The 10cc Fine Art Collection

OR,

COULD YOU SELL THIS BAND ON THE OPEN MARKET?

10cc

After the style of Michelangelo

Portraits: JOE STEVENS
CONCERTS BY
HOLLIES, M.

THE HOLLIES are to undertake one of their rare concert tours this season, and their itinerary includes an appearance at London's Royal Albert Hall.

They are to perform there on October 10, the same date as the Beatles. Reviewers have been quick to point out that the Hollies are a much maligned group compared to the Beatles. But in a recent poll among music critics, the Hollies came out ahead of the Beatles in terms of audience appeal.

Some critics have dismissed the Hollies as a mundane group, but others argue that they are a more substantial group than many people realize. The Hollies have been a mainstay of the British pop scene since the 1960s, and their music has been praised for its melodic quality and emotional depth.

The Hollies' concert at the Royal Albert Hall is sure to be a highlight of their tour, and music lovers everywhere will be looking forward to it.

Ray Jackson's solo projects

Ray Jackson, who has been announced as the next lead vocalist for the Rolling Stones, is currently working on some solo projects. Jackson has been associated with the Stones for several years, and his work with the band has been praised for its raw energy and intensity.

Some of Jackson's solo projects include a new album, which is due to be released later this year. The album is said to be a more personal and introspective record than his previous work with the Rolling Stones.

The album is being produced by Paul Weller, who has previously worked with Jackson on several occasions. Weller is known for his distinctive style and has worked with a number of popular artists over the years.

Jackson has also been involved in some charitable work, and he is scheduled to perform at a charity concert later this year.

The Kinks on the road

The Kinks are currently touring the UK and Ireland, and they are due to perform in a number of cities over the next few weeks.

The band has been performing some of their classic hits, as well as some newer material from their recent album. They have been praised for their energetic performances and their ability to engage with their audience.

The Kinks' tour is scheduled to continue into the spring, and they are due to perform in a number of major cities across the UK and Ireland.

Colosseum II: Album dates

JON HISEMAN of Colosseum II, the band that features former Cream members Ginger Baker and Jack Bruce, has been confirmed as the date for their new album.

The album is due to be released later this year, and the band has been hard at work recording it. The album is said to be a pioneering work, and it is expected to be a major event in the British rock scene.

The album is being produced by Don Was, who has previously worked with Colosseum II on their previous albums. Was is known for his innovative approach to record production, and he is expected to bring his unique style to this new project.

OFFFORD PRODUCE BAKER-GURVITZ LP

BAKER-GURVITZ ARMY are currently working on their new album under the supervision of former Yes and ELP producer, Eddie Jobson. The album is being recorded at the band's home studio in the UK, and they are expected to release it later this year.

The album is being produced by Jobson, who is known for his work with a number of popular artists over the years. The band is expected to release the album later this year, and it is expected to be a major event in the British rock scene.

BEATLES REUNION? IT LOOKS BRIGHTER

THE PROSPECT of a Beatles reunion concert this year has been boosted by the recent announcement that the band will be reuniting for a short tour. The news that George Harrison, who has been the main obstacle to the project, has signed on to the deal, is a major step forward.

The Beatles' reformation has been the subject of much speculation and controversy over the years, but this latest development is seen as a significant breakthrough. The band has always been known for their close relationships and their ability to collaborate on a creative level, and this new development is expected to lead to a successful reunion.

The Beatles are expected to perform a series of concerts over the next few months, and they are likely to attract a large audience. The reunion is expected to be a major event in the music world, and it is likely to generate a lot of interest.

RING 01-247 6956
FOR A CLASSICAL GAS
AFTER SEVERAL fruitless attempts to arrange a tour for her last year, Gloria G aynor is at last confirmed concert appearances in this country. She will be here from March 3 for seven days, during which she will play five dates. Details of venues are still being finalized, but it is known that she will play theatres in Birmingham, Manchester, London, Ipswich and Liverpool. Her London gig is expected to be at the Hammersmith Odeon on March 11.

Valli, Seasons: British venues

FRANKIE VALLI and the Four Seasons are to undertake a British concert tour in April, their first in this country for three years. Highlight of their itinerary is an appearance at the Electric Circus, Edinburgh. Prior to their visit, Private Stock will issue a double album compilation this weekend, titled "The Four Seasons Story". This is followed on March 5 by the Frankie Valli album "Gold" and, one week later, his single "Blue Sky".

NME's new address

NME's Editorial and Advertisement Offices are located from today at:

KING'S REACH TOWER
STAFFORD STREET
LONDON, SEI 9LS

Boxer's big trek

BOXER, Mike Paton's new band, begin a six-week British tour in the middle of this month. It has been timed to tie in with the release of their new LP, "The Bell", which comes out this weekend. Duration of the album will, however, be restricted due to its cover design which prevents pictures on the deck. Despite the "official" ban, however, the band has managed to avoid all cover up by Virgin's artists, some multiple stores are allegedly refusing to stock the LP, and therefore losing money in America.

Gloria Gaynor coming

Trower sells out, adds three dates

AS THE RESULT of exceptionally heavy ticket demand for Robin Trower's short British tour, he is to play three extra concerts at venues where his originally announced gigs have already sold out. The additional dates are at Manchester Free Trade Hall (February 15), Newcastle City Hall (March 5) and Birmingham Odeon (March 6). His initial concerts at these venues are on February 20, 22 and March 2 respectively. The box-office opened on Saturday for Trower's concert at Wembley Empire Pool on March 5, and a spokesman said on Tuesday that most of the tickets have already been sold - but despite this, he will definitely not be playing a second Wembley three-month headlining tour of America on March 7, and the itinerary includes his first bill-topping appearance at New York's Madison Square Garden.

First two by Denver

John Denver will definitely conclude his tour of Britain before his appearance at the Odeon, Newbury Park, for the MAM organization's nationwide tour. The Denver concert is his last UK date, and he will follow up their "Do the Bus Stop" single with his encore tour on February 13, 13, "Spanish Hustle".

Country Joe back

COUNTRY JOE MCDONALD is to play three extra dates here at the end of his current European tour and has become possible to re-arrange his concerts in Germany. Together with his band, he visits Dublin University (February 26), Edinburgh University (March 5) and Glasgow University (March 11). Immediately after the final date, he flies back to the United States.

Womack concert

BOBBY WO MACK, the highly respected American singer and composer, will play his first-ever concert in this country on March 6 when he appears at London's Hammersmith Odeon. He is the only confirmed date in Britain in support of his own independent label, but there is a possibility of another major concerts at the Wembley Bowl and at an earlier two concerts being added in Europe. Womack, whose new album "Sunny Side Up" is released by United Artists, has over the last six months, since appearing in a March 4 charity concert for Jackie Wilson, who was recently struck with a heart attack.

Glitter's last tour

GARY GLITTER, who last week announced his retirement from the music business "for strong personal reasons", is headlining a farewell tour next month. Although the itinerary consists of only eight dates, it takes in most of the parts of the country, including Scotland and Ireland.

Glitter plays Sheffield City Hall (13), London's Hammersmith Odeon (14), Newcastle City Hall (16), Liverpool Empire (17), London's Wembley Bowl (18), the London Palladium (20) and the very last gig in London's New Victoria Theatre (21). There will be two performances in Dublin and Belfast. Everywhere there will be one show only, starting at 7.30. Ticket prices range from £1 to £2 and they are on sale now. Gary will be supported on all dates by the Glitter Band, who, as is usual, will continue to pursue their own career after his retirement.

Ric Lee goes solo — so what now for TYA?

TEN YEARS AFTER drummer. Ric Lee officially announced this week that he is leaving the band to go solo and has released a statement to that effect - as well as adding six new dates to their America tour. He says that, as yet, he has no plans to tour or form a band.

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February 7, 1976
NEW MUSICAL EXPRESS
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Arty Smarty
Or Just The Guitar Hero Next Door?

So you think you're an avant-garde technoflash solid gilt Star? sneers CHRIS SALEWICZ

Umm. I just dig a blow now and then, returns a bemused BILL NELSON of BE-BOP DELUXE

Isn't he pretty, says PENNIE SMITH

The same sign as Hendrix: Sagittarius into Hank Marvin, Duane Eddy, Wes Montgomery, Muddy Waters, Chuck Berry and 5 King. And Jimi Hendrix. Singing as home in Wakefield one night nine years ago whilst still at the town's art college. Bill Nelson turned on as "Really, Steady Go!" and experienced an epiphany. Jimi Hendrix tore his head open:

"It just kind of shocked me completely to hear that on TV. And all I'd been doing was thinking of 'Shapes Of Things,' and the solo in 'Shapes Of Things' was for its time a staggering guitar solo, you know?"

And Hendrix just took me completely by surprise. After that there was no way I could really look back at what I'd done and think that was the ultimate. After that all we could say was that we'd got to see these people play live.

"You at the same time it was a fairly natural progression because if you're into guitars these effects are there to be used, only when they first happen, accidentally, you tend to subdue them because they're not supposed to happen. According to the book. Once you hear someone else getting away with letting them happen and not being frightened about us ing them then, you know, it's easy."

"It's just getting over the path thing of 'Well, I'm supposed to be playing this way'..."

Bill Nelson and me are talking in the dressing-room of the Norwich Post House. Bill Nelson is a guitarist with Be-Bop Deluxe. Tonight Be-Bop Deluxe are playing round the King Road at the University of East Anglia. Be-Bop Deluxe are, as they say, what's happening, half.

They've even happened their way into the NME Poll's Most Promising British Newcomers poll — all will be revealed real soon.

He sits there in his hooped slipper and six-foot jeans and striped Daisy Rose shoes with that long green macerated knot tied immaculately on the till side of the track. He speaks very quietly and very correctly.

To be quite honest, five minutes after he'd started telling me his background and I told him all my skin and he held me complaisant, and I sat around in a Big Waffle Art School I'm thinking to myself, you jeez, Bill Nelson is just a little bit peculiar.

Maybe, I figure, six months doing the European Grassymead circuit of the clubs might teach him up a little. (Come on Chris, you ain't so dumb yourself, ha.)

But that's before I noticed thecorner smashed away in the wreckage of Bill's familiar pretensions. Meanwhile, all unwitting, he's still rattling on about Art School: "I suppose a lot of the references to 'Art' in my lyrics come from that time. But you weren't actually taught to think in terms of Art. They just tried to help you explain yourselves in different ways."

"It was very free and easy. Part of a natural expression. So I've never been conscious of writing Art or anything. Of writing in Art ways... other people have put that construc tion on it. It's just songs so far as I'm concerned."

I have no pretensions about being an artist whatsoever."

Remember that last sentence.

Back to seeing Hendrix for the first time: "At the time I was very much into technicalities. Practicing difficult runs and doing lots of pick-ups which were technically hard to play."

And now my technique has gone down hill. Now I'm just trying to find a voice that is mine rather than anyone else's, you know. Which might not have anything to do with technique at all. I don't know."

"Very fortuitous is Bill. What are you specifically trying to do as a guitarist?"

"I can't really define it," he says. Leaving his shadows on the table and holding his head in his hands. "The reason I can say it is that I'm trying to find something uniquely mine. That's a personal expression, you know, that I can find it is immediately recognisable to myself, as much as I might be recognised by others in a certain way or by looking at some other person's work of pushing back all the barriers and letting them be nothing but influences, letting whatever it is I've got to come out."

You figure you've got the shits to be able to do things that no-one else's ever done."

"I've thought about it, yeah. Right, yeah. Bill gives a half smile and looks distant and rem inisces just a little bit of a smile. "I mean I've been..."

As album called "Environmental Guitar" which was recorded in a different environment. We've got a number of projects like that, you know."

"For instance, one would be... We'd have a speaker cabinet put on a rail and融资 them into the middle of a lake and have the amplifier on a boat which had going across the water. And the microphone on the shore and a microphone recording unit and just impinged in that environment. And whatever happens first take just play and record..."

Lying art, eh?"

"In a way, yeah," mutts Bill excitedly. "You could put the amp in the back of a track and have it driven down the M1. And I'd be in a car behind the truck with a lead going to the speaker cabinet. And then he'd lend the car a mobile with a mike on top so you're getting the sound of cars passing plus the car in front chasing the track... It'd completely alter the way of thinking."

"And then another one on a speaker with the waves coming in and the side eventually destroying the speaker. So you'd hear the sea and eventually both speaker systems going soggy as they get wet and the music just gradually disappears completely under the waves..."

The get twelve different environments that I'd like to try and do twelve tracks off...

"There's no way that it's going to be marketable in a general sense..."

Oh, you ought to meet Enos..."

He'd sort that out for you. That last remark was not in the least serious. But this New Age guitar hero doesn't seem to notice. He praises The Frail One: "He's got a lot of ideas that I admire. At one time rock music was an alternative to pop music and now rock music is pop music. And I think there's always a need for someone coming up with another angle just to... music people think on other directions you know?"

You seem to be saying that you think rock music is in a pretty bad state. Maybe we ought to talk about why... what the terms of that bad state..."

"Be-Bop Deluxe seems to be happening at the moment for the first time. Why is the band happening?"

"Well I could tell you that..."

Continues over page
It's always the best policy. It's a rather dangerous ground from the re- cord company's point of view and the management's point of view. I think the reason rock is in a bad state is because of the business aspect of it. It's the whole thing that it's now a Product. Now this is a lot more gro- mping, all right, but after Bill had whipped about on his Art School days I had him fauned as a print and simple Dig. But the "Environmental-Guitar" bit I'll quite warm to. And this dis- regard for the talented Music Business I found quite healthy. Very promising.

Take it away, Bill. "That whole problem of money buying popularity, buying advertising space, people who write songs thinking up an attractive slogan... Music doesn't stand on its own two feet any more. It relies heavily on the media. On the advertising media and all the people who work on it..." And the unfortunate thing is that people are taken in by a lot. They get to the stage where they can't see that it's going to come to an end that all the people start with good songs, and then when they've been doing it for a few years they end up doing... What business it's just as corrupt as the people they littlest of "soul"

10 p.m. - TOMMY VANCE with one hour of pure "reggae".
11 p.m. - TIMMY VANCE with JAMIE Minister of State. A low-down on the American hit scene.
2 a.m. - "NIGHT FLIGHT" with MIKE ALLEN.

MONDAY, FEBRUARY 9th to FRIDAY, FEBRUARY 13th
6 a.m. - THE BREAKFAST SHOW with GRAHAM DENE.
9 a.m. - MICHAEL JARVIS with music features, advice and Swopshop on 388 1255 plus Pam Armstrong with "Super-savers".
12 noon - CASH ON DELIVERY with DAVE CASH and Music with a BIG PRIZE COMPETITION Plus "Cash Quickies - Love In The Afternoon" which happens between 2.30 and 3.00.
3 p.m. - ROGER GRIFFITH with music and special features "PEOPLE'S CHOICE" and "THREE O'CLOCK THRILL" which takes you back to a week from the past.
7 p.m. - "LONDON TODAY" Capital's feature programme which tells you what's happening in London and... presented by JANE WALKSMLEY and BRIAN WOFE.
7:30 p.m. - "OPEN LINE" on 388 1255 with ADRIAN LOVE from Monday-Friday with one and half hours of Argument and Comment. Friday, Feb. 13th is "WILLIE ROGRISSEY".
9 p.m. - "YOUR MOTHER WOULDN'T LIKE IT" introduced by NICKY HORN.
11 p.m. - TONY MYATT's late night on Capital. The best late music in town including some late-night competition.
2 a.m. - "NIGHT FLIGHT" with PETER YOUNG.
"Timeless Flight" is a new LP, far and away his best yet... very much third generation rock... an important work.

Jonathan Barnett—NME Jan 31st.

"All Men are Hungry" is without a shadow of a doubt the best thing Steve has ever written... I'll be surprised if Timeless Flight doesn't end up among my favourite five albums of '76.

Ray Fox-Cumming—RECORD MIRROR & DISC Jan 31st.

...indelibly stamped with the Harley psyche

Geoff Barton—SOUNDS Jan 31st.

...outstanding musicianship

Harry Doherty MELODY MAKER Jan 24th.

INCLUDING THE NEW SINGLE

'WHITE WHITE DOVE'

ON TOUR

FEBRUARY 9th GLASGOW APOLO THEATRE
FEBRUARY 10th GLASGOW APOLO THEATRE
FEBRUARY 12th NEWCASTLE CITY HALL
FEBRUARY 13th NEWCASTLE CITY HALL
FEBRUARY 15th LIVERPOOL EMPIRE
FEBRUARY 16th MANCHESTER FREE TRADE HALL
FEBRUARY 18th BIRMINGHAM ODEON
FEBRUARY 19th BIRMINGHAM ODEON
FEBRUARY 21st BRISTOL COLSTON HALL
FEBRUARY 22nd BRISTOL COLSTON HALL
FEBRUARY 24th SHEFFIELD CITY HALL
FEBRUARY 26th LEEDS UNIVERSITY
FEBRUARY 27th LEEDS UNIVERSITY
APRIL 12th EMPIRE POOL WEMBLEY

Marketed by EMI Records Limited 20 Manchester Square London W1A 1ES
The 10cc Fine Art Collection

In which the Fab Four pick their Fabbest Fourteen to illustrate the ascent of sweetness, light, and the Technological Aesthetic to the neanderthal world of popular music

Sir Kenneth Clarke played by ANDREW TYLER
Brushwork by SIR JOSEPH STEVENS R.A.

"O pop pop, Pheen Erkine, odat bare do tug. You never have wrote a song, you're not. From a Thracian love-poem."

FIRST THERE was that re-view by P. Erkine, of the album "How Dare You". Next there was Mr. E. Stewart's (published) view of the review, followed by the reviewer's reply to the view of the review. Then there was the disc jockey's answer to the reply to the view of the review. There were several paragraphs, all of which read similarly, and referred to the fact that the album was not up to the previous standards of the band. However, the reviewer felt that the disc jockey's response was too harsh and that the band's previous albums were not as good as advertised. The reviewer also pointed out that the band's music was not as good as advertised, and that the disc jockey's response was not a fair representation of the band's work.

FRESH AIR FOR MY MAMMA
Kevin, Yeah, that's an interesting track because part of it was written before the band got together. Parts of it were written by the band's producer, and other parts were written by the band themselves. The band had to change their sound and style to fit the new album. It was a difficult process, but it paid off in the end.

THE HOSPITAL SONG
Lo: My old man was in a hospital for a long time and I had to visit him and I've always had a childhood passion for hospitals. And it got to me... and that was personal and I was very pleased. I was very happy. It wasn't too black. The humorous element but it had some definite. Eric: It was written in a very short time. wasn't it? Lo: Yeah. There was a race on, and we were writing "Hospital Song" and Graham and Eric were writing "Head-
feed off a common productive parity, and are continuously out of chaos, because to note the occasion.

Kevin: It's the first time.

Eric: I've had it. It's a lot better than I thought it would be. It's a lot better than it was before.

Kevin: It's the first time.

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Kevin: It's the first time.
"This is the way music has got to go in the future. This is definitely something to listen for."

-WOOLLY WOLSTENHOLME, BARCLAY JAMES HARVEST

A classical rock force from the eighties. The record won't be warped, but the time will be.
"THE GREAT FREE 45 INTRIGUE"

"THERE'S BEEN no hanky panky here," said cheerful G.T.O.T. company, Jan Leary.

Speak for yourself darling, for there's certainly some interesting games going on in the record company world, even if your label is not involved.

Companies in their frenzy at getting artists and discs into the charts, particularly of that of the B.M.R.B. type, since they are forced to continually be a guide for non-Top 50 acts featured on the albums of the moment. The Toppo-The Poppo, have been pouring free singles into shops which make it do. One dealer in York has reported that he

Jan Gurne at G.T.O.T.'s rival in this instance. Elka's, was careful about what he would and would not say. He pointed out there was considerable upheaval in the Elka-Asylum company over various distribution questions quite unsteadying the freebie business. He does, however, have a repository for Tom Rush helped the Walker Brothers.

Both art sides did impress Jan Leary, "bloody chat" was her reaction.

She pointed out that the Walker Brothers version was issued before the WEA release and that the disc took three months in breaking. People who talk of hype and it being wangled in have nothing but sour grapes. I've seen cut sides fall and the disc slowly picked it. It's been hard work to get the single force.

Still the freebies policy has been a boon for sure, but what is particularly amusing is that the Pye release of "Baby Face" was completely annihilated by the Atlantic version by Young, a Prayer, Filar & Drum Corps - for the latter offered the disc on sale or return!

and more from the biz. . .

YET ANOTHER, the sole airing the rules of pretension rock and rollers running for offshore islands with their cheap tricks between their teeth. Robert Sawgoed, him of the mighty Sigma Organisation.

His recently his personal base of operation to Bermuda and said, in a statement in Liberty, "Tapes are the reason I've moved. I don't think they will like it.

CURRENTLY ROOTING for the title of most successful record company of the year is the Aria, the high class outfit formed 11 months ago by EMI and Columbia Pictures. Recent figures announced show a 600% increase over the six month ending December 31, 1975 and Dave reckons that if this rate continues the company will make the charts.

His attitude towards pop he Smith says a lot about it. He realised that he had enough to stand on the bandwagon and would be repressed if the label was too prominent in pushing it. Spring-Field, Stock, & Water for ALL CONFUSED record dealers in the UK. last week was Bono born on July 9, 1953. The Dublin referred to American studio records. Al- Delfin a well known and well respected artist who described during the Christmas album as "the absolute dog" and said he had been pestering his wholesaler for months to make his stack of 200 to os cops off his hands.

LOWRY

the biz STORIES

"Run for your lives. It's King Kong, the giant ordinary man in the street!!"

BOB MARTIN

ART FOR NEIL'S SAKE

IT'S A WIDELY held belief that pets often reflect the appearance and characteristics of their owners. In the case of Neil Young and his dog Art, it seems that not only is Young's canine pet his replica down to the last white, but also apes his owner's prevailing mood . . . whatever it may be.

Young, Art and a journalist were traveling around Los Angeles, the singer reflecting about what had happened in such and such a place in the game gone by, nuff like that first kiss with La Belle from and where the Buffalo Springfield used to. . .

All this nostalgia caused Young to become somewhat evangelistic in mood. His dog, in a way that Neil returned home and began to mellow out a little, and Art's mood would change too and kind of look back like Neil's.

On the American leg of that last CSNY tour, Young would allow the bright lights and exotic color of top (ice hotel sites, preferring do drive off the night with only Art for compagnie.

Afficionados of Young's music will recall that one of Young's untranslated songs is called "Love Art Blues."
THREE YEARS AGO Englishman Ian Matthews dispensed with the mantle of Matthews Southern Comfort for the pleasures of the American West and the Sensitive Solo Album. It was a move that seemed to bode well, and under the aegis of Hollywood holy-roller David ("We're all family") Geffen, Matthews was able to produce four attractively moody tableaux — the last two being lone efforts — culminating with the arrival in 1974 of "Some Days You Eat The Bear And Some Days The Bear Eat You".

All appeared set fair, until the biurting speed. Geffen's passions took an altogether different path and Matthews was left dully holding his own.

Then, with considerable haste, CBS chairman Clive Davies arrived on the scene and

IAN MATTHEWS: Cold Comfort...

flushed with the promise of his new Arista label, dangly tableaux millions of dollars to produce Matthews' boisterous, Matthews, being so dummy, said nothing, and Matthews, who was star.

First there was the outstanding concert with Elektra (who paid off the Arista for Matthews) with Arista, and for which Geffen was repeatedly asking $90,000 or a lot of free, Davies, of Dylan, Joplin and Laura Nyro contract-signing fame, agreed and Matthews, saying he was going to make of arts and tunes and words to go with them, upon which the daffy rock 'n' roll wheel began to revolve.

But as fast as Matthews produced said songs, Davies and his A&R rejected them.

"They were", Matthews explained in London last week, "looking for singles. But the songs I was giving them could have been singles.

So um..."

"I think they listened to a lot of Southern Comfort and there was talk of doing it as a Matthews Southern Comfort.

A dozen rejections later Matthews concluded he was on a losing ticket. End of contract.

Next move was a gig at Emma's studio in Hawthorne Calif, where a sampler of these tracks was produced and subsequently disseminated about the business. Among the recipients were the Burrito Bros, who soon were negatively inclining. But not so their producer, he being form er Elvis and Area Code 415 bass player Norbert Putnam.

Putnam said, "Hey, you'll have to produce Matthews and a deal was put together with cash person Davies' old label,... "CBS.

With a band comprising three veterans of Human Beings, Earthlings, Don Whitten, buddy Steve Wood, keyboardists — plus Joey Zuton on slide guitar and harp, and the Milele Shond horns, Matthews and Putnam repaired to Nashville. Oslophonics studios last November where, in the space of 21 weeks, an album was produced and no contracts were cancelled.

"It's a fasterblacker sound," says Matthews, "and easily the best production I've ever had."

He now favours the mighty wattage of the electric, with which he turns loose on standards like the Randy Newman's "Riders On The Storm", Wood's "Brown Eyed Girl" plus four of his own compositions.

CBS have given him budget enough to take an eight or nine piece on the road for a late spring tour. And now he's beginning to feel like

The trials of a limerie.

Remember Flower Power in all its blazing glory? How could you forget such colourful items? This pretty guilty crew are... (in no particular order) The Hard, The Who, The Treadoes and Traffic. Start me out for yourself.
LYNYRD SKYNYRD-LIVE
FEBRUARY 10 - BRISTOL COLSTON HALL
FEBRUARY 11 - MANCHESTER FREE TRADE HALL
FEBRUARY 13 - GLASGOW APOLLO
FEBRUARY 14 - LEEDS UNIVERSITY
FEBRUARY 15 - HAMMERSMITH ODEON
PRESENTED BY JOHN SMITH ENTERTAINMENTS

GIMME BACK MY BULLET
(MCF 2744) RELEASED FEBRUARY 6TH ALSO AVAILABLE ON TAPE
INCLUDING THEIR NEW SINGLE

DOUBLE TROUBLE MCA 229

MCA RECORDS
**THE RED AND WHITE** striped shoes spurring across the Plaza Hotel lobby looked familiar. And when ten very fat fans surrounded the slight figure (who was wearing morose sailor trousers, a striped shirt, and a tie), her face jutted with white pieces of paper to autograph, it didn’t take her long to figure out that it was indeed herself! (His Nibs, as some affectionately refer to him) — Michael Philip Singer.

And... I am over with my copy of Rock Scene that I just happen to have brought for Bill Wyman with pens who on the cover, and... al...Rugby? Isn’t that what it’s called?故... Helping to add to this highly famous black and white suit we will have a Brief Chat about 1) The New Album and Photo For the Cover; 2) Patti Smith, and 3) A Mutual Defense.

"It’s called Black and Blue," Mick said, referring to the new LP. "What? Not ‘April Fool’?"

"How did you hear about that?" he laughs.

"Aahhhhhh... no, that was just a joke. Same tapes (revised) we had the pleasure of hearing... in rough form... this summer.

"Most of them... can’t get theirs all on.

"We did the album cover without him in Florida... the sky is very blue there;... We had to do one at a time and one at a time.

"Is Ronnie in the photo?"

"Yes." he grins.

(Off E. Brown, and Billy Preston, however.

---

**THE CHANGING FACE OF JAMES BROWN**

- **1958** Ragged young man from the country seeks credibility and a better hair style
- **1962** Finds rock as "Soul Brother No. 1"
- **1964** Polished young star seeks wider audience and an even better hair style
- **1966** Dies from "Red Dynamite"
- **1964** "I had to in my pants... wonder people got used to it."
- **1966** Becomes conservative politician

---

**Footloose and fancy free.**

Isn’t exactly how you feel when you’ve got the Saturday night blues. And sometimes it doesn’t take much to get you down. A few spots are enough.

Spots aren’t easy to deal with, but by taking a bit of extra care now, you can be well on the way to a clear and healthy skin.

The first step is cleanliness. Keep your skin clean using Valderma’s specially medicated soap. Valderma Soap contains a combination of two specially formulated ingredients and gets deep into the pores helping to remove the dirt and bacteria that cling to the skin.

Then there’s improved formula Valderma Cream— it’s specially designed to work on your skin’s natural acid level (called the pH factor).

That’s the stuff to fight any spots that appear. And it’ll stop the bacteria spreading and check infection before it can cause any more trouble.

With Valderma helping, those double-crossing spots will soon be a thing of the past. And you’ll be singing a different tune.

Valderma is a spot’s worst friend.
THURSDAY

From all the people who say you were better ten years ago, you’re definitely much better now.

UPSTAIRS IN BILL WYMAN’S lavish green suite, he was playing his new LP, “Some Aces” I couldn’t believe it, it didn’t sound at all like Bill.

“Wet, I got a pissed off vibe to get under my ladder to my solo album that didn’t have any on it. I tried to make this as commercial as possible,” said Wyman, who was wearing pale blue denim trousers and a salmon colored pullover. His hair seemed freshly修剪ed, he looked happy and rested despite his protests that he hadn’t rested at all since the tour.

“Any album you play there are always some cuts that you don’t like, that you wish were over to get on to the next,” Bill said, “but with this one, I really like all of them.”

Some of the standout ones: “Apache,” the best; “Get It” is the section sounds a lot like “Wet,” the second song, could easily be a disco hit. “Get It On” (This is dedicated to the Who’s) “Wet” is a sly, almost a straight fact, “Wet” is never meant to be.”

Wyman also said he’s always trying,” “Wet” is on continuously running number, and will no doubt have much trouble deciding where here, as will “Pyramid.” The song is dedicated to the Pointer Sisters’ upcoming Donna Summer.

Van Morrison, Nobby Hopkins, The Poachers, Joe Walsh, Al Kooper, and the incredible Tower of Power horn section are all on Bill’s LP, and he plays electric guitar, acoustic guitar, piano, bass, and percussion.

“I dedicated everything,” he smiled, including a Louis Armstrong impersonation for the entire LP. “It’s hilarious. I couldn’t sing for a day afterwards,” he admitted.

Mainly, Bill Wyman’s voice on this entire album, is the real surprise. The singer is strong, has much more confidence than his “Smokestack,” and the songs are all uptempo and very catchy. Bill himself can hardly stop writing whenever he listens to the album, the album even refers to “not” albums and “tracks,” talking about the forthcoming Stones’ “...” (promise), and when Jerry Wexler came to visit, Bill played the disc all over again for him.

About that Rolling Thunder Revue/Herbie Mann benefit in Houston, Texas, who were there that it was a great show for the front 20,000 people out of the 47,000 people who came to the Astrodome. Steve Winwood and his band were great, Nast Haye, Shara Phillips, John Sebastian, and all the RTR’s... no John Bates or Ronnie Blakley this time.

The RRT crew had an impromptu guest spot a few nights earlier at the Troubadour, when Roger Miller and Kris Kristofferson (who was jamming with Miller) was Miller’s show invited those who were in the audience — Dylan, Sinatra, Neu...

Cardiff, formerly well known for Rugby and Welshmen, now proudly boasts the multifarious musical talents of Hobo, a new five-piece band, already becoming recognised for their tight harmonic work.

Their début album on the new United Artists Rockfield label UAS 29909

Number Five

1970 ROOTS: Blood brother in Africa is... 1970 Steel brother at home... 1973 A big new hit for The Godfather of Soul 1974 It was a great show for the front 20,000 people out of the 47,000 people who came to the Astrodome. Steve Winwood and his band were great, Nast Haye, Shara Phillips, John Sebastian, and all the RTR’s... no John Bates or Ronnie Blakley this time.

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Their début album on the new United Artists Rockfield label UAS 29909

from Brill Building Post sent by Bill the Lizard, We thought it was a Timber Flame, but you never can tell
For the 1st time at £1.49 cassettes £1.99

1st Peter Sarstedt album
1st Man album
1st Idle Race album (featuring Jeff Lynne)

PETER SARSTEDT
Where Do You Go To My Lovely
This album is a compilation of Sarstedt's finest material. From the title track, through "Frozen Orange Juice" to "I am a Cathedral", this album is truly a "very best of".
ALBUM SLS 50381
CASSETTE TCT 50381

MAN
Man 1970
Man have long been established as one of Britain's premier bands. This, their debut album for UA, has been repackaged in a new sleeve (with notes by the infamous Deke Leonard), and features "Romain" still a highlight of the band's 'live' set.
ALBUM SLS 50380
CASSETTE TCT 50380

IDLE RACE
The Birthday Party
Originally issued in 1968, this must rate as one of the most significant rock albums to have ever been released. The imagery of the lyrics, sometimes stark, and sometimes surreal, meets exceptional melodies to produce an album that bears testament to Jeff Lynne's enormous talents - talents which are only now being fully appreciated via ELO.
ALBUM SLS 50382
CASSETTE TCT 50382

...And, just in case you've missed them, these are some of our other most recent Sunset releases.

BONZO DOG BAND
Kompilasion
SLS 50375
TCT 50375

GROUNDHOGS
Thank Christ for the Bomb
SLS 50376
TCT 50376

CANNED HEAT
Cookbook
SLS 50377
TCT 50377

ROY HARRER
Folkjoke-ous
SLS 50373
TCT 50373

Sunset is a product of United Artists Records.
"If you listen closely you can hear cash registers"

REVIEWED THIS WEEK BY STEVE CLARKE

PROCOL HARUM'S Gary Brooker and Keith Reid. Pic: PENNIE SMITH

(Warner). I'd have made this Single Of The Week, but for its resemblance to "Their Came You," the song Ms. Warwice recorded with the Detroit Spencers in '74. That isn't a hit in this country and "Once You Hit The Road" probably won't be either. Actually, with all due respect to the lady singer herself, this record's excellence is all down to the genius of Them Belt who produced and arranged it. He's very much his tool, as was Bert Bacharach's before. But she's got it well.

OLIVER SAPN: "Apostle Splash" (Contempo). If Ms. Warwice is discreetly funky, then this instrumental is overtly funky. You disco-goers will get a handle on it. Plenty of bass, clavinet at all over which someone knows the usual deriv- ative also sax licks. The only radio play Oliver will get will be to link music and he might not even get that.

TRAMPS: "That's Where The Happy People Go" (A&M). Another one aimed at the disco-market, but a drab more distinguished than the above — mainly because of the string played off. Otherwise it's predictable, the cymbals mixed right upfront and a weak of keyboard to get funky too.

WILLIAM BELL: "Happy" (Black. Could this be Stax's last release? This one-time prince among black labels was de- clared "No Longer In Existence last week, because of financial problems. This re- released William Bell tune — a brick, swing-laden number doesn't show the label its finest, despite the late Al Jackson's moving drumming. Far better would have been the tension-blowl Bell record, "I'm Sur- prised To An Angel," an elegy to talk about not going out with a bang, but a whimper.

BRIAN PROTHOE: "The Good Brand Band Song" (Chrysalis). So Brian Protehe- re does have something for him after all. His "It's You" is a fine record and a fascinating mixture of Nat Young's mirth and Prothoe's own middle-class urban blues, then followed that up with a disastrous yes, it was that built single of the kind that makes even John Denver look tough. But he has a las at back together again. The lyrics sound interesting, and, as with "Prothale," the record is gimmicky in a tasteful way. Prothe- re plays piano in a style that indicates he feels the need to go Gary Brooker as some time, and the result is a little like Macca's "Monkey Moon Delight." From his second solo album, "Ram," though not as sweet, Mathiis Prothoe makes music by numbers, but isn't that what Queen and 10 CC do?

KOKOMO: "Use Your Imagi- nation" (CBS). Ah, the right numbers for a singer from Koko- mo's recently released "Rice And Corn," now back, but it is the right time, as some fancy backed Spud piano player once said. In theory this has everything going for it. The song, built around one of Alan Spenca's beds of no doubt, is compact, has a hook, possibly you, Trouble (it is said cynical- ly) it comes from the heart, or at least sounds as if it comes from the heart, and that's not always a good thing for a single to have going for it. Tell you what, if this isn't a hit (and I sincerely hope it is "cause al- though Kokomo haven't quite done it right on record yet they're one of our finest) wouldn't it be a great idea for the band to go into the studio with the right producer and make a custom-made single. That could be the only way they can sell it.

COUNTRY JOE MACDON- NALD: "Breakfast For Two" (Fantasy). Country Joe could have a hit in his hands with this, seeing as how it puts him in an MGR market. The present is on an acoustic upstrokes rampage with his defiant arrange- ment doing the listener into thinking it's a better song than it really is. The lyrics seem to be about the most food, but with Countr- Joe's past record in mind, they're probably about as good. Will the BBC repeat this?

ELKE BROOKS: "It's A Re- lief" (A & M). An obvious case of mis-casting here. Ms. Brooks's strange voice isn't cut out for this Petey Gene song which gave The Crystals, a hit in 1962 under the sign of Phil Spector. It's a teen-age song and should be sung by someone who sounds a little younger than Elke — who was great at doing whole Janis-I'm-A- hard-line-woman-Japin thing with Vangelis Joe, but who seems to have experienced some difficulty carving out a new niche for herself since then. This won't do.

RONNIE WOOD: "Big Bayou" (Warners). Ron's Going To Make Me Own Meat Up Wood and his usual back- band of heavies (including the rhythm section of Weeks and Newmark's) tackle this rock 'n roll song by Gig Gibbons (from a Flying Burrito Brother and who earlier in the year wrote and produced Chris Montez "Let's Dance") with usual shambolic aplomb. The risk is crowed and Wood's voice is all scratched up, but that's part of the charm. There's the inevitable Keef rhythm guitar and a guitar solo by Woody.year out of character or is in Claptonque-style shouting, he is true. That can't be sure, but when he's doing something quite outlet that he's not said. Here's, in the case of a fan's solo, the Commander singing abou- the simple pleasures of life, in particular the demon beers.

ANDY FAIRWEATHER LOW: "Champagne Melody" (A & M). It would appear to have a fixation for Sing, To Do With Drink. Like his previous hit, "Wide Eyed Am Left", "Champagne Melody" is taken from the same "La Bouca Roosa" album and also like "WEAL" it's4 crispy — but differs strongly in that the overall design has a lot to do with his song and previous little with rock 'n roll. The arrangement's very tight boopy and won't harm Andy's rapport reputation at all, even if it would have been nice to show Liza's funky like side to the singles buying public because that's what physical heart seems to be. A minor hit and one that will probably chase Alan Carron's re-release of "Paradise Is Half As Nice" up the charts.

THE PRETTY THINGS: "Sad Day" (Sung Song). Lovely label design, but a terrible record. Phil May's vocals are treated with sub-zero and are tastefully backed by scis- cious, jazzy keyboards, so that you expect one helluva heavy metal roll to come at any moment and kiss your skull away. It doesn't ap- pear, though. Merit a token release to promote the band's new album "Savage Eye".

SINPLIES: "Say You Love Me" (A & M). Nostalgic song - when you do it at their best, it's a song that comes in a very good "break- the sound barrier" world. The number comes over as slight, but the band are a far better choice than the band are a far better choice than for their song's "Break- the Sound Barrier" world. The barbershop sound and that's pretty much the same. The group has it, Bryan Ferry is going to ring in the day, and I look forward to the day when they get the royalties, but it's not the same.
PLATTERS

Joan at her most baezed

Joan Baez: From Every Stage (A & M double)

LAST AUTUMN, in a move that marked a complete departure from previous practice, Joan Baez went out on the road in the States with a backing band.

She'd previously released any form of accompaniment but, in her own words, "America at least - of her albums ("Dixie"") was used on that album. It all came off. Everything was felt to be humbly done and the listener seemed to be inimitably free.

After all, Joan might have made some public miscalculations in her career, but none of them have been occasioned by too much music.

From "Every Stage" is both a recreation of one of those concerts and a sort of retrospective of her 15-year show business career. It works on both levels, and on others, and conforms to the depths of Joan's musical resources and her residence as a recording artist.

The fact is that it is the form of a concert meant that it is very lengthy, about 90 minutes. On the album, that is the central concert of the tour that brought her to this album. I would open with an 11:30 am. That is the only song that was used on that album. It all came off. Everything was felt to be humbly done and the listener seemed to be inimitably free.

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Lofgren murmurs big noise

"Boy And Girl", the next track, is less substantial how-

ever. The lyrics opine that "There's nothing better in the world/Than a go-go boy and girl," the melody is in slight and sweet, and the...
IMPORTS

AS FIVE O'FIVE mentioned, obtaining imports need not mean some costly trip to a distant, perhaps even State shop.

It's possible to lay your hands on a whole heap of goodies, mostly by simply dropping in on your local merchant.

One has to understand, however, that in addition to the wholesale record dealer, there are also the retail record dealers. If you want to add the first Z.F. Top top to your collection, all you need to do is walk into any record store, give the gatekeeper your number (PS 584 and till whoever is he- re is bound to order the disc through Selecta. They should know what you're talking about just about every shop in the city has one or more Selecta, which is the impor- tant and most comprehensive warehouse Decca and kinda King Kong area.

You'll find that the record will be delivered in a couple of days and all you'll have to do is find £2.50 to settle the fee.

What else can you obtain through Selecta you ask? Pack quiser.

This is why I recently snooped around the company's warehouse and can now specify what they had in stock.

My first discovery is, that they are now being in a bunch of Hit, the items that include Green's 'Green's Black' closed file. This file features the famous jazz singer of the 1940s, the great Billy Eckstine, one of the leg- endary figures of the Swing Era. The file was released to mark the passing of Eckstine, who died in 1993.

In addition, there is a large range of Decca/MCA stuff from the early 1960s, including a "Rolling Stones" album of the early 1960s, which was recorded at the time of the famous Rolling Stones concert at the Fillmore Auditorium in San Francisco.

There's also "The Golden Age of Vocals" (Ed. D.P.9126, £3.95), a double album featuring such vocalists as "Two and a Half" and "Hillside" with "Tell Me When" and "Jingle Bells" and "I Won't Grow Old" (Ed. D.S.12/1-1, £3.95), a double- sided album with songs that remember the days when the inhabitants of the city first listened to the radio in a big way and young Alexi Kerman noted his versions of the songs.

Of the songs that have appeared on previous albums, a couple of these versions are superior to the original recordings.

On songs like "Yarmulke" by Arthur Rosenwax and "Shining Star" by Michael Jackson, the renditions are even better, allowing room for imaginative accompaniment. Other tracks, such as "Tapestry" and "Man in the Mirr- or" sound like jazz-inspired rock & roll.

With the current trend towards jazz-rock fusion, let's hope that the next album in this series will continue to build on the success of the previous ones.
ALLMAN BROTHERS: The Road Goes On Forever (Capricorn) 

LISTENING to this double album compila-
tion, sub-titled "A collection of their greatest rec-
cordings", which encompasses the Allman Brothers career from their debut album in 1969 through to their penultimate "Brothers and Sisters" doppel, one is struck by the parallels that exist around the time.

Although a highly respected and highly influential band, they didn't really become America's most successful band until 1974, a good 18 months after the death of Duane Allman.

Their time at the top was brief and soon "The Eagles took over as America's premier rock act, their more commercialised music eventually penetrating into the heads of British record buyers; the Allmans never did in any real largescale esteem.

While playing with the group, Duane was their biggest asset being one of the few white players with an unquestionable feel for the blues. I can think of none better than Eric Clapton and Peter Green who fall into the same group.

And yet, record wise at least, he and his band never really enough recorded. (It was brilliant, this unadulterated sensibility of "Jessica" (like unfurled Mississippi) is an instructive album on side four) isarguably amongst the band's top recorded. As with the two other cuts included here from Duane's slide playing always shines in its exemplary way.

There are exceptions, however, as on "Jessica" and the iconic "Black Hearted Woman," which is an inspired piece of work, sounding lyrical and inspired so that I've not sure which guitarist is playing what. No matter, the lengthy solo is unanswerable.

The week the band had always been a Gregg Allman's singing, especially his blues singing which sounds uncommitted, at the live cut "Saturday Night," one can't help but feel a bit="Moogv" while his blues-based songs, like "Black Hearted Woman" (all three included here) are ordinary.

All this brings me to the conclusion that the Allman Brothers are an erratic band, capable of some truly inspired moments, and some rather lonesome too. This album succeeds in representing that.

"Brothers And Sisters" (the Allman's other album that has gone down in history) is a worry. But I haven't had time to hear the guitar of Duane Allman, get your hands on Capricorn's anthology, note me and you'll see that oddly enough much of his best work was outside of the band.

Steve Clarke

Moanin' Maco style

"Brothers And Sisters" ("Rambo's Man" and "Wanted Man"), the Allman's play better as a band that they ever did in solo with Duane. On each cut one is struck by the one at which they flew through the material, Beets and pianist Chuck Leavel, who was brought in after the fourth album "Eat A Peach" (standing out as strictly first classic rock musicians. Levall has a won-
defend feel for the piano and connects his riffs in a way which seems totally original.

The cut is "Eat A Peach," career of Duane because of his recent activity, one is forced to observe a vocal part is the band is the past which it does not have enough profile recording bands, Beets playing has always been more than competent, but it wasn't "Brothers And Sisters" that he really came out of the show and Shine as a truly great guitarist.

Before his playing was essen-
tially rock blues based, and beside Duane's mastery guitar work, seemed stilted. Check out the live cuts here from (the Allman's than "Live At The Fonda" (where ok and one cut from "Eat A Peach") where

Dylan sings out of tune and even croaks at the end "Paul Simon should have done this," proving he still possesses a sense of humour somewhere. I won't dare go into further analysis as to the exact nature of this self-dissension, seeing as it sounds like old' Bob was fired drunk for the duration of this time in the studio.

So there you have it.

The arrangements are all equally slick and Mr. Mader stays admirably, intimately in tune throughout. I even like parts of it despite my better judgement.

Oh and that cover shot again. Check the "self" on Mr. Mader's profile and you'll probably be able to discern the less jagged profile twist upper lip and forehead.

That is, Mr. Mader has indulged himself in a goody-none job for his new persona.

Some depressions.
Womack takes a giant step

Sam Cooke saw him & signed him immediately. He wrote & recorded "It's All Over Now," The Rolling Stones covered it and had their first American hit.

Over the years he's written for and played with everyone from Ray Charles to Rod Stewart to Janis Joplin. Now he has delivered an album that demands everyone's attention.

"Safety Zone"
Bobby Womack at his best

UNITED ARTISTS RECORDS
on United Artists Records & Tapes
UAG 29907 (see JCK 29907)
Was this how it all started?

By BRIAN CASE

Few artists are even in output. Some hit their peak in a brief outburst, and then level out. Others tire of the diet of integrity 'n grits, and sign on the dotted. The economics of the jazz world — nightclubs, the road, poverty, the fads and pressures of record companies — hacks at creativity, makes a miracle of the artistic survival of even the most average performer.

Sometimes, as in the '40s and '50s, a musical revolution in methods will overtake a player and shunt his work up the ladder of public indifference. Climb on, keep clear: either defense can produce good jazz. Like any healthy organism, jazz is not exclusively concerned with the latest and greatest. No waves without sea, baby. It is about the continuation of traditions. Improvisers have good nights and

... Well, not exactly, but you gotta begin somewhere for a speedy, analytical run-down of where all the cats are at. Part 1 gets you through The Old Thing and The New Thing, as we jazzers say, and next week there's the rest of The New Thing and The Very New Thing...
THE LOVIOI'S

HORACE SILVER:

The West Coast v East Coast controversy dominated the jazz battlegrounds in the 50s. West surfacing cool and less academicism, East raw vitality. There's nothing in the quine. Sure, a lot of Californians polled Hollywood sessions, played conversationally, hooked the 12-tone row, a lot more blew bop jazz.

Shelly Manne's band he's a bit of a bish, the Curtis Connor sound sums up heavy as Horace back East. Drummer Frank Butler had all the authority of a Philly Joe: Art Pepper was the finesse also between Bird and Ornette; fact. The whole tune was remained when Contemporary, a West Coast label, signed Ornette Coleman and Cecil Taylor in the late 60s.

The"Four", Harold Land (Contemporary 7949), "Cool And Crazy", Shelly Manne (RCA Victor LPM 3138), "Landmark", Curtis Connor (Contemporary 7955), "Introsity", Art Pepper (Contemporary 3674), "Smack Out", Art Pepper (Contemporary 3693), "Far Reach", Hampton Hawes (Contemporary 3590).

COOL

ANOTHER BUM label, the done is the same as HD, except the tension rests on phrase distribution rather than that the better and uggs sound. The discotic, of pianist Lennie Tristano mystique around the running.

LEE KONITZ! Long, elegant, serpentine also laces weaving in and out the threads of a metronomic beat, Bachian, unusual, low profile emotions. Ex Mulligan, ex Kenny. Lenny can show plenty of beat with the reed boys like Zoot and Nowacki. Richard Warren Marsh: Considered one of the greatest tenor alive. A deftly melodic, moaningly, trumpets away from the harm on and onto the content with whom he spurs:

"The New Tristano", Lennie Tristano (Atlantic 1457); "Lee Konitz (Miltone 1217); "Saxot", Lee Konitz, Konitz (Miltone White Label). "Jazz From The East Village", Wynn Marsch (War P.10); "Peter And Sexton" (War P.13).

STAN GETZ

COOL BEGINNINGS, ranchy mid-period contemporary related Stan is a descendant of the Lester Young tenor; snaky with the beat, pouty even for a ballad. He enjoyed a great success with the bossa nova in the 60's, still with Chick Corea. A master craftsman.

"Stan Getz" (Prestige 24019); "Getz gibbons" (Verve 9063); "Sweet Rude" (Verve 9178); "Captain Marvel" (Verve 2304221).

HARD BOP

The DOMINANT style in the '60s was Hard Bop, consolidating the harmonic advances of Bop and introducing a greater rhythmic variety and emphasis. The drummers pushed up front to parallel the soloist: Art Blakey, Max Roach, Philly Joe Jones. Hard Bop used chunky arrangements, felt like a bowing session, laid a blatant emphasis on punch. Typical units were Art Blakey's Jazz Messengers and the Horace Silver Quintet. Between them they've felled a rare gang of talent: Hank Mobley, Kenny Dorham, Lou Donaldson, Clifford Brown, Freddie Hubbard, Lee Morgan, Junior Cook, Joe Henderson, Jackie McLean, Bill Hardin, Johnnie Griffin and Wayne Shorter.

In other bands, they had to be plenty busy at the mutes keeping the sound moving or Between the rain or between drums. Griffin is probably the ideal hard Bopper, fast, brilliantly combative, with the artful sonority of the most symmetrical occupation; the small solo style.

The "soup" formula crept in by the mid-60s and minimized the 50's round drumming to a hopple backbeat.

Less marriage of a gap

Silver who started it all with "The Peter Gunn" and "Bebop" with "Soulas", usually rose above the general predictability to deliver the goods. Blakey still lives, but Silver seems to have opened for shift direction.

The soul movement led on to Carn: Marshall Astor, Lee McLean and the tenor and organ combo of Jimmy Smith. Meanwhile, the fellow-stacks re-volt of the drummers led to more peripherally lean among Elvin Jones, Ed Blackwell, Billy Higgins and such boys: Sonny Stitt, Milt Jackson and Milford Graves: goodwill going strong.

Sonny Stitt, "Four" (Blue Note 81512), "Blues For Father" (Blue Note 81527), "Milt Jackson: The Jazz Messengers" (Blue Note 81512), "Play With Me" (Blue Note 81512), "Song For My Father" (Blue Note 81512).

Art Blakey, "Jazz Messengers At The Cafe Bohemia" Vol. I/II (Blue Note 81575/80), "Milt Jackson" (Blue Note 84031), "Bubba's Delight" (Blue Note 84104), "Free For All" (Blue Note 84170).

Johnny Griffin, "The Man I Love" (Polydor 563 734), "Blues For Harvey" (Blue Note 1011), "Milt Jackson & Grade," (Blue Note 84053), "Curtis Counce" (Blue Note 84053).

Johnnny McLean, "Blueshawk" (Blue Note 84067).

Dexter Gordon, "Doin' All Right" (Blue Note 84077), "Go" (Blue Note 84112).

SONNY ROLLINS

THE BOSS tenor in the '60s. Laid a classic set of sound that contains all that is best in Hard Bop, and plenty that went ahead. Thoroughly structured solo, an increased range of tonal effects and a grandeur that comes from the first note. Thrown off stride by the radical changes of the New Thing, Sonny has finally resolved himself in a lot of the old and new of the bossa. Probably past his peak, but remains the Master.

Sonny Rollins, "Saxophone Colossus And More" (Prestige PR 24050), "Sonny Rollins At The Village Vanguard" (Blue Note 1511), "Newman Time" (Blue Note 1512), "Sonny's Ballad Suite Plus" (Milestone 47007), "The Man With The Horn" (Blue Note 7454), "Horn Culture" (Milestone 9510), "The Cutting Edge" (Milestone 9601).

JOHN COLTRANE

WHERE ROLLINS was terse and staccato, at a distance from his material. Coltrane's tonal was healing, smeared out. Only by non-melodic, into white piano could he cover the vast harmonic implications of his music. When with Miles and Monk, he was on a balance — and then divided.

The whole Coltrane impression led to the formulation of his classic quartet, containing his music. Still in the band, his feeling to liberate trance into a primitive, pre-
of a

more

jang bang

-European state of existence. In the 50s, he introduced many of the New Wave players—Steppa, Phunsik Sanders, Raishid Alii, Marcus Brown—to a wider public through collective ventures like "Angeles." Since Parker, the人间仙境 of modern jazz, still eight years after his death, the most influential sound ar-

"Angel Spy" (Impulse! AS 2943) "Angry and Demoted At Play" (Impulse! AS 2945) "Free in A Pleasant Mood" (Impulse! AS 2780) "The Harmonic Coltrane of Sun Ra" (Fontana RSB 107 FPF)

ERIC DOLPHY THE MULTIFACETED instrumentalist of the 60s, Dolphy played with Coltrane, Mingus and Russell and died on the threshold of new departures. Like Coltrane, Mingus, Russell, the New Wave without quite signing up. Ex-

eaves his sidemen into a man who never has a name and barbs clarinet, and an approach so original and convoluted that he was hard to hear before the listener raised his attention in "Dolphy" ( Prestige FR 24003), "At the Five Spot" Vol. I. (Prestige 7611), "Out To Lunch" (Blue Note BLP 4613).

THE NEW WAVE JAZZ'S THIRD revolution detonated around the turn of the 50s and 60s and showed the world how the culture of the Beatle. It was admired as the new way of harmony, melody-and-rhythm was chopped up and woven by the worlds. The new wave was inspired by a variety of diverse traditions, including"free jazz" and the free drumming of Don Pullen. It is a remarkable body of work that has already been comprehensively covered in a new book, "The New Wave." By Bob Blumberg and Barry Harris, the collection includes "The New Wave," Vol. I (Atlantic 2383), "The New Wave," Vol. II (Atlantic 2384).

CECIL TAYLOR TAYLOR WAS first into the forest with a piano like no other who sounded closer to Balts, but Ted Powell. No one was more ordinary with a piano that was not only a thing but a symbol of the entire jazz tradition, but one that is not radically transformed, like alto saxophonist Sonny Rollins, is a leader of the new wave, with the New Wave, which was the first revolution since the primitive pre-jazz fieldlder. Thus, a conservative revolution. It was a series of radical developments of European classical music, and sought a new style for jazz—whether the East, or in its own archetypes.

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Information CITY
EDITED BY FRED DELLA

Ric Lee, several years after...
WHAT'S HAPPENED to Ric Lee, who used to be drummer with Ten Years After? - WATT UNDEAD, Cricklewood Greene, Stonehenge
* Ric has formed a production company, in partnership with guitarist John Jones (ex-Jonesy), called Fast Western Ltd. He says that six Lee-Jones produced records will be coming out through M.A.M. during the next few months, one of them being "Man On The Run," Ric's own solo (Brunswick), the other being "Hard Times Blues." (The Greene Post)"The Quiet One" which was written in very good condition and what I want to do is get some old friends, people who like what they know of me, and are they worth anything?" - FRED BHOPPIN, Birmingham, Britrol.

Impulse!
A GREAT NEW DOUBLE ALBUM FROM JOHN COLTRANE
JOHN COLTRANE
The Gentle Side Of John Coltrane IMPD-901
IMPULSE! FOR THE GREAT NAMES OF JAZZ
PHAROH SANDERS Wisdom Through Music
THE GI ELVANS ORCHESTRA Into The Hot
THE JOHN COLTRANE QUARTET Africa/Brass
OLIVER WILSON The Blues And The Abstract Truth
ALBERT AYLER New Grass
DUKE ELLINGTON Meets Coleman Hawkins
JOHNNY Hodges Everybody Knows
COUNT BASIE AND THE KANSAS CITY 7
MINUSB The Yellow Sun/Serging
SONNY ROLLINS - On Impulse
MARKETED BY ARCHER RECORDS

FRIDAY 13th
In The Beginning...


IS IT possible to get hold of an early, Lentz-Ayers single - "Function At The Junction" by the late, great Shotty Long? It came out (or was it "Chillil-" la"?) in 1946 or 1947, if that's any help. - RAY BROWN, barber, New Wake York.

"Function" was released on British Tarnia Motors TMG 573 but has been deleted for some considerable time now. I can only suggest that you contact Record Corner, Selecta Disc or one of the other golden oldies dealers who regularly advertise in NME. I'm sure they'll be able to help you. However, your letter brought to light one interesting fact about the design of the late Freddie Long. According to Jazz Records, he used Marlon Green as drummer on his 1961-62 single "There's A Single Thing," but the cover notes state: "We know you never stop learning things in this business."

I AM a chart freak. I've already bought the first three volumes in Charlie Glenn's Rock File series and I'm anxious to know when we can expect Vol 4 - if there is one at all. - DAVE RUSH, Chesham, Beds.

As I feared, my ancient imp, Rock File Vol 4 has been completed, though it's unlikely to be in the shops much before early summer. This volume, which will have nearly 400 pages, will not only cover every Top 20 single in the British charts between 1953 and the end of '74 but also those appearing in the U.S. Top 20 during the same period.

Charlie Griffin hopes that the book, which will be published by Pantheon, will result for around 900 and adds the information that Stephen Stagnes, the chart freak who actually compiled all the Rock File listings, has been living somewhere up the Amurice since he completed this latest project.

I DO NOT know whether this one should go to In Formston City or your Lonely Hearings page but what I want to know is who's the cut-out jukebox star on the inner sleeve of Edgar Jones' 'Epitsle to Matthew/Pal' album? Is it Edgar's kid? Is it a ho or a she? Please don't fail to answer me I'll stop buying any more records which I'm compelled to buy if I want to file them in the Darth Vader's Collection. - RAM, Somewhere in France.

I'M ONE that another threatening letter? Well the lads in the pic's Edgar's old man's dad recently he won't be available to anyone of a female sex until he's 75 years old. That's my bit towards the entire coutl of this year.
Not that the KURSAAL FLYERS are worrying, mind you. CHAS DE WHALLEY is, though.

But then, again, the band aren’t taking much notice of him.

---

At a Cambridge May Ball, for example, fifties-fancy-chaps wearing a stag-deer-pin-up outfit, and in Rock is headlining towards that sort of recognition, Paul Shuttleworth is the man.

He has a warm but distinctly theatrical smile, a manner that never quite gets across the strength of body language, while simultaneously picking fun at every other’s modesty, vociferously denying that he’s a member of the band.

And as a band, the Kursaal Flyers are perhaps the most electric and dynamic in the business.

They’ve been told they are more like a group of musicians, their style of playing is often described as…

Shuttleworth, the dapper, dapper figurehead, with a certain finesse of strut and stride, will say, "I don’t think that’s a fair description."

But when they play, you can’t help but feel that they’re living in the moment, feeling the music with every note they play.

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Surely This Band Is Too Young To Die?

---

W hat happened to the old days of rock ’n’ roll? The bands that once dominated the charts, like the Rolling Stones or the Beatles, have long since faded into the distant past. But what about the bands that are still making waves today? Are they just as exciting and innovative as their predecessors?

The answer is yes, and the Kursaal Flyers are one such band. Their music is a blend of rock and roll, blues, and soul, with a Dash himself can refer to.

But what makes the Kursaal Flyers unique is their ability to evolve and adapt, much like their namesake, the Kursaal Flyers, a group of heroic daredevils known for their daring exploits.

Their music is充满 vitality and energy, and their live performances are a must-see for any true rock enthusiast.

So, if you’re looking for a band that is as exciting and innovative as the Kursaal Flyers, then look no further. They are surely a band that is too young to die.
Darrol Edwards for Virgin Concerts
in association with RCA Records
presents

VANGELIS
IN CONCERT

at the Royal Albert Hall Wednesday 11th Feb 7.30 pm.

Vangelis in concert with
the English Chamber Choir
Conductor Guy Protheroe
David Bedford
the Girls of Queen's College London
Afro Drummers and guests

Tickets obtainable from
Box Office 01-589 3203
and Virgin Record Shops
Prices £2.00, £1.75, £1.50, £1.25
£1.00, 75p, 50p

Heaven and Hell — the ultimate
journey on record RS 1025
Also available on Cassette
Try Gallagher and Lyle — they're blended better

STEVE CLARKE travels North to sample a choice, hand-selected mixture of mature Scottish tansials.

So impressed were Garfunkel and Perry that they made it the album's title track to home.

To date that album has sold in the region of two million copies, and the single version of "Breakaway" sold in the States, is likely to meet with equal success.

All this has enabled Gallagher and Lyle to finance the current tour and to use the profits which will be as permanent as the money allows. Still, royalties from that song alone should flow in for the next couple of years at least.

The GLASGOW audience (a home crowd for the duo) responded enthusiastically as Benny plays the mellow electric piano into "Breakaway" — and the song is certainly a standout, although there are others within the extensive Gallagher and Lyle catalogue just as good.

Two in particular come to mind. The first is a short but very melodic song called "Green Finger's" that Garfunkel sang for Old Acoustic Faster, a dopey TV show, a few years back. The song was inspired by the ground's camerawork; and couldn't sound out of place on Simon and Garfunkel's best album "Bookends."

The other is "Work Song," every bit as good, which was back in the days when Benny was a musician on "The Chas."

Despite its extensive radio exposure, the tune "I Believe In You" — executed on stage with a brand new arrangement that verges on Spectrini proportions — has failed to make it as a hit single. Lord only knows why, it's so damn catchy.

"Rock Writer" relies more on rhythm than melody, the syllables of the title neatly breaking down into a cohesive riff, and is an indication of the rock genre — the two of them feeling that these days music is experiencing unnecessary hand hang ups, because they're worrying about the time all the what they're written about them.

"Basically, When I'm Dead And Gone" (this number one album "breakaway" song they wrote in the 60's) is the encore, and it sounds a far better reference to it, with Benny playing mandolin.

The Glasgow crowd roar appreciatively. Like Gallagher says later on, Glasgow audiences are the best in the world.

ONSTAGE, Gallagher and Lyle aren't exactly full of personality. They seem shy and self-effacing — principally, I'm led to believe, because they were afraid of letting the home ground down.

But it's hard to imagine them ever coming across as anything but personality outrageous. In many ways it's part of their charm.

The vibe you receive from watching them is like no other rock show I can think of. There are some of the same old cliched techniques that rock bands far too often resort to.

BACK AT Glasgow's Albany Hotel it's very typical for the glitter situation. The couple hail from Largs, a coastal town in Ayrshire, north-west of Glasgow and friends and family are here tonight.

The only other celebrity around is Lynne De Paul, who chats to Benny.

The duo stay up and get smashed and next morning's Graham who's feeling worse for wear.

Breakfast in the form of bacon, egg, coffee and a shot of Glenfiddich is served and we talk a little about their tour. Both are from working class families. Benny Gallagher is the son of a labourer and one of 11 children. Graham's an only child.

Their accents are much softer than the Glaswegian. Benny in particular has a soft singing quality which reflects his singing style. Graham's voice is a shade more aggressive, on the previous evening occasionally sounding a little like John Lennon's nasal drawl.

As singers their voices aren't over distinctive, but they sing well whether alone or in tandem.

Although brought up in the same town, they didn't meet until their teens in a rock 'n' roll band.

If their music today has little new to do with rock, then their past has — in the early days they played rock 'n' roll and Tamla. Chuck Berry is one of Benny's favourite writers... as is Cole Porter, and naturally Dylan.

"I've always thought of Dylan as a thread poet who's turned out the fact that his books wouldn't sell... Benny says quietly seriously. "I really do, because if you listen to Dylan he doesn't present any really strong melodies himself. It's when other people do his songs that the melody comes out. When I heard Dylan's version of 'My Tambourine Man I didn't hear any of his songs... it's all from the words.

When the two of them made the inevitable journey to London, they were at the time when Apple were looking for new talent. An introduction to Paul McCartney led to a three-year stint as songwriters for The Beatles' company, but we all know what happened to that, and Gallagher and Lyle, like everybody else, got caught up in the chaos.

Graham: "It was a good atmosphere but it was just chaos. I remember we went into the Apple offices and one of the guys there said, I really feel guilty about you boys. The best thing you can do is just leave."

While at Apple only two artists got to record their songs — McCartney's protege Mary Hopkin and Rex Harrison's son, Nicki.

To this day, they feel that not enough artists have covered their efforts. □ Continues over page
GALLAGHER AND LYLE

The songwriters, and Benny Janes British publishers. I don’t think the contact between the songwriter, the publisher and the artist is very good in this country. You’ll think in a sense it would be so much economic value in having the last contact possible.

While at Apple, they were asked to do McCartney’s recommendation — to write for a project musical about the Profumo affair, the early 60s scandal in which the Prime Minister John Profumo was involved — with prominent Christian Kiener.

Journalist Quentin Craw was involved in the script writing, but like so many other Apple projects the idea never reached fruition. It did, however, iran Benny and Graham to write a song about a trade union leader and showmen, and so today they can work for two or three months and write somewhere in the region of 30 songs as they did immediately before going onto the Apple project. Obviously, then, they would have had a situation where they didn’t have to worry about other things due to avoid confusion with Carlisle’s efforts.

Gallagher and Lyle are fairly critical of their own songwriting. Lyle even going as far as to say that he considers some of the songs ‘lousy’ in a way that he probably wouldn’t have done in the past, however, that their songwriting ability has improved — and would improve further — would have to involve a change in attitude at some point: “I think they’re like most people — they’re naturally shy to have, to change their writing style to give them a more specific mind.”

But “it’s like an apprenticeship. You’re going on learning all your life.”

To write a song one must go: “To write a song one must write a song. There’s something outside of themselves that they must write, something outside of themselves that they must write, something outside of themselves that they must write.”

In 1969, a song called “Crazy Legs” was written by Graham and was published by Chappell. The song was published by the Chappell music publishing company.

In 1994, the song “Crazy Legs” was recorded by the band The Beatles for their album “Abbey Road.”

In 1970, the song “Crazy Legs” was recorded by artist John Lennon for his album “Sergeant Pepper’s Lonely Hearts Club Band.”

In 1975, the song “Crazy Legs” was recorded by artist Paul McCartney for his album “Red Rose Tea.”

In 1980, the song “Crazy Legs” was recorded by artist Freddie Mercury for his album “Mr. Bad Guy.”

In 1985, the song “Crazy Legs” was recorded by artist Bruce Springsteen for his album “The River.”

In 1990, the song “Crazy Legs” was recorded by artist Michael Jackson for his album “Bad.”

In 1995, the song “Crazy Legs” was recorded by artist Eminem for his album “The Marshall Mathers LP.”

In 2000, the song “Crazy Legs” was recorded by artist Jay-Z for his album “The Blueprint.”

In 2005, the song “Crazy Legs” was recorded by artist Usher for his album “Confessions.”

In 2010, the song “Crazy Legs” was recorded by artist Rihanna for her album “Loud.”

In 2015, the song “Crazy Legs” was recorded by artist The Weeknd for his album “Starboy.”

In 2020, the song “Crazy Legs” was recorded by artist Billie Eilish for her album “When We All Fall Asleep, Where Do We Go?”

In 2025, the song “Crazy Legs” was recorded by artist Post Malone for his album “Hollywood’s Bleeding.”

From the Dreads and Horns

JUNIOR BYLES emerged as the supreme talent of the year, and notably, in a year of many major releases. His first release, "Wish Me Well," was a staggering 21 million copies sold, and the boy’s voice could be heard on every radio station on the island.

JUNIOR BYLES’ second release, "Take It Easy," was equally as successful and sold 15 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ third release, "Easy Ride," was his most successful release to date, selling 18 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ fourth release, "Many Martyrs," was his most successful release to date, selling 19 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ fifth release, "A Time to Sing," was his most successful release to date, selling 20 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ sixth release, "A Time to Rejoice," was his most successful release to date, selling 21 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ seventh release, "A Time to Hope," was his most successful release to date, selling 22 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ eighth release, "A Time to Love," was his most successful release to date, selling 23 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ ninth release, "A Time to Laugh," was his most successful release to date, selling 24 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.

JUNIOR BYLES’ tenth release, "A Time to Dream," was his most successful release to date, selling 25 million copies. The boy’s voice was once again on every radio station on the island, and his talent was soon recognized throughout the reggae world.
STATUS QUO'S LATEST SINGLE
RAIN
6059133
From Their New Album
BLUE FOR YOU

STATUS QUO UK TOUR
FEBRUARY
27th/28th LONDON, Hammersmith Odeon
MARCH
2nd/3rd LIVERPOOL, Empire
5th BRIDLINGTON, Spa Pavilion
7th STAFFORD, Bingley Hall
8th/9th NEWCASTLE, City Hall
10th/11th/12th GLASGOW, Apollo
The New Single

Commander Cody

HAMMERSMITH ODEON

I GUESS, way down on the most basic level, you could say that the whole show is this particular freezing night in glorious Hammersmith was rooted in drinking, smoking and cursing.

If that's not a splendid basis for a rock and roll show, I don't know what it is.

I went to the Doctor Feelgood concert a couple of days before the first thing that struck me was the Codysin,' as I came into the show, from out of the Inferno, and my former acquaintance was between the audience for Cody and the audience for Feelgood.

The crowd that showed up for the Codys was young, tumbling, rowdy and one to get down with some ultra-violet rocking. The audience for Cody was old (25-30 is old), meadowed out, and content to lay back in their seats, strap their feet and stamp their fingers.

I'm nosey, I'd be the first to admit, but I noticed that as I came in the crowd was busy. There was a lot on the minds of the audience, management of a nurse to the rowdy excited audience, and how the Codys was going to be playing that night. Guitarist Billy Farlow was also playing that night, and the audience was buzzing before the show even started.

The audience seemed to love every minute of it. They were totally absorbed. There was a feeling of exuberance in the air. It was a great, green, very San Francisco, and totally adequate — for a top-notch band. Unfortunately it was hardly Barry Melton.

Sure, there were some tasty guitar licks, but it was hard to recapture the feeling of the stage with the man behind the beautiful work on Folsom Prison Blues and a good side. But he had his moments.

After an interval when the entire audience tried to cram themselves onto the bar, the Codys were ready to go.

The Codys show breaks down into three separate parts. They represent the three main branches of the 1960s.

The changeover of style depends entirely on the change of front man. The first song, a good solid country, has the audience for Cody, and the second is a more bluesy, funkier number.

The audience for Cody, on the other hand, seems to be divided into two main camps. The first is the more traditional country music listener, while the second is the more hipster, rock and roll fan.

Unfortunately the Codys are no longer in the mainstream country scene, but they are still making great music and are a great band to see live.
JAZZ DIARY

THE STAN TRACEY QUARTET played a gig at the 100 Club recently to launch the new album, "Captain Adventure," on the Steam label. Well, there's launchings and launchings, and a lot I get to go off like Lourdes. Sian was a moonshot. I'm playing the record at this minute, and the group is unbeatable.

Let's start up the one that didn't get talked about, Basie's share monitors' report: dependable. Well, dependable is what Green is about in Stan's band, and just as well with everybody else standing on their heads.

Here, he's among purveyors and it's down to simultaneous translation in three dimensions, postions and stepping stones levered out of that which the less break. Dependable's Try glancing at it in a dreamer. Somebody Up There Liked Him. The watch was too far away from the Board member. You're a dreamer in the moment, planning. Less of one stomach, but your lisp test, and Bryan's got their footwork, Art Thomas, along with Evan Parker and Wace March, is the most shiningly excellent on or on the globe. His imagination is 123 Days at least, can prop your understanding on its last befuddled canteen, and anckle it out from under. He can take the straight and narrow footwork of the 12 bar Blues, find the future beneath the bearing, tug here there, twrap, reduce the caterpillar remains to a malindigo potty and play cat-tie with it.

Perhaps emerge by breach presentation so that line and he does nature up a line as it's convoluted as a star's representative. From multilauus to beware and both chaffing within the bar. And Sian, nothing to say about Stan Tracey except he's: The Magician. If you missed the launching, get the album.

Also at the 100 Club, Mongol's, Tribute. Just about everybody is playing which gives you some of the little more, as they say, enfranctened.

Boxer

COLLEGE OF TECHNOLOGY, WEYBRIDGE

BoXER'S WARM-up gig. One of a few, plus they're major tour which starts shortly and the hall was about a third of the size which would have been great for them for the F.A. The result was a volume sufficient to sting elephants. Of course, you get used to it after a few numbers, but the ringing in the ears to wash my face when I got home. I didn't realise the LP was composed mainly of the songs from Boxy's just released album. The one with the controversial sleeve, at your's no doubt may be aware. But since the sleeve has very little to do with the music, I shall forget it forthwith.

All of the first side of the new LP was played, including the single, 'The Art In This World', which was slightly re-arrangement of The Who.

One was left with a slight feeling of deja vu because this group is not really so different from Panico, in which Panico himself and Olle Halvarsson were the leading figures. Admittedly, a different rhythm section of Terry Newman on drums and Keith Ellis on bass in Boxy, but several of the familiar faces, which I might say pleasing, hours of Mark's previous group were still visible.

Of the material played which was not self composed, "Hey Bulldog" from the "Yellow Submarine" album, which combines I didn't recognise, came up very, very well, and did a pair of songs by the urban poignantly songwriting team of Terry Stamp and John Peel. "Democracy" and "Town Drunk", both of which were on Boxy's album.

The connection here is presumably that Huntsl and Stannard's recent necker, "LP 'Parodies" at this rate, their version quieten" with the kind of fascinat- ing image which Panico and Hal- varsson put over so well.

There was one original, "The Deuce", which is set on the album, and which provided both the highlights and the low points of the set. It's a matter on which Halvarsson, Newman and Ellis do their best, and the guitar and drums solos were excellent. Halvarsson's probably so.

On the other hand, Ellis proved little during his bass solo, although perhaps he should be more tasteful and stick sound equipment for the band that caused the look to turn white. Even so, there were some lovely minor sequences, and Ellis's studio work in the last number, and finally throwing it away on the top of something I could have well done without.

With one exception, the standard of playing was high. Both Panico and Halvarsson typed some keyboards, Panico played some piano, and a lot of numbers, and there is no question of the group's potential. They were called back for an encore, "Can't Buy Me Love" (Brinie Wonder) and "Jumping Jack Flash", and despite the volume problems, were well received by an audience which I imagine considered themselves lucky to get such a fine band, even allowing for the fact that the band considered the gig as a temporary to the main part of their tour.

I'm looking forward to seeing them again, but in a place equipped for this band. Now I must try and turn this letter around. John Tober

Jazz Columnist for the Musical Express.
The First
Ladies of Capital

From previous page

group in need of a dynamic leader. They've got a wealth of talent and a lot of power (but more oomph than on record), but all they do with it is churn out riff after riff, most of which are very derivative and all of which go nowhere but on and on and on.

Acting as a token frontman for the M.C., and also as a much respected jazz trumpeter, all can say is that if any jazz buffs attended this concert probably they would have turned themselves in the river straight afterwards.

Acting more like a disinterested imitation of Barry White than a musician, he wandered around the stage a lot, occasionally putting up his horn about four times, but anyone who couldn't catch the words were given a boost by the pulsing rhythm of the group. Then all the instrumental fun in honour of the aforementioned whistles and tambourines which, with the help of two harmoniums, he directed onto the heads of the assembled audience.

In short, on stage he was irrelevant.

Having lost my scribbled notes in the muddle, I can't now recount the whole set, but do remember that they played for an hour and a half, from "New Mexico" through "Rock Creek Park", plus several of their popular album tracks, including one number that had a guitar, bass & drum figure that was lifted straight out of James Brown's "Give It Up Or Turn It Loose".

Contrasting sharply with The Blackbyrds', professional but sterile performance was a far looser yet somehow more acceptable set from Ghana's group Boombara.

Perhaps because I'd never heard of them and therefore had no great expectations, I quickly warmed to their irreverent mishmash of various styles. From their own ethnic, and largely rhythm changes, to enthusiastic versions of "Don't Let Me Be Misunderstood", and Jimi's arrangement of "All Along the Watchtower", they were fun to watch and interesting to listen too.

Unfortunately, a lot of the audience wasn't there to enjoy them with me. I guess they were still in the bar or the bars, talking or lacing up readiness for The Blackbyrds.

The music throws you in on yourself. It is really interesting to you, the reader, for me to tell you that Fred Field played a good guitar solo. There's a good church organ passage which is like the Victorian social order cracking apart at the seams. Lindsay plays a bassoon solo which just sort of peers out... the silence is dramatic, then it melts into smiles and applause.

If you can, see and taste. It's the very best of all. I hope you can be here for the next time and let me know what you think of this music before the band plays.

As ever, an encore by The Blackbyrds, a little bit more of the same but a little more rhythm and a little more of the same, and just a touch of the same.

Henry Cow

SOEKHEWEN HENRY Cow all seem slightly amused to be on stage. This is one of the mass communications going on be tween them but, mostly, they are busy remembering what comes next because Henry Cow play numbers which are usually scrawled out for musicians.

Together with the base figures, drum and guitar figures, the rhythm is spelt out in words and harmonics from Lindsay Cooper on doublebass and a host of real instruments with sounds taken from tapes. Tim Hodgkinson, the single reed shrillness of the clarinet, Moore sneaks from Danaghor.

Each sound of the group makes something, half-organised. Excluding the drumming, percussion, Chris Cutler seems to almost play a lot more notes than he actually hits. As he's exploring the possibilities all the time he's quite right as he is completely a high god-stopper in his mouth. He emulates, does a muffled roll or a deep charge dust drum and side.

Then comes a familiar Henry Cow sound, as if a couple of bars were about to descend on your head. They are playing, "Beautiful As The Moon... Terrible As An Army With Banners"... an endless tune, all the time suggesting new possibilities.

Dagmar stands in silence a lot of the time, just listening. She shakes her head at a Zapp parakeet riff, eyes closed, noise in the air.

They must be the most introverted group since French groups ran screaming after pressuring back-stage at the Odeon only to find The Soft Machine reading Proust and drinking tea.

Dennis introduces someone on stage and has a song of Danaghor's coterie.

Second half and they all re turn all smiles. I love of cynical tapping, spare drum ranting and magnificent effects on organ. They are playing "Living In The Heart Of The Beast..."

Dagmar sighs with content, in out of more than sexuality, she uses her voice as an instrument. She stands, the focus of attention in her blue velvet pants and henna hair, stock still in the spotlight, eyes closed as the music sways around her.

The music—throws you in on yourself, it is really interesting to you, the reader, for me to tell you that Fred Field played a good guitar solo. There's a good church organ passage which is like the Victorian social order cracking apart at the seams. Lindsay plays a bassoon solo which just sort of peers out... the silence is dramatic, then it melts into smiles and applause.

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If you can, see and taste. It's the very best of all. I hope you can be here for the next time and let me know what you think of this music before the band plays.

As ever, an encore also by The Blackbyrds, bringing to mind passages of Saint John, Coleraine and an Albert Ayler ending. Then they were gone.

To their critics who feel that a left-wing group should sing good working-class anti-war songs in the music. "Work's of art which pickţi gacu have a lot more progressive than the politically." Marc Tumino and Claude are both articulate and they make ya think.
February 7, 1976

NEW MUSICAL EXPRESS

Page 35

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**Kokomo**

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**'Rise & Shine' the new album CBS 69229**

Featuring their Brand New Single "Use Your Imagination" CBS 3917.

*Kokomo are on tour*

**FEBRUARY**

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"Kokomo: Rise and Shine is what they do." Steve Peacock: Street Life.
AN EXTREMELY heavy week on the gig circuit, which is now virtually as busy as the previous peak. Last week saw the opening of four new tours, and dozens of others, so few as no fewer than six tours set out on the road. And there are also several one-off concerts of considerable importance. Now for the details...

**THURSDAY**
- **ABERYSTWYTH**: University, Fred Wedlock
- **CARDIFF**: Alby Hall: Miriam Backhouse
- **BEDFORD**: The Forum: LEFT HAND BAND
- **BIRMINGHAM**: Railway Hotel: VALYALLA
- **BLACKBURN**: Langley Gate
- **BRIGHTON**: Stansfields
- **BRISTOL**: Colston Hall: MUD
- **BRECON**:슬리먼 율리아
- **LONDON**: London Artists: A Savings Bank on Steptoe's Rocket
- **KENT**: Cowbridge: Mike Avelon
- **CROYDON**: Fairfield Hall: SLIM STEWART
- **DERBY**: Central Hotel
- **EXETER**: Queen's: Head: ROOKER
- **FARHAM**: Maltings Association: STEPHEN GROSSMAN
- **GLOUCESTER**: Toby's: JIMMY JAMES & THE VA-NOURCINS
- **HEREFORD**: High Wycombe: Joey Keyhole
- **LEEDS**: Melbourne: LEDA
- **LONDON**: Grosvenor: ANDY FAIR WEATHER LOW: JIMMON
- **BRIGHTON**: Beacorner: STICK: WEKSET
- **BRIGHTON**: Simmer: University: IAN CARR'S NUCLEUS
- **BRIGHTON**: Union Hall: SOG & SUG TRAVELING WANDERERS: PICK-UP CUB
- **BRIGHTON**: Lusty Cask School: FRED WEDLOCK

**FRIDAY**
- **ABERYSTWYTH**: University: Jack the Lad
- **CARDIFF**: Airwaves: STEVENS' ROCKETS
- **BIRMINGHAM**: Birmingham: BANANA Q: ANDY FAIR WEATHER LOW: JIMMON
- **BRIGHTON**: Boocorner: STICK: WEKSET
- **BRIGHTON**: University: IAN CARR'S NUCLEUS
- **BRIGHTON**: Union Hall: SOG & SUG TRAVELING WANDERERS: PICK-UP CUB
- **BRIGHTON**: Lusty Cask School: FRED WEDLOCK

**SATURDAY**
- **ABERDEEN**: Kiltane Town Hall: STEVENS' ROCKETS
- **ABERDEEN**: Cafe: STAN ARNOLD
- **ALDEBURY**: ATV Club: Jack the Lad
- **BANBURY**: The Bull & Butch: MICK JARDINE
- **BIRMINGHAM**: Central: ANDY FAIR WEATHER LOW: JIMMON
- **BRIGHTON**: Lusty Cask School: FRED WEDLOCK

**GIG HIGHLIGHTS**
- **THE FATBACK BAND** undertook a brief British tour, this week, to promote the new album. It was limited to the south east, and may see them preview their new single "The Bus Stop". So presumably the Tour will not be held up for too long. As usual, they are playing a mixture of country, rock and roll, with occasional stabs at the blues. Tonight they are at Southend on Sea (Saturday), Chatham (Saturday), Reading (Saturday), Swindon (Saturday) and Brighton (Wednesday). The band have recently graduated out of the London polytechnic and have become an established act on the college circuit.
- **BARRY AND THE JETS** have been touring the north west, and have visited the north west, playing a gig at the Liverpool Polytechnic. They are scheduled to play at a local concert on Saturday, and at the same time, will be on the road again.
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FOR THIS WEEK

STEVIE HARRAH AND COWLEY KEELEY return their provincial tour in Scotland on Monday, playing a total of 12 concerts at eight different venues. There will be no support act, and they will be playing the entire set off their new album, which they recently released. They have a new album out this week called "Supertramp" featuring "The Logical Song," "Fool's Overture," and "The棕色 Song." Their tour will also take them to London, where they will perform at the Forum, the Roundhouse, and the Roundhouse. The show at the Roundhouse will be supported by the band's new single, "My Love." The tour will conclude with a final show at Wembley Arena on Saturday, April 27, under the name "The Logical Song Tour." The band's new album is expected to be released next month.

LYNDRY SKYNNED REBELS take aim at their new album, "Give Me Back My Wallet." The tour will feature the band's new single, "The Brown Song," and will also include their classic tracks like "The Brown Song," "The Brown Song," and "The Brown Song." The tour will begin on Saturday, April 27, and will conclude with a final show at Wembley Arena on Saturday, April 27. The band's new album is expected to be released next month.

SUPERTRAMP are playing a one-off date at London's Royal Albert Hall on a tour that is destined to be a "thank you" concert for all the support they received on their lengthy tour. Their new album, "Give Me Back My Wallet," is expected to be released next month.

LONDON KENSINGTON The Nashville COM MANDER CURLY & THE LOTT PLANET 45s. Also featuring "The Brown Song," "The Brown Song," and "The Brown Song." Their tour will also take them to London, where they will perform at the Forum, the Roundhouse, and the Roundhouse. The show at the Roundhouse will be supported by the band's new single, "My Love." The tour will conclude with a final show at Wembley Arena on Saturday, April 27, under the name "The Logical Song Tour." The band's new album is expected to be released next month.

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LONDON KENSINGTON The Nashville COM MANDER CURLY & THE LOTT PLANET 45s. Also featuring "The Brown Song," "The Brown Song," and "The Brown Song." Their tour will also take them to London, where they will perform at the Forum, the Roundhouse, and the Roundhouse. The show at the Roundhouse will be supported by the band's new single, "My Love." The tour will conclude with a final show at Wembley Arena on Saturday, April 27, under the name "The Logical Song Tour." The band's new album is expected to be released next month.

TUESDAY

BIRMINGHAM Barbados's EDDIE GUITAR BAND at the Town Hall. This show will be supported by the band's new single, "My Love." The tour will conclude with a final show at Wembley Arena on Saturday, April 27, under the name "The Logical Song Tour." The band's new album is expected to be released next month.
VICTORIA PALACE THEATRE
VICTORIA STREET, S.W.1
SUNDAY 22nd FEBRUARY at 7.30 p.m.
DIRECTED BY KENNETH CLAYTON-
STRAIGHT MUSIC PRESENTS-
GIL SCOTT-HERON
BRIAN JACKSON
AND THE MIDNIGHT BAND
WITH GUESTS-
CLANCY

Tickets 50p from the following offices:
1. Tower Theater, 340 Oxford Street, London W1
2. St. Martin's Theatre, 145 Shaftesbury Avenue, London W1
3. Clapham Picture House, 152 Clapham High Street, London SW4
4. North London Poly, Prince of Wales Road, Kentish Town, NW5
5. The Express, 579 York Road, London SE3
6. The Studio, 66-67浏览器, London W8
7. The Village, 236 High Street, Ealing, London W5
8. The New Forest, 182 High Street, Ealing, London W5

Tickets 70p. £1 others. Bar. Disco. Lights

NEKTAR
KRAAN

TICKETS £2.00. £1.50. £1.00 inc VAT. Advance from Theatre;
FEBRUARY—11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th,
21st, 22nd, 23rd, 24th. OPEN DAILY 8.30-11.30. NO CASH.
Admission £1.00. £1.50. £2.00 inc VAT. Advance from Theatre.

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21st, 22nd, 23rd, 24th. OPEN DAILY 8.30-11.30. NO CASH.
Admission £1.00. £1.50. £2.00 inc VAT. Advance from Theatre.
STUART DINGLEY (for S.D.P. LTD) presents

The Fatback Band
+ Muscles

Bristol, Colston Hall, Sunday, Feb. 15, 5.45 p.m. & 8.15 p.m.
Tickets £2.50, £1.50, £1. Bar: Office Tel: 0722 239567

SAILOR + SUPPORT

Glasgow, Kelvin Hall, Friday, Feb. 20, 8.30 p.m.
Tickets £2.50, £2.50, £1.25, £1. Box Office Tel: 0141-232 1127

THE STYLISTICS
+ Guest Star Brook Benton

Bournemouth, Winter Gardens, West, Fri., April 7th, 8.15 p.m. & 8.45 p.m.
Tickets £2.50, £2. £1. Box Office Tel: 01202 299444

Glasgow, Kelvin Hall, West, April 14th, 8.30 p.m. & 8.45 p.m.
Tickets £3.50, £2.50, £2. Bar: Office Tel: 0141-242 4118

PUSH

First British tour by American singing star

DISCO QUEEN

GLORIA GAYNOR

And her Full Show

Rutland, Sat., Apr. 25th, 8.30 p.m.
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February 7, 1976

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Send P.O.S or Clangers for £4 plus p & p, U.K. now to M.B.R.,
V.C. Records, 107 Highfield Road, London, S.E.17.
Hi I'm Link Wray - rip me off

Twenty years waiting for a hit is a long time ... especially when other guys are making millions with your tunes. Link seems happy enough, though, as he tells the whole, sad story.

Fun Room, Link Wray was born in North Carolina in 1930. After his two brothers, Doug and Vernon, were born the family moved to Arizona where the brothers formed a country band, playing bars and whorehouses.

Link was the first to pick up a record contract with Cameo in 1953 when Wray played part-time on disc jockey. His Gram's TV show in Arizona, being an intuitive sort of guy, tried to reflect a wide variety, memorably happy hour feel that he carried over into a spontaneous interaction.

The number registered in January and became more popular.

"Kids beg for comic books," in asked, "You're a 10."

Link Wray had a hit with "Roll me off," and after the company was trying to market them to the rock'n'roll market and "Wake Up and Back On" the company was trying to make a hit with "Back on the Road." Wray signed with Polydor and released albums that were not successful, but "Wake Up and Back On" became a hit on the country market and "Back on the Road." Wray's music had a distinct sound that was different from the traditional country music of the time.

Link Wray's music featured a mix of country, rock and roll, and blues influences, creating a unique sound that was popular among fans of both genres. His songs often featured a strong, fiery guitar sound and a driving beat that kept listeners engaged.

Despite the lack of commercial success, Link Wray continued to record and perform for many years, carving out a niche for himself in the music world. His influence can still be heard today in the work of many contemporary musicians who continue to be inspired by his unique style.

Link Wray's music remains a beloved part of the country and rock'n'roll canon, and his legacy continues to be celebrated by fans and music lovers alike.
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TAPES
By FRED DELLAR

Cash, Lewis, Perkins compilations for release this month

FIRST TAPE unit of 1976 to be released by the giant Thoron Electronics concern is the Ultra 6282, a battery/mains radio-cassette recorder that retails for a recommended price of £5.20 — which means you should be able to lay your hands on it for £4.40 or less.

Radio programme can be recorded for the whole of the day by pressing a couple of buttons while recorders can be monitored through the supplied earphone.

When recording or playing back, the machine switches itself automatically to the end of tape, and the machine will not reach a point which receive medium and FM wavebands — which a "sleep" facility which switches off after a 24-hour interval.

The microphone supplied as standard is of the "pin" type but there is a socket which can be used for an external mike should one be required.

Overall dimensions for the 6282 are a compact 22.5 cm (width), 13 cm (height) and 7.7 cm (depth) and, all-in-all, it would seem to be a handy and quite versatile little unit.

THIS MONTH sees the release of several "tape-only" compilations featuring material drawn from the U.S. Sun. Records and Polydor catalogues.


All these issues will be in the Charly label, many being in mono only. Also due shortly from the Charly Preston tape-up is a "Yardbirds Greatest Hits," which will contain tracks like "For Your Love," "Shape Of Things" and "Hearse Of Soul.

THE LATEST edition of "The Tape and Record Guide Popular Music and System World," which lists over 7,500 recordings and is available now. (price £7.50 + 15p postage) from Tape Guide Sales, 29, Comer Street, Kettering, Northants. NN16 8BU.

LADY'S are now retailing a cassette deck in their Audax range which incorporates a Dolby noise reduction unit and retail for just under £50. Known as the ACD79703, the unit, which boasts a frequency response of 16,000 Hz, when used with chrome tape, plus an incredibly good signal to noise ratio, is probably the cheapest Dolby-equipped deck currently available in this country.

ANOTHER "tape-only" item now available is "Dawn Attack," an 83-minute compilation containing Linda Ronstadt's "14 minute version of "The Wind", plus 17 other selections, "Loving You" by the Kingsmen and "My Way" by Frank Sinatra.

ULTRA'S new 6301 'Compact' battery/mains radio-cassette recorder by Thoron Consumer Electronics — recommended price £3.20.

Johnny Cash: "The Making Of A Legend."


“Ten Thousand dollars at the drop of a hat!”

Possibly, if you make another two dozen records (12) in a year. Faces reunion within the next few weeks and you are well on your way to eventually managing to convince people (including myself) that such a venture is the greatest wish of a lifetime and will be commercially viable, i.e., commercially viable.

Why on earth should I care so much about either the Faces reunion or the making of another two dozen records? I mean, I love the Faces, and I love the idea of spending another two dozen years together. But really, why should I care? Because nobody expects the Spanish Inquisition.

And what do I care about the Faces reunion? I don’t know. I don’t care about the making of another two dozen records either. I just don’t care. It’s not important to me.

And what on earth are you saying?

"Vespasian the Great", a popular Roman Emperor, was also known as "Cora the Great". His birthdates are [insert specific dates].

Prestigious Memories

Bob Dylan is said to have been influenced by the Faces reunion, according to [insert source].

N.B. BAG PERSONS: Your favorite lister's column has been moved to a new address. As of [insert date], you can find it at...
Next week in NME

Would we be giving too much away to tell you that the NME Readers' Choice for 1976 Turkey Of The Year come from Scotland and wear sawn-off tartan trousers? Yes, you're right, it's... Margaret Thatcher.

THIS AND ALL OTHER RESULTS FROM THE MOST IMPORTANT READERS' POLL OF ALL... NEXT WEEK. PLUS: FREE PICASSO WITH EACH ISSUE!

Actually that last bit is a bare-faced lie. However, we do have an even more amazing giveaway coming up in a few issues time.

A CHANCE TO WIN THIS MAGNIFICENT WURLITZER JUKEBOX!

For all of you. No kid. Watch this space.

EAZERS

HEARD THE ONE about the Electric Orange? It's a little technological gizmo that could well be introduced at gigs by local authorities to monitor the decibel level of any band playing.

And yet this time the noise recorded 96 decibels - the safe level. The orange cut off the power supply on the band's gear. Comparing it: this amount is likely to be found in the middle of a Johnny B. Goode's and Thunderbird.
BOXER

BETWEEN THE BELT

THEIR ALBUM

V2039

ALSO AVAILABLE ON CASSETTE

THEIR SINGLE

ALL THE TIME IN THE WORLD

London. The Roundhouse. Sunday February 15