

Melody Maker

SEARCH

SEE PAGE 10

JANUARY 24, 1970

1s weekly

WHO IN COLOUR

Salena replaces Dick Gregory

A MERICAN jazz singer Salena Jones has taken the place of Dick Gregory — U.S. Negro satirist due to appear at the Lanchester Arts Festival on January 27.

Dick Gregory has cancelled his British trip following the alleged refusal of Mr. Enoch Powell to take part in a TV discussion with him



SALENA trio backing

for screening in Britain and abroad.

Commenting on the Gregory cancellation, Festival booking consultant Colin Richardson said on Monday: "We fully appreciate Gregory's motive for calling off the trip. But his debate with Enoch Powell could have been an exceptionally interesting one."

Salena will be backed by the Bruce Rogers Trio. Also on the bill are the Barbara Thompson/Art Themen Quintet.



WHO'S PETE TOWNSHEND: currently on tour in Germany.

TV FILM

AN ambitious all-colour TV spectacular starring The Who is being planned by Granada for showing early this summer.

It is being co-produced with other European countries and the completed film — which lasts for 50 minutes — will be shown throughout the Continent and also possibly the USA.

Stones TV

Man behind the project is Granada's Jo Durden-Smith, who produced the memorable Stones In The Park concert filmed for TV in Hyde Park last September.

Like the Stones concert, the Who TV spectacular will be a similar documentary-type presentation, and TV cameras will follow the Who around the country for location shots of the group in action and behind-the-scenes activities in major towns.

Startling

The Who are currently in Germany on the final leg of a concert tour taking their pop opera "Tommy" around the major opera houses of Europe.

On their return, Granada will set into motion plans for the itinerary of the projected spectacular, which promises to be every bit as startling — and controversial — as their Stones In The Park spectacular.

Johnny Cash

In addition to the Stones concert, Jo Durden-Smith was responsible for such imaginative programmes as the Johnny Cash in San Quentin film and the TV production of The Doors concert at the Round House, Chalk Farm.

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CANNED HEAT PAGE 5



JULIE DRISCOLL PAGE 16



RICHIE HAVENS PAGE 15

JOIN MM IN JUAN LES PINS

THE Melody Maker this year invites readers literally to "take off" for the 1970 Grand Antibes Jazz Festival.

For the first time, the MM is staging the trip to Juan les Pins by air. And at an all-in package deal modestly priced at 45 guineas per person.

The organisers aim to present the following stars at this year's event: Ray Charles, Aretha Franklin, Lionel Hampton and Erroll Garner, plus a British group being negotiated.

The Festival takes place from Monday, July 20 to Saturday, July 25. Flights have been booked with BEA and Air France. Planes leave on the Monday evening of July 20, returning on Sunday evening (26).

The complete package, including return scheduled air flights from London/Nice, transfers to and from hotels in Juan les Pins and six nights bed and breakfast accommodation is 45 guineas per person.

Write for details NOW to



CHARLES

Page and Moy Ltd., 221-223 Beigrave Gate, Leicester, LE1 3HW. Phone Leicester 24181.

EXTRA BOOKER DATE

BOOKER T and the MG's with Britain's Blue Mink and Motown vocalist Jimmy Ruffin are to play an additional date on their British tour which opens at London's Hammer-smith (Gde); on February 20. Full details were front-paged in the MM last week.

A further appearance will be made at the Coventry Theatre on February 22. This is in addition to the dates at Manchester (Feb. 21), Bristol (24), Sheffield (25), Leeds (26), Birmingham (27), Blackpool (28) and Liverpool (March 1). The box office for the opening concert opened this week and tickets are already selling well. A further London concert may be added.

Melody Maker POP 30

- 1 (1) TWO LITTLE BOYS Rolf Harris, Columbia
- 2 (5) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rodgers and the 1st Edition, Reprise
- 3 (4) ALL I HAVE TO DO IS DREAM Bobbie Gentry and Glen Campbell, Capitol
- 4 (9) REFLECTIONS OF MY LIFE Marmalade, Decca
- 5 (3) TRACY Cuff Links, MCA
- 6 (6) SUSPICIOUS MINDS Elvis Presley, RCA
- 7 (20) COME AND GET IT Badfinger, Apple
- 8 (2) MELTING POT Blue Mink, Philips
- 9 (17) FRIENDS Arrival, Decca
- 10 (8) PLAY GOOD OLD ROCK 'N' ROLL Dave Clark Five, Columbia
- 11 (7) SUGAR, SUGAR Archies, RCA
- 12 (16) SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes, Tamla Motown
- 13 (13) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
- 14 (14) LIQUIDATOR Harry J and the All Stars, Trojan
- 15 (12) WITHOUT LOVE Tom Jones, Decca
- 16 (—) LOVE GROWS Edison Lighthouse, Bell
- 17 (18) COMIN' HOME Delaney and Bonnie and Friends, Atlantic
- 18 (10) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla Motown
- 19 (—) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros.
- 20 (11) ONION SONG Marvin Gaye and Tammi Terrell, Tamla Motown
- 21 (15) WINTER WORLD OF LOVE Engelbert Humperdinck, Decca
- 22 (23) BUT YOU LOVE ME DADDY Jim Reeves, RCA
- 23 (—) I'M A MAN Chicago, CBS
- 24 (30) SHE SOLD ME MAGIC Lou Christie, Buddah
- 25 (21) GREEN RIVER Creedence Clearwater Revival, Liberty
- 26 (—) LET IT ALL HANG OUT Jonathan King, Decca
- 27 (—) WEDDING BELL BLUES Fifth Dimension, Liberty
- 28 (—) I CAN'T GET NEXT TO YOU Temptations, Tamla Motown
- 29 (—) HITCHIN' A RIDE Vanity Fare, Page One
- 30 (26) IF I THOUGHT YOU'D CHANGE YOUR MIND Cilla Black, Parlophone

pop 30 publishers

- 1 Herman Darewski; 2 Southern; 3 Acuff-Rose; 4 Watras; 5 Maurice; 6 London Tree; 7 Northern Songs; 8 Cocksaway; 9 Carlin/Equity; 10 Various; 11 Welbeck; 12 Jobete/Carlin; 13 Tambo/Cresna; 14 Island/BAC; 15 Duchess; 16 Mustard; 17 Schroeder/Mason; 18 Famous; 19 Chappell; 20 Jobete/Carlin; 21 Harmon; 22 Jobete/Carlin; 23 Donna; 24 Burlington; 25 Island; 26 Carlin; 27 Jobete/Carlin; 28 Jobete/Carlin; 29 Jobete/Carlin; 30 Keith Prowse.

top twenty albums

- 1 (1) ABBEY ROAD Beatles, Apple
- 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 3 (4) LED ZEPPELIN II Led Zepplin, Atlantic
- 4 (3) LET IT BLOOD Rolling Stones, Decca
- 5 (6) TIGHTEN UP Vol 2 Various Artists, Trojan
- 6 (5) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
- 7 (7) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 8 (9) AMERICA Herb Albert, A & M
- 9 (8) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold
- 10 (11) EASY RIDER Various Artists, Stateside
- 11 (14) HAIR London Cast, Polydor
- 12 (10) THE BEST OF THE CREAM Cream, Polydor
- 13 (18) BASKET OF LIGHT Pentangle, Transatlantic
- 14 (12) OLIVER Soundtrack, RCA
- 15 (15) ENGELBERT HUMPERDINCK Engelbert Humperdinck, Decca
- 16 (16) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
- 17 (18) THE SOUND OF MUSIC Soundtrack, RCA
- 18 (19) LIEGE AND LIE Fairport Convention, Island
- 19 (16) THE BEST OF THE BEE GEES Bee Gees, Polydor
- 20 (17) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA

u.s. top ten

- As listed by "Billboard,"
- 1 (4) I WANT YOU BACK Jackson 5, Motown
 - 2 (3) VENUS Shocking Blue, Colosseum
 - 3 (1) RAINDROPS KEEP FALLING ON MY HEAD B. J. Thomas, Scepter
 - 4 (2) WHOLE LOTTA LOVE Led Zepplin, Atlantic
 - 5 (6) SOME DAY WE'LL BE TOGETHER Supremes, Motown
 - 6 (7) DON'T CRY DADDY Elvis Presley, RCA
 - 7 (5) JAM UP, JELLY TIGHT Tommy Boy, ABC
 - 8 (9) JINGLE JANGLE Archies, Kirshner
 - 9 (10) WITHOUT LOVE Tom Jones, Parrot
 - 10 (13) I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter

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Duane Eddy

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TF 1070

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TF 1069

Nana Mouskouri
Day is done (Mon enfant)
TF 1071

Angel Pavement
Tell me what I've gotta do
TF 1072

T. C. Wiley T.N.T.
TF 1073

Albums

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SBL 7920

Scott Engel Best of Scott Vol. 1
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BBC-NO MORE NEEDLE TIME

THERE will be NO more needle-time for pop music in the BBC's revised schedules which come into operation on April 4.

And the startling fact is that the BBC has never formally asked the Musicians' Union or the Phonographic Performance Ltd for more needle-time.

A Music Business Weekly investigation quotes Hardie Ratcliffe of the MU and Mr H. G. Gilbert of the PPL as saying: "During our discussions the BBC has certainly mentioned that they would want more needle-time and we have indicated a reluctance to approve this — but these have only been made in passing reference to the subject."

The BBC has claimed consistently since the formation of Radio One in 1967 that it was pressing for more needle-time for pop music, but had been denied it by the MU and the PPL.

Douglas Muggersidge, controller of Radios One and Two, commented: "No formal request has been made by the BBC for additional needle-time, but the matter is the subject of current discussions with the PPL and MU."

After the reshuffle, Radios

One and Two will be kept separate on weekdays until 7 pm, and from this time until 2 am they will combine to transmit such shows as "Thanks For The Memory," "Friday Night Is Music Night," and "The Organist Entertains."

New shows to be introduced include one from 9-10 am, another from 2-3 pm, and a daily show at 6 pm featuring mainly progressive music — "From Soul to Reggae," according to a BBC spokesman.

CILLA FOR U.S.A.

CILLA BLACK is in line for a summer promotional tour of the States.

Bernie Lee, her exclusive agent, told the MM on Monday: "Cilla hasn't been to the States for a long time, and I feel she should do a promotional trip there. At present, they tend to have an image of her as the kookie lass from Liverpool associated with the Beatles."

Meanwhile, Cilla will be making a big promotional trip of the continent when she returns from her current skiing holiday in the Austrian mountain resort of Lech.

U.S. stars to launch bigger TV/pop show

THE NEW-LOOK, extended-time Top Of The Pops hits the screen tonight (Thursday) with an all-star bill including top American visitors. The show now goes out from 7.15 to 8 p.m.

The U.S. stars are Sam and Dave, Edwin Starr and Nino Tempo and April Stevens. Tonight's show is produced by Stanley Dorfman, who alternates with producer Mel Cornish.



SAM AND DAVE: on Top of the Pops

Mel told the MM on Monday: "In addition to the Top 30, we shall also be including records outside the chart that particularly appeal to us as having hit potential. We are dropping such labels as Tip For The Top."

Prizes are also being awarded at the end of the weekly shows for the best dancers.

GOODMAN TOUR

BRITISH reedman Frank Reidy has completed the line-up for the hand-picked British band which is to work with Benny Goodman on his European tour next month. The orchestra is made up of six brass, five reeds and four rhythm, plus BG on clarinet, and will feature a girl singer. She is Barbara Jay, wife of tenorman Tommy Whittle.

Only one British date is included in the tour — a concert at London's Festival Hall on Saturday, February 14. An extensive Continental tour begins in Zurich on February 5 and continues until early March, taking in Switzerland, Italy, Germany, Austria and Rumania. Full personnel is: Bob Burns, Don Henneswill, Bob

Efford, Frank Reidy and Dave Willis (reeds), Derek Watkins, Gregg Bowen and John McLevy (trumpets), Nat Peck, Keith Christie and Jimmy Wilson (trombones), Bobby Orr (drums), Bill McGuffie (piano), Louis Stewart (guitar) and Lennie Bush (bass).

JR. WALKER DATES

MORE DATES were this week announced for Junior Walker and the All Stars who — as reported in the MM last week — open at Dunstable's California Ballroom on March 14. Additional dates are: Surrey Rooms, Oval, London (15); Orchid Ballroom, Purley (16); Top Rank, Leicester doubling with Rebecca's, Birmingham (18); Up The Junction doubling

with Twisted Wheel, Manchester (21); Cosmo, Carlisle (22); Hford Palais (24); Swindon (26); Boston Gliderdrome (28); Terry Heath Ballroom, Wellington, doubling The Place, Handly.

GIBB FILM

MAURICE GIBB is to star with Cockney actress Barbara Windsor in "Sing A Rude Song," a musical biography of music hall star Marie Lloyd, which has its premiere at the Greenwich Theatre on February 17.

Maurice said this week: "I would never give up pop music because it is in my blood and I shall always write and record whether as a Bee Gee or in my own name. But I have always wanted to act."

SINATRA CONCERTS SOLD OUT!

EVERY TICKET for the Frank Sinatra charity concerts with the Count Basie Orchestra at London's Royal Festival on May 7 and 8 has been sold.

Impresario Harold Davison told the MM on Monday: "Half the tickets went to the subscribers to the charities and they have all been sold."

"The remaining tickets went to those people on our mailing list. This is the normal procedure, whether it's a concert by Theodorus Monk or Frank Sinatra."

Mail Order

"The mail order forms went out on Friday and were all back this morning."

Frank Sinatra and the Count's Orchestra are giving their services free for the two days' concerts, each of which starts at midnight. A total of £100,000 is expected to be raised for the two charities concerned — The National Society For The Prevention Of Cruelty To Children and Alexandra's Day.



FREDDY KING: here next month

Freddy King returns

BLUESMAN Freddy King makes his first visit of 1970 next month when he returns to tour Britain with the Killing Floor.

King opens at Il Rondo, Leicester on February 13 and continues at Lancaster University (14), Rebecca's, Birmingham (15), Friars, Aylesbury and London's Bag O'Nails (16), Leeds University (17), Nottingham University (18), London's Revolution (19) and Essex University (20). The tour will continue until February 28.

Eric Clapton flew to Los Angeles at the weekend to recommence his first solo album which is half completed. Eric will stay with Delaney Bramlett, who is producing the album.

Carl Wayne will remain with the Move until the middle of April, instead of splitting now, because of the group's commitments.

A pop concert by scheduled Family at Portsmouth Guildhall last Thursday — called off when the group's vehicle broke down — will now take place in February. Tickets for last week's show will still be valid.

Veteran rock guitarist Leonie Mack has joined Doors. He will share the lead guitar with Robbie Kreiger. An American jazz-rock group Spirit visit Britain for a tour at the end of this month. Dates: Speakeasy, London (29), Mothers, Birmingham (31), Lycium, London (February 1), Hersey Town Hall (3) and Leicester Polytechnic (4).

Heavy Jelly have signed with Head Records and release an LP and single in February. They make their first appearance at Hampstead's Country Club tomorrow (Friday).

Clodagh Rodgers appears at Cairngorm Winter Festival in the Spey Valley next month. Also present: Chris Barber, Kenny Ball, the Foundations, Manfred Mann and deejays Stuart Henry and Tony Blackburn. The fortnight's programme opens on February 20.

Decca are launching two new record labels. First is Sugar which deals exclusively with reggae; the other is Nove, which presents new groups.

Vanity Fare have postponed their Stateside trip until March 20 because of the chart success of "Hitchin' A Ride."

REGGAE

TOP30

1 TR 695	Sweet Sensation	Melodians
2 TR 698	Poor Rameses	Pioneers
3 PYR 6078	Pickney Gal	Desmond Dekker
4 TI 7052	Pop A Top	Andy Capp
5 DU 39	Elizabethan Reggae	Byron Lee
6 TR 7709	Pressure Drop	Maytals
7 HS 027	Got To Come Back	Delano Stewart
8 TR 690	Wonderful World, Beautiful People	Jimmy Cliff
9 TR 675	Liquidator	Harry J. All Stars
10 TI 7050	Skinhead Moon Stomp	Symarip
11 EX 2005	Bombshell	Crystalites
12 HS 035	Reggae Pressure	Hippy Boys
13 TR 679	Ease Up	Bleachers
14 TR 7712	Cotton Dandy	Ansel Collins
15 TR 7717	Lock Jaw	Tommy & The Upsetters
16 CLA 201	Doller Train	Clancy Eccles
17 TR 7710	Samfie Man	Pioneers
18 DU 50	Brixton Cat	Joe's All Stars
19 GR 3005	Leaving Me Standing	Winston Groovey
20 TR 7706	Black Coffee	Tommy McCook
21 US 313	Live Injection	Upsetters
22 TR 7713	Shanghai	Freddie Notes & The Rudies
23 TR 7704	Dry Up Your Tears	Bruce Ruffin
24 CLA 206	The Ugly One	King Stitt
25 AMG 855	Nevada Joe	Joe Gibb & The Destroyers
26 US 324	Yakety Yak	Lee Perry & The Upsetters
27 US 301	Return of Django	Upsetters
28 TR 672	Long Shot Kick	
	The Bucket	Pioneers
29 TR 658	Fattie Fattie	Clancy Eccles
30 GR 3011	Babylon Burning	Freddie Notes & The Rudies

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160 watts per pair	
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160 watts	
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AIRFORCE live album duo

Airforce to tour States

THE AIRFORCE the ten-strong band led by drummer Ginger Baker, may tour the United States in April or May. The tour would take place after Ginger completes his Western film debut, which starts filming early next month.

The tour would also follow the release of the live album, recorded by producer Jimmy Miller, during the Albert Hall performance. Members of the band heard a playback of the two-hour tape after the concert. Ginger commented: "There are a few goofs here and there but most of it is great. Jimmy did a great job. We have enough for a double album but I think we will select what we like best and put out a single album. We all got so much out of this band that no one wants it to finish."

KOOKS TO CLOSE

KOOKS KLEEK, one of London's best-known jazz-blues-rock clubs, is closing next week after a nine years' run. The farewell session, featuring Keef Hartley and Samson, takes place on Wednesday (26).

Dick Jordan, who has master-minded the club since its inception, told the MM on Monday: "This time I'm closing Kooks for good. The state of the business doesn't warrant keeping it open. Small clubs are finished."

THE JOHNNY CASH documentary film titled Johnny Cash — The Man, His World, His Music, will be premiered at the Fairfield Hall, Croydon, on Monday, February 16. Performances are at 6.45 and 9.00 pm.

The film, shot in the States, shows Johnny and his wife, June Carter, on concert dates and at home and includes a visit to Reno Prison. Johnny sings 23 songs in the film.

There is also a sequence showing part of the recording with Bob Dylan of the "Nashville Skyline" album. Also in the film are Carl Perkins, the Tennessee Three and Mother Maybelle and the Carter Family.

CBS are planning an EP release by Johnny Cash to coincide with the premiere, and it is hoped to screen the film in other British centres.

FAIRPORT CONCERT

FAIRPORT CONVENTION, whose line-up now consists of Dave Swarbrick (violin), Richard Thompson and Simon Nicol (guitars), Bob Pegg (bass), and Dave Matlack (drums), play a concert at London's Royal Festival Hall on February 14.

Other dates: Country Club (January 23), Reading University (31), Mothers, Birmingham (February 1), Liverpool Royal Philharmonic (5), Manchester Free Trade Hall (6), Colston Hall, Bristol (20), Newcastle (21), Redcar Jazz Club (22), Van Dyke, Plymouth (28).

'EIGHT' BENEFIT

A BENEFIT for the "Chicago Eight" — members of the Black Panther and Yippie movements currently on trial for their alleged parts in the 1968 Democratic Convention riots — will be held at the Roundhouse, Chalk Farm, on January 26 from 7 p.m. to 2 a.m.

Titled "Festival Of Life 2," it will include Graham Bond, Quintessence, Mighty Baby, Heavy Jelly, David Bowie, John Peel, Jeff Dexter, Agit Prop and members of the Living Theatre.

JOHNNY CASH DOCUMENTARY — PREMIERE DATE

The benefit will be filmed, and the results will be shown at "Festival Of Life 3" in Chicago in the near future.

RENDELL-CARR

THE FINAL appearance of the Rendell-Carr Quintet, which was to have taken place tonight (Friday) at the Arts Centre, Basildon, will now feature tenorist Stan Robinson in place of Ian Carr, who is unable to make the date.

Meanwhile, the newly-formed Don Rendell Four, which features Stan Robinson on tenor, has several dates fixed. They are The Old Ash Tree, Gillingham (this Sunday, 25), 100 Club, London's Oxford Street (February 2) and Hornsey Town Hall (21). The Four is completed by Neville Whitehead (bass) and Trevor Tomkins (drums).

Stan Robinson made his recording bow with the Rendell-Carr Quintet on "Change Is," an album issued on Columbia.

MIDEM 70 OPENS

CANNES, MONDAY—MIDEM 70 swung into action last weekend when 5,000 recording executives, music publishers and music journalists from all over the world converged on Cannes, France, for the annual music mart (writes Jack Hutton).

The British contingent, 100 companies strong, exhibited with their international colleagues in the new Palais de Festivals, specially built for MIDEM.

One of the deals already concluded involves songwriter Barry Mason, who has signed

with MCA UK as producer, singer and composer. He makes his debut as an MCA artist next week.

JUDAS REPORT SIGN

JUDAS JUMP have signed with EMI records and their first release "Run For Your Life" will be issued on Parlophone on February 13.

The line up of the group includes Andy Bown, Henry Spinetti, formerly with the Herd, Alan Jones of Amen Corner, Charlie Harrison from the Mindbenders and Adrian and Trevor Williams.

SWING COLLEGE TOUR

THE DUTCH SWING COLLEGE are celebrating their Silver Jubilee with a tour of Europe. They will be 25 years old when they arrive in Scotland this week for eight dates — the only British appearances of their tour.

Two of the originals are still with the band — Peter Schilperoord (cl) and Arie Lighart (bj). Dates are: Strathclyde University, Glasgow (January 24); the City Halls, Glasgow (25); the Egg Jazz Club, Egleham (26); The Tudor, Airdrie (27); the Burnbrae, Milngavie (28); Aberdeen University (30); Burnside, Rutherglen (31) and Redhurst, Giffnock on February 1.

ELVIS ON BBC-1

THE ELVIS PRESLEY TV Spectacular shown on BBC-2 TV just after Christmas will be repeated on BBC-1 TV on Wednesday, February 4 at 8 pm.



STONES Altamont film

STONES-PIRATE LP

LOS ANGELES, Tuesday. — A pirate album recorded at the Rolling Stones' recent San Francisco concert is being distributed throughout the States (reports Jacobs Atlas).

The album has been issued without the consent of London records, the Stones' American label and is being packaged in a plain white cover. This is very similar to last year's pirated Bob Dylan LP against which the super-singer has finally brought legal action.

Meanwhile, the film of the Stones' Altamont Free Concert, shot by David and Albert Maysles, has been handed over to the Alameda County Courts under court order. Apparently by viewing the film frame by frame the incident in which a man died suddenly can be clearly seen.

GRAHAM COLLIER has reshuffled his sextet which is now known as Graham Collier Music which allows for "some flexibility in instrumentation and personnel." Current line-up is Harry Beckett (tp), flugel), Alan Wakeman and Bob Sydor (sop, tr), John Taylor (pno), Graham (bass) and Chick Webb (drs).

Graham's new extended work, "Songs For My Father," is to be recorded for the BBC's Music Programme. The band records Graham's second Fontana LP next month. Tonight (Thursday) it plays the Albion Jazz Club, Fulham Broadway.

GUITARIST Derek Bailey's Music Improvisation Company plays a concert at the Purcell Room on January 30. With Bailey will be Evan Parker (saxes), Jamie Muir and Tony Oxley (drs), Paul Rutherford (tmb), John Tilbury (pno), Hugh Davis (live electronics) and Ron Geesin.

FORMER Woody Herman bassist Chubby Jackson cut an LP in New York last week with an 18-piece band which included Al Porcino and Marvin Stamm (tps), Eddie Bert and Jimmy Knepper (tms), Lew Tabackin (tr), Joe Temperley (bar) and the bassist's son, Duffy Jackson (drs).

THE City Stompers, Jazz Heard, George Pennan Jazzband, West Coast All Stars and Jazz Advocates took part in a tribute to Archie Sinclair, the trombonist killed in a car crash in November, at the Eglinton Arms Jazz Club, Egleham, near Glasgow, last week. The proceeds go to Archie's widow and two children.

AN enlarged Spontaneous Music Ensemble records a Radio One Jazz Workshop tomorrow (Friday) for transmission in mid-February. . . . The Frank Ricotti Quartet play Brighton, tomorrow (Friday) and London University (26).

THE Fawkes-Chilton Feetwarmers play at the Goat, St. Albans, on February 5,

Jazz news



COLLIER

the group's out-of-town debut. Trumpeter John Chilton and trombonist Pete Strange rejoin Bruce Turner for Jump Band revival date at Derby Jazz Club (Feb. 3).

THE Chris McGregor Group play the Lobster Pot, Instow, Devon, tomorrow (Friday) following up with two concerts on Saturday at Dartington Adult Education Centre in the afternoon and Dartington Arts Society in the evening.

TONIGHT (Friday), Jazz At The Torrington, Finchley, presents flautist Harold McNair and pianist Stan Tracey. Dick Heckstall-Smith, Art Themen and Barbara Thompson are the guests on January 25.

SINGER Bobby Breen guests with the Tony Lee Trio at London's Kensington Hotel tomorrow (Friday) and appears with Peter King and the Ed Faulstich Trio at the Phoenix Jazz Club next Wednesday (21).

ALAN SKIDMORE visits A Jersey Jazz Club on January 28 . . . the London Jazz Four open for a week at Ronnie Scott's on Monday (26).

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BOB HITE



Breakfast with Canned Heat

by BOB DAWBARN

CONSIDERING it was 10 am and they had been out on the town until 3 am, Canned Heat were having a remarkably lively breakfast.

They are not the simplest of groups to interview en masse — for one thing everybody except new guitarist Harvey Mandel has something to say and secondly most of what is said disagrees with the previous speaker. Refreshingly honest though occasionally difficult to sort out truth from send-up.

As this is the first time we have heard Harvey with the group in Britain I thought it fair to ask the others — Bob "The Bear" Hite (vcls), Al Wilson (gtr, harmonica, vcls), Larry Taylor (bass) and Mexican-born Adolfo "Fito" de la Parra (drms) — what difference he had made.

"He brings more chicks to gigs," said Fito. "Actually, we haven't heard him yet," said Bob Hite. "He doesn't talk much and he doesn't play much. Seriously, I'd say there is a difference. To quote a member of the group, we play music now."

One of the group's proudest beliefs is that their success has done something to bring some of the original bluesmen to the public.

"You know how it is," said Bob. "We play 'Bull Frog Blues' or something

and some hip deejay discovers the original on some Origin label or something like that and he will play it."

"When we were in Copenhagen we were listening to the radio and they played the Archies followed by a new Danish record and then Robert Johnson. When we started this band we never dreamed you might be able to walk the street and ask a kid who Robert Johnson was and get an answer. Of course we knew who he was — but then we were nuts."

One word which brings something approaching a sneer to the normally amiable features of the Bear is "purists."

"They are the guys who say you can't play the blues because you are white and stupid," he says.

I wondered if the group had to adapt their approach when playing in different countries.

"No, basically audiences are the same, though more things go on here than in the States in fact," answered Bob. "How do they understand the lyrics in Europe? I don't think the lyrics matter much in rock and roll music. And anyway after we played a concert in Denmark I asked a Danish writer how many of the audience he thought could

speak English and he said that 90 per cent would have understood."

"As far as rock and roll is concerned, English is the language that mattered," interrupted Fito. "I've played with Spanish bands in Mexico and I can tell you that rock in Spanish just doesn't fit — and blues even more. You can't imagine how bad a 12-bar phrase sounds in another language. Everybody just has to sing them in English."

Bob disagreed. "I like to hear a Cajun band in French," he argued. "Anyway French is a funky language."

When I first heard blues it was mostly urban blues, people like Big Bill Broonzy, whom we had on record. Nowadays there seems to have been a swing to country blues.

"There are people who like Broonzy," he said. "But I find records by Sleepy John Estes, or Joe Williams, or John Patton, of Son House and those guys more interesting."

"Anyway the whole thing started off with country blues. Nearly all the great country singers are on LP now so I suppose there will soon be an upsurge in interest in people like Broonzy, Leroy's Buddy, Leroy Carr, people like that.

"In fact I've been waiting for somebody to do Leroy's 'In The Evening.' Some English band, maybe. Hold it. I just remembered that the Rolling Stones did it. Somehow I can't imagine Mick Jagger singing it."

There was a pause while everybody imagined.

I changed the subject by asking how they viewed the non-musical side of the business — like interviews and the general publicity bit.

"You have to do it because it is the business," said Bob.

"Everything's cool as long as we don't get questions like what is our favourite food," said Fito.

I promised not to ask about food or philosophy.

The talk switched to open air concerts and particularly the Stones' recent American effort at which a man was killed by Hells Angels. I wondered if this would make it hard to get permission for more of the concerts in the States.

"I don't think it will make any difference," said Bob. "Incidentally Henry — the guitarist who left to form his own group and was replaced by Harvey — is an honorary Hells Angel."

"In fact one time in Cleveland we had all our equipment stolen and after some phone calls we found the Hells Angels had taken it. We got in touch with Buzzard, the Hells Angels' President in California. He made a phone call and we got the equipment back — that's how good their liaison is."

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MM 24/1/70

SAINTS preserve us! Noel Murphy be-seiged the MM office this week and left a trail of skinhead jokes: Where is the skinhead cemetery? — Boot Hill. What does a skinhead have for breakfast? — Reggaebrék. What was the first skinhead on the moon — An agronaut. What do skinheads drink? — Boverill! So THATS what was happening to Family. They've been getting it all together ain't they... "Konekuf" by Manfred Mann sounds like a political reverse.

All those Airforce critics should have their ears grounded for maintenance!... Far too many exclamation marks in this week's Raver what!

The phantom drummer turns out to be Jim Toomey now with Titus Groan of the Amazing Band still want to get in touch. Can this all be an elaborate publicity stunt?

Own up it — Keef Hartley's band aren't that bad exclamation mark! Jimmy Savile still making that horrible yodelling noise on Savile's Travels

John Peel funny on listeners' letters... Jeff Dexter wonders what happened to the hippie ideals of long ago. Ah, they've gone to seed mate. Speakeasy fun and lunacy brigade getting quite hairy. Pete Bardens, Nick Jones and Tony Kaye all sprouting frightening beards. Korean Kittens a gas at the Astor Club. But their stage

THE RAVERS' weekly tonic



act was hampered when Jiving K. Boots backed them at the Cafe Royal. Okay, you try sight reading a mambo at molto vivace. When you can't sight read.

Who put that strange packet through Barry Wentzell's letter box? Magna Carta's Chris Simpson and Spencer Davis seen jamming at Bunj's. That be

a posh coffee bar on Lunnun way, for all you out of Town clikers.

Out of Town Oiks Ravings: Frank Zappa, John Lennon and Mick Jagger seen social at Ashton Under Lyne social club.

Beautiful Anna smashed 12 grand pianos at wild bebop party. Who says the MM doesn't stay abreast of provincial happenings!

Roy Harper drew rapt attention at Klooks Kleek with an intense set. An intense set of teeth! Beautiful Anna will get a bowl of daisies for her birthday.

Jack Bruce and Friends rehearsing at London's Revolution Club, where the Airforce took off. Latest Barry Ryan... Bob Dew... Mike Wade.

PR Max Clifford joins Les Perrin Associates after stints with Chris Hutchins and Barry Ryan... Bob Dew... Mike Wade.

Eric Clapton's first solo album in Alabama... Led Zeppelin scored a million U.S. sales with their second album, sending the first back up the chart again.

Will Joan Baez run for a seat in the U.S. Senate? Rather appropriate: "Someday We'll Be Together Again," by the Diana Ross and the Supremes.

Even more appropriate: "Get That Bum Out Of Here" by Rocking J. Horns... Maynard Ferguson's Band sounded good on new Simon Dee show with excellent Peter King (alto) solo.

Would you believe the title of Viv Stanshall's next single by the Sean Head Show Band: "Labio Dental Frisette."

Viv desperately anxious to get hold of a fat boy for his Big Grunt Band. The chap I have in mind lives in Cambridge and plays guitar. If he rings me, I may have some news to his advantage," says Viv mysteriously.

Neir recording for Warner- Reprise in darkest Shepherd's Bush... James Asman's also have the Instant Composers' Pool albums in stock, as reviewed last week.

George Fame enjoyed Mike Gibbs Orchestra at LSE. Quintessence roadie has two degrees from Oxford University. What went wrong?

Police action at Lennon lithograph exhibition almost as pathetic and futile as the exhibition itself... Caroline Coon and Release upset at Royal Albert Hall refusal to let them book the hall for a benefit pop concert. Release needs £7,500 a year.

Simon Dee makes acting debut as Basil Beauchamp in Doctor In Trouble... This week's Raver Awards for car bashers supreme go to Bob Neal, Gloria Bristow and Rod Harrod.

Between them a grand total of 35 minutes solid hushing — bravo!

Thompson to overcome this, sitting the group out of their torpor to calm the audience's restlessness with his superb "Blue Man" solo. From then on things really began to swing. Jansch moved to banjo, Renbourn to harmonica, and sitar. Trud numbers like "The Blue Man" as well as Chris McFee, but it was the bluesier "I've Got A Feeling" which highlighted a thoroughly polished act. The "Window Pane," "Seven O'Clock Hymn," and "Elizabethan" as well as Chris Simpson's exciting pantomime "Seasons," depicting the life of a pilgrim through the various seasons, which is to form one side of the group's next album. Chris is rapidly emerging as one of our best contemporary songwriters and this work is a masterpiece. Nice guitar work, easy listening, brilliant lyrics. Living rhythm from Ladi Tranter, and Glen Stuart's training in voice projection. A superb set, a bit, too. JEREMY GILBERT.

RIC COLBECK

IF ANYONE needed further proof that jazz is universal, they should have seen Ric Colbeck last Saturday night. On the stand were trumpeter Colbeck (Anglo-American), altoist Mike Osborne (British), bassist J. F. Jenny Clark (French) and drummer Selwyn Lissack (South African). Living proof to the new internationalism.

The sets I heard were notable for certain fury, sometimes contained in quiet figurations and sometimes given rein in frenetic, scuzzing passages. Lines were agreeable, particularly the ballads, and provided useful launching pads. The trumpeter was the hardest player in the band; his solo was luscious, honed to the steel of New York, his improvisations especially inspired but containing an inner logic which led them to lightning-quick launching pads. Osborne seems to get more body into his horn every time they meet. His solos this night were solid streams, straight harmonic-laden lines which Colbeck's fine releases were formed by his own lyrical stance. If he goes any further into his horn, his solo this night was solid streams, straight harmonic-laden lines which Colbeck's fine releases were formed by his own lyrical stance. If he goes any further into his horn, his solo this night was solid streams, straight harmonic-laden lines which Colbeck's fine releases were formed by his own lyrical stance.

Neely Clark was a revelation. Twining himself around the other players, he produced a series of strains broken up with filigree lines in the upper register and was particularly a source of inspiration for the others. RICHARD WILLIAMS.

AIRFORCE

ONE of the pleasures of Airforce is seeing Ginger Baker playing at his best. At the Royal Albert Hall, London concert last week, the band had wiped out much of the roughness that affected their Birmingham debut, and earned an ovation. There is so much more they can do, it seems foolish of certain critics to suggest Airforce should be "grounded." If some of the riffs were repetitious, the sheer rhythmic pulse which only Ginger can inspire, was enough to lift them along with cheering force.

Denny Laine almost stole the show with his solo spot when the band took off on a kind of country hoe down. Remi Kabaka blew up a typhoon on "BIA," a mixture of African and Western drumming behind Denny and Jeannette Jacobs' vocals. Ginger was playing a lot of snare drum, and firing his later, trapezoid solo he played beautifully — inventive, flowing with none of the "brickwall" which can affect his playing in less productive circumstances. Ginger is in his element with a band to play FOR instead of against. Producer Jimmy Miller recorded the whole show. Let's hope he got it all down. This is a band that should be kept together. Keep 'em flying! CHRIS WELCH.

Laney sees 'Smoke' through to a new world record

'Smoke' and Laney have just extended the world pop record by over a day, to 102 hours. It was quite a test for all concerned but the Laney amplifiers and speakers (and Harmony guitar) took it in their stride. Laney equipment, with sturdily constructed, smart housings and thoroughly tested electronics, is built to last. It will take the knocks of life on the road and still come over with all the quality and power you want. Whatever record scene you're on, it's about time you joined the move to Laney. See the range at your B & H dealer now.



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caught in the act

JONI MITCHELL must love England to the same extent that England loves Joni Mitchell. This fact was implicit throughout the whole of her two hour concert at the Festival Hall on Saturday.

The walls were still shaking ten minutes after Joni had taken her second encore. Such was the greed and expectation, that hardly a pebble had left the hall when she finally returned for a farewell acknowledgement, and the audience rose en masse.

With the great warmth and presence the Canadian songstress appeared for the first set in a long red dress, her voice soaring and plummeting over that aggressive and characteristically open tuned guitar.

After three numbers Joni moved to the piano and captured the audience completely by the nature of "He Played Real Good For Me," a recent composition, which reflects her recent mental change. She closed a well balanced first half repertoire with the famous "Both Sides Now."

Next Joni appeared in blue and embarked on a much longer set which included "Galleries," "Marjorie," and "Michael From Mountains," and with each song she drew the audience further into her.

An outstanding Richard Farina-style rock number "They Paved Paradise And Put Up A Parking Lot," and the next Crosby, Stills, Nash and Young single, "Woodstock," prefaced the finale which was an event in itself. Dina Valente's great song about brotherhood. JEREMY GILBERT.



JONI MITCHELL

A triumph for Joni

parody of Johnny Cash's "I'll Walk The Line." DENNIS DETHERIDGE.

KIRK / MANN

A "super session" in aid of the PlaySpace for North Kensington Appeal at London's Festival Hall on Friday, brought forth an embarrassment of musical riches which ran the gamut of the sounds of 1970.

Roland Kirk, Julie Driscoll and Manfred Mann Chapter Three were the stars, and for over three and a half hours, the benevolent, socially conscious and smartly dressed virtuosity of Kirk, a remarkable debut by the new Jools and the Manfred Mann's angry, neurotic outbursts.

Nucleus, a new group with, if he will forgive the expression, senior jazz citizen Ian Carr on trumpet with Chris Spedding, junior veteran of many rock combos on guitar, opened with a suite-like performance spanning many moods, excitingly purposeful, they combined arranged passages with free sounds.

we have every angle taped, he comes at us with a surprise.

Julie, long absent from the public ear was electrifying. At first one felt her nervousness and anticipated disaster. But such was her strength and conviction in her own refreshingly original songs, she wittily allayed any fears.

Keith Tippett's group with a powerful front line of alto, trombone and cornet produced some wild, rich sounds, and they too mixed jazz and rock idioms fairly successfully, although John Marshall's boogie drumming proved a bit of a shambles.

Manfred Mann Chapter Three were exceptional and the solid, unpretentious drumming of Craig Coltinge brilliantly held together the large brass section and the fiery keyboard playing of Mann and Hugg. CHRIS WELCH.

PENTANGLE

SUNDAY'S Lyceum played host to two reputable acoustic groups, Pentangle and Magna Carta. Which is great if you join the hard core of enthusiasts at the front half of the Lyceum but not so easy to dig if you happen to get caught up in the mael of crashing bottles, ringing cash registers and general undercurrents of badinage which prevails at the back.

It took Pentangle's brilliant and humorous bassist Danny



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jazz scene

DROPPING INTO one of the swank clubs of Las Vegas these days, the jazz fan is likely to be pleasantly surprised. The odds are that in the backing band supporting singers like Tom Jones, Sinatra or Pat Boone will be such fine jazzmen as Bill Harris, Sam Noto and Red Rodney.

Red, who worked for three years with Charlie Parker from 1949-51, has been out of the jazz limelight for twelve years. Now he is ready to return and plans are afoot for him to record for Prestige shortly.

He has been employed on the lucrative Vegas scene for a couple of years and after numerous dental troubles involving the implantation of false teeth, his embouchure is normal again.

Red's teeth were messed up by some friendly U.S. policemen a few years ago during a troubled period of his life when narcotics addiction had forced him to turn to crime.

The emergence of Rodney as featured soloist in the bands of Gene Krupa, Charlie Ventura and Claude Thornhill came about when he was still a teenager. From the trail-blazing Thornhill band he moved into the famous Woody Herman Four Brothers Band. Then, after an 18-month stay with Herman, he joined the Charlie Parker Quintet in December, 1949.

Even at that time Red did not feel he was good enough for this honour. He argued with Parker, pointing out that there were many others worthy of the job. To this Bird replied: "Let me be the judge of that."

The three years with Parker were, Rodney says, his most memorable musical ex-

Bebopper back in business



CHARLIE PARKER
Rodney's boss in 1949

periences. The group, with Al Haig, Tommy Potter and Roy Hovine, played in New York, often at Birdland, but according to the trumpeter they always sounded better on tour. "We lived together and had a great spirit going between us."

It was while with Parker that Red started experimenting with drugs. Parker warned him repeatedly of the dangers involved and threatened to find him if he continued with it. "But I told him you do it so why shouldn't I? And of course he had no comeback."

After a short tour of the

Southern states (on which Rodney posed as a hall-caster and was billed as Albino Red) he left Parker and formed his own group with Jimmy Ford on saxophone.

The need for narcotics, however, started to push music into the background. Eventually, after a couple of brushes with the law, Red was sent to the hospital at Lexington, Kentucky, to take a cure. That didn't work either and within months he found himself serving a sentence in Leavenworth.

It was at this time that Rodney started his long haul back to self respect. In prison he took a complete college course and graduated, whilst still a prisoner, with a BA degree from the University of Kansas.

In the late 'fifties Rodney continued the struggle. He made a few records, spent more time in jail and then decided to study to be a lawyer. He graduated second in his class at a San Francisco Law School, run by Vincent Hallinan, a very hip attorney and "the best criminal lawyer in that city."

Even with these credentials, the State of California refused to allow Red to take the State Bar Examinations in order to practise law in California on the grounds of his previous drug addiction.

Smarting under this injustice by the guardians of the Law, Red decided to really show them that he could use the knowledge to earn money by violating the laws in a highly sophisticated manner.

Rodney knew he would be caught sooner or later and was already planning a programme of musical study and involvement which would enable him to lead a straight life in his release.

Now crime and drugs are things of the past. "Sometimes I look back on it all and it seems like a nightmare completely unreal," in Las Vegas, he is held in the highest esteem by legitimate trumpeters who admire the way he can play anything required of a section man and then turn around and blow great jazz.



COUNT
paid vacation

tridescent until in "The Shadow Of Your Smile".

As for the Basie battalion, the moral must be that nothing is more revitalising than a paid vacation. Working just an hour or so nightly, the 17 men are playing with a looseness and clarity that communicates, as only this band can, to an almost complete span of age groups.

Many of the voyagers have been entranced by Mary Stallings, the band's new singer. A tall, slender beauty from San Francisco, Miss Stallings hints at what one might hear if Aretha Franklin ever joined the jazz ranks and took to songs like "Four Or Five Times" and "Girl Talk."

In general, there is a sense that Basie's maiden voyage is a success for all concerned. "This is a trial balloon," said the Count. "If the Count people are happy with us, well, you know, you know, every hand in the business will be afloat."

It remains for the talent bookers to sign the rest of the entertainment with this initiative. It seems questionable that the young in heart who snap their fingers to "One O'Clock Jump" can relate to the rest of the QEZ's entertainment—the scuzzettes, light-opera tenors, accordion trios and other traditionalists. These acts differ little from the London Palladium style vaudeville that this reporter has seen in boat deck lounges since the days of King George V.

Still, now that the first step has been made, a general updating seems inevitable. Already, for sealers seeking a hip cruise, along with a typically solicitous British crew, but unable to face those endless evenings of inertia, the beginning of a new era would seem to be at hand. —LEONARD FEATHER.

Of the younger trumpeters Red admires Randy Grecker, Freddie Hubbard and Lou Soloff. The greatest trumpeters in jazz and all other music he names as Miles Davis, Dizzy Gillespie, Clifford Brown and Fats Navarro.

"Miles is one of the greatest artists jazz has produced and he stands taller than almost anyone who has ever played this most physical and difficult instrument. You know, Miles and I lived together during our virgin days in New York in 1945. He is always most gracious and whenever we meet he is extremely friendly and sociable."

"I must say though that Clifford Brown, whom I knew when he was just a young boy around Philadelphia, is probably the most complete trumpeter I know of them all."

Both Rodney's sons, aged 16 and 18 respectively, are guitarists heavily involved with the rock scene and have been gassed to find out that I had been rather well known in jazz circles and respected as a good musician.

When Red Rodney is soon heard again blowing with the fire and purity which washed away the rock scene and he 'forties, every trumpeter had better look out! And that goes for trumpeters in Europe too, because Red plans a trip to the Continent next year.

"I really want to get to England, because for many years I've studied and been fascinated by British history, in fact everything about your country appeals to me."

Meanwhile it is good to know that one of the legendary beboppers is back in business — and winning.

MARK
GARDNER

THE LOVE Affair have come a long way in two years. A long way from "Everlasting Love" and a long way from the image of four adolescent upstart north London mods.

They have survived all the knocking and backbiting and have matured into a group of five serious musicians who know exactly what they want and in which direction they are going.

The new Love Affair have emerged and are confidently poised for another onslaught on British pop.

The transformation has been completed by the inclusion of Auguste Eadon who joined the group three weeks ago from Wrexham's Elastic Band. He is obviously sincere about his music and carried no starry-eyed illusions about joining an established name group.

Auguste sings but also plays flute, drums, piano, guitar, trumpet, harmonica, vibes, organ and percussion. Indeed an impressive list and one which he intends to use to the full with the Love Affair.

Asked about the possibility of the groups old knockers re-appearing and shouting that the Love Affair are jumping on the underground bandwagon, Auguste says that they have no intentions of jumping on any bandwagon or of leaving their old fans behind.

"The musical policy of the group will change. We want to get more into music," he says "but we are not going to go ultra-progressive. Anyway I'm sure if we did we wouldn't last long."

Ogre

Now twenty-one, Auguste took up piano when he was eight. At the time he was much more interested in



LOVE AFFAIR: Auguste Eadon (far left)

A SMOOTH LOVE AFFAIR FOR EADON?

BY RAYMOND TELFORD

football and looked on his piano teacher as an ogre and something to be avoided.

It wasn't until two or three years later that he really became interested in music — via a canoeing accident. Auguste recalls that at the time he was very keen on canoeing but one day his canoe overturned which resulted in him spending a few weeks in hospital. His parents bought him a guitar and amplifier when he got out and this started him on a musical path. He gradually picked up

the other instruments over the years and at the moment he is deeply involved in studying the violin.

Policy

Why the change of musical policy within Love Affair? "The group have been playing a certain style and for quite a time now they have been wanting to change," explains Auguste, "although we aren't going to go to

extremes and go over the heads of the groups of old fans. Our records will still be kept commercial. The people who will like us will also like groups like Jethro Tull and The Nice."

"The change will be done gradually which will give the people time to change with us. We will still play some of the groups old numbers but we will re-arrange them to our own style whereby they will virtually become our own. The whole group plan to concentrate more on writing and in the future our act will include a lot more original songs."

Major

"We are also working hard on the group's stage presentation which we are trying to make as exciting as possible. Showmanship is a major part of the scene. For example Ian Anderson has taken over in a sense from Mick Jagger. Apart from being an excellent musician, Anderson is a great showman and the fans love it."

Currently hard at work in the rehearsal room, the new Love Affair make their debut on January 26 at the start of their Swedish tour. The tour is something which Auguste is looking forward to very much and he is also excited at the prospect of getting on the road with the group. "If I had my way, I'd work non-stop seven nights a week," he says.

The switch from a comparatively unknown group to Love Affair and the publicity that goes with it has had little outward effect on Auguste. "The switch doesn't mean that I'm out of my depth. There's no question of becoming big-headed all of a sudden," he says.

"The reaction from the guys in the old band has been great. There's no sour grapes. Anyway we had an understanding that if any of us got the chance of a big break, we would take it. It's funny though, but when we used to come down to London with my old band nobody wanted to know. Now it all seems to be happening at once."

QUOTE: "Mr Schuster accepted the challenge of the expansion of Pop to the Fine Art field with delight and the seriousness of his professional background."

"Lennon's sex life in the medium of lithography is a poignant comment on a modern society. In the last year Lennon has repeatedly attempted to identify himself as an artist beyond Pop music. It has brought ridicule on him and his efforts have been scorned."

It will also bring very good publicity for the London Arts Gallery, from whose press handout for the exhibition of Lennon's lithographs the above is quoted.

"Mr Schuster" is Eugene Ivan Schuster, head of the gallery, and his printed comments are almost as interesting as the press reception which opened the exhibition last week.

There's no doubt that had the 14 lithographs been the work of an unknown artist, they would never have reached the plate-glass and chrome world of New Bond Street.

To paraphrase McLuhan the artist is the message. From the audience's point of view, everything he does is of interest because it might illuminate some private aspect of his life. To the impresario, he's ffffff.

This, of course, is not Lennon's fault. It's simply beyond his control. When an artist attempts something new, he's bound to go through birth-pains. In Lennon's case, the birth-pains are taken as the finished objects, and the tragedy is that he himself has come to believe it.

I've never ridiculed Lennon, and would never do so. In many ways he's a great man. But he's used by other people and occasionally he himself is drawn into the exploitation game.

Like, for instance, the lithographs, which are on sale in an autographed set for some incredibly exorbitant sum. I suppose one could argue that the money Lennon makes from these will go towards financing his efforts for peace (robbing the rich to feed the



one of Lennon's fourteen lithographs

LISTEN, JOHN, WHY DON'T YOU DO IT IN THE ROAD?

poor), but that would imply that Lennon thinks the lithographs are unimportant. If they were really important, something that he badly wanted to communicate, surely he'd make them more freely available to the people who have supported him since 1963? Wouldn't he?

The same feelings were in my head at the champagne press reception, where a few score of people from the out world and broadcasting stood around guzzling and paying little attention to the lithographs.

While these connoisseurs were busy making their snide comments and looking as hip as possible, there were many passers-by: standing with noses pressed to the glass frontage. Why couldn't they be let in? I think Lennon should own up one way or the other.

Anyway, the lithographs themselves were fairly unremarkable, except that some of them depict the Lennons in various positions of physical union. That itself is scarcely the breakthrough claimed by Eugene Ivan. The best of the 14 is undoubtedly the simplest, and is reproduced above. You could say that its simplicity of line demonstrates the undeniable influence of 17th century Japanese painters. You could, but I hope you wouldn't.

The aforementioned hand-out concludes: "Mr Schuster could not deny Lennon the chance of a major exhibition simply because it is a common theme on an uncommon level." Who could resist such a temptation? And who would not disguise his capitulation in empty rhetoric?

Listen, John, why don't you do it in the road? — RICHARD WILLIAMS

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Melody Maker

SEARCH



FLEETWOOD MAC: support from the students

THE FINALISTS

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BLUEBERRY JAM (Stephen Dodd, Donald Prouse, Robin Lumley and Martin Farmer). (Sponsored by St Luke's College, Exeter)

BARNABUS (Nigel Armstrong, Steve Bywaters, Christopher Roberts, William Clague). (Sponsored by Birmingham University)

MUSHROOM (Colin Curtis, Roger Giffin, Terence Threadingham, and Ian McGuigan). (Sponsored by Bishop Otter College, Chichester)

APEX BIG ROLL BAND (Frank Short, Kenny Plummer Peter Drummond, Graham Waugh, Colin York). (Sponsored by Silsoe Agricultural College)

SAFFRON (Alan "Joe" Wroe, Rik Bradley and Kev Jackson). (Sponsored by Bury Technical College)

GIN HOUSE (Geoff Sharkey, Stewart Burlison and David Whittaker). (Sponsored by Newcastle University)

MANDRAGON (Keith Hodge and Sandy Loewenthal). (Sponsored by Goldsmith's College)

SWEET THUNDER (Paul Milns, John Swinburne, Tim Laslet, Ron Lightborne, Jim Asedale). (Sponsored by St Mark and St John College, Chelsea)

THE ROOM (Robert Jenkins, Chris Williams, Steve Edge, Roy Putt, Jane Kevern). (Sponsored by Bournemouth Technical College)

Following in the footsteps of Fleetwood and Jethro Tull

FOR THE past three months entries in the MM Search have been battling it out in Area Heats throughout Britain. And tomorrow (Friday) the ten Area Heat winners will fight it out among themselves in the Final at London's Lyceum Ballroom.

Just what has Search been all about.

The idea behind Search recognised the vast, and growing, importance of the colleges and universities on the current British popular music scene.

Many of today's top progressive groups — Fleetwood Mac and Jethro Tull are obvious examples — have made it through the support of students at the colleges.

Search, which has been organised for Melody Maker by College Entertainments, is an attempt to unearth some of the wealth of talent which we believe is waiting to follow in the footsteps of Fleetwood Mac and Jethro Tull.

Britain's colleges and universities were each asked to nominate a local group which they felt had great potential. Their nominations were organised into the area heats.

The judging has been in the hands of the college Entertainment Secretaries themselves and in tomorrow's Final between 250 and 300 of them will be the ones to decide the winners.

The standard of entries has been unexpectedly high and we hope YOU, as an MM reader, will make it to the Lyceum to judge for yourself.

The contest starts at 7.30 pm and the results will be



JETHRO TULL: a group to follow them?

announced at approximately 2 am. Tickets, at 10s each, will be available on the door. And for added incentive, Pete Drummond, the

Radio One deejay and one of the more perceptive Men About Pop, will be your host for the evening. Don't miss the Final of Search.

THE PRIZES

OBVIOUSLY ONE of the main rewards for competing groups in Search will be the fact that at the Final they are appearing in front of between 250 and 300 of the college and university Entertainment Secretaries who today have the power to lift them on the road to stardom.

But the tangible prizes include:

Decca Records have the first option on all the finalists and will arrange a test for the winners. The finalists will have

the opportunity to sign Management and Agency deals with College Entertainments, probably the biggest suppliers of groups to the college circuit.

The winners will receive the Melody Maker Search Cup.

The Entertainment Secretary of the college which sponsored the winning group will receive £100. Sponsors of the second will get £75 and the third £50. Sponsors of the remaining seven finalists will each receive £25.

CHICKEN SHACK



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THE BLUES

"IT SEEMS to be a phenomenon of the British and American whites that soul and blues are worlds apart. Surely this is a fallacy; those that bridge the gap are the people for me — like Jimmy McCracklin, Bobby Bland and Percy Mayfield."

Thus spoke Peter Winfield, Sussex University student, musical director of Jellybread, dedicated pianist since the age of eight, and a man who has witnessed the rise and fall of the American recording boom from the inside.

It's not surprising, therefore, that Jellybread's debut Blue Horizon album "First Slice" leans heavily towards soul, with the Winfield piano and deep, forceful vocals stretching to pure gospel on some tracks, while the rest of the group, Paul Butler (lead guitar), John Best (bass) and Chris Waters (drums) lay down a funky beat on others.

The album, released at the end of February, contains six originals including a very proficient boogie and only one straight twelve bar blues, as well as numbers like Mayfield's "River's Invitation" and "Never Say No," Bland's "I Pity The Fool" and "I've Got To Forget You" and the Jimmy Witherspoon classic "Evening," which is superbly handled vocally by Paul Butler.

"I think our own soul thing called 'Don't Pay Them No Mind' probably indicates the direction in which we are heading. I'll say right now that we're not going to freak out. Everything we do is going to be funky, and it's as natural for me to play like this as it is for anyone else."

Don't think we're just coming in at the tail end of the blues boom. We're getting better all the time, and while we're not progressive in the accepted sense, we're certainly not retrogressive. I suppose the best way of describing our style is 1970s R&B.

Jellybread are also having a

Blues and soul



JELLYBREAD: bridging the gap

single rush released for January 30. Called "Comment," the song was discovered and the record produced by Mike Vernon.

says Pete: "It's certainly not blues but more of a soul/pop song aimed at the singles market. It's a great production, with the Filtrations adding vocal backing to the group while I play piano, organ, Mellotron and celeste. It's blatantly commercial, over five minutes long, and we're all very pleased with it. The 'B' side is a wild rock/boogie number called "Funky Wasp," and then we got so involved in these recordings that we were in the studios from ten in the morning until midnight."

Because they are all at university, Jellybread are still semi-pro, and something of an unknown quantity. But they are no newcomers to the musical world.

"I was playing piano at the age of eight, and by nine I was digging Fats Domino, Booker T. Ramsey, Lewis and Otis Spann, much to the amazement of my

contemporaries. I studied classical piano until I was sixteen but realised that it couldn't really be combined with the style I preferred playing."

The group was born in late '67 when John advertised on the university's notice board for musicians to join in an occasional jam. "Lots came along at first, but then the four of us just drifted together," said Pete.

Jellybread started doing local gigs and then financed their own LP on the Liphook label, named after Pete Winfield's home village. One of these copies reached the hands of Blue Horizon boss, Mike Vernon, and in fairly tale fashion Jellybread auditioned and duly signed with the company. They will turn pro in the summer when all will be leaving Sussex University.

Both sides of our first Bop single are on the album, which is the result of a succession of sessions. It's difficult to see which way the album will evolve and we're all facing an uphill battle with the BBC. The state of

radio is becoming absolutely desperate; why can't we have fifteen or twenty stations competing with each other?

"This stranglehold by the MU on the BBC is ridiculous, and the BBC in turn treat pop like wallpaper and purely for decoration. There should be different stations for different things and I'm really fed up with people putting down American radio, which is so much better."

Pete is well qualified to speak of the American situation, having played in Chicago in the summer of '68, worked for Delmark, Stax and other notable companies, and also edited albums by distinguished bluesmen such as J. B. Hutto. He remarked that the blue scene outside Chicago is very small.

"The British blues scene is dead, although the bands starting out these days are so much better than those starting out five years ago. I've an old fashioned idea that showmanship is so important in an act, and I feel that many groups are too self indulgent these days."

"As for Jellybread, we'd like to do as Savoy Brown have done, and get into the States where there's more opportunity, money and exposure. I'm desperately frightened that our album will fall by the wayside and can only hope that things become less centralised and we get some regional breakouts. It's tragic to compare it with America where they advertise records as we advertise hair cream."

Jellybread have taken a long and unorthodox path through the blues to evolve their own style.

Their main asset is originality — not contrived originality but a refreshing natural one which helps to make their music intense and notably Jellybread-tinged. Somewhat esoteric at present, they could be big news and good news for soul lovers in the '70s. — JEREMY GILBERT

FROM the National Blues Federation comes the second reminder of Fred McDowell's successful tour of Britain earlier last year. "MISSISSIPPI FRED McDOWELL IN LONDON VOLUME TWO" (Transatlantic TRA 203) clearly shows that the Delta blues singer is not only as active as ever, but is equally as competent and sensitive on electric guitar as acoustic. Between the heavy bass thump and whining top string bottleneck which is characteristic of the Mississippi bluesmen, Fred produces some imaginative runs, making the guitar fall back, and he mixes standard blues numbers with religious tracks. Anyone who caught Fred on tour will appreciate the necessity for possessing these two volumes, as will any open-minded folk blues enthusiast. McDowell is at his best on "Good Morning, Little Schoolgirl," "Big Fat Mama," "Angel Child" and "You Ain't Gonna Worry My Life Anymore." But it's really rather inevitable to pick out exceptional tracks on a generally outstanding album. — J.G.



FRED McDOWELL

Bertie King and Benny Green and trumpet Kenny Baker were present. — M. J.

ADMIRERS of good-vintage blues, the real original piano and guitar variety, should revel in Yazoo's well-produced FAVORITE COUNTRY BLUES PIANO-GUITAR DUETS (1929-1937) on L-O-L-O-S. The recordings are rare and the sleeve notes vastly erudite. Willie Harris, guitarist, with unidentified piano and female voice, creates a thick barrelhouse mood for sisters. Pianist Charlie Spann sings "Good Gal," still from '25, and "Back To The Woods" with a fine but unknown guitarist. Then follow Leroy Carr and Scrapper Blackwell with "Sloppy Drunk" (1936), quite light stuff from this popular team, and an unmemorable '29 vocal duet with piano and guitar by Roosevelt Sykes and Clifford Gibson. Spring-back James' "Poor Coal Passer" and Leola Manning's fierce, rowdy "Blues Is All Wrong" (with unspecified musicians) close the first side. The reverse brings on pianist-singer Joe Evans for two pretty remarkable '31 tracks; Blind Blake and Charlie Spann on "Poker Woman" (plenty of fluent guitar here); Walter Davis' '35 "Sloppy Drunk Again," with two hard-hit guitars; the idiosyncratic Cripple Clarence Lofton's 1938 "Monkey Man," accompanied by the one and only Big Bill; Bumble Bee Slim's richly rhythmic "New Orleans Stop Time" ('34) and finally Buddy Woods' "Don't Sell It" from '37. Much good-humoured music here by blues entertainers. — M. J.

A TRIBUTE to the late Josh White certainly due, and two or three are probably on the cards. JOSH WHITE IN MEMORIAM (Harlequin MAL1208) is a long-priced re-issue of material recorded in London during 1956 and released originally on Nixa LP and sundry EPs. Some tracks—the best to my mind—have White's voice and guitar supported simply by bass (Jack Fallon) or bass and Phil Seaman's drums. "Dink's Blues," a very attractive traditional also known as "Dink's Song" and "Fare Thee Well," is the most impressive performance. Four of the numbers — Danny Barker's "I Had To Sloop To Conquer," Jim Jackson's "Kansas City," the classic eight-bar blues, "How Long," and the popular "Nint Julep" — have a hand in attendance, and Josh's style always fitted uncannily into a straight jazz context, something to do with his orthodox timing. He details of personnel or recording dates are given, but I seem to remember that saxists

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LUCIANO BERIO

LUCIANO BERIO "SINFONIA": The Swingle Singers, New York Philharmonic directed by Luciano Berio. "Visage for Magnetic Tape," based on the voice of Cathy Berberian and electronic sounds (CBS CLASSICS 61079 stereo).

AS MUCH as I hate singling out records as being the best of the year or best of a decade, a pointless charade at the best of times, I think in this case I would be forced to do so.

The works on this record seem to me to indicate clearly the absolute validity of twentieth century music so far. "Sinfonia" could I think sum up in terms of music the whole of the nineteen sixties or even the whole of modern times.

It contains so many significant events, both artistic and non-artistic, that have occurred during the last decade—for example quotes are given from Berio's own words) phrases of Harvard undergraduates, "Sinfonia" is written by the students on the Sorbonne walls during the May '68 insurrection in Paris.

Berio seems to be stressing the importance of the youth revolution on today's scene. Tribute is paid to the late Dr. Martin Luther King. Quotes also come from the works of Samuel Beckett and James Joyce—two of the most outspoken authors of our time.

Significant

On top of all this, the basic framework of the piece is huge around the third movement of Mahler's second Symphony. This is the most significant element in the third movement, but other elements include quotes from the enormous repertoire of masterpieces from Bach to Stockhausen.

All these diverse elements are bound together in a very complex score divided into four different sections. The important vocal parts are handled by the Swingle Singers, who not only possess incredible musical ability, but also have a unique quality to the sound of their voices, which gives the whole thing a more contemporary feel and thus a more direct appeal.

The third section is the most significant from an artistic point of view. Berio has produced something here which is unique in modern music. The way he has assembled the movement is

astounding. It consists of a number of elements which ultimately complement one another in a completely intact unified composition.

The elements basically comment upon and enlarge the character of the third movement of Mahler's "Resurrection" Symphony—one of the most beautiful symphonies ever written. The essence of this character is extremely difficult to pin down in words. It is closely related to the writings of Joyce and Beckett, and anyone who has attempted to read these authors will know what I mean!

Berio's "Visage" which is on the flip side of the record is equally astonishing in its ability to communicate a wide range of moods and ideas. It is based on the incredibly versatile vocal talents of singer Cathy Berberian. If anyone thought the notorious "Je T'aime Non Plus" was suggestive, they should listen to this. It is probably the most erotic piece of music I have ever heard.

It was originally conceived as the soundtrack to a film called "The Female Prisoner" in 1961. It explores in vivid detail the mental stresses of the prisoner, from the sex-fantasies to the mind-blowing horrors of nightmare with all that goes in between. Probably the condition of a lot of people in society today.

At 28/6d this record is ridiculous value for money and is a terrific investment. I hope many people will buy it and listen to this music very deeply.

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GAZZELLONI

SEVERINO GAZZELLONI (flute) playing works by Debussy, Busoni / Weill, Varese, Bussetti, Matsudaira, Maderna, Bruno Canino (piano) (Heliodor Wergo 2549 002 stereo)

THE FLUTE is probably the most ancient of musical instruments and perhaps the most pure in its sound.

Its sound has been associated with romance and the deepest feelings of the human spirit. As such it can depict loneliness and nostalgia; but on the other hand, in modern music its sound can take on different meanings, as can be heard on this record which provides an excellent selection of twentieth century masterpieces for flute.

Severino Gazzelloni is a well-known virtuoso of the flute, performing modern works as much as the regular classical pieces, possessing a flawless technique which must be wondered at by all flute players.

Evocative

Debussy's "Syrinx" (1913) for solo flute is a marvelously evocative and atmospheric piece of music. In fact it is a supreme example of Debussy's way of composing—making the music create an atmosphere without physically describing his subject. The Busoni Divertimento

(1922), arranged in this form (flute and piano) by Kurt Weill (famous among other things, for "Mack and the Knife") is more classical in its form and gives the flautist every opportunity to display his talents as a technician. Edgar Varese was one of the innovators of modern music, being largely responsible for the introduction of non-musical noise into a musical composition—he, in fact, anticipated the trend toward electronic music quite a while before the development of good electronic equipment. His work for solo flute "Density 21.5" (1939) uses such contemporary techniques as freak harmonics and the clicking of keys without tone. The music is atonal and has many wide leaps; the tone of Gazzelloni's flute playing is incredible in this piece with tremendous substance and purity.

In Yori-Aki Matsudaira's Rhythms for flute and percussion, the linear sound of

the flute is offset against a background collage of percussion effects and actual recorded noise. The obvious oriental flavour of this work comes over unmistakably in the refined delicacy of the texture and the purity of the flute tone, sounding very much like the wind whistling through reeds at times.

Bruno Maderna's "Hyperion III" for flute and orchestra is a much larger scale work which explores a wide range of melodic and rhythmic ideas. The orchestral writing in contrast to the tranquil sound of the flute is heavy and unpredictable and appears to have no connection with the flute part. It is because of this vivid contrast between the two parts that the piece is so successful.

I like very much the orchestral sounds in this piece, which seem to be original but at the same time very effective and satisfying to listen to. Maderna has, I think,

learnt much from Stockhausen's use of the orchestra, especially Stockhausen's "Gruppen" which was reviewed last year.

This record demonstrates effectively the part that conventional wind instruments can play in the world of twentieth century music. Also it shows the affinity that exists between players like Roland Kirk on the one hand and Gazzelloni on the other—both have similar approaches to the same instrument yet come from different idioms in music.

LIGETI

GYORGY LIGETI—"Adventures" (1962 "New Adventures" (1962-65) for 3 singers and 7 instrumentalists—International Chamber Ensemble of Darmstadt conductor Bruno Maderna; Gertie Charlet (soprano), Marie-Therese Cahu (alto), William Pearson (baritone).

"ATMOSPHERES" (1961) Symphony Orchestra Of The Southwest German Radio, Baden-Baden, Ernest Bour (conductor)—Volumina (1961-62) for Organ—Karl-Erik Wein (organ) (Heliodor Wergo 2549 003 stereo)

THIS is another set of important works by German avant-gardist Gyorgy Ligeti. As with most avant-garde composers today, Ligeti bases his music on a series of ideas arrived at over a period of musical

study. The essence of Ligeti's ideas can be seen most clearly in "Atmospheres" for large orchestra without percussion.

The record sleeve contains a very informative but very complex exposition of Ligeti's basic philosophy. In "Atmospheres" Ligeti has considered the problem in modern music which lies in a conflict between totally organised music (i.e. music conceived precisely in written notation) and music which is arrived at more or less by accident (or at random).

Proceeding further, Ligeti says that both these forms of putting music together have one thing in common which is they consist mainly of happenings and run-happenings of sound. This Ligeti says, has become an inevitable succession of events—something which moves forward by means of a definable rhythm.

To counteract this boredom or emptiness in New Music, Ligeti in "Atmospheres" has tried to produce a timeless music or more exactly a motionless music—a static atmosphere of sound. It is a series of sounds which do not progress towards an expected conclusion but just happen and exist for a brief space of time.

The technique used is that of note clusters, utilising the whole of the chromatic scale. The actual formation of the piece is complicated and can be read in immaculate detail on the sleeve if you are interested and if you have a Concise Oxford Dictionary near at hand!

Putting theories and intellectual discussion aside for a while, I actually enjoyed the piece. It presented, to me, a thick sound which constantly changed in colour and texture, soaring to the heights and glistering intensely with high woodwinds and plunging to the depths with the dark double-bass notes which can be felt rather than heard.

To turn to the other pieces on the record, the two "Adventures" pieces seem to be obscure to me, perhaps because there is no written information on them. They seem to consist only of three singers having themselves a ball with different vocal effects. The technical feats of these singers seem to be the most interesting aspect of the works.

On the whole an interesting record worth having.



ROLAND KIRK: affinity with Gazzelloni



Arlo Guthrie was convicted in Massachusetts of illegal rubbish dumping. It gave him a criminal record which made him ineligible for the draft and service in Vietnam.

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RICHIE: 'We didn't really know too much about recording techniques'

Richie Havens — relaxing and the birth of Stormy Forest

TEST CARD C was flickering on the portable TV in Richie Havens' hotel bedroom as a small tape recorder played a song with words like "The truth's gotten lost/it's been strangled and tossed by the noise."

"Excuse me a minute," said Richie, "I'm just trying to learn this one." He scribbled the words down in a small notebook with a red felt pen.

Havens is currently in London, relaxing and preparing for his concert at the Albert Hall tomorrow night (Friday). Relaxing, for Richie, means learning new songs and greeting an endless stream of callers.

"This song's by Bruce Murdoch," he said, explaining that Murdoch, a young Canadian singer and composer, is one of the first signposts to Stormy Forest, a new label run by Havens and his friend and songwriting associate Mark Roth.

The idea for Stormy Forest was born during the making of "1983," Havens' double-album and his last effort for MGM-Verve.

"This was the first record Mark and I did by ourselves," he told me. "The engineers kept making suggestions about having trumpets and things, so we said 'Out' and started to do it ourselves."

Inspired

"We didn't really know too much about recording techniques, but Mark's a photographer and he picks up these things very fast just by watching."

"Anyway it turned out that '1983' was the best product MGM ever had from us in terms of sound and sales. They worked hard to promote it, and that inspired us to carry on by ourselves."

"My contract was up about that time, so we worked something out whereby the record label is ours, and all MGM do is to distribute it. That's good because their distribution is excellent, and we have total artistic control."

"We've got Bruce, who writes very strong songs and two groups, one called Montreal whose record is going very well in Canada and the States, and a girl singer called Kathy Smith. All our people write their own material. What we do is to let them do what they want to do and then work with that."

"About Mark, Richie says: 'We are really connected on a very heavy line. We're opposites — he's a Leo and I'm Aquarius — so we used to argue a great deal until we realised the situation. Now we

BY RICHARD WILLIAMS

argue for the sake of a higher merging — we go up and up until we reach the solution. "I met Mark two and a half years ago, and we've been working together since the first time we met and talked."

"Mark's a great writer, and a wonderful person. People think he's cold when they meet him, and they never stay around long enough to realise that he's not, try and help people to understand him, and he's the only cat I know who's completely in my bag."

"He's a photographer and it shows, because he can capture something like... ZAP... and it's there. Whew... he's pretty heavy. He wants to get a lot of unknown people to record his songs, and call the album 'Mark Roth Doesn't Sing.'"

"He's got a mind with a very wide range, and the album would give both his songs and some good new artists the chance to be heard."

Newcomers

With Richie this trip are his regular guitarist, Paul Williams, and two newcomers — bass-guitarist Eric Oxendine and hand-drummer Joe Price, who replaces the familiar Daniel Ben Zebulun, who's in New York cutting his first solo album for Atlantic.

Seeing them in Paris recently I was immediately struck by the personal close-

ness of the four, reflected in the love and joy of their music.

"This group is very dedicated to life," says Havens. "All of use have had a struggle to come up from where we started, and we have a great deal in common. Joe can play anything he puts his hands to — he sees it all. If you gave him a horn he could play it in a couple of weeks."

Cherokee

"Eric is a Cherokee Indian from North Carolina, and I grew up with Paul in Brooklyn. He followed me when I moved from Bedford-Stuyvesant to the Village. His family could never communicate with him, and he used to cut school, but I'd talk to him and get him to go back. We could always communicate well, and he used to play maracas and watch me playing guitar."

"Then one day he walked in with a guitar of his own and started to play. He'd been watching me and putting it together all the time. I taught him my chords and tunings, and we're so close together that sometimes it's like one guitar instead of two."

Tomorrow night's concert should demonstrate the closeness which exists within this very remarkable band. Havens' personality is such that it won't surprise me to see the entire audience on its feet, singing and dancing along with him — that's what it's all about, isn't it?

present-day use of the instrument? — Derek Francis, Leeds.

My organ is a "doctored" Hammond C3, which has been given increased power and other special features by an electronics engineer friend of mine, by St Giles Music Centre to facilitate easier transport. I use a Vox 100-watt amplifier and two special Orange cabinets capable of 200 watts each. We haven't a bass player in our group, so I play the organ in the way it was intended to be used, which means employing the left hand, or the pedals, or both, to play the bass parts. The electronic organ is featured considerably in jazz nowadays, and the majority of jazz organists favour this technique, which is being increasingly adopted by pop organists. — TIM HINKLEY, Jody Grind.

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- EPIPHONE



WHAT type of drum stick (and drum heads) do you recommend and why?

Of course, I have my own made stick — Joe Morell Model 11A and it's made by the Company. I designed it myself several years ago — for my particular "feel" and the way I execute the notes. The type of stick I have isn't a really large stick. It's sort of in-the-middle. I think a drummer for a practice stick should use a heavier one to practice with at first. I think he should practice for warm-up maybe from 25 minutes to an hour with a heavier stick and then go to the stick that he will perform with.

How to determine which stick to perform with will have to be a matter of experimentation — he'll have to work with various sticks to see what feels good in his hand.

Expert Advice by Chris Hayes

A word about fibre-glass. I think it's horrible — at least the ones I have seen. A close friend of mine in Los Angeles has spent hundreds of thousands of pounds researching this beautiful fibre glass plastic stick. It looks like wood and feels like wood when you handle it. But as soon as you struck a drum, it didn't have the resilience — it just laid there.

IS THE organ played by Tim Hinkley, of Jody Grind, a standard model? Which amplifier does he use and what are his views on the

cry baby!



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AL STEWART



■ This week's Blind Date was conducted at Al Stewart's Gloucester Road pad, where our host greeted us with a cup of tea and the latest Laura Nyro album which was given the benefit of Al's full stereo equipment.

FAIRPORT CONVENTION: "Come All Ye" (from the Island LP "Liege & Lief")

It's just the best record in the world. Of course, I know exactly who this is but I'm surprised you played this particular track.

It's great... I know the album inside out; sufficient to say that Sandy is going to be a superstar and... oh, I'm running out of superlatives.

Can we forget the other records and just hear this one right through. In fact I'll forgive you now for anything else you play me.

INVOLVED

* RICHIE HAVENS: "Rocky Raccoon" (Verve).

Yeah! This is Richie Havens (grins). I love Richie Havens and his rhythm sections are

on the latest sounds in Blind Date

always so solid. But I prefer him singing Lady Madonna and don't think this is one of his best.

He's really involved in his music and grew up with Dylan years and years ago. Obviously they've released the single in a hope that it'll get plugs so the album will sell, but someone should tell the BBC that albums are out-selling singles.

I love the way it's all sung over an A minor chord.

is but the production on it is incredible. I wish I could get a guitar sound like this; it's incredibly beautiful.

Family? Oh this is a catch one. Roger's got a really distinctive voice. Last time I saw him we were both trying to hide behind a small screen trying to cover the indignity of the fact that neither of us was wearing any trousers.

JIMMY CLIFF: "Vietnam" (Trojan).

(Al listens to the lyrics intently). This must be one of the worst songs I've ever heard, and underlining "ever". Please turn the volume down.

It's one of the reggae groups who had a big hit and this is their follow-up. The virus of comprehensively savage Vietnam war is definitely not something you do reggae dancing to.

It's the same as that "Ruby" record cashing in on something controversial. It's beyond the borders of repulsion and almost surrealistic. The fact that it's Jimmy Cliff is of no importance.

DIFFERENT

NEIL YOUNG WITH CRAZY HORSE: "Oh Lonesome Me" (Reprise).

This doesn't do anything at all for me. I had a whole stack of old Don Gibson records, but this is just something saying: "Let's find a different way of doing it."

It's trying to be commercial, and those sort of things usually end up being bad because they lack life force, like someone's said: "OK country music's coming in, kids."

Neil Young? Oh, Jesus Christ, but I am totally unrepentant.

RALPH McTELL: "Clown" (from the Transatlantic LP "My Side Of Your Window").

(Instant laughter). You can't do that to me. I knew you'd play something by Ralph McTell or Roy Harper, and as this isn't Harper... No, actually, Ralph and I are very good friends, and by the way Jonny sends her love to Ralph.

This is a really good song, and again the musician is totally involved in what he's doing.

CANNED HEAT: "Time Was" (from the Liberty LP "Canned Heat Cook Book").

I like Canned Heat. (Changing subject): "Hey I want to do a Chris Welch and talk about love the engine driver. You're playing a lot of albums I like."

I could tell this just by the voice, this group have got the same kind of authenticity as The Band and you can tell that they're right into their music. That voice really stands out, you know I'd like to play lead guitar with Canned Heat.

No more reggae records please!

FASCINATED

LAURA NYRO: "Luckie" (from the CBS LP "Eli And The Thirteenth Confession").

(Al chuckles). I knew it was Laura by just one word: "captain." She's got this hang up about the word like Donny and seagulls. She writes good words, but I like her better when the backing comes in and goes out again.

This could be a lot of people. She seems fascinated by backstreets and cats etc.

AL JONES: "Railway Lines" (from the Parlophone LP: "Alun Ashworth Jones").

It sounds like Al Jones. I spent a long time playing monopoly with Al Jones and Ian Anderson. They'll probably deny it but think I won most of the time. We used to sit up all night.

He plays nice twelve-string guitar but although this track escapes, the album suffers from too much orchestration like my own first album. It's pleasant but not outstanding.



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Feeling like a stranger in my own city, I ventured into the fiction world of Vauxhall this week in search of Jools.

And Julie Driscoll, the toast of Continental fashion houses, the beautiful creature with a Wednesday play and hit records under her trouser belt, dwells in this world with the sang froid and inherent toughness of all big city blossoms.

It might seem strange that Julie, 18 months ago on the crest of a wave of success with Brian Auger and the Trinity, should willingly indulge in a mild dose of obscurity.

But this was the result of her split with Brian, one of our foremost organists, which came at the peak of their career together, after several years hard work.

Not that Vauxhall represents obscurity to Julie. It is simply her childhood home, where she lives happily with her mum in an imposing block of Victorian flats called Coronation Buildings.

Breaking

Much has come to pass since Brian and Julie hit the top with "Wheels On Fire". Apart from breaking up their partnership, their record label Marmalade now ceases to exist and Julie is in the odd position of having a solo album practically completed with no immediate outlet available.

But she was in bubbling spirits when I entered her cosy parlour and cracked my legs against a coffin hidden in a dark passage.

"Ha, ha, ha!" roared Julie as I swore terrible oaths. She was joined in her merriment by another visitor, jazz pianist and bandleader Keith Tippett.

"Everybody does that," chuckled Julie, wiping tears of mirth from her eyes.

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"We've been kicking up a bit of a racket this afternoon," said Julie indicating her guitar and Keith's suede brush which he had been using for rhythm accompaniment.

The two have been working together in more serious fashion having given a concert together at the Festival Hall and working on Julie's album.

She sat on the floor wearing a woolly and trousers and peered up at me through hair in a fringe over her forehead and long around the ears.

"I've been digging a lot of jazz things recently, Brian turned me on to a lot of jazz. I've always dug Nina Simone. But I appreciate all kinds of music, and it doesn't always matter whether I fully understand the idiom.

"But it doesn't mean I am going to become a jazz singer in the future. I'm going to be singing some folk things, but that doesn't mean I am going to be a folk singer either."

"I have wide tastes and there are so many things I want to do. Although the play I did recently got quite good reviews, music is really what it's all about for me. Whether it was a success or whatever, I don't think I'll be doing much more acting because I have too much to do musically for a few years yet."

"The Wednesday Play was the first time I had done any acting and I was quite terrified. In fact I even missed seeing it on telly!"

"I've almost completed the album, but there are a few tracks that need some work. It was scheduled for January but I think it will be out in March."

Did Julie think her absence from the scene might have harmed her popularity?

"The thing is... I can't think purely in terms of — right, I've been out of the public eye, so what will it be like. I HAD to do it, to get away and sort myself out. People soon suss out if you are confused."

Confusion

"The cause? — It was a lot of things. I had been on the road too long. It was working four years with hardly ever a holiday. I just had to stop when I reached a state of confusion with no idea of any direction. I wanted to write and there was no time to do anything. It wasn't a case of deserting the public, it was not wanting to let them down. My writing now is taking a completely different direction from what I was doing with Brian."

"I don't put down what we were doing, but realised that Brian and I were breaking up musically. There were still a lot of things we could have done there. It wasn't that we weren't getting across anymore — we were. In a way it was nicer to break up when we were at our peak. It would have been terrible to finish any other way."

"And apart from that there was Brian splitting from our manager Giggles Gommelsky and I was caught between two people I really dig."

"My decision came when we were in America. We did some fantastic gigs there. It wasn't that we weren't getting across anymore — we were. In a way it was nicer to break up when we were at our peak. It would have been terrible to finish any other way."



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Arrival make it on their second attempt

ARRIVAL are currently enjoying a big hit with their first single, the Terry Reid song "Friends".



DYAN

Which isn't bad for a group who got so covered around 18 months ago that they packed it in as they thought, for good. The current line-up singers Dyan Birely, Carroll Carter, Frank Collins and Paddy McHugh plus Tony O'Malley (organ, po), Lloyd Courtney (drum) and Don Hume (bass guitar)—has been together almost exactly a year but the four singers have worked together a lot longer than that.

The four of us did semi-pro work in Liverpool and then had two years as pros," explains Dyan, who sings the lead on "Friends". Frank was the leader of the group and he had his sister as one of the singers. They lived near Carroll and she joined. When Frank's sister left I joined as well. Before that I worked in a record shop.

"Eventually the group did a stint in Germany. We went down great but none of us really liked it. It was a combination of Germany and financial reasons that caused the break-up of the group. We came back penniless and had to find a way to survive. Dyan stayed in Germany as a nanny.

And there it might have stayed if Frank hadn't kept tapes the group had made and decided to bring them to London. As a wild Aretha Franklin fan he came down to see her 1968 London show and there bumped into Tony Hall, boss of the THE plugging organisation and now the group's manager. Tony was impressed by the tapes and the group re-formed. But they decided not to rush things and re-learned to record until they had the right song.

Among the gigs they accepted was a season at Ronnie Scott's where they

got good reviews and impressed the visitors to the upstairs room with their highly professional, soulful act. Each of the four singers is equally featured with the result that there is a constant change of backing sound from the remaining three.

"I asked how much the seasons at Ronnie's had helped to establish the group. "It didn't help a great deal," said Frank. "Except that it helped us financially and gave us a chance to rehearse hard.

"Our aims? Well we are trying to move towards something but we honestly don't know what it is yet. We have tried to develop a sound of our own and we find there is no lack of new ideas. There's quite a bit of scope as to what you can do with our line-up."

"Only in that it's a terrible strain on the neck," said the taller-than-average Dyan. "I'll be a hunchback in five years singing next to Frank."

"I've got my Cuban heels now," crotched the diminutive Frank, "so it should be all right."

BOB DAWBARN

CAN JOOLS ESCAPE THE BIG STAR IMAGE?

Interview by Chris Welch

is on top form and her return to live appearances should not be long delayed. On some of the tracks she is backed by members of the old Blossom Toes group and others by her own acoustic guitar. She has written all the material and the lyrics impress with their intensity and sincerity.

"I can hardly believe that I have done an album of all my own things. It has all been written with feeling. The whole dance floor was a fight. And they told us afterwards it had been a quiet night!"

became ludicrous. Looking at some old date sheets the other day I don't know how we coped. It was astounding!

"I would never ever want to go out as Julie Driscoll and her Band, but it would be nice to work together with someone.

"I never wanted all that big star image bit. I really hated being sectioned out of the Trinity, because we all worked together. I can cop for why it happened and there were a lot of nice things about getting recognition. It came as a great boost. Just before it happened, nobody would even give us a mention."

And there lies the rub. For many years the team of Auge and Jools, were much loved and rated among select fans and musicians. When the success came that was their fate, the results were not happy ones.

Let's hope they find greater and more lasting success with their future separate careers.

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Temptations



... talking to Royston Eldridge

IT'S FIVE YEARS since the Temptations came to this country. Then, with only a version of Smokey Robinson's "My Girl" behind them, they were just another name in the Motor Town package which first introduced the Detroit City sound to the pop masses of Britain.

They returned for the first time last week as the biggest act to come out of the Berry Gordy complex — the world's top vocal group — to appear at London's Talk Of The Town.

In the intervening years, the Temps have undergone only one change of major importance. The summer of 1968 saw the departure of lead vocalist David Ruffin to be replaced by Dennis Edwards, former member of the now sadly defunct Contours, and strangely the only native Detroitier in the quintet.

Bass vocalist Melvin Franklin and tenor Otis Williams talked about the development of the group from the early days at Motown through the change of personnel till the present day.

OTIS: "We knew each other before the Temptations started. We were in need of a voice for a group Melvin, David and I were in when Eddie who'd just got in from Birmingham, Alabama, gave me a call. I told him we needed a voice as we had an audition with Berry Gordy and he brought Paul with him as well.

MELVIN: "Before that we'd been singing in High School as the Primes. We had a sister group known as the Primettes who changed into the Supremes, we knew them when they were about 15 years old, and sort of grew up with them.

"That's how people talk about the family feeling that Motown had. It's grown up now but all of us who came over here in 1965 knew each other very well — Smokey, The Miracles, Supremes, Marvin Gaye, Martha and the Vandellas, The Tops and us — an inner circle of people.

"When we first started we used to mop the floors at Motown as well as playing on the sessions. We worked right alongside the Gordy family in those days. I used to have trouble getting my school work done because of the time we spent at Motown.

"That family feeling isn't the same now because everything's got so big, there are probably 3 to 400 people working at the Motown centre building, and they couldn't feel the family thing as we did."

OTIS: "There were quite a few groups who influenced us at the beginning — The Cadillacs, Frankie Lynton and the Teenagers, The Midnights and the Flamingoes — all R&B groups who you've probably never heard of here but who were really good.

MELVIN: "Since David left our sound has got much, much stronger and you can check that by our sales. Those rumours about him leaving because he felt dissatisfied with the packaging of the Temps weren't true. David left because he wanted to pursue a career on his own.

"We knew Dennis when he was in the Contours. He went to school in the Detroit school system so we knew him from around town. He was nice looking and tall and we gave him the chance to be one of the Temptations.

"Now we're appealing to more people than ever. People said that when Holland-Dozier-Holland left the company music wouldn't be so many good songs but we have proof that that isn't so.

It's been said that the secret of Motown's success lies in the fact that it is soul slicked up for white audiences.

MELVIN: "Where did you get that from? It must be people with closed minds who say that. What we've done is to maintain our black audience and add to it. Our audience now is people everywhere.

OTIS: "I don't think that politics and music go hand in hand. Music is for entertainment and we're just playing our part in trying to alleviate some of the people's problems through our music."

SMOKEY ROBINSON AND THE MIRACLES: "Time Out For..." (Tamla Motown.) Dylan has said that Smokey — singer, songwriter and producer — is today's "greatest living American poet"; he's undoubtedly a fine lyricist and vocalist and the vocals on tracks like "The Hurt Is Over" and "Abraham, Martin and John" have the same quality that they had in 1965 days of "Tracks Of My Tears." An album of today's music that will stand out well in 1970.

GLADYS KNIGHT AND THE PIPS: "The Mitty Gritty" (Tamla Motown.) Gladys has the "blaxiest" sound of any of the Motown acts, the gospel rhythms are stronger, the overall sound is funkier. The Pips provide the vocal backing, sometimes taking a brief lead as on "Cloud Nine," before Gladys' powerful vocals take command. Each of the 12 tracks is a sample of what soul is really about.

EDWIN STARR AND BLINKY: "Just We Two" (Tamla Motown.) First album from the new team of Starr, solo hit maker with "25 Miles" and newcomer Blinky. You've Made Me So Very Happy" was a hit for Brenda Holloway before Blood, Sweat and Tears and "One Baby Baby" was a 1965 hit for the Miracles. Edwin and Blinky are a nice combination but they need new, good, material to make a real impact.

FOUR TOPS: "Soul Spin" (Tamla Motown.) The urgency and excitement is still there, but you have to look harder for it now. Like a lot of the Motown acts, the Tops do cabaret and so the material is standard, e.g. "This Guy's In Love With You" ("The Look Of Love") but there are some interesting tracks like "Look Out Your Window" and "Lost In A Pool Of Red" — as powerful as ever.

DIANA ROSS AND THE SUPREMES/THE TEMPTATIONS: "Together" (Tamla Motown.) Great. The teaming up works wonders once again. Wonderful shouting Tamla brass arrangement with gutsy bass guitar plonking its way through the wall of instrumental and vocal sound. A winner album, includes "... Uplight," "My Guy," "I Can't Take My Eyes Off You."

TEMPTATIONS: "Puzzle People" (Tamla Motown.) The chaps sound a lot better here (with two) than they did at their opening night at London's Talk of the Town. Spot-on performances and an

MM reviews Motown's bumper album release

vocal arrangements on such songs as "I Can't Get Next To You," "Hey Jude," "Little Green Apples" and "Slave."

MARTHA REEVES AND THE VANDALLAS: "Sugar n' Spice" (Tamla Motown.) Martha has a fine soulful voice which is effectively backed through this album by the Vandellas. And that sounding Motown instrumental backing is always there. Includes "You're The Loser Now," "I'm A Winner," "Soul Appeal," "I Love The Man," and "Heartless."

16 BIG HITS VOL. 8 (Tamla Motown.) The hits include "The Composer" (Diana Ross and the Supremes); "I Wish It Would Rain" (Temptations); "You Met Your Match" (Stevie Wonder); "My Whole World Ended" (David Ruffin) plus songs from Martha and the Vandellas, the Isley Brothers, the Four Tops, Jr Walker and the All Stars, among others. Good value.

MARVIN GAYE AND TAMM: "Tereels" (Tamla Motown). Includes "The Onion Song" plus a few more superior efforts like "This Poor Heart Of Mine," "Baby I Need Your Loving" and "Satisfied Facin'." Must be a big seller.

MOTOWN TOWN REVUE: "Live" (Tamla Motown). Features the Temptations as special guests plus the Originals, Blinky, Bobby Taylor, Gladys Knight, and Stevie Wonder. A Tamla rave-up on stage.

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Lanchester arts festival '70

COLIN RICHARDSON, of the Bron Organisation, regards this year's Lanchester Arts Festival as a more ambitious development of the Festival staged last year. "The 1970 Festival covers every aspect of the entertainment business," he says. "It's a complete spectrum of every type of music." Continues Colin: "As a rule, my position with

the Bron Organisation does not afford much opportunity to become involved in booking artists for Festivals. Because of this, it is all the more stimulating and satisfying to have the opportunity to work on such a project as the 1970 Lanchester Arts Festival with its wide diversity of functions, covering the complete musical spectrum from classical music to

progressive rock, and including folk, gospel, modern jazz, Indian music and African Highlife. "The object of any Festival is, as I see it, to present as many facets of the arts as possible to an increasingly more discerning public, and the combined efforts of Ted Little, the Festival Organizer, his committee and myself have been directed towards show-

ing artists of a type and calibre that deserve an audience of intelligent and appreciative minds. "Particularly satisfying for me were the excursions I succeeded in obtaining for the Festival, such as the first concert appearance in England of the Edwin Hawkins Singers, which will take place in Coventry Cathedral (and will be the subject of a BBC-TV colour spec-

ular) plus the Colosseum augmented by members of the New Jazz Orchestra and, on the same bill, the world debut of the Jack Bruce Band. "I must admit to my personal preferences influencing the inclusion of such off-beat artists as Ron Geesin, Ivor Cutler, and the unusual combination of Roland Kirk with Jake Thackeray for the

final concert. "I enjoyed putting together my first-ever Festival bill. It helped to educate me in fields in which I have hitherto had little or no experience. I hope that some of the risks we have taken are justified and that at the end of the Festival it will leave a sufficient number of satisfied customers to guarantee the continuation of the Festival

HIGH COURT Judges have often been heard to observe that pop stars have "grave responsibilities." However, they are usually referring to suspected powers of influence upon the minds of the young.

It would come as a surprise if they learned just how heavy can be the burden of duty on some of our better known popular rhythm artists.

For example, Jack Bruce is responsible for all the wrecks off the coast of Scotland. That is not to say he causes the wrecks, but should any ship founder within the vicinity of his private island, he is equipped with a breeches buoy and is expected to use it to the benefit of any distressed mariner.

Jack leads a pretty full life. With the deserved reputation as one of the country's best bass players, as a composer and band leader he is also making a vital contribution to contemporary rock.

His leisure hours, when not spent pacing around the island allowing the salty spray to impinge on his brow, are taken up with learning to fly, boating and acquiring automobiles.

Peak

And just now, as they say, in the Highlands, his activities are reaching a peak.

With the successful "Songs For a Tailor" album under his belt, Jack is now making his first public appearance since his split with Cream, has formed an exciting new band and is off to the States

for a tour. Lanchester is Jack's British debut with his American musical comrades guitarist Larry Coryell, and organist Mike Mandel, plus Mitch Mitchell on drums.

Larry is from Galveston and began playing guitar at the age of 12. When he left home he studied music at Washington University, Seattle, and spent a lot of time working in jazz and rock

groups. He formed his own first band in New York in 1965. In 1967 he teamed up with vibist Gary Burton and 18 months later played with Bantist Herbie Mann. Jack is

one of his greatest admirers and flew to New York last year for a weekend just to play two gigs with Larry. Mike Mandel is two-thirds of the way through a college course and has taken leave to



JACK BRUCE: as happy as he has ever been in his career

The heavy burdens on Jack's shoulders

play organ with Jack. From Yakima, Washington, Mike is studying at the Berklee School of Music in Boston, specialising in musical theory and working at the piano.

Mike has worked with Larry Coryell's group and has also backed many pop names including Bobby Vee, Gene Vincent, Freddy Cannon and blues giant Jimmy Witherspoon.

Known

Mitch is well known for his work with the Jimi Hendrix Experience and is an old friend of Jack's. He began his career as a teenage session drummer, and worked with the Riot Squad and Georgie Fame's Blue Flames before teaming up with Hendrix.

Jack is most excited about the band and with all his varied activities is probably as happy as he has ever been in his career.

Among his many priorities is a follow up album to "Songs For A Tailor." "I've had problems finding recording time," said Jack this week.

"Studio time in London is difficult to get, but I have done some sessions. I've got a lot of material and I might even have enough for a double album. All I have been doing for the last few months is writing with Peic Brown. Pete and I get along very well — closer all the time.

"The new album will be a lot more open than the last one which was very tight. There will be more room for playing and the arrangements

will be more free. The songs will lead into each other but there won't be a particular statement.

"It will be more like a pantomime — you can imagine people dressing up in drag and dancing to the songs on stage; it won't be a pop opera, which has dancing and ballet — a cantata is more like what it is.

"I'm not sure what the music with the new band will be like yet. We shall be rehearsing for the tour. I really can't wait. It's been so long. At the festival we'll be doing some of the songs from "Tailor" and some new things. Larry and Mike have all been through various rock things and I'm really looking forward to playing with them.

Ahead

"I'm still trying to get the album "Jack Bruce And Friends" released. I did with Jon Hiseman and Dick Heckstall-Smith. I played it recently and it's still ahead.

"I'll be going to the States at the end of January for about 20 dates. I don't know if the audiences will be prepared for our music. In fact, I don't really know what it will be like. But I'll sing my songs and play bass. Can't do any more!"

CHRIS WELCH



BUT THEN SO WAS THEIR FIRST— "THOSE WHO ARE ABOUT TO DIE SALUTE YOU" STL5510

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lancheater arts festival '70

THE SWEET SOUND OF UNASHAMED GOSPEL

THE EDWIN Hawkins Singers, who rode the MM chart back in the summer of '69 with "Oh Happy Day," will be making their British bow at the Lanchester Arts Festival with a concert at Coventry Cathedral on Wednesday, January 28. This is also being filmed for a BBC-TV colour spectacular.

They provide a London "encore" with a big charity show at the Royal Albert Hall on the Saturday (31). This will be open also to the public and the bill also features the Spinners and Vanity Fare.

Choir

The 32-piece choir all fly in from Europe, where they appear at the Midem Festival in Cannes, and are due in Britain on January 24 to star that same day on BBC's Val Doonican Show on TV. Other TV dates lined up for them at presstime were the David Frost TV show, on February 8 and a possible TV spectacular for showing later this year.

They may also do a BBC radio show from St Paul's Cathedral, and negotiations are proceeding for further concerts in Manchester or Birmingham.

Regarded as "the great American phenomenon of 1969," the Edwin Hawkins Singers were formerly the Northern California State Youth Choir. They were formed by Betty Watson and Edwin Hawkins, who both direct the choir and respectively sing and play piano.

They have been in existence since May, 1967 and established their reputation through church, college and TV concerts in the States.

As their record hit indicates, their music is unashamed gospel, but the combination of the sheer size of the choir — all of whom are talented singers in their own right — and the care taken by the directors in arranging the music makes this the most invigorating sound to hit the record world for a long time.

LAURIE HENSHAW



EDWIN HAWKINS: directs the choir

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KIRK AND THE IDIOT DANCERS

TO THE best of my knowledge, **Rahsaan Roland Kirk** is the only jazz musician in the world who can bring out the Idiot Dancers.

During the opening night of his current season at Ronnie Scott's Club, several hirsute young gentlemen sat at the ringside tables shaking their heads and twitching in the time-honoured fashion reputed to have been invented by Family's Roger Chapman.

Scope

That says something for the scope of Kirk's appeal and popularity, not to mention the fact that you can hear his innovative mutterings in the style of practically every rock flautist from Ian Anderson of Jethro Tull to Lyn Dobson of the Soft Machine.

Despite the addition to his name and the formation of the Vibration Society (which comprises pianist Ron Burton, Vernon Martin on bass, drummer Harold White, and miscellaneous-percussionist Joe Texidor, who also happens to be Kirk's manager), the music hasn't really changed too much, except that it has widened its points of reference.

Kirk probably knows as much or more about jazz history than any other high-ranking musician. Bob Dawson tells of an occasion when, in his hotel room, Kirk ran through the styles of every influential tenor-player from Bud Freeman to Albert Ayler, and reproduced them all perfectly.

Firmly

When we first heard of him (can it really be ten years ago?), his playing confined itself to the era between, say, Don Byas of the Forties and middle-period Coltrane. It seems strange to think that then he was mentioned by many writers in the same breath as Eric Dolphy or Ornette Coleman, and was considered an avant-garde revolutionary.

Now, however, Roland is going both forward and back at the same time and with no apparent artistic inconsistency. At the moment he is playing — or rather singing — the title track from his latest American hit album, "Vol-



KIRK: wonderful way with hecklers

untary Slavery," which is based so firmly and knowledgeably on the prison work songs which are among the sources of jazz that one could imagine that it was lifted straight from the "Murderers' Home" album. It wasn't, but cadences the rhythm, the line are uncannily right.

In the next breath he'll take off on a long tenor solo on something like "I Say A Little Prayer" and go into the most extreme of orbits, using cries and distortions like a slightly more conservative Pharoah Sanders. Next, perhaps, he'll pick up his clarinet to play a beautiful Ellington ballad with warmth and feeling, or maybe a very honky-tonk version of "Lil' Liza Jane," which is preceded by one of his inimitable monologues and during which he marches through the audience and out into the street.

The monologues range over a variety of subjects: advocating insurrection against promoters (except Ronnie Scott), apathy towards jazz magazines which pronounce "Jazz is Dead" ("It ain't, because we're here playing it," he says), and telling of the origins of the clarinet, which he calls the "black stick" and of which he says "It's an African instrument — those cats playing the bass clarinet,

they're only playing the European version."

He has a wonderful way with hecklers, putting them down sharply when the need arises and invariably keeping the rest of the audience in hysterical sympathy.

Drips

The latest addition, Texidor and the Sound Tree, are absorbed into the sound and become not a gimmick but an integral part of the music. The Tree is a stand which positively drips with unusual percussive devices which are used with real intelligence. Texidor also has the best tambourine technique I've ever seen, and it's no surprise that he had to go to Ludwig's American factory to find special tambourines which would stand up to the strain.

The monologues, the jokes, the gong, the musical box, the tenor-and-magnello-and-strich, the siren, the insane versions of popular ditties — they're all part on the great Roland Kirk, entertainer supreme and jazzman unquestioned.

**RICHARD
WILLIAMS**



"IT LOOKS like being a nice sort of event, but I don't really know much about it," said John Peel, who appears on Sunday, January 25 with Ron Geesin, Principal Edwards' Magic Theatre and Ivor Cutler. "I want to see Jack Bruce and Mott the Hoople." Lanchester are unusually fortunate in that they've got a nice bill together. If it wasn't for the colleges and universities there'd be no decent music at all. I'm all for this sort of thing, and it worries me that people only go to things where there's big names. Public curiosity seems to be diminishing."

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LANCHESTER ARTS FESTIVAL

apologue for including KING CRIMSON in last week's advertisement — as appearing on Friday, January 30th. Please see advertisement on facing page for correct billing.

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Friday Evening, January 23rd

PRIORY STREET BLUES

Chicken Shack Duster Bennett
Jo-Ann Kelly with Dave Kelly & Bob Hall
Mike Raven Mike Cooper

Main Hall 10/- 12/- on the door 8 p.m.-1 a.m.

Saturday, January 24th

Free entertainments, 10.30 a.m.-2.30 p.m.

Afternoon: 2 p.m.-6 p.m.

FREE ENTERTAINMENTS FILMS

Evening: 8 p.m.-12 midnight

JACK BRUCE AND HIS BAND COLOSSEUM NEW JAZZ ORCHESTRA

Main Hall 14/- 16/- on the door

Sunday, January 25th

Afternoon: 2.30-4.15 p.m.

THE FLAMENCO GUITARIST

PACO PEÑA

Main Hall 6/-, 10/-
4.45-6.15 p.m.

SYMPHONIA SACRAE

A BAROQUE ENSEMBLE

Main Hall 6/-, 8/-

Evening: 8 p.m.-12 midnight

JOHN PEEL IVOR CUTLER RON GEESIN

PRINCIPAL EDWARDS MAGIC THEATRE

Main Hall 8/- 10/- on the door

Monday evening, January 26th, 8.30 p.m.

Lanchester College Theatre Workshop

"EARLY MORNING"

by Edward Bond
Refectory 4/-

Tuesday, January 27th

Evening, 7.45 p.m.

THE MASSEY FERGUSON RECITAL

Fou Ts'ong London Jazz Four Main Hall 10/-, 8/-

Late evening, 11.15 p.m.

BELGRADE CONCERT

SALENA JONES - Barbara Thompson/Art Theman Quintet
Belgrade Theatre 10/6, 9/-, 7/-, 5/-

Wednesday Evening, January 28th 7.45 p.m.

EDWIN HAWKINS SINGERS CONCERT

Coventry Cathedral, £1 4s., £1 16s., 10/-

Late evening, 10.15 p.m.

Lanchester College Theatre Workshop

"EARLY MORNING"

by Edward Bond
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Evening: 7.45 p.m.

THE BEETHOVEN BI-CENTENARY CONCERT THE ALLEGRI STRING QUARTET

Main Hall 10/-, 8/-

Late Evening: 10.15 p.m.

Lanchester College Theatre Workshop

"EARLY MORNING"

by Edward Bond
Refectory 4/-

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MOTHER'S NIGHT

In conjunction with Mother's Club, Birmingham

YES ATOMIC ROOSTER

FREE MOTT THE HOOPLE

Main Hall 10/- 12/- on the door

Saturday, January 31st Morning: 10.30-2 p.m.

FREE ENTERTAINMENTS

Afternoon: 2 p.m.-6 p.m.

FREE ENTERTAINMENTS

3 p.m.

THE WALFORD PUPPETS

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Soloist: Nathan Milstein

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Sunday, February 1st Afternoon: 2.30-6 p.m.

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ROGER MCGOUGH

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Historic stuff from Django



DJANGO REINHARDT

DJANGO REINHARDT: "Toutes Les Cordes De Django Reinhardt," Ms. Reguliere, Carnosse, St. J. Aime Suzy, Rendez-Vous Sous La Pluie, My Melancholy Baby, I Got Rhythm, Out Of Nowhere, Baby, Jumpin' At The Woodside, Tears, Begin The Beguine, Indecision, Quatre Tickets, Noel Blues (EMI-Pathe CD54-10, 395).
 Petite Lily, Ninouche, La Cigale Et Le Fourmi, Feerie, Nymphole, Premiere Idee, D'Edie, Improvisation, Number 2, Armoire Lourde, I Can't Give You Anything But Love, Moinor De Mes Reves; Are You In The Mood, Yours And Mine; I Won't Dance, On The Sunny Side Of The Street (EMI-Pathe CD54-10, 396).
 Reinhardt (gtr) with various lineups 1928 to 1945. Records in double album 395/96.
DJANGO REINHARDT: "Moppin' The Bride, Brazil, Danse Norvegiene, I'll Never Smile Again, Night And Day, Sals, Feerie, Heavy Artillery, Fly Fishing, Crepuscule (Xtra 1062). Reinhardt (gtr) with various lineups, Paris, 1947.

WITHOUT much doubt, Django was one of the greatest guitar players, and one of the greatest natural musicians, jazz has known. The three LPs covered here — one is a double album — are further proof of his supremacy.

For technique on acoustic guitar, and for individuality and lyrical imagination, he still has not been matched.

Between them, these records give us a look at his career from 1928 — he was 18 then, and plays banjo on a typical French accordion-powered band — to 1947, when he had turned to amplified guitar.

Some of the music is boring; some is bad enough to be amusing. Almost every track contains a redeeming contribution by Reinhardt, and those that don't can perhaps be excused because of their historical significance. "Ma Reguliere," made in March, '28 at one of Django's first known sessions, is such a performance. Jean Vaisseau (voc) is accompanied by Django's banjo and an unknown whistle player.

The second and third tracks, from '31 and '33, offer minor demonstrations of his guitar music, and the fourth restores to circulation a once well-known item (from '35) by singer Jean Sablon which has

delightful guitar touches.

After this, the real jazz improvising begins. Larry Adler's 1938 "Melancholy Baby" has fine Reinhardt guitar (how he invented), and on his "Rhythm" there are brilliant passages featuring the octave device later employed almost to excess by Wes Montgomery.

So much happens on four sides of recordings that I can only pick at random. "Baby" ('39) is a duet a la Venetian-Lang; "Indecision" is Charlie Shavers' "Undecided," featuring Hubert Rostaing's fruity tenor. "Ninouche" is another gem in which Reinhardt utilizes artificial harmonics.

Then there are such delicacies as "Improvisation," a lovely 1943 guitar solo; "Are You In The Mood," by Django's American Swing Band of '45, a too-fast "I Won't Dance," which shows off the guitarist's mastery; and, last but not most of all, a formidable "Sunny Side" by the 46 Hot Club Quintet.

Xtra's low-priced collection lets us hear the virtuoso on the amplified instrument, playing still with vast melodic grace, especially on "Norvegiene," "Crepuscule" and "Night And Day." Oddly, he plays sharp on "Never Smile Again," which must be about the only time I've noticed him out of tune.

"Night And Day," made with Rex Stewart (cornet), Rostaing (alto), Ted Curry (drs) and L. Czabanyck (bass), is said to date from December, '47 although the Nice Festival (at which Rex's band appeared) took place in late January and early February the following year. It has



REVIEWERS: BOB DAWBARN, JACK HUTTON, MAX JONES, RICHARD WILLIAMS

good Carter-inspired alto, excellent cornet and marvelous guitar. Guitarists who value their art must hear these. — N.J.

ART ENSEMBLE

ART ENSEMBLE OF CHICAGO (AARC): "Faerie In Sorrow," "People In Sorrow," "Psy and 2," "Faerie In Sorrow" (ESP-DISK 932-1022). Lester Bowie (tpt), Roscoe Mitchell, Joseph Jarman (vibs), Malachi Favors (bass). Recorded at Boulogne-Billancourt, France, 7/7/69.

DON'T come to this record with any preconceptions. Having heard a little of their music, and having read reports of the recent Actual Festival, I expected this to be violent music of revolution, an expectation reinforced by the title.

In fact, the 40 minutes of this LP contain flawlessly relaxed and inventive jazz. There is, naturally, very strong emotional content informing the creation of the music, but "People In Sorrow" never falls into the trap of becoming programmatic.

Most of the first side is taken up by Favors' bass, the other three playing various kinds of percussion which on aural evidence include bells, glockenspiel, and xylophone. The textures are light, with Oriental overtones, and Favors' playing is little short of staggering. The mobility and plasticity of his running lines comes as a shock after his competent-but-little-more disjointed Roscoe Mitchell's Denmark LP, "Sound."

The biggest shock, however, is Bowie. His playing, particularly at the beginning of the second side, is like the Miles Davis of "Blues For Pablo" updated to 1970. He spins and stretches long skeins of melody which seem to suspend time as they hang over the loose backing (the use of bassoon here, incidentally, reminds me irresistibly and aptly of some of the things Gil Evans does).

The second side contains more conventional music than the first, with Jarman and Mitchell finally making use of their reed arsenal. The ending, as they scream quietly under a sustained drone, brings the piece to its firm resolution with the minimum of histrionics and the maximum of real emotion.

The Art Ensemble Of Chicago may feel like yelling and kicking sometimes, but here they prove that a policy of understatement can sometimes pay equal dividends. This is a very rewarding record. — R.W.

PHAROAH SANDERS

PHAROAH SANDERS: "Pharoah Sanders Quintet, Seven By Seven: Bothers (Fontana ESP-DISK SFIL 931). Sanders (tr), Stan Foster (tp), Jane Getz (pnc), William Bennett (bass), Marvin Pattilo (drs). Recorded 10/9/69, NY.

THIS ALBUM, Sanders' first, has been fairly universally condemned by the critical fraternity. In retrospect, though, I don't think it's quite as bad as some of them made out. It has a very transitional

feel, with the rhythm section running non-existent changes behind the tenorist, but "Seven By Seven" manages to swing somewhat, and in this era of the extended performance it doesn't drag too much.

Sanders was obviously getting out of his Coltrane bag at the time, and into the kind of tonal-distortion thing he's now famous for. That's in itself worth hearing the record for, and some rather weird clashes emerge, particularly between the tenor and piano (Miss Getz being seemingly very chordally diatonically oriented).

Foster's playing lies somewhere between the Davis of the time and Booker Little, but he never completely runs out of ideas. The rhythm men are competent, although lacking the kind of involvement Sanders was to come to demand.

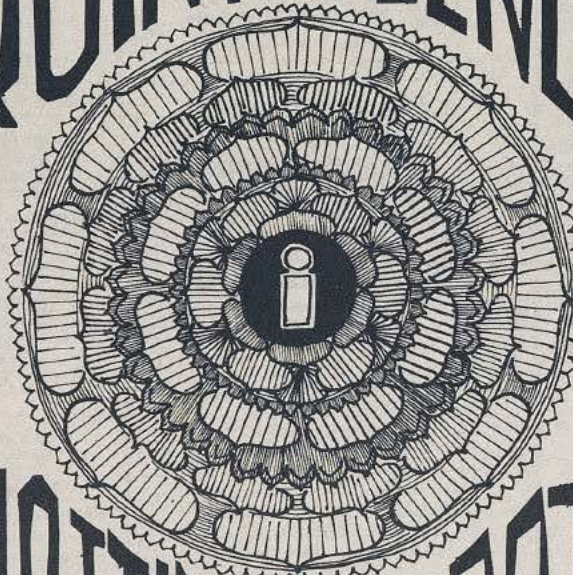
Okay — it's not a very good record. But its historical interest justifies its existence, and collectors of a modern persuasion should make the effort to hear it. — R.W.

In brief

IT SEEMS a trite phrase, but you can certainly call Johnny Griffin an all-round jazz player. For proof, play **THE MAN I LOVE** (Polydor 574) which was recorded in Copenhagen with pianist Kenny Drew, bassist Niels Henning Orsted Pedersen and drummer Albert Heath. You get all sides of Griffin here, slow and fast, very fast, jazzy, frantic, hard driving, romantic, reflective. He has a noble, dignified sound which at times can be beautiful and, at others, biting and a little bitter. He is skilfully backed by his sidemen, particularly Niels Henning Orsted Pedersen, an extremely gifted jazz bassist. An excellent album of tenor-and-rhythm jazz. — J.H.

THE 10TH of September in 1968 must have been quite a night in Berlin when Kenny Ball and his Jazzmen recorded this album **KING OF THE SWINGERS** (Fontana SFIL 13169). Spurred on by the ecstatic audience the Jazzmen play their hearts out. Some of it gets a bit wild at times, but they certainly create a vibrant atmosphere. John Bennett proves once again that he is an exciting trombonist and his tour de force, "Shine," goes like mad. Mr. Ball plays exceedingly hot horns on "Ain't Misbehavin'," with a nod or two to Mr. Armstrong, and demonstrates his considerable technique throughout the album. We could have done with fewer crowd rousers and more of the playing displayed on "St. James Infirmary," but there's still a lot of jumping jazz here. — J.H.

FIRST SINGLE QUINTESSENCE



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SATURDAY (24)
 4.5 a.m. J: Finch Bandwagon, 12 noon B3: Jazz Record Requests (Steve Race), 2.30 p.m. H1: Radio Jazz Magazine, 6.05 B1: Jazz Club (Tony Cox Quartet, Brian Lemon Quintet, Humph), 10.20 Q: Pop and Jazz, 10.30 G: jazzfunk, 11.30 T: Big Bands (Bunny Berigan), 12.0 T: Duke Ellington, Billy Strayhorn, 12.3 a.m. A1: Jazz Scene.

SUNDAY (25)
 9.30 a.m. J: Silhouette (Religious programme with pop and jazz groups), 9.45 p.m. A1: Jazz Panorama (Mugues Panastie), 7.30 B1: Mike Raven's R and B Show, 11.0 B1 and 2: Best of Jazz on Records presented by Humph, 11.45 B1 and 2: Best of Jazz (John Fraxer), 12.30 A1 and 2: Jazz Workshop (Tony Oxley Quintet, Charles Fox).

MONDAY (26)
 5.5 p.m. B3: Jazz In Britain (Keith Tippett Band, Derek Jewell), 8.45 p.m. A1: Jazz Jazz, 10.20 E: Kurt Edelhagen Orchestra, 10.45 B1 and 2: Best of Jazz (John Fraxer), 11.15 A3: Free Jazz, 11.30 T: Maxine Brown and Bob Wilber, 12.0 T: New Jazz Records, 12.5 a.m. J: Bobby Troup Show.

TUESDAY (27)
 2.40 p.m. H1: Jazz History, 5.15 H1: Jazz, 5.45 B1: Jazz Times (Charles Fox), 10.20 Q: Jazz For Everybody, 10.30 V: Jazz Journal, 10.30 V: Noel Ketchum Big Band, 11.0 U: Montreux Jazz Quartet, Estonia Quartet, Harris Quartet), 11.30 T: Jeri Southern, 12.0 T: Barney Kessel.

WEDNESDAY (28)
 9.25 p.m. E: Kurt Edelhagen Orchestra, 11.20 H1: Radio Jazz Magazine, 11.30 T: 5th Dimension, 12.0 T: Three Decades of Jazz, 1939-1969 (Blue Note), 12.15 a.m. E: Blues.

THURSDAY (29)
 7.0 p.m. H1: Big Band Beat (The Skymasters), 11.30 T: Sergio Mendes and Brasil '66, 12.0 T: Three Decades of Jazz.

1939-1969 (Blue Note). Programmes subject to change. WRITE TO STATIONS AND VENDOR LENTHS IN METRES.
 A: RTF France 1-1829, 2-346, 1-1818, B: BBC 1-247, 2-2509, VHF, 3-464/188/194/VHF, E: NDR Hamburg 309/289, H: Silversun Lads, J: AFM 547/241/271, Q: BR Munich 375/167, O: Hr Frankfurt 506, T: VOX 251, U: Radio Bremen 221, V: Radio Eireann 530.

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MA24/1

New pop singles by Chris Wecl

JETHRO TULL: "Witch's Promise" (Chrysalis). It is odd that Ian Anderson's band of ragged minstrels, who take their name from the inventor of the seed drill, no small contributor to the Agrarian Revolution, alongside those other brave innovators, Turnip Townsend and Sea Kale Smith, while they wax ever strong in popularity both at home and throughout the Empire, should still provoke the occasional voice of dissent.



JETHRO TULL: in top form

On the other afternoon, as I lay smoking a comforting pipeful of fresh, imported sea kale, I distinctly heard a low voice observe impatiently: "Drat, I can't stand that group. All that DAMN flute playing." But the intruder was off and through the cherry orchard before I could send servants after him.

Those with an ear for the unusual will bellow from the tree tops: "Huzzah — Ian is in top form on flute and vocals with backing in various time signatures. And it's all in stereo, with a full colour sleeve. Man, they've struck seed!"

ROBIN GIBB: "August October" (Polydor). Robin sounds curiously like Syd Barrett singing the Engelbert Humperdinck song book on this mandolin laden waltz. There is a tragicomic quality to this voice which can be either endearing or irritating, depending strongly on one's mood.

If it is a fresh, blustery day with the sun shining and Mavis Prawnbucket nestling in one's arms and quite agreeable to removing certain items of clothing (for example her rather exotic pair of wellington boots), then Robin can be a romantic accompaniment to such activity.

But when the sun is hidden by black clouds, insurance salesmen are thick on the ground and Southern Region trains are being cancelled owing to severe flooding in Kirkcudbrightshire, then one feels a compulsion to snap Robin Gibb records in half and mouth barely human grunts of frustration and rage. But assuredly this will be a hit.

EVERLY BROTHERS: "Good Golly Miss Molly" (Warner Brothers). Good of Warner Bros to rerelease this 1967 version of the classic rock opus, coupled with "Oh Boy" by Buddy Holly from the same productive session. Incidentally, how many Warner Brothers are there?

JOE SOUTH: "Walk A Mile In My Shoes" (Capitol). Intriguing guitar introduction and we are off on another jaunt with Joe. Yes, he's a great lad. (Thinks: What else can one say about Joe South — "what a boring singer?" Or "time he was placed under close house arrest?") Says: Another hit for good old Joe!

JIMMY CLIFF: "Vietnam" (Trojan). It cannot be any less tasteful to sing about the current war than any other from the M'Bongo River Uprising of 1873 to the American Civil War which has whole song books to its name. Jimmy sings nicely over a reggae beat. Let's hope he is being sincere.

ARCHIES: "Jingle Jangle" (RCA). This review is not being written by a living figure. Clever animation processes and modern custom-built technology give the IMPRESSION of thought, speech and movement.

LPs are the best form of recorded entertainment. Play them. Put them away. Play them again. Look at them. Run your hands over the rich skivertix binding. Sniff them. Snap them in half. Be violently sick.

JAKE HOLMES: "Saturday Night" (Ember). A ha! originality! A strange beat, odd phrasing and a conversational vocal. Quite strong lyrics too — all "pasted on smiles and button down minds." They don't pull their punches, these pop chaps. Keep your ear to the ground for this. On second thoughts, stand up, you'll hear better.

JUDITH DURHAM: "The Light Is Dark Enough" (A.M.). There are rich pleasures in life. A breathtaking view of the Alps from a glider soaring through the crystal mountain air. A baby's smile, new dawn to brighten a night of loneliness. The

heady tang of a glass of fine brown ale. Judith can see a golden light ahead as she sings of love and adds a new dimension to our listening pleasure. She has a purity and ringing sincerity.

NILSSON: "I Guess The Lord Must Be In New York City" (RCA). Having spent an afternoon there, I somehow doubt whether our Lord would fly within our stretching distance of New York City. He would be wiser to concentrate on his in-flight movie. Mind you — there are nice people and the buildings are a gas. It's just that goddam street violence. It's almost as bad as London. But Nilsson sings a pretty song.

SONS AND LOVERS: "The Girl I'll Never Know" (Beacon). This fully circumscribed my record player some six times before I realised I had fallen into a sound and refreshing sleep. But I do recall in those moments before blissful oblivion a young chap singing rather plaintively a weak and restless ditty to string accompaniment. Difficult to imagine anyone experiencing anything other than crushing boredom in their presence. The girl has obviously had a lucky escape.

"I say, how dare you!" Good grief, who is this bursting into my reviewing chamber, knocking the door off its hinges in the process? My name is Hercules Smith, champion of underprivileged groups! These kids deserve a break, or by thunder I'll break your jaw. Here — give me that typewriter!

Sons and Lovers are a fine group and if not chart contenders, their live appearances will startle and reward music lovers the country over. Now to review the rest of the singles while Welch is bound and gagged. How on earth does he operate this IPC Business Press typewriter — it's falling to bits!

FAMILY: "A Song For Me" (Reprise). Family were given far more scope than with previous efforts, and have produced by far their most fluid and interesting album to date. Tone and tempo are varied throughout. Chapman's voice vibrates insantly on "Drowned In Wine," becomes strangely mellow and tuneful to an acoustic backing on "Some Poor Soul." "Love Is A Sleeper" features John Palmer's vibes contrasting delightfully with Whitney's lead guitar and Weider's violin and Whitney's banjo come to the fore on "Song For Sinking Lovers." The band show a definite musical advancement on the beautiful instrumental "93's OK J," carefully constructed by violin, vibes, acoustic guitar and flute — J.G.

JOHNNY WINTER: "Second Chance" (CBS). So who needs yet another hyped-up white blues singer? True, but then Winter DOES have something special. The voice may be a bit strained, the guitar may get a bit frantic. But like Taj Mahal, he is injecting new excitement into the blues while retaining a genuine blues feel. He also manages to sound like Johnny Winter, rather than the umpteenth version of someone giving his impression of Elmore James, B. B. King, etc. This three-sided album displays him on some powerful new material, supported by sax, piano, organ and percussion, plus knockout versions of "Johnny B. Goode" and "Highway 61." Really it all depends on your attitude to white blues. But keep an open mind, and remember that B. B. King himself has called Winter "one of the greatest singers I ever heard." — A.L.

CANNED HEAT: "Canned Heat Cook Book" (Liberty). To coincide with the band's current European tour, Liberty have issued an album of the band's best material. Larry Taylor's excellent bass work keeps the whole thing in a state of equilibrium while Bob Dite's vocal variations underline Canned Heat's highly personalised approach to the blues. "Amphetamine Annie," "Time Was" and "Same All Over" involve the entire group, and they also borrow from Bukka White and Muddy Waters on "Six Em Pigs" and "Rollin' And Tumblin'." But that irres-

New pop albums

sible masterpiece "On The Road Again" still takes a lot of beating. — J.G.

AUDIENCE (Polydor). Shades of Traffic hang over this very pleasant, melodic LP from a young British band. The Traffic-like sound comes mainly from the voicing of Keith Gemmill's flute and tenor with Howard Werth's acoustic guitar, but it's really only a superficial resemblance. The inclusion of a dozen of their own songs makes sure that they keep everything quite tight and varied, and several of the songs have attractively quirky lines and lyrics. Perhaps the best of the bunch is "Banquet," on which the vocal line is punctuated by neat tenor riffs. Solid work from Trevor Williams (bass gtr) and Tony Connor (drs) complete an album which may not be a milestone, but which is refreshingly unpretentious and listenable. — R.W.

TIM BUCKLEY: "Blue Afternoon" (Straight). Deep, quiet pools of beauty, an album which needs and deserves careful listening. Buckley continues to mature: his songs get quieter, more reflective, the lyrics get simpler. And he really can sing a tender but strong vibrato which soars, swoops and hovers above a beautiful, fluid sound with strong vibes, piano, congas, drums and Buckley's own 12-string

RHINOCEROS: "Satin Children" (Elektra). The first Rhinoceros album showed them to be one of the better American hard rock groups, good musicians capable of going their own way and building the excitement. This time they've done a sort of Ruben And The Jets — paying tribute and gently taking the mick out of a wide range of music from gentle jazz on "Satin Doll" through a number of originals aimed at everything from country to blues, R&B and even the Stones. The result is a nice set that only occasionally gets out of hand. — B.D.

guitar. Some of the tracks have an Afro or Latin American feel, but the prevailing mood is gently blue. If you missed his Elektra albums, try to hear this. — A.L.

JOE SIMON: "The Chokin' Kind" (Mercury). Joe Simon has been talked about as the new Otis Redding. That's aiming high — and Simon falls short. This collection. He has a distinctive voice but it lacks Redding's vitality and some of the backing is a bit stodgy. The title track is the best of these cuts — it's been a hit in the States — and it's made for Simon's relaxed soul ballad style. — R.E.

BOZ SCAGGS (Atlantic). Blue-eyed soul from a new name with a heavy backing from the session men at the famed Muscle Shoals studio in Jackson, Highway. You can see from this album why everybody wants to record in that small part of Alabama — they get the cleanest and tightest sound with beautiful guitar and brass work. Scaggs' voice and songs like "I'm Easy" and "Sweet Release" are sometimes soulful, sometimes country, always pleasant but never outstanding. — R.E.



FAMILY: interesting album

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FOCUS ON FOLK

JOHN MARTYN, Gasworks, Richard Digance and Terry Hutchings take part in a concert tomorrow (Friday) at Waltham Forest Technical College in aid of Shelter.

Appearing in Granada TV's *Play of the Month* on February 2, Noel Murphy and Dave Johnstone. The play, entitled *Would You Just Look At Them Smashing All Them Lovely Windows*, is Granada's first in colour.

Manchester's Marie Little made a very successful debut at Country Meets Folk last Saturday. The Johnstons also came across well.

Dave Ward impressed a group of Canadian radio and TV executives at the Gore Hotel, Kensington, to such an extent that they booked him to appear at their Ski Club, north of Toronto. His engagement lasted for one night.

Last week the Spinners appeared for the first time in Yorkshire at the Leeds Town Hall, and on Saturday (24) are at Sheffield City Hall.

Tonight (Thursday) they are at The Place, Hanley, and other dates are Durham University (23), Ewell Technical College (28 and 29), Royal Albert Hall and Country Meets Folk (31).

Tim Hollier is attempting to set up a distribution deal in America for his own production company. He has signed a six week college tour contract which starts at Harvard in April. Tim appears on *Country Meets Folk* on January 24, and has an album out on Fontana in April, preceded by a single called "In This Room".

Bonnie Dobson appears in her own Radio One show on Sunday night (25), when she will introduce Ralph McTell. Her new single "I'm Your Woman" is released this month.

Coopasses Folk Club, Tunbridge Wells, now in its fifth



SAFFRON: leading nurses' protest

year, introduces Allan Taylor (January 26), John Pearce (February 2), Storyteller (2) and Terry Gould (16). Pat Wilkins, the organiser, is also presenting the Pentangle in concert at the Tunbridge Wells Assembly all on February 18.

Pigsty Hill Light Orchestra have started recording, and forthcoming guests at their Bristol Troubadour club, are Dave Turner (January 24), Simon and Steve (31) and John Martyn (February 7).

Guests at the Bristol University Folk club include Famous Jug Band (January 29), Michael-Claire (February 12) and Ralph McTell (19).

Jon Betmead appears in Plymouth tonight (22), followed by Retallack (24), Wadebridge (25) and Dunstable (26).

Al Stewart, Bridget St. John and Gasworks appear in a charity concert at the Imperial College on January 28. The death occurred recently of celebrated Sligo jig and reels specialist Michael Gorman who, along with Margaret Barry, established the Bedford Arms club in Camden Town as one of the best in the country.

Richard Digance and Roger Moss are resident at the Eyes of Time, where forthcoming guests include Tim Greenwood (January 24), Gasworks (31), Wizz Jones (February 7) and John Pearce (14). The club already has a membership of 250.

Robin and Barry Dransfield are now working from 34 St. Clement's Road, Harrogate, and have recorded an album for Bill Leader's Trailer label, which should be out in the spring. The Dransfields are at Fontana on January 23, Stourport (24), Derby (25), Radio Leeds (29), Hull University (30) and Malvern Festival Theatre (31).

The Straws and Saffron head the bill for a concert at Reading Town Hall on January 28, which also features Reading duo, Blue Blood.

Cyril Tawney plays the Peellers' Club on Saturday (January 24) followed by Christy Moore (31).

The third Manchester Folk Directory has been produced by Rosemary Hardman and Bob Axford, with full details of clubs and artists in the area.

Guests at the Highcliffe Club, Sheffield, include Michael Aire (January 24), John James (31), Ralph McTell (February 7), Famous Jug Band and Mike Chapman (14). Jug Trust (21) and Hamish Jackson (28).

Decca artist Peter Collins has opened the Cuthbert Road Hall Club in Brighton, meeting at the YMCA, (Oriental Place). Guests include Alfisa (January 24) and Dave Travis (31).

FOLK FORUM

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GOODBYE TRAIN
Parlophone R.5824. 23/1/70.

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ACCOLADE

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BILL & HEATHER

AT PRINCE OF WALES
GASWORKS
Peter Darling, Brian Hooper.

BLACK BULL, High Road, N20.
MARTYN WINDSOR'S
WEST COAST HODDES
Host: DENNIS O'BRIEN.

DAVE AND TONI, ARTHUR,
Goswewood Tavern, Goswewood
Street, Deptford.

FOLK CENTRE HAMMERSMITH
THE TINKERS
with Red Hamilton, Don Shepherd
The Hammerfolk Prince of
Wales Dairling Rd. 12 mins.
Ravenscourt Park tube.

KINGSTON POLYTECHNIC, 5 pm
JILL DARBY

MARIA GREY COLLEGE
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JUGULAR VEIN
THE NEW INN, St Mary's Road,
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CHAS. UPSON, DAVE COUSINS
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FAMOUS JUG BAND
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See Thursday.

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Opening Friday January 23. The
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DOUGLAS GRANT
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QUEEN ELIZABETH HALL
Saturday, February 21st, at 7.45 p.m.

A concert of contemporary songs with
JOHN AND BEVERLEY
MARTIN
and their musicians
NICK DRAKE
Tickets: 20/-, 16/-, 12/-, 8/- from R.F.H.
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General Manager: T. J. Pyles

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Folk albums

HARBOUR FOLK: "Waxie's
H" Dargie (Polydor 593
088). Four girls give a nice
witty treatment of a collection
of traditional airs, which pro-
bably won't go down too well
with the purists, but never-
theless makes very pleasant
listening. The harmonies come
across well with some nice
arrangements for woodwind and
percussion. Tracks include:
"The Water Is Wide," "I
Know Where I'm Going,"
"Tarry Flynn," "Never Will
Hurry," and "The Skye Boat
Song." — J.G.

JOSH WHITE: "The World Of
Josh White" (Decca SPA
43). Although the album is
rather dressed up, and presents
the folk singer rather than the
blues singer, it is unmistakably
Josh White. He does suffi-
ciently well with tracks like "I'm
Gonna Move To The Outskirts
Of Town," "Barbara Allen,"
"Lansome Road" and "He
Never Said A Mumbin' Word"
to suggest that the album is
worth buying. — J.G.

CLANCY BROTHERS: "The
Best of The Clancy Brothers
And Tommy Makem"
(Emerald Gem GEM 1036). For
anyone that hasn't collected
these songs via the multitude of
releases, this album is
one's a must. It contains all the
Clancys' favourites, performed
with gusto, and available for
less than a pound. Perhaps the
best tracks are "Finnegan's
Wake," "Brennan On The
Moor," "Johnny McEldoo," "A
Jug Of Punch" and "The
Moorlarks." — J.G.

HANISH IMLACH: "Ballads
Of Beos" (Xtra 1094).
Certainly not the best set from
the talented Mr. Imlach. The
album would have tremendous
appeal to wild, heavy drinking
Scotsmen, as the title would
suggest, but overall there is a
lack of originality among the
thirteen tracks. — J.G.

JAMES YOUNG: "James
Young's 4th" (Emerald
SLD 36). Recorded live at The
Group Theatre, Belfast, com-
edian James Young (not to be
confused with Jimmy Young)
evokes much laughter from his
audience in a series of eight
humorous stories. I didn't
laugh — but I'm not an Ulster-
man. — J.G.

EBENEZER OBEY AND HIS
INTERNATIONAL BRO-
THERS: "In London" (Decca
WARS 28). This is the popular
music of Nigeria, and repre-
sents a combination of local
rhythms and European sounds.
The rhythms are played on
Talking Drum and Conga Drum,
and the European sounds are
added by electric guitar and
bass guitar. This record fra-
gure one of the most popular
of these bands while they were
in London.

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday, January 22nd
THE YARRA JAZZ BAND

Friday, January 23rd
ALAN ELSDON'S JAZZ BAND

Saturday, January 24th
ALEX WELSH AND HIS BAND THE JAZZ DISCIPLES

Sunday, January 25th
SPENCER'S WASHBOARD KINGS

Monday, January 26th
THE GRAHAM COLLIER SEXTET

Tuesday, January 27th
DAVE KELLY & FRIENDS

Wednesday, January 28th
KENNY BALL AND HIS JAZZMEN

FULLY LICENSED BAR AND RESTAURANT
ROUDED RATES FOR STUDENT MEMBERS
All special of the Club from the Services
100 Club, 100 Oxford Street, W.1
Club Telephone No. 01-636 9932

CLUBS

THURSDAY

ALBION, GRAHAM COLLIER
Kings' Head, Pall Mall, Broadway

BREWERY TAP, WALTHAMSTON
Roadhouse, 100th Band

FRANK RICCIOTTI at University College, Union, Gordon Street, W.C.2, 8.00 pm. 4s.

HOPBINE HOTEL, opposite North Wembley Station, DENNY OGDEN OCTET, 8 pm.

HOUNDS CLUB, BUKES HEAD, BARKING ROAD, EAST HAM

RAW MATERIAL
GROMIT LIGHTS.

FRIDAY

ALBION, BOB DOWNES, London Midland Club, 21, Holland Park, W.1.

BLUES LOFT
NAGS, HIGH WYCOMBE, SKIN ALLEY

COLLEGE OF Estate Management and Newbuild, Brown St, Albion Grove, Kingston, High St., presents the legendary

SAM APPLE PIE

ERIC SILK, Thames Hotel, Hampton, Chert.

NEW ERA JAZZ BAND
Elm Park Hotel, Hornchurch

OSTERLEY JAZZ CLUB
KEN COLYER

SATURDAY

BLACKBOTTOM STOMPERS, Greenwich, Blackheath.

FARNBOROUGH TECH COLLEGE JODY GRIND
8-LATE BAR S.U. 8-GRUUPS BOOKED BY COLLEGE ENTERTAINMENTS, 01-638 0060

NEW ERA JAZZ BAND
Ship Ground, Lea Bridge Road, Clapton.

SUNDAY

BEKLEY, KENT, Black Prince Hotel

TRAPEZE
(Send me no letters)

BOTTLE NECK BLUES CLUB
Railway Tavern, Angel Lane, E13

KEY LARGO
plus DUTCH HENRY BROWN

COOKS CHINGFORD
ROYAL FOREST HOTEL
Guaranteed hot in summer and cold in winter.

NEW ERA J. B.

GREYHOUND, REDHILL, BRIGHTON RD, FROM 8
GRAHAM COLLIER SXT

STEWART! PHONE 3354

Two Dates, Means 7s 6d, Guests 6s 6d. Next Sunday: 200T HONEY!

JAZZ LUNCHTIMES, Entrance Two Blues, Cavendish Square, Oxford Road, Denham.

NEW LOUISIANA, Jazzmen, Fighting cocks, Kingston.

MONDAY

AT PLOUGH, STOCKWELL, SW9
DANNY MOSS

FUTURE ENTERTAINMENTS
LITTLE WOMEN SWEET SLAG
DUNSTABLE 67549/64489

THE CRUCIBLE

66 NEW COMPTON ST., W.C.2
Next to Orange

Thursday, January 22nd
SAM GOPOL
BAR AND CHEAP CHINESE MEALS

Tuesday, January 27th
AUDIENCE
D.J. JERRY FLOYD

THE CRUCIBLE

66 NEW COMPTON STREET, W.C.2
Friday, 23rd
BOB DOWNES OPEN MUSIC RICH COLBECK'S GROUP
Friday, 23rd
LES PLAMBEAUX STEEL BAND
Licensed bar - Chinese food

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MONDAY cont.

BEXLEY, KENT, Black Prince Hotel, Alex Welsh

BIRD CURTIS quintet, Green Man, Blackheath Hill, Prev.

BLACKBOTTOM STOMPERS, Ship, Reading

COOKS FERRY INN
ANGEL ROAD, EDMONTON
BLODWYN PIG

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Westmore

TUESDAY

GATEHOUSE
STAN ROBINSON
BARNEY DAY SEXTET
JOHN PETTIFER TRIO

HOUNSLOW ARTS LAB FOREST
ROBIN SCOTT

White Beck, Kingsley Road, Hounslow

100 CLUB
100 OXFORD ST. LONDON, W.1
DAVE KELLY

PLUS FRIENDS AND GUESTS
NEXT WEEK NEXT WEEK
NBF BEHRETT NIGHT
ALEXIS KORNER
DUFFY POWER
PLUS MANY OTHERS
WEEK AFTER, USA, BLUESMAN ARTHUR "BIG BOY" CRUIPP
YOU WANNA BOOK HIM?
RING 01-437 9283

WEDNESDAY

BLACKBOTTOM STOMPERS, Greenwich, Blackheath.

BOB KERR'S WHOOPEE BAND
EVERY WEDNESDAY
HALF MOON
LOWER RICHMOND RD, PUTNEY

JULIANS TREATMENT appeared at the **SPEAKEASY** last SATURDAY. **WEDNESDAY** as advertised.

MODERN JAZZ at **Ennals's WESTSIDE COUNTRY CLUB**
Barnum Wells, Cl, Eaton Rise, W.5

TONY LOVAT QUINTET
8.30 every Wed. Admission free.

NUCLEUS, IMPERIAL College, S.W.1, 8s.

QUEENS, TOTTENHAM LANE, CRICKET and **THE FRANK TOMS** Band, FREE.

THE CASTLE Blues Club, Totm, The Broadway, Spirit of John Morgan.

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BUTTER INTERSTATE DISCOWHOW: powerful, professional, creative. 01-627 3378 (evenings)

CARRINGTON SHARP ASSOCIATES LTD: Mobile Discotheques for all social functions. — 421 6186 (10-10.30 till 5.00)

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Telephone: 01-734-9466

EEL PIE ISLAND
MARC TONKIN FLOWERS, 100th Band

Jan 23 ERE APPARENT

Jan 24 VAN DER GRAAF

Light show, AURAL PLASMA

MEALS AND FREE BEER ADM. 7/6

JAZZ AT THE TORRINGTON

HIGH RD, NORTH FINCHLEY, N.15, 521C

Thurs, 22nd
HAROLD McNAIR
with the STAN TRACEY TRIO
Next Thurs: NUCLEUS

Sun, 25th
DICK HECKSTALL-SMITH
ART THEMAM
BARBARA THOMPSON
with the ED FAULTLESS TRIO

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BARBARA THOMPSON
with the

THE SUNSHINE LYCEUM

STRAND W.C.2

Sunday, 1st February

FROM WEST COAST — FIRST LONDON CONCERT



SPIRIT VAN DER GRAAF GENERATOR FOREVER MORE

LIGHTS — ITYS

SOUNDS — ANDY DUNKLEY

Concert — 7.30-11.30 p.m.

Admission £1

Excess: Licensed Bars and Food — Enquiries: 01-734 9136

Advance tickets available at the following branches of Musicaid:

44 Bowick Street, W.1	734 5626
230 Portobello Road, W.11	229 3077
153 Kilburn High Road, N.W.6	624 0507
11a Church Street, Kingston, Surrey	546 7372
226 High St., Plumstead, Middx.	570 2154
44 High St., Lewisham, S.E.13	852 1223

AND TOWNSEND HOUSE, 22 DEAN STREET, W.1

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE OFF SOUTHALL BROADWAY (UXBRIDGE ROAD) SOUTHALL, MIDDLESEX. BRITISH RAIL SOUTHALL BUSES: 232, 130, 207, 105 OR 193

SUNDAY, 25th JANUARY **SPIRIT OF JOHN MORGAN**

D.J. TERRY WILLIAMS — LIGHTS BY APHRODITES RAINBOW

Next Sun.: CHRISTINE PERFECT & MY CAKE

MUSIC EVERY NIGHT and Sunday Luncheon, 12-2 p.m.

THE KENSINGTON RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14 Buses: 27, 73, 31, 9 (Olympia)	THE TALLY HO! FORKISS ROAD, KENTISH TOWN N.W.3 Buses: 63, 134, 137, 214 or Kentish Towns Tube Station
Thursday: Dave Shepherd, Stan Craig, Roger Hobbs, Barry Richardson, Terry Jenkins. Friday: 8-11 p.m. TONY LEE TRIO Saturday: 8-11 p.m. with BOBBY BREEN JOHN WILLIAMS TRIO Sunday Luncheon: 12-2 p.m. BILL NILE'S GOODTIME BAND Sunday Night: 8.15-10.30 p.m. FAT JOHN COX WITH GUEST SINGERS Monday night: 8 p.m. THE JOHN WILLIAMS TRIO ***** * Tuesday, 8-11 p.m. * * FRANK RICCIOTTI QUARTET * * Admission 5/- * ***** * Wed. JUBO PROCTOR (Sax), BEAN LEAMON (Drums), REG PETTY (Bass), PHIL SEAMON (Drums) and KATHY STOBART 8-11 p.m.	Thursday: 8-11 p.m. BRIAN GREEN NEW ORLEANS STOMPERS Friday/Saturday: 8-11 p.m. PHIL SEAMON (Drums) REG PETTY (Bass) BRIAN LEMON (Piano) Sunday Luncheon: 12-2 p.m. and Sunday Night: 8-10.30 p.m. TALLY HO! BIG BAND Monday: 8-11 p.m. JOHN BENDINGFIELD BIG BAND Tuesday: 8-11 p.m. DENNY OGDEN OCTET Wednesday: 8-11 p.m. BILL NILE

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

FARX POTTERS BAR RIM COURT YOUTH CLUB, MUTTON LANE POTTERS BAR, HERTS. BRITISH RAIL POTTERS BAR. COACH: 714 BUSES: 298, 303, 303A, 308, 313, 350, 350A, 84, 124, 242 & 284

Sat. Jan. 24th 7 p.m. **EDGAR BROUGHTON** plus STRAY & SYNANTHESIA

D.J. ANDY DUNKLEY - LIGHTS BY APHRODITES RAINBOW

EWELL TECHNICAL COLLEGE Reigate Road, Ewell, Surrey

Saturday, January 24th, 7.30-11.30

ATOMIC ROOSTER GENESIS NICK DRAKE

February 21st: RING OF TRUTH with Victor Brax and Jim King + ANDWELLA'S DREAM

DUNSTABLE CIVIC Monday, 26th January

FAMILY plus 2 SUPPORT ACTS & LIGHT SHOW

7.45-11 p.m. - Licensed Bars - Discount on production of S.U. Card

J. D. FOX We thank you for a

BLACK AUGUST

WHISKY A' GO GO EVERY NIGHT 8 TILL LATE PRESENTS

Saturday January 24th **GASLIGHT**
Sunday January 25th **LUCUS AND THE SOUL SOUND**
Monday January 26th **INTER-STATE ROAD SHOW**
Tuesday, January 27th **SPECIAL ATTRACTION!**
GOGO DANCING COMPETITION GRAND FINALE!
LICENSED TILL 3 a.m. **BARBECUE**
33/37 WARDOUR ST., W.1 437 7676

FRIARS NEW FRIARAGE, WALTON ST. **AYLESBURY HEAVY JELLY**

Monday January 26th

Andy Dunkley, Celtic Harp, Henry Jolly Features, Jackie Lomax, John Marshall and Alan Dunsheath (ex-Dynasty Duetto) and Barry Jenkins (ex-Eric Burdon and the Animals), but then you know that didn't you. Lots of nice people.

LANCASTER UNIVERSITY STUDENTS' UNION PRESENTS IN CONCERT

Friday, January 23rd, 8.30 p.m.

DEEP PURPLE FARM URBANE GORILLA

Light direction by Optic Nerve. Head shop by United Frog. Admission 10/-

Central Hall, Lancaster University, Bailrigg, Lancaster
Artists booked through Friars Earth Enterprises (08-444 3549)

IMPERIAL COLLEGE CHARITY CARNIVAL presents in concert

AL STEWART BRIDGET ST. JOHN GASWORKS in GREAT HALL, COLLEGE BLOCK of 8 p.m. on THURSDAY, JANUARY 29th

Tickets 5/-, 7/6, 10/-, obtainable from Carnival Office, Prince Consort Road, S.W.7

ALL PROCEEDS TO WESTMINSTER SOCIETY FOR MENTALLY HANDICAPPED CHILDREN

QUEEN ELIZABETH HALL Saturday 14th Feb. 1970. Doors open 7.15 p.m. for 7.45 p.m.

SONDYNE SOUND AND CBS RECORDS By arrangement with Harold Davison

PRESENT: **AN EVENING WITH THE BRILLIANT ORGANIST... ALAN HAVEN**

Ticket prices: 21/-, 17/-, 14/-, 10/-, 8/- Advance Booking Royal Festival Hall 01-928-3181; Harold Davison 01-734-7861. And usual agents.

Nottingham Regional College of Technology

AYNSLEY DUNBAR'S

Friday, Jan. 23rd 8 p.m.-midnight Tickets 7/6 At door 8/6 SU cards — guests

BLUE WHALE + JAFF-A-BAND + RICKI DOBBS + AURORA BOREALIS

BOOKED THROUGH MARQUEE-MARTIN LTD.

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BLODWYN PIG IN CONCERT 7.30 p.m. SAT., 24th JAN.

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Wednesday **GENT'S FREE NIGHT**

Thursday **LADIES' FREE NIGHT**

Friday, January 23rd FROM JAMAICA **THE PIONEERS SHOW BAND**

Saturday, Jan. 24th FROM AMERICA **JOHNNY JOHNSON & THE BANDWAGON**

Sunday, Jan. 25th **GLENROY OAKLEY & THE STACK BAND** Also Ladies' Free Night

Club open 6 nights a week Licensed Bar

PLEASE APPLY FOR MEMBERSHIP

LIVE 70 MANFRED MANN CHAPTER III plus PINK CHEEKS

Saturday, January 24th

Chelsea College of Science Manresa Road, S.W.3 7.30-11.30

Tickets 8/-, Door 10/-, Bar

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Featuring the dynamic **JIMMY RUFFIN** from U.S.A.

Friday, 30th January plus TOP REGGAE SHOW

Licensed Bar & Restaurant for Members

Buses, Tube to Caledonian Rd., N.7

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Friday, January 23rd

KEY 8-11 - BAR - DISCS - 5/-

THE LYCEUM, STRAND THIS SUNDAY THE ROBERT STIGWOOD ORGANISATION present

JACK BRUCE AND FRIENDS LARRY CORYELL MIKE MANDELL & MITCH MITCHELL

Doors open 8 p.m. Tickets £1 Enquiries 836 3715

BRUNEL UNIVERSITY Woodlands Ave., Acton, W.3 (opp. White Hart)

SATURDAY, JANUARY 24th, 7.30-11.30

Genuine Dance — No Squatters! Back by demand

WILD WALLY ROCK SHOW OPAL BUTTERFLY EVOLUTION

Admission 5/-, Ladies 3/-. Men need S.U. cards

Artists booked through College Entertainments GER 4000

KINGSTON HOTEL WOOD ST. (opp. Kingston Bus Stn.) KINGSTON, SURREY 7.30-10.30

Sunday, January 25th **CRAB NEBULA LIGHT SHOW**

KEEF HARTLEY BAND + ALMA + MATER

Next Sunday: VILLAGE and HEAVEN

U.C. 8483 - OF THINGS TO COME Booked through LEAF, 01-549 2141

IMPERIAL COLLEGE ENTS. (prince consort rd., s.w.7) (rear of Albert Hall)

ON SATURDAY, JAN. 24th, at 8 p.m.

PROCOL HARUM EGG

TICKETS AT DOOR: 10/-

Next week: EAST OF EDEN

TUNE 5TH NEW BUS: ALBERT HALL S.U. CARDS ONLY

BEDFORD COLLEGE PRESENTS LAST LONDON APPEARANCE BEFORE TOUR OF **COLOSSEUM** Also **WHITE MULE**

At Hanover Lodge 23rd Jan., 8 p.m.
Outer Circle 10/- before
Regent's Park, N.W.1 12/6 at door (Baker St. Tube)
Booked through TRIGRAD, 01-499 4645

FRIDAY, JANUARY 23rd

SAM APPLE PIE RAY KING SOUL BAND PANDORA'S BOX — DISCO & LIGHTS STARTS 8 p.m.

C.E.M., St. Alban's Grove, Kensington, N.W.8

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NEW JOINTS CLUB
 267 BROADWAY, WIMBLEDON, S.W.17
 WEDNESDAY, JAN. 28th 7 p.m.-12 midnight

HARDIN 'N' YORK
A YNSLEY DUNBAR'S
BLUE WHALE
BLACK
HARD MEAT

LIGHTS BY: CYDERDESCENCE
 SOUNDS: ANDY DUNKLEY * STALLS

NEXT WEEK, Wed., 4th Feb.:
FLAMIN YOUTH * WRITING ON THE WALL * HIGH TIDE

andy lothian presents

kenny rogers & the first edition
 PLUS **THE HUMBLEBUMS** IN CONCERT
 GLASGOW CITY HALL 8.30 FRIDAY 23
 CALEY CINEMA, EDINBURGH 11.30 JANUARY

FAMILY
 FRIDAY 6 FEBRUARY: CALEY, EDINBURGH - 11.45
 SATURDAY 7: MUSIC HALL, ABERDEEN - 8.30
 SUNDAY 8: KINEMA, DUNFERMLINE - 7.30
 TUESDAY 10: DUNDEE COLLEGE OF TECHNOLOGY - 8.00

pink floyd NEWCASTLE CITY HALL
 TUESDAY 17 FEBRUARY

MANFRED MANN CHAPT.
 FEBRUARY 20: ABERDEEN ART COLLEGE
 21: OSPREY ROOM, ABERDEEN
 22: USHER HALL, EDINBURGH
 23: COLLEGE OF TECHNOLOGY, DUNDEE
 MARCH 15: NEWCASTLE CITY HALL

pentangle SUNDAY 8 MARCH
 USHER HALL, EDINBURGH

TICKETS FROM YOUR USUAL SOURCES !
 * Also touring Scotland: *Vanity Fair, Jan 23-27; Badfinger, 12-17 Feb; Arrival, Feb 25-March 2; Edison Lighthouse, March 25-30; Leady Lee, March 8th and many, many others !!*

Contact DEREK NICOL at 0382 21531
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Groups booked thro' College Entertainments
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Brunel University Students' Union present
midnight rave on
 At LYCEUM, STRAND, W.C.2
 Midnight-6 a.m., Friday night, Feb. 6th

ALL STAR BILL

★ JON HISEMAN'S
COLOSSEUM ★
 ★ SMALL FACES ★
 ★ KEEF HARTLEY BAND ★
 ★ MARSHA HUNT ★
 ★ JUICY LUCY ★

Lights * Buffet * Licensed Bars till 3 a.m.
 Tickets 25/- in advance. Send money + S.A.E. to social sec., brunel university students' union, acton, W3
 N.B.: Tickets on door (25/-) unlikely and available to S.U. card holders only

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DON'T LOOK BACK
 Dylan film
 Ex-Bonzo Dog
ROGER SPEARS
GIANT KINETIC WARDROBE
KEVIN AYERS
 (ex-Soft Machine)
 and **CARAVAN**
SKIN ALLEY and **BACHDENKEL**
 lights by
AMOEBIA LIGHT SHOW
 and
TANTRA HEADLIGHTS
 plus guests, films, posters and a late bar. Tickets 10/- in advance or 12/- at door, 9 p.m.-2 a.m. Fri., Jan. 30, Great Hall, Aston University, Birmingham 6. Enq: 021-359 4192 or 021-359 3563, Ext. 39.

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 presents
 IN CONCERT
DEEP PURPLE
PRINCIPAL EDWARDS
MAGIC THEATRE
 Tuesday, February 24th Tickets 12/-
 Send s.a.e. with P.O. to Social Secretary, Imperial College, 7 Prince Consort Road, S.W.7

CATACOMBS

 temple street, wolverhampton
 8 p.m. 8/- Lic. Bars

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 MONDAY CONCERTS
 26th JANUARY **CARAVAN**
 2nd FEBRUARY **AL STEWART**
 9th FEBRUARY **WRITING ON THE WALL**
 16th FEBRUARY **STRAWBS**
 23rd FEBRUARY **GROUNDHOGS**
 2nd MARCH **HEAVY JELLY**

GRAND ARTS CONCERT
 Wednesday, Jan. 28th, 8 p.m.
 Hornsey College of Art
 Crouch End Hill, N.8
 featuring Dan Patridge, Gordon Giltrap, Ian Hayce, Malcolm Pool, Brian Crosswell et al.

ACCOLADE
 also Dave Sewall, Alan Young, Jumping Jack and the JAWBONE JUG BAND
 Admission 8/- - Bar - Record Refill

Robert Shearer presents
PINK FLOYD
 at the
OPERA HOUSE, MANCHESTER
 SUNDAY, FEBRUARY 8th, at 7.30 p.m.
 Tel. Box Office 061 BLA 1787

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 INAUGURAL BALL
NICE · FAMILY
 with EMILY MUFF
CHICKEN SHACK
TINKERS
 Light Shows - Discotheque
 FRIDAY, JANUARY 30th
 Tickets £1 single, 35/- double,
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 S.U. Cards - Dress - Ties

LYCEUM, STRAND
 FRIDAY, FEB. 13th
 10 p.m.-6 a.m.
 ★★★★★★

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TASTE
EDGAR BROUGHTON
LIVERPOOL SCENE
 Fairfield Parlour * Gun Hill
 "SOUNDS BY SELFSENER"
 LIGHTS - FOOD - BAR - SURPRISES
 Tickets 25/- in advance from Social Secretary, Students' Union, Woolwich Polytechnic, Wellington Street, S.E.18. Send S.A.E. and money.
 PROMOTED BY THAMES POLYTECHNIC Groups by College Entertainments 01-437 4000

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 TUESDAY, FEBRUARY 3rd
 8 p.m.
 From the States
SPIRIT
 plus MANDRAKE
 (formerly Mandrake Puffin Steamers)
 Tickets in advance 10/- from Enfield College S.U. and One Stop Records, 12/5 at the door
 Highgate Tube nearest station

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 sat. 24 jan. **TYRANNOSAURUS REX**
 PLYMOUTH
 sat. 31 jan. **JOANNE KELLY** **JOHN BUNBERR**
 fri. 6 feb. **BLONDELL**
 sat. 7 feb. **MAN**

Polytechnic Entertainments Committee presents
 IN CONCERT
DUSTER BENNETT
ROY CAMERON
CLEM ALFORD
 (sitar player and friends)
 Saturday, 24th Jan., 7.30 p.m.
 Polytechnic Main Extension Building
 Lt. Titchfield Street, W.1
 Admission 10/- - Oxford Circus Tube

NORTH STAFFS. POLYTECHNIC presents
 Friday, January 30th, at the King's Hall, Stoke
in concert AL STEWART & THIRD EAR BAND
 Tickets 5/-, 7/6, 10/-, 12/6, 15/-
 Booked through Melwood-Holden Ltd. Hull 642241

Friday, February 6th, at the King's Hall, Stoke
STOKE POLYRAG FANCY DRESS BALL 1970
 featuring **EDGAR BROUGHTON BAND**
 and **LIVERPOOL SCENE**
 Tickets 10/- or 12/6 at door. No admission after 10 p.m.
 Tickets from Social Sec., c/o Students' Union, North Staffs. Polytechnic College Road, Stoke-on-Trent

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 Pied Bull, 1 Liverpool Road, Angel, Hillingdon
 Sunday 25th Jan. 7 p.m.
MOTT the **HOOPLE**
 Plus GIN. Next week: WRITING ON THE WALL
 This SAT., at Barn Club, Lt. Barnfield, nr. Thaxted, Essex
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EVERY TUESDAY
 Licensed Bar - Restaurant
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 Members 3/-, Guests 7/6
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 21st GRAND PARTY BALL in aid of the TRADE MUSIC GUILD LONDON
 YOU ARE INVITED TO THE EMPIRE ROOMS TOTENHAM COURT ROAD, W.1 on JANUARY 30th, 1970
 DANCING from 7.45 p.m. to 1 a.m. to the Music of **BOB BARTER BAND** and **PETE WALTERS GROUP**
 Licensed Bar Dress Optional Tickets 15/-
 Tickets from Peter Foss, Telephone: 01-836 4524
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WYCOMBE ACTION GROUP present
THE EDGAR BROUGHTON BAND
BRIDGETT ST. JOHN
 The 'Goodbye Cream' Film and **PETE DRUMMOND**
SOLAR LIGHTS, SOUNDS & SURPRISES
HIGH WYCOMBE TOWN HALL
SAT., JAN. 31st
 Tickets: 15/- (door) or 10/- advance from H.W. Oxfam Shop, Gargantuan thanks to Blackhill Ents.

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Saturday, January 24th

DEEP PURPLE

supported by

Alice and Reflection

Starts 11.45 - Tickets £1.1.0, available in advance

Next Concert: Saturday, February 14th
EIRE APPARENT • GEMINI
ASHTON, GARDNER & DYKE

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Wish to make it known they are no longer associated with Search or College Ents. This is in no way a reflection on either of the aforementioned - we just don't feel it's our scene. Thanks to all who have given us their support

For the present phone: ASGARD, 599 9026

ST. MARY'S COLLEGE, TWICKENHAM
Saturday, January 24th

JACKIE LOMAX'S HEAVY JELLY

plus Supporting Group

Bar - 8-12 midnight - R.O.A.R. Members 6/-, Doors 8/-, NSU or SU cards.

IN CONCERT at

HULL UNIVERSITY

THE GREATEST SHOW ON EARTH

(Watch for 'HORIZONS' on HARVEST)

plus

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JANUARY 24th, at 8 p.m.

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UNIVERSITY COLLEGE, GOWER ST., W.C.1

On behalf of my humble self, Freddie Mack, I would like to thank all my friends and tons who have been so loyal to me for the past five years.

To all skunkheads, mooks, nooks, hoppers and my newly-acquired friend, Tom of the U.S.A., I would like to announce the opening of the **FREDDIE MACK DISCO** at the TANLA VILLAGE. This will be the only disco in Europe where you can enjoy yourselves from 9 p.m. until 3 a.m. and hear, on top, some of the most exciting music of the times. The Supremes, the Four Tops, Stevie Wonder, Edwin Starr, Smokey Robinson and all remaining Tanla artists.

You can hear records played at the Tanla Village two weeks before release. The 28th January is the date of the premiere of the new Freddie Mack Disco which will feature the newest and sensational sounds of the fantastic 'Dobbies', consisting of Uddi, Elvira, Eddy and Arno and the **Meat Sound** featuring Bobby, Dancer, Nobby.

Good night and God bless you all.

FREDDIE MACK

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(On Happy Day!)

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(Hitman's Ride)

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Newman College, Birmingham (Jan. 31st)	Richmond Arts Workshop (March 7th)
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BANDWAGON + GLENROY OAKLEY

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Bar - Disco - Food - 8-12 midnight - Tickets 6/-
Tubs: Elephant & Castle
February 6th: BLOODWYN PIG

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BASS GUITARIST, drummer and possibly organist, vocal ability necessary. Must be under 30 years old, enthusiastic. Ring Simon Townshend, 952-4452 (Kaling).
BASS GUITARIST, good gear. No vocals. Semi-pro harmony group, Dartford-Greenwich area. Phone 58 2219, 898 1378.
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BLUES, BASS, to join semi-pro band. Must be good. Weybridge area. Home 27906 (Walton-on-Thames).
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DRUMMER for pub work. - 242 9935.
DRUMMER REQUIRED for working semi-pro country and Western group 2-3 nights a week. 2000 London area. Must have own transport. - 06 445 8667.
ERIC CLAPTON or equivalent for 2-3 nights a week. Semi-pro progressive group. - Tel 346 8462, evenings.
FREE CONTRACTS for commercial rock harmony group. Good equipment essential. - Home 724 8272, 3-7.
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INTELLIGENT YOUNG MAN (26), broad taste and wide interests, some 4 years experience of the business, seeks employment. Own transport. - 219 2526, 9-12.
NICE RESIDENCY wanted in London-Manchester or abroad. Experienced disc jockey. - Phone 311-01-870 9174 after 6.30 pm.
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DRUMMER AVAILABLE for pub or club. Residency, experienced. - 855 8407.
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YOUNG MAN, tall, 6'1 level, seeks opening in pop industry, not roadie, preferably N. London area. - Box 9933.

DISC JOCKEYS

required for Night Clubs in Mallorca. RING: 703 3435/6.
LEADING WEST END SHOWROOM DRUM SALESMAN
Previous experience preferred, but not essential.
INTELLIGENT YOUNG MAN (26), broad taste and wide interests, some 4 years experience of the business, seeks employment. Own transport. - 219 2526, 9-12.
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CHICAGO GO

01-888 2607
CONGA/BONGOS/DRUMS, 242 8585.
DESPERATE DRUMMER for semi-pro group. Chris, 57 Clinton Terrace, Manor Lane, Sutton, Surrey.
MOBILE, own gear and discs, gigs or residency. - 603 7346.
DRUMMER ACCOMPLISHED, Gigs/Residencies, Young, transport.
DRUMMER, Accomplished jazz/dance, all styles. Ex-Pro. seeks work London area. - 01-532-6078.
DRUMMER, All styles, good recording, 15 yrs exp. 927 Clonsilla, Gigs or residency. - Tel 01-303 1509.
DRUMMER, around London Gigs. - 01-985 5122.
DRUMMER AVAILABLE, experienced, just returned from Germany. - Tel 01-953 4348.
DRUMMER AVAILABLE, experienced. - 374 5746, 376 3762.
DRUMMER AVAILABLE for pub or club. Residency, experienced. - 855 8407.
DRUMMER AVAILABLE, resident, 15 yrs exp. 927 Clonsilla, Gigs or residency. - Tel 01-953 4348.
DRUMMER (CAMDEN) seeks modern CAW group (amateur). - Tel 394 8442.
DRUMMER, Ex East of Eden, - Geoff Britton available, transport and good image. 01-430 4175.
DRUMMER, EXPERIENCED, Premier, seeks pro work, home, abroad. - M. 775 7472.

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BLOOD, SWEAT AND TEARS



CHICAGO TRANSIT AUTHORITY



FLOCK

Auguste
—is he
right
for
Love
Affair?



AUGUSTE EADON

IT IS with great disgust that I read that Auguste Eadon is leaving the Elastic Band to join the Love Affair.

This is like Yehudi Menuhin playing second violin in a large orchestra.

The Elastic Band is a group that puts emphasis on being able to play their instruments well, and to be recognised as a talented group. The Love Affair tends to pick on catchy tunes and to bring in a large backing, so that their own instruments are not heard.

The Elastic Band has a future, but the feeling is that the Love Affair is over. I just don't see how he is going to fit in. If we are to have a good performance from the new style Love Affair, they will now have to drop the orchestra and see what they can do on their own.

Perhaps such a change is what the L.A. needs. Otherwise, Aug, stay with the Band. — P. S. JOHANSEN, Doncaster, Yorks.

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Enough of these jazz-rock raves!

I AM getting rather tired of people raving over American bands who suddenly seem to arrive from nowhere into the public, are hailed as the most subtle jazz/rock fusion ever, and are then quickly forgotten as a new jazz/rock band emerges who are regarded as an even better fusion of the two.

At one time you could not open a music paper without reading the praises of Blood, Sweat and Tears. With the emergence of CTA, BS&T were almost forgotten, and the hip trendy in crowd and the music papers had new darlings. Now CTA look like being replaced by Flock.

I am not saying people should not like these bands but at times it appears that the British Musical Press is geared to finding us new heroes to serve for a couple of weeks as jazz/rock kings and then be replaced.

If we must be continually bombarded by articles on jazz/rock fusion bands, how about more publicity for British groups doing the same thing, such as Battered Ornaments, and the very fine Heaven? — **BILL FORD**, Bait, Somerset.

Bonzos' own Viv Stanshall. — **M. P. NEWHOUSE**, Settle, Yorkshire.

HOPES for the '70s. — 1. An end to the myth that excitement increases in direct proportion to the number of decibels. 2. Recognition for groups whose work really is beautiful and not merely pretentious. 3. The forcible removal of Chris Welch by several large men in white coats. — **J. A. CLAYBROUGH**, Wakefield, Yorks.

I DOUBT if anyone will be able to explain how good Crosby, Stills, Nash and Young were at the Albert Hall on January 6.

They were in full command of all proceedings and made the change from acoustic to electric admirably. I won't

say forget everything that has gone before. If any group wants to lay claim to anything, this is the band they must surpass. — **IRVING WASHINGTON**, Holborn, London EC1.

A PLEA to all concert organisers and managers. Bring more pop groups to Germany. The general situation in pop has rather improved in recent years; however, in general, there is hardly anything on here, though there does exist a very big demand for progressive pop. After the extremely successful pop and blues festival in Essen one should call up for festivals more often. I hope that the right people will read this and get something started. — **HANS WEINER**, Rhythm & Blues Appreciation Society, Germany.

ANYONE who feels that not enough time on Radio One is devoted to progressive music should listen to Le Pop-Club. It is broadcast at 10.30 every night (except Saturdays and Sundays) on 1829 metres.

In between the incomprehensible interviews with obscure Frenchmen they play records by English and American groups like Spooky Tooth, King Crimson, Fairport Convention and Chicago. — **NIK BAKER**, Cranbrook, Kent.

WHATEVER else happens in the Seventies we can be sure of one thing: Sinatra will continue to prove that he is without equal in his chosen field. I wonder how many of today's top names will still be tops twenty years from now. If Sinatra is still living he will still be the greatest. — **C. FLAXMAN**, Letchworth, Herts.

I WOULD like you to know that I don't think your paper is a music paper any more at all.

You rarely deal with anything but blues and jazz, and you never mention anything about country and western. I haven't read anything about Frank Ifield or Slim Whitman, or any of the famous country and western artists. I have noticed this particularly in the last couple of years. — **GEOFFREY TUE**, BFPO 63.



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