Melody Maker

DECEMBER 13, 1969

Million dollar offer for **Beatles**

A MILLION dollars a night for the Beatles! That's the offer being made by American promoter Sid Bernstein promoter sid Bernstein for the group to perform at a proposed Interna-tional Pop Festival in Holland next year. Bernstein promoted the Beatles first three

me Beatles Irist three tours of America in the mid-sixties and says he owes a great deal to them for his success. Manager of the Rascals, he was in London last



BEATLES

weekend working on plans for an Olympics Pop Festival to be held at Appledorm Holland in August.

A London spokeaman for Bernstein told the MM on Monday "Appledorm is a vast natural arena which could held 200,000 people. It will be a three-day event and tickets will cost ten deliars each for the whole festival. Mr Bernstein plans to move to Holland in March with a beam of infernational PR people to work on the arrangements, selling firms.

the wants the Beatles as an 's representatives and e will be groups from all the world including fron tain countries. South series and the Far East. Holland has been chosen the venue because of it's tral position."

JOHN AND YOKO EXTRA

page 19



BBC plan bonus for jazz fans

THE Elvis Presley all-colour TV spectacular is being screened on BBC-2 on New Year's Evel The BBC on Tuesday revealed the news to the MELODY MAKER, which has waged an unremitting campaign for nine months to get the film shown to Presley's millions of British fans.

Now, after several false alarms, the film has definitely been set for showing at the very end of 1969 — over a year since it was first acreened by the National Broadcasting Company in America.

The show marked Elvis return to TV stree relative and the MM took up the cry of the Official Elvis Presley Fan Club for it to be shown in Britain.

BBC were the first to say they were interested in the show, and the MM's campaign to get it shown was launched on page one on March 15. Subsequently, the MM's Laurie Henshaw was given an exclusive preview of the TV film, and the MM urged the BBC to buy the show in its issue of July 5.

Presley's current single disc. Suspicious Minds. This week jumped from 18 to number six in the MM chart.

BBC-TV have also produced a Christmas bonous for jaz enthusiasts.

Jazz Scene, the BBC-2 TV shows previously screened for 25 minutes, are being increased from 50 minutes to one hour in the New Year.

There will be a total of 12 or 13 programmes in the new series, and each will feature two or three top jazz attractions.

They include the Clarke-Boland Big Band, Gustar Work-THE Elvis Presley all-colour TV spectacular is

series, and each will feature two or three top jazz attractions.

They include the Clarke-Boland Big Band, Gurtar Workshop (starring Barney Kessel, Kehny Burrell and Grant Green), Stephane Grappelly, Teddy Wilson Quartet, Charlie Shavers Quartet Gary Burton Quartet, Stars Of Faith, Buddy Rich, Oscar Peterson, Thelonious Monk, Sarah Vaughan, Lionel Hampton and Miles Davis.

A colour preview of the programmes is screened for 55 minutes by BBC-2 on Boxing Day under the title Jazz Sciene At the Ronnie Scott Club, when Ronnie acts, as host. For the first time ever, radio will present three days of round-the-clock, non-stop entertainment on Christmas Eve, Christmas Day and Boxing Day, when Radio One and Two will keep open all night.

This means there will be continuous broadcasting from 5:30 am on Wednesday (December 24) right to close-down at 2 am on Sunday (28).



WHO MEET **SMOKEBOMBS** AT BRISTOL page 20



CARNEY BOSS BARITONE page 8



GINGER BAKER, FILM STAR page 5



(2) YESTER-ME, YESTER-YOU, YESTERDAY

Stevie Wonder, Tamle Motown Archies, RCA

(1) SUGAR, SUGAR (3) RUBY DON'T TAKE YOUR LOVE TO TOWN

Kenny Rogers and the 1st Edition, Reprise (11)

Blue Mink, Philips
Rolf Harris, Columbia
Elvis Presley, RCA
(CALL ME) NUMBER ONE
SOMETHING
WINTER WORLD OF LOVE
OH WELL
OH WELL
OH WELL
Fleetwood Mac, Reprise
ONION SONG
SWEET DREAM
RETURN OF DJANGO
LIQUIDATOR
WONDERELE

(5) (8) (9) (14) (10)

RÉTURN OF DJANGO
LIQUIDATOR
Harry J and the All Stars, Trojan
WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
GREEN RIVER
Creedence Clearwater Revival, Liberty
LEAVIN' DURHAM TOWN
WHAT DOES IT TAKE (16) (21)

WHAT DOES IT TAKE

Jnr. Walker and the All Stars, Tamla Motown
Malcolm Roberts, Major Minor
Cuff Links, MCA
OD TO ME Frank Sinatra, Reprise TRACY LOVE'S BEEN GOOD TO ME ALL I HAVE TO DO IS DREAM 20 (30)

COLD TURKEY LONELINESS NOBODY'S CHILD (29)(22)

DREAM
Bobbie Gentry and Gien Campbell, Capitol
Plastic Ono Band, Apple
Des O'Connor, Columbia
Karen Young, Major Minor
Clodagh Rodgers, RCA
Mary Johnson, Tamla Motown
Nancy Sinatra, Reprise
Dave Clark Five, Columbia 26 BILJO I MISS YOU BABY HIGHWAY SONG 28 PLAY GOOD OLD ROCK 'N' ROLL WITHOUT LOVE Tom Jones Decca

pop 30 publishers

Jonders 17 Tembo/Crome 18 Johnso/Carlin Donne 20 Peter Maurice 21 Ambasador, Acull flore 23 Northern Songs, 24 Mayor Assats atsa 26 Acull Ress. 28 Kangaron 27 Joh Cuttin 28 April 29 Vacious 50 Debbes

top twenty albums

1 | ABBET HOAD Restlee Apple | TAME AMOTOWN CHARTBUSTERS VOL 3 AND PROPERTY II

S (11) TOM JONES LIVE IN LAS VEGAS

18) THE BEST OF THE BEST OF THE CREAM

16) THE BEST OF THE CREAM

2 (12) TO OUR CHILDREN'S CHILDREN

10 (-) LET IT BLEED Rolling IN THE COURT OF THE 13 13 THE SOUND OF MUSIC Soundtrack, RCA
13 15 THEN FLAY ON Finetwood Mac Reprise
14 (35) THEN FLAY ON Finetwood Mac Reprise
15 (21) HAIR Annies Cast, Folyore
16 (16) OLUVER Soundtrack RCA
17 (2) NICE ENOUGH TO EAT

18 (17) TURNING FOINT John Mayall Polyder 19 (-) THE WORLD OF MANTOVANI Vol 2

u.s. top ten

CI AND WHEN I DIE

Blood, Sweat and Teats, Columbia

SI SEAVING ON A SET FLAME

Form: Ford and Mary, W.S. J. Am.

14 NA NA HEY HIT YES HIM GOOGN'E

11 COME TOGETHER

Seattle, Apple

111 COME TOGETHER MARIA Seatter Apple

6 171 FORTUNATE SON

Carestonic Clearwater Revivel Fantisty

April Diamond, UNI 7 (8) HOLLY HOLY Neil Diamie 8 (14) SOMEDAY WE'LL BE TOGETHER

5 (5) WEDDING BELL BLUES
Fifth Dimension, Soul City
16 (9) ELFS COMING Three Doy Night Dunbel

RHI

Album of the week The Archies

Suchair, Sucha

First U.K. album For release December 12th.



Following record breaking chart success with their single: "Sugar, Sugar RCA 1872



MARY'S SONGS

1970 representative at the Eurovision Song Contest, will sing six songs from which viewers will choose Britain's

entry.

Mary will feature one each week on Cliff Richard's forthcoming BBC I series, starting in January.

The sengs, chosen by Mary and a joint BBC TV and Music Publishers Association. Committee, are "I'm Going To Fall In Love Again," by Cyril Ornadel and Hal Shaper. "Easy In The Merning Of Your Life." by Alan Hawk-shaw and Ray Cameron. "Can I believe," by Valerte Avon Lotter, "The Start Shaw and John Carter, "Three Ships" by Guy Seed Stephens and John Carter, "Three Ships" by Guy Fletcher and Doug Flett, and "You've Everything You Need by Anthony Dyball and Roger Reynolds.

BACON DIES

COMEDIAN Max Bacon, who became famous for his messary-story musical monasters of the messary story monasters of the messary story monasters of the messary story of the messary story of the messary of the

PROBY CANCELS

January 5. No replace had been set at pres-

Kirk for Scott's

SINGER Jon Hendricks, with the Reg Powell Quartet, and the Stan Tracey Quartet will play a week at Ronnie Scott's mass. They begin on Monday (29), following Blossom Dearie and the Bill Evans Trie who close at the club on Saturday (27). With Tracey in the group will be saxist Peter King, Bryan Spring (dra) and Dolland Kirk then returns to Ronnie's with his group for a month's season beginning January Stan Bryan Spring (dra) and Stan Will also be making a two-week tour of the country.

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1 (1) MOON HOP

2 (4) SOCK IT TO ME SOUL BROTHER

(2) GIRL WHAT ARE

4 (3) WITHOUT MY LOVE

S (7) PUSSY PRICE

& (9) THE WARRIOR 7 IN BONGO NYAH

(5) MINI SKIRT

9 (10) PRETTY COTTAGE

10 (11) LANDLORD AND TENANTS

11 (16) HOOK UP

12 (12) WET DREAM

13 (19) BIG THING

14 (13) CONFIDENTIAL

15 (-) CLINT EASTWOOD

16 (18) PLEASE STAY

17 (-) DERRICK - TOP 18 I-I CAT NIP

P (-) STAGGER BACK 20 (-) JESSIE JAMES

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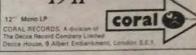
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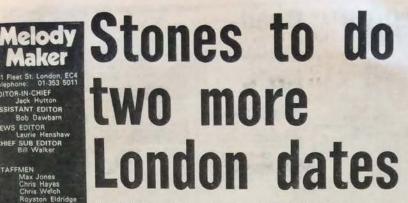
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LED ZEPPELIN: two album awards

ıbpa



THE Rolling Stones this week announced two further London concerts — at the Saville Theatre at 5 pm and $8.30\ \rm pm$ this Sunday, December 14 — and they were sold out within two hours of the box office opening on

and they were sold out Monday.

The Saville Theatre concert: are in addition to the Stones' two shows at London's Lyceum, Strand, at 5 pm and 9 pm on December 21. The Saville concerts will be the first live shows by the Stones in Britain since October, 1966, apart from their free Hyde Park appearance in the summer.

The group's new album, "Let It Bleed," has already qualified for a Gold Disc in America where over one million dollars worth of the LP were sold in advance orders.

Keith Richard and Charlie Watts flew back to London on Monday at the end of the group's firtumphant. American lour Mick Taylor and Bill

Wyman were due back yester-day (Wednesday) and Mick Jagger today.

Estimates of the size of the audiences at the Stones free concert in California varied between a quarter and half a million. Two people died in the audience — 18-year-old Meredith Hunter was stabbed to death in a scuffle neas the stage and a second young man drowned in a ditch, apparently after taking LSD.

COUNTRY SHOW

PLATINUMS

ZEPPELIN

THE FORTHCOMING Country and Western Festival at the Empire Pool, Wembley, on March 28 has aroused such a

LED ZEPPELIN are to receive two Platinum Discs
for one million sales of each
of their Atlantic albums
of their Atlantic albums
of their Atlantic albums
over the control of their
Zeppelin Helm and Lede
Zeppelin Helm and Lede
Zeppelin Helm and Lede
The presentation was due to
the made to Jimmy Page, John
Bonham, Robert Plant and
John Paul Jones at London's
Savoy Hotel.
The group have been form-

tremendous response that promoter Mervyn Conn is already planning a mammoth follow planning a mammoth follow planning a mammoth follow planning and planning and planning the following the following

AYNSLEY'S GROUP

AYNSLEY DUNBAR has formed a new eight-piece group to be known as Blue Whale. It is expected to include two former members of Procul Harum.

The group makes its first live appearance on January I when it starts a five day tour of Scandinavia, Its first British appearance will be at Queen's Hall. Dunstable, on January 23.

EQUALS TOUR

0

THE EQUALS' Australia tour has been confirmed to start on March 16 and lasts for 18 days. They have also signed for a tour that will take them to Poland, Bulgaria and Crechoslovakia between May 6 and 23.



PEEL IN LIVE **RADIO** SHOWS

JOHN PEEL is going "live!" He will compere a new Radio One Show in January run along the lines of BBC Jazz Club, featuring top groups.

It will be recorded before an audience and broadcast each Sunday between 4 pm and 5 pm starting the first week in January with Family. Led Zeppelin and Keef Hartley will be featured on the next two shows, which will be produced by Jeff Griffin.

Keef Hartley will be featured on the next two shows, which will be irring his special 14-piece big band, which includes Harold Becket, Barbara Thompson, Lyn Dobson and Chris Mercex.

Keef's regular group will play the first half hour and augment for second.

Peel On Sunday will not replace Top Gear which continues as usual on Saturdays.

Floyd write major film score

PINK FLOYD are to write and record the soundtrack music for Michael Angelo Antonioni's new film "Zabriskie Point."

The film is produced by Carlo Ponti and is Antonioni's follow-up to "Blow Up." If will be premiered simultaneously in America and Britain in February.

Said Floyd spokesman Steve O'Rourke on Monday. "The sound track album may be released in the picture. The film of the picture of the picture of the picture of the picture. The film of the picture of the picture of the picture of the picture of the picture. The film and the LP will be released in January. "Although groups here used for music on films as in Easy Rider and of course the Beales for their films, this is the first time a British group has done a sound track for a major production. The music secusing Mch. in expectation. To series designed and written by Alan Adridge. The series will comprise 17 half-hour shows, all with music by the group. Further negotiations are being made for them to write music for a new film starring Rida Hayworth.

JAZZ WAVE

THERE are three changes in the lineup of the Thad Jones-Mel Lewis Big Band which opens in Sonny Lester's Jazz Wave Ltd at Manchester's Free Trade Hall tomorrow (Friday). The Wave, completed by the groups of Jimmy McCriff, Freddie Hub-

bard and Jeremy Steig, then appears at London's Royal Festival Hall on Saturday (13) and Bristol's Colston Hall

appears at Lindon's Avoya restival Hall on Saturday (13) and Briatol's Colston Hall (14). Missing trom the Jones-Lewis personnel which visited Britain in August are Richard William of Market Colston, and Eddels, and Eddels, and Eddels, and all the Heather (mis-all the Heather) of the Heather American (fr.) with Al Percino, Marvin Stamm, Danny Moore and Snooky Young (1018), Jimmy Knepper, Bob Burgess and Benny Powell (imbs). Joe Henderson, Jerry Dodgion, Eddie Daniels, Jerome Richardson, Pepper Adams (reeds), Roland Hanna (pno) and Richard Davis (bass).

Adams (topic) and Richard David (bass).

The other musicians in Jazz Wave Ltd are Ron Carter (oass), Kenny Burrell (gtr), Louis Hayes (drs), Stanley Turrentine (trr), Julian Priester (tmb), Jazz Wave performs in Paris tonight (Thursday) and the package will Ry direct to Manchester on Friday.

CARAVAN BALLET

CARAVAN are likely to appear with the Contemporary Ballet Trust at London's Royal Albert Hall.

The group have written and produced the music for a ballet which they performed with the ballet company at London to the ballet company at the company and the company at the company and the company at the company at the ballet with the ballet health and the company at t

Groupie to be filmed

GROUPIE, a novel by Jenny Fabian and Johnny Byrne, is to be filmed by Giroux-Films, and directed by Tony Palmer. Shel Talmy and Jo Lustig will co-produce and the screenplay will be written by Jenny Fabian and Johnny Byrne. Filming scheduled for April 1, will take place on location in and around the control of the product of the control of the product of the control of the contro

scheduled for April I, will last London.

The book, recently published by New English Library, is a story of a girl who attaches herself to a pop group to acquire

1 TR 690 Wonderful World, Beautiful Peo 2 TR 675 The Liquidator 3 Ti 7052 Pop a Top 4 Ti 7050 Skin Head Moon Stomp 5 TR 695 Sweet Sensation 6 DU 39 Elizabethan Reggae/Soul Serena 7 TR 672 Long Shot Kick The Bucket 8 HS 027 Got-To Come Back 9 PYR 6078 Pickney Gal

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DT 410 Regge in Your Jeggee CLA 206 The Ugly One

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ROAN MOST HOLD IN NEASONN LANE





Crystalites
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Dancy King Stitt Bleechers

JON LORD, of Deep Purple, is working on a new suite in six movements which has been commissioned by the BBC and which will be performed in London, properties of the performed in London, properties and the long of the long **NEXT TOM TOUR**

PURPLE SUITE

NEW YORK, Tuesday. --Groundwork for the next Tom Groundwork for the next Tom Jones tour is now being done here and the gross value is beleved to be in the millions (reports Ren Grevatt). Projected the for the tour is next Jone and July In seldition ter a limited in seldition ter a limited for the course. Tom is series of concern, Tom is remarked to Copy in New York and the Flarglogo in Las Vegas.





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& BRISTOL (Sunday)



0

HENDRIX GROUP MAY RE-UNITE FOR TOUR

HMI HENDRIX wants to reunite the Experience. He has offered drummer Mitch Mitchell and bassist Noel Redding a tour of America, Britain and Europe worth £500,000.

Hendrix broke up the Experience in July this year, and Noel formed his usen group. Fat Mattress which left this week for a debut four of America.

Jam has a ed Mitch and Noel-eapan for six weeks of concerts-menth CS0,000 a night. If Noel-carpt be will ask his group to six a "lodiday" Before leaving for a State Noel stated

I wouldn't mind working with Jose again, but only for this tour. I'll have to disease it with my group before I can decide. Jimi said he wanted us in do a sort of farewell Jimi Hendrix tour.

Mitch Mitchell is understood to be free to join the tour.



HENDRIX: tour worth £500,000

JUICY LUCY SIGN

JUICY LUCY have signed with Atlantic Records in America and Canada.

Said manager Nigel Thomas on Monday:
"The deal is worth a quarter of a million dollars. The group are still signed to Philips in Britain."

The group go to America for a tour in February and their second album is due for release in April. It is hoped to have a new single out in Britain in January.

Band leader Jack **Payne** dies

JACK PAYNE, the pianist who became a national idol, died at his home at Tonbridge on December 4, aged 70.

Tonbridge on December 4, aged 70.

After gigging around the country, he came to London in 1925 and formed a sixplece band at the Hotel Cecil, where his broadcasts led to an appointme as resident handleader at the BBC in February 1928.

He left the BBC in March 1932 and went on four with a crisp, melindic, withinging, band of 20 star musicipal band of 20 star musicipal plays in specific and the second plays in the proposition of the payer up handleading in 1945 to become an agent and was subsequently a deepay and master of ceremonies on radio and TV.

He is survived by his second with posinist years!

He is survived by his second wife, pianist-vocalist Peggy Cochrane.

He is survived by his second wife, pianist-vocalist Pegg.

Some outstanding musicians were associated with his were associated with his band and many of them hecame bandleaders them-selves. They included Jack Jackson, Teddy Foater, Terminy McQuates (ptx). Stan Osborne, Sid Milliam Carapter, Sid Milliam Carapter, Sid Milliam Carapter, Sid Stan Osborne, Sid Stan Osborne comments. He was a hard taskmaster, but he was the hest of the preat above the sid of the preat abov

UP35054

"I AM Here, You Are There," the suite written by keith Tippett under an Arts. Council grant, will have its first London performance at the Purcell Room on De-cember 18. The suite will be performed by Ketth's regular line-up of Mark Charig (cornet), Elton Dean (alto), Nick Evans (tmb), Jeff Clyne (bass), John Marshall (drs) and Keith (pno).

BRC in Sociland are this week filming a documentary programme on the life of bassist Ron Mathewson who was the Shellands. The lift is one of a series, about Scois who have left home and made a success of their careers.

KEN COLYER is currently seeking a new bass player. The Jazzmen have a Radio One Jazz Club airing on January 7. Ken has switched agencies and is now handled by Bristol's Vincent, Rudman and Haines.

L ONDON'S 180 Club are planning to run charter flights to the 1970 Newport and Monterey festivals in America. — Ian Carr's Nucleus and Bob Downes' Open Music share billing at the 100 Club next Monday (15).

THE Jazz Centre Society is running a
"Christmas lunacy" at the
100 Club on December 22
Among the groups will be
the Chris Megregor Band,
Mike Oaborne Trio, Stan
Tracey Quartet and In
Littlejohn - Tony Milliner
Band.

JOHN MAYER is writing JOHN MAYER is writing a piece for guitarist John Williams which will be formed by Williams and the Indo - Jazz Fusions group at the Queen Elizabeth Hall on February 13. Mayer leaves for India to take part in a film early in 1870.

DASSIST Goudle Charles

Bhas re-formed his Jazz
Roots group and is now
resident on Wednesdays at
the Roslowick Inn, Falmouth, and Thursdays at
the Cellar Bar of the Railway Hotel, Perzanec. He
teads. Fony, Dickinson
(drs.) and Kris Gayle (vels.)

A CKER BILK plays
A CKER BILK plays
Cooks', Chingford, on
December 28. Other bookings are Cy Laurie (14) and
Bill Nile (21) . the Alan
Elsdon Band plays the
Royal Exeter, Bournemouth, next Monday (15)

HOWARD BILEY this week records his "Convolution" suite for BBC's Jazz Workshop on December 21 Beryl Bryden guests with the 14 Foot Band at the Fox And

Jazz news



Debut for **Tippett** suite

Hounds, Haywards Heath,

on December 14.

LONDON Jazz Four play
the Imperial, Queens
Road, Brighton, tomorrow
(Friday) Followed by the
Tubby Hayes Quartet (19)
the Barry Martyn Band
tours Ireland from January
tours Ireland
tours Martin January
tours
TAN GETZ is to take a
British rhythm section
to work with film in Israel
carly next year. With Stan
will be Alan Branseembe
(non), Bryan Spring (dra)
and Kenny Napure (has)

Pinnist Sam Price left Britain for the States on Saturday after a heiel four. Keith Smith, who ar-ranged the visit, hopes to bring the American back for a longer tour next year.

for a longer tour next year.

KENNY Wheeler (tpt.
flugel), flew to Germany this week for a Jazworkshop IV date in Hamburg with Friedrich Gulda
(pno), John Surman (bat,
sop), Pierre Cavalli (gtr),
Barre Phillips (bass) and
Klaus Weiss (drs).

COCKER SHOWS

HIS CON XER and the Greater than any set for appearances

CHICAGO CHANGE

BENNETT'S HERE

AMERICAN gong star Tony Bennett was due to arrive in London today (Thursday). He is recording a guest spot on the Engelhert Humperdinck TV show on December 17 for transmission lister. Tony Ben-nett opens a tour of Britain with Crunt Basic in May

RASCALS IN



Ginger names



GINGER Amsterdam debut

Bushkin in mixed media event

NIXT MONTH the Royalty Theatre in Kingsway, London, will be showing a novel mixture of film, live jazz and contemporary art. The new film-and-stage presentation, put on by Fair Enterprises, will offer the like Monterey Pop, and a Joe Bushkin group in which the American pianist hopes to be ploated by singer guitarist Slim Gaillard, bassist Slam Stewart and drammer Jo Jones.

addition, the show will include sculp-

has also designed poaters for an arrow of a new drop curtain.

The Monterey Pop Festival picture features the Who, Jefferson Airplane, the Mamas, and the Papas, Ravi Shankar, Jimi Hendrix and many more names.

Joe Bushkin, talking to the MM from ireland on Monday, pointed out that the London opening in mid-January would require the Slim and Slam team, who last worked together in the late Thirties.







AFRICAN DRUMS boomed out across darkest Harrow when Ginger Baker returned home last week. But a rebellious deputation from the Baker tribe quickly protested at his midnight rite.

Do you have to play so loudly? Three of us are trying to get to sleep you know!" Daughter Nettle peered down the stairs in her nightdress as father wielded a massive pair of clubs and hammered out primitive rhythms.

Hammering

- The drums, huge wooden beasts tuned by hammering pegs into the shell, were genuine West African drums and belonged to Guy Warren
- Ginger was demonstrating them in a musical interlude after some refreshment fish-'n'-chips and a beaker of over-proof Jamaican rum.
- It was a pleasant domestic evening after the U.S. tour by Blind Faith and long rest in the West Indies
- he was full of plans for the future and fresh enthusiasm. A new group recording and the possibility of a film career.

Champagne

- Relaxing in front of his wall-to-wall fish tank, which competes with colour TV for visual entertainment, Ginger put his boots up and toyed with an evil-tooking curved lilver kuffe, a birthday present from his wife Liz.

 Yes, I was thirty last August, and I've been on the road for over 14 years. I've paid 18s 6d in the pound income tax and I can remember when me and Jack Bruce first earned forty quid for a gig in Graham's band. We celebrated on champagnel.

 But while Ginger was in a looking-back mood, he was also obviously excited about Airforce—his new band.

 I've got singers and players. I hope Stevie is going to do it, and Denny Laine. I'd like to get Madeline Bell, but she i busy with her hit. You see it won't no on a regular basis. It will be with lots of people I have worked with over the years and got to know, I've and to do and Albert Hall concert in January.

Idea

- We're not going to do the Drury Lane Theatre thing now there wasn't time to get it together. The spoken to everybody concerned including Phil Seamen, Harold McNair and Chris Woods, Ben Palmer, who was Eric's PA is going to play piano. When I got back from holiday and found out what was going on in my absence I felt a bit left out. You see when we finished the Blind Faith tour, the idea was that we should tour England with Bonnie & Delaney on the bill.

Laugh

- Bul Stevie had to do a record for Chris Blackwell (his manager), and he takes a long time to do anything and rightly so. And Eric had got his own tour together.

 I felt a bit itchy doing nothing, and I thought I'd like to get a few guys together that were easy to get on with. I've had enough of dramas of any description. I want a team of people that are going to have a laugh about things, as opposed to blowing up.

 As I've got to do a film in February for better or worse I'd like to get it together before then."

Spark

- the will be a big band that we can draw on when gigs come up, with a book of numbers ready. There hasn't been a big band of people on our thing and we will be doing a lot of experiment at a mombers. Most of the writing will be doine at rehearsals. There's a few numbers I've doine I've had difficulty in getting people to play before. We'll use as many singers as possible as a section working with a horn section and rhythm



CHRIS WELCH tracks down Ginger's African drum messages to darkest Harrow

- "It's something I'd rather do than get an ordinary group together. That's all been done before. We'll record the gigs live and make an album that way instead of all the hassles of going into a studio.
- The guys aren't just pop or rock and roll players. There's a jazz spark in all of them and there will be a few explosions.

Event

- I'm convinced that the longer a band works together the spark begins to go you just play too much. If you just play too more excitement. In fact it becomes an occasion an event "

GINGER: full of plans for the future

Ginger dispassionately watched colour TV pictures of the Pinkville massacre with the sound furned off, while Liz appeared with cups of tea, which helped me overcome the overproof rum.

Lunacy

- "I never considered myself in any particular music bag. " he began, reaching for another in an endless succession of cigarettes.
- Bag! " laughed Liz "I always think of some-body wrapped in a poly-thene sack when someone says that."
- Jack once said I was in a jazz bag," said Ginger undeterred. "I'm not in any bag at all. I don't like to be influenced by

people — that's why I don't listen to records. I've got enough lunacy in my head as it is. I've never been impressed by musical parrots. Everybody is influenced by somebody to an extent. I suppose my biggest influence is Phil Seamen — but we don't play alike. Very different in fact.

Battle

- It's very seldom people with original ideas become successful and get a chance to play to audiences. In the jazz world you just become a martyr.
- martyr.
 Cream was very free and it was a battle to get accepted.

Horse

- Jazz used to be the popular music, and really Cream and Blind Faith were jazz groups. They became popular because they appealed to large audiences. If you can get an audience going with original music then you have achieved something. you h thing.
- thing.

 What with the new band and learning to ride a horse I've suddenly become very busy. The horse riding is for the film. I've read the script and I've got to be able to ride like a lunatic and fire a gun as well. I get shot in the end, but before that I shoot 21 people. The film is called Zacharia.

Health

If it goes well, I may very likely get more involved in that than music. Playing with a regular band and doing long tours abroad wasn't doing my health any good, and I couldn't spend any time with my family. I've been more than I4 years on the road and I've had enough of all that. It's sad really because I like to play — I do — and I've had some good plays recently down at Stevie Winwood's cottage with Steve and Chris Wood.

We were playing some very relaxed jazz. 'Actually, I'm worried about doing the film. I've never found talking into a microphone very easy! Apparently it was all down to the Cream interviews in the documentary that interested the film

Will Ginger have to develop an American accent?

Irish

- I don't know! In the days of the Wild West they didn't really have an American accent as we
- They were all European immigrants and spoke, German, Dutch, Irish and Cockney!"
- was time to split and Ginger kindly volun-teered to fly me home in his €7,000 Jensen, a kind of super car that can negotiate S-bends at approximately twice the speed of sound.
- speed of sound.

 Safely delivered to my door, Ginger remarked from the depths of his cockpit. "I'm going to be a film star now don't forget. I've a feeling it will be a complete disaster and I'll have to go back to playing the drums again." Switching power to speed he roared off into the night.

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onovan the refresher

Mad he, with the warf-like inn's, ashed the full house at the Royal Factival Hall Satery H

CHICAGO

THE oles thing about the





CHICAGO: deserved every single clap

caught in the act

that would have been outlanded in the heyday of rock and roll, did the Albert Hall bars a power of good by launching into a monologue about Pinkville. It at least went to demonstrate the vast difference in what is acceptable to British and American audiences.— 808 DAW-BARN.

DEEP PURPLE

vincingly — and two instrumentals: "Wring that nextmentals: "Wring that nextmentals: "Wring that nextLord and guitarist Ritchie
Blackmore — and "Paint It
Black" which was tan Paic's
Faultees drum volo.

But it was the final number.
"Mandrake Root" which lifted
the group, way above the stable
play in this country.
It started out with a James
Brown-type riff and vocal, and
hand frums to make up a really
strong rythm section with Roger
Glover on bass and lan Paice.

Mandrake and the stable
strong rythm section with Roger
Glover on bass and lan Paice.

Blackmore started a musical
duel.

This led into no rigan solo.

This led into a rigan solo.

The kicked it, he hit it, and
the threw it around until it was

a wounded monster, only to be
pierced by some vicious guitarwork from Blackmore.

Jone of the stope short, and

The stand over the front of
the staps stepped hack, and

The stand over the front of
the staps stepped hack, and

This puttar and casting the rest of
the group little and received

The staps stepped hack, and

This puttar all over the place

amain solo

Jone of the staps stepped hack, and

J

MOODY BLUES

"L AST time we played here at the Usher Hall in Edin-burgh," Ray Thomas told minutes before the Moody Blues went on stage, "was in 1965 when "Go Now" was number

one in the chart and we were touring with Chuck Berry. Now we're kere in our own right and it in made a change for Etinburgh, too. The fans as well as the group were on trial. It was the group were on the Beatles and Stones era would they pertain a slower of the salbath. If the Modeles and the crowd kept the thing nice and orderly other Sunday concerns the Salbath. If the Modeles and the crowd kept the thing nice and orderly other Sunday concerns were considered to the control of the salbath of the sa

TAYLOR TRIBUTE

REGGAE

BUCK BENEFIT

HUMPHREY LYTELYOW'S
benelit night for Buck Clayton-took place at Lendon's 106
Club on Monday and its only
disappointing feature was the
Four basic groups, cinger
Beryl Bryden and numbers of
stiters-in under Humph's benign
direction worked together
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NEXT WEEK

BUMPER CHRISTMAS

ISSUE

DON'T MISS IT

audiences on the Delaney & Bonnie tour by joining Eric Clapton on stage for a jam, making his first live appearances in years. Why did he join them?:

"Just over a year ago, when I was in L.A. people kept raving over Delaney & Bonnie's act. Even tually I saw them and meeting them was a kind of revelation. Instantly we knew we had so much in common. We liked the same kind of music. We played together in private several times, but never in public. I wasn't fixed up in advance about playing with them on the tour. I just decided to do it.

tour. I just declibed to do it.

"It's good old rock and roll really. Nothing complicated. It's people getting up and playing and having a good time. That's what it's all about It's three and a balf years since I last appeared 'live' in Los Angeles in 1966. So I suppose I was quite nervous really, but in this band everyone is so happy."

happy."

Jody Grind have split

Jody Grind have split

Jody Grind have split

John Stephen Stephen

John Stephen

G E O R G E THE RAVERS WEEKING



Ayastey Dunbar Jam ming with the Bonzos — Ringto Starr makes a Christmas appeal on behalf of the Wreeless for the Bind Find on Christmas Day on Radio One's Kenny Everett Show at 10.35 am

One's Kenny Everett
Show at 10.35 am.

According to a survey,
there were 183,000
colour TV sets in Bertain
at the beginning of October. Well what do you
know! Yes, what do you
know! Yes, what do you
know! As obstitely
nuffink more than likely
Jiving K. Boots is off
for his tenth tour at
America this year on
Sunday. He plans to lose
even more money than
last time Said a spokeman: "Jiving is prefty
disastrous.

They absolutely hate him
over there, and most
promoters won't fourh
his act Fans boo every
number, and the cost of
transporting his 40-piece
orchestra is prohibitive.
Why do we persis in
our futile gestures?
Boots wants to spread
the message of Idiscy
man. Idiocy Peace is the
world's only salvation."

Field Marshal Lord
Mentgomery becomes

world's only salvation.

Field Marshal Lord
Montgomery becomes
the 1,000th castaway on
Roy Plomley's desert
island on Radio 4 on
December 20 Long
John Baldry in Portugal
says he heard Benfica
supporters club singing
"And if puts any British FC to sharme and
that includes the 'Kopchanters'
Ike & Tima Turner
fans not impressed by
Delaney & Bonnie
.
U.S. pianist Joe Bushin
played up a storm with
Kenny Napper on bass
and Tony Crombie on
drums at a private party
in Belgravia last week
Curtis Mayfield may

Curtis Mayfield may quit the Impressions... Bluesman Magic Sam "death" reports.

death reports.

Exploding Apple
Christmas card a nice
giff — next time, send
exploding money. You
know it makes sense.
Julian's Treatment will
soon sweep the Beatles
from the top, reveals
manager Boh Neal
Jonathan King banned
from driving for three
months, joining Roy
Flynn.

The Rayer weakes all

The Raver wishes all Publicists (with bottles) a prosperous New Year

TRA 208 Transatlantic TEL. 01-659 0048

DI PATE



back where he belongs.

WILLIAMS

boundary of the eclectic/folk



Elvis is almost back where he belongs. A fairly trite statement, perhaps, but to be able to make it is to prove the rightness of those thousands of fans who, for almost a decade, have insisted on his greatness in the face of his continued absence from the real music BY RICHARD

for almost a decade, have it the face of his continued at scene.

Now the wheel is about to come round full circle, and Presley's has arrived, whether by calculation or not, at just the right time.

It's no accident that Creedence Clearwater Revival have had all those number ones with simple Louisiana songs, that Tony Jo White has made and those number ones with simple Louisiana songs. Ike Tony Jo White has made and the songs like Polk Salad And Salad Polk Salad and the Salad Polk Salad Rosevett and Ira Lee," and that groups like the Byrds, the Flying Burito Brothers, and the Dillards have emerged as major names playing basically Country music.

The days of progression are not over, thank goodness, and the Navays be room for the salad have as the salad and the salad progression is not synonymous with good music, and that addisaction can be found equally in the sounds of our comparatively recent past.

Just as Cream marked the progression of that decadence, so a group like, say, the Incredible String Band has delinested the ultimate expression of that decadence, so a group like, say, the Incredible String Band has delinested the ultimate the sounds of the sound

"All Shook Up," but ultimately simple in the best scene, despite some of the trappings of 1869 production work which surround it.

I think that, in the very near future, we're going to be made more aware of the vast importance of Elvis and others like Buddy Holly, Eddie Cochran, and Little Richard.

Some people, of course, never forgot that importance, and more power to them. With luck, we'll all be able to share everything soon, and edegories will be quite meaningless.

If you want a good example

everything soon, and categories will be quite meaningless.

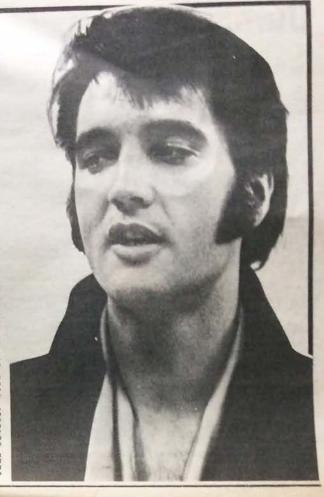
If you want a good example the property of the pro boundary of the eclectic/tolk path.

Both where do you go? "Get So where do you go? "Get Sock" sang the Restlex, quite rightly. But they couldn't do it, and it needed America to revive and replenish the roots of what is essentially their must.

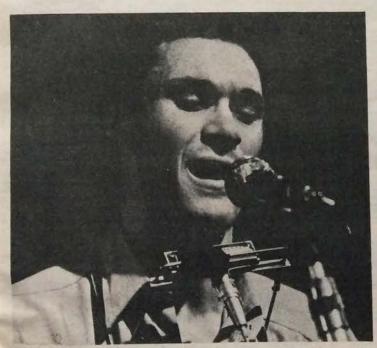
That why Bobby Zimmer-That why Bobby Zimmer and the search of what is essentially their must.

Why Bobby Zimmer That why Bobby Zimmer and the search of what is at least part of the reason why Elvis has woken up from his Hollywood golden slumbers.

We were ready for "In The Chetto," which was basically a very strong ballad, but not quite so ready for "Clean Ju Your Own Backyard" which go you that it was dismissed as "a good LP track" by those who couldn't take it in single form. "Suspicious Minds," which is currently headed up the MM chart, bridges the gap perfectly. It's a very exact piece of pure pop musts, or loong bed, out.



DISTER



They say get there early on April 15th, there'll be a big queue and members only allowed in. You arrive. Three hundred people pushing at doore, let us in, where's the Duster? Doors open, pay your money, rush in, grab a seat, reserve your place at the front. No, go to the bar, get a drink, it's already hot. Feet treading upon feet, elbows digging, bodies forced together, all we want is a pint - you're on my toe, watch my eye, get your elbow out of my ribs - here's the Duster!

Great cheer ascends and reverberates around the tiny club. Comes the tuning up and crowd in light-hearted mood decide to help him along. "God Save the Queen", "England, England" - where is this man. Wembley?

A vast roar of approval and then straight into "She Lived Her Life Too Fast". Number after number he played, with the crowd yelling their appreciation, clapping, shouting, and when it came to the last number of the evening, "Bright Lights, Big City", Godalming's very own number, there wasn't one person in the entire audience not singing along with Duster. It was an extremely moving experience. It was an extremely moving experience.

Good job we were there to record it!

DUSTER BENNETT BRIGHT LIGHTS..... BLUE HORIZON (S)7-63221

THE FIRST thing Harry Carney did when I walked into his hotel room was to point to a letter lying on the dressing table. "Read that," he commanded, continuing tying his tie.

tinuing tying his tie.

The letter, a heart-warming tribute to Carney's enduring supremacy on the baritone saxophone, was written by John Surman when the two met in Berlin a few weeks back. Surman had taken the opportunity of acknowledging the Ellingtonian's over-riding influence on his own career, and a moving 'thank you' note resulted. sulted.

For an artist of Carney's stature, such gratitude is merely his due for it is hard to imagine what would have happened to the otherwise unwieldy instrument without him, yet he was obviously moved by Surman's esteem.

"Funny thing is that he says I won't remember him," smiled the American, "But I heard him at a festival some time last year. I was out in the park at the time talking to someone when all of a sudden I heard this brilliant bartione. I just had to get away in order to listen, and I could tell at once he was a good player.

"When you're.



HARRY CARNEY: a letter from John Surman

player. "When you're on the road like we are, you hardly ever have time to hear other musicians I think liks important to listen, for if you do you learn? But if we're in one place for a week or so, of course we go to hear other people." Aside from being the most outstanding baritone as explonist in history of history of nerformer who need to the time and had no diaphraghed baritone as explonist in now of course, it is Roland Kirk who has brought the of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the must into no of his trade of numbers and I just only like the number into Kirk who has brought the of numbers and I just only like the number into Kirk who has brought the of numbers and I just only like the number into Kirk who has brought the of numbers and I just only like the number into Kirk who has brought the of numbers and I just only like the number into Kirk who has brought the

ine inhales through the nose while breathing out through the saxophone. He learnt this through watching the late clarinet in self-defence because I

was young and skinny at the time and had no disphragm. Duke would hold long sustained chord: at the end of numbers and I just couldn't keep up with him. So, I'd seen Buter Bailey do his sustained breathing thing and I thought why not try it?"

Harry i; full of praise for Kirk, both as a haritone saxophonist in particular and a: a musician in general. "He's a great man with talent unlimited. And

he's always got that fire, that sparkle that's so important to jazz." He also taught the multi-instrumentalist one of his trade secrets.
"I ran into Kirk one day in front of Manny's Music Store in New York and he said he wanted me to help him to continual breathing. The next time I saw him, he was doing it better than me! But you know just about everybody in the reed section can do it to some degree. You just don't

Carney laughed, the comfortable laugh of a man who know's he is secure. 'We're together an awful lot when we're driving. Duke really likes to ride with me. 'We discuss a little bit of everything but sometimes we drive for miles without saying a word. Then when the conversation starts, it goes on for quite a while. A lot of times hell ask me. 'How do you like this?' whether it's lyrics or music. 'But I'll tell you this. I'm Still amazed, too, as much as I know him and as much as m

notice it going on because they're not out front taking a solo or something."
After 43 years in the Ellington fold, it is not surprising that Harry is one of Duke's closest friends and confidantes. Whenever the band have the opportunity to take it easy between gigs, the saxophonist drives his leader from one town to another, yet he is eternally cagey when it come: to explaining the secrets behind the Ellington mystique. "How much longer will I stay with Duke?" he chuckled. "Who knows? I might get fired any day."

Energy

Happy

"Duke just thrives on what he's doing. He just enjoys it every time he can make the people happy. He knocks himself out every night and then goes to sleep through exhaustion, but he can do so knowing that the people are happy."

It was time for the band to hit the road again. Harry smiled wearily as he tilted his cap rakishly over his eyes. For him, it was just another gig, but for his admirers, the night ahead was a chance to hear the world'bood baritone—a man without equal anywhere.

VALERIE

Turney, new face in the Hodges' seat

WHO COULD possibly replace the legendary Johnsy
Hodges
Hodges
Hodges
who has been associated with
the great Duke Ellington
Orchestra for so many many
years — the man whose
phenomenal saxophone playing has for decades been an
essential part of the Ellington
sound.

sound.

Norris Turney (alto and tenor saxophones, clarinet, flute and piccolo) attempted to do this for two weeks when Hodges was out of action due to a spell of ill-health.

To such good effect that

health. To such good effect that months later he is still there, abeit currently playing in the trombone section (transposing at sight, of course!) until the sixth saxophone part can be added to the Ellington orches-trations.

"My home town is Wilmington, Ohio," says Norris.
"My first big date was when
I followed Sonny Stitt into
Billy Eckstine's big band
which at the time featured
Art Blakey, Fats Navarro and
Miles Davis.

"I stayed with B for the
last year before he broke-up
the band to start his solo
career. When this folded 1
returned home, played sessions, and with a number of
small groups in the state of
Ohio."

"Rext I moved-on to Philadephis and Atlantic City
spaying with small groups,
after which it was back home
again where
years leading my own Jazz
Moguis.
"Then I made the big
decision and moved permanently to New York where
I freelanced in various studio

and spent seven or eight months with Clark terry, big band — after which I went back to studio work. I went back to studio work which I was asked to join buke Ellington when Hodges went sick. I realised wast a challenge this was, but Ellington is a band that have a desire to play with Duke at some time in their career for it is very definitely unique—it is yet definitely unique—altogether different from most other big bands.

"In order to play in this band for any length of time takes more than musicianabip. This is essential of course, but you also have to know the band and have the right mental approach."

"It is a great experience and one which I am enjoying very much indeed."— JERRY DAWSON



ASHBY subtle player

Soft voice in the band

NOT THE least intriguing feature of Duke Elling-ton's recently concluded concert series was the "In Triplicate" episode in which three tenor saxophone voices were lifted in friendly com-

Invariably the softest, least aggressive of these voices belonged to Harold Ashby, the man in the middle. His contributions — to that number and to "Just Squeeze Me" and "B.P. Blues" (when we heard it) — were none-theless impressive.

He is a subtle player whose breathy, melodic approach, making use of the instrument's full range, calls to mind the gentler side of one of his great predecessors, Ben Webster.

And Webster west

making use of the instrument's full range, calls to mind the gentler side of one of his great predecessors, Ben Webster.

And Webster was at one time. Ashby's inspiration. Talking, at the Washington Hotel before the London Hotel before comment, that's mainly what influenced me. No one sounds quite like Ben.

"I when we were in Copenhagen, before coming here, I saw Ben at the Montmatre Club. He was playing, you know, silting up there in a chair — he broke his fost, or shappy as he could be load me how much he likes Europe."

Ashby, too, enjoyed it overhere — his first trip to Europe— and understands what American musicians find attractive about life on the Comment of the London Hotel Hote

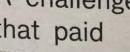
Newport Festival, Ashby was not then a stranger to the band, "I worked with Duke a couple of times back in 61 or 62 and was in the My People thing in August, 63 for three weeks," he said.
"Then, too, I did some jobs with Mercer Ellington and was with him for a couple of weeks when he had the big band in Birdiand. I play on the 'My People' album on the 'My People' album

planet named Bill Searcy.

"Who colober that year I just a stayed there. My sister lived there, and I figured anyway there was nothing much for me in Kansas City. I worked around with a good many blues singers.

"I believe I made records with Willie Dixon, Memphia Silm, Lowell Fulson, yes, and Little Walter I think and Willie Mahon. Then one day I just packed up and took a plane to New York. That was a plane to New York. That was a wall the stay of the stay

A challenge that paid



WILD BILL DAVIS first look up the organ purely as a challenge.

"In 1947 I completed a long spell with Louis Jordan in his hey-day. I was playing piano and writing a lot of the group's arrangements. After leaving Jordan I continued my arranging activities including a lot of work for Earl Hines at the time that Sarahi Yaughan was his singer.

"I also wrote the original orchestration for Duke of Love You Madly and of Course Basie's 'April in Paris.

"In these days I wasn't by any means an organ fam—in fact I just didn't like the instrument I to me the organ was in a rul—a clicked my financial statement of the companion of the com

chords were my life and began to feel that perhaps after all, I could myself on the organ.

"That started it — and now I just can't get away from it. When a few months ago Duke suggested that I might join the band — I did just that.

"This was another challenge — for all other things apart, it was the had played with any band other than my own groups."



THERE ARE still those who feel that the whole jazz - rock thing is a figment of reviewers' fevered imagina-They betions. lieve that jazz is jazz and pop is pop and never the twain shall meet.

This despite proof to the contrary by such groups as Chicago, Blood, Sweat And Tears, Jon Hiseman's

Jon Hiseman's Colosseum and many more, that even if there are debating points to be scored on the whole subject of the pazzrock entert. There is no denying its achievement in helping to break down the anobbery that used to surround the various forms of music.

As Jim Pankow of Chicago fold me this week.

"A lot of people think that if a jazz muskian plays rock and roll he is selling his talent. But a group like this is a very valid musical statement. I am proud to bring a horn sound into the group."

And Jim's musical background is impeccable, including work with Brill Russo. As any of the top British musicians who have worked with Russo with the pretty hood to keep up with his property of the pretty hood to keep up with

him
tearned a heek of a lot
with Russo," says Jim as
we looked out over a
damp London from his
assam in the Hilton hotel,

Chicago's impeccable Mr. Pankow

BY BOB DAWBARN

"And his was the first real experimentation with big band rock—almost a Don Ellis type thing. He did a rock opera in Chicago four years ago but it wasn't, publicised all that well." Jim's musical education also included the Ted Weems Orchestra. "Ted Weems Orchestra playing dances, baltooms and those sort of things through the middle west and on tour in the South," he told me. "It was good experience and kind of varied. I was 17 and a hit searce!

and kind of varied. I was 17 and a bit scared of going on the road with all those older cats but it was a good way to learn the ropes."



JIM PANKOW: worked with Bill Russo

"Like most kids I wanted to be a drummer," he explained. "But when I saw 20 other kids lining up to play drums for the school band I decided there was too much competition. The band's director was a trombonist and I thought the instrument looked kind of interesting and a challenge, I don't regret the choice.

Feel

Influences? Before I found this group I was basically involved in Jazz music. The people I liked were the Jazz Crusaders, the Gerald Wilson Orchestra, John Coltrane and Miles Davis

But I started to feel that

jazz had become kind of stagnant. I was a young kid and couldn't feel music that other people of my age weren't digging. I had the desire to intermingle my ideas with the music the kids of my age liked.

of my age liked. I formed a group with two horns and rhythm section on a Jazz Crusaders line with a pop beat, but essentially a jazz sound. We did more or less elementary trees. tunes

tunes.
"Then, the big band thing has always fascinated me. In Chicago its sometimes difficult to make the three horns sound like a section, but that is part of the challenge of the group. I've always liked the big sound of bands like box

Ellis, Gerald Wilson or Ted Heath. And then the Mothers Of In-vention have been a big influence on me. They are always doing new things and new things are nice."

I asked if Jim did all the writing for Chicago.

Best

"I did just about all the brass writing, but now Bobby (organist Robert Lamm) is getting into it. I'd like to see more of the gusy get into to Terry (guitarist Terry Kath) has a lot of good idea but he doesn't have the tools to write it on paper. Bobby and I write his tunes for him like a dictation.
"To me, this group is the

best experience I ever had. I'm proud to be in it and happy I can contribute in a way that I enjoy. We have just finished our second album and think it is better recorded and better played than the first. None of us feel, though, that we are really a recording group yet. We are all scared in the studio. We are really a live group."

Of the future, Jim says:

are really a live group."

Of the future, Jim says:
"A couple of the guys
want to go into films
eventually. I would dig
doing scores for motion
pictures or plays. Several of us would like to
produce records for
other people and if
everything goes as we
hope it will then we will
be able to do these
other things.

We have been paying our dues for three years and there are so mann fine musicans who do serve a chance as much as we did that we want to find them and help them to get on record."

Pride

Almost all Chicago's material is original and Jim explained. "We take great pride in the fact that the music is ours. I guess at times we get emotional when people attack our music and we tend to jump right back at them. We are proud of what we have done and if somebody says they like our music it makes us all feel tremendous."

Tremendous.

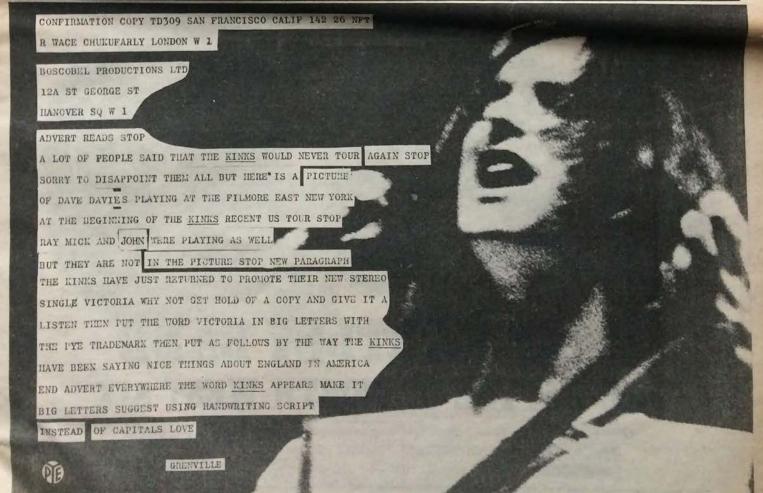
"I take great satisfaction in being a musician—it's the best way you can make other people happy. You have to be an individual but know how to communicate with other people.

Enjoy

"It's like a doctor fixing a

"It's like a doctor fixing a patient — music is a form of therapy. Of course it's not ail pleasure. The travelling and the things that go with the business are all incidental to the playing. Whether or not you enjoy them you have to do it if you want to play music.

And we all get along together surprisingly well. But then we got together as much on a friendly basis as on a musical basis to start with. At one time, while some of us were going to school in Chicago, we would commute 400 miles a day to gigs. If we were going to fall apart or hate each other it would have happened then."



THE BLUES

MEN WHO MAKE THE BLUES

BY MAX JONES

CAT IRON is a singer and guitar player from the Mississippi region whose life atory is sufficiently shrouded in mystery to satisfy the most romantic blues alicionado.

the was found in Buckners Alley Netcher by author folkion at Finderic Rainsey Jr. some time in 1967 and subsequently recorded and filmed for a documentary feature during the several field large made by Rainsey through the South at their time.

factions album — his first and only one as things have as far turned out — made quite a strong report it showed him to be a powerful and unspooled performer in an old fact style which encompared though calling was considered to the configuration of the following the configuration of the following the fact of the configuration of the following the fact of the configuration of the following the fact of the fact o

For a while, this new and strangely named Negro artist was a subject for discussion on the international blues and folksong artests.

Folkways

His Follways LP enjoyed small reputsbur here but it was small reputsbur here but it was sever followed up successfully and nummers of his prowess became fainter and less frequent shough a few articles about him have appeared over the years.

Very time facts have leaked out hough and now that he seems to have returned to the obscurity of Buckens's Alley and the east most he perhaps prefets, it is uncertain that more information will come to light.

In a Saturday Review piece published in September of 57 Ramsey told how he came to Rumber 7. Buckner Alley Jook on Jid Cal-tron because a saxo-phocist hamed Thurman Monroe had recommended him as a marwho knew a lot of the old bluss and had wen made up a leve of his own.

Ramsey remembers that his man looked hard which photographs confirm, and sounded less than enthusastic. I don't sing blues much any more, he had said Just charch most. You know tong charch most. You know tong

And a moment later



CAT IRON: shrouded in mystery

no guitar, either A guitar was obtained, they all went inside the singer's house (a neat box like, white-clapboard home) and Cat tuned the instrument to what he referred to as base-tone. Atterwards be put it in E

Activated by the publish of the Whan the until tuning was to his raste. Cat-iron got up and fetch, and a small. But-side medicine bottle. This he used as a kind of the control of the con

Of the version of When The Seints, aimler, presumably, to that on the album, Ramaey observed. He zeng it with feeling, with power, with compelling rhythm, he embellished it, on his gulfar, with presents that could only come from years, of blues playing. Then we heard. When I say My Burden Down. Cat. Iron might be singing religion, but he was playing it with the heart.

Spirituals

Much the same could be seed of other old-time aprintual anger.

Blind Willie Johnson for onand Cat-Iron's treatment of
Well, I'm in Your Hand had
characteristics in common with
Johnson's records

reissued on Xtra its six sacresongs and six blues type itemrepresent fractions. Missessipp mixed with other idioms, which went into early jazz and werin turn influenced by it.

name nor his whereabouts. Local blues opinion suggests that he is alive, but I can get no confirmation of this at present.

been shown on U.S. TV. I believe, but I know nobody who has seen it Information about Catiron is hard to come by, but his record is cheap.

And on it, as Mike Raven say, in his sleeve-note, Cat-Iron's voice stakes his claim for all time to the proud title of Blues man.

Blues albums

CHICAGO blues guitarist. Ear shown off to advantage of shown off to advantage of shown off to advantage of the shown of the

DETER CHATMAN, bettler known as Hemphis Silher, has been resident in Parts since 1984. And be a gat his liveliest 1984, and be a gat his liveliest 1984, and be a gat his liveliest 1984, and be a gat his best 1984, and last year and captures the plane virtueso at his best 1984, and instrumentally. He opens with a slow, standard 12-bar blues, and steps it up for "Lord Have Mercy On Me." "Standard "Between Midnight And all "Between Midnight And all "Between Midnight And "Between Midnigh



EARL HOOKER

tion "Messin Around." and hanging completely for Big of the second of th

WHEN rare and interesting recordings come onto the market. It is reasonable to expect comprehensive and explanatory liner notes. But very little information is given about the Angelic Choir's "NEGRO WEST, which was recorded at the New Baptist Church in Nutley, New Jersy under the direction of the Rev. Lawrence Roberts. The entire about is very worker. The "mind immediately wander back to the Foll. Blues wanders back to the Foll. Blues

and Gespel Festival whose Stars of Faith and the Abbert Pather for the Control of the Control of

Committee with his record agrees. His way of inquiry and playing was perfoundly and the sarry Fortist in more important to recommend of the late Thirty and the sarry Fortist in the sarry in t

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BONZOS: they stalk a strange path

Where are the Bonzos at?

WHERE ARE the Bonzos at? It is unlikely anybody on the planet, including the Bonzos themselves know where they are going or what they are doing.

For several years now they have wandered erratically from brilliance to banality. They have made a lot of people laugh and they have balled as many in the process.

They stalk a strange path between art and rock, success and disaster. Their essence is sustained spontanetly and rebellion. Lanetly and rebellion. Lanetly and rebellion extensivity. Sometimes they teeter on the verge of srgument.

They are currently going

BY CHRIS WELCH difficult for the average listener to detect or understand because it is not understand because it is not understand because it is not listener to the listener than binled at in the lyries.

The Bonzas are Viv. Stanshall being schizophrenicity brilliant, savage, bennis Coivan quietty playing excellent bass guitar in the background. Roder Sparing excellent bass guitar in the background frains, honest a rocker at heart Roder Sparing his pet parrot and model trains, honest a rocker at heart some subject of the listener sparing around in circles to the listener sparing his way into a million hearts. Nell Innes, a fine musician, willing, and the musician, willing, but where a course ... but where?

They are assalled by insure the properse which they also refer than the properse which they also refer to the properse when they also refer to the properse that they are the properse to the

Said Viv. "Keynsham is the village outside the asylum and the people in the village hate the in-

No more bouncing for Malcolm Roberts

Frankly, I'm hitched on magic of showbusiness I

LAURIE HENSHAW



MALCOLM

MM's SEARCH



WILDMOUTH: placed first by the judges

but where?
They are assalled by influences which they absorb
from rock to advertising,
comics to theatre and
Marat Sade.
But says Vive "Of course
we are influenced in the
same way that I am influenced by my newsagers.
The Bonzos are afraid of

WILDMOUTH: Diaced first London Poly's entry, became the second group to go forward to the Grand Final of the MM's Search when they won their heat at Northern Polytechnic last week. Wildmouth feature the voice of the diminutive Jo Hampshire and the lead guitar work of Bob Ward, while the control of the Martinghire and the lead guitar work of Bob Ward, while the group—Cord Reed (girl, one girl, one

fell down by using hackneyed material.

Pattern, from the New College Of Speech And Development of the Speech College Of Speech And Development of the Speech College Of Speech And Development of the Speech College Of Speech Coll

MARSUPILAMI: first group on THE FIRST group on at a contest is and to have the most difficult job. Marsuplami surmounted the handleap in the third heat of the MM Search at Exeter University and go through to the final at London's Lyceum on January 23.

The group — Dave Laverock, Leary Hasson, Jessica
Stanley-Clarke, Fred Hasson,
Mike Fouracre and Richard
Lathan-Hicks — had been
nominated by two of the
competing colleges, Exeter
University and Taunton Technical College, With a line-up
of organ, lead guitar, bass,

As with all the heats— and the final—the voting was dome by the social accretaries of colleges and universities. At stake for the winners of the final are a Decca recording contract and agency deals.

bring Ralph McTell **Fransatlantic** Where Trends Begin

your

My Side Of Your Window Tra 209

jazz scene

MORE THAN A DECADE ago, hands were raised in horror at the early records of the Ornette Coleman quartet and their monstrous sugges-tion that real innovations tion that real innovations could come from someone who was prepared to bypass

wino was prepared to bypass certain cherished principles. Many grew hot over the type-writer in declaring their preference for an omelette consisting of whole eggs and directed much of their crifeism at Coloman himself, leaving only a few vitriolic epithets for the man who played a diminutive trumpet at his side.

Hindsight is the wonderful gift which now tells us, or some of us, that there was not one missionary but two. There could have been even more to pass round, and roast the more digestible than new truths.

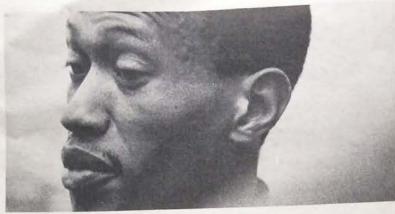
Part of link omission is due to the fact that Don Cherry was at an earlier stage of development. but he was the first after Clifford littles for break.

His emergence from the

His emergence from the colorism group in 1982 came to a time when the new music as beginning to take root on the top to the colorism a group which aroused marry as much controversy a that of his previous leader.

With Coleman he played in he context indicated by his compositions but with Rollins with the context indicated by his most of the book consisted of andards which had never existently withstood such an analought. Solos erupted in the of the chord sequence couplies families ground or disappointed.

Hard times followed on his cturn to the States after a uropean tour, and work was hort for a man who would other starve than compro-



Bowl of Cherry

music.

Bill Dixon whose place Cherry had taken, wrote many of their arrangements and thereby left some of his character in the group which som left for Europe. Two months in Scandinavia produced in Scandinavia produced of which are still available here. The two volumes (Polydor

which are still available here.
The two volumes (Polydor
223 225 and 823 267) were
recorded on the same evening at Copenhagen's Montmartre," often the home of
pioneers. To my ears, Cherry
lared a little better than his

colleagues on the discs, al-though ironically, what was then essentially a co-operative group now has Shepp's name and picture on it's sleeve

and picture on it's sleeve.

Cherry's cornel, we are told, was used in the Civil War when the aims of the musician were more militant but I doubt if they were more revolutionary than Cherry's musical upheaval. His solos dart about, butting and alluding, sometimes stating firmly and always arriving at the unexpected.

pected.

The tour ended shortly after these records were made and turned to New York for sculling and little characteristics and

Concert

He did appear on the George Russell Beethoven Hall con-cert in August 1965, although the clarion call from the piano and the structure of the control of the control to the control of the control to the control of the control and it is still available from Polydor but Cherry's contribu-tion is a minor one. An album which he made early in 1966 is available from specialist shops as an import from Italian EMI. "Nuovi Sentimenti" (QELP 8154) is

a suite written by pianist Giorgio Gaslini and Cherry is prominently featured. This prominently featured the prominently featured the prominent of the property of the feature of the property of

aggression and wit to a session which everyone should here.

1966 has been his most productive year on record so far, with three sessions made under his own name for Blue Note. "Complete Communion" (BST 34229) was a quartet date with Barbieri, Henry arimene (lossa and the session was not to be a session of the session o

sense of completeness from beginning to end.

A similar format was used for "Symphony for Improvisors" (Blue Note \$4247) only with a larger group. To the quartet he added Pharoah Sanders (tenor and piccolo), Karl Berger (vibes and piano) and Jean Francols Jenny-Clark at second bass. The added turbulence of this expansion brought added excitement.

Recorded only a short time later, but only recently issued was "Where is Brooklynt" (IST \$4311). Back to the substitute against a fact a fact and the first and the second was the second with the second was the s

Waiting

Cherry, on this and the two preceding discs, works so well with Blackwell's drumning. They shared the stand often in the Coleman group without ever sharing the stand often in the Coleman group without ever sharing the music as evenly as they do here. These are shared the ones now available. The last was made three years ago so I trust others are waiting. If none then the omission can only be his time in Europe, I suspect called criminal negligence.

Since he has spent much of that he will not have been overlooked, but should the world's top brass have to ask for their records to be issued?

ALAN TWELFTREE.

WHAT are we going to do about traditional

Ramble " isn't ready for the bonk pile. Dixieland societies all over the bonk pile. Dixieland pile. Dixiel

A fund to honour Louis



ARMSTRONG

history, guitarist Danny Barker (now curator of the New Orleans Jazz Museum) Commented:

"Maybe someday a collection will be taken up to erect a statue to Louis here in his home town."

Trumpeter Clark Terry, reacting with Paviovian swiftness, said: "Her's my donation right now!"

Levin, Benny Carter and others added their contributions, and her was since the become the country.

Negotiations already are under way to arrange for a site in New Orleans where, when the funds are available, the Armsteng statue can be placed.

Anyone whose life has been enriched somewhere along the way by jazz in any of its ferms (all of which to a degree must be traceable back to Satchmo) is urged to express graftude by sending a contribution to the Armsteng Statue Fund, etc. Renny Carter, P.O. Box 6224, Los Angeles, Calif. 30054.

This project is no spur-of-the-emotion daydream. If present plans are consummated, all the traditional jazz clubs in Southern California will join forces and rent Los Angeles' Shrine Auditorium in order to fly in Louis and a constellation of his peers for a concert on July 3, 1970, the eve of his 70th birthday.

Donations have already been received from Fance.

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MAKING

YOU MIGHT think that starting a traditional jazz-band in this day and age was a little like booking your room at the poor

was a little like booking your room at the poor house. In fact, the Colin Symons Band celebrates its first anniversary on December 14 at the 100 Club, and Colin is well pleased with the way things are going. "I hadn't even owned a crum kit for five years when I was tempted to buy another and start again after reading an ad in the MM," Colin told me this week. "It led to my joining Mike Messenger's band about 18 months ago and then starting my own band a year ago.

band about 18 months ago and then starting my own band a year ago.

"I started the band with the definite policy that our music should be broadminded and that I would have musicians capable of entertaining. The accent with the band is very much on entertainment.

"For example, the band always wears uniform. And I looked round for players like our guitarist who can play anything from New Orleans style banlo to more modern music on electric guitar."

The guitar player is John Attwood and the rest of the line-up has Alan Wickham (tipt). Les Handscombe (timb). Carl Hemingfield (cit), Alan Howell (pno), Peter Anderson (bass, bass gtr) and Pam Heagren (vels).

Colin admits to being an admirer of Chris Barber and would like his band to do more of the jazz-pop experi-



COLIN SYMONS BAND: plenty of work

ments that Chris has been indulging in of late.

"With Pam we do several
Aretha Franklin type things.
We bave to introduce these
new things slowly though with
our line-up — not raving a
discleand flavour."

Colin maintains there is
plently of work available for
lazz groups which are prepared to entertain.

"About 75 per cent of our
work, is private engagements
and I feel that Is because we
are also the to appeal to a wide
audiente to appeal to a wide
audiente to appeal to a wide
and and the to appeal to a wide
and the to a w

"We still occasionally run into prejudice in jaze clabs when they see the amplifiers. In those cases we experiment with them. If they don't like our more modern bings then we give them what they want to people are really jazz fans anyway.

"The point about the scene today is that you have got to make it happen. There is no point sitting there expecting everybody to go wild. You have got to really work to get it seroes.

"Another factor is volume. I admit we are a noisy band, though we prefer to call it dynamics. To get music across to young people you have to be so the sound of the service of the sound of the service of the sound of the service of the servic



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Mike Bloomfield: writes his own words and music. Plays guitar, piano, sings. Alone on "It's not Killing Me." Together with Al Kooper on "Super Session" and "The Live Adventures of Mike Bloomfield and Al Kooper."

THE SOUND OF THE SEVENTIES





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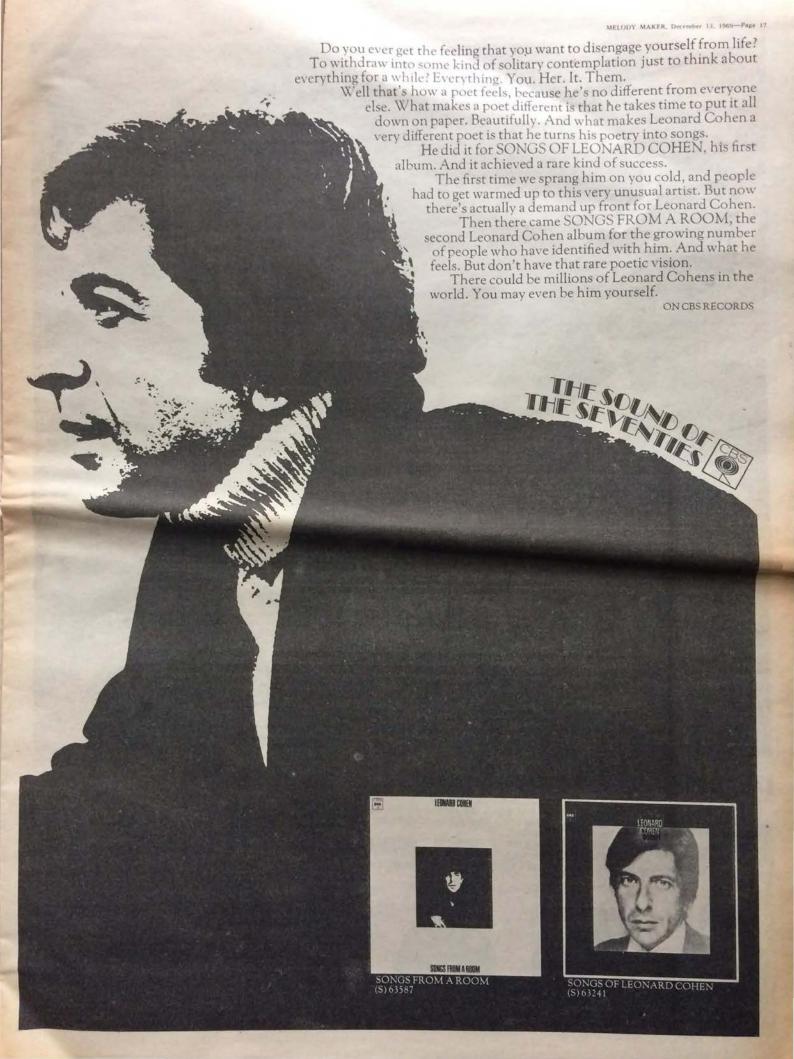
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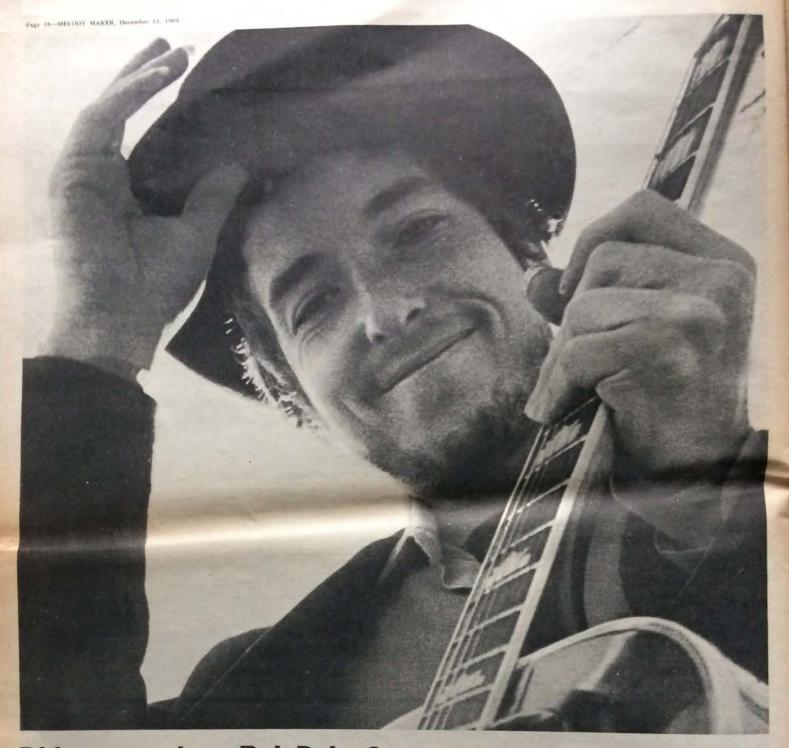


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People prefer JOHN and TOL a dead saint to a living annoyance like John and Yoko. But we don't intend



Tensions

Joking

JOHN LENNON'S "Peace Crusade" inspires a variety of emotions in people. Sadly, few of

John and Yoko have been mercilessly lampooned and villied by the public and the mass media, and a great proportion of this reaction has been thoughtless and hurtful.

It would surely have been enough to make any lesser

A NEW

SERIES BY

RICHARD

WILLIAMS

"Because that's what happens to leaders. Our whole mistake is having leaders and people we can rely on or point a finger at."

at."
Yoko, as always at John's side, chipped in: "For instance, many people say if you want to do that kind of thing, about peace, don't do anything that is misleading like showing your genitals. Always keep a clean image so that people can believe in your peace movement.

Honest

"But that's exactly what the Establishment is doing ("And that's what the Beatles did too" — John), taking their children to church on Sundays. This is showing that 'I'm the

man, whose heart was not in his cause, retire from the held to a more comfortable, less publicised existence.

But not the Lennons. They

we kept up their output

Leadership

But like it or not, John Lennon and his lovely wife are in the process of becoming leaders in the public eye. They stand for a cause, and as public figures they can be held responsible for the fallings and excesses of that cause. This is not how they want it Leadership in any form is the last clouk which Lennon whethes to put on, as he told me.

"I'm not falling for that one. Like Pete Seeger said, we don't have a leader but we have a song — "Give Peace A Chance."

"So I refuse to be leader, and I'll always show my genitals or do something which prevents me from being Martin Luther King or Ghandi and getting

to be dead Saints for people's convenience

President of the United States and I'm all right and I'm healthy and very moral et cetera. You don't get anywhere that way — you become just another hypocrite, and you're playing the Establishment game.

"We don't want to do that. We try to be honest and the point is if we are really honest, just to make it between us is a lifetime thing, and if we can't make it together and endure each other, the world is nowhere.

"If ordinary couples can make it together and make it with their children and so forth, love-wise. ("She down't make it with their children and so forth, love-wise. ("She down't mean 'make it' as it is a laye'— John), then

Biafra

John continued: "One thing we've found out is that love is a great gift, like a precious flower or something: You have to feed it and look after it and it has storms to go through and snow but you have to protect it.

"It's like a pet cat You know, people get a cat and they don't want to feed it, or they get a dog and they don't want to walk it.

"But love has to be nuriured like a very sensitive animal, because that's what it is. And you have to work at love, you don't just sit round with it and it doesn't just do it for you.

"You've got to be very careful with it, if is the most delicate thing you can be given. It's a very delicate situation."

What will John and Yoko

what will John and Yoko do about Vietnam and Biafra, which John men-tioned in the letter which

accompanied his MBE back to the Queen?
"We'll keep promoting peace in the way we do which, whichever way you look at it, is our way, because we're artists and not politicians.

Propaganda

"We don't organise we do it in the best way we know how, to make people aware that if they want war to stop only they can do it.

"The politicians can't do it. I think our whole movement is successful, as shown by Nixon who's having it write a ground a little way to be a successful, as the way of the work of the wore

for H.

"We've considered everything, not dying but going to the places.
"People prefer a dead saint to a living annoyance like John and Yoko. But we don't intend to be dead saints for people's convenience.

Hoax

"They prefer Ghandi and Martin Luther King since they died, but you should see them in India now,

celebrating Ghandi Year— anything less like Ghandi's principles going on in India you've never seen. It's a hoax. "And so we don't intend

"And so we don't intend to be dead saints — or living saints either. People don't like saints."

Their highly unusual "Wedding Album" has caused its share of controversy. Why did they make it?

Yoko: "It's like a diary, it reflects our love and peace ideas."

John: "When people get married they usually make they want to be a suit of the suit

public.
"Just because I some things I don't was show that side of me."

Snobs



Private

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GEORGIE FAME

on the latest sounds in Blind Date

JIMMY SMITH:
"Back At The
Chicken Shack"
from the LP Three
Decades Of Jazz Vol
1 (Blue Note).

It (Blue Note), mmy smith with Kenny Burrell and David Balley on druns I can't remember what it's called—something blues! Just right to get me out of bed. I don't know what the album is called but I used to have a load of his albums.

to have a load of his albums.
his is his groove along period. He had a good feel and I remember the first album of his I heard — it blew my head off. I went right out and bought an oryan.

went right out and bought an organ.
bout the same time I first heard Bill Doggett and Booker T. I also heard Ray Charles play organ on "Genius Plus Soul Equals Jazz" I used to listen to this sort of thing all the time.

There was a time in a Milan jazz club when I sang with him — one drunken



reception at the Urban Space Theatre. They were very funny but the sound wasn't very good. The first time I saw them was at Southampton University or years ago. I like the Bonzes very much. A rice Bonzes world. They are an assis of samity.

GARY FARR: "Take Something With You" (Marmalade). It's nice — sounds almost like Donovan. Whoever it is, he won't like me for saying that I don't know who he is, but he sounds nice. If he's a solo singer that I don't know who he is, but he sounds nice. If he's a solo singer guided backing with the sounds for the sounds soo familiar.

A good easy feel. Pd better not say anymore in case I put my clog into it — he sounds so familiar.

A good easy feel. Pd better not say anymore in case I put my clog into it — he sounds so familiar.

A good easy feel. Pd better not say anymore in case I put my clog into it — he sounds so familiar.

A good easy feel Pd better hot say anymore in case I put my clog into it — he sounds so familiar.

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A good easy feel Pd better hot say anymore in case I put my clog into it — he sounds soo familiar.

A good easy feel Pd better hot say anymore in case I put my clog into it — he sounds soo familiar.

just the heat.
I'd love to do some Reggae sessions. I did some years ago with Prince Buster before Rock Steady, when it was called Blue freat. And History This IS. Laurel Aitken?
I'd had Well, they all saund alike to me. I don't agree with Enoch buster of the Steam of the Steam on the Steam on the Steam on American shuffle-heat.

JOHNNY JENKINS: "The Voodoo In You" (Atco). Sounds nice, I don't know who it is singing, but it's got a good feel to it. In fact — if it's a group, it's a very good group.

It's a group, it's a very good group.

Sounds like Jimi Hendris

— that breathy sound. Or like Paul Butterfield and all that scene.

Who it is? Never heard of him

JAMES BROWN AND THE FAMOUS FLAMES: "There Was A Time" (Polydor). J.B. baby! Ooh, ah! Urrgh! Is this a new single you've hrought along, or an old and this years ago on an album, Yeah — I've heard it.

DRY ICE: "Running To The Convent" (B&C). I've heard this one before as well. It's the Hand Jive Johnny Otis did it years ago.

ago must have finally drifted over from the States (Brief demonstration of hand jiving).

PLAYBOYS: "Let's Get Back To Rock And Roll"

Back To Rock And Roll (Capitol).
It's a weak attempt to jump on the rock and roll bandwagon. They're tryling to get a Chuck Berry sound with philosophical lyrics.
It's like playing rock at a youth clob to 14 year olds for educational purposes. I suppose II you were

smashed out of your brain, you might get up and dance.



THE WHO are coming into their own and when they've finished their current concert tour of Britain they should have dispelled all doubts about their sta-

After travelling to Bristol to see their incident - packed opening night, I'm left firmly convinced that they are quite simply the best per-forming R O C K band in existence.

Fusions

The group have no truck with rock/jazz fusions or other such diversions. They play it hard, from the gut, and they are never afraid to fall back on their own roots.

on their own roots.
Unlike so many, they have
no need of pretence, and
while other groups are
busy "progressing," flitting from vogue to
vogue the Who concentrate on refining a style
which was basically set
more than four years
ago.

ago.

Their stage presence is unique. It's based not on the kind of animal magnetism employed by a Jagger or a Jim Morrison, but on a basic honesty and volatility of temperament which is beautiful because it is completely unpredictable.

Present

Their appeal is really down to the fact that they're so good, and that's why they'll out-last all the "studio" rock bands.

rock bands.

They also present the best value for money of any group you care to name. The Bristol concert, which is the pattern for the tour, lasted ten minutes over two hours, with no breaks or intervals. Their stamina is nothing short of incredible, and I'm sure they can only keep up that pace because of the real enlygment they get out of playing.

Wrestling

Bristol's Hippodrome was chosen because of its ristol's Hippodrome was chosen because of its excellent acoustics, and the concert was a self-induct. Actually I went lirst to the Colston Hall, and narrowly escaped an evening's professional wrestling before I was set on the right path by a kindly soul. d just settled into my seat a rather dodgy six seat a rather dodgy six onwe from the from the group skulked



WHO: best performing rock band in existence

Richard Williams rep incident-packed co

on to the stage and plugged in.

Naturally they were a bit "cold." They hadn't played together for a month, and long hours of rehearsal aren't the Who's bag. An untamiliar opener which may have been c a l l e d. "Eternal Life." was followed by the classic portrayal of the inarticulate mod, "I Can't Explain."

Pete Townshend and

late mod, "I Can't Explain."

Pete Townshend and Roger Daltrey exchanged rather glum looks, and tore into a slowed-down, teased-out version of "Fortune Teler." They weren't playing badly, but it hadn't vet caught fire.

"Fortune" led into "Tattoo," with typically amusing Townshend lyries, and then Pete chatted to the audience for a while before introducing Mose Allison's. "Young Man Blues," a powerhouse feature for his own guitar and Daltrey at his most uninhibited, However Keith Moon, with a neat bit of stek-twirting, managed to upstage Roger on several occasions. Moon's clowing, with dungaree trousers hoisted past his knees, was a highpoint of "A Quick

One While He's Away, the mini-opera which Peter introduced as "Tommy's mother." The vocal riffing at the end of this number was remarkably powerful, the three volces jammed tight together and blasting out like a brass section.

section.

The Who's concerts are always well programmed and broken up into neat sections, and the next part was a group of middle-period hist. "Substitute," "Happy Jack" ("Despite its middle-of-the-road flavour, this was our first American hit," said Pete semi - satirically), and "I'm A Boy."

Fierce

This last song was given a particularly fierce per-formance after some twit had shouted "I'm a transvestite" as Pete announced it.

announced it.

Then it was time for "Tommy" "On les," muttered Moonh, intro-duced by Pete at some length as "not meant to be political, or pretentious, or religious — but it is anyway."

This was where the con-

This was where the com-





and a bare Hippodrome



Blues," with John doing the funny bass-voice bit. Shakin' All Over "was about half-way through when the next, and most amazing, interruption took place. Another smoke-bomb, hurled by the same hand, landed in front of Entwhistle.

- front of Entwhistle.

 roadie quickly grabbed
 il, but it was too late
 to prevent the was too late
 to prevent the damage
 being done. The thick,
 choking smoke filled the
 stage, moving Daltrey to
 throw away his mike
 and stamp off stage in
 a righteous rage.
 I spotlight was swung on
 to the box, where the
 clown who perpetrated
 the deed saw his chance
 —and dropped his trousers, exposing his rear
 to the slightly startled
 audience.

Hustled

Naturally he was hustled out of the box, yelling "Fascist bastards" at the group attropely, because the Who aren't a notably politically activist group.

Then, as he left the box, I saw one of his female companions pick up a bottle and flick it casually into the stalls 20 feet below. That seemed an act of real hooliganism, justifiable perhaps at an anti-Springbok demo but definitely NOT at a pop concert. If the ladies and gentlemen who cooked up and carried out the scheme would care to write to me and explain their motives, I'd be most relieved. I couldn't figure them out.

Squashed

eports on the Who's concert in Bristol

cert took off. The fact cert took off. The fact that the opera was played right through, with no breaks, meant that the land could get really involved in the music without bothering too much about the mood of the audience, because they wouldn't know until the end how well it had gone.

Absences

In the event, the perfor-mance was masterful. It has been said that they do the opera better on slage than on the rec-ord. I wouldn't like to make a indement there. make a judgment there, but it's a fact that their out it's a fact that their concert performance is as good as the recorded is a good as the recorded workion. Two songs from the album are missed out, "Cousting working," but Townshend's guitar work more than makes up for these absences.

absences,
absences,
person he occasionally
allows himself to cut
allows himself to cut
allows himself to cut
allows himself to cut
bose, and when he does
bose, and when he does
bose, and other file
the results are startling.
Ite's not interested in
being another guitar
can, but his playing
is lar more inventive,
exciting, and individual
than many a more high-

ly touted performer. His unaccompanied work on "Overture" and his e c s t a t i c solos on "Sparks" and "Under-ture" were testimony were testimony ture to this.

to this.

Other delights for me were "Pinball Wizard" (of course); the hardswinging "Go To The Mirrot," which sums up all that's best about the Who in the way that the vocal line is tied to a strong chordal rift, the light - hearted Hendrix take-off on "Smash The Mirror;" John Entwistle's rocking bass on "Tommy Can You Hear Me," and the complex rhythms of "I'm Free."

plex rhythms of "I'm
Free."

It was during the cathartic finale ("Listening to
you I get the music
gan to happen.

First a smoke - bomb,
thrown from a box high
up on the right, exploded on stage near a
curtain and orange
smoke drifted over part
of the audience. It kept
away from the group, so
nobody was toe wor
ried.

They received a real ovation at the end of
"Tommy," and without
respite ripped happily
i n t o "Summertime

Having squashed the trouser-dropper with a neatly-timed "And did you see those PIM-P L E S?" Townshend then announced their anthem, "My Gener-ation."

ation."
Obviously Daltrey's voice was affected by the smoke, and much of the number was a feature for more visceral guitar at varying tempos. Eventually, drained of music and energy, Townshend halted the number.

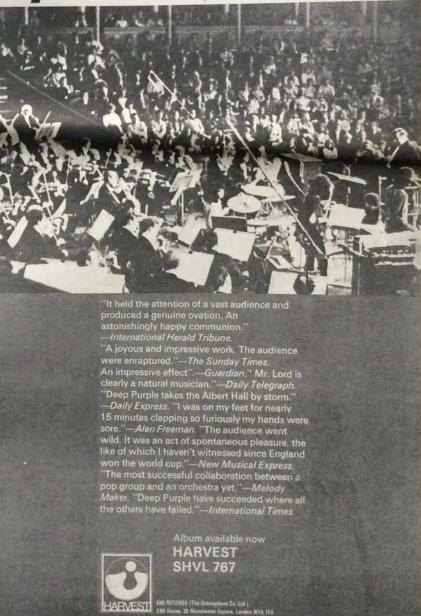
Ovation

This time there was a standing ovation which lasted for several minutes, as Moon picked up Daltrey and carried him round the stage in a fin of glee before departing. It had been a very good opening night, and as the Who thrive on adversity they managed to weather bombs and bottoms with praiseworthy equanimity. I trust that they won't have to face such unusual tokens of dissent when they visit London's Coliseum next Sunday.

Deep Purple

IN LIVE CONCERT AT THE ROYAL ALBERT HALL CONCERTO FOR GROUP AND ORCHESTRA" COMPOSED BY JON LORD.

TheRoyalPhilharmonic Orchestra - Conducted by Malcolm Arnold



letter from america

AM WRITING from Andres ldham's "Monastery,"

Santana



HUMBLE PIE: knocked out by our reception

by Peter Frampton of Humble Pie

Rubbish

Mountain

and thing got mental had an apartment. That's been my home up till now, and we used to tour from March to November, and then come home to play the Bay Area in the winter months. I guess we just wanted to escape all that had weather.

"I made some records for Sue when Ike and Tina were on the label. Three or four of them did all right in the R and B charts — they were like territorial hits. I did one with Ike's band and the rest with studio musicians, and we used the like these as hacking voices.

"Then in late 164 like

voices.

"Then in late '64 lke formed his own company with three labels, and I had several local hits around Los Angeles. They did pretty well in the South, too.

"Shortly after that the original lkettes split and became the Mirettes, and I recorded 'Just Trying To Please You' for Mirwood. That went to about number 20 in the R and R chart, and around the 30 mark in the national pop chart.

"I also did an answer to Exther Phillips' 'Release Me,' called 'You Can Go,' and that hit the charts too.

"Then Mirwood stopped recording singles after five or six big hits. One of my singles should have been released in Britain when we were here on the Rolling Stones tour in '66, but it never did hecause of that.



He was in St Louis, done day he drove of one day he drove of miles to my home to I me that there was a y called like Turner no was forming a hand, d would I there to sing th them. I said yes, of course, d Albert drove me all way hack to St Louis meet Ike. We soon came fast friends, that is in 1859, and later it year he met Tina d cut that hit record, ool in Love.' In '63 we all decided leave St Louis and yes to Los Angeles. Ike d Tina got themselves house there, and I had apartment. That's me whome in fill Tina Turner man

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ew pop albu

KEEF "Battle of North West Six"
(Deram). Keef Hartley steps
into the front rank of British
groups with this outrageously

groups with this outrageously good album. It's among the best of this year's jazz-rock ventures and has far more honest vitality than, say, Blood, Sweat and Tears.

The band now include Jim Jewell (Inr) and the remarkable Henry Lowther (tpt, flugel, vin) and are truther supported by some interesting Jazz-rock name. Harry Beckett (tpt), Ray Warleigh (flute), Mick (Taylor (gtr), Mick Weaver (organ, non), Spit Jame; (gtr), Mick Davis (Jpf), Lynn Dobion (tnr), Chri Mercer (tnr) and Barbara Thompson hard them of them in the land of them in the land of them in the land of the land

thari). None of them indulge in techni-cal virtuo sity for its own sake but prinduce a mature sound which is joyful, swinging and blessed with saulful vocals from Miller Ander-son. Arrangements are strong and exciting without being overpower-ing. Try to hear it—ALI.

BATTERED ORNAMENTS "Mantle Piece" (Harvest) MATLERED ORNAMENTS.

"Mantle Piece" (Harvest)
The Ornaments (now minus
crestwhile leader Pete Brown)
are one of those thinking,
intelligent, musicianly groups
whith are pushing forward the
treaties of rock, but who are
probably destined to exist in
comparative obscurity. This
album makes it clear that
they descree better, and is one
of the best advertisements for
inggression to come my say
of a long time. Christopen
carciting, George khan's tenor
eax is hilarious and fearsome
texting, George khan's tenor
eax is hilarious and fearsome
texting, George khan's tenor
eax is hilarious and fearsome
turns, and the rhythm
section is uniformly excellent.
The zongs, too, evidence a
cansiderable amount of imagination and preparation, and
the abum can be highly
recommended to all — R.W.

At KOOPER: "You Never-

AL KOOPER. "You Never Know Who Your Friends Are" (CBS). Producer, arranger, writer and founder member of Blood Sweat and Tears. Kooper is clearly an important jazz-rock figure, but an erratic one. This second solo abour is another peculiarly American mixture of brilliance and self-indugence of insight and brashness. Kooper's taste for fisship, beavy arrangements.



KEEF HARTLEY



LONG JOHN BALDRY



CLODAGH RODGERS



AL KOOPER



Hartley's jazz-rock jam

impossible to be bored by this set, which features some interesting jazz names and a certain Lou Christie in the chorus. — A.L.

chorus. — A.L.
LITTLE FREE ROCK (Transatlantie). Competent but
uninspired rock from the
British trio of Pete Illingworth (vcls, gtr), Paul
Varley (fst, timps) and Frank
Varley (vcls, bass and
glockenspiel). Mainly written
by the group, the material
fails to generate a great deal
of excitement, although
Varley's drumming is crisp
and hard. — R.E.
KENNY ROGERS AND THE

and hard. — R.E.

KENNY ROGERS AND THE
PIRST EDITION: "Ruby
Don't Take Your Love To
Town " (Warner-Reprise)
From the Town of the Town
Deautifully produced album of
new-wave country music.
Good harmonies, plaintive
lead vocals and some strong
songs are showcased by subtle and nicely understated arrangements. Includes their next single, "Reuben James"

AL.

LONG JOHN BALDRY:
"Wait For Me" (Pye),
Baldry's long involvement
with blues and jazz enables
him to sing a collection of
other people's hits in his own
inmitable fashion. He applies
his distinctive vocal style to
such diverse material as
Cream's "Sunshine Of Your
such diverse material as
Cream's "Sunshine Of Your
his Harlem", Blood, Sweat
and Tears "Spinning Wheel"
and Jim Webb's "MacArthur
Park" among others The
material may not be original
but John's voice and good
arrangements make them
wortfurthelic listening.— R.E.

PACIFIC (CBS). A rock band currently attracting a lot of attention on the other side of the Atlantic Pacific Case of the Atlantic Case

Freddy Hill (tpt) and A. D. Brisbois (tpt), have come up with much more interesting material especially "The Young Rabbits" with highlights in the form of Felder's sax work and a drum solo from Frank Cook, Interesting and well worth consideration.— R.E.

R.E.

CHRIS BRITTON: "As 1
Am" (Page One), First solo
album by Trogg Chris
acarefully produced, beautifully
arranged and attractively
packaged, complete with
printed lyrics. Sadly, both
songs and singer are pretty
ordinary, with noticeable lack
of melody or drama. The
album has a quiet, romantic
charm fikely to appeal to
quiet, romantic birds. But
how many of them will be
indulgent enough to fork out
the required two quid?—A.L.
PULSE (Major Minor). Willing
vocals, freaky guitar, walling vocals, freaky guitar, wailing harmonica, slogging drums and generally the harsh, blues-based sound which would have been a gas a year or two ago. Today it sounds

frantic and slightly dated — which is a pity, because it's good of its kind and the songs are new and strong. The group come from Con-necticut and their blind vocalist. Carl Donnell, is remarkably good. — A.L.

rets inside the somes nere succings beautifully throughout in the company of many excellent musicians. Chris Stainton, Henry McCulloch. Leon Russell among them. Songs include "Detal Lady," Darling Be Home Song. Lawdy Miss Clawdy and "She Came In Through The Bathroom Window." An album not to be missed—J.H.

PET CLARK: "Just Petl" (Pye). Pet has developed into one of those singers who can stamp her own personality on a song. Technically, there are many better performers, but some of them fall to make impact with their own yocal personality. Pet usually scores

THIS WEEK'S BARGAINS

MÍDNIGHT CLODAGH (RCA). straigniforwars ""

arrangements by Johnny
Arrhey, Ian Green and Kenny
Young, Plus Clodagl's enthusiasum, make up somewher
for the lack of depth in some
of the songs which include
"Put A Little Love in Your
Heart." "Paradise Alley,"
Scrapbook," Spider," Biijo " and "Goodnight Midnigh." — J.H.

FATS DOMINO: "Rare Dominos" (Liberty/UA). All Dominos " (Liberty UA) All homosome (Liberty UA) All homosome (Liberty UA) All homosome (Liberty UA) All feature Fats with small groups. It is lovely, guist massic with Fats plaving and singling beaufiluly All through there's a rolling beat which is never pushed but which is never pushed but which is always there includes "Careless Love," "Boogse Woogle Baby," "How Lung," and "Don't Leave Me This Way."— J.H.

BROOK BENTON (Fontana Special), Brook has never got the success he deserves. Perhaps if's because he shous histrionies and concentrates on tuneful, tasteful singing this revived collection contains some pleasant songs like "My Last Dollar," "The Boll Wewell Song," and "Careless Love." — July 18 of the Careless Love.

MONGO SANTAMARIA:
"Mongo's Greatest Hits."
(America Records), Apart
from the fantastic feeling and
spirit which permeates every
Mongo Santamaria album,
there's usually some healthy

THE NITTY GRITTY DIRT BAND (Liberty). Some of the numbers were recorded at the Troubadour in Lin Angelon

PAUL MAURIAT AND HIS ORCHESTRA: "LOVE" "LOVE" (Philips). Lush nethestar with accompanying woices on recent hits including "Oh Happy Day, "Windmills Of Your Mind." Aquestras, and "You, Love And Me." — IH

PAGO PENA WITH LOS MARACUCHOS "Caralyal" (Fontana), Pago is associated usually with flamenco music but here relaxes, with excellent backing from Los Maracuchos, on sungs like "Caraival," "Yellow Bird." and "La Bamba," Beautrally recorded in stereo. — J.H.

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Pop singles Chris Welch



MRS MILLS: the stuff to give the troops

MRS. MILLS: "Battle Of Britain Medley" (Parlophone). This is the stuff to give the troops! If only Mrs Mills had been playing plano during the great conflict of 1938-45 the Luftwaffe might have been wised out in no time: "Mein Gott Herman, the Leaf the have a new secret weapon. They are dropg pianos on our vital industrial complexes in direct contravention of

GLADIATORS: "The Twelfth Of Never" (Direc-

Spectre

RICK NELSON "She Be

Soulful

FORTUNES: "Books And Films" (United Arlists). Aye a beautiful, soulful ballad, well sung and performed with a string arrangement. He nice to see the lada get a hit gain.

DILLARDS: "Rainmaker" (Elektra). No, not dullards by any means, but cowpokin' sons of country rock with a nice line in wailing geetars and a Hand (The) backbeat.

But I am inclined to agree with Armolts Junior when he said "This deserves a ham-per of tuck for production and incomplicated beat and yrics"

Climax

RAW MATERIAL: "Hi There Halleinjah" (Evolu-tion). Not a bad rock rhythm and clear vocals make a a pamiess exercise in pop pro-duction. It builds up to quite a climax. Oh no II doesn'i — sorry abiur that.

BACHELORS: "My First Love" (Decca), The best way to quell a riot must be to play one of the lads' more romantic epics

Only the other night a drooken Nazi approached me with a scythe, and hastily switching on my casette tape-recording. I swiftly charmed him into subservience with a few bars of this delightful air.

SACHA DISTEL "Rain Drops Keep Fallin" On My Head " (Warner Bros). He's lucky — you wouldn't believe the juck that falls on my

(Not original, of course).

Ah. Sacha, he sings, how you say, like a bird — lat lat lat Cess superher mon brave. Incidentally (and his has nothing to do with the record), did you know if they suspended the Kenya flying doctor service for one hour, it would pay for the cost of six bottles of champagoe?

Edited

This is a heavily edited ver-sion and features the percus-sion interlude — one of the highlights of the album, but not much series as a single.

KINGPINS: "The Bold O'Donaghue (Orange). Could this possibly be an Irish re-cord? Well it certainly isn't Tamanian, and there is a great deal of yelling and plano accordion. Great fun and a huge hat in Kilburn.

Reggae

PYRAMIDS: "I'm A Man" Orreident). Maybr ao, but not the same man Stevie Winwood was on about This is—good grief another Reggae, chog-along, dryour-box-in-man piece of sonic torture. Well done lads, I am one vertifiably insane, and all in two minutes thirty seconds.

BACK STREET BAND:
"This Ain't The Road"
(Ember), Quite a cheerful
ditty, well sung by a new
group, hut the tune is tuo
reminiscent of Mighty
Quine A more boring review you won't read.

Konga

IESS CONRAD: "See The Tinker Ride" (President). Thunder! Haven't seen old Jess since he was wreating with Konga in the Thames thus preventing the monater from destroying the House of Commons.

You fool, Conrad — we nearly got away with it tool Little did the Civil Defence know it was 1 hidden inside that Konga suit, specially strengthened against police truncheons, and small arms for

If Jose hadn't interfered all South London would have been under my rule flut grudgingly one has to admit he has made a jolly attractive record, and more than likely to conquer the chart.



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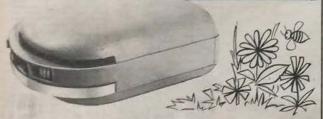


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A PART from the obvivious Ducal gentleman, it's my opinion that Thad Jones is currently making the only fresh contribution to conventional big-band conventional big-band writing to be heard this



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THAD JONES: warm, happy jazz

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stout lead man who believed
in entertaining the customers with bot jazz which



ARCHIE SHEPP

THE MUSIC contained in



RUDD; good solo

In brief

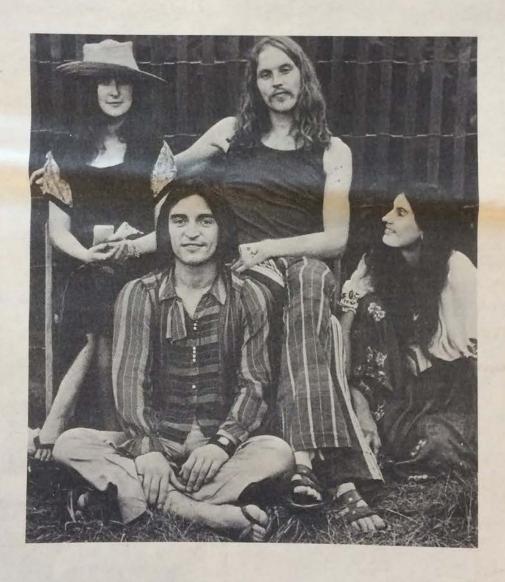


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The quiet man who's too young to quit

MR HENRY Mancini, pipesnoking, athletic, tall and serious, looks more like an accountant or successful lawyer than a musician. If one accepts the general picture of musician often presented to the public And not least by musicians themselves.

Heavy Mancini, of course, is one of the most respected and most insisted film-music composers in the world today. Not only have his eyers enhanced the films they were written for, they have produced a spate of melodious hits must rate among the best songs to appear in the charts in recent years.

Titles like "Moon River," Days OH Wine And Rosse," bear Heart," "How Soon, Feek Penther "and "Baby Baghant Walk." Mcreover Heart Mancien has won three theers "and a string of additional awards that must also his contemporaries want to fold their musts stands and sold away into the night.

He has been feted by presidents Lyndon B. Johnson and Nixon at the White House and appeared before Her Majesty Queen Elizabeth The Queen Mother.

Penthouse

Quite a man is Mr. Hent Mancini.
He is justifiably please with a beautifully produce Press brochure setting out a his achievements, and of the incidental fact that "Moo

lost count of how man



MANCINI: yet another film

work on yet another film. And ne was ensconsed in the same penthouse suite at London's May Pair. Hotel where he hearned the music for four previous films. "This room has been kind of a lucky room (or me," says Mr. Mancini with a wry smile.

Before turning to film writing, he played piano with the Tex Beneke-Glenn Miller Orchestra. "I also arranged for Tex and got a lot of experience in big-band writing for strings and that sort of thing But as a planist, I had no illusions about scaring Cosar Peterson — and I still don't," he adds with becoming modesty.

In the context of his later film work, it is odd to note that he obtained his first Hollywood break in 1952 when he scored the Abbott and Costello film. Lost in Alaska.

contract writer for Universal and had to do everything that er film

Barely a cabman's tip by Mr. Mancini's standards today, but, recalling this period, he says." It provided me with a general training ground which is non-existent these days.

"Nowadays, new composers usually seem to start at the top with a picture." Henry Mancini feels that a thorough mastery of the technical as well as the musical side of film scoring is invaluable if a composer is to compose with complete freedom.

Draggy

"I think nothing of it now," he says. "But many hops who come to do a picture are really hampered by having to learn these things in a short time. This sometimes inhibits their writ-

ing — they're not really writing music; they're just using the technique. A sequence you may be called upon to write has to be just right — timed absolutely correctly. Otherwise, the tempo may be wrong — too hard too draggy. Overcoming problems like this has to be learned with ex-

Evolution

Though legitimately schooled — he was at Juilliard — Henry Mancini is refreshingly catholic in his approach to

He has no phobias abou electronic instruments an effects, "They're a new thin to use," he says, "I would not use them as a substitut for any instrument, but if wanted to get a particula effect, then I would use them An arranger will aways look

Henry Mancini ofter employs such special effects in his scores. One that comes to mind is the "Dream Street" sequence from Arahesque.

As a "product" in one sense of the big-band era does Henry Mancini think that the days of the big-bands are over?

"Things have to move on," he says. "It's a matter of natural evolution. The rock groups are now incorporating more instruments in their line-up, but I think we are coming to the end of the traditional big-band line-up.

"For instance, I use sake very rarely, It's mostly flute and woodwind. At my concer at the London Palladiur (which took place las Sunday) I am using fou french horns, four trumpets

four trombones and woodwind, 20 strings and a rhythm section."

If there is any other change on the music scene, Henry Mancini thinks it will be a return to melody. 'Jinnay Webb, Burt Bacharach and Randy Newman are all writings some great second the second that the rock jazz type of thing. The Beatles, for instance, are producing a lot of melodic songs."

Henry Mancini speaks nighly of British musicians. His only problem — there aren't enough topline men

"Right now, in Hollywood there are six or seven ful orchestras going at any one time. And all composed or top-class players

Talented

"But when I'm doing a picture over here, I have to book the men sometimes a month ahead to be sure of getting the ones I want."

It would seem that there is always room at the top for the truly talented. Which explains why Henry Mancini is where he is today.

Financially, I imagine, he is in the happy position of being able to quit the music scene whenever he wants to.

Put the question to him, however, and 45-year-old Mr. Mancini replies with a dry smile: "I'm too young to quit. Anyway, my accountants wouldn't let me!"

LAURIE HENSHAW

Clodagh looks back on a vear of



year of success

WITH THE end of the year approaching, the pretty blonde haired, green-eyed Clodaga Rodgers can look back over the past twelve months with a great deal of satisfaction.

This year has seen her, in fairly quick succession, net three chart entries, with "Come Back And Shake Me," "Goodnight Midnight" and her current hit, "Billo."

"We timed it to have three hits before the end of the year," says Clod agh "and now with three hits under my belt. I feel I have established myself."

Her second album,
"Midnight Clodagh" has
just been released by
RCA Records. "It's
night-time listening,"
comments Clodagh.

The 22-year-old Clodagh has come a long way since she made her professional debut at the age of 13 at Ballymena, Northern Ireland, on the same bill as the late Michael Holliday.

But even now, with the weight of three hits behind her, she is stil cautious about the moves she is making in her career.

"We've been offered lot of good things," say Clodagh, "I was offered a television series earlier this year but I turned it down because I thought it was a little too soon. I'm waiting until June because then it will be good for me,"

However she has been thinking about what she'd like to do should she accept a television

"I have certain ideas obbut how I'd like to do the show. I'd have guests, of course. In fact there is one particular Irish comedian who, if I did get the series, I'd like to eet on."

Had Clodagh been offered any film parts?
"Yes, I have had one. It was in a film called Nick The Click, about Soho. The part was to be some kind of singing tart, but I didn't facy that."

The pace is beginning to hot up for Clodagh now that she has entered the realms of international entertainment and she says, "I'm glud that all this didn't happen when I first started recording seven years ago. I was 15 then and full of high hopes about the chart. But looking back, it would have been a disaster if I had had a hit then." — Tony Wilson.

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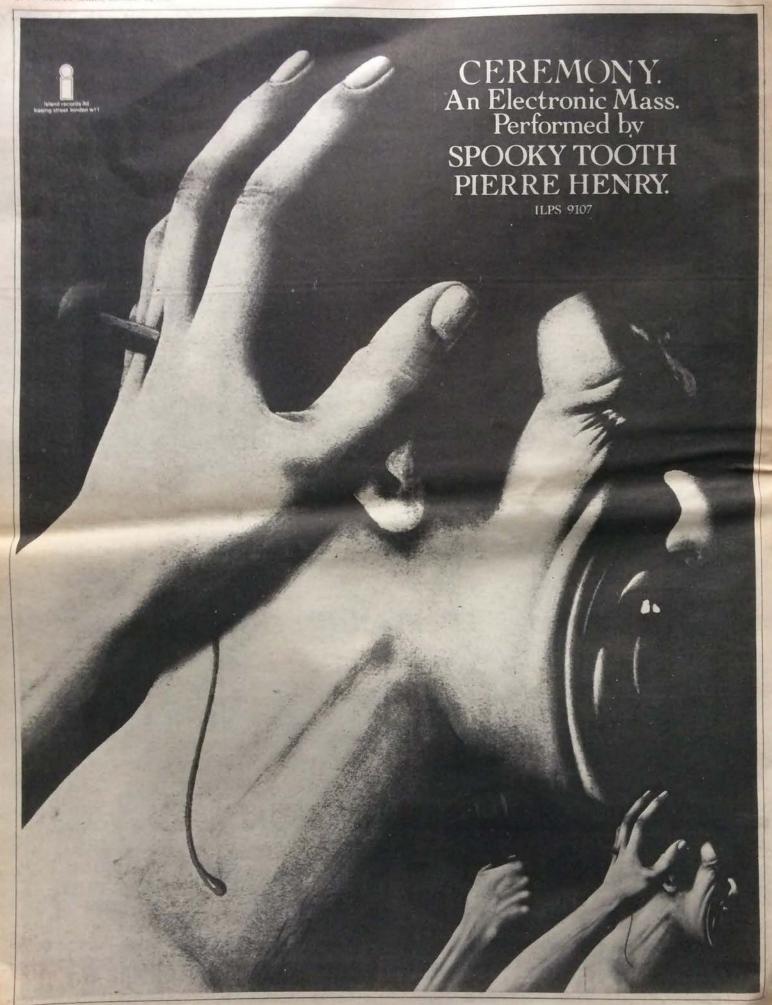
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folk albums

Clever monologues from Jeremy Taylor

JEREMY TAYLOR:
"More Of His Songs"
(Fontana STI. 5223). Mr
Taylor has long since joined the ranks of the effect live folk singer/satirists as opposed to the ineffective. As there are not many such people about, it is always refreshing to hear Jeremy Taylor's commentaries on major world issues and less important traits. Alun Davies provides accompaniment to suit the mood and Taylor takes a geographical excursion round England, to Ireand, South Africa and

round England, to Ire-land, South Africa and so on, and comes up with some elever mono-logues, mothly "Parlia-ment of Fools." He styles immigration, LDL, politicians, trans-plants, riots and pot, and those who already know of Jeremy Taylor do not need telling of the tech-niques he uses for these hilarious exploitations.

MALCOLM PRICE: "His Songs And His Guitars" (Saga FID 2156). Malcolm Price is, and has been for some years, a leading light in the propagation of British country music. Here he can be heard on a bargain price album which is a must for lovers of country music. For the sincerity and the zany wit and flippancy all come across well.

well.
His flat picking on six and twelve string guilars is admirable and his range of songs is wide. Who else would dare to put Blind lemon Jefferson's classic country blues "Black Snake Moan" on the same album as "Nine Hun-



ODETTA





PRICE leading light

dred Miles" and "Streets Of Laredo" and get away with it? An almost flawless set which is typical of Price in any tolk club, anywhere in Britain.

ODETTA: "Folk Songs By The Greatest, Odetta." (America 30

AM 8066). My first thoughts that the title of this album was rather pretentious, quickly vanished. For even knowing Odetta's great voice, and more important, her great presence, I would not have thought in the possible to produce an album of such brilliance. Banjoist Larry Mori Larry, Mori Larry, Mori Larry, Mori Larry, and some of the tracks were taken live tracks were taken live from the Tin Angel, San Francisco, It is particularly interesting listening as a proper such that they were given the full freatment by skiffle groups tweive years ago. Here, Odetta gives very soulful renderings of each, but she in lighter mood on tracks like "The Frozen Logger" and "Car, Car Song."

JUDY COLLINS: "Recollections" (Elektra EKS 74055). This album is announced as "a very special collection of Judy's most requested songs of the "folk years" recorded from 1963 through 1965." The album certainly features the best of Judy's material from five years ago, and all are given 1969 treatment. She pays tribute to Bob Dylan, Gordon Lightfoot and Billy Edd Wheeler among others, and the tracks include "Tomorrow Is A Long Time," "Early Morning Rain," "Anathea," "Turn Turn Turn," "Daddy You've Been On My Mind," "Mr. Tambourine Man," "Winter Sky."

IT'S TYPICAL of Roy Harper that he has already
written his own obituary. In
musical terms, anyway. His
song, "Goodbye," was
meant as a sincere farewell
to the whole music business
when he decided to quit a
few months ago.

Today, with his fourth an
musically most successful
album out on Harvest, that
obituary seems rather premsture. But it is part of the
unpredictability of the man
that he has already said his
farewells.

No one would be too

that he has already said his larewells are would be too surprised! If, having disposed of the formalities, he just suddenly upped and vanished from the scene with no more ado that that. Frankly, I don't think he will, however.

In fact, his definition of the difference between our industrialised show biz and the music of communities where it is an essential part of life, gets right to the heart of life, gets right to the heart of the heart of the airy platitudes of the international Folk Music Council.

"You can always tell the difference between a rich that has so far been denied to the airy platitudes of the international Folk Music Council.

"You can always tell the difference between a rich country and a poor country, to expect the with the dogs and the sun and the kids and the dirt in the village square or whatever it is.

"And the music reaches was full heights. And the people all dig it and even the kids dig it and it's a great scene.

"But in a rich country it's

people all dig it and even the kids dig it and it's a great scene.

"But in a rich country it's different. They all pay to see a stage and the whole ugity commercial act of, Christ you know what it is, goes on in front of you.

"And not only that, you pay to see it.

"And not only that, but most of the time in a rich was a stage and the whole ugity commercial act of, Christ you pay to see it.

"And not only that, but most of the time in a rich was a stage and the whole ugity around you. That's where they're all bending over each other to tell each other how good you are or how bad you are or how sloppy they thought you were tonight.

Basically, his approach is an attempt to transplant decident of music as one vital part of the folal environment into the "rich country" rat race he's condemned by accident of birth and class background to be in. As such it must fail.

It's a tragic failure, but a noble one too, for though the persuasions and various economic systems try to make him dance to their tunes, Roy is singing his own tunes.

He has been seen as a new golden boy to take the world by storm when taking worlds.

BY KARL DALLAS

by storm is not what he plans to do.

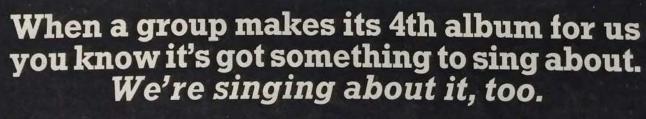
Another golden boy before him pointed out that there was no he or she or it or them that you belong lo, and has spent the rest of his artistic career trying to artistic career trying to electric and artistic prisons erected around him by critics and fans.

In fact, golden boys are not what we need, whether they be assassinated Presidents or pop stars or Oriental chair-

men of people's republics or rebels murdered in Bolivian jungles. Roy Harper Is no good to be a support of the people of the peo

a kiss, Roy is telling us something important about himself.

For here is the paradox. The pop star of yesterday; who put himself up on a Brylereem pedestal, obsessively and the season of the season



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ontinue to do.

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ACOUSTIC SOUND

Bringing Irish music to the people

BY JEREMY GILBERT

about two years ago.

We've got a British tour
lind up with the Clarcolind up with the Clarcolind up with the Clarcolind up with probably be
going back to the States, although I certainly couldn't do
as they have done, and settle
down there. I was really glad
to get back to Landon . I
just kissed the ground when
we arrived back."

When Fin used the same
phrase to describe the reception to an American, the
latter offered his condelences.
It was not until later that he
realised that "going down a
bomh meant that they had
dispoped.

latter ones.

It was not until later that mealised that "going down a bomh" meant that they had flooped.

"Many people associate Irish traditional music as rushing on stage and singing 'Fine Girl You Are' and things. But this is not our style, and we this is not our style, and we

were pleased that audiences over there took to the pipes so readily. We just stood Clancy told up to bow, and we coded up bowing for fif-teen minutes. With British tours, there's just no comparison. We even received a police escert in Chicago. With Eddie living in Ireland and Fin in Sectioned, the

With Iddie living in Ireland
and the street of the street

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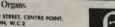
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Twenty

Another idea would be to play a track from the top album of the week on BBC I's Top Of The Pops. — JOHN FRANCIS, Berkham-sted, Herts.

A rival to progressive and to progressive this is too laughable think of, and I only hone to British public are not ain-washed by disc jockeys to buying this mind-rot—MILLER, Gorton, Manietter.

AM surprised that Mike Westbrook's "Earthrise" reevieved so little attention from the critics, MM included a short paragraph on the first performance by Richard Williams, who commented he would have liked to hear the work again betow reviewing it second, pertermance and felt that by



MIKE WESTBROOK: success



MICK TAYLOR: brilliant



JOHN MAYALL: versatility

More LPs on radio!

who warmly applauded the main solos and, the band at the end of the performance. Having in recent weeks seen both Clarke-Boland and seen both Clarke-Boland and progressive contributions to jazz, it would be refreshing to see an end to the blind condemnation of the avantgard. I personally do not like Shepp, Ayler or Sun Ra, but would not dispute the validity R. F. THATCHER, Caterham, Surrey.

AFTER Mick Taylor's bril-tiant guitar work on John Mayall's "Laurel Canyon," and having heard "Let It Bleed" by the Rolling Stones, I don't think that a lead guitarist has ever heen quite so wasted. The Stones are great, but what a waste of Mick.—J. RIEMAN, Rughy School, Warwickslite.

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enough to be at work, rather than students.

The reason is the current trend for entry to college gips being restricted to SU-card holders. Are the student organisations so affluent that they can afford to be so selective about their customers?

tomers?

Come on, you social secretaries, the time is right to boost musical interest and therefore your bank balances. I hope the situation changes before the few clubs that are left on our side begin asking for insurance cards before allowing entry ROBIN STEWART, Thornton Heath, Surrey.

I WOULD like to thank, through you, John Mayall for the last four years of his music For in those last four years he has made me happy and sad with his brilliance.

through his members (all trained by him) into wider and wider fields of versa-tility

JOHN LENNON, by returning his M.B.E., in protest at Britain's support of Vietnam and involvement in Biafra, has shown himself to be an extremely homest person with a strong conviction to his

OUT OF the thousands of records released this year, only about a dozen, if that

YOURS SINCERELY

players in the world, who de-serve to be heard on record, not to be lost in Britain, to gain fame in other countries. Why don't the BBC provide a record outlet or let some other recording com-

Don't mix music with prejudice

RE the letter from Basil Wilson, printed in MAILBAG, of 29 11/69, about forming a band to play 1930s dance music.

Music is, at best, a means communication, Mr. Wilson, a merely a vehicle for the expression of prejudice. "Serious minded music-ains." are too busy, I think you'll find, making music relevant to today, to consider wasting precious time re-creating the commercial music of the late 30's.

music of the late 30's.

Enjoy your old recordings by all means, make your by all means, make your means, make your later that the second of t

. LP WINNER

I HEAR the new album from John and the others is to be "Live Peace From Toronto."

IT'S ALMOST a year now since the Stones famous rock and roll circus was filmed. This was a wonder ful occasion for all concerned. It was also, sadly, our last chance to see Brian with the group. How much longer are we going to have suffer the group of the things of the see it'—LYDIA STUTZMANN, Sheffledt, Yorks.



Watch

out

for

those

PLEASE warn everyone not to buy programmes outside concert halls.

I bought a "programme" before the Delaney and Bonnie concert at the Albert Hall for 2s 6d, only to find that it contained about 180 inane words on D and B, less on Eric Clapton and similar write-ups on the Moody Blues, Who, Ten Years After and Blodwyn Pig.

Hold it a different way up and it becomes the "programme" for another concert. Turn it inside out and it covers two more.

Admittedly, there is a tiny inscription: "This book is designed for your further enloyment of the show — it is not a programme." But no attempt was made to warn me of this as 1 handed over their 900 per cent profit and asked for a "programme." Inside the hall, a much more informative official programme; of the saw of the

MIKE DOCKER, Lon-don S.W.6,



not STONES: Why no Circus?

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