored, he quit Royal in Quebec City, Canada, hitch-hiked back to New York and then to Philadelphia. He started working in clubs there and joined Melvin, as drummer, shortly after.

While they were working in the French West Indies the Blue Notes underwent one of their many major upheavals and Teddy left the drum stool for a singing spot when they picked up a new group from Boston to become the new Blue Notes.

Finally, of his replacement in the Blue Notes, David Ebo, he says, "he has a lot to learn. Truthfully. It's the difference between the major and minor." He thinks Ebo is too consciously styling himself on Teddy's vocals. Also, he says, he still gets called Harold Melvin because people automatically assumed that the guy who sang lead on a Harold Melvin and the Blue Notes record was Harold Melvin.

"Despite the fact that Harold would introduce me on stage I'd still get people coming up to me after the show saying 'I loved your show, Mr Melvin'. I think it used to annoy Harold somewhat. People would call out for an autograph from Mr Melvin, he'd turn around and they'd walk up to me!" The name, in case you're still in any doubt, is Teddy Pendergrass.





Steve Hillage

SOMEHOW, the materialistic greediness of America and the mystical idealism of Steve Hillage seem incompatible. You'll be shocked to learn, then, that Hillage and the US. are proving to be friendly bedfellows.

Las Vegas, that gambling den of iniquity, especially provoked Hillage's interest. It was, he thoughtfully commented, akin to a giant pinball machine. "I went for a drive and after about half a mile, I couldn't drive any more because I couldn't tell which were the red and green lights. It was crazy."

Hillage and his band are half-way through a massive tour of the States as support act to the Electric Light Orchestra. They haven't been causing a riot, he said, but the reaction has been optimistically positive.

The trouble at some of the gigs, apparently, has been that nobody knows who the hell is up there, and, Christ, wouldn't you be amused by the sight of a band of hippies playing strange music? Hillage has attempted to rectify the situation by having a banner proclaiming his name prominently displayed on the stage.

"We've been surprising the audiences here because our general approach to music seems to be a little unusual to the American eye. There was never a group like Gong in America. The nearest they've had is Todd Rundgren's Utopia, and there is still a big difference."

This is only Hillage's second visit to America — his first was to record "L" at Woodstock with Todd Rundgren — and his impressions have improved considerably.

"The first time I had a rather low opinion of America. To me, this place is a land of extremes. On the one hand, even despite the way they totally wiped out the Indians and ruthlessly exploited the blacks, America is still a highly intentioned idealistic experiment, trying to build a new country.

"America has a very, very positive side, which I like. American people work very hard, which is something I rate very highly and which is something that is sometimes lacking in our dear Fatherland.

"On the other hand, America is really like the psychological dustbin of the world. Every negative tendency seems to be expanded here, like greed and negativisms everywhere, and that does seem to form a large part of the American rock music scene, although in some ways it is the home of rock music. It's where the first electric guitars, the first synthesizers and the first Ludwig drums were invented.

"In many ways, I find that the American rock music spectrum suffers from a disease, which I call Rockstaritis, and I can't categorise myself in that framework. I try to feel a lot freer than that.

"I feel that rock music is a far more powerful medium than just a glamourised entertainment that stimulates people's sexual feelings and lust for power. Although that is part of the whole spectrum, there is a lot more to it than that for me.

"So I find their preoccupation with this glamourised archetype of the rock star kind of strange, and, as it doesn't really apply to me, I find myself untouched by it.

"I now find Los Angeles a very creative place, although when I first got there the first thing that struck me about it was that it was as if it was the whole world in one city. Eventually you realise that because LA is like the capital of the world capitalist media, if you're actually there at the centre, you're not really touched by it and you're completely free because it's all going over your head. If anything, it has inspired me and now I'm thinking of doing the next album in LA."

Sinatra comes to Britain - his way

by LAURIE HENSHAW

BEARING in mind Frank Sinatra's spiky reputation — a reputation endorsed to no small extent by Tony Scaduto's recent book on Ol' Blue Eyes — one would imagine that presenting Sinatra in a series of concerts at London's Royal Albert Hall would be fraught with as much drama as the Bayreuth Festival.

This might be so. But for one all-important — indeed vital — factor. The man who is oiling the wheels in Britain of an operation that recalls the preliminaries for D-Day is more than Britain's top showbiz impresario; he is also a personal friend of Frank Sinatra.

And, as Scaduto indicates in his book, it is essential to be on this side of the barriers where Sinatra is concerned. In any other areas, you get nowhere fast.

So far as the Harold Davison-Sinatra axis is concerned, Harold has three things going for him: a burning enthusiasm for show business; a highly-developed business acumen; and luck.

A contemporary of Davison's once said in that mecca of high-powered showbiz deals, Isow's Restaurant: "Harold is the luckiest man in the world. Whatever he gets into proves a winner."

He cites the case of one American artist offered to Davison — who only took up the option on the recommendation of an employee. The deal proved to be one of Davison's biggest coups.

But it takes more than one lucky break — and one suspects that Davison's finely tuned business antenna was vibrating, albeit subconsciously, even on this occasion — to build up a showbiz empire.

It requires hard work, dedication, and the ability to bounce back with the resilience of a sorbo ball.

Davison admits his first concert promotion was a disaster.

"I was demobbed from the RAF with a £180 grant — spent it all on a band promotion at the Hackney Empire. I lost the lot," recalls Harold. "The next one I did was with the Squadronaires."

It should be explained that the Squads — as they were known — were Britain's top band at the time — a position only usurped by Ted Heath and his Orchestra.

"Despite the fact that I was practically running around pasting up posters myself, I nearly lost on that too," admits Davison.

It was only his enthusiasm for jazz and swing that kept him going. Fortunately, this was shared by thousands of devotees — some 3,000 of whom were prepared to cross the Irish Sea to hear Stan Kenton, whom the Musicians' Union would not permit to play in Britain.

It was Davison who was instrumental in negotiating the delicate Anglo-American band exchanges — which paved the way for the present-day free exchange of artists.

It was natural that Davison's ever-growing stature as an impresario of international standing should result in his winning the coveted role of Frank Sinatra's European representative.

"That came about in the early Sixties, when I met Frank Sinatra socially in California with Judy Garland," says Davison.

"I was looking after her in those days, and it was then that I also met Mickey Rudin, Frank Sinatra's manager and lawyer. Mickey was also Norman Granz' lawyer, and I of course was involved with Norman in his Jazz at the Philharmonic ventures."

It is no surprise that a firm rapport was immediately established between Sinatra and Davison. Harold was and is an admitted admirer of the "Number One name in the world of show business" — his own words — and Sinatra is not known for being averse to admirers. But this, obviously in Davison's case, is far removed from sycophancy.

He has had too many dealings with superstar talent not to be acutely aware of the latent volcanoes that can erupt if arrangements — however carefully planned — go wrong.

"Frank has a right to bawl at people if they do things wrong," he says. "The same as I sometimes do. If you pay for the best people around you — musicians, whoever is involved — you expect the best.

"But Frank doesn't hassle anyone. He's a very relaxed guy. He's got the best musicians — for instance, he still has the same musical director (Bill Miller), guitarist (Al Viola) and drummer (Irv Cottler) he had twenty years ago — and they know the job, and what he expects of them."

Last time Sinatra was here for concert appearances, he, Davison and entourage, took a suite at London's Savoy Hotel.

"It was handy for the Palladium" — where Frank was then appearing — says Davison with irrefutable commonsense. "Frank works to a very rigorous schedule," he adds.

It will be even tighter this time, for Sinatra is playing no fewer than eight shows in six days. "The first time a solo artist has ever played a week of sell-out concerts at the Royal Albert Hall."

That statement is endorsed by the Albert Hall management. "Nothing like it has happened in my recollection," said a spokesman.

Which explains why tickets on the black market can hit the £300 mark.



FRANK SINATRA: the first time a solo artist has ever played a week of sell-out concerts at the Royal Albert Hall

Sayer: music or Muzak?

by Harry Doherty

LEO SAYER donned his Andy Williams jumper and shirt the other week and appeared on TV's Ronnie Corbett Show.

The sight led to cries of "sell-out". The appearance was indicative of the middle-of-the-road path Sayer's career has dramatically taken in the past months.

After an album produced in Los Angeles by the sweetest of sweet producers, Richard Perry, with the cream of the elite Californian session clique, a spot on Corbett's programme, which included a shocking routine with those dancers, seemed the last straw.

Explain yourself, Mr Sayer.

"Well, when I came back from America, I realised that I hadn't done much in England and I was really surprised when 'You Make Me Feel Like Dancing' was such a big hit, but I didn't want to tour straight away. I still wanted to expose myself — that sounds rude — in some sort of way and the offer came in to do all these television shows.

"In the past, I've been offered things like The Lulu Show, things that you would call Light Entertainment programmes, and I've always thought that maybe that's not the right sort of bag for me to be in. I guess I thought of myself more as a rock performer than I really am and I think it's taken me all this time to realise that I hit a wider section of the market.

"Elton John has cracked that market, you know, and it appears that I appeal to the young and old kids, mums and dads, six to 60 and all that as well, which isn't a bad thing. It's nice to be universally popular, to appeal to a wide market of different people.

"So I came back from America thinking that I could go out on tour, but it still wouldn't do anything to further the name of Leo Sayer because the only thing that is important in this game — I hate that term — is first getting a hit record and secondly being a household name.

"Everybody has that ambition. I suddenly thought that there were all these people who had never heard of Leo Sayer and it was about time I stopped turning down the TVs and started taking them up.

"No, I didn't worry about doing the Ronnie Corbett Show because I guess I've matured slightly as an artist and as you get older, you lose a lot of the classifications. When you start out, you think that you've gotta be in the right creative field so that critics will see that you're still the same rock and roll kid.

"I've realised that there's more to it than that. Just rock or pop TV would be restrictive for me now.



LEO SAYER: 'It's nice to be universally popular'

"It was very exciting doing something like the Ronnie Corbett show, really something of a challenge. It stretched me. It was the first challenge that I've had in a long, long time, but I attribute the success of 'When I Need You' more than anything else to the promotion on TV."

LEO is sitting in his BBC Television Centre dressing room, waiting to be called for the final dress rehearsal for Top Of The Pops. "When I Need You" has shot to number one, and it's a feeling, he says, more thrilling than his American top notch score with "You Make Me Feel Like Dancing."

Television has been a vital factor in the current rise of Sayer, both here and in the States. He's just flown in from Los Angeles, where he appeared on The Captain And Tennille Show, and is soon to jet off to the continent, for even more exposure on the small screen.

The comparison with Andy Williams earlier wasn't a cynical aside, because Leo, television and the silent majority have suddenly realised that they have something in common. His music. His face.

All of which worries me, as it has done since the release of his recent album, "Endless Flight," the one that was produced in Los Angeles by Richard Perry with all those famous session men. Willie Weeks, Steve Gadd, Andrew Gold and the rest, with string arrangements by none other than Gene Page, Barry White's other half.

To me, it signalled the end of Sayer's era as a songwriter of bite and depth, and, even worse, the start of another path leading straight for Las Vegas and, horror of horrors, a Saturday night series, circa 6.30 p.m. on the BBC. Get the message?

This has been a year of change for Sayer, during which he admits to becoming more conscious of commercial success. He has certainly become more aware of the business and what he has to do to get places.

He agreed that the moves of the past year — moving to LA to record and taking a totally new attitude to both writing and singing — would be seen as drastic in many quarters, although they did not feel that to him.

"Yeah, there has been a lot of retrenching and trying different things but I think that happens to everybody. I'd always wanted to cut an album in America and play with American musicians and be produced by top-line American producers but I was never ready for it before.

"I guess 'Another Year' (his last album) did it. I mean, that wasn't the huge success Adam (Faith, his manager) and I thought it was going to be and it was also very rushed. It was a personal blow. Even when it was released, it was a disappointment. It could have been all so fabulous but it wasn't.

"It wasn't a **bad** album but it was enough to make us sit down and think, 'Christ, we don't want to make another of those albums.' "

The problem with "Another Year," Leo explained, was that it said nothing new, whereas his first two albums, "Silverbird" and "Just A Boy," as well as the album he co-wrote with Dave Courtney for Roger Daltrey, "Giving It All Away," were part of an autobiographical cycle.

When it came to recording "Another Year," the first album he did without the services of Courtney, the ideas for advancing that cycle were drying up.

"There are two sides that you can worry about. You can walk into the studio and worry about how you perform on a song, or else you can worry to death that you're singing the words right because you are the writer.

"I think it's more important to worry about the performance rather than worry about being the writer and double-check the meaning of every word. To me, that's too much of a burden. You can't do **both**. If I couldn't sing, it would be different, but I know what I can do with my voice and I know that if I'm free of the burden of worrying 'cos the words are right, I can perform better.

"I still want to write songs but I don't want to take it as seriously. I look on myself now as a song-and-dance man more than a song man."

Faith and Sayer decided, then, that changes of sorts were needed. There should be a new producer, suggested Adam, who had produced all the other albums. Sayer agreed. America, where they were desperate for success, should be the place to seek that producer. They came up with the name of Richard Perry as the man at the desk.

Sayer says that he got on with Perry from the start. Their relationship was a "great piece of chemistry." He knew it would be an exciting relationship. It was like an actor with a director. "I would be given the most superb advice on songs first-hand from a guy whose rock and roll background is incredible."

But the impression I got from "Endless Flight" was that Perry overpowered Sayer's personality with his weighty production, and I thought that Sayer's identity was further drowned by the addition of all these super-slick henchmen that the producer could summon by a quick snap of the fingers. Leo, too, knew the dangers of working with Perry but didn't feel that it adversely affected the album.

"You're always scared of that at first and you meet a few guys who have worked with him and they tell you things that are rubbish. Like, Art Garfunkel had a lot of ideas about what Richard was like, but what I didn't realise when I met Art was that it was what Richard was like for Art only.

"Art had the idea that Richard was very systematic at work and I found that that was untrue for me. I'd heard from people that Richard had a sound that he always went for, which I also found was wrong.

"A good producer really is only a reflection of the artist he is working with. Whatever they give him, he will put down on record, but if they don't give him very much, he's obviously going to take over.

"I would agree that Richard was in total control on the album but there were always ideas thrown around. I'm not a producer and he is. He would have to feel happy with the production. Likewise, he's not a singer and I am, so I would have the overall say about how I would sing a track.

"As far as the musicians are concerned, I would agree that there is a clique, but, funnily enough, I have a lot of the albums these guys play on in my collection now because I really enjoy what they do on other people's albums.

"Again, I think that they're a reflection of the artist they work with. Don't forget that for them it's just a session and I'm happy to say that they all got inspired on my album and that what they played was very fine."

What was the original intention of being produced by Perry? Was it to reach a wider market with a proven producer or was it, as I doubted very much, to improve artistically?

"For all those reasons, I think. Every item on the agenda was well covered. For a start, he knows the American market, so when he said that 'You Make Me Feel Like Dancing' would be a number one, we went along with him.

"Creatively, it did wonders for me because I don't think I've ever sung as well, and I think I'm singing better now just through doing that album. I've learned a lot as a singer. That's another thing about Richard Perry. He is a singer's producer."

"Endless Flight," I surmised, was geared primarily in the direction of the American market. Sayer initially agreed and then retracted his approval of the suggestion, maintaining that he didn't think that was a theory which held much water these days. There was no identifiable American sound or British sound.

I told him that "You Make Me Feel Like Dancing" was very much American disco. If you had a formula for a disco record and made a record along those guidelines, you'd come up with "Dancing." Sayer disagreed.

"It wasn't done like that. It evolved like it evolved. We were thinking more of things like the Impressions and bands like that, mixed with the syncopation of Betty Wright's 'Clean Up Woman' and things like that, like a Southern funky track more than a New York/LA funk thing, which is more disco."

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Baumann's Dream come true

THE first time Peter Baumann left Tangerine Dream was just three months after he joined. A year later, he split the group again and went to Afghanistan for a while.

After the release of "Rubycon" he left once more and was replaced for their Australian tour by Michael Honig, but by the time the band played in Britain again he had rejoined.

Then, at the end of their most recent tour, it was actually announced that he had left, for good this time. Edgar Froese and Christo Franke were going to carry on as a duo, and they left for the States to plan their first American tour.

An official statement was actually issued, and withdrawn almost immediately — but not quickly enough to stop the story getting into print in at least one music paper.

For, once more, Peter Baumann is back in the group — and happy to be so. On the other hand, he was in London last week buying equipment for the 16-track studio he is setting up in Berlin for his solo work, and in particular, for a long-term project in which he hopes to take a show on the road with dancers and other musicians, who may or may not include Herren Froese and Franke, as the case may be.

To him, there is no contradiction between his determination to concentrate on more solo work, and his renewed commitment to the group.

"It's not like a marriage in conventional terms," he said, "where you are not allowed to have a single thought outside the group. In fact, my solo work is as much a result of my group activity as it is of my personal life."

As he speaks of what has happened, and what will continue to happen, he uses the first person plural "we" all the time, making it a group decision. My understanding, on the other hand, had been that the decision to leave was his, and Edgar had talked him out of it. Which version was true? I asked.

"Questions like that are a little childish, to be honest," he replied. "It's like in the kindergarten, when you have your first girlfriend and then you split and your friends ask who was the one to leave. I don't see this as a matter of prestige, who is leaving. This was a decision, I would say, more or less of the whole group together.

"After the last tour we again thought it was about as much as we could do, otherwise we just repeat ourselves; and it's senseless just to collect money and be ruined, after a while, musically. When I did the solo record, I had a very strong feeling which lent in a different direction from the group.

"We had long discussions before Christmas. Well, we never finished the discussions, and that maybe shows that it's virtually impossible for three people to get over a certain limit to one another. You have either to throw away your identity, to get one single point, or you can just go only up to a certain point.

"And since we are not a group of guitar and bass and drums, where everybody has a specific role, it's even more complicated. It's easy for a group to have one point to start with, but, over six years, for three people to have the same development, it's nearly impossible.

"So the situation at the moment is that we plan to work together, we plan to do the America tour and probably another record, but we know that we can't get closer after six years than we are. But this is also probably very creative, because the different forces are still consolidating themselves. They are strong enough to exist on their own.

"I personally think I can still keep my identity and work on my own, doing other projects, other solo records, and still contributing very much to the group. We feel very free but still feel that there is enough potential inside the group to do other works.

"We came together as we split, I would say. The first impression after the decision to leave was I'm gonna work very straight and very direct on things I want to do. By doing that, I felt very secure in what I was doing, and I didn't feel any need to hurry. So I said, well we can still do some nice things togther and maybe it's wrong to be involved so closely to the solo work so you forget the surroundings.

"It's worthwhile, that's the thing, to do work together, and since there is no complication any more between us . . . we never hated each other, but there's just the problem of understanding.

"Everybody is egoistic, nobody wants to give up himself, that's the only thing he's really got. And that was the problem, to keep your own identity, and still do good work together. I see so many people who lost themselves over the years, and not only musicians."

The next Tangerine Dream album, if there is one (the qualification is Peter's, not mine), is likely to have a much more concrete theme, especially if he has anything to do with it.

"It was basically the feel of everybody in the group, although we don't know yet how to fix this concrete thing, but it seems that everybody wants to have something on the table, rather than abstractions. But of course we have different feels about it, we want to see different things."

As is natural, perhaps, at this particular stage, Baumann's ideas for his own solo work tend to shade off into the contribution he still wants to make to the continued and renewed Dream.

For instance, when he talks of the two-year solo project he has just embarked upon, some of what he says sounds much like the sort of concrete theme he thinks the band's next album should encompass.

"I want really to have the whole stage appearance combined with music as well as dance and some objects I want to do on stage. The key words are 'reflection' and 'light.' I want to restrict myself very much on these things.

"This is quite a political work, in fact. It's not left or right, it's more to the base, and the base, I think, is the people themselves, and their everyday problem. You know, when they look in the mirror and think they look great today, and the next day they think, 'What can I do? I want to look great.'

"I want to go very simply to things like that. I want to have a huge mirror on the stage, and do a song which is called 'The Mirror Song.'

"The whole thing is just a combination involving dancers — though I don't want to make art, I don't want to make ballet — and other musicians. This is not multi-media, this is just to support one idea: the album together with a little book going with the album, and a whole stage appearance. I've already started on it."

KARL DALLAS



PETER BAUMANN: 'Everybody is egotistic . . . and that was the problem, to keep your own identity and still do good work together'



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Battle of Southampton

TWENTY - FIVE amateur and semi-pro bands and 12 soloists are all set for battle as this year's Melody Maker Rock/ Folk Contest finally gets underway on Saturday.

Musicians from the Hampshire and Dorset area will be playing their hearts out in the first heat of the 1977 event at Southampton University, Old Refectory, Highfield, Southampton, fighting for a place in the area finals.

Thirty other similar heats will be held throughout the country during March, April and May, with the winners going forward to area finals in London, Birmingham and Manchester, culminating in the grand finals at the Fairfield Halls, Croydon, on June 26.

Melody Maker Rock / Folk Contest

Amplified bands taking the first steps on the trail at Southampton are Blue Sun, Freshly Layed Band, RPM, Juggler, Captain Comedown's Booze Brakers, Straight Shooter, Fondle, Arris, Burns L. Arish, Lycanda, Orange, Panache, Impact, Zoso, Legs, Red Shift, Jody, Caught In The Act, Boaz, Window, and Mutten Jeff. Three acoustic bands are also competing — the Bluegrass Ramblers, Tarot, and Norn.

Soloists appearing in Southampton are Inga Thommessen, Larry Mindell, John Graham, Mrs Susan Childs, Brian Witts, Robin Hemensley, Peter Aston, Boot Kershaw, Gerald Cobb, Stephen Wicks, Ian Sleney and Stewart Smith.

The first band will go on at 1pm and the heat is scheduled to end at 9pm, with an MM staff member, a representative of EMI, and a Southampton University Students Union official acting as judges. Supporters and members of the public are welcome to attend this and all the other heats.

Over 500 bands and 300 soloists — almost a record number of entries — are competing in the 1977 contest, aiming for a place at Croydon, and the ultimate prizes of a total £1,000 in cash, a chance to record at EMI's Abbey Road Studios, a place on the bill at the Reading Festival, and a nationwide college tour.

Encouraged by the enormous response to this year's event and the interest it has created, the organisers are freely expecting it to be a memorable year with a higher standard of performance than ever before.

Overall organiser Odile Noel, of Larry Westland Associates, said: "It's very exciting, and we're very pleased with the response there has been. I've got a feeling we'll be seeing some really outstanding bands in the competition this year."

In these times of economic crisis, the music business, like everything else, has been forced to tighten its belt, and there are fewer than ever opportunities for amateur and semi-pro musicians to make a substantial breakthrough.

The MM contest represents one of them, and that's why the 1977 event has aroused such unprecedented excitement and anticipation.

Previous winners Druid (1974) and Deaf School (1975) have gone on to make two albums each for EMI and Warner Brothers respectively, and appeared on concert tours. There is every reason to expect the 1977 winning band and soloist, when selected in June, will become every bit as successful.

Deaf School — acclaimed as one of the most original new bands to hit the music scene in a long time — in fact have their new album, "Don't Stop The World", released this week, and shortly undertake an extensive British concert tour.



DEAF SCHOOL: '75 winners acclaimed as one of the most original new bands around

Heats

AS Blue Sun, the Freshly Layed Band and all the others go into battle for the first heat at Southampton, the other hundreds of hopeful artists will be preparing for their turn.

The first of those others will compete the following weekend at Swansea University College (March 5) and Plymouth Woods (6), both during the afternoon and evening.

Other forthcoming heats will be held at Leicester Polytechnic Students Union (March 11 and 12), Colchester Institute Of Higher Education, Marine Parade, Clacton-on-Sea (12), Manchester University Students Union (13 and 14), Sheffield University House (15), Leeds Polytechnic Assembly Hall (19 and 20), Bolton Technical College Great Hall (26), London Chiswick Polytechnic (28), London City University (29, 30 and 31), Bristol University (April 2), Oxford Polytechnic (16), Warwick University, Coventry (23), Strathclyde University, Glasgow (23 and 24), Middlesex Polytechnic, Hendon, London (27 and 28), Surrey University, Guildford (May 7).



DRUID: '74 winners who have cut two albums for EMI

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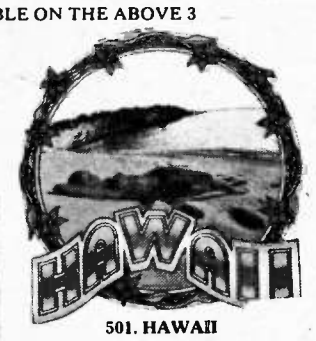
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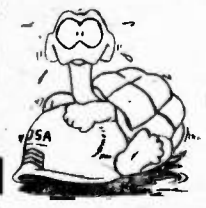
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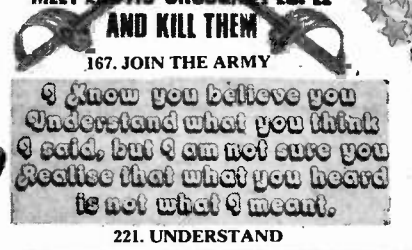
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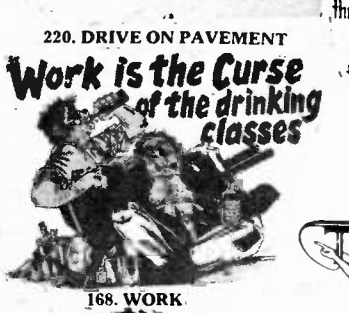
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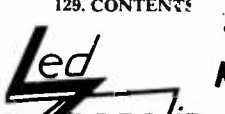
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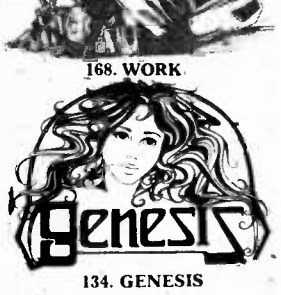
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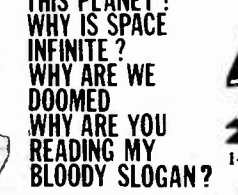
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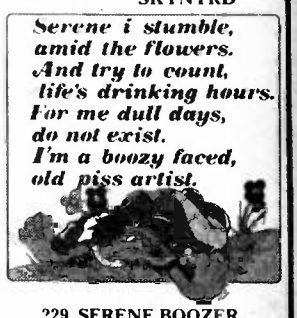
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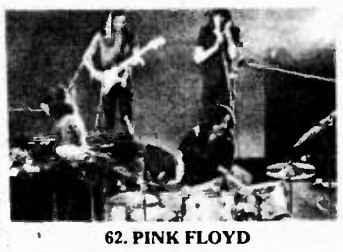
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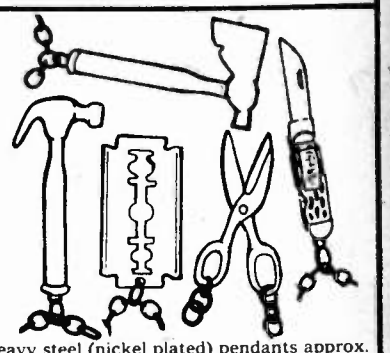
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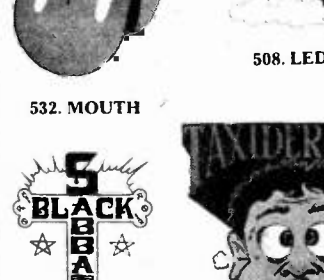


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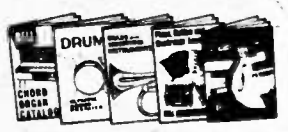
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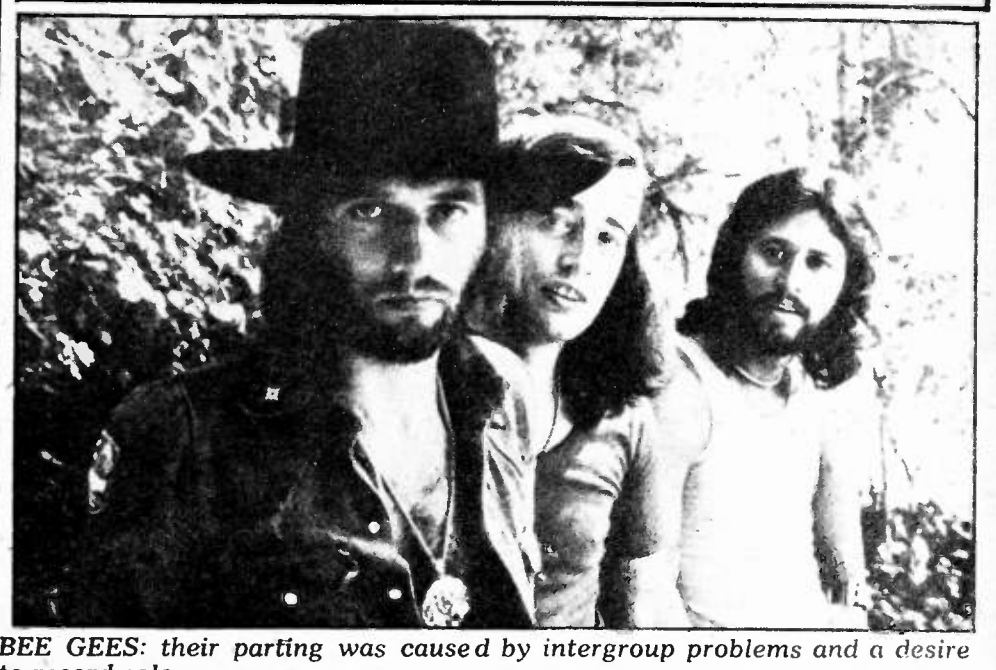
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BEE GEES: their parting was caused by intergroup problems and a desire to record solo

Gee whizz!

YOUR article on October 16, 1976, about Aussie rock stirred up a thought about the Bee Gees. The band seemed to consist of the three Gibb brothers, plus two other members, and I believe it suffered a split-up. Do you know why they parted?

Is there a complete discography of the Bee Gees? Is the Australian three-record set called "Rare, Precious And Beautiful" still available?

I notice that the Bee Gees are now on RSO and on "Main Course" they had ex-Strawb Blue Weaver with them. Is the line-up the same on the new album? Are there any plans for the boys to do a British or European tour? — Alex Lewis, Athens, Greece.

■ **A full background story of the Bee Gees, written and researched by Saul Davies, closely covers the break-up and reconciliation of the Gibb brothers and includes a complete discography. You can obtain a free copy from the Bee Gees, c/o RSO Records, 67 Brook Street, London W1, if you enclose a stamp for reply. Briefly, however, the parting was caused by inter-group problems and pressures and a desire to record solo. All the early albums have now been deleted and are now considered to be collectors' items, although there are plans to reissue some of the material during 1977. The Bee Gees now tour with Dennis Bryon (drums), Blue Weaver (keyboards) and Alan Kendall (lead guitar). All appeared with Barry, Robin and Maurice on "Main Course" and the latest album, "Children Of The World". The Bee Gees finished a big American and Canadian tour just before Christmas, but as two of them, Barry and Maurice, are tax exiles from the UK, there are no plans for them to tour Britain. A European tour is being considered for late 1977. At the present moment they are recording a new album at the Chateau d'Herouville in France.**

Fog-bound

SOME months ago you published a very informative article on the subject of dry-ice "fog" machines. Could you please do something similar about flash-boxes/magnesium flares and the safety precautions necessary while they are in use? — **Mark Scholey, Thornton-Cleveleys, near Blackpool.**

■ **The most popular pyrotechnic effect used by bands is magnesium flash powder, a fine silver-grey dust, which can easily be ignited by a number of methods to produce a blinding white flash, which invariably forms a mushroom cloud as it rises. The "flash" is silent but it's sometimes used in conjunction with a theatrical "maroon", which produces a very loud bang. The most widely practised method of ignition is a flash box, which is a metal tray with a length of low current fuse wire stretched between two porcelain terminals. The powder is sprinkled around the fuse wire, so that when 240 volts are put across, the low current fuse wire blows, igniting the charge. Alternatively, one can use a pyrotechnic detonator, which requires only six volts or more to fire it, but these are only available to people who possess a police explosives certificate. However, Brocks, the firework firm, manufacture a Studio Flash Puff, which is made up of fireworks already containing the powder and detonator. This can be used without a flash box by placing on a metal tray or house brick. There are a number of safety precautions which should always be adhered to: (1) never set a charge whilst smoking and never try to ignite the powder by hand with a naked flame; (2) always place the charge well away from performers or any unsuspecting members of the audience, and place a sheet of asbestos under the flash box or metal tray; (3) always ensure that the electrical source is completely disconnected when setting the charge; (4) if firing on 240 volts, use a spring-loaded switch, so that the mains cannot be left on once the detonator has fired. The remains will often smoulder, burning the insulation off the wires; (5) do not be tempted to use more than about three teaspoonfuls of flash powder at a time, as the heat produced is so intense. —JOHN LETHBRIDGE, Cerebrum Lighting Sales, 168 Chiltern Drive, Berrylands, Surbiton, Surrey.**

Mouth-ing

I PLAY Selmer alto and tenor saxophones with a semi-pro band six nights a week. I use a Selmer Soloist C-Star mouthpiece for alto and am very happy with my tone. My trouble is with my tenor mouth-piece. I use Berg Larsen SMS 90/2 and find my attack is weak. My tone is good but too smooth for our six-piece band. What mouthpiece do I need to get good attack, tone and edge on my tenor? — **Kevin McKee, Ennis, Co. Clare, Eire.**

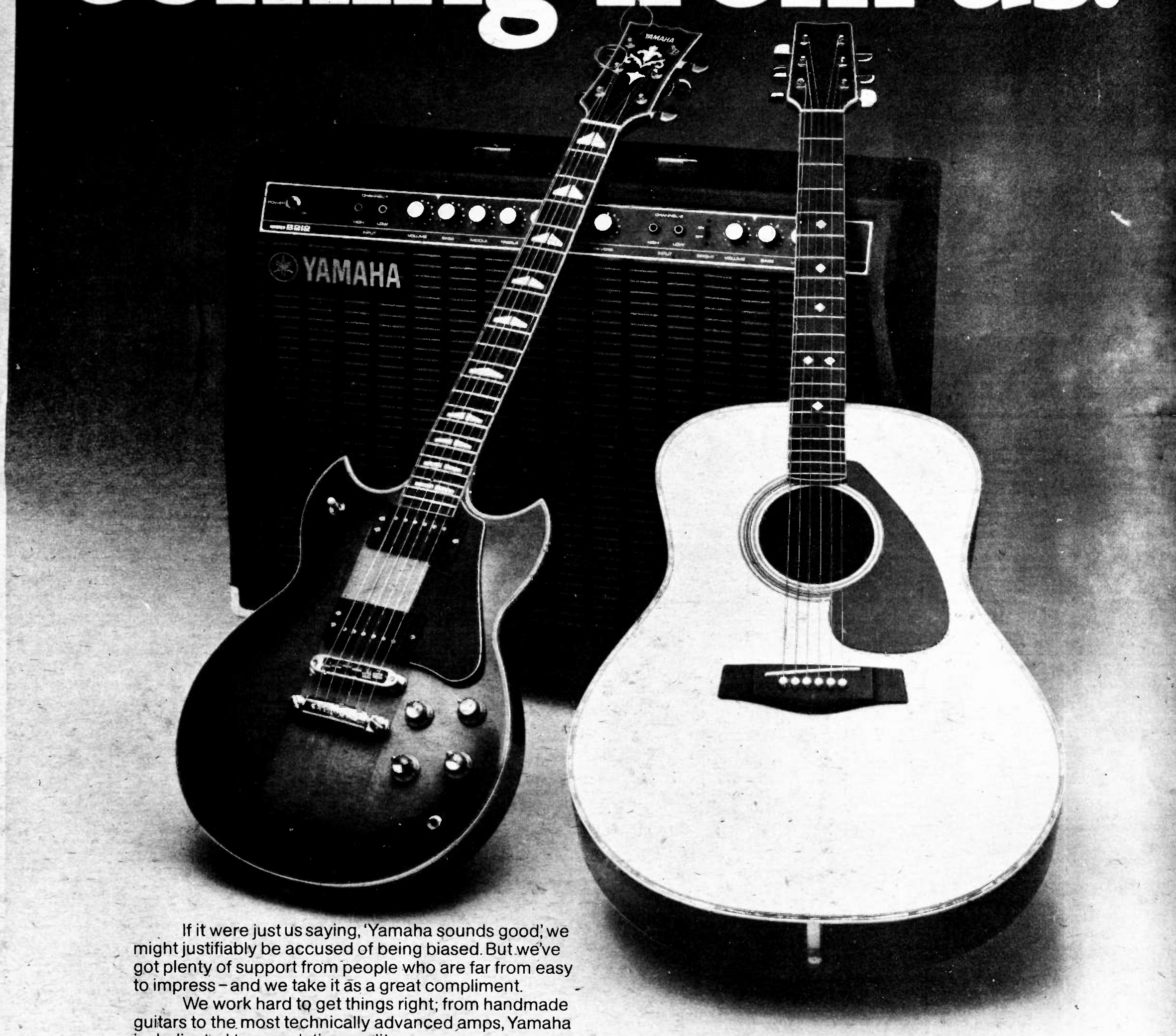
■ **Choice of mouthpieces and reed is very personal and it is advisable to try a good selection. A general guide is a more open tip with a softer reed, as it needs room to vibrate. A closer tip is better for a harder reed that vibrates faster in a smaller arc. Facial characteristics do alter these guidelines. Selmer D on tenor should give you plenty of power. Good alternatives are Mayer 6 and Otto Link 7-Star. I always use and recommend Rico reeds. Having got a mouthpiece and reed combination giving you ease of production, control and effortless blowing, tone itself is purely psychological and you should be able to play different tones simply by thought process. Shortage of space demands brevity in replying, but the subject is extensively dealt with in my book, You Can Play Jazz. — Multi-instrumentalist and teacher WINSTON INGRAM, B. Mus., 141 Churchill Road, Willesden Green, London NW2 5EH.**

All that jazz

PLEASE give the biographies of the Chris Barber Band. — **Alan Mottinger, Sheffield.**

■ **Chris Barber (trombone) formed his first amateur band in 1949 and gave up his job as an insurance actuary to turn pro in 1952. Pat Halcox (trumpet, flugelhorn) has had two spells with the band, the first lasting three weeks, when he decided not to give up his career in chemistry research, and his second since May 31, 1954. Johnny McCallum (guitar, banjo) started in show bands in his native Northern Ireland and was recommended to Chris by Jackie Flavelle, in whose skiffle group he played. Peter York (drums) is chiefly known for his association with Spencer Davis and the Hardin-York Duo. John Slaughter (guitar) joined Chris in 1964 after playing rock-based music for John Mayall. Jackie Flavelle (bass guitar, vocals) led his own skiffle group and played with show bands in Ireland. John Crocker (clarinet, alto, tenor) turned pro in 1961 with Len Baldwin's Dauphine Street Six and progressed to Mike Cotton and Chris Barber. Full biographies are available in the Chris Barber Jazz and Blues Band - Souvenir Programme, which is sold at all the band's concerts and can also be obtained price 25p plus 11p postage from their manager, Vic Gibbons, 45 All Saints Green, St Ives, Huntingdon, Cambs PE17 4YY. It is automatically sent free to everyone joining the Chris Barber Fan Club, for which membership is £3 a year. Applications should be sent to Vic Gibbons.**

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Jon Hiseman:
(Colosseum II)

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Instruments '77

Exhibitors list

Exhibitors in the British Joint Venture with the British Overseas Trade Board in Hall No. 5, showing stand numbers

Allen and Heath Ltd.	50143
Association of Musical Instrument Industries	50360
Belwin Mills Music Ltd.	50356
Canary Mixing Desks Ltd.	50364
Cardiff Music String Co. Ltd.	50255
Cleartone Musical Instruments Ltd.	50252
Carlsboro Sound Equipment	50457
C.P. Cases	50250
Custom Sound (Solid State Technology) Ltd.	50346
Dallas Musical Ltd.	50156
Arnold Dolmetsch Ltd.	50249
E.M.S. (London) Ltd.	50256
Fane Acoustics Ltd.	50253
Fenton-Weill (Export & Services) Ltd.	50348
Futuristic Aids Ltd.	50247
General Music Strings Ltd.	50149
Terry Gould Music	50358
H.H. Electronic	50244
Hiwatt Equipment Ltd.	50248
John Hornby Skewes & Co. Ltd.	50147
James How Industries Ltd. (Rotosound)	50243
Interlock Music Ltd.	50158
Kentucky Organ Co. Ltd.	50362
Leech Manufacturing Co.	50262
Jim Marshall (Products) Ltd.	50160
Melody Maker	50265
Keith Monks (Audio) Ltd.	50258
Music Sales Ltd.	50352
Nashville Music Strings Ltd.	50161
Natal Super Latin Percussion	50162
Orange Musical Industries Ltd.	50260
Power Drive Drum Co. Ltd.	50354
Project Electronics Ltd. (Dave Simms)	50159
Reslosound Ltd.	50350
Roost Sound Equipment Ltd.	50344
Rose-Morris and Co. Ltd.	50164
Rosetti and Co. Ltd.	50166
Rudall, Carte & Co. Ltd.	50251
Sharsha Manufacturing Co. (Keith Hitchcock)	50245
Sola Sound Ltd.	50155
Soundout Laboratories Ltd.	50145
Vitavox Ltd.	50254
Vox Sounds Ltd	50154
Watkins Bros. (Woodworking)Ltd.	50151
Watkins Electric Music (WEM)	50153
Zoot Horn	50246
Other exhibitors featured in our supplement are:	
Brodr-Jorgensen (UK) Ltd. (Roland)	51301
Boosey and Hawkes Ltd.	50752
British Piano Industry	114-123
Hohner Ltd.	220-226
Premier Drum Co. Ltd.	51013
Selmer London	51007

Chris Hayes gives the background to this year's Frankfurt Trade Fair — and on the following seven pages gives a run-down of the new instruments on show

Spaced out!

BRITISH exhibitors to the 56th Frankfurt International Trade Fair, which opens on Sunday for five days, have had to be content with inadequate accommodation because the big annual exhibition, which covers everything from metal to musical instruments, is outgrowing available space in the giant Hall No. 5.

The joint venture between the Association of Musical Instrument Industries and the British Overseas Trade Board attracted 39 participants, including 15 members of AMII, in 1976. They were packed into the same confined area set aside every year for the British contingent, in a corner of the 30,000 square metre building. Many were given insufficient space to do justice to the products they wished to sell in overseas markets.

The situation this year is far worse, because the Department of Trade insisted that all 50 applicants, including 13 newcomers to the fair, were all accommodated in the same space, despite strong protests from AMII, whose members taking part total 18.

Consequently, the space provided for each exhibitor is, in many cases, so small that it will be impossible to provide a decent display of merchandise. AMII hopes that next year the fair organisers will either increase the British area considerably, or better still, run an exclusively musical instrument fair to meet the ever-growing demand from manufacturers and wholesalers all over the world.

Frankfurt 1977 springs to life with a swinging slogan: The Fair That Sets The Keynotes. There will be 293 exhibitors from over 30 different countries in Hall No. 5, including over 80 from Britain, showing wind, string, plucked, percussion and keyed instruments. Examples are accordion and harmonicas (35), electronic instruments (117), amplifiers, microphones and speakers (98), parts and accessories (122) and music publishing (50).

For the first time at Frankfurt, visitors will need an identity card to gain admission to the fair, to ensure that only trade people attend. This is in order to cut out sightseers who prevent the smooth conduct of business.

Admission tickets cannot be bought without the identity card. A ticket for one visit will cost DM9 in advance or DM12 at the box office, and season tickets will be DM18 in advance or DM24 at the door. The exhibition is open from 9 a.m. to 6 p.m. daily, except on the final day when it will close at 5 p.m.

AMII will have a room set aside for the use of its members on Stand No. 50360.

President's message

THE British public can hardly have missed the recent advertising campaign by the Electricity Council of England and Wales, featuring the Electric Light Orchestra. The advertisement opens with the interesting statement that "The British music industry earns this country roughly £40,000,000 in exports each year."

Overseas customers of British manufacturers may not have seen the advertisement, but the quote will certainly be of interest to them. The UK exhibitors at Frankfurt will hardly pretend the whole of the £40,000,000 worth of annual exports can be attributed to their companies, but it is a fact that instrument and amplification manufacturers make a significant contribution to the mentioned export achievement.

It is said that British exports have never been so competitive, but it should not be believed that our exports are competitive solely because of the currency situation — for such is far from the truth.

British exports are competitive because the products are well-made by dedicated people who, contrary to popular belief, have a pride in their work.

The British music industry comprises many small to medium sized companies where dedication, loyalty and responsibility to the end consumer are still of paramount importance. Therefore, the UK contingent joins the world music trade at Frankfurt full of optimism.

Promotions

This year there are over 80 British firms exhibiting under the joint venture sponsored by the British Overseas Trade Board's Fairs and Promotions Branch and the Association of Musical Instrument Industries — a far cry from 1968 when 13 exhibited, together with three trade journals!

At that time we were in Hall 11, and Hall 5 was merely a glint in someone's eye. Today, Hall 5 is overflowing with exhibitors from all over the world.

Our industry has had a tremendous growth rate and it is hoped the fair authorities are conscious of the pulling power of the music industry and that it will not be too long before they decide to hold a truly autonomous international music fair, rather than a fair within a fair as currently exists.

At Frankfurt, West meets East and North meets South (even a Yorkshireman shakes hands with a Lancastrian!). May this year's fair continue the tradition of good friendship, goodwill and good business.

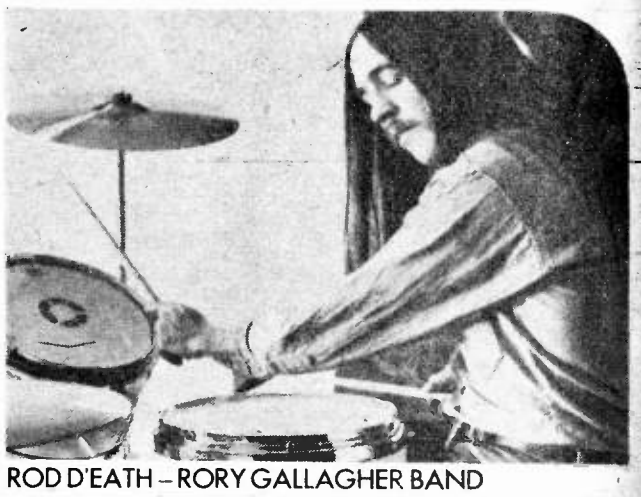
John H. Skewes, President, Association of Musical Instrument Industries



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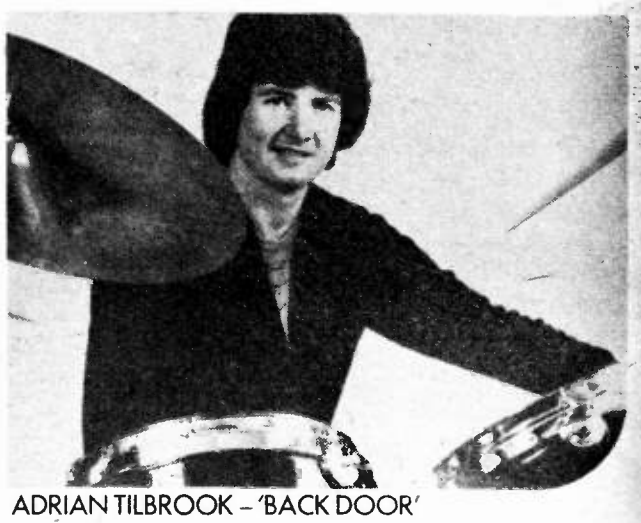
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Eight-page MM Frankfurt Fair special

AMPLIFICATION

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MARSHALL is a name that needs no introduction in the world of amplification. Their products will be spotlighted by exclusive distributors ROSE-MORRIS at Frankfurt. The chief items will be: Solid-state 100-watt lead or bass amplifier (2195), a budget version of the already popular solid-state amplifiers by Marshall. This model sacrifices none of the guts and punch that made Marshall valve amps so popular all over the world.

The Marshall 100-watt 2 x 12 lead or bass cabinet (2196) is designed for, and ideally matched to, the 2195 lead and bass amplifier, and provides the power and punch always associated with these world-famous speaker cabinets, with the economy of price usually boasted by less reliable makes.

The new 30-watt master lead combo (2199) is the latest in a long line of Marshall successes. Its up-to-the-minute specifications include the now-famous "mixture" channel.

Marshall's eight-channel 100-watt reverb mixer amp (2125) has eight individual channels, each provided with high impedance jack input, but sensitive enough for use with low impedance microphones.

Lower prices and better value for money than ever before is the keynote for SW amplification, which will be exhibited by ROSETTI.

Discotheque equipment is also well represented by this go-ahead company, with a wide choice of designs and prices. HORNBY SKEWES will again display the extensive range of Miles Platting amplification equipment of the conventional valve type, which gives excellent tonal quality and reliability. The range includes: 50- and 100-watt p.a. set-ups. The 50-watt p.a. amplifier PA50 is a high-quality valve amplifier contained in a robust wooden cabinet with well-designed control panel. The 100-watt p.a. amplifier PA100 is similar in appearance and specification to the PA50 but with 100-watt output.

The Miles Platting 100-watt amplifier unit V100 is of high quality and similar in size and appearance to the already popular V50 50-watt model. The 50-watt Miles Platting combination amplifier C50 is a smart single cabinet unit which contains a 50-watt valve amplifier and two 12-inch Celestion loudspeakers. The 50-watt amplifier unit V50 is a high quality valve amplifier suitable for lead, bass, organ and general p.a.

KEITH HITCHCOCK will be showing their popular Sharma organ speaker cabinets. Eight updated current models will be on show together with the new Sharma 7000, which will be introduced for the first time. It has been developed with 300-watts RMS shared by four specially developed speakers. In order to make it more portable, the cabinet has been split into two relatively small units.

SOLASOUND will jump into the ever-expanding field of electronic music at Frankfurt with several new effects, including the wah-wah with VCF, which is a dual-pedal, having a regular wah swell circuit and switching to VCF (voltage control filter).

Other new effects producted by Solasound are: Phasex — a new type of phase unit incorporating a reactance circuit; Accelerator — an amplifier booster in a pedal form, having normal swell pedal facilities; Eurotec Reverb Black Box Unit — has two guitar inputs, a microphone input and a line input, four sliders, level guitar, level microphone, depth of reverb, output level and LED indicator.

SOUNDOUT will be displaying their successful range of discotheque and public address equipment. This year a new glass fibre stereo discotheque control desk will be shown for the first time. Soundout's four-channel microphone mixer amplifier, the M174, will also be on view.

Topping the list of amplification equipment under the trade name of Roland, displayed by BRODR-JORGENSIN, is the Revo Sound System, model RD-150, with its digital scanning, electronic circuitry and four radially arranged speakers. The sound is converted from electronic keyboard instruments into three-dimensional sound or wide-spreading sound effect.

The Roland Instrument Mixer KM-4 is a four-channel instrument mixer with individual volume control for each channel. The Roland Digital Chorus DC-50 converts a sole vocal sound into a duet sound and a six-string guitar into the deep and heavy sound of a 12-string guitar.

Roland have prolonged their line of amplifiers this year with two more models. The JC-80 and JC-160 are, of course, equipped with the chorus effect. The JC-80 is, as well as the JC-60, a 60w (RMS) amplifier, but is equipped with four ten-inch speakers and is especially for stage use.

CANARY MIXING DESKS will be introducing a brand-new product. This is the Canary 10/2 mixer, designed for use either with small groups, for live performance, or as a small recording mixer. Features include ten low-impedance balanced inputs; three band; equalisation FB and echo sends on each channel.

CARDIFF MUSIC STRINGS will be unveiling their new Phoenix amplifier. They are refusing to reveal exact details until the fair opens.

CARLSBRO will be showing some new products alongside their very successful range of solid-state amplifiers and high power speakers. They include nine effects units, including phasing, flanging, sustain and wah-wah. Other new products include a 130 bass amplifier that will produce all the "standard" bass sounds at the push of a button; a 12-channel stereo mixer with full equalisation, LED overload indicators and monitoring and tape outputs at a low price; several new speakers for p.a., instrument and monitoring applications, and a new small bass combo.

Carlsbro p.a speaker units comprise 2 x 12-inch 120 watt p.a., 2 x 12-inch one horn 120-watt p.a., 2 x 12-inch one horn 240-watt p.a. and 1 x 12-inch one H 120-watts, plus two horn units.

Carlsbro sound effects include wah-swell, wah-wah, fuzz-wah, supaphaze, fuzz and phaser.

GENERAL MUSIC STRINGS will be showing their wide range of P and N stands, which cover all uses in the music industry, including microphones, etc. They will have a new catalogue on view at the fair.

H.H. ELECTRONIC have more new products to show than ever before. Apart from the well-tried and immensely popular MA.100 with supporting p.a. cabinets, the V.S. Musician range will be displayed and demonstrated. New products include Studio 50, a small but highly effective combo, equipped with a single 12-inch speaker; Flanger (Clockwork Concubine) is a stunning effects footswitch design for use with the H.H. V.S. range and the new Studio 50; the S500D professional power amplifier is an entirely new two-channel power amp capable of up to 500 watts of output power per channel.

ORANGE MUSICAL INDUSTRIES introduce the Orange 120-watt Overdrive. It retains all the features and sound of the standard 120-watt Graphic, but contains an additional pre-amp control, together with the master volume control. It is also available in a combo version.

An increasingly popular slave amp is the Orange 200-watt solid-state transistor slave, built by Orange to the exacting standards set in this field, and the building block for any p.a. system.

On the effects side, the already successful Jimmy Bean Voice Box and some new units from Orange will be found on the stand, including phaser, sustain and distortion pedals. Orange Distribution is also displaying the OMEC digital programmable amplifier, which enables a vast range of effects and sounds, including reverb, sustain and distortion, to be selected by means of a calculator-type pushbutton illuminated keyboard.

PROJECT ELECTRONICS (Dave Simms) will be showing an expanded range of discos, sound and lighting equipment at Frankfurt. In addition to the existing range of discos, there will be two new models, both with built-in power amplifiers.

The MD1 unit will be available with a 60-watt RMS in-

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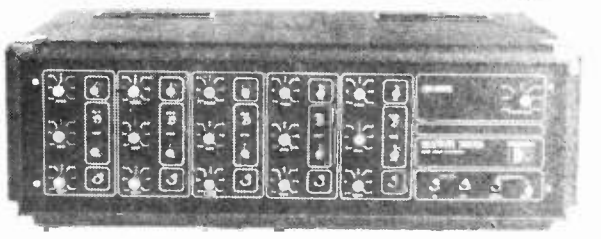


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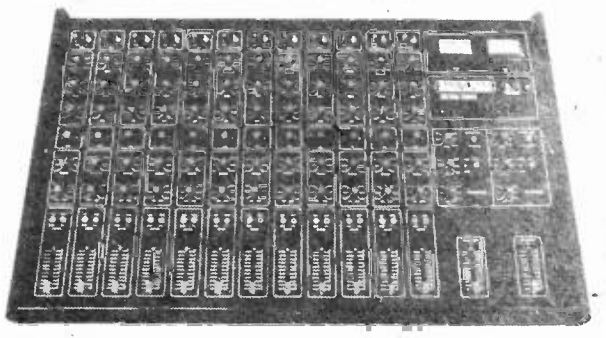
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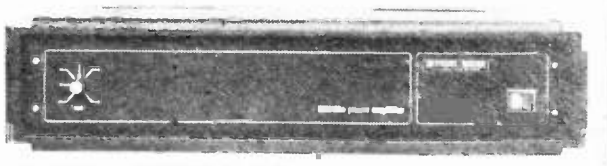
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Instruments '77

tegral amplifier and the Super Professional stereo SD5 will have two built-in 125-watt power amps, giving a total output of 250 watts RMS. This unit uses the new Power Slave chassis which is also available as a separate unit and is very economically priced.

A big change in the sound equipment produced by Dave Simms comes with the introduction of the Piezo horn unit in all the horn speaker systems, in addition to the built-in systems of any impedance and Piezo Horn Box, which can be used to update existing sound system of any impedance and includes a front control panel to enable the user to balance the degree of treble required to suit room conditions.

ROOST SOUND EQUIPMENT will be displaying their well-established range of valve amplifiers and some very new units. The valve amplifiers comprise tops, which come in 50-watt, 100-watt and 150-watt versions, and the very popular Session Master range on combination amplifiers.

All Roost valve amplifiers have two channels — one normal, one with boosted treble response — and two jack inputs to each channel, one of which is attenuated to allow the use of instruments which may present a high input signal to the amplifier, e.g. electronic organs.

New from Roost, and still partially on the secret list, is a transistor slave amplifier, featuring an input jack socket, a link socket for cascading slave amps, a rotary channel gain control and an overload LED, which lights as soon as the amplifier is pushed beyond the clipping point. There are two loudspeaker outputs and separate muses. The power amplifier will produce anything up to 150-watts per channel with an extremely low distortion figure.

This slave amp has been produced to couple up to Roost's eight-channel mixer, which has been in production for some time. The mixer has a slider volume, echo level control, bass, middle and treble controls for each channel.

On the loudspeaker side, there will be a wide variety of 2 x 12-inch, 4 x 12-inch, 1 x 15-inch, 2 x 15-inch and 1 x 12-inch, which will range from 50 watts to 400 watts handling. Of special interest to the musician with weight and size in mind is a 1 x 12-inch cabinet fitted with a 100-watt loudspeaker and two piezo electric horns, which, combined with its tuned part, produces an excellent sound and extreme portability.

For bass players and the low and middle ranges of p.a. systems, there is the 1 x 15-inch folded horn cabinet and the new 1 x 12-inch labyrinth cabinet.

VOX SOUND, a subsidiary of CBS-Arbiter Ltd, will show the well-known Vox AC30 amplifier, together with the AC50 model with four inputs-tremolo plus vibrato. Speaker enclosures on show will be the B212, featuring two heavy-duty 12-inch speakers and B215 enclosures which hold 2 x 15-inch speakers.

A further foundation bass set-up is with the AC50 amp and the FB118 speaker enclosure, which hold a superb 18-inch bass speaker.

New models include a Vox AC30 amplifier with reverb, 2 inputs x 2 x 10-inch speakers; completely new model Vox AC120 twin with reverb tremolo equalisation, six inputs, plus high powered 12-inch speakers; Vox Escort Practice amplifier, obtainable as a battery or battery/mains model, which has many uses on stage, rehearsals, practice and tune-ups; a Vox AC15 amplifier with 2 inputs x 10-inch speakers; a Vox AC25 amplifier with two inputs, reverb x 2 x 10-inch speaker.

Vox effects pedals comprise The Mark III Tone Bender, the Phazer, the wah-swell, the wah-wah and the Super Phase. Vox also include the sensational Piggy-Back B212, an alternative bass set-up to the popular Foundation Bass, and features the AC50 amplifier and B212 speaker enclosure.

The Foundation Bass set-up features the AC50 together with the FB118 speaker enclosure. It has four inputs, twin channels (one high and one low), measures 21½ x 13½ x 9 inches and weighs approximately 50 lbs. The FB118 speaker enclosure is suitable for use with the AC50 amp for bass reproduction.

WATKINS ELECTRIC MUSIC, whose renowned trade mark is WEM, will, as usual, be basing their contribution to the exhibition on their tremendously popular Copicat echo unit — but this year with a difference. The model has not been changed for 12 years, under the principle of "why change a winning team?"

But Charles Watkins declares he is fed up looking at the same old thing, so a new one has been produced and will be introduced for the first time at Frankfurt.

The new Copicat Super IC has four echo heads, as distinct from three on the old unit, and has four inputs. A new effect called "double tracking" is one of the important features of the new model, which will sell for just a little more than its predecessor. The new Copicat started off in life with a cassette tape, but this was found to be unsatisfactory and was changed for the more reliable tape loop system.

ZOOT HORN will divide the products on their stand into three categories, as follows: (1) the range of Zoot Horn mixing consols PMR Series 2. There will be two consoles exhibited — one 16-input 2-output for public use and one 12-input 4-output designed specifically for recording studio use.

(2) Public address equipment including Zoot Horn A4 and O4 systems (750w and 1500w RMS) comprising four-way speaker cabinet assemblies giving full frequency range of 40-20 kHz.

(3) Musical instrument amplification. Zoot Horn will be showing, for the first time, a new amplifier designed specifically for the professional musician. It includes comprehensive equalisation, having a nine-band graphic equaliser instead of the usual three or four tone controls.

Also included are high and low filters, a feature unique to this amplifier. A power shape facility is offered at the flick of a switch. The output stage is a 200w RMS amplifier comprising four KT88. The amplifier is known as the Zoot Horn E500.

On display for use with the amplifier will be two designs of bass cabinet, the CB15 which is a 1 x 15 horn loaded design, and the SD18 which is a 1 x 18 horn loaded design. Lead instrument applications are handled by the TS100, comprising 2 x 15-inch and treble horn assembly.

ALLEN AND HEATH-BRENELL will be exhibiting their new and exciting eight-channel studio package, which consists of a 15 x 8 mixing console and a one-inch Mini eight-channel recorder. There will also be the new 12-channel stereo studio console with 12-direct outputs from the inputs.

Other items will include a range of peripheral modules — the new Feed Forward Studio Limiter and ADT Unit, plus a complete range of specialised tape recorders and professional studio mastering machines.

The full contents of the Allen and Heath/Brenell stand will be: Modular Mixer, Pop Mixer, SD 12/2 Mixer, Production Mixer, Quasi Mixer 10 x 2, Quasi Mixer 8 x 4, Minimixer, Mon Mix, Aux Box, Mini Limiter, Pro-limiter, Feed Forward Limiter, ADT Unit and Brenell Mini 8.

CLEARTONE will be adding several new products to their CMI Maximin range of amplification at Frankfurt. These will include: (1) a folded horn cabinet fitted with one 100w 15-inch speaker, two high-frequency horns and two Piezo-Electric high-frequency tweeters.

(2) a ported cabinet with infinite baffle containing two 15-inch 50w speakers, two HF horns and two Piezo-Electric high frequency tweeters; (3) ported 2 x 12 50w column speakers with a single HF horn fitted to each column.

(4) a three-way electronic crossover network which has been built to distribute the p.a. output effectively into Cleartone bass, middle and high frequency units; (5) the CMI 30w combo amp now being made with built-in reverb as an extra model.

CUSTOM SOUND will, this year, exhibit in their own right at Frankfurt on Stand No 50346, although in the past some of their products have been on show on other stands. Among their biggest successes is the Trucker 45-watt combination amplifier, which is now one of the fastest-selling amps in the UK, although it was only introduced at the August 1976 British Trade Show.

Also to be featured are the latest range of instrument amplifiers incorporating the Overtone control circuits, which give the musician great control over the sound character he produces. There are expected to be a couple of surprises on the p.a. side and also something for the bass player who is fed up with the bulky, heavy and expensive set amps.

KEITH MONKS AUDIO will be exhibiting for the first time at Frankfurt when they launch a complete range of microphone floor stands, boom arms and accessories for the music trade.

Pride of place will be a range of coloured microphone stands and booms, which not only makes them attractive but gives them the advantage of easy identification for operators of microphone mixers and entertainers as well. The stands are dipped in very hot nylon finish which provides a very hard-wearing surface.

SELMER, London, will show their considerable range of amplification, covering the Super Reverb 30, the 15SS, the Futurama 3 amplifiers, the S115 speakers and S2H horn units.

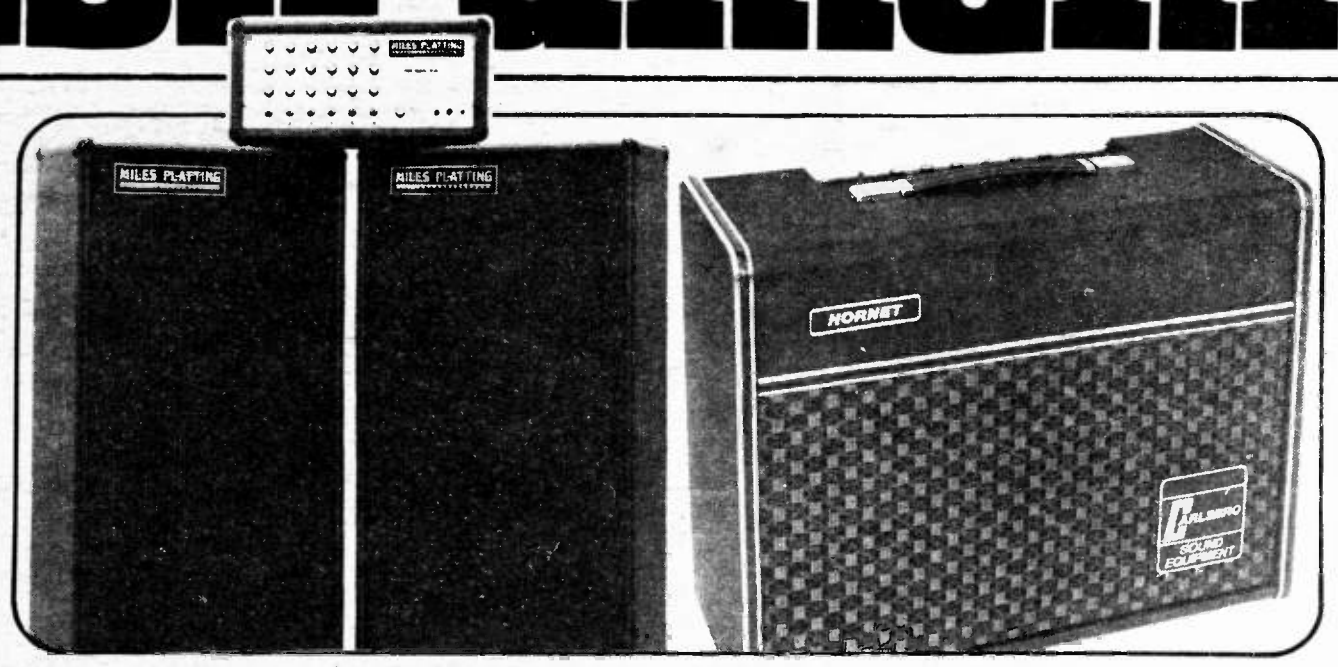
Top bands and groups use the Selmer Lead 100 and Bass 100 set-ups and the PA 100 and the Slave 100. Selmer will also present Pearl dual-impedance mikes and a big variety of accessories.

ROSE-MORRIS will show Interlock microphone stands, which are used by Rod Stewart, popular Treble "N" Bass 100 SV, 50 SV and the PA 100/6 SV reverb and PA 100/4 SV.

CP CASES will be displaying two basic lines at Frankfurt. These are (1) Mega, which is the manufacturing side, dealing with high-power loudspeaker enclosures, built to withstand travelling hardships while still retaining a good appearance.

(2) Rainbow cases are CP's other featured product, catering for the musician who has to endure arduous travelling schedules by road and sea, etc. Rainbow cases will soon be available through retail outlets.

MELODY MAKER will be found on Stand No. 50265 in Hall No. 5 at Frankfurt, where callers will be welcomed by sales director John Tointon, advertisement manager David Curtis, advertisement representative John Parker and editorial reporters Brian Harrigan and Chris Hayes, plus an interpreter.



MILES PLATTING P.A./ CARLSBORO HORNET COMBO

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For electric guitar in 4 Gauges
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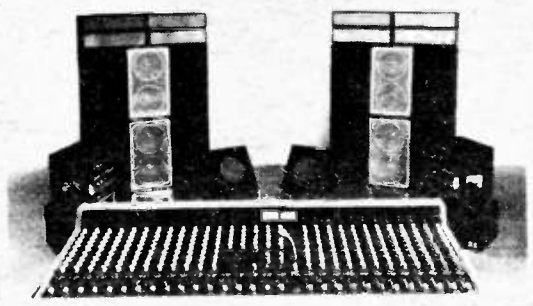


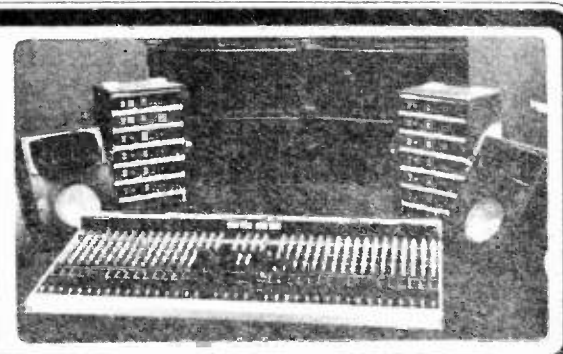
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Instruments '77

BRASS / WOODWINDS

BOOSEY AND HAWKES are offering the dealer "a complete catalogue" on Stand No. 50752 in Hall 5 at Frankfurt. Their exhibition will include the world-famous Sovereign brass; Regent, Edgware and Emperor clarinets; Emperor flutes with the option of E mechanism; newly-made Emperor Conservatoire oboe; Golden Strad violin and cello bow with Stradex; Dolmetsch recorders; Dennis Wick mouthpieces and mutes, and a new model 737 trombone.

Managing director/chairman Dennis Gillard, sales director Bill Martin, European representatives and sales staff will be there to welcome you.

Boosey and Hawkes Overseas Ltd, with sales director Sam Norton presiding, will be exhibiting their trumpets and cornets, which are made in a factory they set up a few years ago in Malta.

These instruments have been exported to the majority of countries throughout the world, and will be prominently displayed on the Boosey and Hawkes Group stand. Sam Norton, who is chairman of B and H Contracts Ltd and B and H Retail Ltd, will hope to see old and new friends.

ROSETTI will make a big display of the new EMI recorders, which have been developed into a sought-after line subsequent to their introduction at the Frankfurt Fair in 1976. Such is their range and their popularity that a separate area has been set aside for display and test purposes.

RUDALL, CARTE will have a stand at Frankfurt for the first time in several years, and managing director Ken Spacey, who has taken over from retiring veteran Norman Maloney, will be in attendance with sales representative Mr A. Roper and the indefatiguable Mr Maloney, continuing with the firm in an advisory capacity.

Rudall Carte will be situated on Stand No. 50251 and will display their established range of woodwinds, including the sensational new model quality production flute, which has been entirely re-designed, and a completely new range of brass instrument mouthpieces.

Rudall Carte are not yet represented in many countries and will be pleased to discuss this necessity with interested parties at Frankfurt.

SELMER London brass and woodwinds will be taking their full share of the limelight at Frankfurt, with a wide range of exciting new products on show for the first time. Selmer London's range of Pennsylvania saxophones have earned high praise from discerning saxophonists the world over for many years, and now, with the introduction of the Super Pennsylvania range, a whole new era of medium-priced saxophone quality has arrived.

The new Super range consists of four basic models, available in a choice of finishes and with the option of high F sharp models on the alto and tenor outfits. The model S6 is a Bb soprano outfit with high F sharp and automatic octave key in lacquered finish.

Model A-400 is an Eb alto in a choice of lacquered or silver plated finishes. Model A-500 is an Eb alto, but has the additional facility of a high F sharp key and is in lacquered finish.

Model T-400 is a standard Bb tenor sax in a choice of lacquered or silver-plated finishes. Model T-500 is the same but with the added high F sharp facility and in a lacquered finish. Model B-6 is an Eb baritone with low A, automatic octave key and split roller key mechanism on bell for easier fingering. It comes in lacquered finish.

The new Melody Maker cornet outfit is already proving a winner on the UK market and should quickly establish popularity worldwide, together with the Melody Maker Super flute outfit with E mechanism.

Just to round off the "New Look" image, Selmer London will reintroduce the popular Sterling brass instruments. The Melody Maker cornet outfit has a superior quality Bb cornet featuring solid nickel-silver pistons, hand-honed to provide smooth, fast, silent action without air loss.

The top valve is sprung with high impact plastic valve guides for noiseless, rustproof and light action. It is finished in a highly attractive "sand blasted" silver-plated finish.

The Melody Maker Super Flute outfit is a medium-priced instrument in low pitch with closed G sharp, which now offers the added advantage of a split E mechanism.

The new Sterling range of brass is being "kept under wraps" until the opening day of the fair, so there is no detailed information available. But it can be revealed that the comprehensive range includes cornet, trumpet, trombone, euphonium, tenor and baritone horns.

All incorporate significant design and quality improvements, and are supplied complete with case in an attractive bright polished silver finish.



BOOSEY & HAWKES SOVEREIGN TRUMPET

Emperor rules!

DRUMS

Big sound boosting

HAMMA drums, made in England specially for ROSETTI, will be a prominent feature of their display on Stand No. 50166. Already known for their powerful sound, they are growing steadily in popularity as their reliability and "big sound" becomes accepted among leading percussionists.

The EMI Hamma 770 kit comprises 22-inch bass drum including spurs, 13 x 9 and 14 x 10-inch tom-toms, 16 x 16-inch floor tom-tom, 14 x 5½-inch de-luxe metal snare drum chromium plated, bass drum pedal, snare drum stand with tri-pod base, hi-hat stand with tri-pod base, cymbal stand with tri-pod base, double tom-tom holder, pair of sticks and pair of brushes.

Price is £349.95 (no cymbals). Kit W770 is the same but with side drum.

EMI Hamma 660 kit comprises 22-inch bass drum, 13 x 9 inch tom-tom, 16 x 16in floor tom-tom, 14 x 5½-inch chromium plated snare drum, bass drum pedal, snare drum stand with tri-pod base, cymbal stand with tri-pod base, hi-hat stand with tri-pod base, single tom-tom holder, pair of sticks and brushes.

This costs £279.95 and the W660 kit is the same but with side drum.

Rosetti also market a wide range of Hamma drum accessories plus Pro-Mark handmade drum sticks, Zok nylon brushes, K. Zildjian original Turkish cymbals and Izmir cymbals.

ROSE-MORRIS will exhibit Interlock shaft drum stands and microphone stands as used by Rod Stewart and by the BBC. These stands are constructed in robust nicket-plated tubular steel, with the choice of either self-locking or screw-in legs.

The Natal congas and bongoes, which are hand-made from glass fibre in the UK and exclusively marketed by Rose-Morris, are designed in such a way that volume and resonance is combined with strength and reliability.

The stands for the congas are adjustable in height and can be easily linked together for extra stability. In addition to the Natal congas and bongoes, guiros and Afro Chatter boxes will also be found on the Rose-Morris stand. All Natal products are available only for export.

Rose-Morris will also display the full range of Clansman drums which they manufacture themselves. This includes the world-beating Chieftain, the Crusader and the Cadet models. International military heraldry will be featured, together with examples of British-made marching band instruments.

BOOSEY AND HAWKES will, of course, make a big display of the Beverley drum range, used by some of the top drummers in the world, and HORNBY SKEWES will be showing their successful Hornby and Fleetwood drumsticks.

PREMIER started 1976 with a brand-new, revolutionary bass drum pedal, the 252, which more than doubled its estimated sales within the first four months.

The 906 drum mats (to stop the bass drum and hi-hat creeping away from the drummer while playing), the triple and quadruple tom-tom holders, a full range of single-headed tom-toms, a drummer's "throne" and an entirely new catalogue featuring a wide range of innovative outfits all followed in quick succession.

Then Premier moved into a big new factory and after this, a whole mass of new and improved products came along rapidly, right up to the end of the year: a completely new range of attractive drum and accessory cases; a full selection of top-quality UFIP cymbals specially selected by and for Premier; improvements to the 314T boom-arm cymbal stand and 318 tom-tom floor stand to make them extremely stable; specially chromed-steel cladding for drums to give the appearance of steel drums, but with the tone of wood and a large saving in cost and weight; ten-lug beaded shell snare drums in both the Premier and new Super Olympic ranges; thicker wood shells in best electronic speed control and a new motor on the vibraphones; marching tom-toms for parade bands — and a whole lot more!

All these goodies and plenty of others will be on the big Premier stand at Frankfurt.

EDUCATIONAL

Chiming into the schools

HORNBY SKEWES are having great success with their full range of educational instruments. The Hornby range of chime bars are individual notes, comprising a tuned metal bar mounted on a special resonator tube and provided with beaters.

Hornby chime bars are available in 25 sizes covering two full octaves and can be arranged in both diatonic and chromatic scales. There are 13-note sets (diatonic B-C) and 25 note sets (chromatic G-G) both available in a portable wooden cabinet.

Another line on show will be the Hornby glockenspiels. These high-quality British-made instruments have heavily chromium-plated steel bars mounted on a well-made polished wooden cabinet. Five models are available — 8, 12 and 13-note diatonic and two 21-note chromatic. The 13-note diatonic and one 21-note chromatic are fitted with dampers.

Added to the Hornby educational range are triangles, British-made and very well-constructed to withstand the rigours of continual school use. They are finished in quality chromium-plating, giving a powerful and delightfully clear tone.

Supplied complete with holder and beater and individually packaged, they are available in three sizes.

Recorders are as popular as ever with schoolchildren and help so much to teach them the delights of music. BOOSEY AND HAWKES market Dolmetsch recorders, and HOHNER have produced a one-piece recorder, the new 9509, which music teachers will be pleased to see.

These recorders are strong, musically "sound" and have all the ingredients looked for by child, parent and teacher. The Casotto melodica can also prove useful in this respect. Schools all over the country are now using melodicas to advantage in their education of pupils.

Exhibiting for the second time at Frankfurt, ARNOLD DOLMETSCH will be showing their full range of recorders, including the smallest in the world, the Miniprino.

Miniprino is the name given by Dr. Carl Dolmetsch to his latest addition to the recorder family, and must represent the ultimate in highest voice, as the instrument is the octave of the Descant in C and weighs only three-quarters of an ounce, yet has a fully chromatic 2-octave compass.

Dolmetsch will show a wide range of hand-made recorders, from Miniprino to Great Bass, including a set of instruments in African blackwood with full ivory fittings. The range encompasses Miniprino, Sopranino, Descant, Treble, Tenor, Bass and Great Bass.

The recorders are available in African blackwood, rosewood and other hard woods, with and without ivory. There will also be a new range of plastic recorders in Descant, Treble and Tenor.

THE DIFFERENCE BETWEEN HAGSTROM AND EVERYBODY ELSE IS THE DIFFERENCE BETWEEN A ROD AND A RAIL.

Hagstrom is the only one to support the neck with a rail. Everybody else uses a rod.

So what? So plenty. Because that's what it costs to replace the neck if it twists.

A rod can correct warping. Just like our rail can. But a rod is powerless over twisting. It's round. The wood rolls around it.

But a rail stops twisting in its tracks. A simple idea. As most great ideas are.

So why don't the others use a rail like we do? They can't. Hagstrom has a patent on it.

Hagstrom knows you don't buy a guitar just because it has a neck that won't twist. And we wouldn't ask you to invest in a guitar for that reason alone.

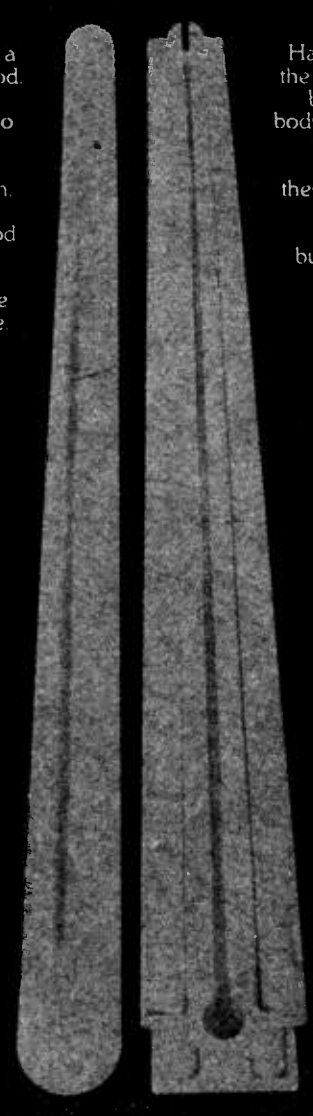
So examine each of the five electric guitars in the Hagstrom line. Compare them to any other guitar. Even those costing £200 more.

Run your fingers down the ebony fingerboard of The Swede.

the most popular of the Hagstroms. Take a close look at the hand craftsmanship. And the beauty of the solid mahogany body.

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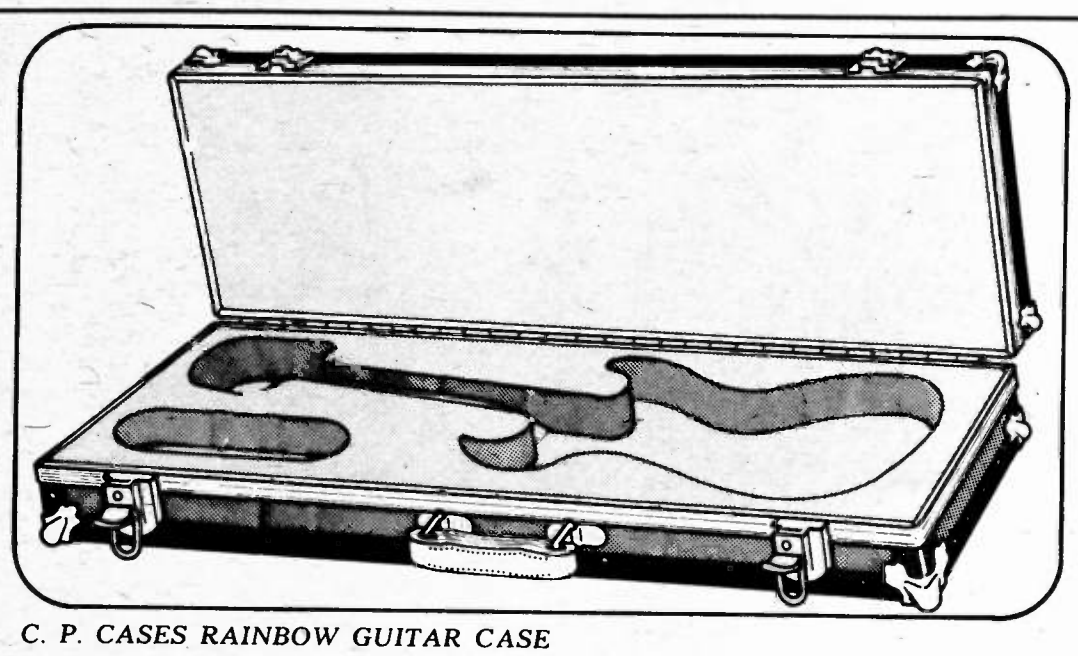
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Instruments '77

GUITARS

A new British electric



C. P. CASES RAINBOW GUITAR CASE

ROSETTI promise a brand new and quite unique British-made electric guitar for Frankfurt. The design is said to be revolutionary. The shape will be totally different to anything ever seen at the exhibition. They are unable to enlarge on this announcement but feel sure the instrument will provide a big talking point on their stand in the British Sector.

SELMER London will be presenting the whole range of Saxon guitars from Norlin, which are claimed to meet the requirements of every classical guitarist from the student to the accomplished performer.

Each guitar is carefully constructed, using specially selected woods and finished with elegant wood marquetry soundhole inlays and with black and white purling on the edges.

Other features include precision-gauged fan-rib bracing, nickel-plated deluxe machine heads, 19 nickel frets, nylon-strung, rosewood bridge, etc. Models are 814, 815 and 816 classic, 817 and 818 folk, 819, 820, 821, 823, 824 and 825 jumbo plus 822 jumbo 12-string.

Selmer London will also be showing a wide range of instrument accessories, plus De Armond pick-ups and foot controls.

HORNBY SKEWES always have an extensive range of instrument accessories, including those for guitars. These comprise bags, straps, etc.

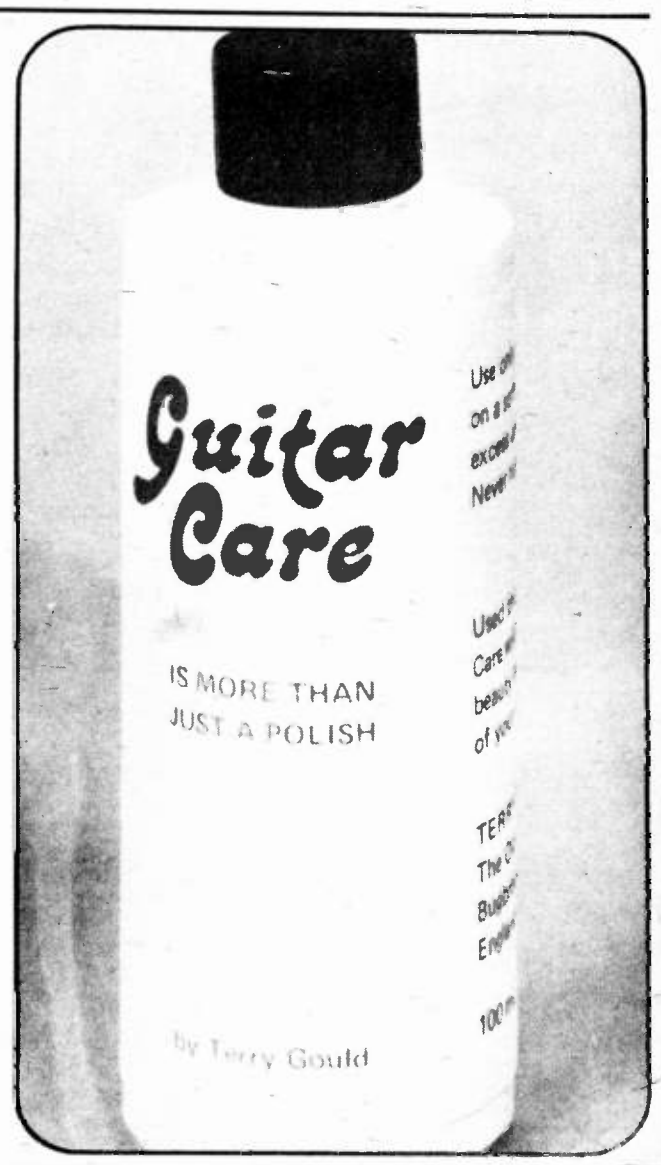
TERRY GOULD MUSIC will have a new range of fabric guitar straps, all British-made, in tartans, denims and corduroy, plus a "glitter" range in gold and silver colours. Terry knows the problems guitarists face, because he is one himself, and drawing on his experience and knowledge, he has put on the market two valuable aids for fretted players.

One is Guitar Care, which contains beeswax to preserve, montan to protect and carnauba to shine the strings, but has no silicone, solvents or aerosols which could damage the player or the instrument.

His other brainwave is String Glide, a natural lubricant to facilitate faster fingering, reducing undesired string noise and helping to preserve the strings. It is not greasy and is beneficial to the strings as an added bonus. It has no silicone, solvents or aerosols.

ARNOLD DOLMETSCH are, of course, famous for their recorders, but are specialists in the recreation of early musical instruments, and one product resulting from their developments in this direction is the new concert guitar aimed at the professional.

This has been designed and hand-made specially for the German market, to meet the needs of the most competent player, and is made from the finest European spruce for the soundboard and Rio rosewood for the back and ribs.



TERRY GOULD MUSIC GUITAR CARE

HARMONICAS/ACCORDIONS

Special treatment

HOHNER will, of course, feature the harmonica strongly at Frankfurt. Notable will be the recently-introduced Special 20, carrying on the Hohner tradition set up by the other firm favourites in the big range. The Special 20 is a hard-wearing vamper harmonica which has already found favour with players all over the world.

Hohner have also announced new accordions in the Free Bass and Converter field. For many years Hohner has been a "family" name with accordion lover and players, including the star performers on the instrument all over the world.

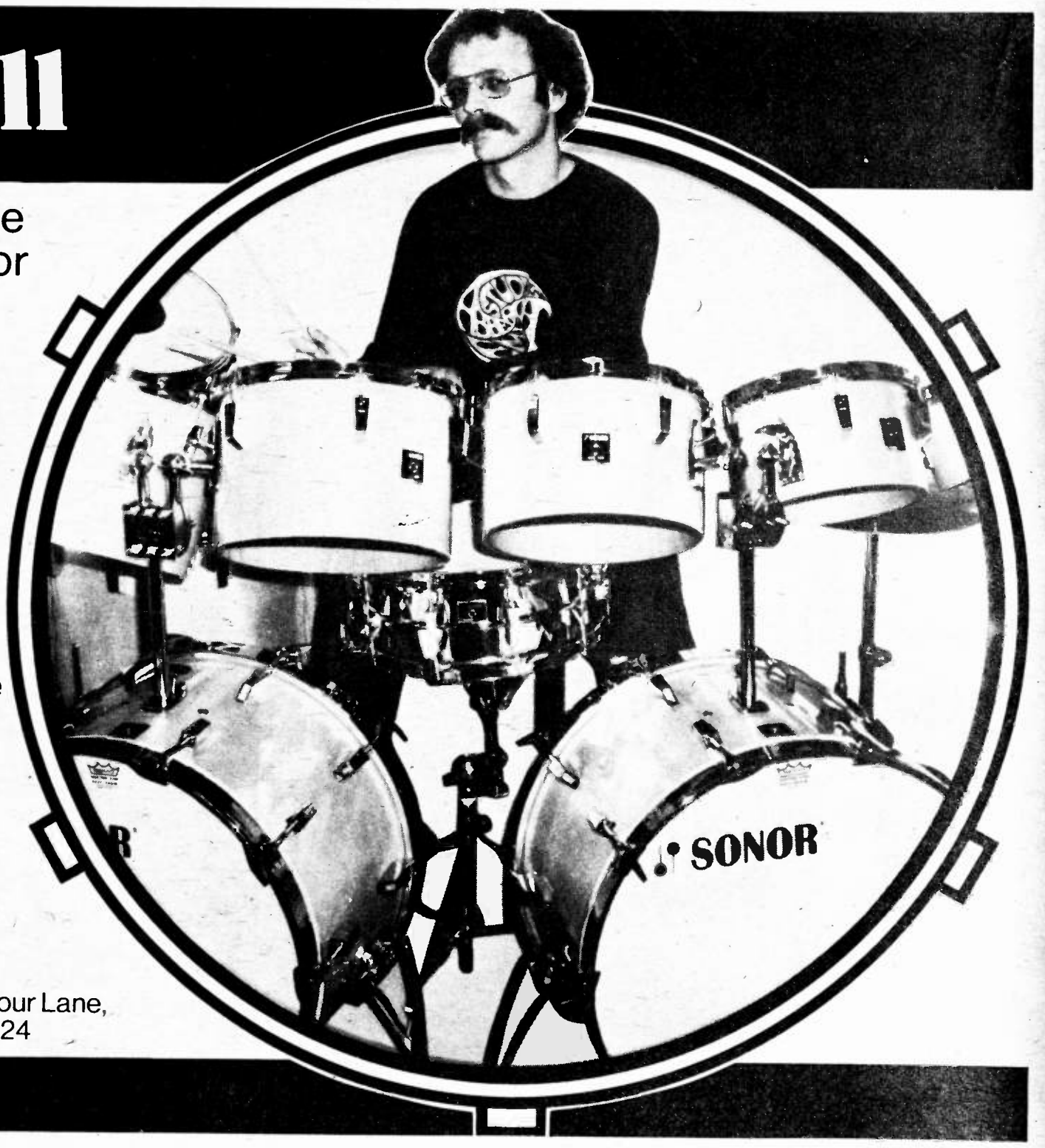
SELMER London will be showing Bellini piano accordions. There is the Multi-Grande which has 41 piano keys, four voice treble; 120 bass buttons, four voice bass; 13 treble registers with wrist master; grille mutes with fingertip control and five bass couplers plus master couplers.

The Bellini 80 has 37 piano keys, three voice treble; 80 bass buttons, four voice brass; seven treble registers and two bass registers. The Bellini 48 has 34 piano keys, three voice treble, 48 bass buttons, four voice bass and five treble registers. And the Bellini has 30 piano keys, two voice treble and 24 bass buttons.

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Instruments '77

KEYBOARDS

Electric that plays like an acoustic

BRODR-JORGENSEN most exciting new product is the Roland portable electric piano the MP-700. It offers 75 keys, three sound colours, constant pitch-holding and facilities like attack, delay time and twin expression pedals. It plays like an acoustic piano — the keys respond to your playing and the sound is, according to the makers, quite incredible.

To go with the piano, Roland have developed a very special amplifier, designed to fit under the keyboard. It has the wide dynamic range necessary for proper keyboard amplification and is called the MPA-100. That is a 40-watt output on each of two channels and the very special Roland Revo sound system is installed as a standard feature.

Roland Strings' RS-202 is an electronic keyboard with 61 keys, which can produce both string ensemble sounds and bass ensemble sounds. Adding to the functions of the first Roland String Ensemble (RS-101), the RS-202 comes equipped with an ensemble selection switch, vibrato delay time control slider and gate output for connection to a synthesizer, allowing you to make your musical performance more colourful and expressive.

The ensemble selection switch permits easy alternation of the ensemble effect in three stages: (1) deep, (2) shallow, and (3) off. It is effective for obtaining realistic ensemble sounds.

One of the new features is the vibrato delay time control, which allows free control of the amount of time between key depression and the start of the vibrato effect.

Top players all over the world have adopted the new **HOHNER** Pianet T, which supersedes a line of what is perhaps the most popular electric piano on the market. The new model has many improvements, which include a mellower sound, more compact and durable casing and the removal of mains power drive to the instrument. Just a jack-to-jack in an amplifier and away you go!

To complement Hohner's range of electric pianos, the new Electra Piano T has been introduced and looks like proving another winner.

This "up market" piano features a 72-note keyboard with an excellent playing action and is built into a portable case. Duncan MacKay, of Cockney Rebel, was so impressed with the demonstration model that he has had a flight case built even before his own Electra Piano has been delivered, so that it can go straight on the road when it arrives!

VOX SOUND will be showing their familiar Vox electric piano, which has a 61-note five-octave compass with true piano and harpsichord sound, electronic tuner with variable pitch of plus or minus 1/8th of a tone, illuminated on/off switch, slider controls, separate but intermixable piano and harpsichord volume controls and vibrato with intensity and speed controls.

The keyboard is "split" to permit walking bass on the lower octaves and the instrument is supplied with volume and sustain pedal control and comes complete with carrying case.

EMS (London) will launch their newest and most startling creation at Frankfurt this Spring. It is the Vocoder 2000, a synthesizer costing under £2,500, which will enable musicians to bridge the enormous void between the singing human voice and all the instruments of music by imprinting the intelligibility and lyric of the voice on to the sound of any chosen instrument.

During the last war, scientists used Vocoders to scramble secret radio transmissions, but now, in 1977, EMS designer Tim Orr has recreated and tamed that monster into a form which extends the realm of music beyond our wildest dreams.

The Vocoder 2000 analyses the voice through a 16 band active filter bank and passes its information to a second set of 16 filters, through which the instrument is connected. In this way the harmonic characteristics of the voice are transferred on to the instrument.

Additionally, the rate of information transfer can be modulated to produce a "slewed" (slurred) effect, or it is possible to freeze the vocal pattern entirely via a remote footswitch.

An internal oscillator, noise generator and pitch follower are also incorporated, to make the Vocoder 2000 a truly comprehensive speech synthesizer.

Its bigger brother, the EMS-Vocoder, is now enjoying considerable success at the hands of several notables, including Stevie Wonder, Kraftwerk, Pink Floyd, Status Quo and the studios of BBC Radiophonic Workshop and West German Radio (WDR-Koln).

This is the full-scale broadcast standard model with 22 channels, two oscillators and full variable filter routing via a matrix board.

In addition to their Vocoders, EMS will be exhibiting the Synthi E battery-powered suitcase synthesizer for schools. This is the first low-cost synthesizer to give the user the sort of freedom normally associated with large-scale systems, while retaining a simplicity that makes it suitable for use in schools with children from ten years onwards. When combined with tape recorders and external musical inputs, it forms the centre of a highly versatile electronic workshop. EMS will also show a selection of synthesizers, modules and keyboards, including the VCS3, AKS, Pitch-to-Voltage Converter and Hi Fli guitar synthesizer, taken from a range of 27 products spanning the prices of £400 to £40,000.

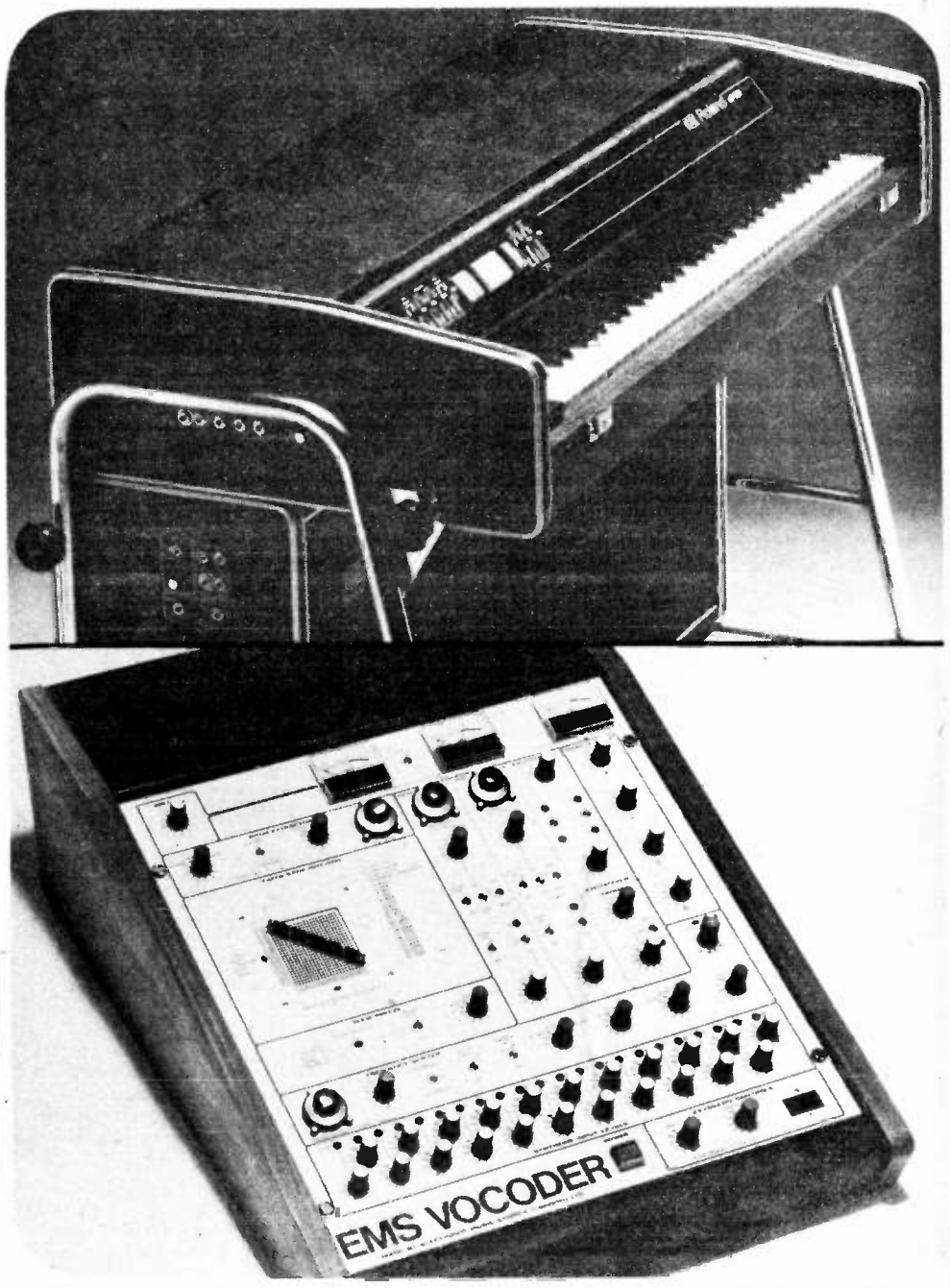
SELMER, London, will be showing their portable organs, the 49 and 49R and the 61AR and 37R, all with up-to-the-minute styling and easy to find controls, so you don't have to fumble on stage when you're not in the spotlight.

Compact, lightweight (just 26.5 kg for the 37) with impressive specifications and a really modern sound, they offer the organist a positive one-man band, especially if you pick one with automatic rhythm.

Selmer also have three first-class electronic pianos, the Standard, the P and the PR. These are made specially for Selmer by Armon of Italy and are top-class at a moderate price.

The Standard offers all that the player would get on a more expensive piano. The P has its own built-in 20-watt RMS power amp system, making you completely independent, and the RP also has a selection of eight automatic rhythms.

Keyboard instruments spotlighted by **ARNOLD DOLMETSCH** will include small spinets, with a new model specially for Frankfurt, and 4' and 8' triangular harpsichord, plus the famous small Jet spinet, a 4½-octave instrument at 8' pitch with a full resonant bass, and weighing only 40lb.



BRODR-JORGENSEN ROLAND PORTABLE PIANO / EMS VOCODER



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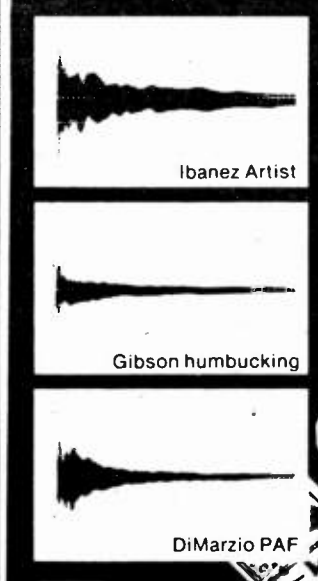
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LINDA and PAUL McCARTNEY: Wings songbook

MUSIC PUBLISHING

Remembering Piaf

AN important new MUSIC SALES publication, which will be on display at Frankfurt, is the Piaf book. Besides including all her famous songs arranged for piano, with lyrics in French and English, the book contains her fascinating life story. The text is backed up by dozens of photographs.

Another book which Music Sales are proud to be associated with, is Wings Over America, the accompanying music album to the double album of the same name. It contains 100 pages of music, plus 16 pages in full colour, of the group in action. Music Sales consider it will be one of their best selling books in 1977.

Other publications of special interest and featured at Frankfurt will include Paul McCartney In His Own Words, Beatles For Classical Guitar, Beatles Singles Collection, Songs of Rod Stewart, Beach Boys 20 Golden Greats, Irish Songbook, Songs of Ireland, American Rock Festival, Simon And Garfunkel Greatest Hits (All Organ And Easy Guitar), Sutherland Brothers and Chicago Greatest Hits.

BELWIN MILLS MUSIC will display an attractive variety of established and brand new educational and serious music publications, together with popular albums, on Stand No. 50356.

These cover the catalogues of Belwin Mills, Edwin F. Kalmus, G. Ricordi, Mel Bay, Edward B. Marks Music, Leeds Music, MAC Publications, Dover Book Publications, Hal Leonard, Southern Music (Texas), Edition Sikorski and Brass Wind Educational Supplies.

Examples show the wide scope of their extensive repertoire, from An Elizabethan Songbag by Lois Raebuck, containing nine songs of the period arranged for voices, recorders, guitar and Orff instruments (£1), to New Skin For The Old Ceremony, containing songs from the top-selling Leonard Cohen album, giving lyrics and piano arrangements with chord symbols and several splendid photos (£1.25).

Other publications of special interest are the Michael Aaron Piano Course (80p), Commonsense Recorder Teaching by Stephen Goodyear (£1.50), Popular Choice for Chord Organs and All Organs (£1.25 each), The Songs of Paul Simon (£4.49), Captain Fantastic and the Brown Dirt Cowboy (£2.50), Caribou featuring the songs of Elton John and Bernie Taupin (£1.95), Status Quo Album (£2), Learning Music Through Guitar, Volume 1, by John Gavall (70p) and Elementary Guitar Chords in Photo Diagram Form by Mel Bay (75p).

PIANOS

Everything's grand!

BRITISH piano manufacturers will once again group together in their customary spot in Hall 5 at Frankfurt, showing the Union Jack.

BARRATT AND ROBINSON and **CHALLEN** will combine on Stands 115 and 117. Challen will show their complete range, including a 199cm grand, and Barratt and Robinson will include their popular Chelsea 7¼-octave piano with a new scaling introduced in 1976. All pianos will be shown in veneers and finishes, which are designed for the continental market.

BENTLEY will show a comprehensive range of pianos on Stand 123, including the Compact 73C, A6, Compact 850, Concord 88C, Concord 88 (Chippendale), Heritage 88T and Apollo, all in veneers and finishes, including open-grain Makore, walnut, elm and oak, plus their Heritage piano, which made its debut last year at Frankfurt.

It features mahogany curl veneer with boxwood surrounds, together with Sapele mahogany outer surrounds with mitre joints.

BROADWOOD are showing their Model 246 grand in ebony polyester finish on Stand 118, plus Models 8F and 82 in mahogany polyester finish, Models 10F and 65, the new Omega in mahogany and walnut satin finish, and their schools' piano 82B in an oak finish, specially suitable for schools on the Continent.

CHAPPELL will be exhibiting their full range of fine quality uprights in a wide variety of veneers and finishes on Stand 120. They will also introduce a new 5ft 6in baby grand piano in black polyester finish.

DANEMANN, on Stand 226, will show their 9ft concert grand and 6ft 8in grand in black, their 5ft 2in baby grand in walnut finish and five uprights in various finishes.

EAVESTAFF will show their mini-grand Model 685 on Stand 119, plus a wide range of their uprights in mahogany-satin, mahogany-coloured walnut, Swiss walnut satin, teak and black polyester. They will also show their Model 88 upright in mahogany-polyester and walnut-satin finish.

KEMBLE, who are one of Britain's largest exporters, will be showing a wide range of their uprights and grands on Stand 122. The uprights include Rutland, Classic, Windsor, Ambassador, Regency, and Surrey, plus their five-octave junior piano, the only one of its kind on the market. Kemble will also exhibit the Schmidt Flor, a Swiss piano.

ALFRED KNIGHT (Stand 121) will have two new finishes. The K30 Slimline which has been fitted with cheeks, finished in satin walnut. The K10 Exotic shown in a Paduak bright polyester similar rosewood, but figured like walnut and available in various shades.

Other models include a K10 Slimline in walnut cross-grain satin matt, a K6 Slimline in rosewood open-pore matt, a K10 Slimline in teak open-pore matt, a K10 Exotic in rosewood open-pore matt, a K20 square mahogany bright polyester similar to rosewood, but figured like walnut and walnut-satin matt. All Knight actions incorporate the friction-free flanges made in special nylon.

GEORGE ROGERS will take eight of their high quality pianos to Stand 222. These are Models 106, Sapphire, M, 109, Empress and Regent. The pianos will carry both the Rogers and Gerh. Steinberg names. Finishes will include bright and satin polyester, black, white, matt walnut and matt mahogany.

Stand 220 will accommodate fine examples of **WELMAR AND MARSHALL** and **ROSE** pianos and **WILLIAM DE BLAISE** harpsichords. In addition to their 183cm grand, Welmar have upright models 41, A3, A4, C and C3, in different finishes.

The Marshall and Rose Model 6 upright, introduced to the fair in 1976, will again be put through its paces. Three William de Blaise harpsichords will be on show, Models K3, A12 and A.

SYDNEY ZENDER will exhibit their Royale and Kadette pianos and their Blenheim, Imperial and President on Stand 224. These will be in various finishes, including natural oak, matt walnut, matt mahogany, bright mahogany, matt white, bright white and ebonised bright.

BRITISH PIANO ACTIONS, on Stand 116, will show three types of actions and keyboards, one organ keyboard and single-note models demonstrating the construction of each type.

FLETCHER AND NEWMAN (Stand 114) will introduce a new, easily transportable collapsible bench truck, which enables one man to tilt an upright piano on its back, and provides a stable work-bench. Other new lines include a grand piano raiser, a school safety bracket, a remarkable new liquid blacklead called Winslip and their very attractive Astral pedal feet.

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S/H Carlsbro 2x12 PA pr £99
S/H Jennings 2x15 Bass Cab £60
S/H As New Carlsbro Mini Bins pr £220

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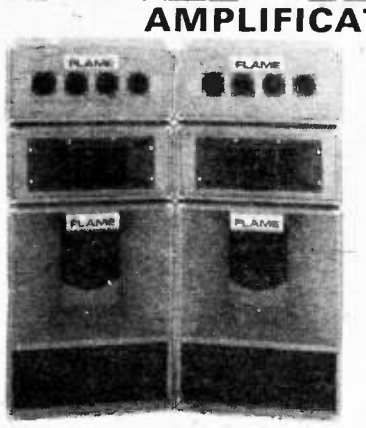
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Instruments '77

PROJECTORS

Versatile world winner

FENTON WEILL will display their versatile 250 projector which has proved to be a winner in world markets. Three built-in outlets allow for a wider variety of effects than can be used on any other available projector, including the unique Fire Effect.

A new 100 has been added to the range, combining the versatility of the two effect facilities with the 100w Q.I. (1-2000 hour lamp) capacity.

The Mirror Ball range has been extended to include an eight-inch size, suitable for home use in conjunction with a low-priced mains version of the Fenton Weill colour changer.

As well as their normal range of mirror balls, colour changers, ropelights, etc, Fenton Weill will be exhibiting their new designs of sound to light controls and sequencer units. A new selection of lighting display panels will also be incorporated.

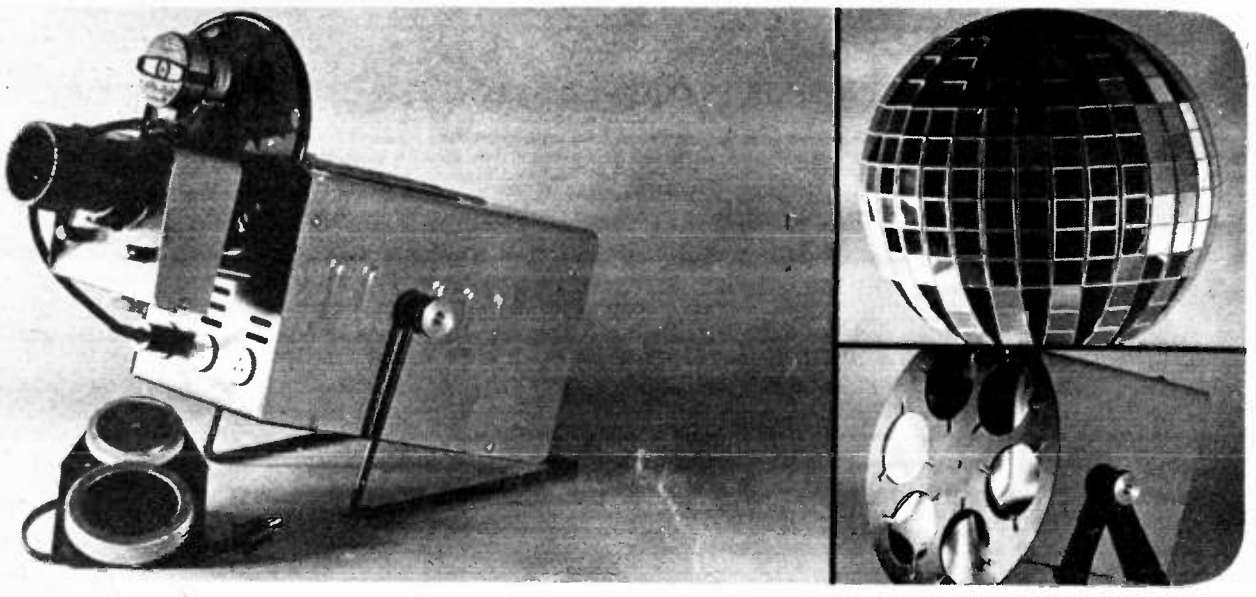
A feature of these new panels is that they can be operated with the same sequencer as the ropelights. Henry Weill, Ron Larkin and John Watters will be giving a continuous demonstration of all the effects, including the fog machine and a sensational new coloured explosive flash unit.

DAVE SIMMS MUSIC PRODUCTS will show a totally new range of effects projectors, starting with a new Baby 100 model which comes complete with effects wheel, and a completely re-designed Liquidator series.

These professional units come complete with built-in twin drive for both wheels and cassettes, and in the new models, both can be used at the same time, giving a fantastic new range of effects.

There will also be a new range of light pattern boxes to work with the well-established SAC4 units, and offering a very exciting range of visual lighting effects. The units work with or without music signal and are therefore ideal for club or disco use.

In addition, there is a new sound-to-light outfit, which consists of two clip-together boxes, each with three spot lamps. In one side there is a built-in control box which operates via an integral microphone, which picks up the sound from anywhere, and operates the lights in a fascinating "pulse and sequence" pattern. A great attraction of this unit is that it does not have to be connected to other equipment to work — in fact, just talking will set the lights going!



FENTON WEILL VERSATILE 250/MIRROR BALL AND ROTATOR/COLOUR CHANGER

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STRINGS

New look from Cardiff

WITH the recent acquisition of the Sound City, Cathedral and Summit ranges to the CARDIFF MUSIC STRING stable of Londoner and St David, lots of work has been going on behind the scenes, updating the presentation of all these strings.

And the ranges of strings will have a new look — with many new developments, new materials and new sounds. Dealer incentives — always a strong part of Cardiff marketing — will also feature prominently.

After the most exciting and progressive year in the history of GENERAL MUSIC STRINGS, the company will have many new lines to announce at Frankfurt. There will be the new Picato custom-gauge strings for folk and country and western guitars, and Picato bass guitar strings will be introduced in custom-gauge.

New packaging for the comprehensive Customatic strings will be seen for the first time, and a unique custom-gauge selector dispenser will make its bow.

Also on display will be the complete range of Picato, which are market leaders all over the world. The GMS popular range of Monopole strings will have new packaging for Frankfurt.

You are in good company when you use Rotosound strings, made by JAMES HOW INDUSTRIES in Kent. Take, for instance, the Melody Maker 1976 Poll. Eight out of ten of the top bass guitarists chose Rotosound.

Chris Squire, one of Rotosound's most avid supporters, has headed this poll for the last three years! Rotosound also came out on top in the USA, as the Guitar Player Poll of 1976 proved.

Rotosound superstar Jeff Beck was voted Overall Top Guitarist and Best Rock Guitarist, and Stanley Clarke was voted Best Bass Guitarist for the second year running. Chris Squire was joint-second and John Entwistle was fifth. They all play Rotosound.

Rotosound will display various facets of their range and presentation on their stand at Frankfurt. The highly popular "guage" selection for both plectrum and bass guitar will be heavily spotlighted.

New additions to both ranges are the Jumbo Bronze Box and Jazz Bass Box, which both have balanced sets available to all tastes. Another feature will be a unique range of plectrum and bass guitar strings, which are an expansion of the increasingly popular Super Bass series.

NASHVILLE MUSIC STRINGS, on Stand No. 50161, will be exhibiting a complete range of strings which, in only 18 months, have gained considerable popularity in over 15 countries. This year sees the introduction of a complete custom range of strings for electric guitars.

A wooden counter display box with sliding pilfer-proof lid comes free of charge and only the contents are invoiced. Distributor back-up is considerable, with counter leaflets, posters and show-cards, all available at no cost to the wholesaler. Today's requirements for a range of budget price strings are catered for by the popular Smoothie label.

VALLEY MUSIC STRINGS will be exhibiting a complete range of the new Sounder strings. The unique advantages built into these strings should soon lead to them becoming extremely popular. All the plain strings have the "banjo twist" at the ball end, which almost doubles the strength at this weakest of points.

The wound strings are produced under a constant tension, using a method which allows you to cut the string at any point without the spinning wire coming loose. The range covers strings for electric, folk, C and W, nylon classic, also ball-end folk, mandolin, banjo and bass guitar.

A line becoming much more in demand these days is the semi or half-round bass guitar strings. These give a response almost as great as a full round-wound bass string, but have the feel of a flat wound bass string.

The Sounder set-number for this type is SR10 and is available in long or medium scale.

Just about the best value around for the economy market is the range for guitar and bass under the trade name Fret-Mate.

HORNBY SKEWES will again be exhibiting the range of Herald guitar strings at Frankfurt. All sets are colourfully packaged and supplied on an eye-catching showcard.

TERRY GOULD MUSIC will give the first showing of the unique-feel Ampurias nylon classic guitar strings. One of the requirements of the virtuoso classic guitarist is that every string must be perfectly round along its whole length, so that he can be sure that his fingers will always fall upon a completely round string at every fret.

Then the tone will be true throughout the whole scale, avoiding unpleasant discords.

To achieve this, Ampurias are employing new techniques of manufacture and control which ensure the monofilament strings, numbers one, two and three, are perfectly round to an accuracy of 0.006 mm. These strings are honed round by a precision milling machine.

They are then carefully hand-polished by craftsmen to eliminate the surface noise which spoils ordinary ground strings. A fine degree of "grip" is left on the surface to facilitate vibrato and to eliminate slipping.

Strings four, five and six are made by experienced craftsmen who hand-wind silver-plated copper thread onto a nylon core formed by hundreds of microscopic nylon filaments. The hand-winding process means that every single string passes several times through the hands of people who recognise perfection and reject any imperfection.



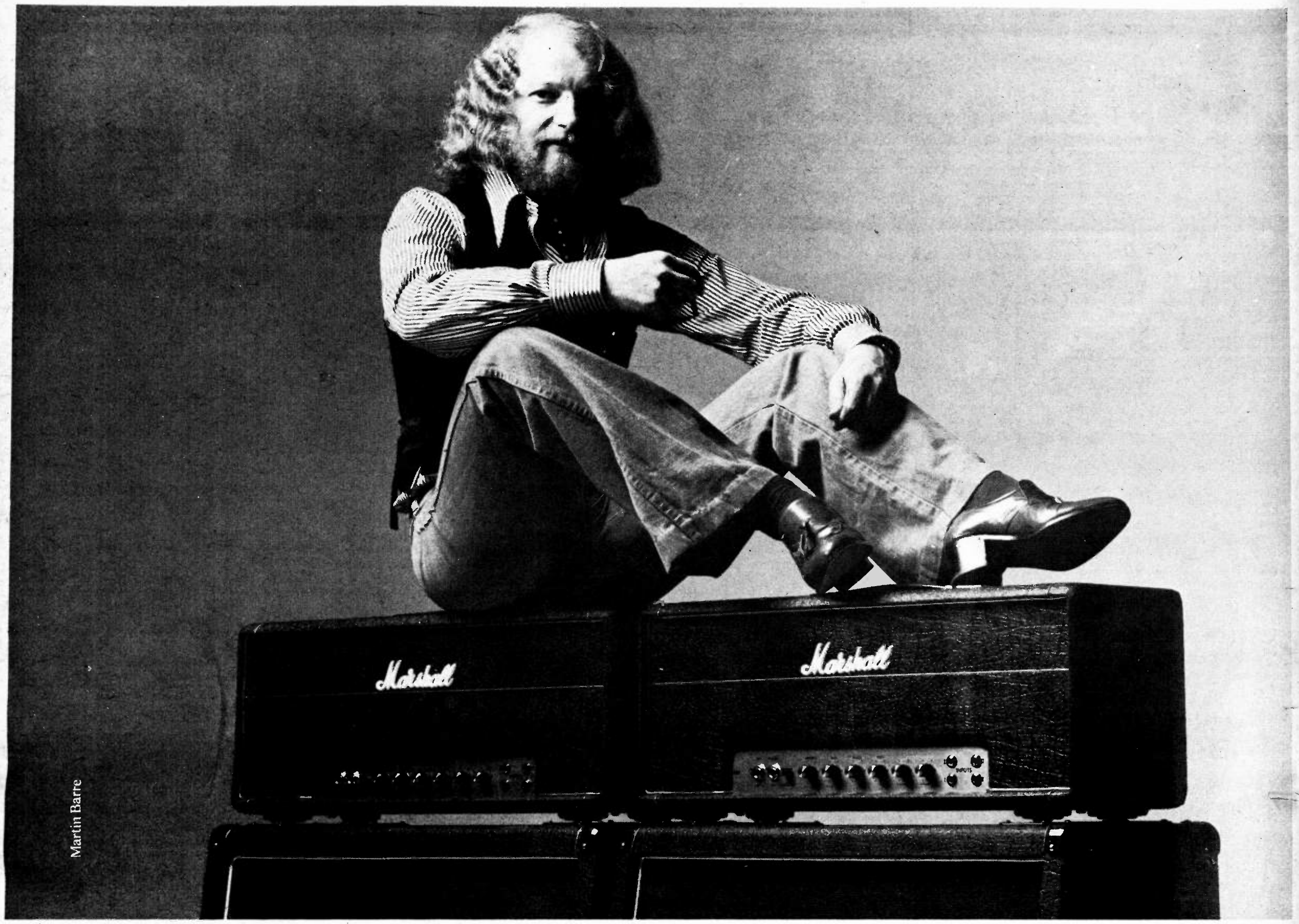
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Martin Barre

My career has come to rest on a good amp and Clive Bunker's shoulders.

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When Ian Anderson had heard enough he stopped Clive by tapping him on the shoulder. The sooner he tapped, the worse he thought you were.

When my turn came I was a jibbering idiot. My knees made more noise knocking together than any of the other guitarists had managed through the amp.

And God knows what I played. It sounded like nothing on earth. The tap came about three bars after I started. So I thought disaster. I went home. Turned on the budgie. And talked to the telly.

I was a wreck.

But it all worked out in the end. And within a week I was off on tour with Tull. The rest is history. But I do know that I sound a lot better now than I did then.

I've been using Marshall a lot lately. Namely two 100W stacks. Because Marshall gear keeps on getting better. It really belts it out. Lots of top. Lots of bottom. And not too much middle.

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Martin Barre has played lead guitar for Jethro Tull for 7 years. Contributing on all the albums from "Stand up" to "Songs from the Wood."

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The Master Volume Control enables the Marshall sound to be produced at all volume levels. And the 4 Ohm output is designed to match the 2196 2 x 12" 100W cabinet.

This cabinet has been carefully developed to match the characteristics of the 2195 Amp, and the use of the two together as a set-up provides a powerful high quality system at a surprisingly low price.

The 2199 30W Solid State Combo also has the Master Volume feature. And use of the "Mixture" channel, to combine the characteristics of the bright and normal inputs, produces a whole range of mellow bass and searing trebles. 30 Watts of Marshall power driving the 2 x 12" Speakers leaves many rival 50W Combos standing.

The 2071 Minimixer is an ideal small P.A. mixer.

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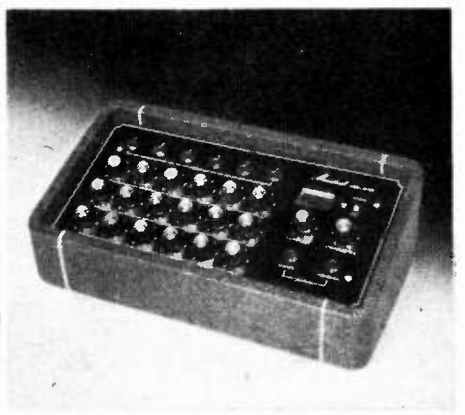
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Bilk bounces back

by Max Jones

I WALKED down London's New Bond Street one day last week, past what seemed an endless procession of well-groomed and doubtless well-off women, and turned left out of bright sunshine into Chappell's Music Centre.

The ground floor was suffused with the broad, reedy sound of a clarinet, unmistakably that of the recently ailing Acker Bilk, and in a far corner stood my good friend the Bilkman, centrepiece of a presentation ceremony. The sound was, in fact, Ack's new "Invitation" album. Chappell's, who are running a two-week Jazz Session promotion at the store, had invited Acker in for lunch and a record signing appearance. And Geoffrey Bridge of the B.P.I. took advantage of the occasion to present the clarinettist with a "Silver" for his last album release, "The One For Me."

Just out, released on Friday (11) in fact, is "Invitation," featuring Acker with strings and things, and this will be followed in two weeks by a single from the LP, the "Love Theme" from a new film, The Eagle Has Landed.

The album was made shortly before Bilk was struck down in December by what was found to be pericarditis. It was a serious attack, and it put him out of the band (which carried on, fronted by trumpet-playing Mike Cotton) for five weeks.

Naturally Acker looked pleased to be up and about, receiving a silver disc, listening to his latest, autographing for customers and, in general, back on the mound — to use Louis Armstrong's phrase for his musical activities.

After the chores were over, Acker repaired to a hospitality room along with Terry Brown — who has produced his records for several years — and sundry Pyemen and Chappell ladies.

I asked about the award. Acker looked vague. "Terry's grabbed it all," he explained, "but it was nice to get it."

Ack celebrated a birthday on January 28, a couple of weeks after his return to work, and he said a little extra cheer was lent by the news that his last album was about to go silver. Being a man with both feet firmly on the ground, as they say, he announced through an Acker Bilk Music press release that the birthday was his 48th.

"Forty-eight's forty-eight, isn't it? What the hell?" he responded philosophically when I toasted him retrospectively at Chappell's. "It's your age. There you go." He lifted his glass of Petit Chablis in salute to my superior years and imminent birthday. I observed that he was drinking white wine, not a beverage he was noted for in the roaring Fifties and Sixties.

"Well, it's wise, you know. While I was on my back I asked the guy to have a look at me liver. He said it was up a little bit, whatever that means. I've had so many blood tests it's unbelievable. They know exactly what I've got and haven't got.

"I have to watch my cholesterol, but he said the drink is OK. I mean, beer's OK but it puts weight on, and I've got to watch that a bit as well. The hard stuff, he said I shouldn't be on that, but wine's all right. And I don't mind a drop of this; it isn't bad.

"But I've had to stop smoking. It's worse for you than drinking, without a doubt. So many people think, oh Christ, smoking is liable to give me lung cancer. Yes, and it's bad for the heart, man, the digestion and everything."

Acker smoked a lot. "I was getting through two packs a day, no problem. Fifty a day, I reckon. When they said cut it right out, I thought, 'No, thanks.' Bloody difficult, actually. You've got to make your mind up, bang!

"Of course I stopped while I was ill. The doctor said it was a great opportunity. I'd been off 'em for a month or whatever, so I didn't begin again."

Now Acker is fully recovered and has been on tour in Germany and Holland as well as this country since he rejoined the band. It was quite an extensive tour, he said, with plenty of travelling, to get him used once more to the rigours of road life.

He isn't exactly taking it easy. "I'm back to normal. I'm on the lot; just did three weeks in Germany. I'm broke-in all right. And the tour went very well."

Is the clarinet back to full strength, or is Acker still running himself in?

"No, I'm fine, and it's just as well. Some of these halls you play in, you've got to blow out to fill 'em. I mean, you get a couple of thousand people in there and you need to blow.

"Of course I do feel it a bit, working hard. I think it's old age myself, but still I have to pick and choose a little now, you know, I've got to slow down the pace. It's not too hard because there's so much good work coming in. There's a very good tour they want us for in Australia, for instance.

"In any case, we can't do things today — such as doubling every night for a week in two social clubs — like we used to when we had eight in the band. We're six now, mind, and you've got to think of the musos. And, in fact, I'm thinking of getting old Pitty back in the band, 'cos he wants to come back. (Pitty is guitarist Tony Pitt.)

"I reckon he must have left two years ago, two years this month, because I remember we were sweating a bit about going off to Germany and Scandinavia, and wondering what it would sound like that trip. We didn't have time to look around for another guitar, so we done the trip without one.

"And when we did it we thought it sounded all right, and we said: 'Sod it, we'll leave it.' But, of course, Pitty really was an important part of the band; I felt he filled the rhythm section out, and also, he was another front-line voice, 'cos Pitty was a good soloist. I'm delighted he wants to come back in."

We spoke about records, and Acker said he thought there was another coming up soon with the Paramount Jazz Band. They don't sell as well as those with string backgrounds, but they don't do badly. Terry Brown enjoys producing them and Ack has faith in him. "He's a muso, isn't he? A trumpet player."

Among his enthusiasms Bilk lists clarinettists Edmond Hall, George Lewis and Barney Bigard. He also had a special affection for the playing of the late Archie Semple.

"Beautiful" was his verdict of Semple's tracks on the "Clarinet Jamboree" Columbia album made by four clarinettists in 1959. He said: "I was playing it just the other night, funnily enough. Archie's a bloody knock-out."

Sandy Brown is also on the album, and I remarked that I heard, in Acker's own clarinet playing of recent years, more than a dash of Sandy's tone and audacious phraseology from time to time.

"Could be," replied Bilk. "If so, it's probably because I'm becoming a better musician. I've always loved playing and I think I'm a better musician today than I've ever been. I love it, and that's what it's all about."

The width of Acker's tone is something most people admire. Edmond Hall was one clarinet colleague who often spoke of it with great respect. In Acker's view, the sound is a natural thing. He'd worked at it a bit, but it came to him from nowhere, so to speak, when he lived in Somerset and used to blow in the open air.

"We couldn't get a bloody place to practise and so we blew in an open field an' that. And you get no false sounds when you're out in a bleedin' field. If there's a little breeze, your tone's like a tin whistle."

Acker laughed softly at the recollection and added, demonstrating with finger and thumb, "about that big."

I wondered, in view of the seriousness of his illness (which had editors reaching for their obituary writers), whether Ack had contemplated chucking up the band business. The fact is, he said, that he hadn't, for a time, contemplated anything much.

People tend to ask what he thought when the attack struck him. "Well, the answer is you don't think of anything except this immediate pain. Stick a needle in me and get rid of the bleeding thing. That was the first thing I wanted, which they did do. I had a big dose of morphine.

"The next day was awful, too, but after that it gradually got better and I could breathe easier. The heart was swollen, you know, the membranes or whatever it is, and it interferes with your lungs. I don't know how I got through that session at Bristol after it happened. Jesus . . . when I think about it."

Does the illness have to do with blowing a great deal into instruments? Bilk thought not, and said the opinion was that athletes often got it.

"Well, I'm no bleedin' athlete. The only thing I do is pick up a drink or play darts or snooker, or anything else, if I'm lucky. You can't call that bloody athletic. So, no, I never thought about packin' it in. I love it too much. People don't believe you when you say it, but I really do enjoy playing. I missed it like mad, that and fags.

"Now I'm happy again. I've got people that like me, and I like them. The band is marvellous, and we get on like a bloody house on fire. We haven't got one fly in the ointment, which is a knock-out thing."

Acker's manager, Pamela Sutton, came in to take him off, and I said I envied him his flyless situation, if not his pericarditis. Ack turned at the door with a thought: "Every five or six years you hear the same old thing about jazz is dying. I came up to London with Ken Colyer in 1954 and it was dying then. But we're both still going, and doing quite well."



ACKER BILK is presented with his Silver Disc for 250,000 sales of 'The One For Me' at Chappell's in London last week

"I'm fine — just as well. Some halls you need to blow out to fill 'em"

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RICHARD  WILLIAMS

Writing every week in the MM

I AM going to make you laugh. I am going to tell you about an Italian singer. I am going to tell you that he is one of the most creative popular musicians of present times.

You're laughing, already, I don't blame you. Italian pop music is split into two equally uninteresting factions, right? There's the slushy Eurovision end, starring the likes of Drupi; and there's the technoflash ELP-oriented genre featuring such slick and empty monstrosities as PFM and Banco. Anybody knows that.

However, I am going to tell you about somebody called Lucio Battisti, who is neither soppy nor obsessed with neo-classical techniques. In five years he has produced five albums which together comprise a coherent body of work displaying remarkable character, imagination, and consistency of development. In these matters he is quite the equal of any British or American musician in this field.

What is that field? Battisti is a composer, singer, arranger, guitarist, and pianist; and it's hard to describe him because he has, to all intents and purposes, created his own genre.

The best way I can put it is to say that he started out as a hip Cat Stevens, with about 30 times that gentleman's imagination, intellectual credibility, musical ability, and so on. That's not to denigrate Stevens, particularly. It's said merely to emphasise Battisti's excellence.

The accessibility of his music can be judged by the knowledge that, over the past two or three years, he has sold more records in his native country than anyone. Everything he does is an instant, and deserving, number one. It seems that Italian taste in music may at last have reached the level of their appreciation of fast cars and skilled footballers.

His first album, "Unamente Uomo: Il Sogno", released in 1972, gave nothing away. Respectable enough, it seemed merely the work of a more-than-competent singer/songwriter. Fair enough. Those were the days for that kind of thing, and everyone has growing pains.

ITS successor, later that same year, was called "Il Mio Canto Libero", and was mostly only marginally more mature. The majority of the songs were quite undistinguished, with one important exception: the title-track, a strangely dislocated downbeat ballad on which one noticed, for the first time, Battisti's vocal originality. He has a rather languid delivery, seeming to express a curiously unsophisticated world-weariness.

This song, too, contained the first intimations of his extraordinary conception of arrangements: the verses are sung sotto voce over a standard acoustic rock rhythm section, but there is a linking passage for female voices against a stark string section, and the choruses are performed by Battisti and a backing choir with the assistance of what sounds like a contingent from a village marching band.

Elsewhere on the album he displays a nascent desire to inject drama into the songs by breaking them up into discreet sections; on the subsequent album, 1973's "Il Nostro Caro Angelo", he escalates his feeling for dynamic contrast, simultaneously heightening the histrionic element of his vocal delivery.

Nonetheless he manages to retain an element of spontaneity, so that a track like "La Collina Dei Ciliegi" — with all its changes of tempo and choral and orchestral density — almost sounds collectively improvised, in the manner of some Aretha Franklin records (like, say, the comparatively recent "You Move Me").

A new strain enters his work on this album, with a song called "Ma E Un Canto Brasileiro". Again multi-sectioned, it opens with what is virtually a recitation, and moves through a guitar-driven rock section before opening out into an unmistakeably South American melody for female voices backed by a gut-string guitar. The rock motif returns, builds behind Battisti's increasingly fevered delivery, gives way briefly to the Latin ladies, and returns at half-speed to fade out on a swaying "La Bamba" groove.

His desire to experiment begins to grow: the same album's "La Canzone Della Terra" and the title-track are sung against African drumming, creating a curious cross-cultural tension between the "primitive" and the "sophisticated". The way he breaks suddenly from a simple, unadorned conga duet to a yearning Mellotron line creates a very pleasant surprise indeed, when, in less sensitive hands, the effect could be abrupt and incongruous.

WITH "Il Nostro Caro Angelo", the idea of overall themes and — Lord save us — concepts began to enter Battisti's albums. That album's overriding motif can be said to be the sound of a choppy electric guitar chording over African drums; on the next album, "Anina Latina" (1974), his ideas take clearer form and substance.

This title translates, I believe, as "Latin Soul", and within it he chooses to explore the juxtaposition of Italian and Brazilian popular music forms. It's obvious that he has a real feeling for the music of people like Jorge Ben, Joao Gilberto, and the other "new samba" composers and performers.

"Anima Latina" is a vastly more sure-footed undertaking than its predecessors: throughout its length he marshals the most diverse elements into an entirely congruous whole. The strings, the brass, the choirs, the drums, and the strumming acoustic guitars are manipulated brilliantly to provide sparkling multi-hued backdrops for his easy, natural melodies and confidential, conversational singing.

It's at this point in his oeuvre, too, that one begins to remark upon the ability of his accompanists: Italian musicianship is always of a notably high standard, but in this album's rhythm section the drummer (Gianni Dall'Aglio) and bassist (Bob Wayne) compare favourably with any musicians anywhere. Nor can one help but admire the recorded sound: the depth and clarity acquired at Fono-Roma Colono Monzese in Milan is at least comparable with that to be obtained in London's AIR studios or New York's Record Plant.

No intelligent musician could remain unmarked by such an experience, and Battisti evidently kept his ears open. On his return to Italy early in 1976 he recorded and released an album called "Lucio Battisti, La Batteria, Il Contrabbasso, Eccetera" — which translates as "Lucio Battisti, Drums, Bass, Et Cetera".

An apt title indeed, for the album reflected an interest in the prevailing American disco music of late '75, the rhythms mostly emanating from the TK company in Miami, and their like. This is not to say that the album sounded like a crib of George Mc Crae or KC and the Sunshine Band; but it does sound like it was made for dancing, and there is a heavy emphasis on the role of the bass, drums, and rhythm guitar. Orchestral arrangements are out, replaced by a cool string synthesizer and a careful use of electronic keyboards and tuned percussion.

BATTISTI'S melodic sense, and his instinct for leaving space in the rhythm tracks, ensure the continued distinctiveness of the music. "Ancore Tu", the lead-off track, was a massive Italian hit last summer, and summarises all the album's virtues: a relentless but supple beat, a slight but infectious melody, and beautiful use of a glockenspiel to reinforce the otherwise unassertive electric piano figures. Behind it all rides the glacial string synthesizer, a subtle contrast to Battisti's poised, slightly hoarse vocal.

"Un Uomo Che Ti Ama" is certainly as precise and funky as anything you'll hear out of Memphis or Miami. In fact, if bassist Hugh Bullen or drummer Walter Calloni lived in Memphis or Miami, they'd be world-renowned.

I've listened to all these five albums many times now, some over a period of years, and I've yet to understand a word of the lyrics. It doesn't matter a damn: what Battisti has to say communicates above linguistic barriers, and I'm convinced that anyone who manages to find any of the records (which are on the Numero Uno label in Italy) will feel the same.

At last, an Italian singer who has created his own genre



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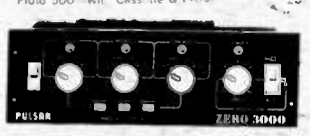
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Shadows

from page 9

groups were doing, which was just leaping around the stage and throwing yourself on your knees, jumping on the piano, lying on your back and kicking your legs in the air. All the posing, rock 'n' roll posturing."

When they started to routine Johnny Otis' "Willie And The Hand Jive," with Hank and Bruce doing backing vocals, they decided to work around one central mike. They'd stand on either side of Cliff and, between his lines, interject their own, turning in towards the mike when it was their part and backing off when it was Cliff's.

"We thought, 'Why not try to do something in the instrumental break?" So the three guitarists plus Cliff worked out a cross-over step not unlike the one they'd seen at the Kilburn State.

The audience loved it from the start, recalls Hank, and so did Cliff. "He loves to be part of the group, really. So when we had the success with 'Apache', we had to do performances of our own; it was obviously a logical step to include those kind of movements — and more of them — in the act.

"It was a really distinctive stage presentation because no one else, apart from the Dallas Boys as a vocal group, were doing movement on stage. You didn't get instrumental groups doing that. They just stood there and played."

Once their hits had started to flow, their writing touch came back to them. They wrote many of their own and Cliff's early album material, several of his singles and many of their own. Like "Foot-tapper."

Interesting story, they say. They were in Paris (very popular in France, right from the start) and the movie director Jacques Tati contacted them to write the music for a projected film. They returned to Britain and "wrote this melody which later became 'Foot Tapper'," says Bruce.

"Having done that, we made Summer Holiday and they said they needed another bit of music. And, er, copping out like we normally do, we played them a snatch of what became 'Foot Tapper'. They liked it and we used it in Summer Holiday rather than give it to Jacques Tati. (Pause). And he hasn't spoken to us since."

It was another number one hit. "Although it wasn't featured very much in the Summer Holiday film anyway," adds Hank. "It was supposedly being played on the radio while several of them were twisting on the bus!"

"It was," says Bruce, with finality, "a five-and-a-half-bar blues."

The movies, they say, were initially fun to do: a bit average, but they had little to actually perform in them. Hank liked doing The Young Ones because "we seemed to be performing more music. There was a great kind of atmosphere to it, with Richard O'Sullivan and Melvin Hayes, whereas on Summer Holiday we flew out to Greece for a week and I think they used us for one day and then we did some studio work for the club scene." (*Always* a club scene).

Their earliest film, however, was Expresso Bongo, Wolf Mankowitz's satire on the meteoric rise of Tommy Steele. "What was funny about that at the time was that it was an X film and we were too young to go and see it," laughs Bruce.

Their films gave them many hits. One of the first, "The Savage," brought from Hank a much-publicised blast. He didn't like the record. "We'd been on tour and we got back and we read in the papers that it'd been released. We felt we hadn't been consulted. It'd been a kind of unilateral decision by Norrie Paramor and Peter Gormley. We were a bit put out. It only got to number nine in this country and some people said, 'That's it, they're on their way out'."

"The Savage" was followed by Jerry Lordan's "Wonderful Land," a massive hit which shot to number one in about three weeks and stayed there for eight consecutive weeks.

By then, the Shadows had been through several crucial personnel changes. Initially their drummer had been Terry Smart, a friend of Cliff's. On going professional, they replaced Smart in January 1959 with Tony Meehan from Vince Eager's Vagabonds.

Says Hank: "Tony was only 15 then and everybody lied about his age so he could work on the stage."

Meehan lasted until October 1961 when he left to further his drum studies and to take up record production. He was replaced by Brian Bennett, an already seasoned drummer who'd been with Marty Wilde's Wild Cats and the Krew Kats, who emerged from Wilde's backing band and had a small instrumental hit with "Trambone". He's been a Shadow ever since, says Hank, "and never forgiven us for it."

Their first bassist, Jet Harris, had been touring with Tony Crombie's Rockets, when he joined the Shadows. He left in the Spring of 1962 and made a couple of solo singles before teaming up with Tony Meehan for a run of three hits ("Scarlet O'Hara," "Applejack" and "Diamonds").

He was replaced by Brian Locking, a British Railways fireman turned bassist who'd played with the Vagabonds, backed Terry Dene (with Bennett) and also been in Marty Wilde's group.

The departure of Meehan and Harris had privately worried both Hank and Bruce because it meant that by 1962 half the original group had quit. "We were in a ridiculous situation really. It would've been, like, in 1965 if Ringo and Paul had left the Beatles."

HOWEVER, the changes were by no means catastrophic, although, as Hank says, the popular bal-

continued on p67

DISCO PEOPLE!

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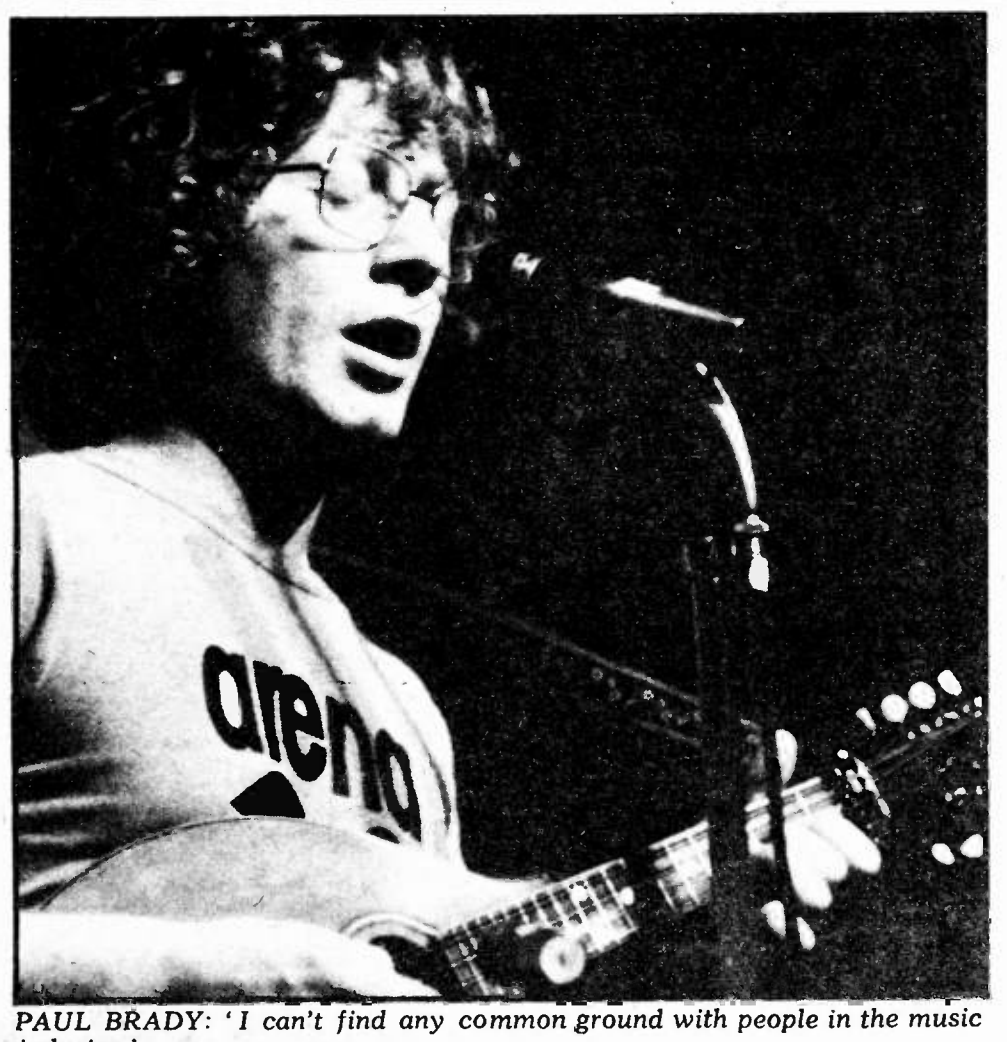


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Folk

by Colin Irwin

Paul Brady: living down a legend



PAUL BRADY: 'I can't find any common ground with people in the music industry'

THE Three Horseshoes Folk Club, Hampstead: I swear the walls of this place are melting. They put up the "house full" signs long ago, but still there's enough sweat around to out-stench a pig-farm; if the girl in front leans to her left, and the guy before her reaches for his beer, and the one in front of him whispers lewd nothings in his loved one's ear . . . then you've got an admirable view of the singer's right elbow.

But nobody's complaining about discomfort. The atmosphere is at boiling point and the music exceptional — no wonder it's induced the sacrifice of Robin's Nest by many who can't have been inside a folk club in a long time. All in the cause of a smallish ginger-haired man from County Tyrone called Paul Brady. Or perhaps they are there in tribute to the memory of a band called *Planxty*?

The following afternoon: "It's funny, you know," says Paul Brady, fixing me with a sly grin that suggests he's about to say something **indefensibly** outrageous, "when I first came over here, everyone was trying to get me doing more contemporary pop sort of material. Now it seems traditional Irish music is . . . ahem . . . good copy. Ah, I guess I'm just cynical."

Maybe, but it's a cynicism that's completely understandable, and one earned from the highest pedigree. After their arrival in England, the Johnstons were pressured all the way to concentrate more on modern folk music—everyone knew traditional music wasn't commercial — and in most eyes this advice was vindicated when they got within a decent distribution system of having a hit single with one of the earlier covers of "Streets Of London".

And when Brady left the Johnstons to join Planxty in the summer of 1974, THEY threw up their hands in horror at the prospect of this man, who'd previously slung in his lot with the "contemporary" brigade, joining their precious Planxty.

Two-and-a-half years later he's on his first British solo tour, and is experiencing disapproving reactions if he mixes his predominantly traditional repertoire with one of his own songs or a Hank Williams number. Almost overnight he's supposed to have become a purist.

"It's weird. It was evident to me that a lot of people didn't approve of me joining Planxty; people questioned my suitability for the role and thought I was some kind of impostor. Now it's the same people who are disapproving if I do anything other than Irish traditional songs. The ball has gone completely the other way."

Towards the end of the interview, Brady says: "Jeez, I'm not looking forward to reading this." But he's an excellent interviewee, articulate, reasoned, and sharp and perceptive in his answers.

Though his early musical background is in Chuck Berry and Little Richard, the sincerity of his love for traditional music is beyond question; at one point he is almost dismissive of groups like the Chieftains, the Bothy Band and Planxty (though he has high regard for all) in relation to "the real thing," traditional musicians like Julia Clifford, you never hear of in Britain.

Brady, with good reason, is delighted with life in February, 1977. As is evident during his excellent Hampstead gig, he's in good form on the current tour — his first since Planxty split — even though he misses the company of other musicians and isn't completely happy playing solo. He works regularly (though not on an officially permanent basis) with Andy Irvine, and they've already established a massive following in Ireland.

It's still to be released in this country, but their first album, "Paul Brady And Andy Irvine," has sold more than 10,000 in only a few weeks, and they've even got their own television series on BBC Northern Ireland called The Gig And The Round, with Liam O'Flynn and Tommy Peoples as special guests.

Planxty have been the subject of more post-mortems than any previous folk group. Little useful purpose can be gained in probing further the business pressures that crushed them, though it has left Brady — who is unerringly proud to have been involved in such a group — with a fierce hatred of the music biz and all the absurd superficialities that surround it.

"I don't have much time for the industry," he says. "I don't think they knew what they were dealing with as far as Planxty were concerned. I'd almost prefer to avoid success than deal with these people. I find it so hard to be patient with them because they come up to you and talk in a different language, and you're expected to fall into this jargon and this world of how they see music, which is nothing like the way I see music.

"The single most heartbreaking thing for me in the last ten years is having had to deal with people in the music industry who didn't understand what it was we were trying to do. It's not a question of us being goodies and them being baddies, it's just that I can't find any common ground with people in the record industry.

"I'm horrified a lot of the time at the prospect of dealing with them again — at the moment, with Mulligan, it's great because they don't have this record company attitude towards us."

Planxty decided to split in the early summer of 1975, though it was December before they played their final gig. The one regret Brady and Irvine had was the fact that they had plenty of new material which they hadn't had the chance of playing with the group or recording.

They'd previously talked about a duo album together even before it was evident a split was coming. No-one in the group had any clear-cut plans when the decision to quit was made, but Brady and Irvine clung on to their idea of a duo album, though it's only recently that it's reached fruition.

"None of us had any real idea of what we were going to do or even what had happened in the past. At that stage, all we knew was that we had to finish. The pressure was too great and the only way to ease it was to dissolve it so that they couldn't get to us anymore. So that we wouldn't have to continue fighting a machine.

"We were all very close from the point of view of friendship, and still are, but Andy and I were the closest musically, and as we were both apprehensive about the future financially we were thrown together."

Those first months after Planxty broke up were hard for everyone — Paul says he couldn't have lived but for the fact that his wife was working.

He and Irvine did the odd gig together, but Irvine joined the rising young band De Danann, and Brady returned to America (at the start of last year) where he had lived for some time previously during the final fling of the Johnstons.

He'd always found the States conducive to musical ideas and especially to songwriting (even now he expresses interest in living there again), and, thrust into the position of playing the first solo gigs of his life, America did much for restoring the confidence shattered by the break-up of Planxty.

"When I went to the States I was a very nervous little boy and when I came back I had more or less recharged the batteries. I wasn't worried any more.

"The real turning point for me, in terms of confidence, was when I did a solo concert at the Projeot Arts Theatre in Dublin with no-one else on the bill. I was very nervous because I was doing all different things like playing blues on the piano, and a lot of other things I hadn't done with Planxty, and I was worried that the pigeon-holing would freak people out. But it was a great success.

"In a sense the Dublin audience is the best audience in the world for me, because there're no divisions in the music at all, you just play for concert-going kids. You have traditional clubs of course but there's a big cross-section interested in everything."

Last Spring Andy Irvine left De Danann (to be replaced by another Planxty man, Johnny Moynihan) and he and Brady teamed up again. They even linked up with Liam O'Flynn for a tour of France, but it wasn't intended as a Planxty reunion and they were acutely embarrassed when billed as Planxty in Paris.

Paul says now that ideally he'd like Planxty to get together again for just three or four dates a year, but doesn't think it's possible as there would immediately be pressures on them to add a few more to make it nine or ten, and they could very easily be back in full-scale business again. So they have to be content with occasional gigs in various permutations of the different line-ups of the group.

So Brady and Irvine are content to continue as a duo, with the proviso that "the days of permanent liaisons are over." Thus he's hesitant about making too many rash promises about the future.

"On a large level there's no person I would rather play with than Andy Irvine, and I would hope to be playing with him some of the time when I'm 50. But that doesn't rule out playing with a lot of other people as well, however transiently, and on my own."

One thing he's keen to do is develop his songwriting. Of his more recent efforts, "Down With Each Day" made an honourable appearance at the Hampstead gig, but he hasn't written often, and considers the songs he created for the Johnstons merely a flirtation with songwriting, a "damp squib."

It was also the period that created the general image of him as being of the "sensitive contemporary singer" mould, and thus we had the surprise and concern that greeted his addition to Planxty. After all, Mick Moloney had been the traddie in the group and Brady had apparently gone along with the heavily contemporary approach of the band, people overlooking the fact that he'd been playing with people like Liam O'Flynn and Donal Lunny long before.

So the current twist in the story is a happy and honourable one. All constituents of Planxty seem contented enough, and Brady has got himself a solid solo set together, including one song, "Arthur McBride," that makes the place erupt wherever he performs it. He says that he'd be lynched if he did a set without it in Ireland.

And he even seems to have come to terms with the burden of being billed everywhere as ex-Planxty, folk's very modest equivalent to being an ex-Beatle. The members of the band may have been on the way to starving in the months after their break-up, but the name of the group was quickly elevated to legendary status.

Perhaps you will bear with with me for one final philosophical epitaph from Mr Brady: "I'm continually surprised by the name being, if you like, a legend, but I'm not embarrassed about it, I think it's justified because of the potential that was in that band.

"If we had been able to surmount the logistical problems we would have been able to develop much more — and I don't say develop Irish music because that's developed in a high state itself. But if the climate had been better we would have developed much more as musicians, and if it had continued I think the group would have come close to living up to its reputation." Amen.

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Folk News



ALBION DANCE BAND: on the bill for this year's Cambridge Festival

Albions, Campbell, Boys for Cambridge

BOYS OF THE LOUGH, the Albion Dance Band, Alex Campbell, Vin Garbutt and Bernard Wrigley are among the first names to have been confirmed to appear at this year's Cambridge Folk Festival.

Negotiations are currently underway for several big-name American acts, as well as many other British artists, to take part in the country's premier folk event, which takes place on July 29, 30 and 31.

It will be the first time the Albion Dance Band have played at Cambridge, though their celebrated predecessors, the **Albion Country Band,** made one of their last, and best, appearances at the 1973 event. Great interest will surround the return of **Ashley Hutchings** to Cambridge with his new band, which has made such an impressive impact during the last year.

A few weeks ago they gave a spectacular show at the new Riverside Studios in Hammersmith, and their line-up has been successfully augmented by the recent addition of ex-**Gryphon** guitarist **Graeme Taylor,** and **John Tams,** showing himself to be something of a comedian as well as a fine musician and singer.

Alex Campbell has proved himself a firm Cambridge favourite in the past, while Vin Garbutt was one of the major hits of the festival on his debut there two years ago. The festival is now in its 12th year and doesn't appear to have been unduly scathed by the challenge of the rival July Wakes Festival, Chorley, though this event too, will be going ahead this summer with negotiations currently underway for a big-name bill.

MARTIN CARTHY will definitely be reunited on stage with his old partner **Dave Swarbrick** at Swarbrick's first solo concert, which takes place at the Queen Elizabeth Hall, London, on February 28. **Nic Jones** is also expected to appear and **A. L. Lloyd** will act as compere in the concert, at which Swarbrick will be supported by most of the musicians who played on his recent much-acclaimed instrumental album. Apart from Carthy, Swarbrick will have **Roger** and **Beryl Marriott, Kate Graham, Simon Nicol, Dave Pegg, Bruce Rowland** and **Alan Robertson** on stage with him.

Allan Taylor — whose career has been seriously threatened by throat trouble — has been given the go-ahead to sing again. Taylor's throat specialist, who had previously warned him that he may have to come to terms with the fact that he wouldn't sing again, has said he can return to work, though he has to take singing and speaking lessons to learn how to ease the strain on the vocal chords. He's also been warned to take it easy and sing through a p.a. in all but the smallest folk clubs.

Greatly relieved that he can sing again, Taylor wants to thank all the fellow-artists who have offered help during recent months, and club organisers for their understanding over the bookings he has been forced to cancel. "It's at times like this you know who your friends are," he says.

Taylor's troubles started in November when he felt the strain and left the stage during a **Cajun Moon** gig. It was the last time he was to appear with them, for Taylor subsequently had a split with the other band members, **Jon Gillaspie** and **Brian Golbey,** who are continuing with the addition of former **Decameron** multi-instrumentalist **Dik Cadbury.**

THE Poynton Folk Festival is held for the fifth successive Easter this year (April 8, 9 and 10) with **Muckram Wakes, Roger Nicholson** and **Jake Walton, Stan Hugill, John Goodluck, Johnny Collins, Peter Bond, Steve Ashley, Trevor Crozier** and **Cosmotheka** as the main guests. Others taking part will be the **Adlington Morris Men, Mary Asquith, Joe Beard, Dave Hunt, Owl and Kettle, Poynton Jemmers, Dave Proffitt, Vernon Rose, Derek Style,** and **Tarantula.**

The festival, which takes place at the Poynton Folk Centre, will also feature various craft events, dance workshops, singaround sessions, a music-hall, a story-telling contest and various workshops. These include one by **Neil Wayne** on the concertina, **Stan Hugill** on shanties and sea songs, and **Steve Ashley** and **Peter Bond** leading a forum on the role of the singer/songwriter.

Another festival going into its fifth year is the Berkshire Midsummer Festival, held at Whitehouse Farm, Spencers Wood, near Reading. This year's event will be held on June 24, 25 and 26, with guests including **A. L. Lloyd, Johnny Collins, Packie Byrne** and **Bonnie Shaljean, Roy Bailey** and **Leon Rosselson, Threadbare Consort, Flowers and Frolics, Puddleduck, Mick Ryan** and **John Burge, Squire, Chris Bartram, Nibs Matthews, Berkshire Tragedy, Curate's Egg,** and **Cyril Jones** with various dance teams and other events. Ticket enquiries should be made to Elizabeth Johnson, 31 Angel Mead, Woolhampton, nr Reading.

Miriam Backhouse's debut recording is scheduled for release in early April. The album, "Gypsy Without A Road", is produced by **Saffron Summerfield** and will be the first outside release on Saffron's Mother Earth label. Backing her on the record are **Brillo, Stephen Delft,** and **Julia Etheridge.**

JEREMY TAYLOR is still suffering from the mysterious finger ailment that is preventing him from playing guitar. But Taylor was delighted with the way his performance without music went at the recent London Folk Festival and is said to be so pleased he is considering giving up his guitar altogether! Last week he appeared at Lewisham Concert Hall with another guitarist accompanying him.

The Bristol-based **Short Wave Band** guest at Hammersmith's Riverside Studios on February 26 and 27, supplying musical interludes to Theatre Machine. A new club opens in London on March 2. It is the Hanover Folk Club, which will meet weekly at the Hanover Arms in Clapham Road, at The Oval, SE11. Opening guest is **Dave Marshall,** admission 35p.

Mike Harding is to produce a live solo album by **Brian Dewhurst,** who also appears round the clubs with **Tom Tiddlers Ground.** The album will be recorded during concerts at two venues, each on two nights — the Old Blackburnians Football Club, Lammack Rd, Lammack, Blackburn (March 17 and 18), and the Queens Hotel Beach Rd, Fleetwood, Lancs (24 and 25). Dewhurst will also be appearing at the West Park Hotel, Harrogate (March 1), Delmeany Hotel, Knutsford (2), ICI Sports Club, Thornton (3), Horder Raike Inn, Blackburn (8), Mason's Arms, Ossett (9), Peacock Hotel, Huddersfield (10), Carlton Hotel, Burnley (13), White Horse Inn, Beverley (21).

Robin Dransfield plays a solo gig at the Middlesex Polytechnic, Hendon on March 1.

The Shadows story

from page 64

ance and chemistry of the original line-up had been badly affected. "We all had very varying personalities. Jet came over as a very moody James Dean sort of character, which was very appealing. Tony came over as a youthful little drummer, the original teenybopper's idol. Bruce came over as the sort of heavy Elvis Presley and I came over as an idiot.

"I think that was a great asset."

The change that they went through was to give a cleaner, more adult, more polished image, and a less rampant musical act. Bennett was, technically, a better drummer than Meehan.

Locking, a Jehovah's Witness like Hank after him, left the group in the autumn of 1963 and was replaced by John Rostill of the Interns. He'd had some competition for the job, notably from the bass player with the Meehan-Harris band (not Jet).

"Hank and I went up to Cambridge where they were playing. John Paul Jones was on bass — we went up specifically to see him. Met him afterwards. Very quiet sort of person and he had this long cigar-holder. I thought, even in those days, he had a chauffeur! He was a great arranger. Anyway, we didn't get John Paul Jones and he went on in the business and into Led Zeppelin shortly after," says Bruce.

Rostill, says Hank, looked good on stage, was a fine musician and "did things at the time that other bass players weren't doing, chord things on the bass. Great musical ear. He liked rock 'n' roll as well, so if we did anything with a bit of a beat he used to love it, sock into it."

To return to their hits. "War Lord," another film theme. Yes, says Hank, starring Charlton Heston. "We liked it very much. I still think it's a great melody. On reflection, I think I wish we'd put strings on it and a bit more production; but we tried to keep it a very 'group' sound."

"A Place In The Sun" was another Jerry Lordan song? "Actually it was his wife's, Patrina Lordan. Again, this was the latter part of our career. A small hit," says Bruce.

"It was while we were making Finders Keepers that we recorded this," says Hank.

How did they feel at that time, in 1966, about their place in the strata of British rock?

BRUCE: Strata?

"Actually it was very difficult to place us at the time, because we started to get down into the light entertainment business," explains Hank. "In the late Fifties and early Sixties, to survive in the business, it was accepted that you got as broad an audience as possible, usually by means of light entertainment, because rock 'n' roll appeared to have no future.

"I mean, who really could survive on rock 'n' roll apart from Elvis Presley? So hence the films and some of Cliff's early songs and the kind of TV shows we were doing. I think it got to the stage in the mid-Sixties when the rock thing really exploded with the Stones and it took everybody kind of by surprise.

"Obviously the whole thing had been building slowly, but when it really happened there was the realisation that you could in fact have a career entirely in rock 'n' roll music. It changed the whole thing.

"We found outselves caught between two things. Not quite in the rock mainstream of things but, half-way in between the light entertainment and showbiz side of the picture and the music business," says Hank.

And by that time, offered Bruce, it was too late for them to turn back or leap forward with a massive image/music change. It wouldn't have been genuine. "It's only on reflection now that we can think 'that's where we went wrong' or 'we turned the echo off the guitar or we swung the guitar rather too much when we should've twanged.'"

Hank says that just prior to that he'd "started to soften my sound, trying to get a sweeter sound really, which, I think, was a wrong thing to do. We lost the bite of the old Shadows sound."



EARLY SHADOWS: TONY MEEHAN / JET HARRIS / HANK MARVIN / BRUCE WELCH

Also, says Bruce, they'd been professionally active for eight years by then and were thinking they couldn't rely on the "twangy" guitar for ever. Hank reckons they could've done something similar to the Ventures in the States, i.e. to identify each trend and cover it, instrumentally. Thus you'd have got "The Shadows Play The Twist" or "The Shadows Play Lennon And McCartney" or "The Shadows Play R & B Greats".

"In a way that's very sensible because you keep your identity as an instrumental group but you go along with what's happening. You don't get out of time with the world," says Hank. "I mean, it was still 1943 in the Shadows!"

ONE hears much moaning nowadays from extraordinarily wealthy rock stars about the pressures on their life. As veterans of almost 20 years, how did Hank and Bruce view "the pressures"?

Inevitably, the obvious changes in road conditions (no motorways in the Fifties, etc.) are prominent in their minds as is the condition of the buses they used. On their first tour with Cliff, they recall, they used to get out of the bus and walk up the hills (a) to lighten the load, (b) because it was quicker. Cliff had had a couple of hits by then.

Hank says pressure is related to the way the management works the group. Obviously if you're working seven nights a week, 50 weeks a year, you'll have a nervous breakdown. Ah, I said, didn't Bruce suffer a breakdown in 1963?

Yes, says Bruce, he did. "It was tuning up. I always had a problem with tuning up my guitar, literally. I think we were playing Stratocasters then and I'd spend THREE HOURS tuning my guitar up."

"You know how it is," says Hank, "when someone gets a paranoia about something. It was silly, it got beyond a joke."

His paranoia came to a head in Blackpool where they were playing a long summer season. "The show started at a quartet past six in the evening. I'd get in the theatre at three o'clock to start tuning up, and at a quarter past six I STILL wasn't in tune (laughs) — that was what started driving me nuts.

"Two minutes before we went on I was still out of tune, and by then, at Blackpool, I just threw my Fender across the room on the floor, leapt in my E-type and drove back to London. I left the group about four times that year."

Hank says it was all in Bruce's mind. He was in tune but wouldn't believe it was so. His problem didn't clear up until John Rostill joined the group and taught him to tune the guitar from the middle of the guitar — the D, rather than from Top E. Utlimately, Bruce was paying Rostill to tune his guitar for him. "That was the pressure I lived under. Tuning up."

THEIR titles often caused puzzlement or, indeed, hostility, at the often self-conscious stupidity. Some, however, intrigued. "The Rise And Fall Of Flingel Bunt"?

"Flingel Bunt was a fictitious character invented by Richard O'Sullivan of Richard O'Sullivan fame, and he'll remain nameless from now on. The session was a busk really. A 12-bar thing. We'd been to see the movie The Rise And Fall Of Legs Diamond, and Richard had these two names and we loved Flingel Bunt. It was just a stupid name really. So we put the two together."

"Stingray?" "'Stingray' had nothing to do with the television series. I don't know whether it was an American record or just a demo. I don't know. We liked the melody," recalls Hank.

"Shindig" was most certainly not inspired by the American TV show of the same name, says Bruce. It was before it, says Hank. The tune was written in one of Bruce's more rational days in Blackpool in 1963 and was recorded there at the Jubilee Theatre on a mobile mixing desk.

"Atlantis", another Jerry Lordan song. Again, they say, a great melody, like "Wonderful Land".

It got to number two in June 1963. "We were hoping to get to number one because we'd just had 'Dance On' and 'Foot Tapper', which were number ones before it, and this would've meant that we'd have had three number ones on the trot — which, at the time, hadn't been done by anyone. Funnily enough, Frank Ifield was the first to do that. Unfortunately, the Beatles kept us off with 'She Loves You'."

Hank and Bruce had both gone to the same school in Newcastle (Welch had been born in Bognor Regis, Sussex, but moved to Tyneside as a youngster; Hank had got his nickname at this time because there was a severe over-population of Brians — the "B" — among his friends). They were born five days apart — Hank on October 28, Bruce on November 2, in 1941 — and went to the same school, Rutherford College.

Just as 'O' levels loomed, in April, 1958, they packed up their worldly goods and came to London on the 16th of the month, recalls Bruce. It wasn't easy, they say.

Their parents disapproved? "They weren't over the moon." They think their parents expected them back, penniless, within six months "In fact we were back within six months," smiles Hank. "With Cliff." They got a one-roomed flat in Hornsey. "Place called 'Crouch End,' says Hank, "people all walk around like this." He does a Quasimodo.

They went to the Two I's coffee bar in Old Compton Street which had, for a while, become the centre of the civilised world after Tommy Steele had been discovered there and swept to the charts and his first national tour within the space of six frantic weeks. Hank and Bruce had to wait a little longer, but not much.

"Actually it was tailing off," admits Hank. "It was just at the end of that little bit of excitement following the skiffle era and Tommy Steele."

WELCH: Bert Weedon had left, all the excitement had gone. (Grin).

During May, June and July of that year they were regularly seen around the coffee bar. They were known as the two Geordies. In August, perhaps as late as September, Cliff came in.

"We used to alternate playing three or four nights a week for 18 shillings a night and working the orange machine. Yeah, literally selling orange juice. We were playing American — Everly Brothers, Buddy Holly, Elvis — rock," sas Bruce.

"All the rock 'n' roll flavoured hits of the day plus a few other standards like 'Mean Woman Blues' and 'Twenty Flight Rock'. Everybody used to join in. 'I Don't Want No Other Baby But You', they used to have some very, er . . . well, in fact, coarse lyrics," says Hank, delicately.

By October 5 they were on the road with Cliff. Still skint, says Hank. They earned 12 pounds a week that first tour, and you paid for your digs yourself.

"The funny thing was," says Hank, "I earned more money on the tour than Cliff because I was playing for the Most Brothers (one being Mickie, of course) and I played a number for the Kalin Twins, so I got a fiver from them. I came off with about 25 quid a week. Cliff couldn't work it out!"

"Our opening date," says Bruce, "was October 5, 1958 at Hanley, and I shared a room with three Irish labourers. Six o'clock in the morning they got up. One of them lifted me bed in the air to look for his boots!"

They're certain that the success of the album isn't purely attributable to nostalgia. Young kids, who're curious, are buying a lot, they think. They also think the success is linked, obviously, with the massive sales of Bert Weedon's recent album and with the sort of groundswell that creates a number one album for someone like Slim Whitman.

There is a pause for consideration. "I think it's also due to the fact that I've got half a million albums in the boot of me car," says Bruce, deadpan.

Yes, they will work live again soon.

BRUCE: There's always been a demand for the Shadows to work.

HANK: From Brian Bennett and Peter Gormley. (Laughter).

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BLACK SABBATH	March 14	FRANKIE VALLI	April 25-30
BARRY WHITE	March 16	SACHA DISTEL	May 1
PAT TRAVERS	March 16	JOHNNY MATHIS	May 9-15
		NEIL SEDAKA	May 16-22
		DORY PREVIN	May 28

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Complete pop list can be sent you for £2 per year
Tickets also available from Harlequin Records Shops

Capital Radio with John Martin for Classic Concerts presents

SMOKIE
PLUS CADO BELLE

THEATRE ROYAL DRURY LANE
SUNDAY 6th MARCH
at 7·30pm

Tickets £1·50 £2·00 £2·25 £2·50
From Theatre Royal Box Office 836 8108
and usual agents

CAPITAL RADIO 194

ENTS COMMITTEE
POLYTECHNIC of CENTRAL LONDON
115 NEW CAVENDISH STREET, W1. 836 6271
FRIDAY, FEBRUARY 25th
8 p.m.-12.30 a.m.
DESMOND DEKKER
plus 90 DEGREES INCLUSIVE
plus DISCO & LATE BAR
75p in advance. £1.00 on the door
Oxford Circus, Warren Street and Great Portland Street

marquee

90 Wardour St., W1 | **01-437 6603**

OPEN EVERY NIGHT FROM 7.00 p.m. to 11.00 p.m.
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Wed., 23rd & Thurs., 24th Feb
SEE PANEL BELOW

Fri., 25th Feb. (Adm. 60p)
ULTRAVOX
M.E. & Ian Fleming

Sat., 26th Feb. (Adm. 70p)
Free admission with this ad. before 8 p.m.
STALLION
Gloria Mundi & Ian Fleming

Sun., 27th Feb. (Adm. 60p)
Free admission with this ad. before 8 p.m.
BEARDED LADY
Panama Scandal & Nick Lee

Mon., 28th Feb. (Adm. 60p)
Free admission with this ad. before 8 p.m.
AFTER THE FIRE
Plus support & Jerry Floyd

Tues., 1st March (Adm. 75p)
LITTLE BOB STORY
Plus support & Jerry Floyd

Wed., 2nd March (Adm. 65p)
TIGER
Plus guests & Jerry Floyd

Thur., 3rd March (Adm. 90p)
MEAL TICKET
Plus friends & Ian Fleming

Fri., 4th March (Adm. 70p)
SCREEMER
Plus support & Ian Fleming

Hamburgers and other hot and cold snacks are available

Wed. 23rd & Thurs. 24th Feb.
A MARQUEE SPECIAL CONCERT
S.A.H.B.
(without Alex) Plus friends & Jerry Floyd
Advance tickets to members — £1. Non-members at the door £1.25

100 CLUB

100 OXFORD ST. W.1
7.30 till late
Membership not required

Thursday, 24th. 7.30 to 1 a.m.
THE GREG EDWARDS STEREO SOUL SHOW
Friday, 25th. 7.30 to 1 a.m.
MALOMBO MUSIC
OTIS WAYGOOD
BARBARA THOMPSON'S PARAPHERNALIA
plus supporting programme
Saturday, 26th. 7.30 to 1 a.m.
THE JOHN MADDOX JAZZ MANIACS
plus
MONTY SUNSHINE'S JAZZ BAND
Sunday, 27th
THE GENE ALLAN JAZZMEN
Monday, 28th
BIG BAND NIGHT
THE SOUND OF SEVENTEEN
featuring EILEEN SCOTT
Tuesday, 1st
The American Blues Festival
JAMES BOOKER
plus
TEQUILA BROWN BLUES BAND
Wednesday, 2nd
KENNY BALL AND HIS JAZZMEN
FULLY LICENSED BAR & CHINESE RESTAURANT
REDUCED RATES FOR STUDENTS
To join the 100 Club for 1 year send £2 to the Secretary, 100 Club, 100 Oxford Street, London, W.1.
Club Telephone No. 01-636 0933

Club Calendar

Thursday

AVANT GARDE Jazz at Haverstock Arms, Haverstock Hill, NW3. Lyr. Dobson, Jain Sandwich and Sylvia Hallet. Every Thursday, 8.30-11 pm.

BLACKBOTTOM STOMPERS, Prince of Wales, Prince Regent Lane, E16.

JERRY THE FERRET
CART & HORSES, STRATFORD

ROYAL OAK, Offord Rd, N1. Jazz every Thursday.

THE OLD MAYPOLE
Fencepiece Rd, Ilford. Jazz-rock every Thursday with:
KIRAM

THE PLOUGH
Stockwell Road, SW9
JEFF RUSSELL QUINTET

THE TARGET, Reading.
SLOWBONE

NAG'S HEAD, London Road, High Wycombe, Bucks.
LEE KOSMIN BAND
Open 7.30 pm. Bars, food.

Friday

FRIDAY, Pizza Express, 10 Dean Street, Soho, W1. Saturday, Live Jazz.

BRIDGE HOUSE, Barking Road, Canning Town.
SLOWBONE

GEORGE ROBEY, Seven Sisters Road.
LEFT HAND
Free, 9 o'clock. Opposite The Rainbow.

JERRY THE FERRET
MIDDLESEX POLYTECHNIC, THE BURROUGHS, HENDON, NW4.

PEANUTS, King's Arms, 213 Bishopsgate (near Liverpool St Station).
MIKE OSBORNE + FRIENDS

THE CENTRE
12 Adelaide Street, WC2.
THE MARAUDERS
8 pm. Guests 60p, Members 30p.

THE ONLY ONES
AT THE ROXY, NEAL ST, COVENT GARDEN, FRIDAY, FEBRUARY 25.

THE PLOUGH
Stockwell Road, SW9.
LOL COXHILL
JOHN STEVENS
BARRY GUY
PAUL RUTHERFORD

THE STAR & GARTER
The Embankment, Putney Bridge.
THE ORDINARY JOHN SMITH BAND

THE TELEGRAPH, 228 Brixton Hill, S.W.2.
RON RUSSELL BAND

WELCOME JAZZ upstairs at the Haverstock Arms, Haverstock Hill, NW3.

Saturday

JERRY THE FERRET
DOUBLE SIX, BASILDON

MARCH 12
PAINTED LADY
At Fulham Arts Centre, 20A Dawes Road, Fulham, S.W.6. 9 pm start.

PIZZA EXPRESS, 10 Dean Street, Soho, W1. Live Jazz.

THE TELEGRAPH, Brixton SW2.
NEVILLE DICKIE TRIO

Sunday

AT THE TRAM SHED NEXT WEEK
KEN COLYER'S ALL STAR JAZZ BAND

AT THE
TORRINGTON
811 HIGH RD, N FINCHLEY
BOWLES BROS
N/W: CAROL GRIMES

BLACKBOTTOM STOMPERS, Brentford FC, Braemer Road.

JAZZ JAM
AT THE ROCK GARDEN
ANY GOOD MUSICIANS WELCOME. ADM 50p. MU CARD HOLDERS FREE. 8.00 TILL 12.00. CORNER OF JAMES ST AND KING ST. 240 3961.

NEW MERLINS CAVE, 837 2097. 8.30 pm. The Crouch End All Stars with **WALLY FAWKES.**

PRINCESS HOTEL, Dartford.
HOT STUFF

RONNIE SCOTT QUINT.
SWEENEY'S, BASILDON

ZODIAC JAZZ CLUB
Above Railway Hotel, 100 West End Lane, West Hampstead, NW6.
ELTON DEAN QUARTET
WITH
KEITH TIPPETT
OPEN 8.30 PM TO MIDNIGHT
Admission £1.00 (NUS 85p)

Monday

BIG BAND JAZZ
SOUND OF 17
100 CLUB, 100 OXFORD ST, W1
8.30-11.30pm. Open 7.30 pm.

BLACKBOTTOM STOMPERS, Red Lion, Hatfield.

HALF MOON, Putney. John Baldry. See Folk Forum.

JERRY THE FERRET
THE GREYHOUND, FULHAM

QUEEN ELIZABETH HALL
DAVE SWARBRICK
AND FRIENDS
AL LLOYD, MARTIN CARTHY, SIMON NICOL, DAVE PEGG, BRUCE ROWLAND, FAVOURNA STEVENSON, BERYL MARRIOT, ROGER MARRIOT, KATE GRAHAM, ALAN ROBERTSON.

STAN TRACEY QUARTET
Union Jazz CLUB, Rotary St, SE1. 65p NUS/JCS; 75p others.

THE BRECKNOCK, Camden Rd, NW1.
SLOWBONE

Tuesday

JAZZ AT THE ROCKGARDEN
WITH KEITH TIPPETT, ELTON DEAN, MARK CHARIG, NICK EVANS, CHRIS LAURENCE AND LOUIS MAHOLO, CORNER OF JAMES ST AND KING ST. PHONE 240-3961.

100 CLUB, 100 Oxford St, W1.
BACK FROM NEW ORLEANS
JAMES BOOKER
plus TEQUILA BROWN BLUES BAND
Open 7.30 pm. Late Bar

Wednesday

RAILWAY BELL, George Lane, South Woodford, E18. Every Wednesday.
ORIGINAL EAST SIDE STOMPERS
THE VERY BEST OF NEW ORLEANS JAZZ

FOX AT THE GREYHOUND

PARK LANE CROYDON

Sunday, Feb. 27th. D. J. Peter Fox
ALBERTO Y LOST TRIOS PARANOIAS
Sunday, March 6th: CAN
★ Groundfloor: Heavy sounds with RICHARD TAYLOR. Adm. 50p ★

BULL'S HEAD
BARNES BRIDGE 876 5241

Thurs. Feb. 24
BILL LE SAGE/ART THEMAN QUARTET
Fri. Feb. 25
DAVE CLIFF/JIM LIVSEY (Alto) with Tony Lee Trio
Sat., Feb. 26
TERRY SMITH QUARTET
Sun., Feb. 27
Lunchtime:
BILL LE SAGE (Vibes) with Tony Lee Trio
Evening
BE-BOP PRESERVATION SOCIETY
Mon., Feb. 28
ROBIN JONES QUINTET
Tues., March 1
WILLY GARNETT with Tony Lee Trio
Wed., March 2
DON WELLER with Tony Lee Trio

FOX AT SKINDLES

BATH ROAD, MAIDENHEAD
★ Every Fri. and Sat. Disco 8.30-1 a.m. ★

Sunday, February 27
DEAF SCHOOL
Sunday, March 6: ACDC

FOX LEISURE PRESENTS

RED DEER, 279 BRIGHTON ROAD SOUTH CROYDON
Tonight, Thurs. Feb. 24
JOHNNY THUNDER & THE
HEARTBREAKERS
TOBY JUG, HOOK RISE, TOLWORTH
Monday, Feb. 28
BURLESQUE
The Railway Hotel, Putney High St SW15
THE JAM
Licensed Bars and Food — Admission 70p (members), 8 p.m.

THE KENSINGTON
RUSSELL GARDENS, W14
603 3245

Thurs. Feb. 24th
TOOTING FROOTIES
Fri., Feb. 25th
TELEMACQUE
Sat., Feb. 26th
BASIL'S BALLSUP BAND
Sun., Feb. 27th
PAZ
Mon., Feb. 28th
MALATTO
Tues., March 1st
PAYROLL
Wed., March 2nd
SOUNDER

DOWNSTAIRS AT THE ROCKGARDEN

THU £1.50 FRI-SAT £2
MOON
SUN 50p JAZZ JAM SESSION
MON FEB 28 £1 ROGER WILLIAMSON BAND
TUE MAR 1st £1.25 JAZZ WITH KIETH TIPPET • ELTON DEAN MARC CHARIG • NICK EVANS CHRIS LAURENCE • LOUIS MAHOLA
WED MAR 2 £1 FLYING ACES
TWO BARS OR TWO SETS EVERY NIGHT SO COME EARLY DOORS OPEN 8.30 TILL 2.00 LICENSED BAR THROUGHOUT OUR WHOLE FOOD SNACKS STEAK RESTAURANT IS OPEN FROM MIDDAY-MIDNIGHT NEAREST TUBE IS COVENT GARDEN (50 YARDS UP JAMES ST) WE'RE ON THE CORNER OF KING STREET AND JAMES STREET
The Rock Garden
IT AIN'T THE RITZ BUT IT'S GOOD.
6-7 THE PIAZZA, COVENT GARDEN, WC2. PHONE 240 3961.

TOMMY WHITTLE CLUB

at the HOPBINE
(next to Nth. Wembley Station)
Tuesday, March 1st
PETER COE
BIG BAND
Next week ALEX WELSH

SHAW THEATRE

100 EUSTON RD NW1
KEVIN COYNE
'TALKING TO SOMEONE'
A SOLO PERFORMANCE
SUNDAY 6TH MARCH 7·30PM
TICKETS 1·25 AVAILABLE FROM SHAW THEATRE BOX OFFICE (388 1394)
VIRGIN RECORD SHOPS & LONDON THEATRE BOOKINGS

ROCK ISLAND LINE

FEBRUARY
Fri. 25 Newman College, Bartley Green, Birmingham
Sat. 26 Grandstand Hotel, Derby
Mon. 28 Mr. Georges, Coventry
MARCH
Fri. 4 Liskeard Public Hall, Liskeard, Cornwall
Sat. 5 The Old Ash Tree Chatham, Kent
Sun. 6 Nashville, Kensington, London
Mon. 7 Mr. Georges, Coventry
Fri. 11 The Lyceum, The Strand, London

BOB ENGLAND FOR GOOD EARTH PRESENTS

JERRY LEE LEWIS
THE KILLER IS BACK
WITH GUESTS
THE DARTS
FRIDAY 25TH FEB AT 7·30
KINGS HALL, BELLE VUE MANCHESTER
TICKETS 3·50 2·50 2·00 1·00
From Belle Vue box office 061-223-2928
SATURDAY 26TH FEB AT 7·30
ODEON, BIRMINGHAM
TICKETS 3·50 3·00 2·50 2·00
FROM BOX OFFICE 021-643-6101
SUNDAY 27TH FEB AT 8·30
RAINBOW THEATRE LONDON
TICKETS 4.00 3.50 2.50
FROM BOX OFFICE 263 3140 & USUAL AGENTS

ronnie scott's

47 Frith Street, West One. Tel. 439·0747
Licensed until 3.am
Now appearing until Sat. Feb. 26
LOUIS HAYES / WOODY SHAW QUINTET
SUSANNAH McCORKLE
Forthcoming Attractions
Monday, Feb. 28th, for 3 weeks
CEDAR WALTON QRT.
RONNIE SCOTT QUINTET
MARION WILLIAMS
Monday, March 14th, for 2 weeks
JOE PASS STAN TRACEY QUARTET
PLUS
Upstairs AT RONNIE'S
Fri. 25, Sat. 26 ROKOTTO
Mon. 28 HUNGRY HORSE
Tues. 1 LANDSCAPE
Wed. 2 AMAZORBLADES
Fri. 4, Sat. 5 KOSSAGA
Every Mon., Tues., Wed. is RockNight and Free with NUS cards

AT THE MARQUEE

Ultravox!
FEB. 25th. ISLAND Tickets 60p

JAZZ CENTRE SOCIETY 930 4261

Enquiries to Jazz Centre Society, c/o ICA, 12 Carlton House Terr., SW1, 930 4261

At THE PHOENIX, Cavendish Square, W1 (Oxford Circus tube) 8.00 p.m.
Wednesday 23 February
BOB DOWNES OPEN MUSIC
+ LOL COXHILL
GERRY FITZGERALD
Wednesday 2 March
DAVE MACRAE'S
PACIFIC EARDRUM

At SEVEN DIALS, 27 Shelton Street, WC2 (Covent Garden, Leicester Square tubes) 8.30 p.m.
Thursday 24 February
COLIN PURBROOK OCTET
+ MARION WILLIAMS
Thursday 3 March
EDDIE THOMPSON TRIO
+ DAVE GELLY QUARTET

At STAR & GARTER, The Embankment, SW15 (Putney Bridge tube)
Saturday 26 February 8.30 p.m.
STEVE BYRD'S QUADRANT

WORDS

QUEENSWAY CIVIC HALL DUNSTABLE
BARRY CLARKE & HARVEY GOLDSMITH ENTS. present
SUNDAY FEBRUARY 27th 7.30 p.m.
S.A.H.B.
(without Alex) + BANDIT
Bar, Food available.
Advance tickets £1.50 (inc. VAT) from Box Office (Tel. 603326), F. L. Moore Records, St. Albans, record. room, or £1.50 at the door

WORDS

ST ALBANS CITY HALL
(BARRY CLARKE)
SATURDAY FEBRUARY 26th, 7.45 p.m.
ALBERTO Y LOST TRIOS PARANOIAS
Plus **BLEAK HOUSE**
Mary Jane Disco. Bar. Food. Advance tickets £1.20 (inc VAT) from Box Office Chequer St St Albans Tel 64511 or on the door.

Classified Advertisements

MELODY MAKER

Enquiries 01-643 8040

ALL CLASSIFIED ADVERTISEMENTS MUST BE PRE-PAID

BY POST Press time — First post Monday (five days prior to cover date)
SURREY HOUSE, 1 Throwley Way, Sutton, Surrey SM1 4QQ. Enquiries 01-643 8040

PERSONAL CALLERS ONLY Press time 4.30 p.m. Monday (five days prior to cover date)
LONDON RECORD CENTRE, 50 RUPERT STREET, LONDON W.1
(Advertisements will only be accepted on the special forms provided)

Classified charges can be found under each heading. First two words automatically printed in bold capitals, thereafter a charge of 10p per word is made if bold capitals are required.

NO PERSONAL CALLERS TO SURREY HOUSE, PLEASE

All classified advertisements must be prepaid and accompanied by the name and address of the advertiser. Box numbers cost 60p extra and replies should be addressed to the Box No., C/o Melody Maker, Surrey House, 1 Throwley Way, Sutton, Surrey SM1 4QQ, where they are forwarded to advertisers on the day of receipt. The publishers reserve the right to refuse, amend or withdraw advertisements at their discretion.

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DISPLAY £7.75 Single column inch
SEMI-DISPLAY £6.65 Single column inch

If you would like your advertisement to appear like the one below it will cost only £6.65 — accommodating approx. 25 words.

WANTED
IMAGINATIVE
DRUMMER

with a professional outlook into "build ups", arrangements and dynamics.

BOX NUMBERS 60p per insert.
TAPES, CASSETTES, DEMOS, ETC., SHOULD NOT BE SENT IN REPLY TO BOX NUMBERS.

Work

Musicians Wanted

12p per word

ALL ARTISTS for pub/club venues. — Phone 10-5 only, 542 5964.

ALL WIND instruments practice. — 698 6770.

AMATEUR GUITARIST wanted to help compose original songs. 1-3 years' playing experience, with view to forming band when ready. South London. — Bill, 650 4530.

AMBITIOUS ROCK lead guitarist, songwriter, vocals, to join dedicated bass and drummer. Good prospects. Work on the Continent for details Ring. — Pete 01-603 2818.

ATTENTION for all girl musicians only — keyboards, drums, saxophone, bass lead guitar. Male vocalist song-writer seeking to form new glamorous group, good prospects for future. — Write to Peter, 63 Bungalow Road, South Norwood, SE25. Enclose musical background, experience and recent photograph, telephone number.

BASS AND DRUMS to help form band 60's soul blues. — Cris or John, 01-428 2255.

BASS & DRUMS for high energy quality semi pro band. — John, 9-5 **ONLY**, 637 7649.

BASS GUITARIST. Young, reader and vocals. Residency at Tiffanys, Shrewsbury. — Jimmy Goff, Ashley 2859.

BASS GUITARISTS
SICK OF WASTING TIME?
Are you looking for an ambitious, hard-working rock band with a future. We have excellent equipment, etc. So if you're good, interested and in North London—
Ring Dave: 444 5320

BASS GUITAR HEROINE, crazy, lots of energy. — Ring quickly 743 0609.

BASS GUITAR/Vocals for young versatile group. Work when ready. — 01-328 6424.

BASS / VOCALS PLUS musicians to complete band. No thugs — no mugs. No wheels — no deal! Do you fit? — Phone Keith 9623044.

BASS/VOCALS, Walthamstow area. — 520 8363.

BASS / VOCALIST to complete band, now rehearsing, must have transport, jazz, rock standards, W. London area. — Phone High Wycombe 27296, 9.5 pm.

BASS WANTED for North London semi-pro group. — 445 3738.

BASS WANTED. — 654 5482.

BASSIST AND DRUMMER to join violin/guitar (new wave) E16 area. — Kevin, 987 7046/552 4141.

BASSIST FOR funk/jazz/rock band. — Phone Geoff, 01-573 3954 evenings (Hayes).

BASSIST WANT Arabia, April, versatile, rehearsal. — 749 5983.

BEST SEMI pro working West London band require highly proficient bass vocals, no amateurs. —Call John 568 2667.

CHESTER AREA. Amateur guitar wishes to meet other musicians for informal sessions. — Ring 318996.

COUNTRY STYLE lead guitarist for pro (very) modern country band based Bristol. — Tel. Kelvin Henderson 0272 773202.

CREATIVE DRUMMER / guitarist, piano or organ trumpet, tenor sax, bass, urgently wanted by creative guitarist, composer. Must be ready to rehearse. — 01-435 5118, 5-7 pm only.

DRUMMER FOR Bristol based band, original material, blues, rock, reggae, funk influences. Gigs, recording good time. — 0272 38001.

DRUMMER FOR semi-pro group playing west coast/country rock in London area. Keen, competent. — Phil 888-8103 after 6pm.

DRUMMER FOR working folk-rock/ceilidh band versatility and enthusiasm essential. — Dave. Brentwood 22 3389 after six.

DRUMMER REQUIRED for original band, must be willing to rehearse. — 624 2333.

DRUMMER, VIOLINIST, BASSIST required for flexible band. — — Shere 2505.

ELECTRIC PIANIST wanted (Rhodes/Wurlitzer) to complete funk-soul group with powerful female front line vocalist. — Konrad, 703 0744.

ERIC DELANEY ORCHESTRAS LIMITED
13 Norfolk Road, Thornton Heath, Surrey require
BANDS, TRIOS, VOCALISTS MUSICIANS, BAGPIPERS
FOR SUMMER SEASON
Also wanted: Anyone capable of making up custom built percussion mallets or beaters

EXPERIENCED DRUMMER, looking for work with funk group, own transport. — Tel 437 6449.

EX-PROFESSIONAL DRUMMER requires class readers/buskers for Bob Cats/Condon style band — 941 2861, evenings.

FEMALE VOCALIST
MALE VOCALIST
(Doubling guitar/keyboards or flute), bass guitar (reader/harmonies) for top Yorkshire residency.
Telephone:
02756 67502

FUNKY / SOUL drummer and keyboards wanted for Continent. Phone Ron, Aldershot 24461 ext 3219 (day). Farnborough (Hants) 512189 (evenings).

GIRL DRUMMER wanted for girl group, good prospects. — Phone Frome 4311 (Diane, office hours).

GOOD VOCALIST. Keyboards/rhythm guitar, own piano, 18-22 wanted to join band with excellent prospects. Ring Anna 459-7244, 9.30-6 pm.

GOTTA VOICE? We've got the songs. Let's get together. — 66 50502.

GUITAR HORN'S KEYBOARDS
For funking good soul band
Tommy, 863 4301

GUITAR BASS, seeks work or travel. — Box MM 495.

GUITAR (or electric piano) — swing, jump, classic, R & B. — 01-679 4901.

GUITARIST, MANAGEMENT, agency, recording work waiting. — Wokingham 790357.

10NA need musical drummer, excellent, technique and reading for original ensemble. — Contact Jeff 767 1349 Ian 348 9314.

JAZZ/ROCK band requires extremely good keyboards and sax. Must have feel for both jazz and rock. Pref. 24 plus. Ring Roddy Sunday only. — 01-607 4429.

JOE ABBE
STAGE "REHEARSAL" ORCHESTRA
Wants Tenor, Baritone Saxes, Acoustic Bass, Guitar, Drums, Conga. Also Female Vocalist. All must read.
Rehearsals Fridays at 7.30 p.m. Nominal annual fee.
Phone 286 9115 between 11 a.m. and 1 p.m. on Wednesdays or Fridays.
Easy parking. Nearest Tube "Barbican" or "Moorgate"

KEYBOARDS AT least two creative imaginative original ring.— John, Basildon 3040, ext 573, or Basildon 556443 after 6 pm.

KEYBOARDS/VOCALS required. — Reading 0734 55239.

KEYBOARDS WANTED. Immediate work pubs, functions 3/4 nights per week. Middle of Road band. No heavies N/London area. — Phone Julie Ware 67892.

KEYBOARDS FOR jazz/rock? Pro attitude. — 444 6075.

KEYBOARDS - REQUIRED to complete five-piece rock band. All original material. Facilities. — John, 01-568 2475.

KEYBOARDS, READ, vocals, advantage. — 870 4225.

KEYBOARDS/PLAYER required for medium/heavy semi-pro band. Must live in Teeside area.—Telephone Hartlepool 62959.

KEYBOARDS. Semi-pro/good amateur for forming band. Dedicated enough to rehearse, North London. — Keith, 962 3044.

LEAD AND BASS guitarists looking for Drummer, keyboardist, 2 sax players and vocalist to form band, plenty work to come, age 17-20 years.

LEAD GUITARIST/vocals urgently required by pro pop/rock recording group working England, Europe. N.W. London based. — 01-904 2034, Blue.

LEAD GUITARIST: Modern jazz and funk techniques essential, needed immediately. — Clive, 567 7413 Wednesday, Thursday only.

LEAD GUITARIST for rock band working on original material. Amateur with good musical knowledge OK. S. London. — 677 3453.

LEAD GUITARIST with strong vocals to complete good high energy rock band, no timewasters please. — Matt 684 2314.

LONDON VINTAGE JAZZ ORCHESTRA require experienced drummer. — Tel 886 2413.

NEW BAND needs dynamic, original, musical guitarist and bassist. — Ring Dog 289 1370.

NEW INSTRUMENTAL band require bassist into very unusual rock. — Ring Ritchie 01-854 7230.

ORGANISTS AND Entertaining duos required for pubs. — Tel: Bandwagon 534 4862/3.

ORGANIST AND DRUMMER needed to help form airplane/doors type band. — Phone 675 0592.

ORGANIST for trio Cornwall — Standards, Pops, Latin, versatile, read. — Box MM 460.

ORGANIST-KEYBOARDS for versatile semi-pro band. Pops, standards. Guildford-Reading area. — Hartley Wintney (025 126) 3135.

ORGANIST, VERSATILE, vocals an asset. — Tony 751 0480.

ORGANIST 6 months abroad with trio, no instruments required. — Judith, 01-602 2340.

ORGANIST/PIANIST
for abroad
Vocals advantage
01-674 3711 Fred Logan
Thur./Fri. 4-7 pm

ORIGINAL MELODIC ROCK BAND
require
BASS
to share belief in direction potential and material (publishing already signed). Professional attitude, equipment, experience and versatility essential
Ring 01-874 1783 any time

PIANISTS, DRUMMERS, organists, duos, trios, C/W groups, lounge, work-bandwagon. — 534 4862/4863.

PIANIST
for long season
Must read for cabaret. Excellent money.
01-894 9046

PROGRESSIVE CLASSICAL/Jazz rock band, seeks musically literate drummer. Vocals advantage. All original material. Any age considered. No posers, please. — Phone Rayleigh 747154 evenings/weekends.

PUNK DRUMMER, fast, clean, good looking, for name band with management, tour, etc. — 969-0183 evenings.

RUSTY'S NEW number is — 954 7265. Drums, gigs, trans.

RHYTHM GUITARIST, capable of lead and harmony vocals. Good chord knowledge for souly funkish semi-pro band. — 435 2772.

SONGWRITER SEEKS musicians/vocalist(s). — Rick 01-435 9358.

TRUMPET, DRUMMER and organist for circus, must be readers, long season. — Box MM 448.

TRUMPET & TROMBONE
urgently required for pro band. Under 24. Prepared to live in Sheffield area and play commercial pop. Recording prospects.
Ring: Graham, 0909 81657

VERY CAMP "New York Dollsish" new wave group forming; South Kensington area. I need a bass player and a drummer. 16-23 age group. — Phone Dave J & T 97 32316 after 7 pm.

VERY COMPETENT DRUMMER WITH GOOD VOCALS required for commercial soul funk band. Working top discos in Europe. Excellent wages with food and accommodation. Contracts confirmed for 1977. 4 x 45 mins pn. Definitely no ties, permanent replacement. No headbangers. Auditions in April. Write giving details of age, experience and photo if possible. — Box MM493.

VIOLIN / WOODWIND required for experimental rock scored and collective improvisation. — Box MM 494.

VOCALIST INSTRUMENTALIST (North London), harmony an asset, gigs waiting, rehearsals essential. — 348 6672-440 3734.

VOCALIST WANTED for working band. Own Gear and transport. — Farnborough (0252) 511797.

WANTED Drummer Doubling good vocals to join ORGANIST for Long Summer Season Hotel Jersey. — Contact Peter Drian, 32 Wellstye Green, Basildon, Essex 0268 285524 after 6pm.

WANTED, EXPERIENCED keyboard player (electric piano or organ) for semi-professional band. Must have own gear and transport. Work available immediately. Phone 960 3466 or 904 3844 after 6 pm.

Young, experienced versatile pro
DRUMMER/VOCALIST
required. Immediate residency in West End Night Club, whilst rehearsing for highly-paid work abroad. Must be free to travel. If you can't sing, don't ring.
01-965 6690 10 am to 5 pm

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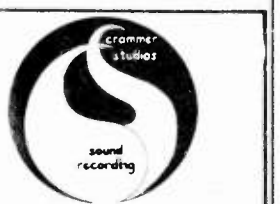
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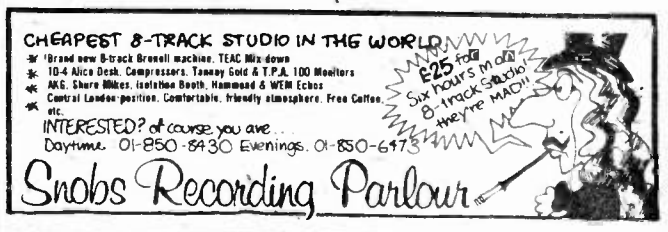
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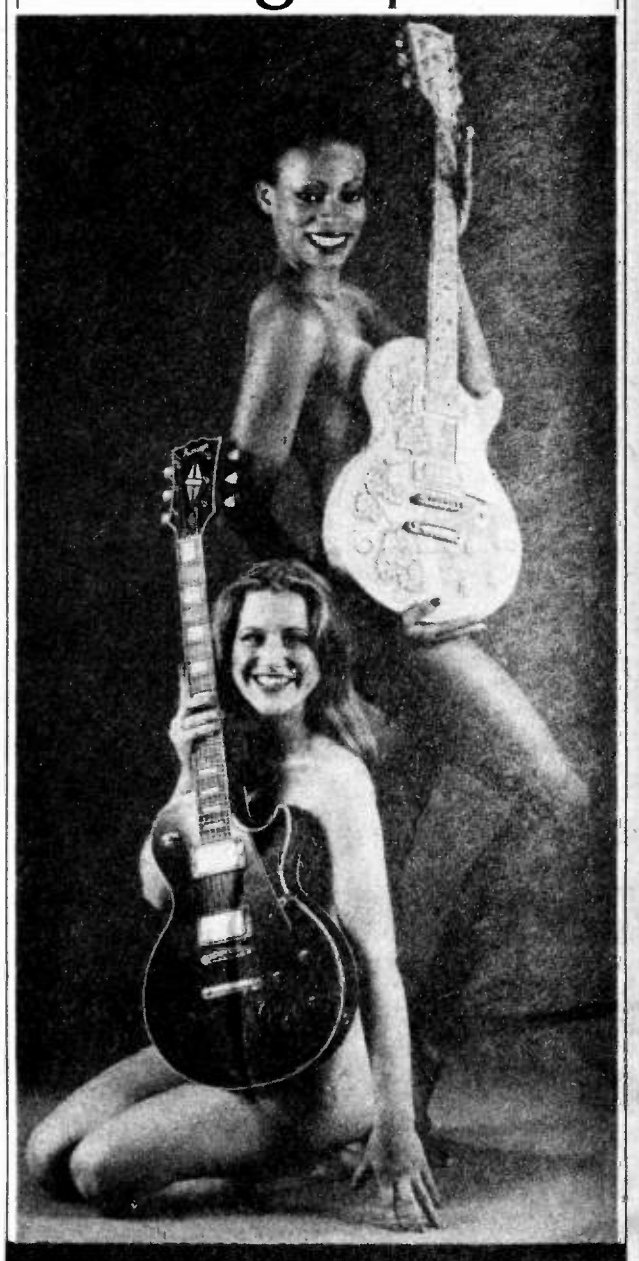
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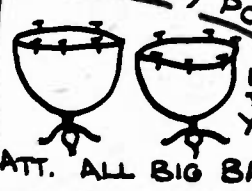
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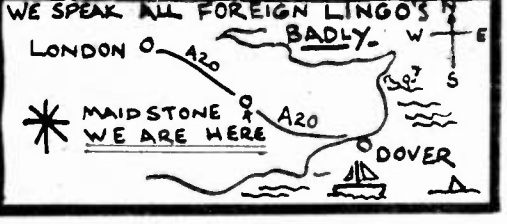
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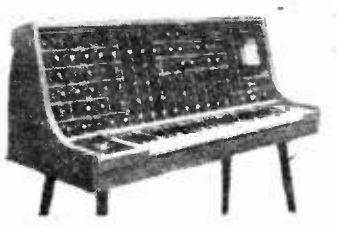
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HAVEN Organiser	£517	£395	£40
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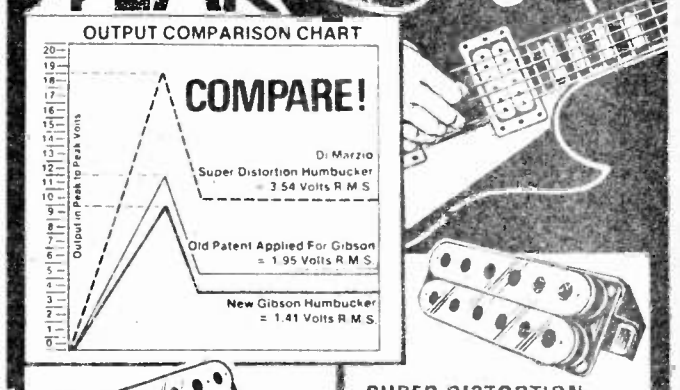
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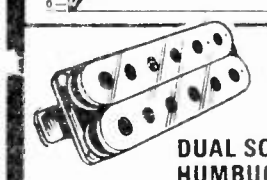
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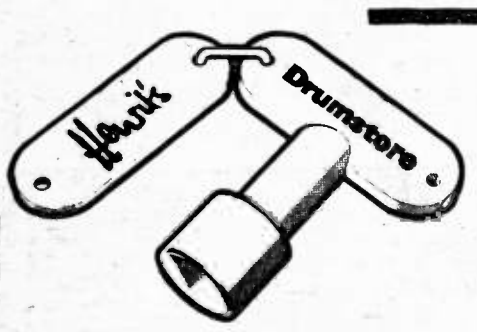
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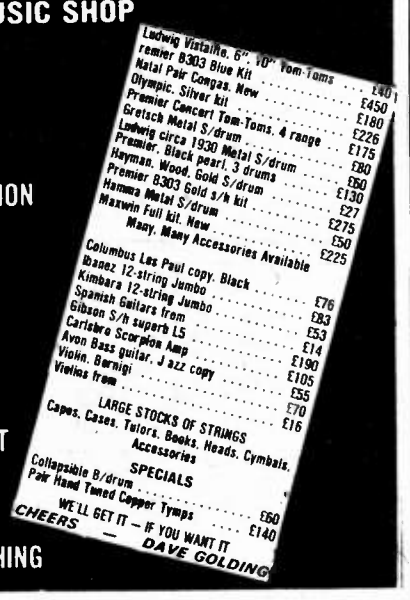
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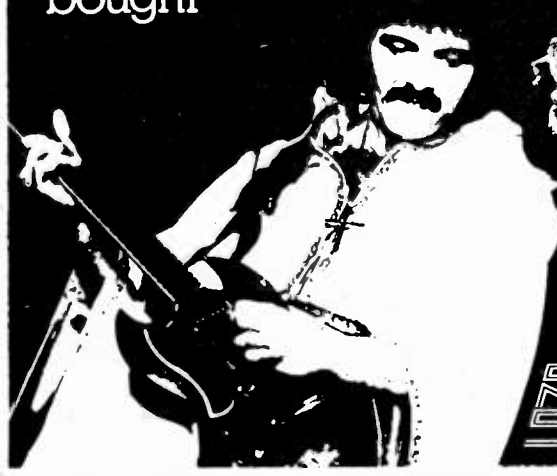
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DEALER PROFILE



JOHN WARNETT of WING MUSIC

Wing Music of Bromley

KEYBOARDS player Barry Mitchell watched a signwriter putting the name Swing Music over the small shop selling strings, kazoos, etc., which he was about to open in Tweedy Road, Bromley, four-and-a-half years ago.

Suddenly he decided to discard the "s" and call it Wing Music because it seemed to have more impact. After four years in Tweedy Road, he moved to his present location comprising two shops covering 1,500 square feet in London Road, Bromley.

It is in a significant position in a shopping parade, close to an important road junction, with free parking back and front. It carries a wide range of guitars, drums, amplification and group keyboards, including synthesizers. The main agencies are H.H., Premier and Traynor.

Manager is 21-year-old guitarist John Warnett, who worked for Dallas and CBS-Arbiter for three years, starting as a wholesale rep on the road and becoming a salesman at the Fender Soundhouse. He joined Barry Mitchell as an assistant on a semi-pro basis two years ago and was appointed manager three months ago.

Barry runs a wholesale business called Wing Amplification from one of the two shops in London Road, chiefly marketing his own products and sales-managed by vocalist Gary Tyler, who came from a music store called Function in Northampton.

Most of the equipment is designed by electronics whizz-kid Dave Roffey, a guitarist whose latest gadgets are two unusual effects pedals, which will be available by March. These are the Resounder I, a solid state echo unit, and the Resounder II, an automatic double-tracking pedal.

Wing Music are heavily involved in after-sales service and have a resident guitar repairer, Mick Quarrinton. They rent out amplification and PA and they specialise in second-hand gear, welcoming part-exchange.

They serve top professionals, including Gallagher and Lyle, Jeff Beck, Manfred Mann and 10cc.

Barry Mitchell retained the shop in Tweedy Road, which now deals exclusively in discotheque equipment and is managed by Mick McManus — not the arrogant wrestler, but a young and go-ahead disc jockey!

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SESSION MUSIC

01 672 3413

MON SAT 10 a.m. to 6 p.m. WED 1 p.m.

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GUITARS	
FENDER STRATS from	£230
FENDER Tele white	£205
FENDER Tele custom M/N nat	£245
FENDER Tele D/L M/N BLK	£265
FENDER Precisions from	£220
FENDER Jazz nat	£270
GIBSON L/P custom S/B	£499
GIBSON SI Sunburst	£325
GIBSON SG Standard	£320
GIBSON Marauder nat	£245
GIBSON G3 bass nat	£269
S/H GIBSON EB2 bass S/B	£135
Ned Callan Firebirds	£165
SHERGOLD Masqueraders	£160
S/H 1963 Epiphone Rivoli Bass. Blond. Very rare	£165
S/H 1962 Gibson Ebo Bass. Cherry	£145
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PREMIER D717 all stands	£585
PREMIER B304 all stands	£449
PREMIER B202 all stands	£358
Super Olympic	£325
S/H Olympic 4 drums	£130
S/H Olympic 5 drums	£140
ONE ONLY PEARL POWERMATE 5 Drums Satin Blue	£335

AMPS	
PEAVEY Deuce 120w combo	£345
PEAVEY Classic 50w 2x12 combo	£267
PEAVEY PACER 45w combo	£175
PEAVEY Century 100w TOP	£165
PEAVEY PA 120	£205
PEAVEY 1x15 bass 100w cab	£135
PEAVEY 2x10 PA Cols Pair	£158
MARSHALL Master vol 100	£190
MARSHALL Master vol 50	£130
MARSHALL lead/bass tranny 100	£99
MARSHALL 2x12 for tranny 100	£135
MARSHALL 4x12's from	£155
MARSHALL Supabass Bins	£119
MARSHALL 100w Super lead combo	£250
MARSHALL 30w Super lead combo	£140
FENDER TWIN REVERB	£366
TUAC Combo 60 reverb	£150
KEYBOARDS	
Mini Korg 700S	£475
Korg Polyphonic	£845
Instapiano	£259
Combopiano	£249
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Strat. less trem., r/wood	£212
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Tele. R/wood	£188
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Jazz Bass. R/wood	£236
Precision Bass. M/neck	£214
Precision Bass. R/wood	£197
Ibanez Les Paul copy	£120
Kimbara Jazz bass copy	£130
Kimbara L6 copy	£100
Wilson. White	£130
Rapier L/hand bass	£130
Rapier 44. s/hand	£48
Rickenbacker	£130
Eko Violin Bass	£80
AMPS	
Fender Twin Reverb	£299
Fender pro reverb	£245
Fender Quad reverb	£372
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Peavey PA system	£450
Peavey standard amp	£237
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WEM GX100 amp	£110
WEM Starfinder. twin 15	£115
WEM 4x10 cols	£65
WEM Dominator bass	£88
Roland JC 60	£275
Roland JC 80	£320
Roland JC 120	£385
Marshall 100 watt amp + cab	£199
KEYBOARDS	
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Godwin SC 100P	£834
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Elgam Tallisman S	£657
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Rickenbacker Mono Bass. white £325
Fender Music Master Bass. white £90
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Gibson Les Paul Custom. sunburst	£590	£59	Marshall Super Lead 50w Valve Amp	£149	£15
Gibson Les Paul De Luxe. special offer	£450	£45	Marshall Master Lead 30w Combo. discount	£132	£14
Gibson Marauder Humbucker + Single Pole P'ups	£270	£27	Sound City 100 Amp. original. very loud	£90	£9
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Fender Strat. Maple Neck. Trem. 15°-off	£313	£33	Musician HD130 Combo 130w 2x12	£500	£50
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HH MA100 Reverb 5 Channel	£172	£18	HH 2x12 OC PA Cols. pair	£216	£22
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HH S130 Slave 100 watts	£100	£10	HH 1x15 Bass Bins. 200w. pair	£240	£24
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CIMAR TV. Cherry	£70
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CIMAR L.P. Sunburst	£70
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FENDER Tele white	£205	PEAVEY Classic 50w 2x12 combo	£267
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FENDER Tele D/L M/N BLK	£265	PEAVEY Century 100w TOP	£165
FENDER Precisions from	£220	PEAVEY PA 120	£205
FENDER Jazz nat	£270	PEAVEY 1x15 bass 100w cab	£135
GIBSON L/P custom S/B	£499	PEAVEY 2x10 PA Cols Pair	£158
GIBSON SI Sunburst	£325	MARSHALL Master vol 100	£190
GIBSON SG Standard	£320	MARSHALL Master vol 50	£130
GIBSON Marauder nat	£245	MARSHALL lead/bass tranny 100	£99
GIBSON G3 bass nat	£269	MARSHALL 2x12 for tranny 100	£135
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Ned Callan Firebirds	£165	MARSHALL Supabass Bins	£119
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S/H 1962 Gibson Ebo Bass	Cherry £145	FENDER TWIN REVERB	£366
DRUMS		TUAC Combo 60 reverb	£150
PREMIER D717 all stands	£585	**KEYBOARDS**	
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PREMIER B202 all stands	£358	Korg Polyphonic	£845
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Gibson Marauder, Wine red	£260	**WEM** Dominator bass	£88
Gibson Marauder, Nat. Satin	£227	**Roland** JC 60	£275
Fender Strat, trem, M/neck	£260	**Roland** JC 80	£320
Strat. trem, r/wood neck	£234	**Roland** JC 120	£385
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Tele. R/wood	£188	**Fender** Rhodes 88 stage	£759
Jazz Bass, M/neck	£260	**Wurlitzer** EP 200	£488
Jazz Bass, R/wood	£236	**Godwin** SC 444S	£1458
Precision Bass, M/neck	£214	**Godwin** SC 100P	£834
Precision Bass, R/wood	£197	**Elgam** Tallisman	£791
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Kimbara Jazz bass copy	£130	**Elgam** Symphony	£440
Kimbara L6 copy	£100	**Elgam** Melody	£366
Wilson, White	£130	**Elgam** Snoopy Piano	£140
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Rapier 44, s/hand	£48	**Farfisa** VIP 600	£819
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Eko Violin Bass	£80	**Roland** SH 2000	£478
AMPS		**Roland** SH 3A	£475
Fender Twin Reverb	£299	**Roland** EP 20	£325
Fender pro reverb	£245	**Mini Korg** 700s	£340
Fender Quad reverb	£372	**Mellotron**, White, S/H	£450
Fender PA system	£380	**Elka** Piano S/H	£180
Peavey Classic 2x12	£246	**Vox** Continental 3000, S/H	£350
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Rickenbacker Mono Bass, white £325
Fender Music Master Bass, white £90
Hayman 40/40 Bass £168
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Marshall 50 Top £75
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Hi Watt 100 Top, excellent £155
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Fal Kestrel 7uw Amp Top, reverb	£84	£9
Vamp 4x12 Cab 100w, immac, s/h	£84	£9
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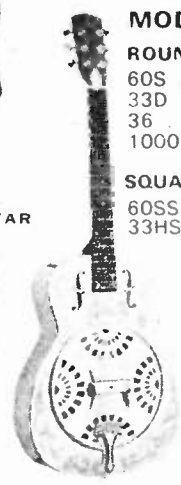
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