

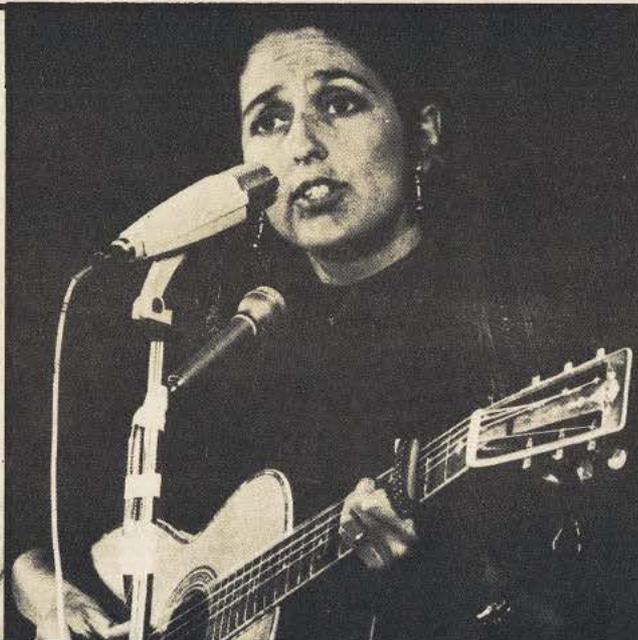
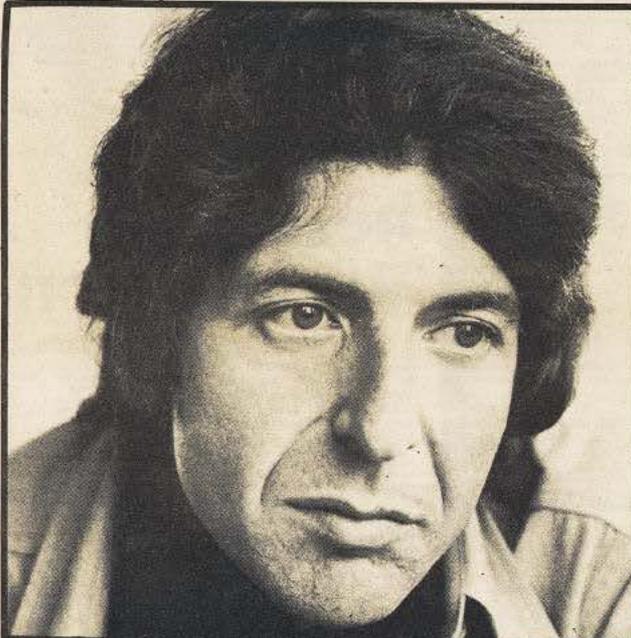
## Beatles' future —by Paul

McCartney writes to the MM. Turn to page 29



### Take your own tent to the great festival

# ISLE OF WIGHT!



"DON'T THINK of the Isle of Wight as another Woodstock" — that's the message to festival-goers from John Sebastian, ex-leader of the Lovin' Spoonful and star of the Woodstock movie who will be appearing at the festival on Saturday.

"Woodstock was one of the single most important events of my life," he told the MM on Monday, "but the Isle of Wight will have its own magic, and I'm very excited about it. Don't mess with that magic!"

"To the kids, I'd like to say one thing: bring what you can, and be prepared to share it. That's all."

Leo Lyons, bassist with Ten Years After, says: "Festivals like the Isle of Wight create a good atmosphere generally, and we are looking forward to it particularly as we haven't played in England for some time."

Fiery Creations, the organisers, stress one point: bring your own tent. They will not be able to supply any, following a shortage of tents in the South of England.

And, as rock and roll fans from Brazil, Iceland, Turkey, Greece, America, and all over Europe converged on the island this week, the organisers said: "This will be the only real international festival of music ever held."

The possibility of rain doesn't worry them: "The land drains exceptionally well, and the weather forecast looks good." And there is £100,000 worth of food stockpiled.

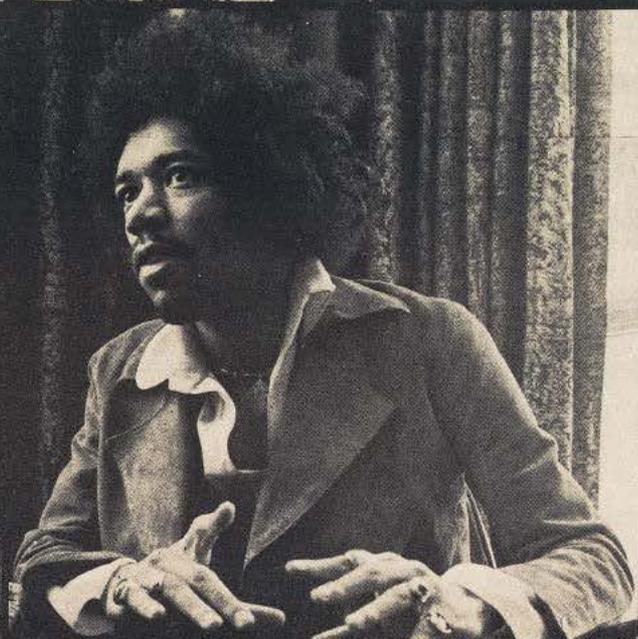
Moody Blues are back on Sunday's bill, following last week's story in the MM that the organisers would be willing to accede to most of the group's demands.

Joni Mitchell will be playing a dulcimer, which she has recently learned to play, at the festival, and will sing her new single "California" and material for her next album.

The Doors will fly in on Saturday, following the opening of the indecent exposure court case against Jim Morrison in Miami, and Morrison will fly back on Sunday for the resumption which means that the group have had to cancel a gig in Montreux, Switzerland, on Monday.

Pictured left are four of the festival's top stars: Leonard Cohen, Joan Baez, Joni Mitchell, and Jimi Hendrix.

Today's MM has interviews with several artists appearing on the island: Richie Havens (page 23), Emerson, Lake and Palmer (p19), Ralph McTell (p15), and Everyone, (p8).



110 8/29/70



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# POP 30

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## SINGLES

- 1 (1) THE WONDER OF YOU ..... Elvis Presley, RCA
- 2 (4) TEARS OF A CLOWN  
Smoky Robinson and the Miracles, Tamla Motown
- 3 (6) RAINBOW ..... Marmalade, Decca
- 4 (2) NEANDERTHAL MAN ..... Hot Legs, Fontana
- 5 (5) SOMETHING ..... Shirley Bassey, United Artists
- 6 (3) LOLA ..... Kinks, Pye
- 7 (11) 25 OR 6 TO 4 ..... Chicago, CBS
- 8 (10) NATURAL SINNER ..... Fairweather, RCA
- 9 (20) MAMA TOLD ME NOT TO COME  
Three Dog Night, Stateside
- 10 (15) THE LOVE YOU SAVE ..... Jackson 5, Tamla Motown
- 11 (9) LOVE LIKE A MAN ..... Ten Years After, Deram
- 12 (7) I'LL SAY FOREVER MY LOVE  
Jimmy Ruffin, Tamla Motown
- 13 (27) LOVE IS LIFE ..... Hot Chocolate, RAK
- 14 (18) SWEET INSPIRATION ..... Johnny Johnson, Bell
- 15 (8) ALL RIGHT NOW ..... Free, Island
- 16 (12) BIG YELLOW TAXI ..... Joni Mitchell, Reprise
- 17 (14) IN THE SUMMERTIME ..... Mungo Jerry, Dawn
- 18 (22) WILD WORLD ..... Jimmy Cliff, Island
- 19 (16) SIGNED, SEALED, DELIVERED (I'M YOURS)  
Stevie Wonder, Tamla Motown
- 20 (13) LADY D'ARBANVILLE ..... Cat Stevens, Island
- 21 (19) SONG OF JOY ..... Miguel Rios, A & M
- 22 (—) MAKE IT WITH YOU ..... Bread, Elektra
- 23 (—) GIVE ME JUST A LITTLE MORE TIME  
Chairman of the Board, Invictus
- 24 (—) I WHO HAVE NOTHING ..... Tom Jones, Decca
- 25 (—) IT'S SO EASY ..... Andy Williams, CBS
- 26 (17) IT'S ALL IN THE GAME  
Four Tops, Tamla Motown
- 27 (25) (IT'S LIKE A) SAD OLD KINDA MOVIE  
Pickettywitch, Pye
- 28 (21) UP AROUND THE BEND  
Creedence Clearwater Revival, Liberty
- 29 (28) MR. PRESIDENT  
Dozy, Beaky, Mick and Tich, Fontana
- 30 (24) COTTONFIELDS ..... Beach Boys, Capitol

## PUBLISHERS

1 Leeds, 2 Jobete/Carlin, 3 Walnut, 4 Kennedy Street, 5 Harrisongs, 6 Davray/Carlin, 7 Franklin Boyd, 8 Amen Music, 9 January Music, 10 Jobete/Carlin, 11 Chris-Lee, 12 Jobete/Carlin, 13 RAK, 14 K.P.M., 15 Blue Mountain, 16 —, 17 Our Music, 18 Kensington, 19 Jobete/Carlin, 20 Freshwater, 21 Welbeck, 22 Screen Gems, 23 Gold Forever Music, 24 Biem/Shapiro/Bernstein, 25 Valley, 26 Warner Brothers, 27 Welbeck/Schroeder, 28 Burlington, 29 Pulsar, 30 Kensington.

## AMERICA'S TOP 10

- |   |  |
|---|--|
| 1 (2) SPILL THE WINE<br>Eric Burdon & War, MGM            | 6 (12) PATCHES<br>Clarence Carter, Atlantic                                    |
| 2 (4) WAR EDWIN STARR<br>Gerry                            | 7 (13) AIN'T NO MOUNTAIN HIGH<br>ENOUGH<br>Diana Ross, Motown                  |
| 3 (5) IN THE SUMMERTIME<br>Mungo Jerry, Janus             | 8 (9) 25 OR 6 TO 4<br>Chicago, Columbia  |
| 4 (3) MAKE IT WITH YOU<br>Bread, Elektra                  | 9 (15) LOOKIN' OUT MY BACK<br>DOOR<br>Creedence Clearwater<br>Revival, Fantasy |
| 5 (11) SIGNED, SEALED, DELIVERED<br>Stevie Wonder, Motown | 10 (10) WHY CAN'T I TOUCH YOU<br>Ronnie Dyson, Columbia                        |

FROM "CASHBOX"

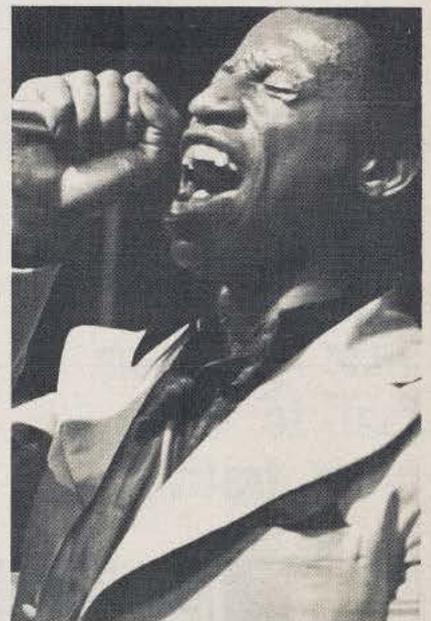
## ALBUMS

- 1 (1) BRIDGE OVER TROUBLED WATER  
Simon and Garfunkel, CBS
  - 2 (3) FIRE AND WATER ..... Free, Island
  - 3 (2) LET IT BE ..... Beatles, Apple
  - 4 (7) QUESTION OF BALANCE ..... Moody Blues, Threshold
  - 5 (5) ON STAGE ..... Elvis Presley, RCA Victor
  - 6 (4) SELF PORTRAIT ..... Bob Dylan, CBS
  - 7 (12) PAINT YOUR WAGON ..... Soundtrack, Paramount
  - 8 (6) BUMPERS ..... Various Artists, Island
  - 9 (8) DEEP PURPLE IN ROCK ..... Harvest
  - 10 (11) LED ZEPPELIN II ..... Atlantic
  - 11 (9) MCCARTNEY ..... Paul McCartney, Apple
  - 12 (16) JOHN BARLEYCORN MUST DIE ..... Traffic, Island
  - 13 (10) EASY RIDER ..... Various Artists, Stateside
  - 14 (13) LIVING ON THE EDGE ..... Who, Track
  - 15 (17) LIVE CREAM ..... Polygram
  - 16 (14) BLOOD, SWEAT AND TEARS 3  
CBS
  - 17 (15) FIVE BRIDGES SUITE ..... Nice, Charisma
  - 18 (19) ANDY WILLIAMS' GREATEST HITS  
CBS
  - 19 (20) MUNGO JERRY ..... Dawn
  - 20 (23) WOODSTOCK ..... Soundtrack, Atlantic
  - 21 (21) WORLD OF JOHNNY CASH ..... Fairport Convention, Island
  - 22 (28) FULL HOUSE ..... Cat Stevens, Island
  - 23 (26) JIM REEVES GOLDEN RECORDS  
RCA International
  - 24 (18) TAMLA MOTOWN CHARTBUSTERS Vol 3  
Various Artists, Tamla Motown
  - 25 (27) CAN'T HELP FALLING IN LOVE  
Andy Williams, CBS
  - 26 (24) BAND OF GYPSYS  
Jimi Hendrix, Track
  - (—) LADIES OF THE CANYON  
Joni Mitchell, Reprise
  - 28 (—) MONA BOJAKOV ..... Cat Stevens, Island
  - 29 (—) CRICKLEWOOD GREEN ..... Ten Years After, Deram
  - 30 (21) DEJA VU ..... Crosby, Stills, Nash and Young, Atlantic
  - (—) THIRD ..... Soft Machine, CBS
- Two LPs tied for 26th and 30th positions.

## America's Top 30 LPs

- 1 (2) COSMO'S FACTORY  
Creedence Clearwater, Revival, Fantasy
- 2 (1) BLOOD, SWEAT AND TEARS 3  
Columbia
- 3 (3) WOODSTOCK ..... Soundtrack, Cotillion
- 4 (4) LIVE AT LEEDS ..... Decca
- 5 (10) ABSOLUTELY LIVE ..... Doors, Elektra
- 6 (5) CLOSER TO HOME ..... Grand Funk, Capitol
- 7 (7) LET IT BE ..... Beatles, Apple
- 8 (9) JOHN BARLEYCORN MUST DIE ..... Traffic, United Artists
- 9 (6) DEJA VU ..... Crosby, Stills, Nash and Young, Atlantic
- 10 (11) SELF PORTRAIT ..... Bob Dylan, Columbia
- 11 (8) CHICAGO ..... Columbia
- 12 (13) MCCARTNEY ..... Paul McCartney, Apple
- 13 (20) TOMMY ..... Who, Decca
- 14 (14) OPEN ROAD ..... Donovan, Epic
- 15 (15) ERIC CLAPTON ..... Atco
- 16 (12) ABC ..... Jackson 5, Motown
- 17 (18) ON STAGE FEBRUARY 1970  
Elvis Presley, RCA
- 18 (21) THE BEST OF PETER, PAUL AND MARY  
Warner Bros.
- 19 (22) ON THE WATERS ..... Bread, Elektra
- 20 (23) JAMES GANG RIDES AGAIN  
ABC
- 21 (15) THE FIFTH DIMENSIONS GREATEST HITS  
Soul City
- 22 (19) ECOLOGY ..... Rare Earth, Rare Earth
- 23 (25) DIANA ROSS ..... Motown
- 24 (27) ALONE TOGETHER ..... Dave Mason, Blue Thumb
- 25 (30) HOT TUNA ..... RCA
- 26 (31) SWEET BABY JAMES ..... James Taylor, Warner Bros.
- 27 (35) THE SESAME STREET BOOK AND RECORD  
Original TV Cast, Columbia
- 28 (24) MOUNTAIN CLIMBING ..... Mountain, Windfall
- 29 (32) NUMBER 5 ..... Steve Miller Band, Capitol

Chart courtesy "Cashbox"



JOHNNY JOHNSON: at number 14

## Johnny here with Bandwagon

JOHNNY JOHNSON and the Bandwagon, whose record "Sweet Inspiration" is heading up the MM charts, commences a 12-day British tour tomorrow (Friday), at the Silver Blades, Liverpool.

Other dates are Plaza, Old Hill, Birmingham (29), Top Rank Croydun and Cus Club (30), Winter Gardens, Oxon (31), Top Rank Duncastr and Rebecca's, Birmingham (September 4), New Century Hall, Manchester (5), Locarno, Grimsby (6), Up The Junction, Crewe (11), Raven Club, Waddington, and Twisted Wheel, Manchester (12), Wincanton Racecourse (18), Viking Club, Seahouses (19) and Corn Exchange, Devises (25).

Johnny is featured on the Lark Show on BBC-TV on September 5 and the Dave Lee Travis Show on September 6.

## GANG WITH WHO

THERE is a strong possibility that American band, James

Gang, will accompany The Who on their October tour of Britain.

A spokesman for Track records said that nothing positive had been fixed but James Gang were figuring in provisional arrangements.

Nine dates have already been pencilled in for the tour commencing at Sophia Gardens, Cardiff (October 6), Purley (8), Sussex University (10), Birmingham Theatre (11), Leeds Locarno (13), Stockton ABC (22), Glasgow (23), Sheffield University (24), Liverpool Empire (25).

## EVERYONE DEBUT

EX-LIVERPOOL SCENE guitarist Andy Roberts's new group "Everyone" make their debut at the Isle of Wight Festival tomorrow (Thursday). They are also due to play at the Angel, Godalming (September 6), Leicester University (11), Marquee, London (23), Watford (24) and Weston Super Mare (October 1).

## SINATRA PROGRAMME

A LAVISH 200-page programme is being prepared for the Night Of Nights charity concert starring Frank Sinatra, Bob Hope and Noel Coward at London's Royal Festival Hall on November 16.

More than 6,000 copies of the programme — which includes an article on Sinatra by Benny Green — are being printed. They will cost £1, with proceeds — like those of the concert — going to the United World Colleges.

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Tickets 5/-

## Beach Boys: LP soon

THE Beach Boys will be issuing an album of their greatest hits to coincide with their week's cabaret at Sheffield's new Fiesta Club, which commences on November 30.

Their arrival in this country has been postponed for a week because Al Jardine's wife is having a baby.

The new "hits" album con-

tains 16 of their biggest records including "Good Vibrations", "Cottonfields", "Help Me Rhonda", "Sloop John B.", "California Girls", "Barbara Ann", "I Get Around", "Wild Honey", "Heroes And Villains", "I Can Hear Music", "Darling", "God Only Knows", "Do It Again", "Bluebirds Over The Mountain", "Then I Kissed Her" and "Breakaway".

The group has a new record released in the States — a Dennis Wilson original entitled "Slip On Through", and an album called "Sunflower" is also being released in America.

It is expected that the Beach Boys will bring with them to this country The Flame, the group they have "adopted" from South Africa.

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## Burdon for Scott's

ERIC BURDON and his group War will play a week's engagement at Ronnie Scott's Club, London, starting on September 14.

The booking follows the free concert in Hyde Park at which Burdon is appearing.

During the week's booking Burdon will pay tribute to blind musician Roland Kirk. On Burdon's latest album, several of the songs are dedicated to Roland Kirk.

# Canned Heat in free concert

CANNED HEAT, who return to Britain for a tour in September under the aegis of the Harold Davison organisation, have been booked to play a free concert in London's Hyde Park on Saturday, September 12.

Also starring at Hyde Park are Eric Burdon and War, Third Ear Band and guitarist-singer Michael Chapman.

There is also a strong possibility that American folk star Odetta will also appear with the Eric Burdon group.

Andrew King, of Blackhill Enterprises, obtained clearance for the Hyde Park event from the Ministry of Public Buildings and Works on Monday.

Andrew told the MM: "The free concert will take place at the same place as the Pink Floyd-Edgar Broughton show in July—opposite Speakers' Corner,

and should start around 2 p.m.

"How many will turn up? Well, we were expecting about 30,000 for the Floyd-Broughton show and got somewhere around 80,000. So it's anybody's guess as to how many will turn up this time!"

Meanwhile, Harold Davison this week announces yet another date in the Canned Heat touring itinerary. A concert has now been fixed for Sunday, September 13, at the Free Trade Hall, Manchester.

Other British dates fixed at presstime for Canned Heat are: Town Hall, Birmingham (September 22), De Montfort Hall, Leicester (23), City Hall, Sheffield (24), Central Hall, Chatham (26) and Empire, Liverpool (27).



recorded on the church organ for inclusion on the album (picture above).

At their debut concert on Sunday in Plymouth, Emerson, Lake and Palmer were forced to do three encores by the capacity Guildhall audience, finishing with the B. Bumble classic "Nut

Rocker." When they finally left the stage they received a fifteen minute standing ovation.

Emerson, Lake and Palmer's second gig is at the IOW Festival this Saturday. The group are planning a British concert tour for October.

## Zappa to play British dates

FRANK ZAPPA and the Mothers of Invention will be doing a week on concerts in London and other British cities during the last week in November.

"The dates are being fixed, but he will definitely go outside London, promoter Roy Guest told MM this week. "He will do about five or six concerts in this country."

Zappa is currently working on a ballet entitled "200 Motels" which he could feature in his November concerts.

## NEW ALLEY CAT

NICK GRAHAM, ex-vocalist, flautist and bassist with Atomic Rooster, has joined Skin Alley replacing Thomas Crimble who has joined Hawkwind.

The other new member is 32-year-old jazz drummer Tony Knight who used to have his own band The Chessman which included Johnny Almond and Lol Coxhill. He was later with Sweetwater Canal which has now disbanded. Skin Alley has also been approached to write half the score of an Italian film. Christie are writing the other half.

## SME IN FESTIVAL

SPONTANEOUS Music Ensemble play in a free festival at Twyford Secondary School, Ealing, on Saturday. Other groups taking part in the festival, which is on Friday, Saturday, and Sunday, include Poet and Amazing Band.

## Live Stones LP in two weeks

AFTER WEEKS of speculation and delays, the Rolling Stones latest album "Get Your Ya-Yas Out" should be in the shops in two or three weeks.

It is being released on Decca, though the group's contract with Decca expired two weeks ago.

EMERSON, Lake and Palmer's first album will be released on Island in Britain and Atlantic in the States. The album, as yet untitled, is scheduled for British release in October.

The Island deal follows offers from Elektra, CBS, MGM, United Artists and the Rolling Stones new label.

The group were this week completing the LP at Advision Studios, following a Monday session in St Mark's Church, Finchley, where Keith Emerson was

The album was recorded about a year ago during a live concert at Madison Square Gardens, New York, and contains many familiar Stones numbers.

The album's release on the Decca does not mean that there is a new association between Decca and the Rolling Stones, who are still negotiating for a label for their future recordings.

Chicago busmen Junior Wells and Buddy Guy will join the Rolling Stones on their first European tour for three and a half years which opens at the Olympic Stadium, Helsinki, on September 2.

The Stones leave London Airport on Saturday and return after six weeks.

Dates for the tour are: Royal Tennis Hall, Stockholm (September 4), Liseberg, Gothenberg (6), Tennis Stadium, Arhus (9), Forum, Copenhagen (12), Ernst Merck Halle, Hamburg (14), Deutschlandhalle, Berlin (16), Building No 11, Cologne (18), Killesberg Stuttgart (20), Olympia, Paris (22 and 23), Stadthalle, Vienna (27), Palazzo del Sport, Rome (29), Palazzo del Sport, Milan (October 1), Palais de Sport, Lyons (3), Festhalle, Frankfurt (5), Grugahalle, Essen (7), and Rai Halle, Amsterdam (9).

## NO MORE MAGIC

BLACK AUGUST, one of the original "magical" influenced bands, now say they have no truck with serious black magic.

Says drummer, Mike Richardson: "With the recent glut of 'black' bands we've been tied in with the rest, and that's just not us. We're playing light progressive stuff." August play Ealing Town Hall, on Friday, before Mike goes to Spain, and singer Chaikie Whyte goes to the States for business talks.

## DONOVAN SINGLE

DONOVAN'S new single, to be released on September 4, will be "Riki Tik Tavi," a track taken off the LP "Open Road," which was released this week.

## BOND ALBUM

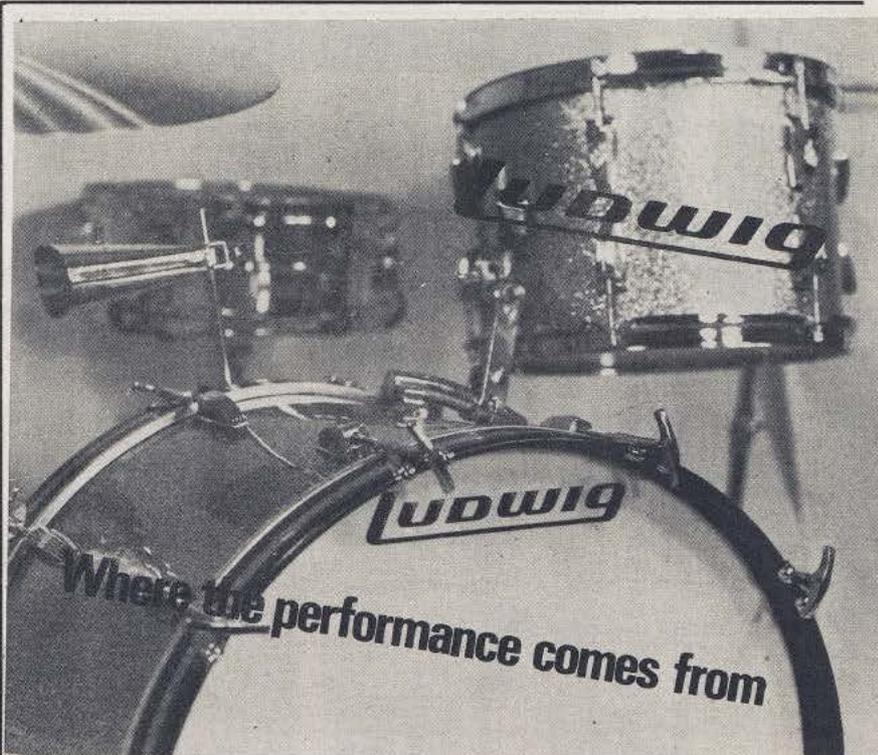
GRAHAM BOND is completing his first album for Philips Vertigo label called "Holy Magick" featuring Victor Brox, Rick Greech, Diane Stewart, Jenny Brox, Keith Bailey, Steve York and Pete Bailey.

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# Top groups give birth to Egypt

A NEW group is being formed from breakaway members of leading bands.

Called Egypt, the line-up includes Mike Tomich (bass) from Pickettywitch, Sergio De Rosa (guitar) from Black Cat Bones, Bob Taylor (guitar) from Elmer Gantry, John Greek (sax, flute) from Aphrodite's Child, Bog England (vocals, harp) from My Cake and Dave Dufort (drums) from East of Eden.

The group will be recording for Dick James, and their first appearance will be at Goldsmiths College, New Cross, London, next month.

## MORTON SECRETARY

JOHN MORTON has been elected General Secretary of the Musicians' Union following the recent elections to find a replacement for Hardie Ratcliffe, who has held the office since 1948. Mr Ratcliffe retires in March of next year.

Mr Morton, a member of the MU Executive Committee, will not take up his appointment as General Secretary for some months, but will meanwhile work in a consultative capacity in his new office, an MU spokesman told the MM on Tuesday.

Two other candidates stood for election as General Secretary—Harry Francis and Howard Rudge. Mr Francis is Assistant General Secretary and Mr Rudge is organiser of the Union's large S.W. District.

## WHO DATE

THE WHO appear in concert at Wolverhampton Civic Hall on August 24. Local group Trapeze are also on the bill.



THE BEE GEES, from left: Robin, Barry and Maurice

# Bee Gees re-form

THE BEE GEES are to re-form as a trio comprising the three Gibb brothers.

The three brothers—Barry, Maurice and Robin—who have carried on solo careers since the original Bee Gees split up about two years ago, are friends again after the bitter disagreements during the past two years.

They announced their decision to reform on Friday at a meeting called by their manager, Robert Stigwood.

Maurice Gibb told MM: "We just discussed it and reformed. We want to apologise publicly to Robin for the things that have been said. We just want to stop boring the public with our squabbles and do the music."

"We intend carrying on with our solo careers but we want to start things as a group again. There will just be the three of us and we will use a session drummer. Now

that we have resolved it we will go into the studio to record a new single and an album in the near future."

The announcement from the Bee Gees came on the eve of the launching of ex-Bee Gee drummer Colin Petersen's new group Humpy Bong.

Humpy Bong, which features Colin on drums, Tim Staffell, on lead and bass and lead vocals and Jonathan

Kelly on guitar, have a new single released on Friday entitled, "Don't You Be Too Long."

But Humpy Bong are unable to appear live with their present line-up until they have two more members.

Colin Petersen told MM: "I am still looking for a good lead guitarist and a pianist to finish the line-up. We can record with the three of us by

double-tracking but can't appear on stage. Live radio shows are also a problem. I have auditioned over 300 people, but the good ones all seem to have some sort of contract."

Humpy Bong—the name comes from an Australian expression meaning a deserted dwelling place—have an album coming out in mid-November with 16 new tracks.

Group member Jonathan Kelly is also a solo performer, handled by Colin, and he writes most of the group's material.

## JUDITH SOLO

JUDITH DURHAM is to give a concert at Portsmouth Guildhall on September 22. Husband Ron Edgeworth leads the supporting sextet.

## Sly plays Albert Hall

SLY and the Family Stone will be appearing in concert at London's Royal Albert Hall on September 18, in addition to their Isle of Wight appearance on Saturday.

During September the group will also appear in Paris, Rome, and at a German festival. Their Woodstock hit, "I Want To Take You Higher," has been reissued as a single by CBS.

# Small gigs for Bruce

JACK BRUCE'S proposed tour of Britain with Tony Williams Lifetime, is expected to start on October 3, but no venues have been set. The band includes John McLaughlin (guitar), Larry Young (organ), Tony (drums) and Jack (bass).

Jack wants to concentrate on small clubs similar to those recently toured by Derek and the Dominoes. The group will be recording in Britain during September.

## ROCK CIRCUS

A TRAVELLING "rock circus" featuring four groups is to tour Top Rank ballrooms, previously "out of bounds" to progressive bands and audiences.

Top Rank are relaxing their usual ban on long-hair and non-tie wearing clientele and plan to present a schedule of top groups at reasonable admission prices.

Says Marc Boly of the Fillmore South: "We can provide fans with excellent facilities. They can even watch the groups while queuing for their drinks."

The circus will appear at the Fillmore South on September 6 at Colosseum and Daddy Longlegs. The "rock circus" appears on September 27.

The circus includes the Pink Fairies, Noir, National Headband and Pure Wings. Their dates are Top Rank's.

# New LPs from Ringo Doris and Billy

RINGO STARR, Billy Preston, Doris Troy and a classical composer called John Tavener are all releasing albums on the Apple label during September.

And during October there will be a new album from George Harrison, an album and a single called "Think About Children" from Mary Hopkin and a new album from Badfinger.

A single from Doris Troy—entitled "Jacob's Ladder"—is released today, coupled with her version of the classic Beatle rocker "Get Back." A week later, on September 4, comes the album "Doris Troy," her first on Apple.

Produced by George Harrison, the album features 13 new tracks and Doris has some familiar names backing her.

Billy Preston's new single "My Sweet Lord" is released on the same day. Penned by George Harrison, it's a trailer to his new album "Encouraging Words." There's another George number on the LP as well as Billy's rendering of John Lennon and Paul McCartney's "I've Got A Feeling."

"Beaucoups of Blues" is the name of Ringo's new album, a collection of 12 new songs written and recorded at Nashville, the home of country music. It will be in the shops on September 18 and is exclusively previewed on page 8.

Ringo is the man behind John Tavener, whose album "The Whale"—released on September 25—is Apple's most adventurous yet. Tavener, a 26-year-old composer—dreamed up this huge orchestral and choral work which Ringo decided should be recorded by Apple.

It tells the story of Jonah and the Whale and was performed and recorded in a London church by 100 members of the London Sinfonietta.

# Invest in a pop star

WITH the announcement last week that the Robert Stigwood Group Ltd is going "public," fans can now invest their spare copers in Eric and Ginger or other stars from the Stigwood stable.

The company is offering 2,100,000 shares of 2s each at 7s 6d per share. Selling starts today (Thursday).

Applications must be for a minimum of 200 shares thereafter in multiples of 100 up to 1,000 shares. Applications for over 1,000 shares and up to 5,000 must be in multiples of 500 and thereafter in multiples of 1,000 shares.

Among artists represented by the Robert Stigwood Group are the Bee Gees, Eric Clapton, Ginger Baker, Jack Bruce, John Mayall, George Fano, Fat Mattress, Rik Grech, Zoot Money, Alan Price, Toot and comedian Frankie Howard.

## BOBBY'S BACK

BOBBY SANSON, who went to the States in 1965, after appearing as a solo singer and with his own group on radio and TV in Britain, is back home and has fixed a three-year recording contract with Decca.

He goes into the studios during the next two or three weeks and his first disc will be released in September. He is at present singing with Syd Dean's band at the Top Rank Suite in his native Brighton.

# MOODIES AT BELFRY

ADMISSION to a special concert to be given by the Moody Blues at the Belfry at Sutton Coldfield on Monday, September 7, will be by ticket only.

"It's the first time we have sold tickets in advance in the eight years we have been presenting groups at the venue," said Belfry promoter John Parsons.

"But we feel it is necessary because when the Moodies appeared here earlier in the year there was a traffic jam for two miles and we must have turned away nearly two thousand people."

Other Belfry bookings include the Kinks on Saturday (29), Wild Angels next Monday (31), Cat Stevens (September 5), Kenny Rogers and the First Edition (12), Bob Kerr's Whoopee Band (19) and Alan Price (26).

**RUDIN**  
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# TV series for Mary



MARY HOPKIN has captured two big roles — on stage and TV.

This Christmas, she stars in the title role of Cinderella at Manchester's Opera House in the first pantomime to be staged there in 30 years. Lonnie Donegan will play the role of Buttons, and Arthur Askey will be seen as the Baron.

Peter Butterworth and Joe Black will be the Ugly Sisters. And in October, Mary, currently with Tommy Steele at the ABC Theatre, Blackpool, is to start work on a series of six shows for BBC-TV — her first-ever solo series. Producer is Vernon Lawrence.

Commenting on the series, Barry Clayman, of Management, Agency and Music, said "It will be a kind of Mary-Through-The-Looking-Glass series. Mary in the land of the theatre, films, the nursery, etc. Guests will be chosen to fit the subject. A crowd of child actors and dancers will be featured."

Of her pantomime role at Manchester, Mary said: "I don't believe that artists appearing in pantomime should step out of character to do their solo act. I hope they will let me stick to the part and the story."

Mary recently co-starred with Tommy Steele in the record-breaking Dick Whittington at the London Palladium.

## TOPS TOUR

AMERICAN'S Four Tops, who open a British tour at the Gaumont, Wolverhampton, on September 18, have additional dates fixed at the Colston Hall, Bristol (October 1), and ABC, Gloucester (8). They will be in Britain for 13 days.

**CLIFF RICHARD** (above) will make his first British tour this year in November. And the Shadows may reform to appear on the tour with Cliff — plus a large orchestra.

Cliff will play dates in the North and possibly some in London. The actual itinerary was being fixed at presstime, but the tour will cover eight days of concerts.

The first tour will cover the period of November 11 to 14, the second tour will embrace November 18 to 21.

## Screening for Mayall movie

THE documentary film about John Mayall, made by Pete Gibson of Brett Marvin and the Thunderbolts, is to be shown for the first time in London this week.

It will be shown tomorrow (Friday) and Saturday at the Electric Cinema, Portobello Road.

Pete Gibson travelled with John Mayall's band last year and at the Bath Festival this year and it includes interviews with former Mayall musicians, Eric Clapton, Mick Taylor,

## Spooky Tooth to reform?

AFTER breaking up two months ago Spooky Tooth are now expected to reform. Each member of the group had planned to form his own group.

Now Mike Harrison (vocals), Luther Grosvenor (lead guitar) and drummer Mike Kelly are expected to reunite, when they have found a bass player.

An Island records spokesman said on Monday: "The group are scattered all over the country at the moment so we do not know for sure what they plan to do. But they may give it another try."

John McVie, Colin Allen and Peter Green.

## DANA SINGLE

DANA, winner of the Eurovision Song Contest, has her first single out since her hit contest song, "All Kinds Of Everything," on September 11. It is titled "I Will Follow You."

# Folk-rock giants in autumn tours

**AUTUMN TOURS for the Fairport Convention, Incredible String Band, Pentangle and Fotheringay have been announced by promoter Roy Guest.**

And Guest is bringing over James Taylor for a London concert during the last week of October. The venue has yet to be fixed.

The Fairports — who will be touring with comic Roger Ruskin Spear — will play the following venues:—Royal Albert Hall (Oct 7), Guildhall, Portsmouth (9), Leeds City Hall (14), Sheffield City Hall (16), Cardiff Sophia Gardens (17), Birmingham Town Hall (19), Brighton Dome (21), Liverpool Philharmonic (24), Newcastle City Hall (25), Glasgow Concert Hall (30), Usher Hall, Edinburgh (Nov 1), Colston Hall, Bristol (7), De Montfort Hall, Leicester (8), Oxford Town Hall (9) and Fairfield Halls, Croydon (15).

The Incredible String Band will take part in the Edinburgh Festival with four concerts on September 4, 5, 11 and 12 in the Empire Theatre. They will feature a different act each night.

Other dates for the Band are Sheffield City Hall (October 7), Brighton Dome (10), Fairfield Hall, Croydon (11), Glasgow Concert Hall (16), Usher Hall, Edinburgh (18), Royal Albert Hall (20), Oxford Town Hall (22), Manchester Free Trade Hall (24), Colston Hall, Bristol (26), Philharmonic, Liverpool (28), Newcastle (30) and Birmingham Town Hall (31).

The Pentangle tour — in association with their manager, Jo Lustig — starts at the Royal Albert Hall, London, on September 26. Other dates are Birmingham Town Hall (October 3), Manchester Free Trade Hall (9), Portsmouth Guildhall (14), Liverpool Philharmonic Hall (15), Bristol Colston Hall (17), Leicester, De Montfort Hall (18), Brighton Dome (23) and Fairfield Hall, Croydon (November 1).

On the same tour Pentangle have the following dates which are not promoted by Guest: St George's Hall, Bradford (October 5), Town Hall, Leeds (6), Assembly Hall, Tunbridge Wells (11), Albert Hall, Nottingham (12), City Hall, Newcastle (19), Town Hall, Oxford (20), Town Hall, Chatham (22), Caerphilly Festival (26), Sunderland Empire (31), Victoria Hall, Hanley, Stoke-on-Trent (November 15), Civic



**SANDY DENNY:** touring alongside Matthews Southern Comfort

Hall, Guildford (16) and Town Hall, Watford (28).

Fotheringay play a joint concert with Matthews Southern Comfort at the Royal Albert Hall on October 2, followed by solo dates at Birmingham Town Hall (13), Newcastle City Hall (14), Manchester Free Trade Hall

(21) and Oxford Town Hall (December 2).

Matthews Southern Comfort will do a concert at Birmingham Town Hall on October 24, and the Humblebuns — with Stefan Grossman — will do a concert at London's Queen Elizabeth Hall on October 10.

# ENGELBERT HUMPERDINCK



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# AMERICA



MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

NEW YORK NEWS BY VICKI WICKHAM

**A** RECORD on the Invictus label (one of the labels run by ex-Motowners, **Holland-Dozier-Holland**) has just reached number one here, and been certified as a gold disc. It's "Band of Gold" by **Freda Payne**.

Freda started at the top, by coming out of school and singing with Duke Ellington's band. From there she went on into jazz, singing with Lionel Hampton, Quincey Jones and Count Basie. She was a good singer, a singer's singer, but certainly never had hit records or made the big time.

She lives in Detroit and says that "There was no record company, but H/D/H came to me and asked me what were my commitments. I didn't have any at the time, so they said they'd appreciate it if I'd just be cool until they got themselves together and then they'd like me to join them."

"I waited a year, and in fact 'Band Of Gold' was the first number they gave me to learn, and the first I recorded for them, though it wasn't my first release. It was my second."

She must also be one of the very few girl-singers from Detroit who didn't sign with Motown.

She says it was close. "Before there was a Motown, when **Berry Gordy** was having a hard time, I was his protegee. I was 15 at the time and he worked very hard with me. My mother, **Berry** and I drove to New York to try to sell my master to **Roulette** and at the very last moment my mother said she didn't want me to sing rock 'n' roll. My mother being a very smart business-woman by instinct but not knowing anything about show-business, sensed it wasn't the right contract for me and she argued so much with him, and he was very stern and stubborn even at that time, that they never could get together."

"We almost got together again in '65 but the same thing happened."

**STEVIE WONDER** "did"

The Apollo this week. I hadn't seen him for some months and was impressed. He is one of the very few soul singers who really enjoys to improvise on every song he can. No two shows are the same, and the unexpected always happens. He'd written a new song "Slums In The City" which ran for at least 10 minutes, with him on organ. For the last number, "Signed, Sealed, Delivered" he was joined by three girls — **Linda and Sandra Tucker** and **Terry** — and it ended with Stevie joining them in a dance routine and a kind of Conga across stage.

**Nancy Wilson** is doing less and less club work, though she's still recording, and is getting heavily involved in theatre production in Los Angeles. She also spends a lot of time promoting a range of make-up for black women and playing cards

## Freda's Band strikes gold

with friends, **Donne Warwick** and **Lena Horne**!

**BESSIE SMITH** — "The Empress of the Blues" killed in a car accident in 1937 is causing a lot of renewed interest. **Janice Joplin** has always said her idol was **Bessie**, and recently shared the cost of buying a gravestone for the singer, whose tomb had never been marked in Philadelphia, because her family didn't have enough money to pay for it.

**Janis**, some friends and admirers of **Bessie Smith**, and **John Hammond**, attended a ceremony to unveil the stone inscribed with the words "The Greatest Blues Singer in the World Will never Stop Singing — **Bessie Smith** — 1895-1937."

The epitaph was written by **John Hammond**, who not only is a young guy with his own money to record **Bessie**, but who, together with **Chris Albertson**, has compiled for **Columbia Records** a ten double-record set, the first of which has just been released.

**ALSO** "from the past" — **Richard Nader** who has put on some great "Rock 'N' Roll Revival Shows in NY, with artists like **Little Richard**, **Chuck Berry**, **The Platters**, **The Drifters**, **the Orioles**, **The Harptones**, etc., is supervising a "new look" for an old NY club "Harlows." The club is going to feature artists from the '40s, and kick off with **Gene Vincent**, backed by a band assembled by another rock guy **Joe Dee**. More "oldies" — with **Muddy Waters** returning to the stage at the Museum of Modern Art in NY after his serious road accident. He limped on helped by a crutch and sat stiffly on a chair with his guitar. But once he was "set" he sounded as good as ever. Backed by a seven-piece blues band, **Paul Ochsner** on harmonica and "Pine-top" on piano, answered

**Muddy's** playing with riffs and counter-riffs which were thrilling — he shouted out, or moaned and murmured slow numbers, with a lot of light and shade in his playing and singing which distinguishes him, I think, from many blues artists.

**The Everlys** have a disastrous weekly TV show which is a summer replacement for the **Johnny Cash** show. They are used as puppets, who walk about on



**BESSIE SMITH: 160-track release**

stage, talk, try comedy, and do everything but sing and play together which is what they do to perfection. But this week they did one NY show — poorly attended, which was a pity, but I guess the TV show has turned people off. They were just as fabulous as ever.

Their three-piece back-up band has one of the tightest, strongest sounds I've ever heard. A million times better, for instance, than the vast 30-piece band used by the **Supremes** a few days earlier. The shows were in the Park, as most are during the summer in NY, and out came the **Supremes** in full-Cops, glittering, sequined, hot, long gowns,



**FREDA-PAYNE: started at the top**

looking like a 1920 movie. It was ridiculous. They were good on their own tunes, but totally unsoulful on "Oh Happy Day," which was followed by the theme from "Exodus" which was just a hysterical combination!

**Mary Wilson** comes over, deservedly now, as the "star of the show." She moves (or would if the draggy gowns allowed it) great, and now that she is "allowed" to sing, shows for the first time that there is a good voice there after all.

Also, apart from the dreadful, corny, scripted chat between numbers, **Mary** has the most personality and is certainly groovy looking.

**GOSSIP** ... around town is that **David Frost** and **Diabann Carroll**, who have been spending a lot of time together, including a holiday in Hawaii, are planning to get married. And **Presley** is following in and being accused in a paternity suit of being the father of an unborn child of a 21-year-old Los Angeles waitress. Show-business is never dull!

And, out on the road, travelling across America and headed for Europe and London is the pop-Caravan, led by the big-granddaddy of underground radio, **Tom Donahue**, the entire event is being filmed by **Francis Reichenbach**, who won an Academy Award for his film "Rubenstein."

The Caravan started off with 35 vehicles, but several ran out of gas, dropped out. The kitchen-bus, fitted out especially for the trip at a cost of thousands of dollars, broke down and was left outside Albuquerque in 1928.

**Hardwicke** rejoined **Duke Ellington** in 1932

LOS ANGELES NEWS BY JACOBA ATLAS

**ELVIS PRESLEY**, after a very poor opening at Las Vegas, straightened up his act and came through superbly. Ignoring the doldrums that plagued his initial evening, the King finally brought forth his own brand of talent.

He took requests from the audience, sang his old hits over and over again, and generally enjoyed himself. It was as if he knew something had been amiss on opening night at the International Hotel.

**Elvis** will be back on the road this fall, for the first time in ten years. At this time no dates have been set for either one of the coasts, but the mid-west and the south will be covered.

**Peter, Paul and Mary** did the incredible and captured the sold-out audience at the Hollywood Bowl. You'd think after 19 years of being together a little of the magic would be missing. However, nothing could be further from the truth. Running through some of their traditional numbers, and moving onto solo performances for all three, **PP&M** secured their position in pop music. Outstanding were "Don't Think Twice" and the personal favourite, "Puff, the Magic Dragon."

**SOMEONE** was in Philadelphia last week impersonating **Burton Cummings** at the **Caesars**. Who, He was there running up hotel bills and calling local papers and radio stations eager to give out interviews. The "real" **Burton Cummings** was with the group up in Canada, and only found out about the impostor after the local promoter got suspicious. Could it be that **Cummings** is headed for super-stardom?

**Laura Nyro** played her annual four days at the **Los Angeles Troubador** and the place was literally floor to ceiling with people. You couldn't breathe much less move. **Miss Nyro** did her traditional act, ignoring the audience in favour of an introverted performance that won the acclaim of every one in earshot. Despite the fact that her albums are recorded with many instruments, **Miss Nyro** concentrated entirely on the piano and sang without any other voice accompaniment.

**MELANIE**, who knocked about for years before breaking through with her "Candies in the Rain" album and single "Lay Down," has now fully made her mark. Another move has a bit with her self-penned, "What Have They Done To My Song" — and low and behold the group sounds astonishingly like **Melanie** herself. It's sometimes called the highest form of flattery.

**James Taylor** was out in force to meet his brother **Livingston** at the **Troubador**; however the "other" **Taylor** brother never made it on stage. Also, the audience was **Joni Mitchell**, back from Europe. **Joni** said she had received "carte blanche" to create a movie with music for **Warner Bros**. So far, she says she has done little more

## ELVIS ON THE ROAD

than "think" about the project.

**James Taylor's** first movie "Two Lads, a Black-Top" started shooting in Los Angeles' famed **Sunset Strip** and caused a traffic jam that lasted almost two hours. A couple of days later, a similar, but much lesser, tie-up came when **Iron Butterfly** "sat" up about 5,000 people on the **Strip** in expensive cars and fast motorcycles. All with the police's prior knowledge and supposed consent.

**BOOKER T.** of **Booker T. and the M.G.s** married for the second time to **Rita Coolidge's** (of **Delta Lady** and **Mad Dogs and Englishmen** fame) sister, **Booker T.** is now touring the country with **Creedence Clearwater Revival**. A new club will open up in the Bay Area called **Peppeland**. **Wonder** where they got that name? Anyway it will "seat" about 5,000 people and the opening show will feature **Jefferson Airplane's** spin-off group **Hot Tuna**.

**Dave Mason**, who was last seen in England, is now reported in Canada getting a group together for his initial American tour as a "solo." **First**, **Blue Thumb**, the label for whom **Mason** records, states the group will contain some key musicians from his album, in addition to come powerfully talented "friends." The opening date will be in Los Angeles.

**THE TRIAL** of **Jim Morrison** at the **Doors** will cost the **Doors** something like \$250,000 in lawyers fees and out of town housing, to say nothing of the revenue lost from not being able to perform. All four **Doors** were on hand for the opening week of the trial, with **John Denmore**, **Robbie Kreiger** and **Ray Manzerek** all present for a show of solidarity and support. Their first "live" album has been just released and is proving that obscenity charges notwithstanding, the **Doors** are as popular as ever.

**MOTHERS OF INVENTION**, featuring **Frank Zappa**, are opening a small new club in Los Angeles called **Three Club**. Run by **Marshall Brevett**, who originally owned **The Experience**, which the **Mothers** also opened. The club hopes to give the city an alternative to the over-crowded **Whiskey** and the folk oriented **Troubador**. **Zappa** will also bring his brand of music to the **Santa Monica Civic** where he will headline his first appearance in LA for over a year (not counting his stint with the **Philharmonic**).

A new form of advertising has been discovered by record labels. Somebody turned **MGM** records onto the power of the bus bench. New artist **Simon Stokes** and the **Nighthawks** will be the proud possessors of bus advertising space. On the **Strip** naturally. The bench proclaims **Simon** as the **All America** **Scream**. Probably having something to do with **Simon's** amazing and exciting, singing delivery. Nice going.



**MUDDY WATERS: returned**

## JAZZ

**ALTO** and bass saxophonist **OTTO "TOBY" HARDWICKE**, close friend and musical associate of **Duke Ellington** for over 20 years, died recently after a long illness in a Washington, DC, nursing home. He was 86 years old. **Hardwicke**, who was born in Washington, DC, began playing professionally at 14 with **Elmer Snowden** and other local bands including many gigs with **Ellington**.

He went to New York in 1923 with **Ellington** and drummer **Sonny Greer** and was a member of **Ellington's** band until 1928 when he left to tour Europe with **Noble Sissle** and worked with **Fats Waller** in 1928.

**Hardwicke** rejoined **Duke Ellington** in 1932



**OTTO HARDWICKE**

and remained with him until 1945. Shortly after he retired from music to a farm in Maryland. He composed "Hop Head" and was co-composer with **Ellington** of "Sophisticated Lady" for which he was featured soloist on the original version. There are no survivors. His wife died last year.

Two top American bands finally make it here—and talk to Roy Hollingworth



BREAD: album did better here than in America

**B**BREAD are making it, and what's more they are making it with you. They can't think why, but it's something they will have to get used to, and besides it's a "damned nice feeling."

Being messed up in a collision between several rogue taxis on Oxford Street, is to say the least, unnerving, and a barrage of "Yer cross-eyed gits" from your taxi-driver, can upset that relaxed mizzly feeling. But minutes later meeting someone as cool and friendly as David Gates acts like a great sponge soaking up those gallons of adrenalin.

**PERFECTIONIST**

David Gates is the baker-in-chief of Bread, an assortment of pure talent that has risen its head high above a large plut of American bands. They have also, after two years of failure in England, entered MM's Top Twenty with "Make It With You," and advance sales here for their second album, "On The Waters" are exceeding all expectations.

"I have never ceased to be amazed with the messages I got from England, we really couldn't understand what all the fuss was about. We were told that people were saying this and that about us, and the whole thing was incredible," David told me.

David was over in London for three days of "monster" promotional work and business. It was his first visit to England, but he admitted all he had seen of the country was the inside of pubs.

If there is such a thing as modesty, blended firmly with a sort of rock-like confidence, then this musical perfectionist Mr Gates has it. He doesn't blow bubbles about Bread, he's flattered with the success they are having, but he knows he has a good band, and knows they are better than most.

"Our first album, 'Bread,' actually went down better over here than in the States. This was disturbing, but after thinking about it we decided that the difference between record buyers in England and the States lay in a group of people digging us in England. They were the difference, and we evidently hit the right spot."

**BOLDER DJs**

David agreed that a band given only minor airplay in England could reach far more ears than minor airplays in the States. "Yes, this could have been the reason for our success over here. Disc-jockeys have a far bolder attitude here than at home. In America they are afraid to play something that probably won't make it, and it is only when minor companies have taken the chance, that the big fish jump in. It therefore takes some time before the name begins to spread."

Bread consist of David (bass, lead guitar, vocals and arranging), James Griffin (lead singer, keyboard), Robb Royer (lead guitar, keyboard and flute), and Mike Botts (drums). "Between us we have a pretty relaxed musical policy, and are described in

At last—Bread get a slice of success

the States as a progressive rock band.

"This of course would not apply over here, where we are a pop group. In America we could not be classed as pop, because that's the Sinatra, Peggy Lee scene. We could not be progressive rock over here, because the English version is thicker, and heavy, and that we are not."

He explained that they were basically rocky, and progressive for the fact that they were willing to go in any musical direction, whenever it suited them. "Our policy is loose, but we feel strongly about the progressive angle, and that's the way we are going."

**ORIGINAL**

"I must admit that I have heard very little of the present English progressive stuff. I don't get time to listen to radios, and I don't particularly want to find time."

"Time was when I did listen to radios, and when I wrote songs I found them sounding the same as a dozen others. When I hear no radio or records I can begin to write for myself, and not a market, and the songs come out original, and scounding a lot better."

David has rather strong feelings on writing for a market. He calls it "imitating," admits that's okay if the band has no ambition, and doesn't want to become a leader, but has no truck with it. "If you want to be a good name, then you have to be an innovator. Obviously you cannot escape outside influence in a total sense, but you can get away from it as much as it is mentally possible by not imitating."

"Luckily we can now sit down and write original material without any conscious effort. We don't get together and say 'right let's be different,' it just comes out that way. But we do warn each other when a melody is found that is slightly similar to something else. It's then we tend to be careful."

Bread have been in the true sense a "studio band," since their formation. They have done very few live gigs, and have been content to put out films to show off their faces to people. "Now things have got to be a little different. "On the Waters," already released in the States, is selling at such a rate that it is almost certain to be a No. 1 album. America and Britain have taken a bite of Bread, and now want to see them."

"I was conscious that we were doing well when other singers started to record 'Make It With You.' If other people swoop to do our stuff then there must be something there."

At last—Three Dog has its day

IT WAS actually a four-dog-night in London, with three happy American dogs chatting over the transatlantic line, and one wet English dog sniffing and scratching near the telephone, and chewing old boots.

But the American dogs had reason to be happy. Three Dog Night have at last found success in the British chart, and there were whoopses of delight from the boys when I told them that "Mama Told Me Not To Come" had entered MM's Top Twenty.

"Oh yes! we're really happy about that. Man it's so exciting," was the first reaction of Cory Wells, one of the three members of the group's vocal front-line. "After our English tour last year — which really didn't go down a bomb — we were beginning to think we would never be accepted in England, but with this news about 'Mama' it looks as though the doors are about to open."

The single, after being top in the States for many weeks, is still hovering around the top of the charts, and is actually holding up the release of another single disc, said Cory. "I just can't understand this, the record is just like everything else we do, and yet this time it's just exploded."

**RIGHT FORMULA**

Following the group's policy to re-hash old numbers, "Mama" is an old Randy Newman song. "It's so good that this has appealed to the kids in England, we must have just hit the right formula—but God knows what that formula is."

Chuck Negron, another of the front-line trio, was the next on the line, and I asked him if there were now any immediate plans to make a second tour of England.

"We are really hoping to come over now — but when everything is organised, and when the time is completely right. We are not going to just pop over quickly now. We badly want to come, and give a full comprehensive tour."

"You see, we look upon the English audience as being something incredibly different to the scene back here, where they storm the stage, and everyone gets extremely excited. We found during our English tour that the kids were just sitting listening until the end of the number, and then they would applaud. They are very composed."

"We came back to the States a much wiser band. We found that we were demanding more from our audience, and if we weren't getting it then we would damn well play better."

"The English audience is now very much at the top of our list. They are very good, and we've got to prove to them that we are good as well."

Corry came back onto the line to say that he thought the group were now at a crucial stage. "We are working flat out on one-nighters, trying to get another album out, and in the middle of doing a TV special. We've got to keep on working flat-out, and we haven't got to fall in anything."

"You see the concert is the most important thing in my eyes," said Chuck. "Getting in front



THREE DOG NIGHT with their band: we'll show them

of the people is just it. It's such a fantastic outlet for us. Like when we were playing out in the desert wilds of Texas, during the day everyone there thought we were a bunch of queers because we had long hair. They teased us, and shouted stupid things, and by the time we were due on stage we were really fed up with things. But once the music started we got rid of all those feelings."

"I don't value records all that highly, except in England where we thought we were missing out. If the English kids are interested in the record, then they will want to see us. The record advertises, and sells us."

"Then the crucial part — the act — starts, and I know we prove we are good."

Both again expressed their desire to come to England soon but stressed again that the time must be right. "If that single keeps on selling well, I suppose we will be coming over soon. Man, then we'll show them," concluded Cory.

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INFORMATION..

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# Ringo and the Nashville cat...

**NO DOUBT** there were plenty of scoffs when it was announced that Ringo Starr was going to Nashville to record a Country album.

Remembering that wheezy voice intoning "They're gonna put me in the movies" and the very real horror of his ballad album, music-lovers around the globe must have squirmed at the thought of another helping of the same. I know I did.

Well, I have news for everybody: Ringo's Country album is finished, and it's a solid gas — thanks to Pete Drake, steel-guitarist extraordinary.

I met Pete in Nashville where, at 37 years old, he is the top exponent of the pedal steel, working through some 600 recording sessions a year as well as being in charge of his own record label (Stop Records) and his own publishing company (Window Music).

Ringo met up with Pete in London earlier this year, while Drake was on a flying visit to play on George Harrison's solo album. Drake and his sidekick Chuck Nevard persuaded Ringo to go to Nashville to cut his Country record, instead of doing it in London with imported musicians, and Starr readily agreed.

"I gave him a hundred songs to choose from," says Pete, "and he took them to his hotel room and listened to every last one of them. Eventually he managed to whittle them down to a dozen, which we arranged and recorded in the studios here.

Drake with immodest humour, claims responsibility for the high quality (really!) of Ringo's singing. "I made him go over the songs again and again until he had some confidence in himself.

"After we'd recorded them he kept ringing me up and saying that he'd been listening to the tapes and he couldn't believe it was him. I guess no one had taken that much trouble with him before.

"But we did the sessions very quickly. We used only 12 people — including Jerry Reed on guitar — and had all the tunes down in three days.

Pete played me the finished tapes of the album and it would be an understatement to say that I was stunned. Ringo sings with terrific confidence, sometimes adopting an hilarious quasi-frenetic accent, and the backing musicians (with much steel guitar and Dobro in evidence) play beautifully.



**Pete Drake**  
(above), king of the pedal steel and producer of Ringo's first country album, talks to Richard Williams

It's likely to be called "Beaucoup De Blues," which in prime Nashvillean becomes "Booood Blues," after one of the tracks, and a single is likely to be picked from one of two songs: "Love Don't Last Long," a pretty ballad written by Nevard, and "Without Her," not the Harry Nilsson song but a nice pop-Country tune with beautiful chorus work at the end.

Drake is originally from Atlanta, Georgia, and came to Nashville in 1959. It's worth recording that in Atlanta he had a regular working band which included, simultaneously, Joe South, Roger Miller, Doug Kershaw, and Jerry Reed.

In Nashville he "almost starved to death" before landing a gig with Don Gibson, of "Sea Of Heartbreak" fame. He began recording around 1960/61, and since then has averaged three sessions a day with Country favourites like Jim Reeves, Tammy Wynette, Porter Wagoner, and Roy Drusky, as well as playing on many of Elvis Presley's sessions. Other pop stars who've had the benefit of his back-up work have been Perry Como, Bobby Vinton, and Joan Baez.

Pete had a million-selling single, "Forever" on the Smash label in 1964, which gained popularity through his use of the "talking steel guitar," an extraordinary invention which uses rubber

padding to produce the sound of the human voice through the instrument.

But it was his association with Bob Dylan which brought him to the attention of a younger generation of listeners.

"Bob was in town recording the John Wesley Harding' album," Pete remembers and he and Bob Johnston, his producer, decided they wanted to use a steel on two or three tracks. So I went in and played on "Down Along The Cove" and "I'll Be Your Baby Tonight."

"Dylan and I hit it off so well that he decided to use me on all his things. Musically, we think quite a lot alike, and to me he's the Jimmie Rodgers—the old Jimmie Rodgers — of today. He's fantastic, he writes such fine melodies. I like his lyrics too, but being a musician I dig his tunes."

"I really loved 'Lay Lady Lay,' and I told him that would be a good single. In fact I did a single of it myself later, on my own label, that went up to 16 or 17 in the national Country charts. I'm now planning two instrumental albums — one of Dylan tunes, and another of Beatles numbers."

Does Pete think that the Nashville sound has hipped up rock, or has rock hipped up Nashville? "It works both ways. The kids are getting more lyric-conscious, so that there's not so much noise and the songs have to mean something. Country music has always been that way.

"George's album is fantastic, too. Dylan recommended me to George, and he wanted me to come to London for a month, but I told him I could only spare four or five days because I have so many sessions and so much business to take care of.

"His album is fantastic — it's not Country, but his songs are so good. He's a tough writer. I got on real well with the producer, he's a hell of a producer and he's got a track record you can't question.

"But George knocked me out. He lives 40 miles outside of London, yet he came to the airport to see me off. It seemed that I could do no wrong, and he's the kind of person I'd work my tail off for.

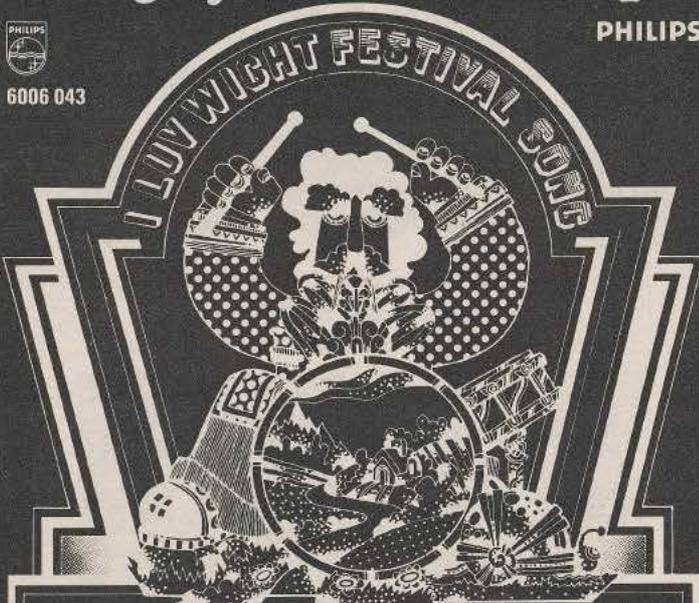
"Dylan is another cat you'd kill yourself for — he lets you play what you want to play. People are screaming that he shouldn't have recorded 'Blue Moon,' but he did it because it was one of his favourite tunes, and he shouldn't let anybody tie him down.

"I really love working with all these younger guys. It's very rewarding because Ringo, for instance, knows more about Country music than most Nashville musicians!"

**A single you'll want to keep...**

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**LET THE WORLD WASH IN**

**In a souvenir I.O.W. bag!**

**GROUP** names are getting more ambitious. Gone are the days when musicians named themselves after some humble brand of fauna or flora. Airforce came, with their Ruid personnel policy, and now, perhaps in a final attempt to unite humanity, Everyone is born.

The new group revolves around the axis of Andy Roberts, ex-Liverpool Scene guitarist, and the policy seems to be that anyone and everyone who fits into the band can play along. Post, painter, and Ex-Liverpool frontman, Adrian Henri, is likely to be seen at some gigs with them. The group itself consists of John Porter (guitar), Robert Sargeant (organ, piano, guitar and vocals), Dave Richards (bass, piano, vocals) and John Pearson (drums, percussion).

"My opinion about bands is that the best ones are those in which everyone likes each other, it's nothing to do with the music," Andy said, after initial greetings. "I hadn't even heard John Porter before he joined, but it seems to have worked out. The best bands are composed of beginners."

"The point of the band is that it has got no policy. It's the cool way to do things. The idea is getting together a lot of friends to play without any particular angle."

"The idea of the Liverpool Scene was that it should be people who live in Liverpool getting together to do outside gigs. It was never about making money. That wasn't what it was about."

"But it always fell down because it never had one path



**EVERYONE** (left to right): Dave Richards, Bob Sargeant, John Porter, John Pearson and Andy Roberts.

## Everyone's here

of music which it followed. That brought the group down, it was just a collection of individuals. This is going to be considerably more of a group.

"It is terribly easy to be very serious about what you are doing and I don't think that matters. I doubt whether we will be as intentionally funny as the Liverpool Scene, but when that sort of thing fell down it was a real blow."

Andy was very keen to get on to the road and the group hopes to start doing gigs from October. So far they have only played in Norway, where they had a tremendous reception.

popular bands. We will be made, but it isn't like that at all. In fact it's highly unlikely. I don't want to get into that thing of doing one concert at the Albert Hall every few months. It's going to be really interesting to see what the thing sounds like when we take it on the road. That is the acid test.

"I think the winning point of this band is that everybody enjoys playing together," broke in Bob, who used to play with a group called Juice Partners recently seen at the Marquee, London.

"Everybody in the band comes from different musical scenes. John Porter and I are into the very funky American thing, and Dave (ex-P.C. Kent) is classically influenced, I think."

"As far as I am concerned, my style has evolved from Joe Cocker for singing and Leon Russell for piano. They have really influenced me in the last few months. Before that I was very much into the blues pianists."

Managing Director: Brian T Brolly

Directors: Berie Adams (USA) John Keith Matland (USA) Arthur J. Jones F.C.A



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Bruce Rowland, Alan Spenner, Henry McCulloch, Neil Hubbard, Peter Robinson, Chris Mercer, Harry Beckett, Anthony Brooks, James Brown, Jim Buck, Jr., Jim Buck, Sr., John Burdon, Joseph Castaldini, Norman Cave, Keith Christie, Jeff Clyne, Les Condon, O.B.E., Ian Hamer, Malcolm Henderson and City of London Ensemble, Ian Herbert, Clive Hicks, Carl Jenkins, Frank Jones, Andrew McGavin, John Marshall, Peter Morgan, Anthony Moore, Douglas Moore, Bill le Sage, Chris Spedding, Louis Stewart, Chris Taylor, Steve Vaughan, Mike Vickers, Brian Warren, Mick Weaver, Alan Weighall, Kenny Wheeler.

and also Mike Leander, Don Norman, Alan O'Duffy, Bob Fell and Danny Halperin.

Our thanks are also due to EMI Records Limited, Warner Bros, (USA), Bam Bam Records, Blue Thumb Records (USA), AIR (London) Limited, Philips Records (UK), Polydor Records, Capitol Records Inc., Sunny Records Limited, Philips (Holland), B & C Records Limited, CBS Records Limited, Vertigo Records (UK), Atlantic Records (USA).

but above all to Andrew and Tim who created and produced the work.

JESUS CHRIST - SUPERSTAR is a phenomenal achievement. The work is finished or are we only at the beginning?

*Brian T. Brolly*

BRIAN T. BROLLY  
MANAGING DIRECTOR: MCA RECORDS LTD.

**MM EXCLUSIVE!**



**The Band's  
new album  
—a track by  
track preview**

BY DINT of their long experience of playing together, The Band make some of the least demonstrative but most satisfying music around.

Their third album, "STAGE FRIGHT" (Capitol), is just out in America, and thanks to Radio Geronimo — who'll give the record an exclusive first playing this Saturday night — we've had a chance to preview it.

The first thing that strikes the listener is that it's tied less to specifics than the last one: there's far more imagery, much of it elusive, and a great deal of down-home symbolism. A few songs have a slightly muted Revivalist feeling which harks back to the last century, a device typical of Robbie Robertson's writing.

Apparently, it was recorded much faster than either of its predecessors, in the Woodstock Playhouse, and in the words of producer John Simon: "We just whipped through it, and everyone was real relaxed."

As ever, much of the Band's appeal is in the fine detail of the instrumental

work: an organ texture, a fleeting guitar phrase or a just-right drum accent. Track-by-track it's like this:

"STRAWBERRY WINE" — A zippy first take, with Levon singing in beat wino fashion and Richard Manuel playing flapping drums.

"SLEEPING" — A very pretty walk, with contrasting harder instrumental passages behind Manuel's affecting vocal. Strong gospel piano and distinctive organ are aided by beautifully tasteful drumming.

"TIME TO KILL" — Starts with nostalgic reverb guitar, has a vocal by everyone, and Garth Hudson plays the rolling piano. Robbie's blues guitar chorus is simple and pleasant.

"JUST ANOTHER WHISTLE STOP" — About a locomotive which presumably symbolises the heavenly sweet chariot: "To all concerned, dead or alive, the locomotive will arrive."

"ALL LA GLORY" — The most unusual of all, sung by Levon with Garth's accordion. Robbie's words are touching, and seem to be addressed to a younger person.

"THE SHAPE I'M IN" — Nice rocking song with a Manuel vocal. Possible single?

"THE W. S. WALCOTT MEDICINE SHOW" — A "history" song with that wheezy horn section and a gritty, relaxed tenor solo from Garth.

"DANIEL AND THE SACRED HARP" — Based on Appalachian church music, very complex and suitably moralistic.

"STAGE FRIGHT" — Rick Danko's vocal, and some hard playing over a charging bass riff. Has that characteristic inner melancholy.

"THE RUMOUR" — Helm, Danko and Manuel alternate vocal lines on this utterly beautiful song. The "Rumour" is presumably symbolic of some wider evil.

In sum, then, it's one of those albums from which each track is your favourite when you play it. Entirely convincing, of course — could they be anything else?

**RICHARD WILLIAMS**



**Roll up  
for Bop  
City '70**

HOW'S this for a wild new scene readers — the Raver is organising a Fab Open Air Pop Festival!

Yes, all you guys and dolls, roll up for the event of the year. It's going to be bags of jolly fun when Bop City '70 opens next November at the East Ham football ground.

Says assistant promoter Harry Lies: "We have a huge line-up of talent and toilets. Get this for the first seven nights — Elvis Presley, the Beatles, Bob Dylan, Jimi Hendrix and Buddy Holly! There will be well over three toilets, and security will be provided by 300 skinheads. Tickets cost a mere seven guineas."

Mr Lies is believed to be helping police with their inquiries. T2 plan to give a free concert on the site of the Isle of Wight festival on Sunday afternoon. Jeff Beck planning new group and looking for a singer.

Sundays at the Lyceum a success for John Curd who is organising yet more concerts. John Mayall upset at suggestions that he won't tour here again. He probably will. Also, due to a printing error, his new violinist Don "Sugar cane" Harris appeared as Don Harry in a recent MM story. Cactus coming to town.

Ex-Atomic Rooster man Nick Graham joining to Skin Alley... guitarist Keith of T2 bought a "Flying Arrow" guitar. Jeff Dexter says "I Lay Wight" not official Isle of Wight theme tune: "I chose the records," says our jolly deejay.

Chris Slade, drummer with Tom Jones for the past seven years, taken over from Karl Chambers with the new Tomorrow group. Bravo BBC TV's Omnibus for Soft Machine showing. Emerson, Lake and Palmer would make another great programme. Reading Jazz Club river boat shuffle was a gas with the Black Bottom Stompers, Red Ontons and Sammy Rington. Sammy is planning a new group.

Scottie, organist with Coventry group Jigsaw, currently backing soul artist Arthur Conley, had to make a public apology on Belgian television when he smashed up a £500 organ at a festival gig in Belgium on Friday.

Jon Hiseman and Screaming Lord Sutch reported to be digging Love Affair at Farx on Sunday.

The Robert Stigwood Organisation now becomes the Robert Stigwood Group Ltd.

Eric and the Dominoes off to record an album in Miami. Bee Gees Barry and Maurice and Robin recording an LP and single. Tin Tin recording with Michael D'Abó. Alvin Lee's real name is Graham. What an own up!

Mothers, Birmingham, likely to close in September. Manager and owner Phil Myatt to open Sloopy's in Corporation Street with a different policy. Odd — wonder if that ties in with the anonymous Birmingham entry: "Cool — Mothers, uncool — Phil Myatt?"

Tim Hinkley and Jody Grind alive and bopping. LP out on Transatlantic on September 1.

Ex-Nice road Baz sporting frightening black beard. Brian Davison listening keenly to new Keith Emerson band. One music paper reported on the Krumpston Festival. About right too! And to the angry young lady who thought we were being harsh on Krumlin — you should have heard what the organisers said about it all!

Ian McDonald, ex-King



OLIVIA NEWTON-JOHN: star of the rock-group film "Tomorrow," opening at the London Pavilion tonight (Thursday).

Crimson, hitch hiking around Europe.

Spencer Davis latest to join the campaign for law, order and clean air. Last week he "gave up driving for three months and donated £10 to the Policeman's Orphan Fund."

Peter York recently bought a £14,000 house at Ickford. Former owner — Pat Moss — Principal Edwards Magic Theatre did a "Pied Piper of Hamelin" at El Rondo, Leicester, on Friday and nearly caused a riot. The band mingled with the audience, and went out into the street during their last number, finally stopped by town police.

Next John Mayall LP called "USA Union."

Carl Palmer's drumming better than ever. Sylvia McNeil excellent on ITV's

lively Maynard Ferguson show. Maynard still hitting notes only dogs can hear.

Keef Hartley and Hardin-York rave at Croydon's new Fillmore South. Jeff Beck looking extremely well. Car made a nice debut at the Speakeasy dug by Alan Whitehead of Marmalade. Emerson, Lake and Palmer's new blow up returning from Plymouth debut on Sunday.

Don't forget at the Isle of Wight, take a thermos flask, ground sheet, bottle of Scotch, anti-Admiral and middle-class-reactionary protective netting.

Edgar Broughton, uptight with Fiery Creations, is going to the Isle of Wight Festival and says that if the Fouzi brothers won't let him play on stage, he'll play for free outside the official site.

**Raver's guide to the week**

LOOKING for a touch of the old time rock mates? Then drop in at the Northcote Arms, Northcote Avenue, Southall, on a Friday and Saturday night. Tomorrow (Friday) features Shakin' Stevens and the Wild Angels. Saturday welcomes the House Shakers. Bring your drapes suit and blue suede shoes, if not a top hat will do.

STAND BY all you Northern ravers who can't get to the Isle of Wight. The Kendal Pop Festival at Westmorland starts at 1 pm on Sunday. Agappus have been added to the bill.

DOCUMENTARY film about John Mayall, made by Pete Gibson of Brett Marvin and the Thunderbolts to be shown at the Electric Cinema, Portobello Road, London, tomorrow (Friday) and Saturday.

RALPH M'CELL (Thursday and Friday), at Piper's Folk, Just

near Penzance. For folkies down in deep Cornwall a chance to see Ralph in a really good folk setting.

JAZZ At The Ronnie Scott Club (BBC-2 Tonight, Thursday) features Stephano's Grappelly Quartet, the Robert Patterson Singers and the Oscar Peterson Trio.

T2 (London's Marquee, tomorrow, Friday), after playing to a packed Marquee audience last week, the boys have been brought back by public demand. There must be something about this three-piece.

DUSTER BENNETT, Seamhammer and Quatermass (Guildhall, Plymouth, Saturday). Nice little West Country blues concert here should suit holiday ravers down to the ground or the beach.

**KRISTOFFERSON**



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**NEXT WEEK**

The Isle of Wight Festival, in pictures and words. The MM's top team of writers — Richard Williams, Chris Welch, Michael Watts and Mark Plummer — plus photographer Barrie Wentzell, are there to capture the big event.

For pages of fantastic coverage of an important event, get next week's MM.

**PLUS**

ALVIN LEE tells the honest truth. Next week, the Melody Maker starts a probing series of interviews on the big names of today's music. First, the star of Ten Years After in his frankest-ever interview.

It's all in the Melody Maker, next week.

# MOTT THE HOOPLE HAVE JUST RETURNED FROM THEIR FIRST AMERICAN TOUR

NEWSPAPER ENTERPRISE ASSOCIATION 230 PARK AVENUE NEW YORK 10017 212 679-3600



June 8, 1970

Dear Mr. Rolontz:

It has come to my attention that your organization in some fashion represents a musical aggregation known as "Mott the Hoople" and that you are currently in the process of marketing this group in the form of a recording.

As the legal patriarch of the Hoople family (both the American and British branches) it is my responsibility to advise you that you may be in direct violation of the proprietary rights to the surname "Hoople." The Hoople family historian, at my direction, has completed a careful search of the documents relating to the Hoople family and can find no evidence of any family member having musical skills, with the exception of my great-grandfather, Cornelius Cassius Hoople (1823-1870), the inventor of the Hoopleodian and director of the Hoople Wind Ensemble.

Furthermore, I have personally discussed this unhappy situation with my cousin, Mott T. Hoople, Ph.D., who insists he has no knowledge of the musical aggregation whom you represent and, because of his position as president of Locke-Oberst Institute of Comparative Linguistics, demands that you forthwith cease and desist in the unlawful use of his patronym. I can only concur.

However, as a composer of some distinction and as a colleague, of sorts, I can quite understand your difficult situation. I happen to have in my possession a folio of unpublished songs which, I have no doubt, would make you not a few gold records. A certain arrangement might well be made which might well alter my current disposition and convince Dr. Hoople, my cousin, of his possible misapprehension.

Sincerely,

Amos Barnaby Hoople, Major (Retd)  
17/21 Lancers, Royal Cavalry

Mr. Robert Rolontz  
Atlantic Recording Corp.  
1284 Broadway  
New York, N. Y.



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June 11, 1970

Major Amos Barnaby Hoople  
c/o Mr. Robert Cochran  
Newspaper Enterprise Association  
230 Park Avenue  
New York, N.Y. 10017

Dear Major Hoople,

Yours of the 8th instant received and contents duly noted.

According to our solicitors, Rack & Thumbscrew, our agreement with your half-brother, Colonel Mycroft B. Hoople (August 11, 1969), completely covers our use of the Hoople name for our recording group "Mott The Hoople", since he is several years your senior, and outranks you in the Service. The use of the family escutcheon, with a lacertilian reptile rampant on an ebony field, is also ours to use under the agreement with the Colonel.

And now to your songs. We are always on the lookout for new material. We suggest that you make a demonstration record of your songs and send them to our company, c/o "The Brain Trust" at the above address. Perhaps even an old windbag like you could write a hit.

Yours very truly,

ATLANTIC RECORDING CORP.

Robert Rolontz  
Vice President, Advertising & Publicity

RR/bl1

EXHIBIT A

EXHIBIT B

## THEIR SECOND ALBUM 'MAD SHADOWS' IS RELEASED HERE ON SEPTEMBER 25TH



# jazzscene

## Williams and his electric rhythms

IT'S NOT SURPRISING that Tony Williams is the way he is. If you or I had, between the ages of 17 and 23, reshaped Miles Davis's direction and ended up by practically running the music, perhaps we'd be a little — shall we say — strange.

As somebody said to me, Tony seems to be into a superstar trip without having been through the necessary changes. Paying your dues is a long process, and rushing through it in a short space of time can unsettle a person slightly.

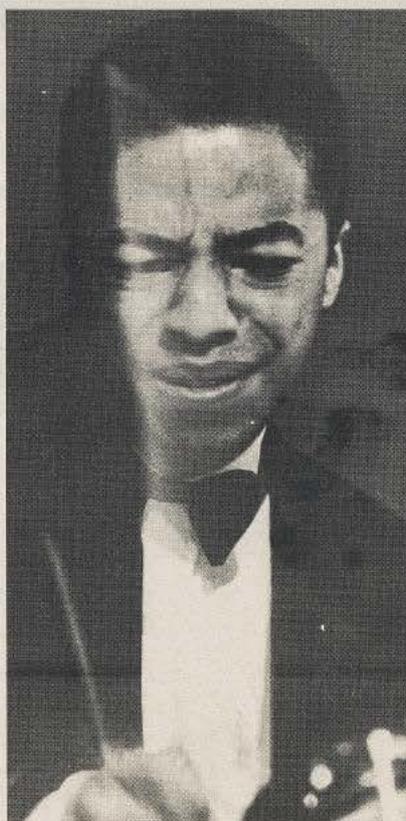
by RICHARD WILLIAMS

When I saw him in his manager's office in New York, he was in characteristically uncommunicative mood, responding to most of my (possibly obvious) queries with a super-hip sarcasm designed to put down the questioner rather heavily.

Most of what he said was a tirade against his record company, with some truth but largely ill-founded. He complained, for instance, that his company wouldn't record a new album immediately, and hadn't even been to see him at Ungano's,

the New York rock club where he was playing at the time. But a few days after I returned to London, a cable arrived stating that Tony was most anxious that I should know that he's recording a new album following a visit to Ungano's by Polydor boss Jerry Schoenbaum. Such is life and the music business.

I did, however, manage to prise comments on several other topics out of Tony. Lifetime now includes Jack Bruce on bass-guitar, and it's



TONY WILLIAMS: super-hip sarcasm

obvious that he has changed the band a great deal in a short space of time, and changed it largely for the better.

"The most important thing is that now we've got a bass,"

said Tony, "and Jack's singing has also helped because I wanted to play more, and I can't do that if I have to sing."

"But I do definitely want to sing. I sang when I was

much younger, in Boston with rock and roll groups — like the sort of music Frankie Lymon and the Teenagers used to do, if you remember that. It wasn't rock really."

The answer to a general question about how he thinks his playing has changed recently was: "I just don't think about my playing. I'm not into explaining things."

When I went to see him at Ungano's, the place was packed with young people who looked like rock fans, and he was held over for an extra week. Was he consciously trying to appeal to a younger audience?

"The music hits the kids at the level that they get tired of crap. So many rock groups sound the same — trite, terrible, and just plain silly, man. And people, whether they know it or not, want to hear something better. At Ungano's it's a different audience from, say, a place like Slugs."

Does he feel, then, in common with the people who say that the jazz audience is disappearing as more and more clubs shut?

"The jazz audience has always been the same. It's always been where it is, and it doesn't die. It was the same when I was born as it is now, and if anything it's gotten better."

The band is scheduled to visit Britain and Europe next month, under the wing of the Robert Stigwood Organisation. Is Tony looking forward to the visit and to playing for European audiences?

"I just like to play anywhere. Britain is no big thing for me. Wherever I have to play, I just go and play there."

Tony's singing has caused considerable controversy among musicians and listeners, but it's obviously something that he feels. "I'm singing things I've always heard," he says, "and I'm certainly not like a rock singer. I'm singing things I heard like Arthur Prysock, Nat Cole, and Billy Eckstine. The rock thing is not even there — I'm just experimenting."

"Five years from now I may just walk on stage and saw a chair in half. Right now I'm using electricity and rhythms that make me feel good. If I didn't feel good I'd never play — certainly wouldn't play just because somebody wanted to hear me. When what I play stops feeling good, I'm not going to continue."

As for record companies, Tony said: "They're always a fight. People in them are scared of losing their jobs, and it doesn't take any more to do those jobs than it does to sell shoes in a department store. There's a lot of apathy, and they don't even have to like what they're doing — just to know that they're in a position to help."

"They're out to make money, because they're running a business, but it makes them paranoid. That's all right too, but we don't have to be part of that paranoia. Don't drop it on me..."

Tony's solution to the problem is this: "I'm going to get into a power position where I can start my own record company, where I don't have to listen to everybody, when I know best."

The band recently spent 35 hours, spread over three nights, in the studios cutting a single of a John McLaughlin composition called "One Word," which they're hoping Polydor will release.

Tony's manager, Jack Lewis, played me a tape and I have to say that the only word for it is Cosmic. Bruce sings an extraordinary spiraling vocal line over a charging backing, and one recurring riff is memorable enough to ensure it considerable popularity.

Finally, I asked Tony why the sound quality of their first album, in particular, had been so extraordinarily fuzzy and distorted, something which had puzzled a large number of people. I had been told that that was the way he'd wanted it.

"Oh no, that's not true. Wait a minute, did someone tell you that? Well, write down that it's true. I got tired of clear things — everyone was recording with the same sound, and I didn't have time to experiment before going in there, and that was the best way to get a different sound, just distort it and make it fuzzy."

## Norman's wisdom



NORMAN SIMMONS: quit travelling

AFTER ALMOST a decade of accompanying and orchestrating for singers Carmen McRae and Dakota Staton, pianist Norman Simmons came to a decision at the end of 1969 — he quit.

Said the 40-year-old Chicagoan, "I began to see communication with the piano slipping away and my physical development suffering badly, my technique not being solidly established from the beginning."

During more than eight years' playing for the musicianly Miss McRae, Norman found that the "expression from soul to mind was deep fulfillment and tremendous seasoning took place in my music during that time."

"But now I needed to transfer all this into material expression and wanted to stop travelling for awhile and study. Plus I saw the trends of music making drastic and rapid changes around me. I wanted to take a good look at that."

Simmons still sometimes plays for singers — especially Betty Carter — but he is more interested in playing a lot more piano with a trio he leads on a fairly permanent basis.

The other members of the group are bassist Lisle Atkinson, who also works with the unique seven-man double bass line-up conceived by Bill Lee and known as the Bass Choir, and drummer Al Hayward, a revered percussionist who has been the spark for many exciting bands.

Apart from that, Norman is first choice pianist "dep" for the Thad Jones/Mel Lewis Band which he says is "loaded with music ready to turn it on every Monday night at the Village Vanguard. When I am in a rut of some kind I take off down town to hear them and get instantly re-inspired."

"Or I'll go to the Village Gate and catch many of the finest pianists — Billy Taylor, Ahmad Jamal, Toshiko, Jaki Byard — while having dinner. New York is still the only real city of jazz and maybe that is a hang-up at times; jazz is no novelty here."

Unlike many "provincial" jazz players who head for New York as quickly as possible, Simmons did not make the move until he was almost 30. In 1960 he did the arrangements for two Johnny Griffin albums — "Little Giant" and "The Big Soul Band" — and on the strength of it got a staff job with Riverside Records.

The gig lasted only about eight months but helped get the pianist and his family established in the Apple. After that he went out on the road with the first edition of the Johnny Griffin/Eddie Davis Quintet and then took the job with Carmen.

But Simmons had received a pretty thorough jazz training in his hometown years earlier. For several seasons he was house pianist at the famous Bee-Hive Club in Chicago where he backed such visiting stars as Lester Young, Charlie Parker, Dexter

Gordon, Sonny Stitt, J. J. Johnson and Kai Winding and Wardell Gray.

"Everybody played in there during the 1950s. Bands coming through town came by to jam. I met Thad Jones and a lot of the guys from the Basie Band there. Also, Sonny Rollins, Al Hibbler, Red Rodney, Howard McGhee, Paul Quinichette and many more."

Simmons states that his chief influence has been Duke Ellington.

"Before I knew Duke's name I remember first feeling the dancing, walking rhythm of Jimmy Blanton and I think the commercialism of his style stifled that."

"Ahmad is one of the greatest influences of our music today. He influenced all the piano trios and Miles Davis who in turn influenced the whole music world. Mile's first really strong group had the Jamal format influence. The vamps, long tags, the mambo comp — Jamal was the first I heard do those things."

Norman elites Oscar Peterson as being a great help to him in the early stages of his career.

"I was playing a gig with Flip Phillips and Bill Harris at the old Blue Note in Chicago about 1951. Oscar and Ray Brown — they were just a duo then — were playing opposite us."

"Between sets Oscar said he liked my potential and wanted to show me a couple of exercises which would help my technique. He demonstrated three table exercises. One sounded like a drummer playing paradiddles, rapidly and very distinctly. One was a wrist rotation which he did so fast his fingers disappeared. These exercises turned my playing over for the next two years and I still find them essential today in my practice."

With honesty — and his recordings bear him out — Simmons declares, "I never really copied any pianist and usually that is a cycle we go through. But today nobody copies anybody anymore. All hands come down on the piano originally and with original composition so it is hard for me to credit the newer players because there are no standards."

"The whole musical level is up and many pianists are very good but it all adds up to a high level of mediocrity. Because there is no message of the individual soul, no impact of distinction comes across. I am affected by today's music but much of the sheer enjoyment is missing. Today, perhaps we are not supposed to enjoy the music but relate, re-act to it and have a trip or something."

MARK GARDNER

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LOUIE IN LONDON - Louie Bellson

Recorded in London

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LOUIE IN LONDON - Louie Bellson

LOUIE IN LONDON - Louie Bellson

# Leon—king of the Delta rockers

ONCE in a while, when a non-pop musician wants to get a little bitchy — he will make digs at one Ringo Starr, drummer and Beatle.

But those who know the score are full of praise for the most straightforward drum technique in groupdom.

Leon Russell, one of America's top session players, a young, grey haired pianist, guitarist and writer says: "I am amazed by Ringo's drumming. He has one hundred per cent conviction, and a unique point of view. By that I mean, he does not rely on technique as much as conception. His rock-and-roll knowledge is astounding."

Russell was in London last week to "buy a Rolls-Royce and record with Ringo." He also wanted to meet all his music business friends.

And Russell is music business. He is one of the longest established session musicians on the US rock scene who will now help out any friends "now I have enough money to buy what I want."

He started his career playing for Jerry Lee Lewis and since then has worked with such widely ranging artists as Frank Sinatra and the Byrds. "I played electric piano on 'Mr Tambourine Man.' Jim McGuinn was the only Byrd on that actually."

Leon did sessions for the Tijuana Brass: "Before the band was formed and some other weird things like that." He started pro-

## top US session man

### LEON RUSSELL

#### talks to Mark Plummer

ducing Delaney and Bonnie and took up guitar because Delaney could not find a guitarist. Following their rise to fame, more people became aware of the Russell talent. There are a few strange stories about Mr Russell but he did not want to talk about them. He did, however, talk about the switch to guitar from piano.

"James Burton first interested me in playing guitar. He used to play in honky tonk clubs in Hollywood, and I would follow them around listening to him play. At the time he was on retainer to the Ricky Nelson band."

His last exploit was with the fabled Joe Cocker tour of the States with Mad Dogs and Englishmen, a 21-piece band with 25 friends, wives, dogs and children. The record of the tour is soon to be released and a film of it should be put on the market sometime in the future.

"I asked Leon how did the band get so big. "I originally wanted two drummers, but for every person we asked to play, two more asked to play with us. There were about 21 people playing and singing on most of the dates, and the other 25 were family and friends."

"Joe didn't want to do the tour in the first place. Then about ten days before we set off on the road, he changed his mind and decided to go along."

Wasn't the show very expensive to cart around? "It was very expensive. If we had not travelled by private plane, and had flown everywhere by commercial airlines it would have cost us at least three or four times more. But then Joe is not interested in money."

Meeting Denny Cordell was a chance to find out what Joe Cocker is doing at the moment. But the answer seems to be nothing. "At the moment he is sunning himself and being lazy, doing the tour with Mad Dogs started out a lot of his problems. Although when I saw him last he was getting bored and, I think, he will be getting a new band together soon."

Later Leon told me that Joe Cocker was probably going to settle in America permanently, and that his new band when it was together would be smaller than Mad Dogs. "I don't think Joe likes working with a big band. He prefers a smaller group, where he gets more of a chance to sing and improvise. With a big band the arrangements are tight, and you only improvise when you come to an improvisation part."

## New band

When Leon goes back to the States with his new Rolls, he will be working with his new band. The group will have two guitarists, organ and keyboard bass, two female singers and Leon himself on the vocals and the piano. Charles Blackwell will be playing the drums (he used to play with Taj Mahal) and the two girls come from the Ikettes.

"We have recorded a couple of tracks in San Francisco, but when I go back we shall be moving down to Muscle Shoals for a while to tape the rest of the album. The new group seems to be going well, they are all friends and people I have admired for a long time."

On the last album, "Leon Russell," some of the false starts were left on, but Leon had a good reason. "I like to put the whole thing out. You need mistakes, it helps the first time we play it."

A lot of the album was recorded over here, was there any reason for that? "Not really. I wanted to use British musicians — it's good to be aware of somebody's style. It's weird, what goes on in Britain seems to caricature America, and the other way round."

How did he feel working with Stevie Winwood on the sessions for the album? "I didn't really get a chance to work with him. When you work with a big spontaneous thing you don't really get to know each other, really get to know each other. "He's incredible though, but with people like him, a musical genius, it takes a while to get together."

"I'd like to make an album with Stevie, playing all the instruments together. The more people there are the more difficult it is, it gets to be a little like a church to show what precedes song, choir."



LEON RUSSELL: in London to buy a Rolls Royce

## Steamhammer strike success in Britain

OF ALL the groups that played at the Plumpton Festival—and there were some good ones—none received a louder ovation than Steamhammer. They were the surprise hits of the event—and the standing ovation meant the best reception they have received at a large event in this country.

The busy quartet are delighted. On the Continent they have regularly had standing ovations, but their home country has yet to really applaud them. Plumpton changed all that. Now things can only get better for the group.

Currently they are excited about the release of their next album, half of which was recorded live at a recent London Lyceum gig with the other half in the studio. During mixing sessions last week, guitarist/vocalist Kieran White spoke about the group's ups and downs since their shake-up last Christmas.

"The current line-up of the band has been going since Christmas and everything now is a lot tighter musically. We are just playing better and there are no battles within the group," said Kieran.

The line-up he refers to is Martin Pugh on lead guitar, Mick Bradley on drums and Steve Davy on bass — and, of course, himself.

"We started doing well at festivals in Germany this year, and there has been quite a lot of them. It's just started getting better in this country. We have done quite a lot of TV on the Continent."

"We have had some good receptions dotted around this country but the Plumpton scene was the best we have ever had at a big gig. Before that there was a series of misfortunes at big gigs in England. We were in Germany the week before Plumpton and came back and must have forgotten we were back in England and played really well."

"We do a big tour of Germany in October and we are negotiating for an American tour. We have never been there. I would like to go to America because I like travelling and the audiences over there are very responsive. German audiences are much more like British audiences and I feel confident about going to America."

"We are very different on stage than on record and we have tried to compensate this by getting a good live recording for our next album. It's all new stuff which has not been recorded before, and the tracks done in the studio are all brand new."

"When we had our sax player, Steve Jolliffe, we started off almost entirely free. We just had a couple of arrangements and worked things out from there as we went along, but we had a struggle to make it sound tight. We tend to set things into place rather than rehearse for hours on end. It didn't always work out because the sax and lead guitar tended to conflict with each other instead of complementing each other."

"As soon as the sax went, things got a lot tighter. Now the improvisation is much tighter but the same number can still last from anything between five and twenty minutes. We have stages in numbers from where we go to, like we all know when to finish and we have strict beginnings, middles and ends. We know what area we are going to improvise."

"It is not long lead solo improvising but the whole band improvising which makes it much more interesting."

Kieran writes much of Steamhammer's material — but is reluctant to admit being influenced by anyone. "I am influenced by anything I listen to. I do not sit and copy a riff off anybody else. There are lots of different people influencing our music, and I like lots of different artists like Terry Riley, Ray Charles and Joni Mitchell. I also like Stravinsky."



STEAMHAMMER: playing better

I'd like to make an album with Stevie Winwood

## The hit single that was a hit before it was a single!



Leon and Denny Cordell, own a record company called Shelter between them, and one of the reasons for the company was the hassles Leon has had in his musical career. "Denny and I are half partners in Shelter. The reason for Shelter basically is, if you want to do something right, you have to do it yourself. "American record companies thought I was weird to say the least."

## Cropper

Leon's famed home recording studio is being refitted at the moment building it up from an eight track to a sixteen track. The studio is used by Leon mostly for experimenting, but it is also used by friends. "It is mainly used for my own experiments, but people like Booker T, and Steve Cropper use it, too."

"The majority of 'Delta Lady,' the Joe Cocker single, was cut at home in the studio. We did all the rhythm tracks at home and the rest in the studio."

Leon hopes to live in England, "I wouldn't mind moving over here, it's much more pleasant. It's a friendlier climate and there's very little politics. "Doesn't Leon like politics? "I'll never run for office!"

## 'HI-DE-HO' from Blood Sweat & Tears terrific new album '3'

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# RORY GALLAGHER in Blind Date

**RORY GALLAGHER**, guitarist and singer with Taste, arrived for Blind Date early in the morning, before leaving for a holiday in Ireland. Rory has often talked about his distaste for single records, but seemed to take pleasure in being able to listen and criticise them.

**IDES OF MARCH:** "Vehicle" from the LP Vehicle (Warner Brothers).

I've heard it on the radio a few times. Blood, Sweat and Tears. It seems a popular number with big bands. It's not Blood, Sweat and Tears, it's a British cover version? I've definitely heard it before — it would be a nice record to dance to. It's a perfect number for afternoon listening. Nice chunky beat but it doesn't do that much for me.

**THE ASSEMBLED MULTITUDE:** "Mud" (Atlantic).

Is this a George Harrison composition? That's Billy Preston on piano. It goes a bit like the Beatles end to Abbey Road, the guitar's a little bit lost. It's like an introduction to a song — which never happened. It really sounded like Billy Preston at the beginning. I was expecting a break then a voice. I can't guess who it was — but it sounded like a group of session men having a blow.

**TOKENS:** "The Lion Sleeps Tonight" from the LP Both Sides Now (Buddah).

There were two versions of this in the charts at one time. This may be a revival of it or something. It's a sort of African thing — but if it's a single I don't think there's been enough space for it to make it this time. Nice recording though — soprano sax — that's not the original then. Dancing party one again. It sounded like a hit from the past.

**JOE CANNON:** "Numbers" (London).

I really can't say much about it. I would prefer it on a conga and an acoustic — to my ears it would be better that way. It could make the top 30. I can't say who it is. It could be a variety of people. I don't like that bass chunky sound.



I like the bass to fill the room.

**CRABBY APPLETON:** "Try" from the album Crabby Appleton (Elektra).

Is it the Hollies? Chambers Brothers — Hollies, cum Searchers — it's that sort of thing. This mass percussion is becoming the thing to do. Drum sound comes off — it could be a hit. Certain parts sounded like the Hollies. Exciting enough — it kept bringing in songs I know. Dancing number again. They seemed to be enjoying themselves.

**JIMMY McGRUFF:** "The Worm" (United Artists).

Joe Loss funky beat — it's not my scene at all. Discotheque type of record. There's nothing definite at all that I can say. It's nice if you like that sort of thing, but it's not what I listen to. Can you take it off?

**IRON BUTTERFLY:** "In The Time of Our Lives" from the album Iron Butterfly Live (Polydor).

Sounds like the guitar playing is making animal noises. Iron Butterflyish — no. It's not for me. The guitar is relatively inventive — but the voice is the kind of voice I don't like at all. And

that bass sound again I don't like. Could be Iron Butterfly. There you go. It is the Butterfly — the first one I got.

**HELEN SHAPIRO:** "Waiting On The Shores Of Nowhere" (Pye).

British production record. It will be on the radio for the next few weeks. Some people may like it but it's not my cup of tea. It sounds like Helen Shapiro but I don't know whether it is or not. Her voice is quite good, but she could do with a better song. It could be a hit — it's aimed at being a hit — it's got a hit feel which I don't particularly like. With a record like this you can recognise the backing — it's so computerised.

**EQUALS:** "Happy Birthday Girl" from album at The Top (President).

The Equals, isn't it? The first ten seconds were good, and sounded like an early Stones record, which was nice. But after that the voices came in — standard Equals stuff — if you like it. It has all the ingredients of a hit — which is not wrong. But that was so mechanical — but I suppose they have a distinctive sound. There you go.

**KENNY BUTTREY**, Charlie McCoy, Norbert Putnam, David Briggs, Mac Gaydon, Wayne Moss — these are some of the young musicians at the heart of Area Code 615, a conglomeration of Nashville musicians who appeared on record earlier this year and caused quite a storm with their fusion of Country music and Rhythm and Blues.

They all play on hundreds of Country recording sessions a year, but ask any one of them what he thinks of Country music, and the answer will be: "Forget it."

Because the hearts of these musicians are solidly in one place: funky, down-home R & B. When it comes down to it, they don't really want to play anything else, and they're now getting to a position where they won't need to.

Buttrey, the drummer, told me that he, bassist Putnam, pianist Briggs, and a singer/guitarist called Troy Seals are going to form a new band, with the intention of touring Europe and the States.

"We want to get back on the road," he said, "because the only live dates any of us have done in the years have been four nights at the Fillmore West in San Francisco with Area Code."

"We ain't going to play nothing but funky stuff, nice loud R & B. It'll have nothing to do with that Country crap, and in fact we'll probably call it 'I Left My Brushes At Home.'"

This suggestion was a cryptic reference to the fact that drummers in Nashville, when playing pure commercial Country music sessions, are required to produce a shuffle beat with a stick in one hand and a brush in the other.

Buttrey despises all that: "The first time I turned up for a session, the guy said 'Play a shuffle beat.' I launched into a heavy thing, with sticks, and he jumped back and said 'Whoa, that ain't no shuffle beat. Don't you have no brushes?'"

"Well, I'd never played with brushes in my life, but eventually I learned how to play the really lame, loose beat that's exactly what they all want around here."

Seals, the only member of the new band who wasn't in Area Code, is a tough singer with a strong, gritty voice. He's from Cincinnati, Ohio, and has worked there with James Brown's company, writing a few songs for Soul Brother Number One and playing guitar on some of his recordings. He's been around a long while, and is typical of thousands of very talented Americans who've never had the break they deserve.

Troy has recorded most of his debut solo album, for the Polydor label, with the Area Code musicians in the new Quadrasonic Studios which he, Buttrey, Putnam, and Briggs are building on Nashville's Grand Avenue. The studio is rigged for quadraphonic recording, which is like four-way stereo, and already they've recorded Jake Holmes and several others there.

What makes it different from most Nashville studios is that, in the modern style, the drummer is sealed off from the rest of the musicians so that his sound doesn't "leak" into any of the other tracks.

"That's a great difference," says Kenny, "because I dig to play loud and in most of the studios round here they start shouting at the drummer if he plays above a whisper."

## EVERYTHING

They have everything they want around them. If they need girl back-up singers, they have the Holliday Sisters who recently moved into Nashville from Atlanta, and if they want a horn section they can get the best: Wayne Jackson, Andrew Love, and company from Muscle Shoals, Alabama.

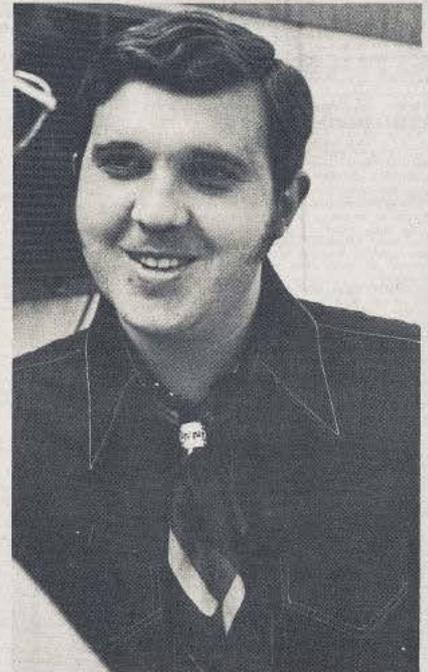
One innovation in the studio is that each musician can control what he is listening to in his headphones, and Putnam says: "Kenny and I don't usually like to hear the singer or the other players, so we turn everything except bass and drums and just groove off each other."

Despite all these developments, Area Code is not yet dead. Their second album recently came out in the States, and will be appearing shortly in Britain, and Putnam told me something of the history behind the group's formation.

"One day we went up fishing on Cinderella Lake with Elliot Mazer, our producer, and the idea came to put a funky rhythm section behind some of the old Country and Bluegrass tunes. We sorted it all out, got some of the older guys like Buddy Spicher, the fiddler, and picked the tunes — a few new ones, but mostly old things that some of the cats had known since they were kids.

"The four nights at the

# Area Code: everything they do is gonna be FUNKY



**NORBERT PUTNAM:** "We turn off and groove off each other."

Fillmore were funny. The first night was terrible, because it was the first time any of us had appeared on stage for years, and we'd got out of the habit. Doing two or three sessions a day, you get used to learning the music fast, recording it, and never playing it again, so that there's constant variety. I don't even remember most of the things I've been on."

Their contempt for the average Country session is based on a solid grounding in R & B. McCoy plays many instruments, including piano, bass, harmonica, and trumpet, and for some years led a band in Nashville called the Escorts, which played nothing but soul and R & B of the Curtis Mayfield/Tamla variety; Buttrey never heard anything but R & B until he was 15 years old, and he'd never heard of Bob Dylan, never mind heard any of Bob's records, until he met him in the studio on the "Blonde On Blonde" session, and he

really loathes what Dylan is doing now; and Putnam's first recorded effort was as bassman on Arthur Alexander's "You Better Move On", which was also the first record to come out of Rick Hall's Muscle Shoals studio, then just a collection of equipment in Hall's garage.

They live in a very closed society, and as such are not like the average American musician from New York or California. They have shortish hair, wear expensive, 1966 hip clothes, and each has a huge Cadillac Eldorado and a beautiful new house near Goodlettsville, a few miles outside Nashville. Buttrey, too, has a massive ring on his right hand with his initials picked out in large, real diamonds. They're large, real people, and as funky as any musicians I've ever heard.

**RICHARD WILLIAMS**

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# McTell: I don't give a monkey about stardom

An apprenticeship on the streets of Paris, a spell in the Army, days at college—and finally Ralph McTell has emerged as a talent of national importance. With a spot in the Isle of Wight Festival on Sunday, it can only be a matter of time before his name spreads even further afield.

Ralph's songs are a familiar property of many folk clubs. Much in the way that Bob Dylan's songs

came to be accepted as almost traditional, so Ralph McTell's are now embraced as emotionally relevant to everyone. They unite contemporary folk-freaks and Irish rebel songsters in a common regard for what makes us all human. His simple, direct lyrics and variously-influenced tunes form a penetrating combination without any need to resort to volume.

On the eve of the festival Ralph was haunted by the nervousness that accompanies him through increasingly more splendid avenues of fame.

"Quite frankly it's a pretty terrifying prospect," he con-

fessed. "It will be wonderful to play to that many people, but I'm very nervous about it. Actually I really don't think people would mind very much if I fell flat on my face. They've gone to see the big names. All the same I think it will be the most important gig I have ever sung."

"I really enjoy festivals. There are so many different types of music. Sometimes it can be a hassle though. You are never sure whether people want to hear you anyway."

"I am just playing a gig. I don't give a monkey about international stardom."

"I am really looking forward to seeing the big names there — Cohen, Hendrix, Miles Davis and Joan Baez. In fact there's no one I don't want to hear."

Ralph was halfway through a tour of Cornwall, disappointed with the weather, but still seemed to be attracting the crowds.

"I am always surprised to see so many people at gigs. I can never quite adjust myself to it. Nothing has changed basically, and yet something's changed because there are all these people. Actually I'm not working very much this year so that I can have a rest."

## LYRICS

Songs like "The Streets of London" have brought to public attention just how much thought goes into Ralph's lyrics.

"You wouldn't believe how long I spend on the lyrics of songs," he said. "I sometimes take ages trying to decide between two incredibly simple words. I am really pleased if people listen to my words, because the tunes are really a vehicle for the lyrics."

"I don't have a message as such. I didn't start writing songs because I had an idea of how to change the world or knew the answer to Man's problems."

"The most rewarding thing is when people come up after hearing me play and say that they feel the same way as my songs. Really our emotional responses are the same. I am beginning to write songs about how I am actually feeling now, but most of them are still about how we all feel."

Did he believe that this collectivism would result in radical changes within society?

"I'd love to have that optimism. All people must realize what is happening in the world today. The way it is dealt with is the result of a terrific right wing backlash. People get angrier and angrier. They still become more violent and this produces a reaction."

"I was very upset by what I read about Edgar Broughton the other day. I always thought he wanted to change things for the better, but just to destroy what already exists and not put anything in its place is no good. I am against complete revolution. I would just like to see more enlightened politicians running the world. I think most musicians are left-wing. But groups wouldn't be getting the money they are now if we were under the political system some of them would like to see."

"I wouldn't put money into a fascist system now. Once I went to Spain for a holiday, but I wouldn't go again. For that matter I wouldn't go to Greece, although I love the country."

"I don't think of myself as a folk singer. I couldn't care less what I'm called. I started getting involved in playing guitar after listening to Woody Guthrie. I then went on to country music, so I suppose you could say my roots are in folk."

"It really puts me off when traditionalists condemn more contemporary people. But there is this snobishness in every sort of music."

"I think folk music must have a moral definition somewhere. As long as it's not all love and mountains. It's got to be about people."

"The trouble with dear old England is that it's so middle-of-the-road, and yet we try to imitate America and what's happening over there. Can you imagine calling an English policeman a pig? It's a different situation over here."

Ralph changed the subject with a theory as to why Bob Dylan changed his style. He gave the impression he had experienced the same reactions as the American, in his own past.

"When you begin as a

rebel and a spokesman you find that people make so much money out of you that you no longer reached the people you did," said Ralph, explaining that you finish by rebelling against being a rebel.

"My motives are still the same as they always have been. But I find it harder to sing now, if anything, because I feel so much responsibility. I think this position is abused by a lot of people."

"At one time I found that my audiences were mainly young people from middle class families. Now it has really changed and I see different types of people in the audiences. I think that it is largely due to the general breakdown of musical barriers."

Ralph has yet to begin on his next album, but he obviously has many ideas about material.

## ELECTRIC

"As I lost my prejudices, so have my albums," he said. "I've bought an electric guitar just to see what happened. You don't have to be very good to fool people. You have to change your whole attitude to play it though. I might use drums and electric guitar on the next album. But if I do, I will probably bring in someone else to play the electric guitar."

"I'm also learning the piano in the same way as I did the guitar — no bogging myself down with theory. I just transfer chords from the guitar to piano. It's slower but should be more exciting."

"I have always wanted to do an album of stuff that I used to do — Blake, ragtime and Guthrie. But I don't think the recording company is too keen. They want an album out soon though."

"All the same I don't think I shall be ready for a while. I want it to be a good LP, so I can't rush it. For the company it's a question of a product, but for me it's a question of waiting until the right things come into my head. I don't think I write best under pressure."

ANDREW MEANS

RALPH McTELL: people wouldn't mind if I fell flat on my face

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# NEW POP ALBUMS

## Everlys: once more with nostalgia

**THE EVERLY BROTHERS:** "Original Greatest Hits." Rock and roll will stand for ever, sang the Showmen, and this album is the living proof.

I'm not sure how today's teenagers will react to the original Cadence label Everly hits, "electronically re-recorded to simulate stereo," but anyone who was between eight and 30 years old when these originally came out on London American surely can't fail to react with nostalgic affection this time around.

Yet such classics as "All I Have To Do Is Dream" and "Poor Jenny" are worthy of more than pure nostalgia; Don and Phil were the pioneers of white pop harmony, and their influence has always been readily detectable in the Beatles and, particularly, the

Hollies. It could be said, with justification, that they invented Country Rock a full decade before such a fusion was officially recognized. Real country boys, they were affected by the music they heard in their youth, by the they are having a party in the and (perhaps most interestingly) by black R&B, witness the versions on this set of "Rip It Up" and Ray Charles' "Leave My Woman Alone." Their guitar work was tight and exciting, and the backings (usually with a string bass plucking softly in the background) were subtle and uncontrived. But it was that vocal blend, entirely unmistakable, which made them great, and it permeates this wonderful reissue, which sells at a mere 49¢. 11d. — cheap enough for a slice of genuine, 24-carat pop history. Other tracks include "Bird Dog," "Problems," "Let It Be Me," "Maybe Tomorrow," "Be-Bop-A-Lula," "Love Of A-Kindness," "A Brand New Heartache," "Wake Up Little



**THE EVERLY BROTHERS:** pioneers of white pop harmony

Susie," "Like Strangers," "Rockin' Alone," "Long Time Gone," "Till I Kissed You," "Should We Tell Him," and "Lightning Express." Two footnotes: (a) why did they

leave out "When Will I Be Loved," and (b) why don't Warner Brothers do the same with the later hits? R.W.

**LOVIN' SPOONFUL:** "John

Sebastian Songbook, Volume 1" (Kama Sutra). The emergence of John Sebastian as a major statesman in contemporary popular music is one of the most reassuring events of the last few years. He has not made it on a Dylan scale, but hopefully his appearance this weekend at the Isle of Wight will give him a wider audience which must warm to his near-genius John. A gentle songwriter, tremendously observant, "Younger Generation," a sort of Sebastian Anthem, appears on this useful record, and hearing it one is reminded again and again of the pure, easy poetry of a writer who repeatedly demonstrates the power of lyrical simplicity. "Do You Believe In Magic," "You Didn't Have To Be So Nice," "Nashville Cats" and "Boredom" are also featured here, and not one is a duffer. As an addition to the "John B. Sebastian" album issued recently, this LP is indispensable, for the man is an original and a giant, a rare combination. — R.C.

**SHIRLEY BASSEY:** "Something" (United Artists). Few things capture the showbiz panache as stylishly as Shirley Bassey in full flight. She has her obvious faults, the biggest of which is in overstating a sensitive lyric here and there — but this is, conversely, the essence of

Bassey and really, overstatement is what she is all about. This, one of her best records, features some unusually good material: "Easy To Be Hard" (from "Hair"), "Spinning Wheel," "Yesterday I Heard The Rain," "My Way" and "What About Today" are among them, all handled with Shirley Bassey's inimitable style: she is never a girl to use one exclamation mark when three will do. The arrangements by Johnny Harris are, quite simply, perfect. — R.C.

**HAWKWIND:** (Liberty). Some electronic music, where sounds are bent to make a collage, is terribly boring, but Hawkwind's electric music is interesting and exciting. The reason for this is that the group never goes too mad, and they keep within musical bounds, using sound discriminatingly, and only when they are needed to convey a feeling. "Hurry On Sundown," which opens side one, is one of the best tracks on the album. Dave Brock, who plays six and 12 string acoustic guitars and sings lead, used to be a busker, and the end of this track sounds like it could have been recorded in Trafalgar Square. "Seeing It As You Really Are," is a lesson in electronic music itself. Any group thinking of using weird sounds should listen to this album, it's tremendous. — M.P.

## Celtic rock from Donovan

**DONOVAN, MIKE THOMPSON AND JOHN CARR, "Open Road" (Dawn).** Our Don's got into a heavy kilt scene here, and this album is going to surprise, and possibly baffle many of Mr. Leitch's following clan. First playing brought some extremely dismal reactions, but like anyone else he is entitled to do exactly what he likes. Music is a free world, "Open Road" is a free album, and luckily it's an album that grows on one. Sounds seem to have a Celtic, and damned fine British outlook, with the exception of "Curry Land," which is a subtle Latin thing. But for me the howling, claymore-slinging, funky "Celtic Rock" is a fine thing to meet a windy day with. Lyrics are still very much true to Donovan, and become rather strong and digging on "Poke At The Pope" which is literally a poke at the Pope, and will annoy some folk. Top marks to Mike O'Neill for some fine piano, and to the guy who recorded the seagulls, because that's a good sound. R.H.

**PETULA CLARK:** "Memphis" (Pye). Memphis is a recording centre that seems to be attracting plenty of enthusiasm among singers: It has become a sort of migration to make an album there. A nice thought, but it's as well to remember that we are all the same people, wherever we end up, and environment can only count so much. This album, containing much good material and especially well-conceived songs like "It Doesn't Matter To Me" and "I Wanna See Morning With Him," is NOT a failure. But somehow, the cool, nonchalant atmosphere isn't the best way to project Petula Clark. She has produced her best work from more solid, decisive arrangements. An interesting excursion, but disappointing. — R.C.

**THE EQUALS:** "At The Top" (President). The Equals are a band who should be making better sounds than they do. Most of their songs start off with a good riff, then move into a very obvious progression. This album is a collection of hits like, "Viva Bobby Joe," "Rub a Dub Dub" and "Happy Birthday Girl," and would go well into anybody's record collection if they are having a party in the near future. — M.P.

# GOSPEL OAK



recollections  
of  
jessica

UNI  
UNS 527

From their September album  
**'GOSPEL OAK'**

## in brief

**DAVID LINDUP:** "When The Saints Go" (Aristocrat). Superb album of big-band music by composer and arranger Lindup, who has worked for many years with John Dankworth, featuring top jazz and session men, the album is a not-too-serious farewell to the saints denoted by the Vatican last year.

**GOODBYE GEMINI (DJM).** Soundtrack from the new Judy Geeson film about wicked doings in swinging London. Orchestral music interspersed with poppier stuff from Jackie Lee, Peter Lee Sirling and the Peddlers with their "Fell The World We're Not In."

**HENRI MANCINI and His Orchestra:** "Film Themes A Z" (RCA Victor). Lush and sweet, the orchestra of a fine musician makes sounds quite acceptable on "As Time Goes By," "Airport Love Theme," "Raindrops Keep Fallin' On My Head" and others.

**CYRIL STAPLETON Orchestra:**



**HENRY MANCINI:** Lush and sweet

"Film Themes Go Latin" (Pye). The recording here is especially good, with stereo effects at their peak. So if you like good tunes ("Everybody's Talkin'," "People," "Wanderin' Star" among them), creatively played on a well-planned production, this is your obvious choice.

**DON BLACK Orchestra and Singers:** "The Don Black Movie

Songbook" (Pye). He has written some spectacular successes, including "Born Free," "To Sir With Love" and "Indera." Strangely, this album just doesn't do the songs justice. It does not spare, either vocally or instrumentally.

**HOT HITS (Music For Pleasure).** It says on the label: "12 Hot Hits superbly recorded — can you tell the difference between these and the original sound?" The answer is yes, for in attempting to recreate similar songs as "Something," "I will survive" and "Lola," the ghosting of the original musicians have exaggerated the originals. But for 18¢, it's fair for a party where all that's needed is a sound.

**CHARTBUSTERS AGAIN (Marble Arch).** Another low-price album, same as above in style, with similar defects but slightly more energetic treatment of the songs. "It's All In The Game," "Goodbye Sam Hello Samantha."

# NEW POP ALBUMS

## It's Cocker's Black and White Minstrel show

**JOE COCKER: "Mad Dogs And Englishmen" (A and M).** They should have called it "The Black And White Minstrel Show." That's what it amounts to: a grotesque parody of Black music, executed with painstaking precision and a pitiful lack of originality and taste.

But don't let me stop your enjoyment. If you've missed out on the past ten years or more of gospel and soul music, if you've never shared the blues with Ray Charles or Otis Redding or Sam and Dave, then this could just be the thing to liven up your next party.

It's a super-duper double album, recorded live at the New York Fillmore, with a trendy open-out sleeve depicting Joe and his 20-odd musicians and singers as cute circus acts. The imagery is apt: just a troupe of performers going through a well-memorized routine. There's good ol' Leon Russell trotting out his gospel piano and guitar phrases; there's Jim Price and Bobby Keys blasting out those Memphis horn riffs; and there's Rita Coolidge and the gals out-Sweetening the Sweet Inspirations. And of course there's Joe himself, sounding more than ever like an hysterical caricature of Ray Charles, his voice at times coming out in a kind of awful sustained belch. But you have to admit that instrumentally they've got the soul thing off pat, as they crash into "Drown In My Own Tears," "When Something Is Wrong With My Baby," "I've Been Loving You Too Long," "Sticks And Stones" and "Let's Go Get Stoned." Trouble is, they completely miss the spirit of sadness or desperation which gave the originals life and meaning. All that remains is the funk and the clichés. Joe and Co are on far safer ground with songs like "Delta Lady," "The Letter" and "Feeling Alright," which groove along merrily and succeed as good-time rock and roll. But most of the time it's pretty dire, and that awful kind of Delaney and Bonnie artificiality hangs over the whole thing like a curse. One can't help thinking that there's a better use for all that energy and talent than demolishing ten-year-old soul songs. — A.L.

**STATUS QUO: "Ma Kelly's Greasy Spoon." (Pye).** If there was ever a prize for uninspiring album covers, this package from Status Quo would win hands down. Happily, however, what's inside the package is a vast improvement. It's good rocking stuff with hard, basic, deep bass backing, clear instrumental solos and good vocal work from Mike Rossi, who is also the group's lead guitarist. There's lots of bluesy 12-bar material, like "Lazy Poker Blues" and the catchy "Lakky Lady." Rossi and Bob Young, the group's roadie, who has now joined them on harmonica, wrote five of the tracks. A change from the rock comes on "Everything," which features some nice deep acoustic backing. — CC.

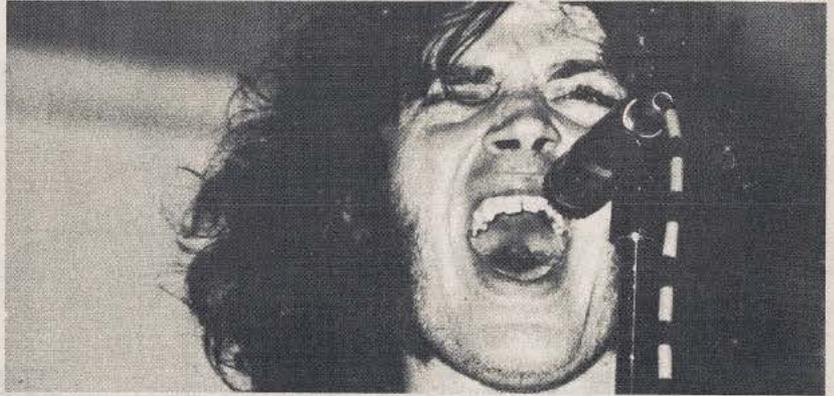
**STAIRSTEPS: (Buddah Standard).** This seems to represent the first work without the influence of Curtis Mayfield as writer and producer, and there's quite a difference in the general style and presen-

tation. The Stairsteps are a five-boy, one-girl family group (they seem to have lost five-year-old Cuby somewhere along the way) and their great strength is the way they can swoop around the lead voices to give each song a different feel. They're not very original, but they've got style and presence and some tasteful arrangements by Stan Vincent. It's just good, typical 1970 soul, with a touch of Funkadelica, a few Beatles' songs ("Getting Better," "Dear Prudence"), and their big US hit, "Don Child." As such it can be safely recommended to soul group freaks, although it won't mean much to the rest. — A.L.

**IKE AND TINA TURNER: "Come Together" (Liberty).** Tina seems to be playing up her big, bad, man-eater image these days, and this third set for Blue Thumb contains at least two songs ("Contact High" and the aggressively sexy "Young And Dumb") which are unlikely to get played on Radio One. Like Aretha, Tina is a cosmic force, with a unique, gut-wrenching voice which has carried her through all kinds of scenes, from straight R and B to Phil Spector to her present popularity on the US rock circuit. She and shrewd old Ike know exactly where it's at. They play up to today's audiences by doing Stones ("Honky Tonk Women") and Beatles ("Come Together"), but they do it so lowdown and dirty that "selling out" just doesn't come into it. Tina's beautiful, wicked and great. And if there's any justice, Delaney and Bonnie and that whole white-soul charade will hear this and give up. — A.L.

**SABICAS/JOE BECK: "Rock Encounter" (Polydor).** Sabicas is one of the best and most respected Spanish guitarists, while Joe Beck is a young, promising guitarist who's worked with the Gil Evans Orchestra and in several more rock-inclined contexts. I suspect the motives of whoever put them together for this album ("Now let's think hard, Herbie, what else is left to fuse with rock?") but the results are quite interesting. Of course, there's little question of "fusion," and the best parts are divided quite clearly in twain: firstly when Sabicas is allowed to play his flamenco variations in solo, and secondly during the plain rock passages, when Beck's eloquent, resourceful guitar is allowed its head. On past form, I ought to loathe this album, but the musicians are so good that a lot of it is quite worthwhile. And Sabicas, of course, is always a bitch. — RW.

**JOHN MURTAGH: "Blues Current" (Polydor).** Murtagh, who composed and arranged all the music on the album, plays a Moog as a solo instrument throughout this programme of blues variations. He doesn't say a lot, and the main interest is in the tonal variation he obtains and in the use of stereo, which is occasionally quite diverting. Best is the rhythm section: Herbie Hancock (piano), Gerry Lemmott (bass), and Pretty Purdie (drums), which itself is worth a listen. — RW.



JOE COCKER: more than ever, an hysterical caricature of Ray Charles



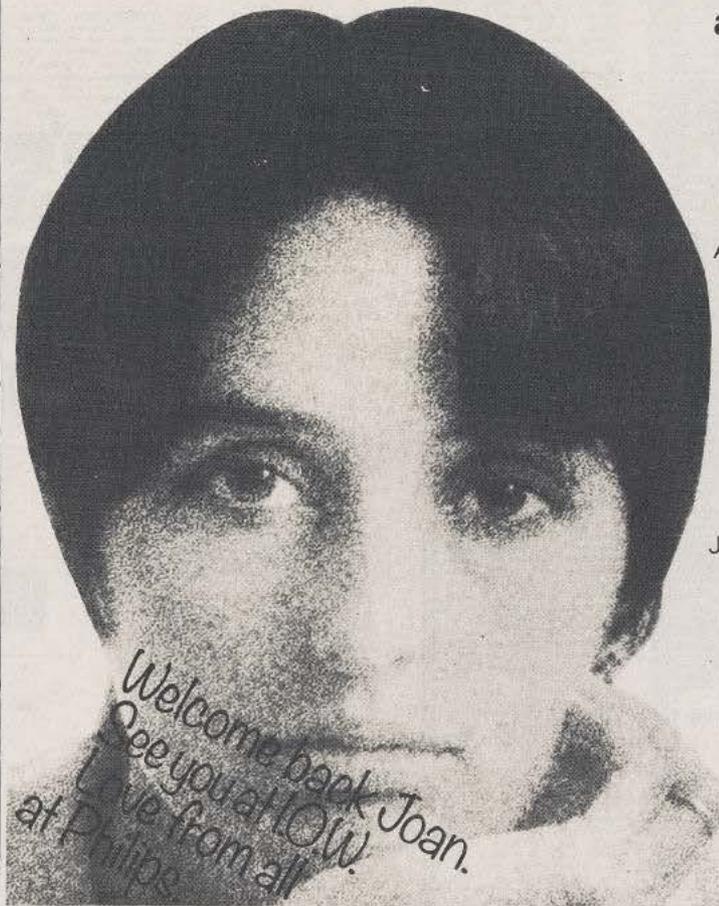
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TINA TURNER: big bad man-eater

# NEW POP SINGLES



BY CHRIS WELCH

## Manfred's great — but not for the common Man

**MANFRED MANN: "Happy Being Me" (Vertigo).** Artists often plead that their work be not judged by the standards of "the man on the Clapham omnibus." Yet the maker of pop singles is more likely to find acceptance among those on an omnibus than in a private carriage.

The successful "pop" record is essentially a common man's delight, sharing popularity with charabanc outings to Gt. Yarmouth, railway picnic excursions and the consumption of bottles of strong ale. And it is by his demands for a "a jolly turn" that the degree of sophistication permissible is set.

While Mike Hugg's strange song for the Manfreds will prove interesting to the serious collector, the stoic, British working man, braced over his collarless shirt, knotted handkerchief on the head, setting out at 5 am on his pony and cart for the coast, there to feast on cockles and wheeks, will reject this with a puzzled smile and mutter: "It ain't for the likes of me Guvnor, and that's a fact." Pop connoisseurs at weekend country house parties will delight in the intricacies of the drumming, the symbolic lyrics and unusual twists of melody. But not a hit.

**THUNDERCLAP NEWMAN: "The Reason" (Track).** When Isambard Kingdom Brunel was laying down the Great Western Railway, it is said that when he found a navy, who had been constructing a deep cutting for 17 hours non-stop, asleep in his wheel barrow, he cried out: "Why, the poor fellow needs a rest." And on the spot he invented a rude resting couch from lengths of railway line. It can be inspected today in the Railway Museum at Moretonhampstead - below "Tuckersley. That was one reason Brunel was such a great man, and none at all why the Thunderclap boys should gain not another hit with this groovy LP track. Let's hope it's not a sleeper.

**JONATHAN KING: "Cherry, Cherry" (Decca).** Jonathan King is a staggering talent. Maybe he has been imbibing an indelicate quantity of cranberry wine, or perhaps his equilibrium has been upset by incorrectly prescribed spectacles. At any rate, he stands upright in my estimation as a maker of crass but unusually entertaining records. This latest outpouring is a good song with a vocal style that reminds one of Trini Lopez in his "gargle" period. J. King, as he is well known, prefers pop to rock, and he digs back to his roots, to the days when Cathy McGowan discovered the blues and the Searchers lived in Chelsea. Ah — nostalgic! And of course, he is extremely likely to win space in the chart.

**ENGELBERT HUMPERDINCK: "Sweetheart" (Decca).** Aye, romance makes the world go round. Especially if tinged with country and western two-beat and a voice rich with the masculine qualities of Ronald F. Spottiswood. He was the madcap figure of the twenties who piloted a "Blenkinop Flyer" high-wing monoplane from Croydon to Budapest in less than 74 hours to deliver a high-heeled shoe full of champagne to Annabelle Hedge-Benson, the dance queen of Europe, who later became his lovely, lady wife. They died not two years later in a snowstorm, when their aircraft caught fire over the Alps. He was deeply mourned, but left a legacy of 78 rpm recordings featuring his sonorous tenor voice, singing love songs which sold in millions, up until the outbreak of hostilities in 1939. Even today, on the anniversary of his death, men and women fling themselves on the grave of Ronald F. Spottis-



THUNDERCLAP NEWMAN: groovy

woode, in a small cemetery, just outside Cricklewood. Englebert still has a long way to go before he can command such affection.

**JOSE FELICIANO: "Destiny" (RCA).** Jose has a problem. You see, he fell in love with a woman who loves another. So all he

can say is: "Hey, hey, hey, w-o-m-a-n." Feeling inadequate to the task of recommending and even discussing such sentiment, over now to a meeting of the Jose Feliciano fan club, in the Boy Scout Hall, Basil Road; "Rubbish!" "Humbbug!" "... and I say, the trolley buses should NOT have been scrapped, with the Queer, ladies and gentlemen, order. We are not here to discuss the unfathomable treachery which lead to the dismantling of a vital sector of the nation's passenger transport. We are here to discuss Jose's latest." Shouts of "huzzah" screams, whoops and much hurling of top hats "In my view, 'Destiny' is a corker which MUST hit the top. There are those in this country of ours who profess to be wholly disenchanted with Mr. Feliciano's work. I say they must be SUPPRESSED! Furthermore, will the gentleman in the front row refrain from consuming cold sausages from a brown paper bag while I am speaking." Here the meeting broke up in disorder, and several constables were injured by flying sausages.

**TEMPTATIONS: "Ball Of Confusion (That's What The World Is Today)" (Tama Motown).** A strange hum marks the opening of the most original sound to emerge from Tama's hours. A voice echoes an introductory count-down and as the bass picks up the riff, a guitar freaks space noises. One can't help agreeing with the sentiments. Electrifying production. Short sentences. Easier than writing English. Groovy. More impact. Teeth falling out.

**BARCLAY JAMES HARVEST: "Taking Some Time On" (Harvest).** Vivian Stanshall once said: "I am influenced by everybody, including my newsgast." George Orwell once said of Charles Darwin that he "became a biologist partly because he was a country gentleman and fond of animals." A new fly-over has been erected in South London months ahead of schedule. Take some time and one

will quickly see that none of these statements have any relevance. Yet they beautifully convey the state of disorientation and confusion the human mind suffers after excessive exposure to "pop" records. To say that Barclay James Harvest, sing well, play guitars competently and yet manage to remain lack-lustre and paltry is as meaningless and time consuming as a tour of a pickle factory.

**JUSTINE: "She Brings The Morning With Her" (LNU).** Balm to the ears. Nice vocal harmonies, slow tempo, pretty melody. Five American doctors recommended Justine for inflammation of the ears. Mind you, seven Polish doctors recently recommended a mixture of Bovril, banana oil and animal fat. They did not say where one should administer the potion, or why.

**VIKKI CARR: "Ain't No Mountain High Enough" (CBS).** Surely one should not say "ain't"? In South London we have always been taught that "ain't" is improper, as rude as the interrogative "what?" Vikki chats sincerely into the microphone, stunningly artless little-tattle concocted by Messrs. N. Ashford and V. Simpson. I'm glad to see the label "USA production" It would be distressing to imagine such juvenalia being perpetrated on British shores.

**CHRIS BARBER BAND: "Fire And Rain" (RCA).** Jackie Flavell sings the James Taylor song also covered by George Fame. A good production although the drum sound is a bit "wooden." A far cry from "Martinique" and "Ice Cream" but full credit to Chris for marching in the 'seventies.

**HOMER BANKS: "60 Minutes of Your Love" (Liberty).** A soul classic which will have discoloured teacups foaming at the styler.

**DORIS TROY: "Jacob's Ladder" (Apple).** A rather uninteresting soul performance, despite the considerable effort and enthusiasm involved.

Come to Berlin with MM!



SUN RA on Saturday

THERE'S still time to join the jazz set for Berlin where bargain-price terms are available to MM readers to attend the star-packed event that has already attracted jazz lovers from all parts of Britain.

So make sure that YOU reserves a seat on one of the two Britanias that will be taking off for Berlin from Luton Airport on Friday, November 6.

That same night in Berlin you will be able to see and hear a grand Battle of the Band starring Leon Thomas and his Group, the Clarke-Boland Big Band and the Buddy Rich Orchestra.

Saturday (November 7) features a Jazz Of The Seventies bill including Alexander von Schlippenbach's Globe Unity Orchestra, Sun Ra and his Solar Sound Orchestra, the Bill Evans Trio, with Jeremy Ongie, Anita O'Day and her Trio, the Earl Hines Quartet, and the new Dave Brubeck group featuring Gerry Mulligan.

The grand Berlin Jazz Festival weekend winds up on Sunday (8) with a fantastic Blues and Gospel night bill. This highlights the Chicago Blues All Stars, featuring Wily Dixon and Walter Shakes Morton, plus the stars of Faith and the Robert Patterson Singers. In addition to the Festival, fans will also get a chance to shop and sightsee around Berlin, and also take a tour behind the Berlin Wall to East Berlin.

Here's the complete itinerary of travel arrangements:

Friday (November 6): 12.00 hours. Depart from Luton in two A17 coaches, four-seated jet-prop Britanias. Lunch is served during the flight.

Arrive Berlin two hours later, where transport will take you to the centre of the city for two nights bed-and-breakfast. Transport is again provided to the magnificent Philharmonie Hall for the first Festival concert.

Saturday may be spent in shopping or sightseeing before the first concert.

Sunday is again a free day for more pleasure trips, until the evening shows.

And remember the whole Festival, plus the trip to and from Berlin and accommodation for two nights bed-and-breakfast is at the ALL-IN price of 27 guineas per person. As the normal cost of the air fare alone to Berlin is now £38 14s, you can see that this is a real bargain package.

So make sure of your seat for the big continental jazz event of the year by filling in the coupon below and posting it off TODAY.

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# Chocs away!



**HOT CHOCOLATE**: need better gear  
**HOT CHOCOLATE**, newest group to the charts is at present made up of two professional and four semi-pro musicians. But soon that is to change, for with the success of "Love Is Life" the group will be playing gigs full-time in a month or so.

Last week the two professionals, Errol Brown, who has shaved his head for a gimmick and Tony Wilson, talked about the group. "The group used to play in the Brixton area," said bass guitarist Tony. "Before Errol and I met them they did the odd gig and things."  
 "After we had played with them for a while we decided to do a reggae version of 'Give Peace A Chance.' We took a tape to Apple, and they decided to release it."  
 A girl in the Apple office thought of the name Hot Chocolate, and John Lennon, who added 'band' to their name for the single. "I think he thought it suited the record," said vocalist Errol, adding "probably because of the Plastic Ono Band."

The record was not a success in sales, but it did get their name known. They took some tapes to Mickie Most who gave their "Bet Your Life I Do" to Herman's Hermits.  
 "Mickie asked us if we had anything else so we took him along some tapes. Julie Felix is recording one of our songs for her next single. Another is going to Mary Hopkin, and Mickie asked us to record 'Love Is Life,'" said Tony.

The group have played three big gigs so far and need better gear, which they are getting soon. "The amps we have at the moment are fine for the studio but we need a 100 watt for stage work," said Tony.

The idea of going on the road appeals to both the musicians: "The idea is great now we are known," said Tony, who has played with countless groups before. "But it would not appeal to me if we did not have the record."

**I**F RETIRED Admirals don't storm the stage and the Isle Of Wight is not flooded by unseasonal rains, the festival should witness the first major appearance of one of the most extraordinary bands yet to emerge in Great Britain.

Emerson, Lake and Palmer, on the evidence of a dress rehearsal at London's Lyceum on Friday last week — are phenomenal.

Listening to them blowing for an hour left me limp and speechless. But any speeches would have been superfluous. What could one say after Keith Emerson, Carl Palmer and Greg Lake have finished reacting like an atomic pile? Merely — 'elp!

There are plenty slightly suspicious of this new "super group" formed from the remains of Nice, King Crimson and Atomic Rooster.

Will they merely become technical juggernauts, out to display their technique at the expense of music?

That is a trap they could easily fall into. Keith is undoubtedly one of the finest young musical talents in Britain with a superb keyboard technique which he applies with ease and flair to piano, electric organ and Moog synthesiser.

Greg is not only a good bass guitarist but an exponent of acoustic guitar and a fine singer.

Carl has one of the most advanced techniques and exciting styles in modern rock drumming.

Between them, they could blow practically any other band off the stage.

But that — mercifully — is not what Emerson, Lake and Palmer is all about. They certainly use their power, but they are dedicated to playing valid music.

They have set themselves an enormous task with some of the arrangements, which have to be



EMERSON, LAKE, PALMER: set themselves an enormous task

# ELP—they're so good they're frightening!

meticulously interpreted for their full effect.

One major piece based on Mussorgsky's "Pictures At An Exhibition" lasts over thirty five minutes and requires intense concentration by all three to remember the changes and breaks.

The band assembled in the Lyceum with an audience of Robert Stigwood and Ahmet Ertegun, Brian Davison of Every

Which Way and assorted roadies.

Keith looked like sci-fi space hero in a silver snake-skin suit, Greg wore a medieval style red leather suit and Carl was a mass of hair hidden behind his heavily hammered drums.

Before launching into a deafening set, they talked about the formation that had beset their formation.

"Problems?" groaned Greg.

"Problems!" cried Carl. "You wouldn't believe."

"What seems to have been the trouble?"

"We've had problems with the mixer unit and problems with the Moog," said Carl. "The Moog cost four grand and it keeps going out of tune. And we've been working hard rehearsing for weeks. Oh it's great — I'm enjoying it. But I'm exhausted! I

by Chris Welch

feel a lot happier now than when I first joined the band. I've got seven microphones on my drums and the latest addition is Noddy."

This proved to be a cartoon figure neatly painted on his drum head. "But Noddy may have to go." He didn't elaborate why.

Said Keith: "We will be playing a piece based on 'Pictures At An Exhibition' which will be some of Mussorgsky's pictures and some of ours. When it was first written there were some harmonies used which are very relevant to today's music, but were too demanding at the time."

"I'm dreaming of gigs man," said Carl, anxiously hopping up and down. "I wake up thinking I'm gigging somewhere, it's like two months since I played in public and for Keith it's even longer. I don't think Greg has done a gig since last Christmas. We've got a lot of original numbers and 'Pictures' lasts 35 minutes so we've got enough material for a two hour show already. We've got recording together, but I've got to do my drum solo again. It lasts about six minutes and that's too long. People might get a bit bored so I'll trim it down to three minutes."

"Pictures" is a hard one to play because there is so much to remember. There are lots of different moods and tempos. I've never worked with this type of arranging before. But for me to play subtly is no longer a problem. At first I was frightened it would change my style. There is certainly more thinking to do. There are not so many difficult time signatures, but a lot of tempos.

"I'm pleased to be playing with brushes on the free jazz thing. I felt like I was the original one-armed bandit playing an off-beat all the time."

"I don't keep good time," said Carl freely, "so this is good for me personally. I play a solo on 'Rondo' but we've dropped '21st Century Schizoid Man' — after I wore out the LP trying to learn the drum part!"

The band stormed through three numbers which — if all goes well — will stagger the listening public. They are actually — FRIGHTENING!

**Ma Kelly's Greasy Spoon**  
**Status Quo**

**STATUS QUO**  
**Ma Kelly's Greasy Spoon**

NSPL18344 A NEW ALBUM

# Jake's hip tribute to Django

**I**N A MUSICAL WORLD glutted with singer / composers, Jake Holmes stands out as a superb craftsman. That's a rare quality these days, when the amateurish and the plainly unfinished is taken as being the work of genius.



**JAKE HOLMES:**  
Little debt to Dylan . . .

So it's perhaps not extraordinary that he says: "If you ask me about my influences, the first thing I'd say is NOT Bob Dylan. If I come from anywhere, it's people like Rodgers and Hart and Johnny Mercer — to me that's the folk music of good songs."

"Certainly Dylan had a great deal to do with the renaissance of interest in lyric content, but I work less out of the folk idiom and more out of pop and jazz, because I feel that they're an important part of music."

Jake is best known, at this point, for writing Frank Sinatra's "Watertown" album, but he's a whole lot more than that.

His second Polydor album, recorded in Nashville with the Area Code 615 rhythm section, will prove that quite conclusively when it comes out, being full of utterly brilliant songs.

One of these is a highly unusual thing called "Django And Friend," a tribute to the late gypsy jazz guitarist Django Reinhardt, including an instrumental section by Jake's guitarist Teddy Irwin and fiddler Buddy Spicher which uncannily duplicates the sound of Django and Stephane Grappelly on those pre-war Hot Club De France records.

It's indicative of the breadth of Jake's intelligence, and he says of the songs: "I wanted to write something for Django, and this was a set of changes I had in my head. We had Spicher in the studio, and I thought he sounded rather like Grappelly, so I wrote some words and we tried to get that flavour. Buddy and Ted play really well together on it."

Jake began his professional career in the early Sixties as a stand-up comedian, which is not surprising to learn once you've experienced his humour.

"I was in a duo with a girl, doing take-offs of people like Peter, Paul and Mary. You know, 'It's better to be rich than ethnic.' Then Uncle Sam called and had his way with me in the bushes. I took me six months to get out of that."

"I went out as a single and then had a comedy trio, but I decided that I wanted to get into rock and roll, and jump about and scream, so I joined Tim Rose in a band called the Thorns, which really was the first folk-rock group, before the Byrds.

time — everybody was there. "The band broke up, so I joined another one and it was then that I got into writing straight songs, so eventually I set out on my own and worked for two years, with Ted backing me."

"I needed a guitarist, and a friend in Washington sent Teddy down to me. When he arrived he had turn-ups on his trousers and short hair and he said 'yes, sir' a lot — really straight."

"He'd been playing in society bands, but he played three notes for me and I knew he was great. He totally knocked me out."

Jake's assessment of Teddy was very fair, because since that time he's become one of New York's top session men, and is currently holding down the gig with Petula Clark.

"After we got together we played mostly small folk clubs, the Bitter End and the Cage A-Go-Go. I got to write for Sinatra after I'd done an album with Bob Gaudio for the Four Seasons, and Frankie Valli took it to Sinatra, who liked it a lot."

Fortunately, Jake doesn't have any hangups about Sinatra recording his songs, and says: "I can learn a lot from writing for people I don't dig, because I'm forced to find out what they're about."

He also has a remarkably mature attitude to composing. "I don't want to go back in time for inspiration," he says, "but something like craftsmanship is falling more and more by the wayside. My craft is songwriting, not playing or singing, although I do those well enough."

"Teddy's craft is his guitar-playing, and I guess that's why we can work with people like Sinatra and Petula Clark — because we're genuine craftsmen."

Jake is adamant that he doesn't want to stand still, and says his third album will be radically different from the second, which should be available shortly.

"I'm quite liable to change my concept if something else really hits me. Look at Miles Davis — he's stayed so fantastic because he keeps constantly moving and shifting into new things. I'd be smart if I kept to one thing, but then I'd only get bored."

**MICK:**  
'We want to be independent.'



PICTURE BY BARRIE WENTZELL

# St

**JAGGER** a

**STAND** by  
Stones are  
ness!

A giant Euro-rock new LP, hints of dynamic energy is  
And this week plans in a torrent pronouncements.  
It reminded one son's 100 days of and the white heat tion.

**Free**  
**MOTT**  
and **the HOOPLE**

**FAIRFIELD HALL CROYDON**  
Sunday  
13th September  
at **6.00 and 8.45**  
Comperes Andy Dunkley  
Lights by Kontraption

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"It is a totally new concept which is being specially built in England. Constructed entirely of aluminum, the individual tubes, ladders and frames clip together and it can be stripped down in two hours. It is estimated that it will take five hours to set up, two trucks and a fork lift truck will be used in transportation.

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"Of course James Fox was fantastic in 'Performance' although I was very disappointed with the performance of my mate. Hello, he's

got his notebook out."

"What have the lads been up to one wonders?"

"We've been in the studios for three months for the new LP and rehearsing in Wimbledon," said Mick Taylor, keen to get down to business.

"I saw Airforce at the Albert Hall," interrupted Charlie. "They were BEAUTIFUL — and I thought they must completely revolutionise pop. They were really excellent and of course they have a lot of people I like in the band. I just liked the whole scene. Ginger can play — he was really lovely and Rowi Kofuska was great."

Undeterred, Mick Taylor assembled his thoughts about the Rolling Stones. "We haven't done too much of the new album yet — we'll get most of it done after the tour. After the last American tour the band was a lot tighter. No — I haven't been doing any writing..."

"That last American tour was lovely," said Charlie. "We hadn't been there for quite a while and I was scared of going. You talk about it to people who have been a lot, but when we got there, we found a lot of genuine excitement. It wasn't hysterical — like the first time."

"Almost was a different thing altogether. That was nothing to do with the tour anyway. It came after. It was a gesture that got — up. We've been through that a lot of times since, and there's nothing more that can be said."

Somebody had to be made the scapegoat and we were the nearest. The Lyceum in London was a hazz, but the Saville Theatre was a drag."

"That was a flop for everybody," agreed Mick.

**Fame**

Was he slightly amazed that the Stones were still going?

"Not amazed that the band is still going, just amazed they got anything together. That's our claim to fame. We're a terrible — band, but the oldest. I feel like George Lewis. Yes, I know he's dead. Thanks. You know — I never got into George Lewis much. Ed Hall, now he was my favourite on the liquorice."

"Do you know, I haven't bought a record since 1968. I think I should get a new one."

What kind of musical programme will the Stones offer us in the future?

"A few of the old favourites and a lot of new songs," said Mick. "Although, we won't put in too many new songs, as they don't always go down too well. We might take Bobby Keys the sax player with us."

"I didn't know what to expect when I joined the Stones, but I suppose I

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"Yes, I'm really looking forward to Europe. I'm getting my suitcases packed. Is that it?" And he whisked away, possibly in search of tomato-less sandwiches.

"I don't know where we are playing. I heard Charlie remark as the Phase Five Launch Probe de-accelerated. "Where are we playing?"

How about the Railway Hotel, Richmond, lads?

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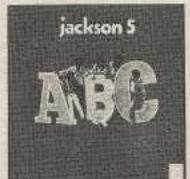


PICTURE BY BARRIE WENTZELL

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## 8 VERY HOT ALBUMS

PLASTIC SUNSHINE



**JACKSON 5 ABC**  
Tania Motown STML 11156



**THE SUPREMES Right On**  
Tania Motown STML 11157



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**CILLA BLACK Sweet Inspiration**  
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Markovet 5845 722  
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**STEPPENWOLF Monster**  
Stateside 55L 5031  
ALSO AVAILABLE ON A TRACK STEREO CARTRIDGE & A TRACK STEREO MUSICASSETTE



D HALL  
ON  
September  
d 8.45  
Dunkley  
rapion

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It reminded one of ex-Premier Harold Wilson's 100 days of gritty and abrasive dynamism and the white heat of the technological revolution.

"What story do you want to hear?" asked Mick Jagger, toying with a beaker of tea. "They're all different. On it's such a bore."

"Have you seen Gene Krupa...?" asked cheerfully Charlie Watts, relaxing in a wicker chair.

"What are the dressing rooms like these days?" asked Billy Wyman anxiously. "Are they as bad as ever? I don't know... we haven't toured England for three years."

"When did we last tour England?"

## Fast

Bill turned to Charlie. "You know, I saw Krupa at that place — the Metropole in New York. Nobody plays like that anymore. I was listening to some of the old Benny Goodman Quartet records — and he used to play SO fast." Charlie munched a sandwich with an expansive gesture.

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from the ever-amiable Mick that everyone should both own up and get it over.

Journalists queued for their "exclusive" interviews, looking as worried as patients awaiting tooth extraction. Americans probed and Englishmen dithered. When the Stones meet the Press it CAN be fun.

## Sane

The most important point about the good old Stones is that they are still good as well as being old — the World's Oldest Surviving Rock Band.

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## Chat

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"Of course James Fox was fantastic in 'Performance', although I was very disappointed with the performance of my mate. Hello, he's

"But we may do some more dates in London, after this tour."

"You know what we are like," said Charlie. "Stop and start. We are always actually doing something although we haven't performed for six months."

"There's no title yet for the next LP," said Mick helpfully. "But we've only just got the 'live' album out..."

"I like to play our albums once to make sure we've done them right, then forget about them. I never play our records. We've always had to buy our own records anyway," Charlie complained.

## Fame

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"I didn't know what to expect when I joined the Stones, but I suppose I

thought we would be playing a bit more than we have. I don't feel 'left on the shelf' though."

"We all contribute to the group sound. Mick and Keith write the songs which are usually very sketchy and we build them up. Sometimes they turn out to be completely different from the original idea. Keith writes some beautiful songs."

"Why haven't the Stones done any singles lately?"

"We've been recording," said Charlie, "but we haven't done a single. We got the horrors after 'Honky Tonk Woman', about picking a follow up. 'Honky Tonk' wasn't done as a single anyway. It was an LP track that got overdubbed. It started out with a country sound. There are no definite plans for a new single, although one or two are being considered."

Mr. Jagger, wearing a jaunty hat, took a seat, inspected the sandwiches with some disdain, and looked suitably bored.

What are the Stones plans for the future? What did Mick think of his role as Ned Kelly? What was the truth about his relationship with Princess Margaret? Will the group split up? Penetrating questions formed on the tip of my tongue.

"These sandwiches have got tomato in them," he announced. "Is there any tea?"

Finally we came to the hub of the matter. The Rolling Stones own record label. What news?

"Which story do you want?" Mick was determined to put across the full facts, with the minimum of badinage. "We want to be as independent as possible. So we decided to get some people to do the services for

us, services which will successfully combine effort with hard work and sincerity. We want to keep our overheads low."

"We want to release the odd blues record and Charlie wants to do some jazz. We want to control prices, and stop the prices of records going up and I'd like to seek new ways of distribution that haven't been tried before."

"A lot of people think we have signed with Chess Records, especially after your report." He gave a penetrating look. "It's all a bit of a bore. The label won't have any particular policy. But we're not too intent on bubblegum material. I'm not going to run it anyway. Ask Marshall Chess. I'm just an artist on the label. I don't want to do any production. And we haven't got a name yet."

## Sandwiches

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CREEDENCE CLEARWATER REVIVAL have been one of the most distinctive and successful American groups to appear on the record scene in the past two years.

To honour their world-wide success, Liberty/National Artists Records are currently holding a United Creedence Week.

Now, in a unique competition exclusively in conjunction with the Melody Maker, the company is offering 150 FREE Creedence Clearwater Revival albums to MM readers.

They comprise all FIVE CCR albums, including the group's very latest LP, "Cosmo's Factory." The other albums are "Creedence Clearwater Revival," "Bayou Country," "Green River," and "Willy And The Poorboys."

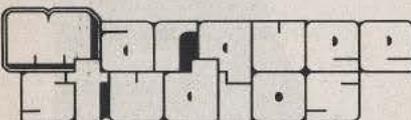
The contest is open to all readers of the Melody Maker. All you have to do is to answer the questions about Creedence Clearwater Revival, then add in not more than 20 words what you think are the particular qualities that make Creedence Clearwater Revival so distinctive as a group.

All entries must be accompanied by a coupon cut from the MM. And the Editor's decision on any questions arising from the competition is final.

Senders of the first 10 correct entries opened will be awarded all FIVE Creedence Clearwater Revival albums. 100 runners-up will each be awarded the latest CCR album — "Cosmo's Factory."

Take advantage of this unique offer by sending off your entry TODAY to Creedence Competition, Melody Maker, 1-3 Pemberton Row, London, E.C.4.

Closing date is first post on Monday, September 14.



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**The questions ...**

- Which part of America does Creedence Clearwater Revival come from?
- What was the group originally called?
- How long has the group been playing together—4, 6 or 10 years?
- What was their first British hit and when was it released here?
- What was the title of the group's second British hit?
- What albums do the following tracks come from: 1. Put A Spell On You, Effigy, Lodi, Keep On Chooglin', Commotion?
- Which member of Creedence Clearwater Revival is nicknamed Cosmo?
- Name the personnel and the instruments they play.

**your answers ...**

1 \_\_\_\_\_  
2 \_\_\_\_\_  
3 \_\_\_\_\_  
4 \_\_\_\_\_  
5 \_\_\_\_\_  
6 \_\_\_\_\_  
7 \_\_\_\_\_  
8 \_\_\_\_\_

Creedence are distinctive because (in less than 20 words) ...

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**CONTEMPORARY CLASSICS**  
A monthly series by RUSSELL UNWIN

MUSIC COLLEGES are institutions for the advanced education of young instrumentalists who intend to earn a living out of either performing or teaching music.

In London there are four main colleges — the Royal College of Music, the Royal Academy, Guildhall School of Music and Drama, and Trinity College.

Their curricula provide an all-round musical education including the history of music, training in harmony and counterpoint, ear training and, most important, individual tuition on a particular instrument from first-class musicians, often members of London symphony orchestras or studio musicians. There are also opportunities to gain experience in playing in college orchestras.

The staple diet of the music student is usually Bach, Beethoven, Mozart and Brahms. The music of these composers forms the basis of all tuition. So, in theory, every student who enters a music college should come out roughly identical to his colleagues, having been taught to follow the time-honoured well-trodden paths of a musical tradition.

To most students contemporary music is a joke, pop music and avant-garde jazz just do not exist. The whole atmosphere of some colleges seems to be fast becoming an anachronism. They are becoming institutions for the study of antiquities and ancient monuments.

The whole course of study seems pointless and designed to stifle any natural creative ability a student may have.

**Hatred**

People have actually left college hating music, instead of having grown to understand it more intimately. Students are also expected to dedicate their lives to their instruments at the expense of a lot of other general education that they should receive in order to call themselves artists on the same level as poets, painters and novelists. This is pointless to an extreme because it is unnatural.

However, it would be a mistake to say that all music students can be classified as being so naive. A large number, still a minority, are aware of the world they live in and of other forms of music that exist today, indeed of other forms of art.

Some, with knowledge, have hopelessly tried to take militant action to change the status quo. The biggest enemy however is always the large mass of fellow-students who have been won over by the ultra-conservative attitude of the authorities.

A well-equipped studio for the composition of electronic music of at least one college has been threatened with closure recently because the authorities "have reason to believe that the studio attracts undesirable having subversive political views, long hair and weird clothes." This kind of hysterical reaction to changes in contemporary values just cannot be tolerated.

**Flaws**

Other examples of flaws in higher musical education are too numerous to list here, even the administration of these colleges leaves a lot to be desired and why cannot music colleges be given University status so that they can obtain larger grants and freedom from the stigma of royal patronage?

Another aspect of the problem is that colleges turn out each year hundreds of highly competent and optimistic instrumentalists who have little

**What's wrong with our music colleges?**

or no chance of obtaining regular employment in the particular field they have been trained for; they have a limited choice, the most obvious being to teach, which may be rewarding for some or to branch out into other forms of music such as pop, jazz, light music or sessions. Even in these fields opportunities are limited by various factors.

Therefore it seems logical that either entry into music colleges must be restricted, or opportunities for employment must be created on a large scale; things like increased needle time on radio, the creation of commercial radio stations and the dis-

bandment of various orchestras will not help these matters very much.

**Urgent**

The problem of higher musical education in this country is urgent. Nevertheless anyone who thinks he would like to enter a music college should do so. The experience gained is always valuable and you always meet people who think the same way as yourself.

So if you can take all the hang-ups, you might find something happening that you like.

**Crosse—a typical British composer**

**GORDON CROSSE:** "Changes." Jennifer Vyvyan (Soprano), John Shirley-Quirk (baritone), Orpington Junior Singers, Highgate School Choir, London Symphony Orchestra and Chorus. Conducted by Norman Del Mar (ARGO ZRG 656 stereo; with text)

**GORDON CROSSE** — a young contemporary composer of a completely British character, producing typically English music.

Much influenced by Benjamin Britten, like whom he has the ability to compose music which performers and audience alike enjoy participating in. Hence the music is not unduly complicated and it must be capable of being performed by amateurs and children. As every composer knows who has tried it, and most have, composing with simple ideas is one of the hardest things to do in music; it sometimes takes a genius to do it successfully.

The remarkable thing about this particular piece — "Changes" composed in 1965 — is that Crosse achieves his end — to produce a work of integrity combining broad appeal and ease of performance — using the serial method of composition — a method which is seldom popular with a large number of listeners.

Another important element is the use of eclecticism, that is the large-scale adoption of fragments from earlier music integrated into one piece as a whole to perform a new function; similar in many ways to the technique of Peter Maxwell Davies.

The word "Changes" in the title refers to the ancient practise of bell-ringing in churches. The chimes of the bells are transformed in endless permutations. So the structure of this piece is characterised by its rapid and numerous transformations of material.

There are many sources of text — extracts by Sir Thomas Browne, William Blake, Robert Herrick and William Davenant, children's prayers and numerous anonymous fragments. The choice and order of these texts represents a spiritual journey from a state of gloom to hopes of resurrection, not unlike Mahler's symphonies.

Although the work is very recent (1965) it still seems to be steeped in tradition that inspired such English composers as Purcell, Britten and Vaughan-Williams. It is a tradition of life which flourishes today but will not flourish much longer — the God-fearing British way of life (if it is possible to define such a thing).

Generally the piece is a celebration of a sphere of musical activity which is not as significant as it used to be.



## Join the T2 set

READERS of "Raver" will possibly have noted several mentions of a certain Tay Devlin raving about T.2. T.2 are Keith Cross, Peter Dunton, and Bernard Jinks, who are a fast, exciting three-piece, that looks destined for a ripe future. There are few things better than a three-piece that knows precisely where it's going and is raw and tight in the bargain.

Their first L.P., "I'll All Work Out in Boomland," has had mixed reviews, with several people saying that their sets were far too long. There's a reason for this," bassist Bernard told me.

"When we feel something good coming, then we rip away all barriers, really get into the music, and the time limit never enters our minds. The main percentage of our audiences have told us they like this," he said.

T.2 have been going for quite some while now, and were formerly known as Morning. They are heavy, and don't deny that, and they also have an exciting, wild stage act.

At the recent Plumpton Festival they drew a crowd of about 400 into the "lesser known bands marquee," and went down well, and have been similarly booked to play the second stage at the Isle of Wight event.

Bookings are coming swift and sure, not just in London, but throughout the country, and they are hoping that their live act, and "Boomland" will get across to many people.

In lead guitarist Keith Cross, a mature 18-year-old, they have a fine blues player, and drummer Peter Dunton is a busy stick man, also taking on lead vocals. T.2 are in fact a very busy band, and hope to stay that way.

IF ANY of the artists who caused such a furore at Woodstock are to repeat their triumph at the Isle of Wight, the most likely contender must surely be Richie Havens. Now well known and loved by British audiences for his festival and concert appearances, Richie is always the man most likely to have an audience up on its feet and stomping.

The secret is two-fold: hard work, which sees Richie's shirt black with sweat two minutes into the first number, and secondly the beautiful rapport he builds with his audience through his extraordinary personal magnetism.

### Recommended

This time, Richie is bringing a "secret weapon" with him to the Isle of Wight: a new lady singer called Kathy Smith, who was personally recommended to the festival's organisers, Fiery Creations, by none other than Bob Dylan.

"I guess Bob must have heard Kathy on some tapes she made," Richie told the MM over the transatlantic telephone last week.

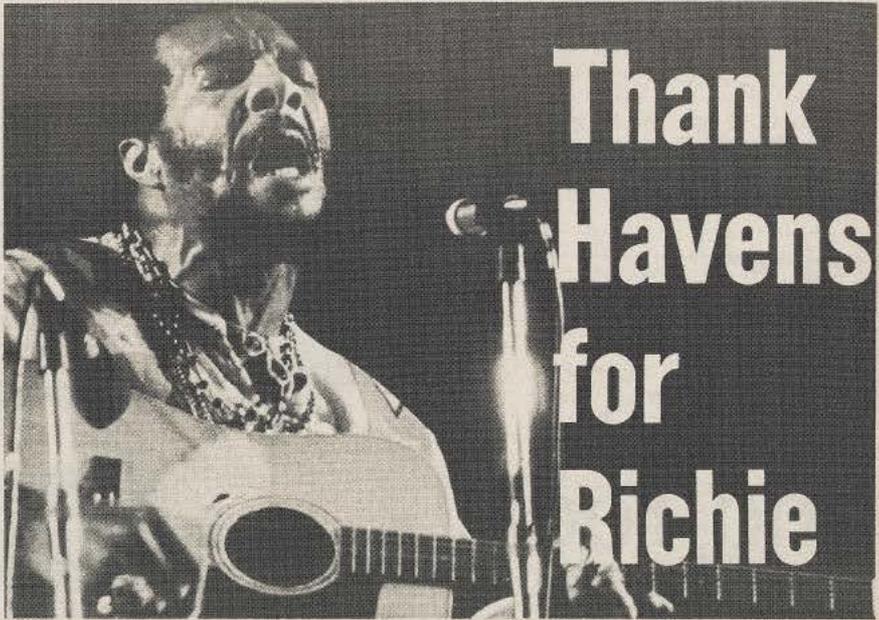
She's recording for my own label, Stormy Forest, and she's doing very well all over the States at the moment. She's from California, and her sign is Scorpio.

She writes mostly her own songs, and sings a few tunes from other people, but mainly she's involved in the idea of a true understanding of women, having been a girl for too long.

Could Richie explain that difference a little more exactly?

"Yeah... she's singing a woman's song, and not a girl's song like all those other ladies who would rather be girls than women. Kathy's spent some time discovering a lot about herself, and she can now relate emotionally to womanhood. That's what she sings about. She plays the guitar and is accompanied by another guitarist, Donald Sarlin."

Richie is very concerned about all the bad trips which have affected American festivals in recent months, leading to the complete cancellation of many events.



# Thank Havens for Richie

"It's mostly the fault of intellectual promoters, who've got the glint of money in their eyes," he says. "They borrow money to sign up a whole gang of groups, and then they find they don't have any bread left at all, and they have to pull out fast. They've made it bad for the whole scene."

"The biggest and best festivals have been organised by the smallest promoters. Woodstock was the first, and they've been trying to emulate it every weekend since."

Accordingly, Richie has just finished work on a movie which will show up the misdeeds of bad festival promoters.

Directed by Richie's long-time

sidekick Mark Roth, it was produced by Stormy Forest, and Richie says: "It's about legislative music, and all the festival being denied. So many festivals have had to be cancelled, and the movie investigates the bad promoter who doesn't think about the people he wants to make money from."

"It will be a full-length movie, Richie's label seems to be progressing fairly well, having made a successful debut with his last album, "Stonehenge," and shortly appearing on it will be the first records from the aforementioned Miss Smith and Bruce Murdoch, a young Canadian singer and composer who has written several of the songs

in Richie's current repertoire.

That repertoire is distinguished by the way it changes frequently, unlike many artists who stick to the same numbers for years on end, and so it's often true that one doesn't hear one's own particular Havens piece in concert.

"We're still continually changing the repertoire as we write new songs, and we're also using some older ones again," he says.

The personnel has also undergone its seemingly obligatory change, and sitting behind the congas, where first Daniel Ben Zebulon and later Joe Price sat, will be Emile Latimer, an old friend of Richie's.

"I've known him for eight

years, and we've played together a lot before. He's been in England with Nina Simone, but he left her because she's taking a rest for six or seven months."

Among forthcoming projects is another appearance at the annual Woody Guthrie Memorial Concert in California, and Richie says that he has played a lot of colleges and festivals — "those that finally got on" — recently. "We've also done quite a lot of TV shows, and we've been writing scripts and trying to get them across to the TV people."

"We try to deal in communications, period. This puts us into every type of media, and that's what we're doing now."

## KEEF HARTGUY BAND

THEIR THIRD ALBUM

## THE TIME IS NEAR... OUT NOW!

SML 1071



# jazzscene

## Herbie: jazz, jingles and rock

AT 30 years of age, Herbert Jeffrey Hancock is one of the most mature pianists and composers of his generation.

Already, though, he's coming in for criticism from some of his contemporaries. It's criticism of the "sell-out" variety, and I've heard musicians who ought to know better dismissing him, with a sneer in their voices, as a "rock and roll musician."

It's probably true that Herbie is making more money than most of those who criticize him. He spent six years with Miles Davis, not the least lucrative of gigs, and is now much in demand both as a session player (on many of Creed Taylor's dates, for instance) and as a writer of TV commercial jingles. After years with the Blue Note label, he recently signed with Warner Brothers and released an album called "Fat Albert, Rotunda," to which critics (myself included) were rather less than kind.

Herbie, though, is himself rather critical of "people who don't want me to be open, who don't want me to do anything other than the things I've previously been known for."

The idea for "Fat Albert"

was born out of a Bill Cosby TV cartoon show of the same name, for which Herbie did the music. "That inspired me to do the album," he says, "and I suppose it belongs in a kind of rock/R&B bag. It had a lot of work because I had to discard certain intricacies which some naturally to me because of my experience in jazz, in order to stay in the R&B idiom. I needed to use a great deal of selectivity while composing it."

So far, he says, it has achieved sales which are "successful compared to the normal type of jazz album, but the funny thing is that in my haste, and the record company's haste, to get it exposed firstly to the R&B market and secondly to the underground rock market, we neglected the people to whom it would probably appeal most: those who buy albums by the 8th Dimension, Blood, Sweat and Tears, and maybe Miles.

"It's not a real rock album—it doesn't have that strong rock beat, or a heavy jazz top to it either. I hate to use the term 'middle of the road' because that sounds like watered-down bullshit, but I was just trying to make something that I really felt."

"A lot of people, you included, were disappointed because they compared it to my previous records. Now how are you going to do that?"



HERBIE HANCOCK: doesn't want to be stuck with mainstream jazz

You just can't compare them. Jazz records only show a certain part of me, and 'Fat Albert' shows another part. I'm still a black man, and 'Fat Albert' is probably more basic than the Blue Note things like 'The Prisoner'.

"Fat Albert" is to do with my roots, and people forgot that. And understand, I don't like the idea of having to be stuck within the mainstream of jazz. The TV jingles don't sound like jazz things or 'Fat Albert', but I can do those for. If I make an album like some of Wes Montgomery's later things, you'd be disappointed—but I'd like it.

"People know that my harmonic and rhythmic concepts are more complex than Wes's were, but it's still narrow to think that just because all my things have been in one area, that that's all there is to me. I get bored doing one thing."

"Fat Albert" goes back to 'Watermelon Man' from my first album—it's kind of like a 1970 version, and I get more requests for that in clubs than I do for 'Maiden Voyage', which is a complex jazz thing. Maybe the hip jazz listeners know better

than to make requests, they want to hear whatever I feel like playing, but even people who didn't like the album dig it when they hear it live."

Herbie left Blue Note, after close on a decade, because "doing 'Fat Albert' on that label would have been almost impossible, and a waste. They don't have the facilities nor the desire nor the belief in me as an artist exposing my material to another element. They can't think that way."

"Three years ago I tried to do an R&B album, because James Brown had always knocked me out. I wrote the tunes, constructing them the same way as jazz pieces, but it didn't work. The solos were not as important as they are in jazz, and in fact you can destroy the R&B thing with solos. The people who want more solos in that kind of thing don't know what I know, because I've learned that I don't work."

"Basically, everything I do is jazz, and Warner Brothers will let me make jazz albums, like the Blue Note things. If I can prove myself as a seller, I want to sell albums—but people will misinterpret that. I want to reach people."

"At this point there are too many people who haven't

been exposed to my music, and too many who can't relate to it at this point. That's too few as compared to, say, the Beatles or Iron Butterfly."

"My best album sold maybe 30,000 copies. People say how great such-and-such a tune is, so how come the record only sold 30,000? I'm tired of those little numbers—I'm looking for some other stuff now."

Herbie's next album will, he says, have an even stronger, heavier rock foundation. "I'll have a stronger bottom, yet on top there'll be more of what people have heard before. But just sit and listen to the music for whatever it is."

Hancock's sextet is still operating, though it has been somewhat quiescent of late—"some time ago I bumped into an old school friend who I discovered was now managing Iron Butterfly, who are about the biggest rock group in the States, and he was interested in managing me, so I thought I'd try my hand at being exposed to the kids who dig rock, in doing that I had to make a certain kind of sacrifice, at his suggestion."

"I had to concentrate my efforts on performing at

concerts and in the rock ballrooms. There was no problem getting work for the band in the jazz clubs, where they knew who we were, but the rock people hadn't a clue about us—never heard our names before. If the promoters had heard of us, they wouldn't know whether we'd draw any people. They certainly couldn't care less about the music."

"So I cooled it as far as the jazz gigs were concerned, and went for the rock thing. A lot of the things we were scheduled for fell through—festivals being cancelled because the townspeople expected a riot—and the money was terrible. We were newcomers, and I made the sacrifices because I had a few bucks in the bank."

"We didn't work for quite some time, just a few concerts and things, and I've decided that because of the instability of the rock scene at this point that I'm not going to place so much importance on it, and I'll continue in the jazz clubs. We'll take the rock things as they come in, but I'm not going to sit around and wait, watching the band fall apart."

**RICHARD WILLIAMS**

## Open-air gigs for young bands

THREE YOUNG big jazz bands are to get some welcome exposure when they play concerts in the open air theatre at the Midlands Arts Centre, Cannon Hill Park, Birmingham, on Bank Holiday Monday (August 31). They are Sir Ashton's London Youth Jazz Orchestra, Mike Bouammi's Midlands Youth Jazz Orchestra, and Alan Gregory's Manchester Youth Stage Band. The concert begins at 2.30, tickets are available from the Arts Centre box office, at 5s, and if the weather is bad the bands will play in the indoor Studio Theatre.

IN ADDITION to their Jazz 72 dates, Dave Brubeck Quartet with Gerry Mulligan will play two other British concerts: at the Colston Hall, Bristol on November 1 and at the Fairfield Halls, Croydon, on November 8. Bob Downes' ten-piece Open Music, featuring the leader on tenor saxophone, can be heard on Radio One's Sounds of the 70s this Friday.

LIMITED ARTISTS are on the day of releasing Duke Ellington's "70th Birthday Concert" double-album, recorded in England and featuring the late Johnny Hodges and the late Johnny Dickson. The record reports that their jazz

## jazz news

and Folk Cellar has had a successful summer, featuring Mike Osborne, John Williams, and Chris Francis, among others. The resident band is Tony Dickinson's Spontaneous Music. Goudie Charles (bass), Frank Perry (drums), and Kris Gayle (vocals).

THE Mike Osborne Trio and the Russell Usher Band play the 100 Club on Monday, followed by The Spear, with Louis Moholo and Daris Pakwani on Thursday... Little Theatre Club happens this weekend. Spontaneous Music Ensemble (Thursday and Friday), and the Evan Parker Trio with Derek Bailey (guitar) and Jamie Muir (drums) on Saturday.

CHRIS MCGREGOR flew to Bermuda on Tuesday to record with Alexis Korner for Nicksa. Most, and there's a chance that McGregor's Brotherhood of Breath will record soon for a major record company... Louis Moholo's big band plays London's Country Club this Sunday. Personnel includes Louis and John Stevens (drums), Harry Miller and Johnny Dyani (basses), Mongezi Feza and Harry Beckert (trumpets), Mike Osborne, Evan Parker and Alan Skidmore (reeds).

THE Harold McFay Quartet, with Stan Tracey, Dave Grusin and Spike Wells, plays the Downbeat Club, Manor House on Sunday, followed by a return of the Mike Westbrook Concert Band on September 6... Mr Ackor Bill and his Paramount Jazz Band are at the 100 Club, London, next Wednesday.

THEORIST Danny Moss is featured with the fourteen Foot band in a concert at the Rex Cinema, Newhaven, Sussex, on September 6, presented by Peacehaven Jazz Club boss Ron Hart. Also on the bill at Bill Poley's New Eagle band and the New City Jazzmen from Crawley.

London-based Expedition Marching Band start their annual series of torchlight street parades in aid of local Bonfire Societies with a march on Crowborough on September 12. Other dates include Mayfield (26), Burgess Hill (Oct 17), Horsham (28), Littlehampton (November 3), Lewes (5) and East Hothly (7).

NAT GONELLA is to make a personal appearance at "Music At The Methodist Church Hall, High Road, St. Annes-on-Sea, on Friday (28).

JOHN KING



AHMAD JAMAL: standing ovations

AHMAD Jamal is, to me, the most exciting and creative keyboard artist living—yet he is the "forgotten" man of jazz.

After enjoying widespread popularity in the late 50's, when his music won the broad acclaim of musician and critic alike, Ahmad has recently slipped into anonymity. A youthful veteran who remains a potent force, Jamal deserves a revisit.

Born Fritz Jones in Pittsburgh, 1920, Ahmad studied concert piano as a child, turning professional at 18, he joined the George Hudson Orchestra where his quiet-styled piano received favourable exposure and initial recognition.

Following a stint as leader of a quartet and accompanist to a song and dance team, Ahmad arrived in Chicago to shape his original trio, with bass and guitar. About this time (1951), he adopted the Mohammedan faith.

Despite local engagements, the group struggled for work and it wasn't until the mid-50s, when Chess Records promised the broadest horizon that his career finally got off the ground.

Inspired by Garner and Tatum, neophyte Jamal etched his own identity in "Chamber" form of the New Jazz" (CADET 602). Israel Crosby's deep, idyllic bass and Ray Crawford's high-pitched guitar introduced the pastoral tone to a world pre-occupied with decibels. Approaching each tune as a complete composition per se, Ahmad's embellishments bespoke of a new era in "modern" jazz. Within a pre-conceived (though initial) framework of work, simple, high-register improvisations reflected his calm, un-complicated outlook and music dictum: "Don't do anything about everything into one tune and

## Jamal shows his teeth

play 50 choruses, it'll all come out sounding the same."

Jamal's resilient command shielded a potful of technique. Economy and understatement (the essence of his intelligent, mature style) influenced jazz notables including Miles Davis (spatial interludes, transitory passages, breathing rhythm).

Recorded in 1954, "But Not For Me" is generally acknowledged as his most vital contribution. I disagree. True, the album was a tremendous success, and therefore "significant," but I feel "POINCIANA" (PYE, NH 52) and "Ahmad Jamal" (CADET 636) epitomize and define, more precisely, his approach at this time.

Subordinating his own role as leader, Ahmad released his rhythm section from their restrictive time-keeping responsibilities and gave the group a greater impact as a whole. Crosby's roving melodic bass allowed Jamal to weave riffs, humorous interpretations and beautiful chords, within the melody line. Drummer Vernell Four-nier rarely soloed in the traditional, extrovert sense, yet his sympathetic punctuations provided a cushion of sound which Ahmad demanded. Though more propulsive, the trio retained the formal aspects of Jamal's earlier work, while achieving an unpar-

leled degree of perfection and subtlety.

In retrospect, his concepts were innovative. As Bud Powell pioneered the accepted albeit predictable stylistic area of Peterson-Silver et al., Ahmad now opened the door to a plethora of contemporaries who no longer recognized the innocuous piano plus rhythm format.

The trio suffered neglect in the early 60s—when beauty and simplicity were contrary to the mosaic of the "NOW" music and the harsh realities of life (hate, anger, despair?). With Crosby's tragic death in 1962, Ahmad considered retirement. During the hiatus, however, he thought a great deal and arrived at concrete solutions.

His new unit made an impressive debut in London in 1964. Penetrating the marrow with hammered chords and lightening arpeggios, Jamal's approach was distinctly powerful. Bassist Jamil S. Nasser deftly simplified the pianist's theme with resonance and wit while Chuck Lampkins' explosive cymbals emphasized the new direction.

Clearly, Jamal had shown his teeth. His sidemen, carefully chosen for their own civility and authority were prototypes for future developments. City" (CHESS CRL 4001) was the ideal springboard into a new era

of popularity, but failed to catch fire with British aficionados who continued to brand him as a "limited, cocktail pianist."

Ahmad's present combo (Frank Gant, drums, Jamil Suleman bass) has had a tremendous impact upon American audiences and critics alike (it's ironic that early doubters now recognize his "improved" technique). Together since 1965, the trio has crystallized the new mood and bears little resemblance to the '58 edition.

"Extensions" (CADET 758) is certainly his most important work to date. Issued in 1964, the title piece is essentially a vehicle for Ahmad's current penchants and explorations, challenging the creativity of the musician and the intellectual/emotional capacity of the listener. Punctuated? Indulgent? Not so.

"Extensions has occupied my thoughts considerably," says Ahmad. "This is a flag-waver every time we play it. We did it with the Cleveland Orchestra in July '65. This is definitely "chipping music." Ever since we started doing "Extensions, it hasn't failed to overwhelm the audience to the point of standing ovations."

Jamal's music is moving towards a greater complexity and "Manhattan Reflections" (TRANQUILITY, ABCS-660) is a dynamic social comment, typifying his current keyboard attack; built on hypnotic Tyrer-ish chords and insistent staccato, the suite is a driving tour de force, suggesting a latent aggressiveness and intensity.

JOHN KING

# TONIGHT THE AC

# James Charles

**THE NOW** Grove in Los Angeles, previously known as the Coconut Grove, is the world's oldest night club. Founded a half century ago as an adjunct of the Ambassador Hotel, it recently underwent a massive modernization and Sammy Davis Jr. was appointed as resident emcee. The Ray Charles show, which opened there last week, is typical of the entertainment Charles offers for US night spots. The first half-hour or so is divided between instrumental numbers by the band, a set by the Beatles, and an amusing interlude by Aaron Williams and Freddie, the black ventriloquist-and-dummy act.

Finally Charles ambled on with that awkward sideways walk, slapping his thigh. Somebody held him an alto sax and he let loose a funky blues solo. Then it was back to the piano and tonal workout time for the next 30 minutes.

Critics who complained about Ray's use of string sections, and country and western songs, had no cause for dissatisfaction here. There were no strings, and for the most part the show was called with such grace as Charles preached to his eager flock. In "Got A Whole Lotta Love" he gave a precise portrait of just how his woman feels about sounds and loves. "Georgia," the evening's first emotional high, was a probably nostalgic statement and "Yesterday" was lifted out with wild high-pitched screams.

Some of the Beatles joined Charles. Mabel John opened up a song with "Don't Change On Me." An astonishingly mature 17-year-old organist, Kenneth Cagney, accompanied the gospel groove in "Show Me The Sunshine." Veretta Moss, the black soprano and Baye Greene. After Miss Greene was through with her Jeanette MacCallister, the little white girl sang, in a not too successful attempt to play straight, "I Wish It Wasn't So Close To You." The show was just wasn't their bag.

In a sense the Grove is presenting a battle of the bands. The house orchestra led by George Rhodes, and the Charles band directed by Bartone saxophonist Leroy Cooper. The Rhodes personnel consists with a definite edge to the band. Its basic line arrangements, its crisp ensemble work and superior rhythm section. The Rhodes personnel boasts such notables as Marshall Royal on lead alto sax, Don Johnson on tenor sax and Lou Blackburn on trombone. J. B. Jaxson is no longer with the band.

The Charles outfit scattered several instrumental numbers through the show. Its rhythm section is conspicuously unobtrusive. Jimmy Cole and Bob Mitchell on trumpets, Andy Newman on tenor sax, and Ray Newman on tenor sax all had a few moments in which to blow the blues and piano specialties by the leader would have been a pleasing plus, but given the show, it would be charitable to complain.

## DUSTER BENNETT

DUSTER BENNETT'S blues are as chunky as a good dog's meat, and as one-man-band as a gem. A complete entertainment. An appreciative London Marquee crowd welcomed him plans London last week with stamping feet and thick cries of "Duster," and it would be no silly prediction to say that Duster Bennett will be spreading his name a little. Like most men, Duster has an omnipotent feel and touch. His hands, but all are used to the full on guitar, harmonica, bass and tenor, to produce a profusion of brilliant rambling sound that is as ripe as a crisp apple.

A Fish" he boogied on into the night, proving that continuous 12-bar work is far from boring and with a goodly number of sameness of numbers just doesn't exist.

One such express boogie succeeded in severing his guitar strings, but with those left intact he delivered a frenzied, doubly subtle version of Sonny Boy Williamson's classic "Bring It On Home." This was fine stiff, clean and good.

## FOTHERINGAY

Categories aside, Fotheringay have to be one of the best music bands in the country. At their best, they play wonderfully thoughtful, finely-balanced music with particular attention to arrangement and detail.

This never degenerates into fussiness, however, and they have their songs over with the sort of quiet cuts and drive which has too often been ignored by the Lyceum on Sunday night. They played a typically lovely set, dividing between the funky Band-like songs which Trevor Lucas sings and Sandy Denny's flawless, elastic ballads.

Her voice is incredible: she seems to cut the line and anchor themselves, rather than forcing them out, and her timing, particularly on the beautiful "Silver Threads And Golden Needles," was exquisite. The instrumental work throughout was a model of discreet inventiveness, each player seeming to float like a soloist and yet all coming together to produce the most homogeneous of backings.

High Tide were a disappointment. At times they are capable of recreating the sound and style of that most under-rated of American bands, Sea Train, with violin to the fore, and yet mostly they seem to concentrate on stale, predictable improvisation over a leaden beat. Their use of an inverted Bo Diddley riff in 5/4 was not as interesting as it sounds.

Bronco were considerably livelier, with Jess Rodden singing fiercely and the band playing well on "House of the Rising Sun." They're worth watching. RICHARD WILLIAMS.

## DICK CAREY

TRADITIONAL jazz, rarely heard in Hollywood nowadays, has been given a big boost with a new series of Sunday jazz favourites (Duke Ellington's "Cherry") and swing favourites (Duke Ellington's "To Be"). The tunes never get too long. Unlike the far-outniks who have a tendency to musical logorrhea, these old pros are wise enough to understand that anything they have to say can be stated in one of two choruses.

In keeping with this sense of pacing, ballad medleys have become a staple at sessions of this kind. Several of the soloists, each selecting his own preferred tune and key, worked out in a more relaxed groove during this easy-listening interlude. Most impressive were Cary himself in an affecting rendition of "I Got It Bad" and "I'm a Fool for You."

Clayton Sherman, despite an instrument in such bad shape that it had to be tuned three times, played some expert solos reflecting Earl Hines and Jess Stacy influences. The crowd was mostly over 20, with a sprinkling of youngsters, one of whom was the veteran ex-Bob into Miles Davis and Coltrane, but I honestly dig this. It's his music, his one.

Judging by the full house on Cary's opening night, the happy hour is a stick around for a long time. LEONARD FEATHER

## KEEF HARTLEY:

Rigid style



KEEF HARTLEY

RAY CHARLES: no cause for dissatisfaction

## EVENSONG

RARELY is there a better atmosphere at London's Roundhouse than there was at Sunday's "Evening," concert of African high life beat-music, in aid of the anti-apartheid movement. It brought out just how much variety and talent there is in this music. African beat and its derivatives have had new life in this country. The delusion still persists that it's all monotonous the band to sing and Dudu Pukwana played a good set. They created excitement without having to resort to the strained heaviness of many English bands. Their music was good and almost impossible to categorise.

A sort of reggae/jazz fusion, what they called, the sound was a remarkable contrast to what is usually produced by a line-up of electric guitars, piano, drums and sax. Peggy Phango based the band to sing and generally move around the stage. Gasper, Lwala African Drummer, led the stage along with a couple of exceedingly energetic guitar dancers. Together they mounted an assault which will have most people wondering whether it was a game plan or a madcap result in fatal injuries. Gasper showed a dexterity with drums that would have made many more famous drummers something.

Little Tree Rock joined the drummers and tended to drown the latter's subtle and some breakbeat electronics. The climax of the evening was a percussion onslaught which was not endless, involved everyone in the area who had a drum of some kind, and generally defied description. The power of a continuous cavalcade from unlearned drums has to be heard to be believed. — ANDREW MEANS.

## KEEF HARTLEY

ALL but the most ardent fan of Keef Hartley would concede that it was Martin and York who were the stars of the evening. The duo received a standing ovation with no less than 1,000 strong number of songs from their album and some newer material. They played in the early 20s and entered into a spell of improvisation. There was a little too much improvisation in the latter. There was always the chance that they might discover something amazing, but the precept was simply one of trial and error. At least, when they had a certain melodic, distinct quality.

Their version of "Paint It Black," for instance, was a dignified rambling affair with a terrifically messy organ solo, and made all the more moving by a rather passive effect in any case, but they did little to relieve the onerousness of the piece.

Generally, it was a salutary illustration of the pitfalls that await a group in the throes of switching direction. — MICHAEL WATTS.

## EDINBURGH FILMS

IT'S the Edinburgh Film Festival's horrible luck that Woodstock happens to be showing on the same night as their Pop Film Feast looks pallid by comparison. Comprising four films, the Edinburgh Square Theatre to an overspill, predominantly student audience (and a few more on Sunday, September 6, this feast was no great aid to my digestion).

The first film, which was no more than a couple of songs from Dave Keane, guitar and Charles no frills or imagination in a St. Pancras Town Hall concert, was (though not a very ordinary ten-minute aperitif).

## GEORGE SHEARING

AFTER a short vacation, the great numbers to be predicted in the Hong Kong Bar in Century City, where it plays two or three times a year.

The present combo differs from its predecessors in only one important respect. Shearing has acquired a new drummer. He is 25-year-old Harvey Mason, who was a student at the New England Conservatory of Music in Boston. He is called "The best drummer I've had since 'Six Hooper," merged with Dave Keane, guitar and Charles no frills or imagination in a St. Pancras Town Hall concert, was (though not a very ordinary ten-minute aperitif).

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## KNIGHTON

THE TREND may be towards minimalist jazz, but Sunday's "Evening" was probably the smallest ever. Set in a

## SHADOWS

THE Shadows, slick and professional as ever, turned in a tremendous performance at last week's opening night of Sheffield's 2500,000 club Fiesta.

The Shads cabaret act must be one of the most polished in the business, yet it remains informally and comely, making it their next footwear.

Hank Marvin is the definitive exponent of the tremelo arm, now replaced in almost every groove by a wide electronic feedback.

Starting off with old favourites like Apache, "Wonderful Land," and "Miriam," the group, augmented by Alan Hume's show on piano, swung into a moving version of "Theme From Eegah."

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## MUNGO JERRY

TOP of the Pops came to Blackpool with a vengeance on Sunday night. Mungo Jerry, supported by Pickettywitch, Gerry Monroe, and the Mr. Blue Band played the Opera House.

All of the same generation performers, the contrast in presentation was truly amazing. Following Mr. Blue's conventional opening solo, Gerry Monroe modelled his way through his set, creating the atmosphere of the club from the very beginning. Pickettywitch, neatly dressed in military style, using the Theatre's lighting facilities, to almost gave us sophisticated pop at its best, and received a tremendous ovation. An excellent act.

The whole of the second half was devoted to Mungo Jerry. The music was wild, and none was wilder nor more excitingly opening solo, Gerry Monroe modelled his way through his set, creating the atmosphere of the club from the very beginning. Pickettywitch, neatly dressed in military style, using the Theatre's lighting facilities, to almost gave us sophisticated pop at its best, and received a tremendous ovation. An excellent act.

## MIKE CHAPMAN

MIKE CHAPMAN finally buried any rumours that he was a folk-orientated acoustic blues player. He was heard at the Penthouse, Scarborough, last week.

Chapman, playing with his new band, Richie Dharna on drums and Rick Kemp on bass, took up a semi-acoustic time and turned out some of the best powerhouse blues ever heard in this country.

Noaring the end of what appeared to be a fairly normal set, apart from a bass solo from Rick Kemp, Chapman took up a semi-acoustic time and turned out some of the best powerhouse blues ever heard in this country.

## LA

HAVING heard only the last 20 minutes of L.A.'s performance last Sunday at Park in blackest Southall — due to the early closing of the club — it would be slightly unfair to criticise them too harshly on this occasion. The set was pretty sloppy, clumsy stuff.

L.A., of course, are the former Love Affair band, who have not changed their name and musical policy in an attempt to become more like their teenybop image. Unfortunately, they seem to have lost their original drive and have no positive musical direction. Their present act is full of over-the-top, indistinct sounds, lacking in distinction and definition. In essence, just another over-the-top, indistinct act, indistinguishable from countless others of that ilk. At least, when they were a certain melodic, distinct quality.

## WELSH VALLEY

Welsh valley, the stage was raised 50 feet of the town's slate-roofed houses and faced onto a three-acre field. Not only did the 2,000 strong attendance over the day cover the local Art Lab's coasts (wool, more three policemen in attendance, and a relaxed atmosphere that brought out the best in the bands).

## WELSH VALLEY

After a mime and poetry session, Brotherhood got the afternoon off to a flying start. Coliseum alumnus James Lithbridge was in fine form on vocal and guitar, and his blues let the horns exchange their heavy riffs for some exciting solo.

## WELSH VALLEY

They were followed by Forver More, who played some tasty material ranging from Miles to John Hartley. The Band's influence on them shows itself not so much in the content of their own material as in the remarkable timing of their sets. Several of the Twin lead guitar breaks lifted the sound out of the usual run and they were joined on stage by fellow Scots Jim Mullen and Brotherhood's horn section for a jam on Pharoah Sanders' "Oama Lah."

Roger Bunn's Enjin ran very rough and ready. The group proper to put things right was Piblotok. The crowd was rooting for Pete Brown and his cut-throats from the start, and they blew a storming set which got the best reception of the night. Aided by a luscious stroke played by Pete Brown and his talking drums as Jim Mullen, the gunner "uncovered" a number of very ridiculous solos on his instrumental feature.

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Local residents Alexis Korner filled in with blues and gospel with a little help from the crowd and friends during the 90 minutes of his set. The group to get their gear fixed up in a more relaxed groove their way through their act, ending up with "Bronzo-zaurus," one of the best thinking that endless heavy guitar-bashing compared badly with the previous fare. Kiffin Floor finally wrapped up the show with a piece allowed to overrun by an hour.

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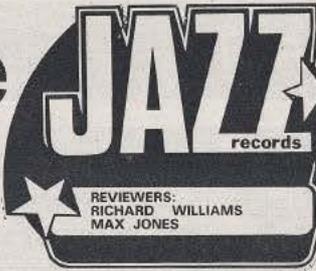
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## WELSH VALLEY

# Towering — the real McCoy



## McCOY TYNER: "Expansions."

(a) Visions; (b) Song of Happiness; (c) Smitty's Place; (d) Peresina; (e) I thought I'd Let You Know. (Blue Note BST 84338).

(a)—Tyner (piano), Woody Shaw (trumpet), Gary Bartz (alto), Wayne Shorter (tenor), Ron Carter (cello), Herbie Lewis (bass), Freddie Waits (drums), Van Gelder Studios, New Jersey, 23/8/68.

(b)—same, but Bartz also plays wooden flute and Shorter also plays clarinet.

(c)—same, but Shaw, Bartz, Shorter out.

**SADLY.** McCoy Tyner's light seems to be hiding under a bushel. Since he left Coltrane, all we've had have been a couple of albums from Blue Note, and little or no mention of live performances.

McCoy was one of the most individual and influential pianists of the Sixties, and it's good to have this fine album, recorded almost exactly two years ago, to remind us of his towering talent.

They tear straight into the fast theme of "Vision," with Waits thrashing delicately beneath the line, and Tyner takes the first solo, full of his favourite wild melodic twists supported by chordal blocks which amount to pillars holding up the solo's structure. His piano lines sound as if they're going to lead nowhere, but he always resolves them in the aptest and most lovely way, with real grace and imagination.

The appearance of Carter on cello, possibly for the first time since those sessions with Dolphy and Mal Waldron at the beginning of the last decade, is also more than welcome. He has a strong, assertive approach to the instrument which makes it as strong in solo as any horn.

The front-line could scarcely be bettered, and on "Visions" they keep up the song's pace with three phony solos: Shorter lean and hungry; Bartz searing and scalding; and Shaw poised and direct.

"Song of Happiness" is a gorgeous track, using the flute and clarinet in a lovely a-to-f-focus introduction before they switch back to the saxes for a hot, stinging theme statement which leads into a perfect piano solo.

"Smitty's Place" has a witty introduction and a superb theme, after which the improvisations are in the form of duets between the various players, an unusual idea this, but it works to great effect.

"Peresina" is another typical Tyner theme, brief but highly melodic, attractively voiced, and contains good solos from the leader and Shorter. The final track is a



McCOY TYNER: one of the most influential pianists of the '60s

Calvin Massey ballad, spotlighting Tyner and Carter. I don't want, at the age of 23, to sound like a "mouldy fygge," but one of the most rewarding aspects of this album is that there's no truck with rock rhythms or any other such ephemeral trivia. Maybe that's because it's already two years old, but I'd like to think that McCoy is still preoccupied by this kind of music, which is chock full of the best kind of qualities: honesty, integrity, artistry, imagination.—R.W.

## JACK DEJOHNETTE

**JACK DEJOHNETTE**, "The DeJohnette Complex." (a) European; (b) The Main General; (c) Miles Made; (d) Requiem Number 1; (e) Mirror Image; (f) Papa-Daddy And Me; (g) Brown, Warm, And Wintry; (h) Requiem Number 2. (CBS Milestone #6075).

(a) DeJohnette (Melodica), Benny Maupin (tenor), Stanley Cowell (electric piano), Miroslav Vitous (bass), Roy Haynes (drums); 26/12/68 NYC.

(b) DeJohnette (drums), Maupin (tenor), Cowell (piano), Vitous (bass); 27/12/68, NYC.

(c)—DeJohnette (Melodica), Vitous (bass), Eddie Gomez (bass), Haynes (drums); 28/12/68.

(d)—as (c), plus Vitous (bass), Maupin plays wood flute; 28/12/68.

(e)—DeJohnette (drums), Cowell (electric piano), Vitous and Gomez (basses); 27/12/68.

(f)—as (e), minus Vitous and plus Maupin (flute); 27/12/68.

**THIS ALBUM,** DeJohnette's debut as a leader, must also be the first recorded example of playing jazz on the Melodica.

This instrument is rather like a harmonica with a keyboard, or, if you prefer, an organ with a mouthpiece. It's quite small, has a fairly limited range, and its plaintive tone is fairly unmistakable.

We're told that DeJohnette (a pianist in his early years) took up the instrument in 1964 as a way around not being able to play long lines on the piano, and there's certainly no trace of gimmickry in his approach. He can get around it pretty quickly (dig the theme statement and solo on "Papa-Daddy"), and the ensemble blend with Maupin's tenor is quite piquant and spicy.

A look at the variety of instrumentation tells one that this is a nicely varied album, with jazz's playing and composing talents well displayed. His choice of sidemen is admirable, and Maupin plays here better than I've ever heard him before. He's a strong tenorist able to keep his statements concise and pointed.

Cowell is one of the best-equipped pianists around, and his playing is consistently crisp and meaningful, and the two bassists are just out of sight. Vitous, in particular, is a young giant with a fantastic tone and considerable melodic powers, while I find Gomez more rewarding in this context than with Bill Evans. "Papa-Daddy" refers to the debt he owes to Roy, giving the older man a crackling solo. Jack himself plays beautiful drums in that loose, thrilling

way of his on several tracks, particularly "Mirror Image" (which features the bassists) and "Warm and Wintry," where there's some lovely featherweight, brush-weight. The two "Requiem's" are free improvisations, in memory of recent American martyrs, and both have lovely moments.

On the evidence of this album, it wouldn't be surprising to find DeJohnette, when he leaves Miles, leading his own band. He obviously has a considerable amount of offer, not least an unusual standard of musicianship.—R.W.

## TONY OXLEY

**TONY OXLEY**, "Four Compositions For Sextet." Scitilla, Scintilla, Amass; Magenta. (CBS #6071).

Oxley (drum m.), Kenny Wheeler (trumpet), Paul Rutherford (trombone), Evan Parker (tenor, soprano), Derek Bailey (guitar), Jeff Clyne (bass), London, 7/2/70.

**TONY OXLEY** is trying very hard to achieve an honest, rewarding blend of European compositional techniques and jazz improvisation and feeling, and this, his second album for CBS, consists of four pieces which his sextet has been performing this year, notably at their Hamburg TV date.

Without having the scores, it's difficult to say how the written passages differ from the music because all the musicians (including Oxley) are capable of the kind of instant composition in which would sound very much the same, superficially at least, as the music on this album.

But, taking the writing merely as a method of giving the music some initial organisation (which is all it should be, at this level), one can say that Oxley has succeeded perfectly.

He could hardly have chosen his players better. Wheeler, the quiet genius who can invest any kind of music (even, probably, a brass band) with his own delicate strength and wistful grace; Rutherford and Parker, both completely versed and immersed in this area of

experimentation; Bailey, possibly one of the great originals of our time; and Clyne, whose brilliant double-bass playing is worthy of far more hearing than he chooses to give us these days.

Oxley himself, on a par with all but the very best jazz drummers, is one of the few percussionists capable not only of playing but also of writing and ordering such music. The variety of texture and sonority he obtains from his instruments throughout is little short of staggering.

"Scitilla" is an attractive piece, signposted by brief written ensemble passages, and containing a terrific solo by Bailey.

"Scintilla" seems rather freer, starting with a scattered, scratching conversation, before building into a writhing collective improvisation, with flaring work from Wheeler and a brief, moving written coda.

"Amass" is possibly the most adventurous composition, using a graphic score (shapes instead of conventional notation). He has a pyramid construction, rather like a very far-out Mingus, and eventually evolves into a stunning trombone solo which sees Rutherford at his most magnificently unconventional.

The album closes with "Majera," a piece of jagged lyricism previously heard on Skidmore's excellent Deram album. This rather more orthodox outing fittingly winds up an adventurous and wholly successful album.—R.W.

## WARNE MARSH

**WARNE MARSH**, "No Plus Ultra." You Stopped Out Of A Dream; Lennie's Poppies; 317 E.32nd. (Susconsciously Ltd.)

## radio jazz

**British Standard Time**  
**FRIDAY (28): 8.5 p.m. J:** Bobby Trap Show (Fri, Mon, Tues, Thurs); 9.45: Johnny O'Rourke Show; 10.30: Jazz-studio Frankfurt; 10.30 J: Big Bands; 11.30 T: Big Bands (Duke Ellington, late 1960's, with Ella Fitzgerald); 12.5 a.m. J: Underground Music; 12.15 T: Jack Teagarden in Concert.

**SATURDAY (29): 2.0 p.m. E:** Classic Jazz Museum (Ellington Jazz Harlem, 1926-30); 5.30 B3: Jazz Record Requests (Steve Race); 9.15 A3: R and B; 10.25 Q: (3) Aretha Franklin; 11.30 A1: Miles Davis Quintet, Gary Burton Quartet; 12.3 a.m. A2: John Coltrane; 12.15 a.m. T: Gil Evans; 2.5 J: Jazz.

**SUNDAY (30): 12.15 p.m. J:** Duke Ellington (Waguet Panasio); 7.32 B1: Mike Ravelon's R and B Show; 8.15 U: Euro-Disc Parade; 11.1 B1 and 2: Petz Clayton's Jazznotes (B3 stereo from 1.35); 12.5 a.m. B1 and 2: Jazz Club.

**MONDAY (31): 10.30 p.m. U:** King Oliver; 30.30 J: Oldies; But Goodies; 11.15 B3: Jazz In Britain; 11.30 J: Free Jazz; 11.30 T: Ella Fitzgerald and Louis Armstrong (Porgy and Bess); 12.15 a.m. T: New Jazz Records.

**TUESDAY (1): 8.30 p.m. E:** (1) Pop Jazz; (2) Allan Watts; (3) Botchinsky's Trouble; (2) New Orleans Jazz by Fatty George Combo; 10.30 W: Euro-Jazz; 10.30 Q: Jazz Corner; 10.30 J: C and W; 11.0 T: Frank Zappa; 11.30 T: Ella Fitzgerald and Louis Armstrong (Porgy and Bess); 12.15 a.m. T: Bassists in Jazz.

**THURSDAY (3): 7.2 p.m. B1 and 2:** Big Band Sound (Alan Bell); 9.30 Q: Big Band Serenade; 10.0 A2: Get To Know Jazz (Duke Ellington); 10.30 J: Soul; 11.30 T: Blood, sweat and tears, with singer David Clayton-Thomas (B S and T); Columbia KC 3090; 12.15 a.m. T: Pianist Ebube Blake (36 Years of Ebube Blake, Columbia C25-807).

Programmes subject to change.

**Touch And Go** (Revelation REV-12).  
 Marsh (tenor), Gary Foster (alto), Dave Parker (trumpet), John Tirabasso (drums), Los Angeles; 14/9 and 28/10/69.

**I'M SURE** this will turn out to be one of the most important albums released this year.

There may be many younger readers who've never heard of Warne Marsh, and for them it must be explained that it was he, with altoist Lee Konitz, who formed the front-line of pianist Lennie Tristano's great groups of the late Forties and early-to-middle Fifties, producing, among other jewels, a track called "Intuition" in 1949 which is now generally accepted as being the first example of free collective improvisation.

Those who equate the Tristano school with "cool" jazz will probably already have the wrong idea about Warne. His tone is as dry as the finest sapphire, diamond hard, but the content of his playing reveals a deep commitment to the ideals of all jazz.

He is a nonpareil soloist, skating over the sparse background in common with Tristano) prefers, displaying fantastic command of harmonic theory and rhythmic command, and managing to make it sound emotional and non-academic at the same time. He is truly a complete jazz soloist, who has distilled his material time and again until only the essence remains, and for a taste of his genius one need only listen to the opening statement of "317 E.32nd," which is brilliantly unexpected.

Fittingly, the album contains tunes by Tristano and Konitz, plus one standard and a 16-measure free improvisation called "Touch And Go" which starts with some elegant noodling before building up steam and charging through a kaleidoscope of moods and tempos.

Foster, not surprisingly, plays Konitz to Marsh, but has managed to find a voice of his own inside Lee's language. Parker and Tirabasso are aptly functional and, on "Touch And Go," a great deal more than that.

This is only the second Marsh album in more than a decade, due to the fact that he virtually retired in the Sixties owing to a great dislike of the commercial pressures of jazz, and one must thank John William Hardy and Jon Horwich for their persistence in the studio once more. The results are surely historic.—R.W.

## in brief

**BECHET** made a great many records during his stay in France from 1959 to '60 and on most of them showed his great stature as an improvising musician. That these recordings cannot be included with his outstanding music is simply because the French bands on the majority of his French-made titles were unable to strike a rapport with him, for all that they worked hard and willingly. **SIDNEY BECHET SWINGS FAVOURITE FRENCH SONGS** (Marble Arch MAL1339) is a collection of a dozen of what it says, recorded variously with the bands of Claude Luter and Andre Rewillett during the 1952 to '57 period of threabouts. Some of the tunes are march-like and reasonably well suited to jazz purposes. Others are over-sentimental for most jazz tastes or, as with "Au Clair De La Lune," a bit foreign and fussy for the idiom. "Pieces de Dix," "Nelly sounds like another chapter in the story of "Petite Fleur," and "J'en Ai Marre" and "A Moi D'Payer" are only so-so. But Bechet's soprano rises out very strongly on "Le Marchand De Poissons" (and if that doesn't make the best seller then it's probably unprintable), which is jolly and jolly. "Onion," "Kind of Tune," "Brave Marçat," "Bonneur Paris," and "Un Amour Comme Ça" and "Un Amour Comme Ça" particularly good long building solo. "Mon Amour" is the oldest you know and fairly impressive in the way of soaring melody — not to be sneezed at. **WAGNER** recommends this to anyone who didn't know what marvels Bechet was capable of, but at the Marble Arch price it is worth considering. Bechet was extraordinary even without outside inspiration. — M.J.



**PAUL DESMOND** enjoyable, lightweight

Now that the bossa nova is dead and gone, it's obvious that the young Brazilian composers who were brought to prominence during the era of that particular fad are in fact very talented indeed as creators of light, airy melodies. Two of the best are Edu Lobo and Milton Nascimento, whose Lobo and Nascimento exclusively by altoist Paul Desmond on his new album "NOON" (AA MAMLS 968). Actually it should be called "From The Cooler Afternoon" because the music evokes the atmosphere of a lazy after-midnight spent sipping long cold drinks under a brightly coloured sunshade. Accompanied by a large orchestra with strings, horns, and a rhythm section including Ron Carter (bass) and Alito Davis's new percussionist Alito Moreira on drums, Desmond interprets the songs with a graceful simplicity and considerable attention to the subtly pure tone. Paul is undoubtedly a jazz musician, but "Hot Afternoon" isn't a jazz album and is best used as quiet accompaniment to the aforementioned apres-midi. Don Sebisky's arrangements are not the most adventurous I've heard from him, but serve mildly decorative backdrops for Desmond's lyrical. An enjoyable well-executed, purposefully lightweight album. — R.W.

**DUKE ELLINGTON'S**  
70<sup>TH</sup> BIRTHDAY CONCERT

**DUKE ELLINGTON'S**  
70<sup>TH</sup> BIRTHDAY CONCERT

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# One more tour, then back to Africa for Ginger



GINGER: Afro-beat makes Motown look sick

**GINGER BAKER** knows what they say about him — and he'll drink a toast in vodka, wink and war dance on his tom toms in defiance.

Airforce a hype? He's got an answer for that. A feud with Elvin Jones? He'll take Elvin on anytime. Beneath a bragging exterior, a modest man... keeps fairly quiet.

## PUNCH

Ginger ain't a monster, but he's honest and forthright, which can earn him the dislike of those who can't forgive the brash and brave.

If Ginger wasn't the way he was — he couldn't play drums the way he does. And he wouldn't have been such an inspiration for so many of today's rock players.

An English writer with a talent for upsetting rock artists recently described Ginger Baker as a "cult figure" in an apparently uncomplimentary article. "If I ever see him again, I'll punch him in the face,"

But if there are dissenting voices raised against him in England and America, there is one country he can be assured of a warm welcome — Nigeria.

Ginger has just returned from an extraordinary safari across Africa, and declares he is in love with the country. At a 31st birthday drink at his London home last week, he waxed enthusiastic about his adventures, and in passing promised that Airforce would keep on flying, whoever tried to shoot him down.

He relaxed in an armchair, strumming a guitar. "Eric taught me how to play, patting the heads of his three children, and occasionally swearing at them when they locked in deadly combat."

"I've always wanted to go to Africa," he explained, pushing an Algerian hat over eyes recovering from most eyes bates. "I stayed in Ghana and Lagos with Guy Warren and saw Remi Kabaka and Fela Ransom Kutu who is a hard and tough singer and dancer. He's got a club and a band with three saxes and a conga drummer who plays a thing called Afro-beat. And it's heavy! Peter King the alto player is getting an incredible hand together in Lagos as well."

"Afro-beat makes Motown look sick. I played with Fela's band and a group called the Hikkers."

"I was about two weeks in Lagos, and had a ball. It's a beautiful town. You want to know how it all started? Well, I was in Bilbao in Northern Spain in my Jensen, and drove to Southern Spain in a day, I did the last 140 kilometres in 50 minutes between one and two in the morning. That morning some-

"I took the car across to Africa and put my faith in time. I got as far as the last stop, with the car full of Sahara sand, when I did the feeling I had to get out and drove 24 hours to Fez and could have been, I was lucky. I'm still not sure what happened. Jensen is checking over the car. I remember catching a tree. It wasn't in the desert, it was in hilly country. I got out, without a scratch. I knew what I was doing — I'm good at crashing cars."

"I was going to drive down to Nigeria, but I ran out of petrol a couple of times. I got as far as the last stop, with the car full of Sahara sand, when I did the feeling I had to get out and drove 24 hours to Fez and could have been, I was lucky. I'm still not sure what happened. Jensen is checking over the car. I remember catching a tree. It wasn't in the desert, it was in hilly country. I got out, without a scratch. I knew what I was doing — I'm good at crashing cars."

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## BY CHRIS WELCH

"The people there were marvellous. Nobody knew who I was — they just thought I was peculiar. I had my hair tied back like an Arab woman, and all the kids called me 'Madame Messieur' and ran away screaming with laughter. It was really quite funny. I left the car with a respectable citizen and caught an aeroplane to Paris and an aeroplane to Ghana."

"I walked out of the airport and got arrested for not having a passport stamped. Then they let me go and I stayed at Guy Warren's house. I knew Guy from 1960 when he came to Britain. He's a complete madman, but a good guy."

"I tried to get a Nigerian visa, and in the end I just flew into Lagos without one and they gave me an extension. I had an incredibly good time there. There were a lot of mosquitos, which is why the white man is thin on the ground in the West Coast. The second day I got knocked flat on my back with bites, but I took some tablets, after swelling up like a balloon."

"Nigeria is an unspoilt country which keeps its African culture. It will be rich and powerful one day."

"They were all so pleased to see me, yet when Remi Kabaka comes here — he gets turned away. They are a more cultured and civilised people than many people in Britain. And Nigeria is where the musicians came from."

"Did Ginger pick up much from the African drummers?"

"Oh man! There was a drum choir playing pieces of wood that were incredible. I had a play with them, and there were two kids who frightened the life out of me, and two old men."

"Ginger had to race back from his Africa High Life to the disastrous Krumen Festival."

val, for a non-existent gig with Airforce. But he didn't seem too upset.

"We got a phone call that it was called off. I hear the stage got washed away and there was no point in our going up, except to help with the rescue work."

"It seems to me that Airforce is doomed. People don't want Airforce to happen."

"What did he want to do in the future?"

"I want to get out to the States and see Elvin Jones."

In recent interviews Ginger and Elvin had been exchanging verbal fistfuffs, Elvin expressing the view that Baker can't play. Ginger determined to challenge him to a drum duel.

"It's just a needle match," smiled Ginger. "I've asked for all the knobs I get from the statements I make. In a recent jazz poll I put Max Roach first, me second and Tony Williams third."

"All I want to do is play in front of people, and if Elvin is game, so am I. Max Roach first, me second and Tony Williams third."

"If you can't have a laugh about it, well, what's it all about? If I played alongside Elvin, he would make me play good, and I'd make him play good. Half the people would be on his side to come and see me make a — of myself, we'd play together and make — of all of them."

"Would Airforce reduce to a smaller line-up?"

"That's what people keep saying to me. I'm thinking about it. I'm not over sorry about the people who have left, but I like to have horns in the line-up. Harold McNair isn't in the band any more, and I don't want him back. He's a good player — but he was coming it a bit."

"I'm all for carrying on the band, but it needs a lot of work. I prefer people to be flexible, but some of them were set on their rails. That was Harold's trouble."

"The second LP is done, but I'm not too sure about some of the numbers. I don't do a solo — maybe I will take one of the tracks off and put on a solo."

"They say life begins at forty, but at thirty it goes haywire. I fancy doing one more tour, then I'm going back to Africa. I'm getting a thing together there with some friends."

"The thing is secret but Ginger wants to help the music scene in Nigeria. Quite when Airforce take off again is not known. But the Eaker drums will thunder on, and the spirit won't be grounded."

# Living the Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

## Boots gets into antiques...

"BROKE again Boots?" Sean Spinwright gave a sympathetic nod, as we broke bread in the Fish-theque.

"Not enough money for another bag of chips," I groaned, dipping a slice into the single bowl of watery soup we were sharing.

"What you need is to get into antiques. They are all the rage these days. Look at Jimmy Page — he tours the markets of Europe and America in search of expensive bric-a-brac. It's a marvellous form of investment."

"Maybe — but how can I afford to buy antiques when my sole capital consists of one guitar and 16 14s 9d?"

"Do you mean to say you have that much saved? Eureka! We're rich! Now here's my plan."

That night Spinwright took me to a bomb site in Marylebone, London. Demolition workers had been hauling down an ancient block of dwellings to make way for a new highway in the sky.

"What the blazes are we doing here?" I whispered, as we climbed over a barrier marked with a grinning skull and picked through piles of rubble.



light, it began to take shape. It was an old kitchen range, a monster of twisted legs and heavy iron doors and plates.

"Good God — it must weigh a ton. We can't move it, let alone steal this curse of the servant classes."

"We're not going to steal it," said Sean testily. "We're going to make an offer to the building site foreman. They are bound to dump it as scrap. But if we offer them your six quid, we can clean up. I reckon you can get 500 easily on the open market."

The howl of dogs sent shivers down our spine, and we scampered for the wire, losing the seats of our trousers to snapping jaws.

Next day, the site was a hive of activity. Bulldozers thundered and above the noise we haggled with the foreman. "Six quid is our final offer," shouted Sean, while I bit my nails and fingered my purse.

off my site before. I have the Law on to yere. The Law do you hear me? THE LAW."

We staggered to a parked barrow and wheeled the smoke blackened iron work to my pad in Notting Hill. It took an hour to hoist to the fifth floor, by which time we were scratched, filthy and foul of temper.

"Never mind," said Sean aiming a heartfelt kick at the oven doors. "It's worth its weight in gold."

"Worth its weight in soot more likely," I watched in amazement as Sean hopped around clutching his foot in silent agony, while the doors fell off with a clang.

Next day we went on a lightning tour of the discotheques. We couldn't find Jimmy anywhere. Rumour suggested he was hunting 11th century bedspreads in Finland. But we met up with Cockey van Herbert, an underground rock poet of considerable wealth, being heir to the giant Boozo United Breweries fortune.

I'll have a look it might go nicely with my dozen French wardrobes, selection of ugly china wear and examples of 1907 umbrella stands."

As he climbed the stairs he chattered enthusiastically. "Of course, it's a genuine Thomas Blagwort from the 1800s. It might be worth as much as 100 guineas. Has it got scrooled legs? Is there the sign of a fish on the ash can and kettle stand?"

"I assure you it is a superb example of Victorian kitchen furniture, which must be worth at least 150 guineas," Sean was saying.

As we entered my bedroom, now ankle deep in soot and rust, Cockey gazed with instant revulsion at the monster that seemed to be taking up more space by the second, and threatened to plunge through the already creaking floorboards.

"Oh," he said. "Well — come on Cockey, aren't you impressed?" we chorused.

"Sorry, chaps — it's no go. This is a Mangleton & Pottersby 'Champion' kitchen range. There were thousands of these made at the turn of the century. In fact you can find hundreds of them in use today. They are of no interest to the serious collector. You see the legs are not scrooled, the signs on the oven doors are by old man Mangleton himself, whose work is pooh-pooed throughout Europe. I'm afraid the most I could offer is £14.9d."

"We'll take it!" But as we jumped towards the outstretched pound notes, the floor gave another horrid creak. Seconds later we crashed to street level amidst an avalanche of debris. The kitchen range was shattered to a thousand fragments.

As we held each other up and picked plaster from our ears, we could hear the gruff voice of a building site foreman saying, "There they are. Officer, the kitchen range thieves of Marylebone. Strike me purple. They've been and broken the Gaffer's property. Do your duty afore they start stripping lead off the church roof."

"It seems to me that Airforce is doomed"

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JACKSON HEIGHTS: quietening the whole thing down

# Hitting the Heights with Jackson

DRINKING and talking with three Geordies and a Mexican is like plugging into a vast keg of ale, and then wanting, above all things, an interpreter. But that's Jackson Heights, and after a while you begin to like it and above all, understand.

When that pungent bassist Lee Jackson left in the sad, but nevertheless inevitable splitting of Nice, he went "back home" to recruit two "meats" to help him with a musical concept that was to become Jackson Heights. It was a concept that was to be based upon the acoustic playing of instruments, but Lee found that this could not work, and now you'll find the band almost imprisoned in a jungle of steel. But don't expect heavy music, don't expect screeching guitar and foaming at the mouth Hammond organists, because you won't get them from Heights.

## ANNOYING

"We found during early practices that to raise the level of vocals above acoustic led to annoying difficulties that were better done away with. So now we are electric, but wherever we can use acoustic, we use it," Lee said.

Lee's excellent Newcastle friends are Charlie Harcourt (lead guitar), Tommy Stone (percussion), and Mario Tapia. "I first met Mario when I was sat down having a meal in town. This Spanish

guitarist came up behind me, and played "America." I turned round and told him that I recognised the number, and after a crat found he played bass."

Lee wished to spend more and more time on acoustic guitar, and — wanting to share bass with someone else — Mario got the job. The Mexican has been in England for two years after playing with several South American bands.

"After much practice, the band are ready, but are having trouble finding work. They want gigs, steady, busy gigs. "One gig is worth a dozen practice sessions, in other well-used words we want to get it together," said Charlie.

## SUMMONED

Charlie is a witty, fast speaking, fast drinking Geordie who was playing "poppy" with a group called Junko before being summoned by Lee.

Tommy played in the same group as Lee, back in Newcastle in 1964. They were called the Invaders, and their haunts included the famous Club A-Go-Go. "Lee hasn't changed a bit, but after Nice there are quite a few things he can tell me. Things that I don't know."

Lee is pleased for both Charlie and Tommy. "They have been dropped right in it now, and they don't have to struggle," he says. They all share a house in Battersea, and the latest "uncool" news is that idiot dancing has been seen performed on the lawn!

Heights sat silent when I asked them for their musical policy. "That's such a difficult question, it's all right putting someone else in a bag, but when it comes to yourself, then that's a different thing."

"Let's say this, we are quietening the whole thing down, and getting away from hysteria, we are about to play pleasant music," said Lee.

It is music that will be in no way similar to Nice. "About that I'm pleased," he added.

"I don't regret the Nice split, except from the money point of view. We were heavily booked for this summer, and obviously I'll miss the cash aspect. The amount of money people were paying for us was incredible. But if they are going to pay it, then take it!"

## AUDIENCES

Heights have found few problems in policy — they are all anxious to play sweet music — sweet and varied. They are not going out to make it commercial, but if it is commercially accepted, they will be happy.

All believe audiences have been fed with almost everything — including too much "hype," meanings, and complications. "We'll get a lump down, 1512 with cannons, and then that will be the end," said Lee.

Charlie put it at a more humorous level: "It's like ancient Rome, 60,000 Christians have been fed to the lions, and the audience is getting bored. It's turned a full circle. More drinks were ordered, and then Tommy, looking at a swelling beer-gut, announced that his stomach was the mystery instrument. This lump is very musical, it makes nice sounds, especially when beaten."

Release date of Heights' first album is September 18, and it's to be called "King Progress."

"We don't know what the future holds, but right now we want work, and then let's see Practising has been fine, but all that can change when you are facing an audience, they are the test," said Lee. The plot of new numbers have been written by Lee, Charlie and Tommy (who will be seen playing a handsome recorder when drums aren't needed). — ROY HOLLINGWORTH.

WHAT type of six-string guitar does Roy Harper use for his instrumental numbers?—R. G. Betts, Luton.

■ It was made for me by John Bailey in 1965. Where the machine heads are, and it is made more in the style of a violin. The strings fall nearly straight from top to bottom. Normally guitar strings bend, sometimes as much as 25 degrees in joining the machine head. The piece that bends can sometimes be quite a bit tighter than the rest of the string due to the angle, without you noticing it, especially when tuning up — not down. The result is that half way through a song you suddenly hear a little "ping," and notice one of the strings is out of tune and realise that it has compensated because of the continual movement — can't stand being out of tune — that's why I had the guitar made with a violin head. The instrument is completely finished like glass inside and the front of the body has been sanded down very thin and gives only one coat of varnish to let the sound through more easily. To stop the pressure of the strings from pulling the bridge off the thin wood, the guitar has been reinforced with finely-made struts of wood in a star shape underneath the bridge. — ROY HARPER.

I CANNOT play tenths flat on the piano and it looks as if I never will. Is it still possible to play jazz piano? — G. Farrar, Belfast.

■ If presumably by tenths flat you mean, for instance, that you cannot play an E-flat ten notes up from C, only Hopkins can just reach the tenth and he has got an amazing span. If you simply want to play, say, C and E flat together, play the E-flat before C. What else can I say, except that your span will increase with time. — MARTIN KITKAT, — Gracious.

WHAT MAKE of saxophone, flute and electronic devices are used by Chris Wood of Traffic? — Raymond Gurr (Washington, Co. Dumag).

■ My flute and alto flute are Gemeinhardt (American) and I put these through a Shure microphone or an Acoustic (Swedish) J.P.A. amplifier which incorporates a mixer and an echo-unit. My tenor-sax is a Conn 10M with an Otto Link mouthpiece No 9 and Rico No 3 reeds. The tenor goes through a Selmer wah-wah pedal and then into a Gibson Maestro, which is a stereo pre-amp with a treble and bass side. On the bass side it has seven steps, one of them controlling the octave, making it possible to play either one or two octaves below the pitch of the instrument. It also has a tremolo control, and a fuzz-tone with octave, tube, bass, sax, bass-clarin and bassoon stops. On the treble side there are four stops: a natural amplifier setting, muted trumpet, oboe d'amour and English horn. A pickup, which is just an ordinary miniature carphone, is inserted into the saxophone mouthpiece. This comes with the Maestro, which is run through a 100-watt Acoustic (USA) solid state stereo amplifier with two speakers, one containing two 15-inch Altec

# ANY QUESTIONS?

## Roy Harper's 'straight' guitar



ROY HARPER which guitar?



PETER FRAMPTON which strings?

CHRIS WOOD which sax?

speakers and a treble born, and the other an 18-inch Reflex speaker mounted backwards. — CHRIS WOOD.

WHAT is the title of Hardin-York's first album and what percussion instruments do they play? — F. Wright, Crediton.

■ Their first LP, "Tomorrow Today," was released last September on Bell. Their new album, out now, is "The World's Smallest Big Band," also on Bell. The percussion instruments played by Peter and Eddie are drums, conga drums, shaker, maracas, triangle, finger-cymbal, assorted cow bells, scarp and tambourines.

WHAT amplifier, guitars and strings are used by Tony McPhee, of the Groundhogs? — S. P. J. Nowak, Northants.

■ I play a Gibson Les Paul SG Special and for bottlenecked a Fender Stratocaster. I use Clifford Essex light-gauge strings on both guitars, but on the Les Paul I use a Gibson light-gauge 5th for 6th. The complete stringing is (1) silver st, (2) 1st, (3) 2nd, (4) 3rd, (5) 4th, (6) 5th. The amplifier is a Stratocaster is normal. I built my own amplifier and speaker cabinets. One cabinet has four 12 inch Wharfedale speakers with fitted tweeters and the other has four 12 inch Celestions. The amplifier is a 30-watt and I used best-quality transformers to get the full power out of it. — TONY MCPHEE.

IS DONOVAN'S LP, "Open Road," which is high in the American charts, likely to be issued in Britain and what are the titles on it? — Skinner, Carnforth, Lancs.

■ It will be issued on August 28 on Dawn and will include "Changes," "Riki Tiki Tavi," "Celtic Rock," "Curry Land" and eight other tracks.

HOW does Keith Emerson obtain his explosive effects? — L. White, Watling, Middlesex.

■ One spring-operated reverb unit fed through an amplifier will produce an explosive effect when kicked or dropped. The units I use are common to all Hammond 1100s and A105s. The depth and volume of this effect is dependent on the equipment it is put through. I use Marshall amplification adapted to my own requirements. — KEITH EMERSON (Emerson, Lake and Palmer).

IS IT POSSIBLE to obtain any of Leonard Cohen's books in this country and can he be doing any other concerts when he comes

YOUR QUERIES should be sent to Any Questions Melody Maker, 161 Fleet St., London, EC4. Each question MUST be accompanied by this coupon.

over for the Isle of Wight Festival?—I. Bush, Rugby.

■ He is not scheduled for any other appearances. Directly after the festival he goes to American for concerts, a tour of universities and recording, lasting one month. Then he returns to his villa on the Greek island of Hydra to write another novel. His first novel, "Beautiful Losers" (30s) and his "Book of Selected Poems" (36s hard-back, 8s paper-back), both published by Jonathan Cape, are still available, and his second novel, "The Favourite Game" will be available in September. — AVRIL GIACOBY, Press Officer for Leonard Cohen.

WHICH guitars and strings does Peter Frampton use on his old Les Paul custom guitar? — Dave Forsyth, Penrith.

■ Actually, I have four guitars: a red Gibson SG-shape Les Paul, a Gretsch semi-acoustic of a similar shape, an Epiphone acoustic and a very cheap little old solid guitar called a Guyatone, which I use on records to obtain a certain sound. The only strings I ever use on electric guitars are Plectro ultra-light gauge in the green pack. On acoustic guitar I mainly use Gibson Sonomatic, but I alternate between a covered 3rd and a plain 2nd for the third string, depending on our programme at the time. — PETER FRAMPTON, Humble Pie.

WHAT make of drums and cymbals are used by Jon Hiseman, of Colosseum? — Mike Evans, Blindworth, Notts.

■ My kit is Gretsch, with 14 inch x 15 inch wood-shell snare drum, two 22 inch bass drums and four tom-toms: 12 inch x 9 inch, 13 inch x 9 inch, 14 inch x 14 inch and 16 inch x 16 inch. I have several cymbals which I change around according to requirements.

On recording sessions I tend to use smaller cymbals, such as 16 inch ride and 18 inch crash. But on the stand my usual set-up is two 20 inch crash, a 22 inch riveted ride, a 19 inch ride and a 20 inch Chinese, with 15 inch hi-hats. All are Paiste. I've made up a couple of bass drum pedals to suit my own requirements by using parts of two different pedals made by Rogers: the Swiv-O-Matic and the Rocket. — JON HISEMAN.

MELODY MAKER READER SERVICE ANY QUESTIONS

ALTHOUGH jazz is still something of the "poor relation" where the issue of cassettes is concerned, there are some releases of particular interest to jazz buffs on forthcoming cassettes.

On September 1, Philips are issuing a major album work by Duke Ellington, entitled "My People," and this will be followed by a cassette version of the same work. It was recorded by top American jazz producer Bob Thiele (who also did the "Louis Armstrong And Friends" set).

Titles comprise "Ain't But The One," "Will You Be There," "Come Sunday," "David Danced," "My Mother, My Father, And Love," "Montage," "My People," "The Blues Ain't," "Working Blues," "My Man Sends Me," "King Fit The Battle of Alabam" and "What Colour Is Virtue."

There's also something for Basic enthusiasts on POLY-

# Take Duke's 'My People' on cassette

DOR. Scheduled for release around the September-October period is "Basic Basic."

With the cassette market growing daily, the companies are now doing their utmost to rush-release a cassette as quickly as possible in the wake of album issues.

A major handicap is the problem of editing tape material into cassette form, arranging copyright clearance, and obtaining inlay cards — the cassette equivalent of

album sleeve notes — in time for insertion into the cassette. A time that contributes to the time lag that has bedevilled the companies' efforts to catch up with the ideal of issuing albums and cassettes simultaneously.

But the gap is closing, and it may not be long before a buyer can walk in to a shop and take his pick of either an album or cassette from the display stands.

But for those now building up a cassette library, there are a number of forthcoming releases covering a wide variety of musical tastes.

Scheduled for October are Fleetwood Mac's "Then Play On" (Reprise), Family's "Family Entertainment" (Reprise), Faces' "First Step" (Wainer Bros),

Nucleus' "Elastic Rock" (Vertigo), and Joan Baez's "The Other Side" (Vanguard). This includes "No Expectations," the Jagger-Richard work on their "Beggars Banquet" album.

Also of interest to Stones' fans is the Warner cassette featuring the soundtrack of Mick's film "A Time To Come." The PVE group are also putting out a cassette by Ring Crosby and Friends, who offer an invitation to "Join Bing and Al." Scheduled for October are "These are Oldies Calculated to appeal to the mums and dad rugg club."

But Sinatra is in there too, with a cassette titled "Days Of Wine And Roses."

There's a Norman Greenbaum cassette, "Spirit In The Sky," and those disappointed at the postponement of Jerry Lee Lewis's pending trip can console themselves with "Best Of Jerry Lee Lewis" (Mercury).

Rockers will also highlight for Little Richard's "Greatest 17 Original Hits" (GRT), including "Good Golly, Miss Molly," "Long Tall Sally," "Tutti Frutti" and "Rip It Up." Also on the list are "Spooky Tooth's 'Last Puff,' Traffic's 'John Barleycorn Must Die' and Fairport Convention's 'Full House.'"

EMI have gone overboard with a plethora of Beatles "album" cassettes. They include such September releases as "Rubber Soul," "Revolver" and "Abbey Road," plus "A Selection Of Beatles



DUKE ELLINGTON: new album/cassette

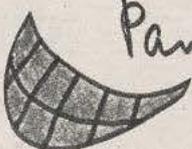
cassette copies titled "Fresh Air." These are songs not featured in the first release of Hair material, and the public are breathlessly awaiting the DECCA group's plunge into the booming cassette market. Expect an announcement soon.

**Ex-Beatle Paul McCartney writes to the MM with the last word on a well-worn subject**

Dear mailbag.

In order to put out of its misery the limping dog of a news story which has been dragging itself across your pages for the past year, my answer to the question, "will the Beatles get together again?"... is no.

Paul McCartney.




"WHATEVER happened to the Web?" is probably not a question to rank in vital importance with "Whatever happened to the Beatles" in the minds of lovers of popular rhythm music.

# A new Web is spun

Which is a shame, because the Web were always in the vanguard of rock progression, even though they received scant credit for it.

Well, the Web are back — only this time it's without the "the." Just plain Web, in fact, and more than the name has been changed.

For a start, they have lost John L. Watson, their American singer. "We wanted to go in a different direction," says drummer/spokesman Lennie Wright. "and John's singing didn't fit it. He didn't want to go that way, so we had an amicable parting in which we arranged for him to make his own solo album to put him on a new career."

They needed a fresh injection of ideas, which they got through their new organist, singer, and composer, Dave Lawson. "The present direction is down to Dave, because whereas before we had three or four people in the band all writing material, now we just concentrate on his things."

"Dave joined us last January, and he had a couple of things ready to play, so we went into hiding in an abbatoir — no, sorry, in a monastery to start rehearsing."

"We happened upon the monastery through a gig we once played for a youth club run by some monks. They were so groovy — you wouldn't believe it. Anyway we were in the monastery for three or four months working away at the music, with some bread from our new recording contract with Polydor."



**LENNIE WRIGHT: fresh injection**

**'SPIDER'**

"In July we went into the studio and cut our first album for them, called 'Spider,' which will be out in about a month."

"More recently we've been taking selected gigs to play the music in and to judge crowd reaction, changing the arrangements all the time as we've got to understand the pieces better."

"It says a lot for Dave's writing that we're only going to use his songs, and what we want is a single direction, but without monotony. Our repertoire isn't too large at the moment, but we're into 12

John Eaton (bass), and Kenny Beveridge (drums). This formation, says Lennie, enables them to encompass a number of approaches, from a light feel with flute, acoustic guitar, and piano, to a heavier thing with saxes and organ — plus of course the two drummers.

What the band must concentrate on now is getting their name over to a lot of people, and when the colleges return next month they plan to work around that circuit as much as possible.

## TOUR

"We're having a concert tour in October, all over Britain to tie in with the LP," says Lennie. "and in November we hope to do a ten-day tour of Scandinavia, where the album will also be released."

"We're making such a concerted effort to get ourselves over, and the product has to be good. We feel that, with the album, we've definitely succeeded, and it's very comforting to know that you've got an album of that calibre behind you right at the start."

**RICHARD WILLIAMS**



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**WARM DUST**

EQUATION: "(ISRAELIS + ARABS) — (AMERICA + RUSSIA) = PEACE"?

# FOCUS ON FOLK

## Trying to cause a crisis

distinctly original. It's an album that takes listening in, and the rewards are in direct proportion.

**GOOD NEWS (CBS).** A disc called Good News is apt to put one on guard at once, in the same way as enthusiastic salesmen make one wonder what's going to happen when the guarantee runs out. The album selects from "The Best Of The Bible." With the aid of none less than The Mount Holyoke Boys' Friday Evening Hallelujah Society, Michael Bacon and Larry Gold have produced some very average

## folk albums

music. The lyrics build up into a crescendo of saving grace that is enough to send one boiling towards the eternal pits of damnation. Anyway, it's a change from all this black magic, I suppose.

**THE MCLYNNES: "Old Market St." (CBS).** The three voices of Donal, Paula and Barbara combine well. They are not afraid to sing unaccompanied at times, and do so on "The Rambler From Clare" and "The Song Of Wandering Angus." There are haunting melodies like Barbara's "Age Mood," which

the sleeve notes patronisingly describe as a "pre-emptive assessment of the mood of the present age." Still, it's a nice enough album from the McLynns.

**THE BROADSIDERS: (Marble Arch).** There are so many Irish groups producing records of traditional material that it is very difficult to say something constructive about each attempt. Most of them are good, but then so are trees. They are not objects which I analyse every time I see one, but I'd miss them if they weren't there.

**"HILBILLY JAMBOREE VOL TWO" (Polydor Special).** A colourful collection of material and musicians in the hillbilly style. Some speedy banjo picking from the Stanley Brothers is probably the most spectacular feature of a display that includes Charlie Moore and Bill Napier, Delbert Barker, John Ukshar, Carl Hunter and The Dixieliners, Reno and Smiley, Orange Hubbard, Bill Herrill and The Tennessee Cutups. Numbers include John Henry and The Hills Of Roan Country.

**THE COTTON HILL BOYS: (Marble Arch).** The country sextet, who are a big attraction in Ireland according to the sleeve notes, combine some pleasant stretches of banjo and steel guitar and produce a wide range of moods. A good buy for cotton mill connoisseurs.

ANDREW MEANS

**SHAWN PHILLIPS: "Contribution" (ADM).** The lyrics seem to fall short of the stimulating sleeve notes by Shawn, which tell the reader: "Some of my music tries to create a crisis in the mind of the individual who listens to it, and leave it to him to resolve it... it requires both intellectual and emotional response—the two tied together." Still, I have no doubt of his sincerity. The melodies themselves are dis-

**IAN ANDERSON** blew into London last week with none of the nostalgic musicians sometimes reserve for their particular "place where it all started." Like a number of other notable names, he is following a pattern of decentralisation. He has turned his back on the idea that the capital is the place to make it, and returned to Bristol, his home town.

There, in company with other western musicians, Ian has created a new agency/recording company, The Village Thing, which devotes itself almost exclusively to the Bristol scene.

The provincial air certainly seems to have done Ian some good. For one thing he is more confident and talkative. He has an album, Ian A. Anderson Royal York Crescent, out shortly, and only remains to be seen whether the music is as fresh as his current freedom to create it when and how he likes. Until the colleges return, Ian's problem is sorting out where he wants to play. For he is increasingly alarmed by the folk circuit.

"The folk scene stopped dead five years ago really," declared Ian. "So many club organisers don't know how to run clubs, anywhere anybody can play. The result is that the average folk club is a place where the same dirty old men sing to a gradually ageing audience. The college scene is where it is at now for anyone doing anything worthwhile. Anybody like Keith Christmas who is doing something amazing would go through the college clubs. The older folk clubs don't want to know."

"All the clubs like that are full of middle-aged greasers singing 'Chastity Belt' every week."

"Five years ago the folk scene was throwing up an incredible amount of talent and creativity — people like Bert Jansch, Al Stewart and Incredible String Band. There is not a chance in hell of anyone like that coming out of the same clubs now. It's probably because there are the same audiences, who have got older."

"I dig playing and entertaining people who I can relate to, and the people in college and 'progressive' clubs want people who can relate to them."

There is a great rift down the middle between the old folk scene and the new. I think that for about 80 per cent of the clubs there is just a dead end. But there are a handful of excellent town clubs. I can think of two — The Hanging Lamp at Richmond and the Bristol Troubadour.

"On the college or 'progressive' circuit you can go on after a really heavy rock band and really go down a storm. They don't care what style you play. They just dig music. They don't give a damn whether it's reggae or amplified folk. It's the old folk clubs that are stifling things," complained Ian.

"I've just finished my third album, the first one I have ever been completely satisfied with," he continued. "I am really knocked out with it. We have achieved the aim of producing a heavy acoustic album."

"The great thing about this one is that we had the time to record what we wanted to. So it's tight, well-recorded and uncluttered — probably the first album I've recorded that is representative of where I am at."

"I have only used four other musicians on this one as well. Ian Hunt plays second guitar on four tracks. There is also string bass by John Turner and a bongo player called Ian Turner."

"I have been really messed about for two years by various recording and agency deals that have been absolutely useless. Last year was wasted. I have got no further in that time. I was just waiting for contracts to expire."

"Now I am free of them so I have joined up with half a dozen other musicians in Bristol. We've set up a new co-operative agency, recording company. The artists are their own bosses, just like they should be. It's working so well."

"The idea basically is not that we are trying to make ourselves the Bristol NEMS. We're just going to do the best we can with our careers. We've been going about six months now — just sorting things out. I think we have now really got things on a really solid footing."



IAN ANDERSON: 'clubs full of elderly greasers'

## Ian slams the 'dirty old men' of folk

# IN 1971 WE'RE GIVING THE MUSIC BUSINESS THE HARD BACK IT DESERVES

In other words, we're putting the Melody Maker Year Book—which lists, and is continually consulted by, just about everyone in the trade—into stylish hard covers, with goldblocking on a black background. We're using 12 divider cards to make any section easy to find. We're promoting it powerfully in ad. after ad. in Disc, Melody Maker and Music Business Weekly. And we're selling it at 30/-... to virtually every musician, group, manager, agent, concert and dance promoter, instrument maker, publisher and record company in the country. If you're aiming to do business with any part of the music business in 1971, book space in the Melody Maker Year Book now. You'll unlock the golden opportunity of the year.

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## BUSINESS doubled at the AMII Trade Fair in London last week. Almost without exception exhibitors reported figures twice those achieved in 1969.

"Everyone was very pleased with the show," said organiser Sam Norton, export director of Boosey and Hawkes. "Delegations came from Czechoslovakia, East Germany and Poland," said Doug Mitchell, secretary of the AMII. "There were also visitors from as far afield as USA, Mexico, Japan and Australia." The AMII's contract with the Russell and Bloomsbury Centre for details exists to allow a change of venue is then considered likely, to provide extra space for exhibitors. "Ideally, the exhibition should be on one floor under one roof," said Maurice Woolf. "But so far we've been unable to find a suitable hall in London. All the exhibitors expressed satisfaction with the arrangements, although lack of sound-proofing created a few problems and this is something we shall have to correct."

"It was a most efficient exhibition," said Eddie Smiley, sales director of Livingston and sales manager of Benelus. "It all went off like clockwork and we offer our congratulations to the AMII."

Instruments displayed ranged from the electronic wizardry of Hammond's new keyboard instrument, the Player, to the ingenious development of the old-fashioned kazoo, which has been fitted with a microphone and a nine-inch horn by Clearstone (Park).

Guitars continue their triumphant march and amplifiers

## Trade boom

defiantly increase in size and power. There was a surprising resurgence of brass and woodwinds. Reed and electronic organs are selling in their thousands to homes, churches, clubs and schools. Selmer enjoyed sales figures at least 50 per cent up on 1969, with several massive orders, including one to Australia for brass and woodwinds worth £4,000 and another to West Africa for amps, guitars, brass and organs worth £3,000, plus at least three home orders each exceeding £5,000. Simms-Watts Sounds improved their representation in the north of England, widened their scope in Switzerland and Germany and opened up new agencies in Belgium, Channel Islands, Ireland and Denmark. Arthur Butler made arrangements with a leading music house in Copenhagen to handle Gulbransen organs. "We were delighted with our first trade show," said Joseph Wright, managing director of the revitalised Vox Sound Ltd. "We were very encouraged by the way we were welcomed back into the fold. Inquiries made at the fair, although subject to confirmation, were in excess of £50,000."

John Hornby Skewes fixed for his guitar which he bought in Holland of the American-styled Phillips Philcora, teaching studio came from Germany — where it is made! Clearstone opened up a new account in Park in Zurich and made several more contacts at home.

Daagon director Barry Carroll flew over from Chicago for talks. Biggest enthusiasm for the Philips Philcora teaching studio came from Germany — where it is made! Clearstone opened up a new account in Park in Zurich and made several more contacts at home. Skewes fixed for his guitar which he bought in Holland of the American-styled Phillips Philcora, teaching studio came from Germany — where it is made! Clearstone opened up a new account in Park in Zurich and made several more contacts at home.

result was a consignment of the new Triumph valve amplification to Australia. "Business exceeded our wildest expectations," said Premier. "Although money is tight, there is terrific optimism in the trade. We had twice as many dealers from overseas than we did last year. We fixed agencies in Mexico and Luxembourg and arranged a big campaign for Olympic drums in Germany." Dallas-Arbitler sales were up 33 per cent on 1969, when they felt the response was exceptionally good. One immense order by a dealer in Europe reached £20,000. Another destined for Nigeria totalled £3,500. The fair convinced D-A that their acquisition of the Farfisa organ was more than justified. Bialoi entered new territories with offers of agencies in Switzerland, Sweden and France. Boosey and Hawkes increased their market for Laney in Scandinavia and Germany and sold a complete set to the Groundhogs, who will break it in at the Isle of Wight Festival. Dolner were astonished at their sales of accordions, even those priced at high as £300-£200. They were equally satisfied with the demand for guitars and electronic keyboards. "We definitely doubled our figure for 1969," said chairman Dr. Otto Meyer. Sharpest customer at the fair was Don Leith, of Wakefield Music Centre, who stia into the Russell Hotel at 5 pm on Saturday and tentatively Sweden. Skewes fixed for his guitar which he bought in Holland of the American-styled Phillips Philcora, teaching studio came from Germany — where it is made! Clearstone opened up a new account in Park in Zurich and made several more contacts at home.

# FOCUS ON FOLK



MAGNA CARTA: gaining a portion of Draught Porridge

AFTER announcing that he would be leaving Draught Porridge last week, Davy Johnstone (Shaggis) is to join Magna Carta. He will replace guitarist Lyell Tranter, who is going back into advertising in a month's time. Davy is no newcomer to the group. He has been friends with them for some time, and played on their current album Seasons.

"The stuff we were doing in Draught Porridge was mostly Irish traditional, which is a gas and Noel Murphy does it well," said Davy.

"But I just wanted to expand. I was thinking on the lines of Fairport Convention. I think there is a lot more that can be done in that way, because I have been playing traditional tunes for ages. I have always been sympathetic towards the kind of music Magna Carta do."

"There are two things I want to say about the split. We are all still friends. I never tried to make Noel and Ronnie do progressive. I knew it would never work. Noel and I have been together for two years now and I don't think we ever did a bad gig. It was a very enjoyable scene."

"I want to be part of the group. I don't want to just do the fiddly instrumental bits. Really one of the most important things is that Magna Carta have done a lot of pretty stuff, but now I feel that their music should be more gutsy — a fuller sound. The way we will be doing traditional music will be completely different from Fairport Convention. It will be on a very different level."

"Glenn Stuart (vocalist with MC) has got one of the most adaptable voices I have ever heard and I think there will be room for him to do more."

"I think Draught Porridge is really going to take off with this new guy. He's very good," added Davy.

"Davy will give the group more instrumental scope," commented Chris Simpson, the group's composer, guitarist and singer. "We will also be using bass and drums at some concerts, and on certain occasions a whole orchestra."

## Shaggis signs Magna Carta

Davy will join the group after playing at the Edinburgh Folk Festival with Draught Porridge. Magna Carta release a single, "The Airport Song" from their current album "Seasons", on September 11. There will be a previously unreleased track put out as a single in December. The next album is expected in the Spring.

A new early morning religious magazine is to be launched on Radio Four on September 6. Called "Sunday" it will feature Magna Carta. Chris Simpson studied to be a priest, but gave up before being ordained, "because of the gap between the Church and reality."

Steeleye Span play a series of dates opening at Salford University on September 30. Other dates follow at Southampton University (October 2), Essex University, Colchester (3), Epping Technical College (4), Country Club, Belshire Park, North London (8), Regent Street Polytechnic, London (10) and Farn Club, Southall (11).

The Corries will play one concert at London's Royal Festival Hall on Saturday, November 21.

Liverpool Folkmeet Committee is presenting Folkmeet '70 at Liverpool University Students' Union on October 16-18. Shirley and Dolly Collins will appear in concert on Friday, October 16, along with the Home Brew, Bert Lloyd, Joana Raven, and Aly Bain.

On Saturday (17) there will be a party ceilidh, with the Yetties and Grahame Binless, and on Sunday (18) all of the performers taking part in the

Folkmeet will be featured in concert.

In addition to the above artists there are Stan Hughll, Mike Whellans, Tom Giffellon, Southport Scourds, Florrie Brennan, Antrobus Mummies, The Fishermen, Tony Wilson and Piper Seamus Ennis.

Towerey, near Thame, Oxfordshire, is holding its Sixth Village Festival on Saturday, Sunday and Monday. The festival will include performances of its *Non Et Lumiere* entitled "A Cobweb of Dreams". This production tells the story of the people of Towerey for the past one thousand years and uses folk songs in the performances. Some of the songs are set to music by Leon Rosselson, with the words by Joy Masfield.

Among artists appearing are Elizabeth Simon, The Broad-siders, Roy and Val Bailey, The Quarry Turners, Tony Rose, Paeckle Byrne, John Kirkpatrick, Steve Heap and The Coventry Mummies.

Diana Scott has joined Alan Francis as resident at the Troubadour on Tuesdays, where they will be introducing the following guests in the next few weeks: Mae B.S.C., the chemist/songwriter/poet (sic) of Bishops Stortford, Roger Williamson, Phil and Ray, and when they return from the Continent, Jim Metzner and the Antelope Band, who went down a storm when they appeared at the Troubadour recently.

Alan is appearing at Pavilion Theatre, Clacton on Sunday, Crown, Twickenham on September 7, Bishops Stortford on September 11, and in concert with Forest and Gordon Giltrap at Basil-don Arts Centre on September 26.

Archie Fisher is the main guest on Folk On Friday, and the club singers are Dave Waite and Marian Segal.

The Jonny Young Four, Tim Hollier and Watt Nicol and Whisky Flizz play on this Sunday's Country Meets Folk. Brian Brocklehurst talks about the contra-bass fiddle. Trees are the guests on Sunday at Seven. The Tumbleweeds play on Country Style on Monday.

Folk clubs are beginning to open after the summer recess. The Highcliffe Folk Blues and Contemporary Music Club in Greystones Road, Sheffield begins on Saturday, September 12, with Hamish Imlach, Dando Shaft and Tony Capstick.

The Whispering Dwarfs, Lincoln is re-opening on Sunday, September 20 at the Swiss Cottage Inn, Newland. Guests include Alex Camp-

bell, Vin Garbutt, Dave Turner, Jack Hudson, Mike Cooper, Roy Harris and John Pearce. Residents are the Whispering Dwarfs group.

Martin Carthy and Tony and Arthur are guests at the Manchester Sports Guild on Saturday, and Johnny Silvo and Dave Moses play there on Sunday.

Joe Stead appears at the Log Fire F.C. at Guys Hotel, Leamington Spa on Sunday.

The Crown, Twickenham have John and Winkle in the star spot. Tonight (Thursday) Pat Nelson plays at the Folk Centre, Hammersmith. A new club opens at the Duke's Head, Addlestone, Surrey, on Sunday and Sandy Chuter and Alex Campbell will give the occasion a touch of fire with personal appearance.

Dave Plane tours France and Spain to promote his latest album "Country Cousins" on the Lucky label.

This September Bryan Chalker celebrates one year at London's Regent Palace Hotel. The same month he takes over the disc review spot on "Country Style" for four weeks. This week's programme features a 15-minute supplement entitled "Moonshiner" written and narrated by Bryan. He recently advised BBC TV on the musical content of a forthcoming documentary "Across The Great Divide." Other dates include a return to London's Nashville Room on September 13. His recording of "Ned Kelly" on the Orange label is to be released in Australia.

The Southern Ramblers play at Gravesend F.C. on September 5. Maureen Kennedy-Martin plays at the Star Inn, Guildford, on Friday.

Terry Masterson is the guest at the Stanford Arms, Preston Circus, Brighton on Sunday. And tonight (Thursday) Alex Campbell plays at the King and Queen, Brighton.

Ian Anderson appears at the Bristol Troubadour tomorrow (Friday) and John Betmead plays on Saturday. Gordon Giltrap is the guest at the Room At The Top, Redruth, Cornwall, tonight. Residents at the club are the Strange Fruit.

Fairport Convention, Dave Cooper and the Irish Rovers are among British groups performing in the Philadelphia Folk Festival this weekend.

Bob Williamson now holds the record of 14 hours, 3 minutes, and 15 seconds, for non-stop folk singing. He's been challenged by Matt McGinn — could prove interest-

# FOLK FORUM

## THURSDAY

AT FOX, ISLINGTON GREEN, N.1.  
**DAVE LIPSON**  
Reduced price before 8.15 pm.

**BLACK BULL**, High Road, N.20.  
**URBAN CLEARWAY**  
DENNIS O'BRIEN

**DUKE OF ALBERMARLE**, Dover Street, near Green Park Tube.  
**JEREMY LARGE**  
plus BLEND, Every Thursday 8 pm.

**FOLK CENTRE HAMMERSMITH**  
**PAT NELSON**  
Prince of Wales, Dalling Road (2 mins Ravenscourt Park Tube).

**HAMPSTEAD COUNTRY CLUB**, Folk every Thursday, commencing September 3 with

**THE STRAWBS**  
SHAKESPEARE'S HEAD, Carnaby Street, 8.10.45.  
GREAT RE-OPENING NIGHT AFTER SHORT SUMMER BREAK "THE BEST THINGS IN LIFE... ARE HAIRY!"

**DIZ DISLEY**  
**THE CONTRAST**  
PLUS SPECIAL GUEST APPEARANCE OF

**MUDGE AND CLUTTERBUCK**  
Food available. Please come early.

**THE MIDDLESEX FOLK CLUB** hosts

**THE TIPPEN FAMILY** guests  
**JOHN & WINKLE**  
The Target, Northolt Roundabout, on the Western Avenue. Resident.

**GEORGE HARDY AND LEN**  
**THREE TUNS**, Beckenham.  
**JOE STEAD**  
**RAWCUSS NOYZE**

**WHITE BEAR**, Kingsley Road, Hounslow.

**DAVE, TONI, RICK, HUD AND JOHN**

## FRIDAY

AT COUSINS, 49 Greek Street, 7.30.11.00.

**DANDO SHAFT**  
**SALLY OLDFIELD**

AT THE CLUB, Pied Bull, Liverpool Road, Islington.  
**KEITH CHRISTMAS**  
JOHN MAKIN  
Angel Tube, 8 pm.

**BRIDGEHOUSE**  
**DAVE ELLIS**  
SPM Borough Road, Elephant & Castle.

## HEDGEHOG PRESENTS IN CONCERT

**JO-ANN KELLY**  
**MIKE COOPER**  
**ICON**  
AT  
WILTON HALL, BLETCHLEY - THURSDAY, 3 SEPT.  
BEDFORD CORN EXCHANGE - FRIDAY, 4 SEPT.  
HIGH WYCOMBE TOWN HALL - SAT. 5 SEPT.  
8.00-10.30 TICKETS 8/-

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## FRIDAY cont.

**CELLAR FOLK CLUB**, 8 PM. 395 THE STRAND  
**COME ALL YE**  
Residents: MOONEY'S MEN, MR. ROY BLACKBIRD. Come early!

**COACH HOUSE**, Bull, Farningham, Kent.  
**MARTIN WYNNDHAM-READ**  
Residents: Crayfolk

**FIGHTING COCKS**, Kingston.  
**JOHN MAKIN**  
8 pm.

## SATURDAY

"ANGLERS," TEDDINGTON:  
**PETE FOSTER**

AT COUSINS, 49 Greek Street, 7.30.11.00.  
**MIKE CHAPMAN**

AT THE CELLAR, Cellar closed.  
**COACH HOUSE**, Bull, Farningham, Kent.  
HOLIDAY SPECIAL  
Midday Saturday Midday Monday.

**YETTIES**  
**MARTIN WYNNDHAM-READ**  
**M.C. HUGH RIPPON**

FOUR PROVINCES CEILIDH BAND, DARTFORD. IRISH DANCERS, HARTLEY MORRIS MEN, CRAWFOLK.  
Camp site available.  
ENQ. GREENHITHE 3207

**MANDRAKE CLUB**, Closed August, re-open September 5.  
**PEANUTS**, Kings Arms, 213 Bishopsgate.  
COME ALL YE

THE LCS PRESENTS THE SINGERS CLUB. Anne Briggs and Johnny Moynihan. Your host Bert Lloyd. UNION TAVERN, 32 Lloyd Baker Street, London, W.C1.

**TROUBADOUR**, 265 Old Brompton Road, 10.30.  
**MARTYN WINSOR & REDD SULLIVAN**

## SUNDAY

**ALLEY WALTON-ON-THAMES**, 184 Church Street.  
**STAN ARNOLD**

**CELLAR FOLK WORKSHOP**, 395 The Strand, 12-2. Guitar and bag lessons.  
**DUKES HEAD, ADDLESTONE**  
SANDY CHUTER INTRODUCES  
**ALEX CAMPBELL**  
Entrance 6s.

**EAST LONDON** Artslab, Horse & Groom, 21 Whitechurch Lane, 21 (Aldgate East tube), Folk and poetry, 2 pm. Singers welcome.

**RAILWAY HOTEL, DARTFORD**  
Club closed, but there is a folk weekend at the Bull, Farningham, with The Yetties, Hugh Rippin, Martyn Wyndham Read and many others.

**BRIDGET ST JOHN**  
8 pm. 25.60

**DANA SCOTT** presents  
**CLIFF AUNGIER**  
**GERRY LOCKRAN**  
RIVERVIEW FOLK CLUB, Palm Court Hotel, Iron Court, Richmond, Surrey.

**NEW HOLY GROUND**, 88 Bishopbridge Road, Bayswater, W.2.  
**CHRISTY MOORE**

**SURBITON ASSEMBLY ROOMS**  
DEREK SARGENT FOLK TRIO  
SOUTHERN RAMBLERS

**TROUBADOUR**, STEVE TILSTON, CHRIS DAVIES.  
WEDNESDAY FOLK NIGHT.  
Pantiles Club & Restaurant, London Road, Bagshot, Surrey.

**WOODVILLE THEATRE**  
"NEW" CIVIC CENTRE  
GRAVESEND, KENT  
Sunday, September 6th

**THE SPINNERS**  
Entertain on stage at 8 p.m. (Doors 7 p.m.)  
Licensed Bar Buffet  
5/-, 6/-, 8/-, 10/-, 12/6  
Book now - Tel. 4244  
Folk Club Party Reductions

**PIPERS FOLK**  
BOTACOCK, ST. JUST  
PENANCE CORNWALL  
Aug. 31st-sept. 5th incl.  
**MURPH & SHAGGIS**  
BRENDA WOOTTON  
JOHN THE FISH

## SUNDAY cont.

**ST. MARTIN-IN-THE-FIELDS**, Trafalgar Square, 8 pm.  
**FOLK FOLK CLUB**  
Liquid Light by RON HENDERSON

**THE SINGING STEWARTS**  
DANA SCOTT  
Folk service, 7.30 pm: CATHIE HARROP.

THE ENTERPRISE, Hampstead, REDD SULLIVAN with residents The Folk Enterprise and Terry Gould (opp. Chalk Farm Station, 7.30 pm).

**TROUBADOUR**, 9.30.  
**BO IDLE**

## MONDAY

**ALLEY WALTON-ON-THAMES**, See Sunday.

AT CATFORD RISING SUN.  
**JIM BASSETT**  
FLOOR SINGERS WELCOME.

"CROWN," TWICKENHAM:  
**JOHN & WINKLE**

**HANGING LAMP**  
The Crypt St. Elizabeth's, The Vineyard, RICHMOND, 8 pm.

**COME ALL YE**  
PLUS ONE SET FROM  
**GORDON GILTRAP**  
WE ARE LOOKING FOR GOOD NEW PERFORMERS FOR FUTURE BOOKINGS. 948-7736.

**PUTNEY HALF-MOON**, No session this week. Next week: Alex Campbell.

## TUESDAY

### CHELSEA FOLK

Union Tavern, 11 Pimlico Road, SW1 (Tube: Sloane Square).  
**BO IDLE**

**THE CASTLE-TOOTING**  
1 min. Tooting, Broadway underground.

**JOHNNY SILVO**  
ALAN HUBBARD AND MICK SANDERS  
**TROUBADOUR**, 9.30. Alan Francis plus Diana Noar introduce.

## WEDNESDAY

**CRYDON FOLKSONG CLUB**, Waddon Hotel, Stafford Road.  
**MYSTERY GUEST**  
Free entry for anyone who is before 31st. Pete Twitcheat, Brixton Bert, Tony Powell.

**CRYPT RE-OPENS**, 242 Lancaster Road, W.11. (Tube: Ladbroke Grove).

**BRIDGET ST JOHN**  
8 pm. 25.60

**DANA SCOTT** presents  
**CLIFF AUNGIER**  
**GERRY LOCKRAN**  
RIVERVIEW FOLK CLUB, Palm Court Hotel, Iron Court, Richmond, Surrey.

**NEW HOLY GROUND**, 88 Bishopbridge Road, Bayswater, W.2.  
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Book now - Tel. 4244  
Folk Club Party Reductions

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BOTACOCK, ST. JUST  
PENANCE CORNWALL  
Aug. 31st-sept. 5th incl.  
**MURPH & SHAGGIS**  
BRENDA WOOTTON  
JOHN THE FISH

## ROYAL ALBERT HALL

LONDON, S.W.1

Saturday, September 26th, at 7.30

Roy Guest and Vic Lewis in association with Jo Lustig present

# THE PENTANGLE

(BERT JANSCH, JOHN RENBOURN, JACQUI MCSHEE, TERRY COX, DANNY THOMPSON)

Tickets 25/-, 20/-, 15/-, 10/-, 6/-

from Royal Albert Hall and all ticket agencies

Also at —

Birmingham Town Hall October 3rd

Manchester Free Trade Hall October 9th

Portsmouth Guildhall October 14th

Liverpool Philharmonic Hall October 16th

Bristol Colston Hall October 17th

Leicester De Montfort Hall October 18th

A Name Presentation

Polydor Records Present

ON TOUR

# TASTE

## STONE THE CROWS

## JAKE HOLMES

SEP. 6 · CROYDON · Fairfield Hall  
 SEP. 7 · BRISTOL · Colston Hall  
 SEP. 9 · MANCHESTER · Free Trade Hall  
 SEP. 10 · GLASGOW · City Hall  
 SEP. 11 · LIVERPOOL · Philharmonic Hall  
 SEP. 12 · ABERDEEN · Music Hall

SEP. 13 · EDINBURGH · Caley Cinema  
 SEP. 14 · LEICESTER · De Monfort Hall  
 SEP. 30 · BIRMINGHAM · Town Hall  
 OCT. 1 · SOUTHAMPTON · Guild Hall  
 OCT. 4 · LONDON · Lyceum  
 OCT. 5 · GUILDFORD · Civic Hall

BOB PROCTOR  
 presents for  
 Liverpool Polytechnic  
 Guild of Students

**BARCLAY JAMES  
 HARVEST**

**STEAMHAMMER**  
**KEVIN AYERS**  
**AND THE WHOLE WORLD**  
**DANDO SHAFT**

Tues., 22nd Sept.

Tickets:  
 8/-, 10/-, 12/-

**PHILHARMONIC HALL**  
 Hope St., Liverpool  
 Tel. 709 3789



APPEARING LIVE AT:

GLIDERDROME BOSTON  
 SATURDAY 29 AUGUST

BLACK PRINCE BLACKHEATH  
 SUNDAY 30 AUGUST

RESURRECTION BARNET  
 WEDNESDAY 2 SEPTEMBER

Record exclusively on CBS

*have effect*

**THAMES HOTEL**  
 Hampton Court Bridge  
 Surrey

**JAZZ**  
 EVERY FRIDAY AND  
 SATURDAY EVENING  
**ALL TOP BANDS**

**OAKLEIGH PARK  
 CLUB**  
 100 OAKLEIGH PARK RD.  
 N. 20  
 (nr. Tottenham Underground)  
**DULCIANA**  
 This Thursday and then  
 Fridays  
 Booze - Lights - Vibes  
 REDUCED ADMN. with this Ad.

FRIDAY NIGHT RAVE  
**EALING TOWN HALL, W.5**  
 FRIDAY, SEPTEMBER 4th, 1970

**PORCELAIN FROGG**  
 plus **WAX EFFIGY**

Guest Radio 1 D.J.  
 Disco and Light  
 Licensed Bar Tickets 10/-; S.U. 8/-  
 Doors open 7 p.m. - 12 midnight  
 Booked through Supreme, 01-677 8811.

**ginger**  
 STEVE ALLEN · PETERBORO 69589

Fri., 28 Aug.: EEL PIE ISLAND  
 Sat., 29 Aug.: BASTON FEST  
 Tues., 1 Sept.: COUNTRY CLUB  
 N.W.5  
 Thurs., 3 Sept.: SHEFFIELD  
 Fri., 4 Sept.: PHEASANTRY  
 Sat., 5 Sept.: TEMPLE, W.1  
 Sat., 12 Sept.: CLIMAX CLUB  
 CAMBS.  
 Tues., 15 Sept.: ALBION CLUB LEIC.



island artists ltd

MOTT THE HOOPLE  
 FREE  
 CAT STEVENS  
 BRONCO  
 JIMMY CLIFF  
 AMAZING BLONDEL  
 IF  
 JOE COCKER  
 TRAFFIC

All Enquiries to: Alec Leslie, Denise Mills, John Glover

Basing Street London W11 Telephone 01 229 1229 Cable ACKEE  
 Directors: Christopher Blackwell David Betteridge Muff Winwood John Letty

# CLUB CALENDAR

**THURSDAY**  
ALBION 4TH FEATHERS, Mulready, Salisbury Street, N.W.S.  
**ALAN WAKEMAN BAND**

DOLPHIN STREET SIX  
BREWERY TAP, E17.

HAMPSTEAD Country Club.  
**HOUSESHAKERS**

HOUSES GREEN MAN  
Flashet Grove, East Ham  
**TALES OF EVENING**  
GROMIT LIGHTSHOW  
OXSHOULDS. Next week EGG.

PIED BULL, 1 Liverpool Rd, Angel, Islington.  
**McCLOGS BOOTS**  
GUFF  
8 p.m. Only 2s.

"WHITTINGTON," PINNER:  
TERRY LIGHTFOOT. Bar to 11.30

**FRIDAY**  
ACORN CLOSED TONIGHT, September 4. MAKO

ALBION, London Musical Club, 21 Holland Park.  
**RONALD LUMSDEN (PMD)**  
Sutton, Schonberg, Boulez.  
**HOWARD RILEY TRIO**

BLUES LOFT, HIGH WYCOMBE  
MIRRORS, NEXT FRIDAY  
NIGHTY BABY (8.45P, 6.15)

BLUESCENE, Crown, 174 Richmond Road, Twickenham, 48.  
Direct from the Amazon, Lady Withemans, Scrumptious.

**NIGHTHAWKS**  
Nighthawks enquiries: 549 2838 (Stuart).

CHRIS FRANCIS, Naima, Jazz, Ram Inn, High Street, Wandsworth, Friday, August 28, at 8.50 pm

GOTHIC JAZZBAND, Lord Ranelagh, S.W.5.

OSTERLEY JAZZ CLUB, UPTOWN STOMPERS. Free admission.  
PEANUTS, Kings Arms, Bishopgate.  
**MIKE OSBORNE**

**SATURDAY**  
BLACKBOTTOM STOMPERS, Greenman, Blackheath.

TAKE A TRIP TO  
**BURTONS UXBRIDGE**  
on Saturday, August 29th, 7.30 p.m.

**CLARK HUTCHINSON**  
+ ROAD

Lights:— Sounds:—  
**SAHARA FARM** **CEPHEID**

Saturday, September 5th: **SAM APPLE PIE**

**PHEASANTRY** KING'S ROAD CHELSEA  
Wed. 26th August  
**JUSTIN TYME**  
Thurs. 27th August  
**PORTRAIT**  
Fri. 28th August  
**NOIR**  
Sat. 29th August  
**LEGEND**  
Mon., 31st August  
**JUSTIN TYME**  
Tues., 1st September  
**BIG BERTHA**  
Booked by ORANGE AGENCY, 01-836 1467. 6905-6

**HOPBINE** (Next N. Wembley Stn.)  
Tuesday, September 1st  
**HAROLD McNAIR**  
+ The Tony Lee Trio

**BOOK**  
**SATISFACTION**  
FROM  
CANA VARIETY AGENCY  
154 Fox Lane, London, N.13  
01-886 5598

**SATURDAY cont.**  
ERIC SILK, Thames Hotel, Hampton Court.

**BARN CLUB**  
a. Stansted, Essex.  
**CRAZY MABEL**  
NEXT SAT. AT RHODES CENTRE, BISHOP'S STORTFORD.

**ROY HARPER**  
+ AUDIENCE  
NORTHCOTE, Southall.  
**HOUSESHAKERS**

**ROCK 'N' ROLL**  
at FISHERMONGERS ARMS, High Rd, Wood Green, Discs, Bar, D.J. Paul.

TOFTS, FOLKSTONE.  
**RAW MATERIAL**  
**TRENCH**  
PIED BULL, ISLINGTON

THE MEISTERSWINGERS, Collar Bar, Brewery Tap, High Street, Ware, Herts.

**SUNDAY**  
BLACK PRINCE Hotel, Bexley, Kent.

**LOVE AFFAIR**  
Wonderful, progressive sounds.

**BOTTLENECK**  
Railway Tavern, Angel Lane, E.15.

**FISHOOK**  
PLUS DUTCH HENRY BROWN  
Next week: JO ANN KELLY

GOTHIC JAZZBAND, Lord Ranelagh, Lanchester.

**GROOVESVILLE**  
"WAKE ARMS," EPPING (A11)  
**!STEAM-HAMMER!**  
Mems 7s. 1 bar. Guests 8s.  
NEXT SUN: HARDIN & YORK!

**SUNDAY cont.**  
DOWNBEAT CLUB, Rainbow Rooms, Myton House (opp. Tube).

**HAROLD McNAIR 4 LES CONDON QUINTET**  
HERSHAM Working Mens Club  
**HOUSESHAKERS**

KEITH SMITH Band, Madingley Club, Richmond Sunday night, free, all welcome.

KING'S HEAD, MERTON PROGRESSIVE ROCK AND BLUES CLUB, RE-OPENING NEXT WEEK. SORRY ABOUT BREAK.

OPENING SEPTEMBER 6TH  
**SUNDAY SWING CLUB**  
Osterley Hotel, Great West Road, Isleworth 7.30 to 10.30.

**ALAN ELSDON**

**MONDAY**  
AT PLOUGH STOCKWELL, S.W.5.  
**MARION WILLIAMS**  
BLACK PRINCE, Bexley, Kent.  
ERIC SILK.

COOKS FERRY INN  
ANGEL ROAD, EDMONTON  
**SUPERTRAMP**  
ERIC SILK, Black Prince, Bexley.

GOTHIC JAZZBAND, Lord Ranelagh, S.W.5.

TOFTS, FOLKSTONE.  
**DADDY LONGLEGS**

**TUESDAY**  
"GEORGE" NORDEN: BEALE STREET JAZZBAND.

**INDIAN SUMMER**  
HENRY'S BLUESHOUSE  
Crown Hotel, Station Street, Birmingham, Tel 021 454 7810

WOLVERINE CUBS, Anglers Brook Road, Teddington, Lock.

**WEDNESDAY**  
BLACKBOTTOM STOMPERS, Greenman, Blackheath.

MISS GRUTZ' SYNCOPIATORS, The Metropolitan, Farringdon Road.

**WHERE IS EGYPT?**

**LOST SOUL UNDERGROUND**  
Friday, 28th, 12 till 6  
**OPAL BUTTERFLY**  
Adm. 10/-  
12-13 Little Newport St. W.1  
(Rear of Talk of the Town)

**JAZZ CENTRE SOCIETY**  
116 Shaftesbury Ave., W.1. 734 2994  
Monday, Aug. 31st 100 CLUB  
**MIKE OSBORNE TRIO**  
RUSSELL/UNWIN BAND

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62804  
Saturday, August 29th  
**DOZY, BEAKY MICK & TICH**  
K&R Park, Supporting Group, Bar Etc.

**100! CLUB**  
100 OXFORD ST. W.1  
7.30 till late  
Thursday, August 27th  
**THE SPEAR**  
Friday, August 28th  
**RED ONIONS JAZZ BAND**  
Saturday, August 29th, 7.30 to 1 a.m.  
**BILL NILE'S GOODTIME BAND**  
**COLIN SIMONDS JAZZ BAND**  
Sunday, August 30th  
**TERRY LIGHTFOOT'S JAZZMEN**  
Monday, August 31st  
**THE MIKE OSBORNE TRIO + RUSSELL UNWIN**  
Tuesday, September 1st  
POP SPECIAL  
**GRIZELDA**  
Wednesday, September 2nd  
**MR. ACKER BILK & THE PARAMOUNT JAZZ BAND**  
FULLY LICENSED BAR & CHINESE RESTAURANT  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary: 100 Oxford Street W.1  
Club Telephone No. 01-430 0933

**WINTER CERES**  
FRIDAY, SEPTEMBER 11  
**NUCLEUS**  
play "SOLAR PLEXUS"  
a new suite by IAN CABE  
NOTRE DAME HALL, LECESTER PLACE, LECESTER SQUARE  
Tickets from: Dobells, Collets, Wellards, or i.o.e. to the Jazz Centre Society Ltd., 5 Egnaton House, 116 Shaftesbury Ave., London, W.1.  
J.C.S. Members: Students, 10/- Others, 12/-

**STUDIO 51**  
KEN COLYER CLUB  
10/11 Gt. Newport Street near Leicester Square  
Sunday, 30th August, 3-6 p.m.  
**BRETT MARVIN & THE THUNDERBOLTS**

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
BILL LE SAGE TRIO  
Resident Per. Sat. Sun. lunch and evening, also Sat. lunch TONY LEE, piano  
Thursday, August 27 PHIL SEAMEN with ART THEMAN BARBARA THOMSON  
Friday, August 28 PETE KING  
Saturday, August 29 LUNCHTIME TONY LEE  
Evening TOMMY WHITTLE  
Sun. Aug. 30. Lunchtime and Evening DANNY MOSS  
Monday, August 31. Lunchtime TONY LEE  
Monday, August 31. Evening TOMMY WHITTLE with the TONY LEE TRIO  
Tuesday, September 1 PHIL SEAMEN QUARTET  
Wednesday, September 2 LENNIE BEST QUARTET  
Thursday, September 3 PHIL SEAMEN with TONY COE

Radio 1's Jazz Star  
**ALAN ELSDON**  
and old Jazz and Pop Articles for any function  
J. E. Entis, 29 Dorchester Rd, Northolt, Middx.  
01-422 1055

**PHOENIX**  
GUYMOUTH SQUARE W.1  
Wednesday, September 2nd  
**KEITH TIPPETT**  
WOODSLEY JAZZ PRODUCTIONS 01-437 9100

**FOX** at GREYHOUND  
Sunday, August 30th  
**BLACK WIDOW**  
plus BOB STEVENS  
Sunday, Sept. 6th: TONY McPHEE'S GROUNDHOGS

**QUIVER**  
Management-Head Records 629/6391/2

**COUNTRY CLUB** 310s HAVERSTOCK HILL, N.W.3 (opp. White Horse Inn)  
Thursday, August 27th  
**HOUSESHAKERS**  
Friday, August 28th  
**JUICY LUCY**  
plus LEGEND  
Saturday, August 29th  
**OSIBISA**  
Sunday, August 30th  
**LOUIS MOHOLO BIG BAND**  
Tuesday, September 1st  
**STONE THE CROWS**  
plus GINGER  
Thursday, September 3rd  
**THE STRAWBS**  
Friday, September 4th  
**IF**

**UPSTAIRS**  
THAT RITZ  
Thurs. Aug. 27th  
**FLAIR**  
Fri., Aug. 28th  
**ROOT 'N' JENNY JACKSON**  
TANGLEWOOD  
Sat., Aug. 29th  
Tues., Sept. 1st  
Wed., Sept. 2nd  
**THE DOG THAT BIT PEOPLE** (Ladies' Free Night every Wednesday)

**EEL PIE** ISLAND  
NAME NEWTON REAGONSICKS present  
**GINGER**  
plus Support Group  
plus Support Group  
Sat. Aug. 29th  
**THUNDERZONE**

**STAR HOTEL** BROAD GREEN, CROYDON  
Friday, August 28th  
**URIAH HEEP**  
+ HOG  
Next Friday: L.A. (Love Affair)  
D.J. Keith Pemberton - Lites - Bar till 11 - Doors open 8.00

**THE CASTLE** TOOTING BROADWAY 1 minute Tooting Tube  
Wednesday, September 2nd  
**STRAY + HOG**  
Next Wednesday: WRITING ON THE WALL  
D.J. Keith Pemberton - Lites - Bar till 11 - Doors open 8.00

**LOUIS MOHOLO BIG BAND**

**CHEZ RED LION** LEYTONSTONE HIGH ROAD  
FRIDAY AUG. 28th  
MEMS 8/- GUESTS 9/-  
Enquiries: Phone 521 1368 + HOWL (FROM CHRYSALIS) Licensed Bar

**cloud nine** SUN. AUG. 30 + 7.30-11  
WENTWORTH STREET PETERBOROUGH Telephone 69589  
**CHARGE** LITES - SOUNDS - BAR

**HEAVEN** AT FISHMONGERS ARMS HIGH RD, WOOD GREEN 2 mins. Wood Green Tube  
FRIDAY, AUGUST 28th  
T2 will not be appearing as advertised, instead we have  
**QUIVER** plus Dutch Henry Brown  
Next week: ALAN BOWN Lights Members 7/-

**ronnie scott's** 47 Frith St London W1 437-4752/4239 licenced until 3am  
New appearing—  
**BEN WEBSTER ALICE DARR KEITH TIPPETT**  
Commencing August 31st  
STARS OF FAITH, ALAN HAVEN TRIO  
Commencing September 14th: 1 week only  
ERIC BURDON'S "WAR"

**upstairs** THAT RITZ  
Thurs. Aug. 27th  
**FLAIR**  
Fri., Aug. 28th  
**ROOT 'N' JENNY JACKSON**  
TANGLEWOOD  
Sat., Aug. 29th  
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Wed., Sept. 2nd  
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Friday, August 28th  
**URIAH HEEP**  
+ HOG  
Next Friday: L.A. (Love Affair)  
D.J. Keith Pemberton - Lites - Bar till 11 - Doors open 8.00

**marquee**  
90 Wardour St., W.1 01-437 2375  
Thursday, Aug. 27th (7.30-11.00)  
\* **GRANNY'S NEW INTENTIONS**  
\* **TREVOR BILLMUSS**  
Friday, Aug. 28th (7.30-11.00)  
\* **T2**  
\* **ANNO DOMINI**  
Sat. Aug. 29th (7.45 to m'night)  
Disco/Dance Night  
\* **DREAM POLICE**  
\* **D.J. Bob Harris**  
Sunday, Aug. 30th (7.30-11.00)  
See Below

Monday, Aug. 31st (7.30-11.00)  
Pass Entertainments presents  
\* **GRACIOUS JUSTINE**  
Tuesday, Sept. 1st (7.30-11.00)  
\* **RARE BIRD**  
\* **SALAMANDER**  
Wednesday, Sept. 2nd (7.30-11.00)  
\* **STEAMHAMMER**  
\* **MANDRAGON**

**MARQUEE STUDIOS** CLOSED IN AUGUST FOR RE-BUILDING RE-OPENING IN SEPTEMBER DETAILS TELEPHONE 01-437 6731  
MARQUEE SUNDAY SPECIALS by STRATTON SMITH  
August 30th **GENESIS** plus AMAZING BLONDEL  
September 6th **VAN DER GRAAF GENERATOR** plus GUESTS

**STAR HOTEL** BROAD GREEN, CROYDON  
Friday, August 28th  
**URIAH HEEP**  
+ HOG  
Next Friday: L.A. (Love Affair)  
D.J. Keith Pemberton - Lites - Bar till 11 - Doors open 8.00

**VILLAGE** Roundhouse Lodge Ave, Dagenham  
Sat. Aug. 29th  
CLOSED FOR ONE WEEK ONLY  
Next week: FREE  
Licensed Bars Enquiries 01-599 3966

**KING'S HEAD** Market Place Romford  
Mon. Aug. 31st  
**T2**  
+ SIEGE  
Doors open 7.30

**TORRINGTON** 4 Lodge Lane, North Finchley, N.12. Tel. 01-443 4710 (Tube to Woodside Park)  
Thursday, August 27th  
**ALAN SKIDMORE QUINTET**  
Next Thursday: GRAHAM COLLIER SEXTET  
Sunday, August 30th  
**TRAPEZE**  
Next Sunday: AQUILA

**CHEZ RED LION** LEYTONSTONE HIGH ROAD  
FRIDAY AUG. 28th  
MEMS 8/- GUESTS 9/-  
Enquiries: Phone 521 1368 + HOWL (FROM CHRYSALIS) Licensed Bar

**cloud nine** SUN. AUG. 30 + 7.30-11  
WENTWORTH STREET PETERBOROUGH Telephone 69589  
**CHARGE** LITES - SOUNDS - BAR

**HEAVEN** AT FISHMONGERS ARMS HIGH RD, WOOD GREEN 2 mins. Wood Green Tube  
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**BEN WEBSTER ALICE DARR KEITH TIPPETT**  
Commencing August 31st  
STARS OF FAITH, ALAN HAVEN TRIO  
Commencing September 14th: 1 week only  
ERIC BURDON'S "WAR"

# KLOOKS AT THE LYCEUM

EVERY FRIDAY, 7.30-1 a.m.

**CLOSED THIS FRIDAY, AUG. 28th FOR ISLE OF WIGHT**

FRIDAY, SEPT. 4th, 7.30-1 a.m.

## EDGAR BROUGHTON THIRD EAR BAND MIKE CHAPMAN & HIS BAND FORMERLY FAT HARRY

Edgar Broughton has asked us to reduce the admission price from £1 to 15/- ... it's a pleasure, Edgar

## LYCEUM, STRAND, W.C.2

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SUNDAY AUGUST 30th

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## WISHBONE ASH

wish to apologise for non-appearance at Lyceum; Builders Exchange, Huddersfield; Edinburgh Festival last week, due to sickness of our guitarist **ANDY POWELL**.



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news extra

# Iron Curtain tour for Christie

CHRISTIE leave for a three-day visit to Poland tonight (Thursday), during which they will make an appearance on television that will be relayed throughout the Iron Curtain countries with an estimated 250 million viewers. The group will also play at the Spout Song Festival. Their "Yellow River" is currently number one in the Polish charts. Desjay Alan Freeman has also been invited to the festival. There may well be an offer for the group to tour Russia.

On September 17, 18 and 19 they do concerts in Milan and Rome, and play in the Venice Festival. They appear in the Burgen Festival in Norway on September 23, and play in Finland on September 25. In October they play in Sweden from 7 to 14, in Ireland from 16 to 20, and in Germany from 22 to 29.

Their follow-up single "San Bernadino" is released on September 11, on CBS.

# DOORS OUT

DUE to the fact that Jim Morrison has to return to America for the opening of his trial on obscenity charges, Doors will now not be playing in Montreux with Black and Cactus will complete the bill at the concert.

**BREAD COMING**  
THE American group, Bread — who have this week crashed into the MM Top 30 at 22 with "Make It With You" — visit Britain for the first time in October. Dates set at presstime by

the Harold Davison office are: California Ballroom, Dunstable (October 1), Central Polytechnic, London (2), Belfrey Hall, Sutton Coldfield (3) Country Club, Hampstead, London (5), Spa Lounge, Cheltenham (6), Revolution, London, plus Granada TV (8), and Reading University (9). — See special feature on Page 7.

**CHICAGO: NO TV**  
CHICAGO have abandoned plans to film their Isle of Wight festival appearance. Business manager Larry Fitzgerald said the decision was made "because television in the States is not a mature enough medium to accept the creativity of Chicago's music."

James William Guercio, the band's recording manager, plans to record their act, and if it's satisfactory, then it will be realised as a live album. Negotiations are currently being finalised for Chicago's tour of England and the Continent, which will possibly include an Iron Curtain country, in late November or December.

**PRESLEY WEEK**  
RADIO LUXEMBOURG kick-off a special Elvis Presley week, on Sunday evening, with a one-hour programme dedicated to the star.

Presley will be featured every night on the station, culminating in mass coverage of the Chicago's Fan Club Convention in Luxembourg, on September 5.

**HARDIN-YORK TOUR**  
HARDIN-YORK commence a six-week American tour on October 6, major dates including two concerts at the Fillmore East.

Their album, "World's Smallest Big Band," is to be released in the States to tie in with the tour.

On arrival back in England their first concert will be at the Queen Elizabeth Hall, in December, where they will be accompanied by a full orchestra. There are also plans for an album to be released that month, entitled "I'll Be Back Again."

**LONNIE FOR AUSSIE**  
LONNIE DONEGAN is to pay a six-week visit to Australia, after his summer season at the Stardust Gardens, Blackpool, and before his opening with Mary Hopkin in Cinderella for the Christmas season at the Opera House, Manchester.

Last weekend, Les Bennetts (str) whose association with Lonnie has extended over the past 12 years, finally left the singer to pursue a writing career. Paul Brett is to step out of the Cyril Stapleton Orchestra (also at the Stardust) to join Lonnie for the remainder of the Blackpool season.

Additionally — his group, the Paul Brett Sage released



CHRISTIE: number one in Poland

a Pye single "3D Mona Lisa / Mediterranean Lazy Heatwave" last weekend, and an LP is due on September 18.

**MATTRESS ALBUM**

FAT MATTRESS release their first single and album since the reformation of the group in July. The single — entitled "Highway" — is cut on Polydor on September 25.

The number was written by founder member of the group Noel Redding, who left the group at the beginning of the year, and the group's lead singer Neil London.

The album, containing all new material by the group, will be released on October and is called "Fat Mattress Two."

**GALLIARD MEN**

BIRMINGHAM'S Galliard have added to their strength following the loss of Dave Caswell (tpt), and Lyle Jenkins (reeds), to the Keef Hartley Band.

In addition to replacing these musicians with Bob Rae and Dave Gray respectively, they have also signed trombonist John Hughes. All three are featured on Galliard's current Duram single "I Wrapped Her In Ribbons."

**DUSTY SONG**

DUSTY SPRINGFIELD will release a British-made single on September 4. Titled "How

Can I Be Sure" it was produced by Johnny Franz. She will feature the song on the last of the present Lulu TV shows on September 5 and on Top Of The Pops on September 10.

**YES CONCERTS**

YES, who scored a big hit at the recent Pumpiton Festival, play two concerts at London's Queen Elizabeth Hall on Saturday, October 31 at 6.15 and 9 pm.

**GROSSMAN DOUBLE LP**

A DOUBLE album from Stefan Grossman, called "The Ragtime Cowboy Jew And His Hotshot Gypsies," is to be released in September. The material includes blues and ragtime, and features Son House on two tracks.

**SLADE ALBUM**

SLADE release their first single and album for the Polydor label after their switch from Philips last month.

The single is due for release on September 18 and is entitled "Know Who You Are." It was written by the group about their lead guitarist Dave Hill.

The album "Play It Loud" — an instruction from the group to the listener — is due out on October 1.

## classified advertisements

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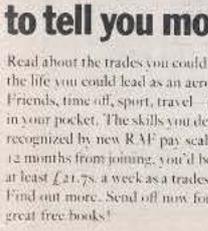
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# Beatles sitting on unreleased material

I WAS very pleased to read your article on the Beatles in the August 15 issue. Since Paul McCartney's remarks concerning Apple last April, I have not read or heard any interviews with any member of the Beatles, so it was about time somebody answered the important questions. However, I was a bit puzzled about Apple's reply that the Beatles have no unused material. If this is true, then what-

ever happened to the Beatles' version of "Save The Last Dance For Me" originally scheduled for the "Let It Be" album, as well as their recordings of "Shake Rattle And Roll" and "Blue Suede Shoes?" What has also happened to "Not Guilty," "What's New Mary Jane" and "Jubilee," all planned for their double album but not issued? The Beatles also have unused "new" versions of "Don't

Let Me Down" and "Love Me Do."—ANDREW W. WROBEL, Whaddon Avenue, Whaddon, Cheltenham, Glos. ● An Apple spokesman replies: "These are not finished tracks just bits done in the studio. They are being treated as bits which will never be used again. They are not in a sufficiently finished stage to do anything without a lot of cleaning up. They were discarded because they were not suitable for the album."

# Must Mayall always be a bluesbreaker?

SO JOHN MAYALL, the most original and versatile musician around, is to break up his new band and join the "wandering minstrel" scene.

I thought he was too original to jump on the bandwagon. Are we to see a "John Mayall and Friends"? Mayall is a musician who has put so many others firmly on the road to success. At the moment he is something special, admired almost universally by the music fans whatever their taste. And even more important by the musicians themselves.

So many other people have done the non-permanent band bit, too many others have done it already, and it has become a cliché. I think Mayall deserves something better. A. G. RUSH, Semley Lodge, Semley, Nr. Shaftesbury, Dorset.

HAVING READ the article in

the MM on Aug. 15 about our singer Joe Williams, in which it was stated that Harmony Grass are to pay a transfer fee of £500 to this group for him, we wish to advise you that there have been no transfer negotiations whatsoever and that we anyway consider this sum to be less than sufficient compensation for possible loss of work or for any other reason. Nevertheless, we wish Joe every success in the future. Parking Lot will continue with a new singer as soon as an adequate replacement can be found. MICHAEL CLAXTON (The Parking Lot), 5 Dryden Road, Bush Hill Park, Enfield, Middx.

AFTER READING 'Anatomy of a Presley Fan' in the MM, I have come to the conclusion that Todd Slaughter is not a real Elvis fan at all. I am in the fan club which Mr Slaughter runs, and I'm an ardent Elvis fan, not a fanatic. I criticise him often but I praise him when he deserves it. Anyway, no-one asked Todd Slaughter to be an unpaid slave of Elvis. Others would do it gladly without letting the world

know all about it.—MISS ANNE MULDOON, 24 Southfield Crescent, Coalbridge, Lanarkshire.

JON MASON (Mailbag, August 15) will get his "knowledgeable and helpful assistants" when record retailers decide to give their employees something more than pathetic wages. Whether or not they 'double LP sales' is irrelevant (and doubtful); girl assistants are given peanuts — why should they care who Frank Zappa is? — TONY SELINA, 336 Stainbeck Road, Leeds 7. ● LP winner.

CBS DESERVE red roses for giving Soft Machine the freedom of a double LP in which to produce something as good as "Third".

But, they should also be handed a bunch of poison-ivy for failing to issue Terry Riley's two LPs 'In C' and 'A Rainbow In Curved Air'. This Californian's music, overflowing with humanity, is perfectly formed, intensely melodic and rhythmically exciting. As an instrumentalist he has revolutionised keyboard technique, and the fact that he also plays soprano saxophone shows just where his sympathies lie.

In the next few weeks "The Church of Anthrax" is to be released in America, let us hope it does not go the same way as its fellow masterpiece. If it does, I urge everyone to go out and buy an import copy.—CHARLES HAYWARD, 60 Peckham Road, Camberwell, S.E.5.

THREE ROCK guitarists do not go for the limelight by sacrificing their brilliant, ex-



JOHN MAYALL: perpetuating the "and friends" cliché

## MAILBAG

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ceptional skills for speed and volume. They are Mick Abrams (Blodwyn Pig), Terry Kath (Chicago) and Clem Clempson (Colosseum). Long live these and other such guitarists.—G. LODGE, 9 Maldenraig Crescent, Blackhall, Edinburgh EH4 2BH.

CAN WE once and for all silence the Free knockers. I have used them ever since their formation some 18 months ago; their musical ability goes from strength to strength and their presentation is to say the least first class.

They play their kind of music and have been influenced by no-one. After seeing them at Torquay last week, as a paying member of the public, this can only be confirmed. If Ian Waller's granny likes them it is because she is capable of understanding their music and

not because Free have sold out. This is another case of credit being replaced by criticism.—ROGER BARKER, Hon. Sec., Redcar Jazz Club, Yorks.

SO IAN WALLER (MM 8.8.70) thinks Free have sold out because his Granny likes them. Big deal, my Granny likes Jimi Hendrix.—R. DAVINSON, 40 Elm Park Road, Chelsea, S.W.3.

TO CONTINUE the argument; the Moody Blues lack the excitement and spontaneity of Taste. The Moodies' music is, no doubt, more complex, but lacks any feeling because of the time and planning which goes into every note and word. Taste, however, augment their more meagre basic line-up by rousing vigour and passion as opposed to the impersonality of the Moodies. Rory Gallagher's own personality comes to the fore as his

guitar soars and swoops with devastating brilliance.

Taste appeal more to the musical hard-rock disciple, whereas the Moodies to the cold and calculating mind of their adherents, who read world-shattering significance into every word their heroes utter, whether intended or not.—JEREMY TOWNEND, 15 Springstone Avenue, Osselt, Yorks. ● LP Winner

WHAT COURSE is Pete Brown on at the moment? This man has done much to improve modern music. His work with Cream and Jack Bruce, with such magic as "Wrapping Paper," "White Room" and "Theme For An Imaginary Western" are befittingly superlatives. Alas, when Mr. Brown switched his attention to the Battered Ornaments on Harvest and now Piblokto, I cannot comprehend this as any sort of natural progression.—HUGH P. STANLEY, 5 Archer Street, Ilkeston, Derbyshire.

IT SEEMS a selfish, bigoted minority must claim Free or Dylan as their own and firmly close the doors to a wider, appreciative audience. Surely, if they are true fans, not "shallow" ones, they'll stick with the group or Dylan in their moment of triumph, and feel pleased, particularly in the case of Free, that they are widely accepted for their ability.—L. N. PRICE, 22 Fairfield Close, Weston-super-Mare, Somerset. ● LP Winner

CHRIS WELCH proclaimed the birth of two new super groups in last week's MM. He seemed very enthusiastic about both groups but missed the main point.

Both groups are led by two of the best musicians in the country but neither of them

are guitar players. I sincerely hope that this is the beginning of the end of the guitar domination in rock music.

Good luck Jack Lancaster and Johnny Almond.—JOHN SUTTON, 8 Parkhurst Road, Ashford, Middlesex.

MUD-SLINGING controversy on the pros and cons of the Soft Machine is just as pathetic as saying Alvin Lee is "God" and that he makes Eric Clapton sound like Wout Steenhuis. Arguments such as this, and whether such a group/band plays rock/folk/blues/jazz with a smattering of gospel/classical influence, only create mighty canyons in music and show just how ignorant people really are when discussing music of all kinds in a constructive or critical fashion.—ROBERT ALEXANDER, Fensham House, New Street, Honiton, Devon. ● LP WINNER

A COUPLE of weeks back, Karl Dallas slated the efforts of certain rock guitarists, notably Eric Clapton. Attitudes like Mr. Dallas' and other narrow-minded spokesmen for various fields of music help to gloss over the service done by rock musicians to music as a whole. Although individually, perhaps, their efforts may be limited, on a large scale rock musicians have helped to break down the barriers between classical music, jazz, folk and blues providing new enjoyment and variety for audiences as well as long due and well-deserved respect and recognition to many very talented musicians. It can no longer be said that one man's Jansch is another man's Bloomfield.—DAVID FUDGER, 9 Coniston Gardens, Kingsbury, London, N.W.9.

PETE TOWNSHEND'S page is pure joy. Thank you.—DEK TAYLOR, Asoot, Berks.

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## White blues ARE authentic



BLUES IS what you make it. It has always been a performer's music. I fail to see what relevance Robert Johnson (a 1930s field hand) or B. B. King (a product of black ghetto America) have to the long-haired, white, neurotic children of fat, post-war Europe.

For them, Deep Purple, Led Zeppelin do play the blues, and for them, are authentic; for these groups the blues is a vehicle for their own music... as has always been the case with good blues players.

Agreed they're wrong not to credit their numbers but that never has been a strong point with blues musicians of any era. And anyway the songs by themselves are not what it's about.—R. DANIEL, 25 Sutherland Place, London, W.2.



JOHN LORD OF DEEP PURPLE: authentic

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