

Frampton comes alive: a \$50 million dud



RATINGS

* A LOSER!

** POOR

*** FAIR

**** GREAT

***** A WINNER!

(* *) FRAMPTON COMES ALIVE PETER FRAMPTON (A & M RECORDS)

I thought I'd better say something about the biggest selling rock album of 1976 and now one of the all-time best sellers. It was the #1 selling album in the U.S. for fifteen weeks in a row, and is now over five and heading for six million copies sold. With the total receipts from this album and the resulting concerts,

Frampton has grossed \$50 million dollars this year alone. That's quite a change from his financial situation just before the release of "Frampton", the studio album that preceded "Alive". The "Frampton" album was a desperation effort, as he was a quarter of a million dollars in debt. "Frampton" sold a healthy 200,000 copies and he was able to pay off his debts. Obviously he has few debts now.

It actually puzzles me how this album has sold so many copies. He has a passable expertise with both acoustic and electric guitars, but sadly never uses them to much effect on this

album. The rock tunes on side one are some of the most mediocre junk I've heard come across. "Show Me The Way" stands out like a Jimmy Page lead break in the middle of a Monkee's song (the Monkee's greatest hits album has just been released, by the way). "Doobie Wah" is a puzzler also. Is it a tribute to the Doobie Brothers or is he singing about his weed? I am inclined toward the former as the first half of the song sounds exactly like the Doobies' "Eyes Of Silver" and the second half like "Long Train Runnin'".

Side two is basically an acoustic side, but Frampton does give us a couple of decent lead breaks in "I Wanna Go To The Sun". The only place he shows some skill at playing his acoustic guitar is in "Penny For Your Thought", but the instrumental lasts only a minute and a half. It's followed on side three by "(I'll Give You) Money", a tune performed much better on his "Frampton" album.

Most people consider Frampton as suddenly emerging as a great and talented musician/writer. Well over three quarters of the material on this album can be found on his previous "Frampton" album and his Frampton's Camel albums, ones which completely bombed, with the exception of "Frampton". He is not an overnight sensation, he's been playing and

and playing and writing music for ten years and he's still only 26.

I don't really know how to sum up this album, except to say it bores me, and that's not what rock

music is supposed to do. (* * *) THE GIST OF THE GEMINI GINO VANNELLI (A&M RECORDS)

Gino Vannelli is one of Canada's fastest rising stars, gathering about the Montreal kid a fair cult following in Canada and especially the United States. He has introduced a totally new concept into the rock world with his distinctive vocals and interesting material.

Vannelli's last album, "Storm At Sunup", was a giant step over his previous efforts, and with "The Gist Of the Gemini", has made another major progression. The material comes through so much more clearer on this album and as a result Vannelli style comes to the fore that much more.

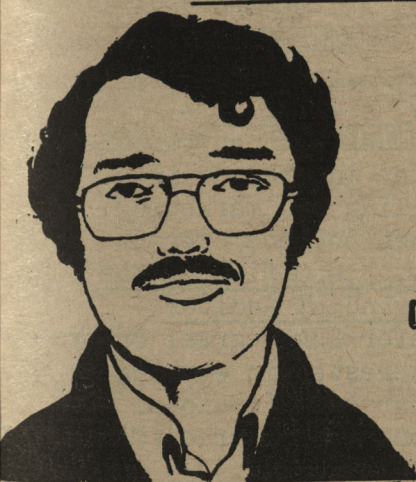
Vannelli rocks on such tunes as "A New Fix For '76" and my favorite from the album, "Carnal Question", which is part of the impressive "War Suite" on side two. Also included are several of his slow contemplating numbers such as "Ugly Man" and "Omens of Love".

With involved lyrics, consistent vocals, and strong arrangements Gino Vannelli has produced his best album yet.

(* * *) CHICAGO X-CHICAGO (COLUMBIA RECORDS)

This band is considered to be consistent. Too bad it's consistently boring and unimaginative. Once more Chicago breaks no new ground. Typical numbers such as "If You Leave Me Now" and "Another Rainy Day in New York City" are included to keep the Chicago AM Radio fans happy.

"Scrapbook", "mama Mama" and "you Get It Up" give this effort its' three stars. Consider it generous.



winning defence david p. gallant

NORTH
S. J 5
H. K 8 7 5 2
D. Q J 10 9
C. A 2

WEST
S. K 8 7
H. Q 9 3
D. 7 4
C. 10 9 8 7 5

BIDDING
S N
1D 1H
1s 3 D
3 NT

Your lead of the ten of clubs is won by partner's king, and he returns the three of clubs, South following with the four and six. Declarer runs three rounds of diamonds. Your partner's king falling to the ace on the third round while you discard a club. Now comes the six of spades from the declarer's hand. How do you defend?

What was partner's original club holding? With

K Q J 3 or K Q 3 he would not have played the king at trick one, and with K J 3 he would have returned the jack, not the three. You are thus forced to the conclusion that partner had only K 3 in clubs and declarer Q J 6 4. But declarer bid diamonds and then spades, therefore he must have a singleton heart. Now count his tricks. He has four in diamonds and three in clubs. The ace of hearts, along with dummy's king would give him nine tricks, so you ignore that possibility. If his singleton heart is anything but the ace, you can set the contract for sure by pouncing

on this trick with your king of spades and leading the queen of hearts. It would be fatal to play low to this trick, for South certainly has A Q of spades (count his points) and the jack of spades would be his ninth trick. The missing hands:

EAST
S. 10 4 3 2
H. A 10 6 4
D. K 3 2
C. K 3

SOUTH
S. A Q 9 6
H. J
D. A 8 6 5
C. Q J 6 4