

KINKY WAY TO WELCOME CHRISTMAS!



KINKS leader RAY DAVIES: skywriting en route from London to Los Angeles

A KINKY TRIP to nowhere in particular — that's Ray Davies' pre-Christmas plan this year.

Ray flew out of Heathrow on Sunday to Los Angeles — but the sole purpose of the £300 return flight was to incarcerate himself in the sky — where it is pretty peaceful — in order to write some songs.

Ray has been writing numerous songs on the Kinks' flights around the world this year — and the only natural place to finish the writing is aboard a jet.

"I don't really like flying, but I can't concentrate on the ground," he told the MM this week. "There are too many distractions like strikes and things on the ground."

"The only way I can finish these songs is in the air. I'm not sure when I will be coming but I will certainly be back for Christmas to see Walt Disney on television, and I have to be in this country in any case."

"I've got to have all these songs finished by Christmas and I can't see any other way of doing it. When you are flying you are nowhere at all — and that's the best place to be for concentration. It's very hard to adjust oneself after a long period of touring, so instead of adjusting myself I am going away again."

"I won't be taking any luggage, just a small hold-all. It's no different from people who work in an office instead of at home. My office is the plane where I can work better."

The Kinks will spend January recording a follow up album to their latest LP, which was originally to have been a double album.

CURVED AIR'S MAXI-SINGLE

CURVED AIR, whose album "Airconditioning" has crashed into the MM album charts, have a "maxi-single" out in January.

Titles are "What Happens When You Blow Yourself Up," "Vivaldi" and "It Happened Today" — and a fourth track may be added.

Release date for the record, which will cost 10s, is January 14.

Film director Stanley Kubrick is planning to use some of the group's compositions in the film "The Clockwork Orange" — a sequel to "2001 — A Space Odyssey." He has asked for the tapes of "Vivaldi" and a new song the group have written entitled "Rob One."

During January, Curved Air undertake a British tour with Black Sabbath.

**Farewell
1970—
the music year
in words
and pictures.**

**Christmas
What's on
The complete
guide: page 25**



SONJA KRISTINA of Curved Air in action

Jazz is fighting for its life

**TURN TO
PAGE 16**

Melody
Maker

POP 30

Melody
Maker

SINGLES

- 1 (1) WHEN I'M DEAD AND GONE
McGuinness Flint, Capitol
- 2 (11) GRANDAD
Clive Dunn, Columbia
- 3 (2) I HEAR YOU KNOCKING
Dave Edmunds, MAM
- 4 (6) IT'S ONLY MAKE BELIEVE
Glen Campbell, Capitol
- 5 (3) RIDE A WHITE SWAN
T. Rex Fly
- 6 (4) CRACKLIN' ROSE
Neil Diamond, UNI
- 7 (5) HOME LOVIN' MAN
Andy Williams, CBS
- 8 (7) NOTHING RHYMED
Gilbert O'Sullivan, MAM
- 9 (10) I'LL BE THERE
Jackson Five, Tamla Motown
- 10 (16) BLAME IT ON THE PONY EXPRESS
Johnny Johnson, Bell
- 11 (8) YOU'VE GOT ME DANGLING ON A STRING
Chairmen of the Board, Invictus
- 12 (14) MY PRAYER
Gerry Munroe, Chapter One
- 13 (9) INDIAN RESERVATION
Don Fardon, Young Blood
- 14 (15) LADY BARBARA
Peter Noone and Herman's Hermits, Rak
- 15 (13) I'VE LOST YOU
Elvis Presley, RCA
- 16 (27) APEMAN
Kinks, Pye
- 17 (12) VOODOO CHILE
Jimi Hendrix, Track
- 18 (26) MY WAY
Frank Sinatra, Reprise
- 19 (24) BROKEN HEARTED
Ken Dodd, Columbia
- 20 (22) IT'S A SHAME
Motown Spinners, Tamla Motown
- 21 (21) WHOLE LOTTA LOVE
CCS, Rak
- 22 (30) YOU'RE READY NOW
Frankie Valli, Philips
- 23 (17) JULIE DO YA LOVE ME
White Plains, Deram
- 24 (—) BLACK SKIN BLUE EYED BOYS
The Equals, President
- 25 (19) IT'S WONDERFUL TO BE LOVED BY YOU
Jimmy Ruffin, Tamla Motown
- 26 (—) AMAZING GRACE
Judy Collins, Electra
- 27 (—) NEW WORLD IN THE MORNING
Roger Whittaker, Columbia
- 28 (—) DEEPER AND DEEPER
Freda Payne, Invicta
- 29 (—) HEAVEN HELP US ALL
Steve Wonder, Tamla Motown
- 30 (—) MY WAY
Dorothy Squires, President

The MELODY MAKER chart service is used by the Daily Mirror, Daily Telegraph, The Sun, The People, News of the World, scores of provincial newspapers, and Radio Monte Carlo (205 metres).

PUBLISHERS

- 1 Feldman; 2 In Music; 3 Francis, Day and Hunter; 4 Francis, Day and Hunter; 5 Essex International; 6 KPM; 7 Schroeder/Mustard; 8 MAM/April; 9 Jobete/Carlin; 10 Mustard; 11 KPM; 12 KPM; 13 Acuff-Rose; 14 Dolwyn Music; 15 Carlin; 16 Carlin; 17 Schroeder; 18 Shapiro; 19 Leads; 20 Jobete/Carlin; 21 Warner Bros; 22 KPM; 23 Warner Bros; 24 Gren/Kassner; 25 Jobete/Carlin; 26 Harmony; 27 Crown; 28 Tembo; 29 KPM; 30 Jobete/Carlin; 31 Shapiro.

AMERICA'S TOP 10

- | | |
|--|--|
| 1 (1) MY SWEET LORD
George Harrison, Apple | 6 (7) DOES ANYBODY REALLY KNOW WHAT TIME IT IS?
Chicago, Columbia |
| 2 (3) ONE LESS BELL TO ANSWER
Fifth Dimension, Bell | 7 (4) I THINK I LOVE YOU
Patridge Family, Bell |
| 3 (2) TEARS OF A CLOWN
Smokey Robinson and the Miracles, Tamla Motown | 8 (9) STONED LOVE
Supremes, Tamla Motown |
| 4 (10) KNOCK THREE TIMES
Dawn, Bell | 9 (6) NO MATTER WHAT
Badfinger, Apple |
| 5 (8) BLACK MAGIC WOMAN
Santana, Columbia | 10 (5) GYPSY WOMAN
Brian Hyland, UNI |
- FROM "CASHBOX"

ALBUMS

- 1 (1) LED ZEPPELIN III
Atlantic
 - 2 (3) TAMLA MOTOWN CHARTBUSTERS VOL 4
Various artists, Tamla Motown
 - 3 (2) BRIDGE OVER TROUBLED WATERS
Simon and Garfunkel, CBS
 - 4 (4) ANDY WILLIAMS GREATEST HITS
CBS
 - 5 (6) EMERSON LAKE AND PALMER
Island
 - 6 (5) NEW MORNING
Bob Dylan, CBS
 - 7 (7) DEEP PURPLE IN ROCK
Harvest
 - 8 (13) ABRAXAS
Santana, CBS
 - 9 (10) CANDLES IN THE RAIN
Melanie, Buddah
 - 10 (9) ATOM HEART MOTHER
Pink Floyd, Harvest
 - 11 (12) AFTER THE GOLD RUSH
Neil Young, Reprise
 - 12 (8) EASY LISTENING
Various artists, Polydor
 - 13 (19) AIR CONDITIONING
Curved Air, Warner Bros.
 - 14 (27) ANYWAY
Family, Reprise
 - 15 (18) SWEET BABY JAMES
James Taylor, Warner Bros.
 - 16 (16) LED ZEPPELIN II
Atlantic
 - 17 (17) TOTAL SOUND
Various artists, Studio Two
 - 18 (11) PARANOIA
Black Sabbath, Vertigo
 - 19 (—) STEPHEN STILLS
Atlantic
 - 20 (—) ALL THINGS MUST PASS
George Harrison, Apple
 - 21 (—) SOMETHING
Shirley Bassey, United Artists
 - 22 (13) PAINT YOUR WAGON
Soundtrack, Paramount
 - 23 (21) DAUGHTER OF TIME
Colosseum, Vertigo
 - 24 (23) DEJA VU
Crosby, Stills, Nash and Young Atlantic
 - (28) CHUNGA'S REVENGE
Frank Zappa, Reprise
 - (—) TIGHTEN UP Vol 3
Various artists, Trojan
 - (—) SUNFLOWER
Beach Boys, Stateside
 - (26) UNTITLED
Byrds, CBS
 - (29) CRUEL SISTER
Pentangle, Transatlantic
 - (—) SOUND OF MUSIC
Soundtrack, RCA
- Three LPs tied for 24th position

America's Top 30 LPs

- 1 (9) ALL THINGS MUST PASS
George Harrison, Apple
 - 2 (3) ABRAXAS
Santana, Columbia
 - 3 (1) CLOSE TO YOU
Carpenters, A&M
 - 4 (5) SLY AND THE FAMILY STONE GREATEST HITS
Epic
 - 5 (7) STEPHEN STILLS
Capitol
 - 6 (6) GRAND FUNK LIVE
Atlantic
 - 7 (2) SWEET BABY JAMES
James Taylor, Warner Bros
 - 8 (10) JESUS CHRIST SUPERSTAR
Decca
 - 9 (—) JOHN LENNON/PLASTIC ONO BAND
Apple
 - 10 (4) LED ZEPPELIN III
Atlantic
 - 11 (—) PENDULUM
Creedence Clearwater Revival, Fantasy
 - 12 (8) THE PARTIDGE FAMILY ALBUM
Original TV Cast, Bell
 - 13 (13) PAT RUBY MANUSCRIPT
Neil Diamond, UNI
 - 14 (14) ELTON JOHN
UNI
 - 15 (15) THIRD ALBUM
Jackson Five, Tamla Motown
 - 16 (11) COSMO'S FACTORY
Creedence Clearwater Revival, Fantasy
 - 17 (17) STEPPENWOLF 7
Dunhill
 - 18 (12) NEW MORNING
Bob Dylan, Columbia
 - 19 (18) WOODOCK
original sound track, Capitol
 - 20 (22) CHICAGO
Columbia
 - 21 (24) TO BE CONTINUED
Isaac Hayes, Enterprise
 - 22 (16) GET YER YA YA'S OUT
Rolling Stones, London
 - 23 (30) THE WORST OF JEFFERSON AIRPLANE
RCA
 - 24 (19) AFTER THE GOLDRUSH
Neil Young, Reprise
 - 25 (25) TOMMY
The Who, Decca
 - 26 (31) WHOLES AND NIGHTINGALES
Judy Collins, Electra
 - 27 (55) THREE DOG NIGHT
Dunhill
 - 28 (20) SHARE THE LAND
Guess Who, RCA
 - 29 (46) JACKSON FIVE CHRISTMAS ALBUM
Tamla Motown
 - 30 (33) BLACK SABBATH
Warner Bros
- FROM "CASHBOX"



JETHRO Tull commence a major European tour in the New Year. They will be appearing with folk duo Tir na nOg, in Sweden, Norway, West Germany, Austria, Switzerland and Italy. The tour starts on January 7 at Odense, Denmark and finishes on February 2 in Milan, Italy. A spokesman for the group said there was to be a British tour later in the year, but no details had been given. Picture: Robin Trower.

GRAND FUNK FREE IN THE PARK?

GRAND FUNK Railroad may be giving a free concert in London's Hyde Park sometime during the summer.

The group, whose impending visit to Britain was exclusively reported in last week's MM, will be discussing the possibility of a Hyde Park show when they arrive here for their Albert Hall concert on January 15.

It is also expected that they will make a return visit to Britain later in the New Year to play a series of college dates.

At present they are negotiating for the use of Shea Stadium in New York, for a massive concert. Previously only the Beatles have used Shea.

East Pakistan Flood Disaster. All the group are giving their services free of charge.

Films will also be shown and the doors will open at 11 a.m. The show closes at midnight. Admission at any time during the day will be 12s.

COMFORT ADDED

SOUTHERN Comfort. Dando Shaft and Anan have been added to the bill at the charity concert at London's Roundhouse on December 27.

They join East of Eden and Soft Robert, Robert Wyatt's "unofficial" group. It is also expected that Soft Machine members will be there to jam together.

Proceeds from the concert, promoted by Peter Boxer, of Nems, will go towards the

WAYNE FOR U.S.

CARL Wayne goes to America in January to promote his new RCA single "Maybe God's Got Something Up His Sleeve" — his first solo record since leaving the Move.

Before his departure, he is set to make his first solo appearance on British TV — in ATV's Golden Shot programme on January 3.

In the U.S., Carl is to promote his new release (written by Don Black) on six major television programmes.

Fairport tour

FAIRPORT Convention fly to New York for the third time this year for the start of a two-month coast to coast American tour, this time playing a large number of college dates.

They open at the Bitter End New York on December 30 and among other appearances already confirmed are the University of Utah, Salt Lake City, Main Point, Pennsylvania and Temple University Philadelphia.

They also play a week at the Troubadour club, Los Angeles, where they will be recorded live for parts of their next album which will be released in March on the Island label in Great Britain and on the A & M label in the States.

Negotiations are almost concluded for the Fillmore East New York and the Fillmore West San Francisco.

POP STOPPED

ALL future pop concerts at Lincoln's Theatre Royal have been cancelled by promoter Terry Much.

Reason for the cancellations is that when Jody Grind played at the venue last week their van was smashed up by vandals.

"The ban is indefinite," Much told the MM this week.

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Are they looking for a new bassist?

THE Beatles were this week rumoured to be in serious search of a new bass guitarist to replace Paul McCartney.

The MM understands that John Lennon, George Harrison and Ringo Starr are all keen to record together again — but Paul McCartney is not.

Lennon, Harrison and Starr are believed to have made a short list of possible bass players to take McCartney's place in the group.

On the list is Klaus Voorman, who plays with Lennon in the Plastic Ono Band, and possibly Lee Jackson, former bass guitarist with the Nice who is currently heading his own band Jackson Heights.

An Apple spokesman denied the rumour. "The only reason the Beatles are not playing together at the moment is because they prefer to make solo albums," he said.

COCKER HERE

JOE Cocker arrived in Britain last week to spend Christmas at home in Sheffield with his parents.

Island Records told the MM this week that Cocker would not be taking part in the Leon

Russell tour. "He wants to get back to work soon, and may form a band over here. He will be looking for some musicians to join him," the spokesman said.

YES TO RECORD

YES are planning to record an album in Miami following the group's American tour in February and March.

Tom Dowd, of Atlantic, who is mixing the group's current album in London, will be recording the group in his new studios at Miami.

STRAWBS SPECIAL

THE Strawbs have been lined up for their own London Weekend TV special.

The show, titled "Nothing As Fundamental As Folk," will be filmed with the group performing live at the Cockpit Theatre, London. The group will probably debut their "Pilgrim Suite" on the programme instead of at the Queen Elizabeth Hall as previously reported.

There will be a 10-minute segment in the programme when an interviewer and the audience will be invited to join in a discussion about the group's music.

Rory to record

RORY Gallagher looks certain to enter recording studios during the early part of the New Year.

The ex-Taste guitarist has been tidying up various contractual problems since the group split — but as these now seem to have been settled, a back to work Rory seems on the books for January or February.

He has yet to form a new band, but Polydor told MM that there were many numbers he wished to record.

PAXTON DATE

AMERICAN singer-songwriter Tom Paxton, who makes a short tour of this country in February, now has a date at Croydon's Fairfield Hall on Thursday (11). Paxton plays London's Royal Festival Hall on February 15.

TURN TO PAGE 10

for a CHRISTMAS PARTY

Monte Carlo International 205



Mick Abrahams, the former Blodwyn Pig star, is hoping to add an organist to the line-up of his new band, Wommet.

He is not naming any names at the moment, but says the person in mind plays with a "name group."

The reason, says Mick, is to "enhance what the group is doing." He continued: "I want to establish a four-piece nucleus, and then add or subtract people as I get new ideas."

Purple for two bob

DEEP Purple for two shillings!

That's the plan of promoter Peter Bowyer who is putting on their February concert tour of Britain. The 2s. seats will be available at the group's re-arranged concert at Manchester's Belle Vue Theatre, which holds 5,800.

The concert was to have been at Manchester's Free Trade Hall but was switched after a ban on the group (as reported two weeks ago).

As the Belle Vue Theatre is much larger, Bowyer hopes to have 2s. as the bottom price.

CATHEDRAL BAN

CATHEDRAL have been banned from using the Birmingham Coat of Arms on the sleeve of an album they are recording as a tribute to their home city's successful song-writers!

They have been told by the Town Clerk, Mr. T. H. Parkinson, that "the Corporation has no power to allow any organisation to use the Coat of Arms for commercial and other purposes!"

TRAPEZE BACK

TRAPEZE returned from their first American tour — it ended with a five-day stint at Whisky - a - Go - Go in Los Angeles on December 20 — for a Boxing Day appearance at Mothers in Birmingham.

The group's new album "Medusa" is to be released in America early in the New Year when Trapeze will be returning to the States to promote the LP.

SPEAR GIG

SPEAR with Loui's Moholo and Dudu Pukwana, and Anima, led by pianist Brian Miller, will play Hampstead's Country Club on Sunday (December 27).

Something special, in the shape of "funky bands and a drag artist who strips while playing classical music on the piano," is promised for New Year's Eve at the club.

British gigs for Neil

NEIL Young may be playing a series of concerts around his solo date at London's Royal Festival Hall on February 27.

The American singer, whose album "After The Goldrush" is the MM album of the year, will probably play five or six

other concerts around the country.

College dates will form part of the itinerary and possible cities include Loughborough, Brighton and Coventry.

BBC Television will be recording a concert, and dates are also planned in Scandin-

avia and Holland. Crosby, Stills, Nash and Young's long-awaited live double album will be released in America during January and in Britain two weeks later.

One album will feature the group acoustic and the other using electric equipment.

Both David Crosby and Graham Nash are currently completing solo albums, both of which are expected to be released in America towards the end of January.

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THE new Creedence Clearwater album "Pendulum" (Liberty) will be in the shops on January 8. Advance orders in the U.K. have already topped 55,000, and export orders have reached 25,000.

The album was released in the States earlier this month and has met with mixed reviews.

Chances of the group coming to England look bright. They are definitely planning a European tour, and British dates will take preference.

"Pendulum" (writes Roy Hollingworth) is indeed somewhat puzzling in content. There is plenty of the usual Creedence rock, but a brace

of tracks indicate that the group have been experimenting with more musical, and at times neo-classical ideas. One track in particular "Rude Awakening" will indeed shock Creedence fans. As an album it's good — because it's interesting, and shows that it's not just a rock shop at the factory. A blatant attempt to show people what else they can do.

Side One:
 "Pagan Baby": Country reel intro on guitar, but then this six minutes of raw guts fanks and pumps in brilliant manner. Shouting, frenzied vocals from Fogerty. The whole thing is taken in a heavy mood. Steady, jabbing rock lick, switches sharply

to racing boogies — 12-bar little-finger guitar vamping, and then a rasping selection of crisp, hurried chords. Actual guitar solo is technically nothing incredible, but great excitement is created. An excellent track.

"Sailors Lament": Unfortunately the first bars sound like early Monkees material, but once Fogerty slips in with a calypso-type voice, it all changes. Vocal back-ups resemble a large group of shouting South Sea beauties. Certainly calypso rock, with some tender use of sax and bongo work.

"Chameleon": Drum roll, heavy brass intro, not unlike "Papas Got a Brand New Bag" done by a run of the

mill soul band. Whole track very soul-havoured. Level-headed rocking pace. Again, superb vocals, and once the brass begins talking, the track wakes up, and moves well — almost an Otis Redding bag at times.

"Have You Ever Seen The Rain?": This is the nearest Creedence will get to a soft ballad — but they needn't try to get any further — for this is remarkably good. Beautiful fanning organ, and the rhythm section, although operating at a slower than normal rate is unmistakably Creedence.

"(Wish I Could) Hideaway": Classical chords on the organ intro which is broken by a snapping, clearly

struck guitar rhythm. Some pretty strained, fetching vocals here. The attempt to stick with the neo-classical base unfortunately gives the track a dragging quality. Creedence in a more musical mood — a little better than normal.

Side Two:
 "Born to Move": Ah, back to real rocking again. Taken at the now familiar Creedence-pace. Large portions of mean, metallic guitar and screaming words. Comes to a halt halfway through and we are given a tasty blend of creamy bass playing, and City blues organ which trips well into an extremely listenable solo, before returning to the original funky riff. The

second of the two long tracks, and Creedence show more colourful inventiveness than of late.

"Hey Tonight": Knife-like, sharp guitar, and then a surprisingly good vocal track. A constant harmony (not unlike Crosby, Stills and Nash) but Fogerty's growl succeeds in keeping it fairly original. Good use of near-country rambling guitar, on a near-boogie bass.

"It's Just a Thought": Another church-like organ intro, nearly the same chord as "Whiter Shade of Pale". Not unlike the earlier track "Hideaway." Doesn't really sound at all like Creedence. The constant swelling of the organ is well used, and there

are some pleasant chord fusions. Slightly subdued, but nevertheless painful vocals.

"Molina": Up-tempo boogie. This is rock and roll. This is Creedence. Simple, brilliantly effective track which contains one of those three-note sax solos. Could be a number from 10 years ago, but handled in a swampy Creedence manner.

"Rude Awakening Number Two": Classical acoustic guitar, and then electric. Sounds too much like a Mason Williams number to be true — steady classical rock thing. But this is just the intro — a phase out, weird noise, a space-trip, monster chords and electronic effects. Sounds like something from "Space Odyssey" or the creation of the world, the Dawn of Man, The End, whatever. Free form playing by penny whistles and pianos. What has happened to that rock band?

Pickett and Thomas to tour

THREE top American soul singers will be touring Britain during January and February to tie in with record releases.

Wilson Pickett should be in Britain during the middle of January, when he has a single and an LP out — both titled "Engine Number Nine" — but dates were not known at press time.

Rufus Thomas arrives in Britain for a two or three-week tour on January 15, to coincide with the release of his latest single "Do The Push And Pull," which is in the US charts. From Britain he will be going on to Germany, but definite dates have still to be confirmed, although a spokesman said he would be "doing all the usual soul venues."

Lastly a Lee Dorsey tour is being worked out at the moment, and will probably be in February to tie in with the release of "Occapella."

NEW NIGHTCLUBS

BIRMINGHAM has two new

night-spots — and a third is to open in the very near future.

Slopps, launched by the directors of Mothers the Birmingham progressive club, opened at premises in Corporation Street in the city centre, on December 22.

Local group White Rum played at the opening of the Coral Reef (a club for over-21s) at Hay Mills 10 days previously.

In the New Year Eddie Fewtrell, owner of Rebecca's and the Cedar Club, plans to open his third city night club — Barbarella's.

JESUS BAN LIFTED

THE South African religious authorities have relented their ban on the songs from the rock opera "Jesus Christ — Superstar." When the single was released earlier this year, South Africa banned the record and ordered disc jockeys and radio stations not to play it.

A VERY HAPPY CHRISTMAS & NEW YEAR

Love, LULU



CREEDENCE: what has happened?

Rockpile almost ready

DAVE EDMUNDS, whose "I Hear You Knocking" has now been knocked from the number one position, has formed his Rockpile group and they are now recording a follow-up single and album.

The group features Dave on

guitar and vocals, the bass guitarist he worked in Love Sculpture with John Williams, and two un-named musicians — a drummer and an electric pianist who doubles on guitar.

A spokesman for the group said that the names of the other two would be released when the line-up was final.

"You think people will fit, but you can't tell until rehearsals are finished," added the spokesman.

Since the record leaped into the top 20, Edmunds' agency, AMA, have been inundated with offers for gigs, but nothing definite has been finalised as yet.

When they have finished the most important thing, which is recording at the moment, they will be going out on the road. That depends on when they finish recording, but they will be doing gigs early in the new year," said a spokesman.

BEE GEES ON TV

THE Bee Gees TV Special "Cucumber Castle" — which featured a film of the Blind Faith free concert in London's Hyde Park — will be shown on BBC-2 television at 1.30 p.m. on Boxing Day.

The film, which stars Frankie Howard, Spike Milligan, Vincent Price and Blind Faith — Eric Clapton, Rick Grech, Ginger Baker and Stevie Winwood — was made by the Bee Gees some time ago.

It is the first time that a clip from the film of the Hyde Park concert has been shown in public.

Leon: more dates

MORE dates have been added to Leon Russell's February British tour which starts at London's Royal Albert Hall on February 2.

The following day Leon and his band will be playing two concerts at Lanchester Arts Festival — one in the afternoon and one in the evening.

Other dates added are Manchester (4), Newcastle (6), Bumpers, London (8), Sheffield (9), Derby (11), Glasgow (12), Leeds (8). Venues are being finalised.

Following the British tour Leon goes to Scandinavia for four days playing concerts. He will then return to London — and a possible short season for him is being negotiated at present.

"We are trying to line up three or four days at a major London venue with concerts each night," Nigel Thomas Leon's European manager, told the MM this week.

Line-up of Leon's band will comprise Chuck Blackwell (drums), Don Preston and Joey Cooper (guitars), Claudia Linnear and Cathy McDonald (vocals) and a bass player yet to be announced.

COUNTRY JOE ALBUM

A NEW Country Joe McDonald album entitled "Tonight I am Singing Just For You" will be released on Vanguard to coincide with his January tour.

And a single "Hold On It's Coming" will be out on January 8.

As previously reported the tour will commence with a concert at London's Royal Albert Hall on January 21. Other dates are Birmingham Town Hall (22), University to be confirmed (23), Guildhall, Portsmouth (26), Liverpool University (28), Free Trade Hall, Manchester (29), Colston Hall, Bristol (30), Dome, Brighton (February 1).

On January 25 he flies to Germany to appear on "Beat Club."

MORTON ON RADIO

THE first of ten programmes devoted to individual jazzmen of outstanding creative talent will be broadcast on Radio Four on Thursday (31) at 6.30 pm. It will feature the music of Jelly Roll Morton.

These weekly broadcasts, which trace the development of jazz through the lives and works of the musicians chosen, will be concerned with Louis Armstrong, Duke Ellington, Billie Holiday, Lester Young, Charlie Parker, Miles Davis, Charlie Mingus and others.

The programmes were first broadcast by Radio Stoke-on-Trent. The speaker is Mel Hill and the producer David Harding.

STEVE JOINS

NEW drummer with Light Fantastic is Steve Palmer — brother of Carl, of Emerson, Lake and Palmer.

The end of the World

THE WORLD, the group formed by Neil Innes after the Bonzo Dog Band split earlier this year, have split.

But Neil denied this week that they were plans for the original group to get back together again.

"The World split because we couldn't get enough work," Neil told the MM this week. "We haven't got a management agreement with anyone so there was no big launch for us. It was a trial venture from my point of view and

I couldn't afford to keep it going.

It is not correct that the Bonzos will be reforming. Viv and I may be writing some things together, but we probably won't even use the Bonzo's name. The other originals wouldn't want to get back together again."

CHARISMA SHOWS

CHARISMA are staging two free lunchtime concerts at London's Lyceum next week. The shows — which are in

aid of children's charities — begin at 12.00 noon and finish at 3.00 p.m.

On December 28 Genesis will be playing, and the following day will feature Audiences.

On Monday and Tuesday of this week Jackson's Heights and Every Which Way gave similar shows.

COLOSSEUM FOR EUROPE

A HUGE tour of Europe is being planned for Colosseum in the New Year. The tour will be sponsored by Vertigo — and Gentle Giant will be in support.

All major cities in Scandinavia, Germany, Holland, Belgium, France, Italy and Switzerland will be covered. Future dates for Colosseum include Reading University (January 9), Stepmothers Club, Sutton Coldfield (11), Kingston Polytechnic (14), Stockport Technical College (15), Bath University (22), Roundhouse, Dagenham (23), Parr Hall, Warrington (29), Cafe Royal, London (30).

TURN TO PAGE 10

for your Christmas Radio Sounds

Monte Carlo International 205

Brilliant young arranger Paul Buckmaster talks about his work with Leonard Cohen, Elton John and Third Ear Band

IN a small, cold room inhabited by a pleasant looking vacuum cleaner, an electric clock with no dial, lay a cello, a few inches of wood dust, and Paul Buckmaster, shivering in a thin dressing gown.

"I see myself as what the Establishment would term mad, and in need of treatment. In our world, we are ready to realise that madness is in everyone."

Buckmaster is a cello player with Third Ear Band, or the Turdies as they are commonly known. He is also an extremely brilliant young musician, who doesn't contain his many talents to within the Turd unit. He is in his own words "a musician, full stop," but a musician who has succeeded in delivering goods of mood and beauty in three different musical spheres — with Turdies, Elton John, and more recently with Leonard Cohen.

Cohen and John chose Buckmaster to bring the mood out of their music with his arrangements, or as Paul prefers to call them — orchestrations.

"I think I could be fairly satisfied working solely with Third Ear, if the work was maybe more continuous than it is."

"But I feel a musician must never confine himself to working purely within one ensemble. A straight musician with an orchestra is able to



ELTON JOHN
total arrangements



LEONARD COHEN
taciturn person

devote time and energy with other people, and units, but in pop, or rock shall we call it, one is expected to stick to one field. I was already into other things before joining Third Ear, and therefore was able to carry on doing those things."

Did Paul think he was nearer to being a straight musician, than a rock musician? "I used the word straight by meaning a classical musician. I am a musician, that's all there is to say. But pop and rock is a limiting thing — one should be listening to other things. Music is everywhere, I'm finding that out now. It's not limited to any certain culture. I'm digging almost every type now."

Paul played me "secret tapes" of the new Cohen album. They were done in London earlier this month. The orchestration has been done by Paul, the masters are now in the States. "I kept these, they don't know I've got them. A bit selfish really, but I

wanted to keep what I'd done with him, intact."

"I'll think you'll notice the tracks are very depressing really, they aren't as musical as the stuff he has done before." They certainly were. Cohen's words have always been extremely personal, but on the three tracks I heard they were even more so. The actual chords he played were incredibly simple, the skilful work of Buckmaster brought the full mood out. That mood was in some cases nostalgia, almost despair. I found Cohen's voice more hypnotic than I've ever heard in the past — but I rated the sample heard as the best I have heard from him. It's certainly going to be an important album for Cohen.

"I really didn't get to know him at all, he wasn't in the studio with me very much, and I got the idea that he just wanted to hear my finished result. I found him a

very taciturn person, the little he did say was very much to the point. Maybe he wanted to treat me purely as a professional for better results. I don't know," said Paul. "I believe the album is to be called 'Songs of Love and Hate.'"

The sun came into the room as Cohen sang a song about Joan of Arc as she burned. We went on to talking about Elton John.

"I really enjoyed orchestrating the songs so much on the album 'Elton John'. Let's put it this way, if I hadn't have enjoyed them, I wouldn't have done it. That may sound arrogant, but now I have every right to choose who I work with. 'Tangleweed' was a far more blowing album — I didn't really do as much on that one, but there are a couple of total arrangements, which worked out well. I don't believe all arrangements should be total — I do fully believe in free music, as long as there is fusion between the musicians. On a super jam blow, people think they are enjoying it, but they aren't, because they aren't playing with anyone else."

"I'm glad I'm able to apply to apparently what could be seen as widely differing styles in music between Reg, Third Ear and Cohen, but as I've said before, there is very little music that actually turns me off. The continuous two-four and four-four pop, which is naive at its roots may turn me off. There are certain types of sound that I find rather unpleasant."

"But I'm in a state now of enjoying so much music, that I ask myself: is that little I dislike rubbish when so many people listen to it?"

Buckmaster is quite thin, the strains of late hours, intense hard work have dug



PAUL BUCKMASTER (right) with Third Ear Band

deeply into his dark face. During the week I saw him, he had been working hard on another new project with Third Ear—they are filming at Shepperton on Roman Polanski's new film "Macbeth." That's maybe where I have always envisaged Third Ear — playing away in a min-

strel's gallery, and that's what they are doing. Led by Paul, they are doing the musical score.

Decked-out in all the rough finery of medieval costumes, our friends of progressive music are into a heavy Shakespearian thing. "I've really been doing improvised

stuff up to now for it. I haven't written anything down. There is one pretty conventional song in it, which is sung by a small boy. The rest of our playing is for dance scenes, and semi-military moods."

CONTINUED PAGE 36

*I've got my Christmas present
—enjoy yours*

Tom

NAM

AMERICA

MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

Mayall old boys album

by JACOBA ATLAS in LOS ANGELES

JOHN MAYALL is planning a "reunion" album that will feature many of his ex-band musicians. While Eric Clapton was in LA for the Derek and the Dominos concert, Clapton got together with Mayall.

The "Mad Dogs and Englishmen" tour film with Joe Cocker is still in the editing stages, and plans to release it before the end of the year have been shelved. Jerry Moss, president of A&M records says he doesn't want to compete with "Woodstock."

Paul McCartney is still reported seeking permission to give a concert in Boston. The city fathers have put a ban on all rock concerts.

Elton John and Leon Russell did a joint concert to a sold out audience at the massive Anaheim Convention Centre. Elton took in check his stage antics of last month, concentrating his power, instead of his voice and delivery. Leon, perhaps the only man in the world who can follow Elton, was determined to give a good time to one and all. Starting out on his piano, going to the guitar, Leon sang and played with more skill and verve than ever seen before.

Lou Adler, once solely a record producer, but now into movies, premiered his "Brewster McCLOUD" a film by M.A.S.H. director Robert Altman. The opening was at the Houston Astrodome and had over 24,000 guests in attendance. Keeping it all in the family, John Phillip, wrote the bulk of the songs in the film, and Merrie Clayton, another Adler, sang at the premiere. A good time was had by all. Footnote to that: "Brewster McCLOUD" is not an attempt to re-make or tread on the style of "M.A.S.H."

Credence Clearwater Revival is holding "open house" in Berkeley, California, this weekend. That's right across the Bay Bridge from San Francisco. The group is flying press and friends in from around the country and treating them to their television special, their new album, a tour of their studio and an evening of fun, frolic and food. Someone said Credence wanted to change their image.

Shelter and Denny Cordell are a little upset that Melody Maker said Bob Dylan was at the New York concert to hear and visit Elton John. Cordell insists the New York poet was in attendance to see, hear, and visit Leon Russell. The Melody Maker report stating the opposite also broke in Rolling Stones here, making Cordell doubly unhappy.

Laura Nyro flying in from India for her Los Angeles concerts at the Music Centre. National Education Television filmed the opening of Winterland about three months ago with the Jefferson Airplane and Grateful Dead and Quicksilver Messenger Service. That programme will be on the air shortly around the country and will be televised with the co-operation of

rock stations so that people can set up this kind of stereo system for presentation in their home.

Kris Kristofferson also filed a National Education Television special, in his own words, "just singing as much as we could for as long as we could."

The Bitter End West is giving the troubadour some competition which is nice. Tom Paxton made his Los Angeles debut in the new club.

Kaleidoscope, a fantastic multi-media concert hall, is going to re-open shortly, hopefully by the New Year. They will show films during the week and book concerts on the weekends even throwing in some live theatre somewhere in between. It would be more than great to have them back. Definitely a direction outside the norm for rock hall promoting.

In conjunction with Humble Pie's tour of Los Angeles, a chain bakery called House of Pies, put a Humble Pie out specially. They were also given out free to one and all at the show.

The Beach Boys, determined to tour this coming February, insist Brian Wilson will join them, despite his car trouble.

Cat Stevens made his debut at the Troubadour last week and is getting some of the response Elton John did last summer. Stevens is definitely making a name for himself as a fine, emotional singer. A find and a surprise for most in this area. Cat Stevens' name, before last Tuesday, simply didn't exist. Now, thanks to his presence and skill, the reverse is true.

Correction: Barbara Streisand's son is "Stoney End" by Laura Nyro, not "Stoney Love," as I mistakenly reported. "Stone Love," almost the same title, is a new release by the Supremes.

Gene Gifford, the composer who gained fame in the 1930s for "Smoke Rings" and other tunes for the Casa Loma band has died. Born in Americus, Georgia, Gifford played banjo and guitar in the band, joining it in 1929 when it was known as Jean Goldlette's Orange Blossom Orchestra. The following year the Casa Loma name was adopted, and the due course Glen Grey's name was added as leader.

Gifford's simple riff tunes such as "Black Jazz," "Casa Loma Stomp," "Wild Goose Chase" and "Maniac's Ball," earned the band great popularity in college circles. Because of his work, the Casa Loma orchestra was, in effect, the precursor of Benny Goodman and other bands of the swing era.

Many of Gifford's arrangements were played by Fletcher Henderson and other jazz bands of the early 1930s. After leaving Gray in 1939,



LEON RUSSELL: gig with Elton John

Jazz scene from Leonard Feather in Los Angeles and Jeff Atterton in New York

RICHARD BOCK, best known as the founder of Pacific Jazz Records, and presently an independent recording producer, left this week for Accra, Ghana, where he will co-ordinate plans to co-produce a unique documentary motion picture.

According to Bock, the film will concentrate on a 12-hour concert and on all the events leading up to it, including a National Dance Festival which is scheduled to take place around the same time. Among probable participants in the as yet untitled picture, which will be produced for Warner Bros. in February, are Ike & Tina Turner, Santana, the Voices of East Harlem, and possibly Roberta Flack and Les McCann.

The Academy Award winning Dennis Sanders, who earned kudos for his documentary with Elvis Presley, will direct the film. This will be Bock's first venture into major motion picture production.

Bill Evans, after many years with the Verve label, has signed an exclusive contract with Columbia. His albums for this label will be co-produced by Teo Macero, a resident a & r man and composer, and by Evans' manager, Helen Keane. Evans is one of the last of the old guard to leave the Verve label, which has been virtually inactive in recent months.

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Gifford wrote for the Bob Strong and Tommy Reynolds bands, toured with the USO in 1945-46, rejoined Gray in 1948-49, then freelanced in New York. He moved to Memphis in 1969 and had been teaching music there.

Veteran clarinetist Ernie Caseres has been seriously ill for the past year after an operation on his throat. Tex Benke and the Modernaires recently visited Caseres in the hospital to reminisce about their days together in the original Glenn Miller orchestra. Caseres can drop him a note at Room 2004, Nix Memorial Hospital, 414 Navarro Street, San Antonio, Texas 78205.

An album made by Ernie with his brother, violinist Emilio Caseres, recorded just before Ernie became ill, was recently released on Audible-Phile Records.

In a revolutionary upheaval that uprooted some of the more conservative office holders and put more jazz oriented musicians in their place, the noted bassist Sid Gifford was elected as treasurer of the Los Angeles Musicians Union, Local 47. Weiss gained fame in the bands of Manone Barnes, Shaw, Margala, Goodman and Tommy Dorsey in the 1930s and '40s. Also elected as either trustee or trial board members in the union were bassist Ray Brown, pianist-arranger Jimmy Jones and rock drummer Peter Wild. Bill Davison, John Carisi and Roy Eldridge, trumpets; Eddie Barefield, Tony Parenti and Joe Muranyi, clarinets; Marshall Brown and Herb Gardner, trombones; Dill Jones, Nat Pierce and Ray Bryant, piano; Bill Pemberton and Tommy Bryant, basses; Maxine Sullivan, vocals, and such leading drummers as Jones, Eddie Locke, Jay Mossa and Freddie Moore.

A new combo led by former drummer Joe Morello is now

Death of Casa Loma arranger

making appearances at colleges. With Morello are Rich Matteson on bass trumpet and euphonium, Lou Marini on reeds; Jack Petersen, guitar, and John Monaghan on bass.

Redd Fox's club in Hollywood, which for a few months early this year was a major jazz centre, closed down suddenly last week after a fire that destroyed part of the premises. Singer Abbey Lincoln, who was appearing there, is reported to have rescued most of her music in the blaze.

Archie Shepp, Lee Morgan, Walter Davis Jr, Bob Cunningham and Michael Sheppard were among participants at an African Arts Festival that took place in New York recently. Also heard at the affair were Freddie Hubbard, Jackie McLean and Carlos Garnett.

JOHN HAMMOND of Columbia Records said this week that as a result of the exceptional sales with the Bessie Smith albums, Columbia is planning to reissue "In-depth" packages of Louis Armstrong, Billie Holiday and Count Basie's recordings during his seven years on the labels, Okeh and Vocalion. All of these are set for release in 1971.

Hammond added that the initial Bessie Smith two-LP set is expected to sell 200,000 and many other jazz and blues albums are selling strongly, such as Miles Davis' "Bitches Brew" which has sold 350,000 and Robert Johnson's two Columbia LP's are also selling well. Columbia will release this month the Benny Goodman Carnegie Hall 1939 concert on tape and cassette.

Prior to giving a concert at the United Nations Building, Duke Ellington received an award at the "Thomas A. Dooley Foundations Splendid

by JUNE HARRIS in NEW YORK

THE STONES' Altamont movie, "Gimme Shelter," opened in New York last week. Made by the Maysles Brothers, it is, perhaps, the best rock movie ever put together. It states the facts as they happened at the free rock concert last January without frills, trimming or embellishment.

"Gimme Shelter" is not a pretty movie — indeed, the Altamont incident wasn't pretty either. It opens with members of the Stones watching the killing that occurred — on a movieola. Their faces betray no emotion as they witness the horror unfold. On stage when it happened, the group was powerless to prevent it.

The rest of the movie deals with Altamont as it was. The things that went down are on the screen. There is hardly room for criticism when facts are presented truthfully. The Maysles must be praised for their handling of the production which splits into two themes, preparation for and the event itself.

Enough tragedies have occurred in rock this year to have future repercussions. It is only to be hoped that the release of "Gimme Shelter" will see an end to any misunderstandings about Altamont.

On a much brighter note, I've been following the exploits of Cat Stevens on his first American tour. We're definitely well into the age of

the single performer, and Cat is certainly going to be part of that elite group who are making it.

Having witnessed all four shows at New York's Gaslight last week, and rapping with him about his tour, I discovered that he likes playing small clubs — he can get the atmosphere together a lot better with a limited audience.

After New York, he did some dates at the Troubadour in Los Angeles. Nervous before he went on, he nonetheless brought the place down with his selection of material.

And his "Tea for the Tillerman" album, released here on A & M is an out and out smash.

Cat and his guitarist, Alun Davies tape a David Frost Show in New York for later viewing.

Livingston Taylor, one of my all time favourites, will be coming to England at the end of December for a television special. Several of Liv's compositions have been recorded by sister Kate on her first Atlantic album, due out in January (she also recorded one of brother James's songs).

Neil Young did a solo concert at Carnegie Hall last weekend, all tickets for which were sold out within hours of going on sale. Though his "After the Gold Rush" is still a big, big sell, Reprise is ready with a new album.

Decca will honour Bing Crosby on the Flip Wilson NBC-TV show with a platinum disc symbolising more than 300 million record sales. Wilson's Christmas Eve show will have singer-guitarist Slim Gaillard as a guest with the two doing a duet on "Flat Foot Floogie."

Quincy Jones and Bill Cosby are busy cutting tapes for their projected LP "Themes From The Bill Cosby Show" which will feature such big names as Oscar Peterson, Jimmy Smith, Milt Jackson, Cannonball Adderley, Eric Burdon, Les McCann, Jimmy Witherspoon, Gary Burton and Ray Brown. The album will probably be released on the A & M label.

Trumpeter Woody Shaw, who recently signed an exclusive pact with Contemporary Records, just cut his first album for the label in New York with Benny Maupin, tenor; Gary Bartz, alto; George Cables, electric piano; Ron Carter and Clint Houston, electric bass and Lenny White, drums. Contemporary's Lester Koenig flew in from the West Coast to supervise the date.

Count Basie's Band, opening at Barney Goode's on East 86th Street, will ring in the New Year at the Sahara in Lake Tahoe, Nevada.

Gene Mayl's Dixieland Rhythm Kings, which plays in the mid-west, includes Georg Brunis, one of the all-time trombone greats, and ex-Benny Goodman trumpeter Bobby Guyer.



CAT STEVENS: elite

TURN TO PAGE 10

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by Roy Hollingworth

THERE was a brief spate of McGuinness Mania, at BBC's Paris Studios, London. Small girlies clutched autograph books with inky fingers. Tom McGuinness scribbled, parted his beard with a smile, and muttered into the Radio One mike.

"Mac Mania, I tell you," said McGuinness as we walked towards the nearest bar. We nestled down behind hot rum punches (without sugar), and spoke about a hit record that blurts non-stop every time we wake of a morn. It's No. 1 it's Top of the Pops. God rest his soul. Robert Johnson that is, who inspired "When I'm Dead And Gone."

McGuinness Flint HAVE succeeded, but they have yet to succeed — that may sound a little silly, but listen a while. In reaching No. 1 they have succeeded in producing a commercial, likeable few minutes, that has appealed and sold.

"But as far as success goes, we haven't succeeded yet. If the album sells, and if our live performances are accepted, and we enjoy them — then that is a greater measure of success," said McGuinness.

"You see I've done it all before with Manny. I have more than a fair idea of what success is now, and success isn't just having a hit record. It doesn't even mean that the album will sell. If the album does sell, then maybe I'll think a little differently."

Nobody

"I don't think there's much fear of live audiences asking us to play 'Fox on the Run,' because really I wasn't all that well known. People come up to me now, and say 'Oh I didn't know it was you,' or tell me that I've grown a beard. I think it would have been a real problem if I had been well known, as it was when I just vanished for a year, nobody really cared, or wanted to know, which was nice. I was just anonymous. My mate, who's a labourer, got me backstage at the Stones' Hyde Park concert — they didn't know me, it was like that. Now I'm beginning to be recognised again—there's the squealing on the train scene.

"It would be silly of me to say that I didn't want this scene again. It's getting used to work again that's strange.

"The biggest mistake we could make now would be to rely solely upon singles. That's because one has to compromise so much on that score, in actual fact putting your ability aside, I couldn't put everything else by the board just for a hit anymore. I never want to reach the situation again where something is released that the band actually hates. That did happen with Mann on a couple of occasions."

Tom told me that one of the only songs Mann really liked was Randy Newman's "So Long Dad." They released it as a single — it didn't work.

"We are better able to sort of avoid the silly things of pop now. People are already asking us about a follow up single — well we don't want to know about that thing, it's something that we're going to avoid. We're doing another album in February if there's something that may be worth a single on that, then we'll release it — but we won't just set out to get another hit single, okay?"

Articulate

"We're doing our own songs as well as we can. Don't think for one minute that we are trying to change anything — there is no thinking attached, we are just enjoying ourselves. If people listen, and come along then we are fairly near to being okay."

McGuinness is an incredibly likeable man — he's articulate, a rare factor these days and is somehow the sort of person one respects — maybe because his experience of the business is somewhat profound. "I didn't really hide myself away for that year after finishing with Mann. I was always in touch with what was going on. I got together with Hughie, and we had a clear direction about which way we should go. I couldn't explain it in words. We just knew what we wanted. We got about 20 numbers together for the first album, and had a



TOM MCGUINNESS: squeals on the train

What's brewing for McGuinness?

feeling that we were more than the average band — we were more out of the rut, but maybe it ain't a rut really.

"There are so many highly rated bands around at the moment, especially in this heavy category. My heavy listening finished at Cream and Hendrix, and even then I didn't buy all their records. I've never heard Led Zeppelin.

"I kept buying records during the year away from things. But I found I was only buying things by people I liked, and by people I knew would be good. Must admit, I haven't been getting much, or to that matter anything out of these highly rated bands. I was going for James Taylor, Randy Newman, The Band — you know things that were basically quite simple. That sort of thing is really beginning to go now."

During a later chat about the beauty of North Derbyshire, the fair town of Buxton, and days in the past, we got round to chatting about the tremendous publicity drive that McGuinness have received. "Well there's nothing wrong in that," said Tom. "It makes sense. There are so many people who haven't made it, and they were really good, purely because they had no publicity. But whatever way you look at the McGuinness thing, no account of publicity is going to actually make people like that record, or make it sell — which brings us round to talking about success again. We have yet to find actual success. Whatever has

happened in the publicity drive we really have had quite a bit of control over it. We chose our own photographer for the posters bit. The only thing we haven't had control over has maybe been where the posters have been stuck — on the tube stations and such-like. I couldn't understand anyone who tried to fight against the promotional bit. It's okay, as long as you have a mind against complete manipulation. We'll never do anything like that.

Value

"After 18 complete months away, I've found little change in the pop world. The pop papers, apart from the MM, are still fulfilling their old set roles. The only thing that impresses me is that you can be accepted far more for your musical value than ever before. The teenybopper scene is over, in fact I believe it's completely gone. Now we could be hunch-back cripples, and as long as we played good music, people would listen — and nobody would care about what we looked like. There's more emphasis on music, and truthfully that's great."

Tom was pleased with the album, is looking forward to the next, the band are working well together. But as far as being a success, well that's something the future will hold. We had another punch — and talked of the old land, Ireland.

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Season of gifts and mellow drunkenness



DANA GILLESPIE
snippet

A WEIRD array of Christmas presents have been pouring into the MM offices this Yuletide. While we have been working feverishly against the clock, there have been flagons of champagne and Scotch, consumed with relish, which may help to explain the absence of a SENSIBLE lead story this week.

"Outrage!" says reader Edward Drone. "I require facts, information, pictures, and fascinating snippets about the workings of the pop, jazz, folk and bebop world."

Okay duffer, here is an interesting snippet. We have printed a picture of a lady with large breasts for your further delectation. Her name is Dana Gillespie — and her heart is in the right place. Dear, sweet Dana, a bosom friend of the stars, is pictured looking at the camera, and is currently appearing in "Catch My Soul" at the Roundhouse.

Here is an exciting extract from the MM Backward Party manifesto, produced by Shadow Minister of Backward Affairs, Roy Hollingworth: "New English currency will be Groats. Half a groat is a currying, and a quarter of a groat is a prot. Beer will be sold not in pints, but bladders."

"A small bladder of ale will be known as a bladderette. Whisky measures will be known as bligs. The Nog Of Thors finest Icelandic Whisky will be sold in doobers — a half doober being equal to a groat."

Last night, the Minister watched round unconscious outside Backward Party Headquarters. A policeman on duty remarked: "His Worship had a skinful — I reckons."

More end of term rubbish — New ten-pence Mother Tucker's Rubber Duck — try saying that at speed with 10 Scotchies inside one — forced to play in toilet at last gig owing to fire regulations. My God — Hollingworth is going potty.

And now for something — much the same. A daughter for Jon Anderson — Mick Jagger to attend first night of Performance on January 4. Proceeds of benefit night will go to Release.

Martin Hall, freelance producer and composer, had briefcase containing an "invaluable" tapes and lyrics, stolen from car. The blackguards have taken my life's work," he said, offering a substantial reward. It was taken from Chelsea Manor Street, London.

MM's Laurie Henshaw asked BBC for a picture of producer Stanley "Top Of The Pops" Dorfman. Reply — "we have a photo taken in 1962," after asking who he was.

Move suffered power cuts — while recording an LP for our new project, the Electric Light Orchestra.

Ian Paice gives drum lessons on the bar top at the Speakeasy. The Mighty Three — Paice, Hiseaman, Palmer.

Yes, mixing it with Tom Dowd... Tony Kay hobbling nimbly with his broken foot... Legs Larry seen raving... Do deejays get lessons in talking over intros?

And now for a time check. It's 7.40 pm and the pubs have been open for hours for our tip to the top in 1971! Jeff Spinks and the Rocking Twerps.

Watch out concert goers — don't buy your programme OUTSIDE. You may be sold a rubbishy leaflet containing ancient hand-out pictures and sketchy bligs. Labelled "for your further enjoyment of the show." They are a nasty con.

Raver's awards

STILL being in generous mood, and despite huge intakes of alcohol which threaten to render your Raver speechless, nay lifeless, here is a list of Awards to those jazz, folk and pop people who have served us so well during the year.

TO a bray of trumpets, the Ancient and Most Noble Award of Ye Raver goes to:
JOHN LENNON — for keeping his cool and making a fine album.
BBC-2 — for raising the standard of TV generally and showing "Three Faces Of Jazz" in particular.
LED ZEPPELIN — for going acoustic when they feel like it.
RONNIE SCOTT AND PETE KING — for keeping the club going.

TRACK RECORDS — for their stand against rising prices.
WHO — for not forgetting their English fans.
RORY GALLAGHER — for taking knocks and keeping cool.
GEORGE HARRISON — for an incredible album.
YES — a beautiful band.
FREE — for making it after a hard slog.
ELTON JOHN — for wowing America, where others failed.
KEITH TIPPETT — for risking Centipede.
TONY OXLEY, JOHN STEVENS, EVAN PARKER — for doing it themselves.

TONY STRATTON-SMITH — for management without tears.
B. P. FALLON — non-hustling PR.
ISLAND RECORDS — making nice sounds.
JON HISEMAN AND JON LORD — eloquent spokesmen.
KEITH MOON — who keeps smiling.
SPEAKEASY CLUB — for letting the ravers in.
HUMPHREY LYTTLETON — for playing such good records.
FRANCES LINE — for honest presentation of radio folk.
CREDENCE CLEARWATER REVIVAL — they kept on choo-chooing.
RELEASE — in a hostile world, a civilising force.
AL STEWART — being patient.
LYUCEUM STEWARDS — despite the suits, they are the best.
RON THUD — Still as popular as ever.

MM ALBUMS OF THE YEAR



pop

NEIL YOUNG: "After the Gold Rush." Tell Me Why, After the Goldrush, Only Love Can Break Your Heart, Southern Man, Till the Morning Comes, Oh Lonesome Me, Don't Let It Bring You Down, Birds, When You Dance I Can Really Love, Believe in You, Cripple Creek Ferry. (Reprise 6332).

Billy Talbot and Greg Reeves (bass), Nils Lofgren (piano), Ralph Molina (drums), Neil Young and Danny Whitten (guitars), Neil Young, Danny Whitten, Nils Lofgren, Steve Stills and Ralph Molina (vocals), Neil Young (harmonica and vibes).

A HUGE MASS of albums poured through the offices of the MM during 1970. But one album sent a buzz of excitement, and radiated a strange power that affected many in different ways. The voice and songs of Neil Young, cut through hype and fashion. There will be those who will dismiss "After the Gold Rush," through simple cynicism. "Well, 'es in man, but I can't see wot all the bleeding fuss is about," is a typical cry from many a blockhead. There were those, quite reasonably, put off by adoption by Neil, of a high pitched, and child-like vocal style. But the songs "Only Love Can Break Your Heart," "When You Dance I can Really Love," have an electrifying beauty. Drummer Ralph Molina lays down an all-American beat of unwavering determination, backing up Neil's own cutting and angular guitar. Of all the albums released this has the most extraordinary appeal, nobly stemming from its vulnerability.



jazz

CHARLIE HADEN: "Liberation Music Orchestra." The Introduction: Song Of The United Front, El Quinto Regimiento, Los Cuatro Generales, Viva La Quince Brigada, The Ending To The First Side, Song For Che, War Orphans, The Intertide (Drinking Music), Circus '88 '88, We Shall Overcome. (Impulse AS-9183).

Haden (bass), Mike Mantler (trumpet), Don Cherry (cornet, flutes), Roosevelt Rudd (trombone), Bob Northern (French horn, percussion), Howard Johnson (tuba), Perry Robinson (clarinet), Dewey Redman (alto, tenor), Gato Barbieri (tenor, clarinet), Carla Bley (piano), Sam Brown (guitar), Andrew Cyrille, Paul Motian (drums). New York, 1969.

WHY choose as Jazz Album of the Year one which is available only as an import? Because in every sense it stands head and shoulders above the rest of the year's releases. Haden and Carla Bley, who is responsible for the arrangements, conceived the album as a cry for freedom, expressed through a nostalgic look back at the music of the Spanish Civil War. They use several Spanish partisan songs from the time, the ensemble playing them with a loose fire which reminds one of a street band, and the newer compositions by Haden, Mrs. Bley, and Ornette Coleman, maintain the impressively passionate mood. The solos fit the impressively passionate mood. This is a wholly committed album, which is perhaps why it was not published or advertised in America. To us, though, it will stand as one of the great achievements of jazz. Eternal credit is due to Haden for the love with which it was conceived and executed.



blues

MUDDY WATERS: "Vintage Muddy Waters." Smokestack Lightning, Steamline Woman, Deep Down in My Heart, Blues Before Sunrise, Mean Red Spider, Crawlin' Kingsnake, Flood, You're Gonna Miss Me, Sun Rose This Morning, Standing Here Tremblin', Real Love, Mojo. (Sunnysland KS-100).

WHATEVER the competition, an album containing rare and even — hold your breath — hitherto unused material by Muddy Waters must be a contender for blues record of any year. Sunnysland Records is a new concern, and this first release strikes the gong. According to its handout, "Vintage Muddy," holds tracks recorded in the late 1940s and '50s for a major Chicago recording company. The exceptional personnel featured as accompanying musicians include Little Walter, Jimmy Rogers, Otis Spann, Elgar Edmonds, James Cotton, J. T. Brown, Big Crawford, Leroy Foster, etc." Thus the blurb, and it speaks the truth. These and others like Willie Dixon, Fred Below, Pat Hare, Francis Clay, Willie Smith, and most of the rest of the present band crop up here and there through this rich collection. One reservation must be the recording quality which is poor overall. But the rough power of the better performances is so remarkable that the set — complete with photographs and comprehensive notes — must be a must for lovers of post-war blues.



folk

ROBIN AND BARRY DRANSFIELD: "The Rout of the Blues." The Rout of the Blues, Scarborough Fair, English Medley — St. Clement's Jip, The Huntsman's Chorus, Nancy, The Waters of Tyns, The Earl of Tolness, Tapestry, The Trees They Do Grow High, A Week Before Easter, A Fair Maid Walking All In Her Garden, Who's the Fool Now. (Trailer LER 2011).

FINALLY, or so it seems, contemporary and traditional have turned their swords to ploughshares and agreed to differ. The year has seen factions unite in common love of the folk idiom, however it's played. Who better to epitomise this growth than Robin and Barry Dransfield, whose music and views remain relevant to the present while simultaneously giving a precious glimpse of the past. The melody lines throughout the album are excellent. Resting on a well-constructed framework, these ornate interpretations lead one capering along an eventful trail, as absorbing in its lyrical content and part-singing as in the intermingling notes of Robin's guitar and Barry's fiddle. With characteristic wisdom producer Bill Leader has not allowed the technicalities of recording to overshadow the Dransfields' natural sound. He has used double tracking facilities on only two tracks — "Tapestry" and "Who's the Fool Now" — both of which gain from the technique. "Tapestry" is an excellent illustration of a medieval style interpreted in the present.

SAN FRANCISCO SCENE...

by Cosmo Donahue

Albert—king of blues power

"THIS is blues power!" shouted Albert King with a laugh and the San Francisco Fillmore audience believed every word of it. "You're the King!" screamed a girl dancing in the front.

Albert King is a performer of the natural blues electric style and his recordings include "Born Under a Bad Sign" and "Oh Pretty Woman" recorded by the now defunct Cream. His guitar is named Lucy in contrast to the other King of blues, B.B.'s Lucille and he can hold a note longer than anyone.

He sings and plays guitar and wrote many of the tunes himself. He has his own unique style of down home soul. His songs are largely the standard blues problem, recordings include "Born Under a Bad Sign" and "Oh Pretty Woman" recorded by the now defunct Cream. His guitar is named Lucy in contrast to the other King of blues, B.B.'s Lucille and he can hold a note longer than anyone.



ALBERT KING: audience loved him

women trouble, and when he sings "Prisoner of Your Love" you know there's a woman who done him wrong somewhere.

His band opened the set with several instrumentals including "Day Tripper." They are tight and they cook. Then Albert came on. They did "Cockroach," "Tell Him Flora" and "Wrapped Up In Love Again," his big hit single all from his latest album "Years Gone By." His first album "King of the Blues Guitar" produced such underground favorites as "Laundromat Blues," "Personal Manager" and "The Hunter."

B. B. King was once quoted as saying the biggest scare of his life was the first time he played Fillmore and came out to find the crowd made up of white longhairs, but Albert has played for them longer and I think adjusted his style to this new unusual audience. Few guitarists have the ability to play like Albert King and he utilizes and

makes his guitar quarrel and squabble very effectively. The guitar speaks for him and sometimes represents the object of his affections, a woman. As he plays melodic tear-drops of love only matched by his own sweat descend upon the audience captivated and held motionless by the shrillness of Albert King.

He plays lots of notes and a lot of guitar with the ease and accomplishment of a Ravi Shankar, a true master of blues guitar. Sometimes he just invents tunes and other times jams with the bassist, the audience loved him.

At one point toward the end he took a long look at his watch while holding several notes to accentuate his point. He plays a lot of guitar.

He was sweating furiously at the end of his set and the standing ovation he received was well deserved. And he plays left-hand guitar as did Hendrix. Lucy was wringing wet with sweat.

Sly slays 'em back home

SLY STONE climaxed a riotous San Francisco week-end with his appearance at Winterland Auditorium before an overflow crowd of 6,000 fans. The huge ballroom has never seen a crowd that big and promoter Paul Baratta looked pleased that he had taken away so many people from Bill Graham's Fillmore West.

It was a special gig for Sly because San Francisco is his home and the audience was full of his black brothers who had come out dressed to the hilt to see their heroes.

They opened their set with "Thank You." Sly looked wild on stage dressed in a fringe on black jacket with white leather pants with patches of black velvet and the red sequins which his organ and occasionally switched off to lead guitar.

Sly is a natural musician and makes it all look easy. In the past he took several courses in college of music theory and produced and engineered the first single featuring Grace Slick before she joined the Airplane in '66.

They did most of their big string of hits — "Stand," "Dance to the Music," "Everyday People" and "You Can Make It If You Try." They exude a tremendous amount of energy and visually they are one of the most dynamic groups around. They also have successfully added a new dimension to their live sound.

A crystal strobe light flashed a thousand lights across the vibrating hall while visual trips and patterns filled the screen behind the performers giving a light-sound total effect sensation.

Pacific Gas and Electric who hit big with "Are You Ready?" were also on the bill. The dominant personality in the group is black funk vocalist John Ales. They record with Columbia and play funky, often jazzy, rhythmic and blues.

Some of the members are from Chicago and the blues is their Bible. Some of the tunes they did were "Blues Buster," "The Quick Cook," "Thank God For You Baby" and "I'm Encored with 'Wade in the Water.'" They have a new single coming out — "The Time Has Come" — and are cutting their fourth album.

Little Sister, Sly's younger sister completed the bill with her group which I understand has not played together for nine months. They did "Come Together" and drew moderate applause.

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NEW POP SINGLES

BY CHRIS WELCH



ELVIS PRESLEY: "You Don't Have To Say You Love Me" (RCA). Amazing, here is El singing a song by BRITISH song writers Vicki Wickham and Simon Napier-Bell. Yet ANOTHER triumph for the Empire. Who says the foreigner can tweak the Lion's tail with impunity?

While the Gnomes of Zurich and the wily orientals plot and scheme against Albion, our Jack Tars will give them a drubbing. We don't want to fight, but by golly, if the Central Powers threaten our sovereignty, we can be sure the Fleet will move strong and silent, grim and grey, across the oceans, policing the world with the threat of terrible broadsides against treachery, where e'er it stalks.

The American sings with blatant sentimentality that will not impress the salons of London, although it might enjoy some success among common wagoners, osters and pot boys.

BOB RICH: "Christmas In My Pants" (Mother). Extraordinary lyrics set to a

casual melody. There's an acoustic guitar and bongo beat while Mr. Rich sings, and here I quote: "I've got Christmas in my pants, and my hands are on my hips. I've got Easter for a zipper, and Shakespeare's upper lips." Odd.

SHOW STOPPERS: "Ain't Nothing But A House Party" (Beacon). A great soul odie given that Jean Paul Sartre German beat.

TIR NA NOG: "Let My Love Grow" (Chrysalis). Leo O'Kelly and Sonny Condell, two fine Irish singing lads, with a pretty ballad, that doesn't really represent their work, according to my folk correspondent, Andrew O'Meara. And in case you were wondering Tir na Nog, is an ancient Gaelic expression meaning: "A place where three kine may water," or "a shanty dancing, and a clogging." The latter was a popular Yorkshire sport in which stout village lads kicked each other and until one was too bruised to resist.

RICK PRICE: "Top Ten Record" (Gemini). Hopelessly out of date pop satire about "knock the guitar out of tune and make the organ grind," and the use of riffs to produce hit records, a practice believed extinct until the appearance of this awful dirge. The riff they use is one utilised by Johnny Kidd and the Pirates on the classic hit record "Shakin' All Over."

NEW SEEKERS: "When There's No Love Left" (Phillips). But how can this be? No LOVE left — it doesn't bear cogitation. Let us all strive to instill a little MORE love into the world. Only the other day when an insurance salesman infested my doorstep and began hammering on the door with his clawlike hand, thus rousing me from a poisoning hangover, and insisted on blithering about the need for more and more insurance in these troubled times. ("You never know Sir, tomorrow you may be struck down by a runaway horse and cart") instead of thrusting him bodily into the gutter, with an oath, I merely smiled wearily, stamped on his foot and punched him in the mouth.

ERIC MORECAMBE AND ERNIE WEISAC: "Following You Around" (Phillips). Actually they sing well in the old music hall tradition. Ah, yes in the great days of the Lewisham Hippodrome they used to have Billy Cotton's Bandshow, Humphrey Lestocq and Mr. Turnip, and cast of dozens. Even when it was turned into the Eros Cinema, it was a nice comfortable picture house. Used to go in there of a Saturday afternoon after shopping down Catford, and whistle along with the records until Victor Mature came on. Manager was a good bloke as well. Never had any trouble with it. Not like that flea around Lee Green. Anyway, a few years ago, they pulled it down. Beautiful old building it was. Horrible great office block now. Uglyest edifice in Britain they do say, yet it won an award for design. Ruined Catford they have, with a bleeding one-way system. Can't cross the road or go to the shops. Just a race track now. It would be nice to strangle the conspirators who wrecked one of the most attractive entertainment and shopping centres in South London. Can't even get on or off a bus now. I don't know, oor blimey, grumble, grouse.

O.A.P.'s: "Give Us The Right To Live (Part 1)" (Parloam). Militant pensioners by George! Here is the old folks' "My Generation," sung with quavery zeal and piping pretence. Paul Korda, ex-Hair star wrote the song, a la "Give Peace A Chance." Yes friends, this Christmas, bring sunshine into their lives.

ANITA HARRIS: "Jumbleland" (CBS). Blunk, blunk, blunk piano beat as used on every US TV show to indicate peace, light, and a crime-free, integrated dream society with Debbie Reynolds as Queen and Andy Williams King. Apart from imparting a strong desire to break pianos and tear up sheet music, it will make most listeners happy to hear Miss Harris in fine vocal form.



ANITA HARRIS: imparting a strong desire to break pianos

BRUCE RUFFIN: "Bitterness Of Life" (Summit). Life? PAH — who needs to suffer the fools and rogues of modern society, the cruelties and disappointments? Is it not better that one should end one's worthless existence with the clean slash of a knife or the unstoppable bullet? Better to float in some void free of the taint of human contact. Bruce Ruffin, reggae artist

supreme, knows only too well the pointless banality of it all — judging by this performance.

RUSS CONWAY: "Love Is All" coupled with "Lara's Theme From Doctor Zhivago" (Chapter One). Two supreme examples of the pianistic art. There's rhythm, melody and joy in those tinkling notes. That reminds me — I haven't

seen a good movie in ages. I was going to see Eisenkop's masterpiece "Herbert The Terrible," made in 1932 on a limited budget in Tashkent, which pioneered the use of many cinematic devices now in common use, for example the dipping of film base into acrylic acid, which gives a superbly grainy, "doomy" effect that totally obscures the action, frame-by-frame.

BRR-ING, BRR-ING "Hello, this is main control here. Bad news chaps. The world is on fire." Thunder, this is dreadful. Quick Tinker, to the Welchmobile! That night, Capt. Welch and Tinker drove to the great seismic fault in the Chilterns. All around them, populations fled in panic from the great cities as fire rained from the heavens. As the roads were jammed with terrified refugees, the Welchmobile had to trundle over fields and through forests. Twice they were machine-gunned by marauding bands of Young Conservatives, who had already set up a totalitarian state. Eventually they came to the valley of demons, or Chipping Strawberry, as it's known to the locals.

"Look Tinker — there is the colossal vent that leads to the magnetic force field seven miles below the earth's crust. If we can beam this laser gun into the Van Suspendor belt, we can probably blast out the wave of radiation that is inducing Zeissgung rays from the Planet Themis. We've only got five minutes before the world as we know it, EX-PLODES!"

Hello here is a letter from reader Ernest Fellow: "Dear Sir, in my view, your cheap, shallow and insulting remarks, were obviously intended to be some kind of humorous satire on the great Russian director Eisenstein. Why oh, why do 'writers' so often descend into banal levity on subjects about which they obviously know nothing? Does not your so-called 'writer' know that Eisenstein, along with Jean Paul Sartre and the entire German nation, are among the greatest contributors to the arts, science, philosophy, light engineering, raffia work and show jumping? Eisen, as he is known to his friends, personally told me that he intended to change the world one of these days." Oh really? Change it back again quick!

Mark, the Angels sing

THE WILD ANGELS are a band you either love or hate. There are no half ways with these five rockers from South London whose music and dress style take you back to the 'fifties when Bill Haley was rocking around the clock and Gene Vincent was shaking all over.

But more and more people are now accepting the Angels and what they are trying to do. Sales of their new album "Red Hot And Rocking" prove the point — and makes singer Mal Gray a very happy man.

"The advance orders for the album prove a point that we have been saying for years. Rock and roll is not dead. How many albums have that kind of advance sale, not so many you know," he said over a bacon and egg breakfast in Soho.

It doesn't matter whether the album goes to number one or number 100 in the charts, it just shows that people still like rock and roll. It only costs 19s 11d because we reckon a quid is a fair price to pay for a dozen songs. When I used to buy albums I never paid more than twenty-five bob. I think any more than that is extortionate. Half a quid for a single and fifty bob for an album, it's ridiculous.

The money some groups are charging these days is ridiculous. We go out for £250 a dance we'd rather do that four nights a week that play once a month for £1,000 like some bands, just about everybody overcharges these days.

Nowadays the Angels are making a name for themselves on the college circuit — once the platform for strictly progressive bands. We did a college where the previous week they had Colossus, who are a good band but very different from us. It was the same kids who were listening to Colossus who were at the Rock and Roll hop the next week and we had them leaping about. It's happening all the time.

"Some people say rock and roll is just good time music and that our three chord songs are a load of crap, but the kids always enjoy themselves. They have a good time and come back for more and that's what it's all about."

Eighteen months ago it was hard and lots of people just didn't want to know what we were doing. We were just doing the rocker clubs where we knew we would go down well, but now it's changed.

"I think people realised we weren't taking the — out of them, just having a good time and wanting them to have a good time too. Now we are doing about four colleges a week."

How do other groups treat the Angels? "The prog groups treat us all right, that's the ones who have been in the business a long time. The only time we get any snobbery is from the amateurs. Progressive groups hate to go on stage after us. I have heard them saying in dressing rooms behind our backs that there is no point in following us."

Do the group find their music attracts violence from the kind of people who come to listen? "There was a little bit of trouble at the beginning but nothing serious like a knifing. There was the odd fight but it was clean healthy fun really. We were like live guys from the audience and we used to wear leathers, but now we find that we are attracting the rowdy types but keeping them from being violent with the music."

"It's having the opposite effect. We once played at a youth club in Orpington where 400 of the nastiest folk around turned out and there wasn't any trouble at all. The coppers were amazed."

What does Mark think of the current wave of heavy "rock" outfits, whose music is far removed from the Angels' sound? "I think they use the term rock because it stems from the American idea where everything is rock of some kind or another. Rock and roll is something entirely different to me."

"Black Sabbath, for example, are a pop group in my way of thinking. 'Paranoid' was a pop song, a good one with all the right clichés. Deep Purple what one with all the right clichés. I'm afraid, I wouldn't pay to see any group these days, the only ones I like are the ones I know personally. I don't go for groups just singers. Presley, Richard, Cochran, Lewis and Vincent — they're the ones for me."

CHRIS CHARLESWORTH.



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Al Rudis in Chicago reports on a highly-rated new songwriter. . .

"EVERY TIME I see myself compared to Bob Dylan I cringe. I'd like them to stop, but there's nothing I can do about it."

Well, Loudon Wainwright III, you'll have to cringe at least once more because the comparison is so natural that there's no getting around it.

Like Dylan, Wainwright seems to have sprung full grown from nowhere with a batch of fabulous songs written and sung in a unique style. Most of them are on "Loudon Wainwright III" (Atlantic).

Both Dylan and Wainwright went through a dropout and drifting phase, and both turned up in New York's Greenwich Village. Both stand on their songs rather than their performing talents, although Wainwright has as intense and powerful a stage presence as Dylan once had.

Further comparisons would be laudable. Wainwright's background is completely different, his songs aren't similar to Dylan's and his performance in Chicago a few weeks ago was unlike anything you've ever seen.

Some performers use their bodies to help put across their music. Pete Townshend, the late Janis Joplin — but Wainwright uses his face. As with most of the body movements, Wainwright's face movements are unconscious, and in fact extremely distracting at first.

As he sings and plays his features contort into a variety of grotesque expressions and grimaces that range from a quismoidal-like derelict to a raving lunatic. He has tried several times to control it, but so far it won't be tamed. "I've always done it. Some people said, 'Man you shouldn't do it. It's turning people off.' So for a while I was watching myself and trying to stop it."

He didn't succeed, and perhaps it's just as well. After the first shock wears off, the facial contortions become just a part of his style, as valid as his spic guitar playing, the emotionator voice and the fascinating songs.

Offstage, Wainwright is quiet, polite and reluctant to talk about his music. "From where I sit, all I can do is



Loudon Wainwright: the new Dylan?

consider them as songs, every one different, I hope. There's no explanation for any of it." Shades of Dylan!

Before going any further, let's turn to some of Wainwright's songs, so you can see what makes even sketchy details about him important. First, here's a snatch from "Uptown," a song he wrote after having lived in the Village for a while and moved to Uptown Manhattan, for him a haphazard place.

Downtown is where it's at, I don't doubt that, But today I can do without, I'm getting sick of the slams, I'm tired of dodging the bums, And all the freaks are freakin' me out. Today we ruin the roach, Today we conquer the crab, Today we bring the beebug down. Watch me, baby, hail a taxi-cab, You and me are goin' uptown.

One day he saw an old, ragged, drunken black man sitting on a park bench who reminded him of pictures of

Uncle Remus, a folk character out of Joel Chandler Harris's fables. Black Uncle Remus got the death-letter blues, The hell house says it's time to pay the dues. You really recall all the catfish catches, When you're livin' your life in the briar patches, Black Uncle Remus, he moans and sings, His tears have rusted his banjo strings. You start callin' for Jesus or you momma maybe, When your life's gummed up in the old tar baby, Whatcha gonna do, whatcha gonna do, Whatcha gonna do when you're black and blue.

And here's part of "Hospital Lady," a portrait of "a Lady I saw in the hospital once":

The braid is held in with a bobby pin, She's a woman, she wears a pink hat. The rouge on the face, the bauble, the lace, Once a young girl, please

don't forget that . . . Consider her chart, there is dust on the heart, A thornbush grows inside the spleen, Clouds on the eyes hide Al Jolson blue skies, The townie brownie girls they jumped for joy, And begged me bless them in their beds . . . I was Buddha, I was Christ, You wicked wise men where's your wonder, You Pharisees one day will pay; See my lightning, hear my thunder, I am truth, I know the way

"I wrote 'School Days' about a year ago. My attitudes have changed since then," Wainwright says. "I didn't want to go to college by the time I finished school so I compromised by going to Carnegie Tech, which at the time was more of a professional school than a college. I studied theatre and was interested in directing. But I

wasn't interested in what was happening." After 14 years in Pittsburgh, he dropped out and took to the road, but not before gathering the material to later write "Ode to a Pittsburgher":

western daughter, With your tubes of liberty, Princess of pig iron slaughter, With your boyfriend Carnegie. Oh you were stanglassed, You were amokstaked, You were laid in cobblestone. You were trolley-car tracked, And for you the red sky shone . . . Let the trees in Schenley grow strong, May the bagpipes never waver, Let the Allegheny roll right along, May I thirst the Dusquegne thirst, May your steel mills stand forever, And your learning tower too. May Mellon remain clever, Good luck and God Bless you.

Another 14 years were spent wandering, working in odd jobs. And then while visiting a friend in Cambridge, Mass., he saw a guitar lying there, and although he hadn't touched one in two years, "I picked it up and made up a song about an old lobster fisherman."

That was two years ago. "I went to New York and assumed the role of a songwriter. I played a lot at the Gaslight Hoots, etc. Then I met Milton Kramer of Frank Music Co., who's now my manager." Kramer got him to Nesuhi Ertegan, a top executive for Atlantic Records, who has been Wainwright's patron ever since. His first record was out last spring, but it waited several months before being released.

Although Wainwright's lyrics are interesting in themselves, he doesn't intend for them to stand as poetry. They are brought to life by his high-pitched, intense, tortured delivery and a simple but strong guitar backing. And nothing else will do, it seems.

"We tried to play with a rhythm section, a fiddle player, studio men — it didn't work. I must play by myself all the time, and that's the way my songs are written. I don't believe in going into a studio with strangers. On the other hand, if I had been getting together with a group, it would be different."

"I have to get the feeling that the musicians know the song and understand the words. It might sound prima donnish, but that's the way I felt about the first record. There won't be any change in format for the second one, he says.

What interests Wainwright most is writing. "I'm more interested in the whole concept of writing, getting to the point where something comes out.

"Let he be hesitant to probe. 'I don't like to think about it because I don't know the answer. I don't have anything to do with it. It just happens the way the best things happen — love, war.' He laughs. Has he been studying the nonexplanation style of Dylan?"

As for his underlying beliefs, they are similarly pan-something. "Everything's OK. It all depends on how they are and how they're into it. The wine trip and the heroin trip are two sides of the same coin. If you want to destroy the body — Baudelaire destroyed his body and his mind, and wrote some great poems. Edgar Allan Poe. It all depends on what you want to do."

Wainwright himself is not into any self-destructive trip. "I just want to write songs and go on living." He's now in Katonah, New York, doing just that. "I'm hopefully getting into a writing period now," he said before he left. "For that I have to stay situated, don't write when I'm travelling or performing."

If you've seen Loudon Wainwright III perform or heard his album, you must already be itching with impatience to hear those new songs he's writing.

All song lyrics copyright by Frank Music (ASCAP).

BLIND DATE with Maggie Bell

Maggie Bell settled down for Blind Date with a large glass of bourbon in front of her. The glass was emptied, and refilled on a couple of occasions and after first worries that she might not know any of the artists, she enjoyed "playing a nice game".

Afternoon", from the album "McGuinness Flint" (Capitol). This sounds like the first album from a group with a hit record. Am I right? It's good this though, fine downhome stuff, and I love the way it's handled. But the fact re-

sembles that it's really nothing different, could be a number of groups, know what I mean? Play me another track, yes it's good, not a bad group, but why doesn't somebody come up with something distinctive?



THE EQUALS

would like to convey the Season's Greetings to all their fans, and at the same time thank them for putting "BLACK SKIN BLUE-EYED BOYS" into the charts

THE STOOGES: "Down On The Street" from the album "Fun House" (Elektra). Oh no, I've certainly heard this voice before, it's those bloody Stooges. You know, we worked with them in the States, and they were terrible. The singer is absurd, he swears at the audience, and then throws himself into them. You know this sort of thing really annoys me. I work my guts out, and we all do to put over the best we've got, and then we share a bill with somebody like this. I hate it, horrible stuff.

BEE GEES: "Lonely Days," from the album "2 Years On" (Polydor). The Bee Gees! The beginning of this song is one of the most beautiful things I've heard in a long time. It's lovely, and deserves to be a hit. I don't like it when

it becomes too commercial. There are some much better tracks on this album. Listen to that piano though they really have this distinctive piano sound. I mean, when you hear piano like that it couldn't be anyone else. Maurice can do some really funky things as well. Fabulous group really you know, and now they are into something completely new again. I wish them all the success possible.

ROBERT WYATT: "Las Vegas Tango" (Part One), from the album "The End of An Era" (CBS). Good voices here, a lot of people are really getting into free music. Oh yes, sounds like white energy music, and the percussion is fabulous. Must be someone like Aynsley Dunbar, but no, on second thoughts it is that guy with the Soft Machine? It must be him, nobody else could do this

like him. And is that Julie Julie Driscoll singing, she's fantastic, a great person and a great singer. Oh, I'd really like to get into this sometime. Robert does some fabulous free singing himself — makes tremendous noises. What a great experiment, beautiful freaky piano, like a Miles Davis thing. Listen to that bass drum, there's a great squeak on his bass pedal. I like this very much, it's very, very nice.

JOHNNY WINTER: "Rock and Roll Hoochie Koo" (CBS). Oh, yes that's nice, fabulous. This guy is incredible, can't think of his name though. I know that voice, incredible stuff. This is the best you've played yet. It's got lots of balls in it. It's Johnny Winter isn't it? It really should be a hit this, wow. This is rock music which is the best. Let's have more rock.

MAC DAVIS: "You're Good for Me," from the album "Song Painter" (CBS). Is this Hughie Green and Michael Miles? It certainly sounds like someone off "Opportunity Knocks." Could be Bobby Bloom. It's okay for the housewives, but nothing else. I think I remember the voice from somewhere though, could I be right in thinking it's the guy who wrote "In the Ghetto" for Presley? Yes, it is, I've met him. In fact I jammed with him one night in the States. He stole Hughie Green! I wish you could have played something else, it's pretty rotten really. He's one of those people you'll never hear of again. I mean his songs are quite good, but nothing else. Sorry, just think it's middle-aged American material, good to peel potatoes to.

Al Aronowitz . . . with the bare facts on John and Yoko's bizarre new film

Lennon now it's Legs For Peace

NEW YORK, MONDAY
SOMEONE told me the moon was full only a couple of days ago. Another friend was mentioning to me that there seemed to be a strangeness in the way people were walking down the street, I myself had been muttering about the zig-zag brand of drivers liberated by New York's taxi strike. And then there was the idiot cop in front of the Port Authority bus terminal.

I pull up at the entrance to unload a lady with more luggage than she could carry and while I'm in the middle of putting her bags on the kerb this cop tells me I can't stop my car there.

It was at that point that I decided I had

to go up and visit John Lennon and Yoko Ono, filming their new movie in a seventh-floor sound stage on West 61st Street. I hadn't seen John in more than a year and certainly not since he spent several months in Los Angeles studying with a famous psychotherapist.

Friends have been asking me do I dig John crazy like he was or crazy like he is and I have been answering that I dig John any way he wants to be. The first thing that happened after we greeted each other was that he asked me to take my pants down.

By way of explanation, I must tell you that the name of the movie is "Up Your Legs Forever," and it is another one of John and Yoko's peace ventures.

Technically, John and Yoko weren't filming it at all because they have no work permits and so they merely sat as observers behind a screened enclosure on the sound stage while a parade of volunteers stood up on a podium in front of a camera. The camera pans up the volunteer's bare legs from his toes to his hips, John snaps the flashbulb picture of the guy, and that's it. Next!

Of course, the volunteer signs a release permitting his name to be used for publicity and advertising in connection with the exploitation of the film and he also gets \$1 for his services. I arrived with a leather batted friend from Utah who thought \$1 was



LENNON: Up Your Legs Forever

good pay for not even a minute's work and he quickly signed a release. The only trouble was that he didn't have anything on beneath his buckskin trousers.

"My mother always told me you'd better wear underpants in case you run into an accident like this," he said, and he walked into the enclosure and got up before the camera, promising to frame his dollar.

Pants

It turned out that there were a lot of others without underpants, many of them girls who came wearing them—smilingly slipped them off so as not to let anything get in the way between them and peace.

There were also a few who slipped off everything, although that gesture was positively not required. The camera never rose above the hips. John's instantaneous is going to provide him with an interesting photo album, however. And I'll always remember the frizzly haired freak who stood there grinning like a lunatic, naked, holding his dollar bill stop his head.

The volunteers were recruited by a telephone brigade who kept calling up friends and asking them to donate their legs for peace. The first contingent to arrive was mostly from the film-making underground that Yoko used to hang out with when she was practising art in New York. There was Piero Heliczer and Ira Cohen and Vali Myers, a French witch.

Jockey

Artist Larry Rivers submitted and so did moviemaker Don Pennebaker. "They're my own cameras," he said. "Why not?" Press agent Jim Moran, New York's original hippie, came by to pose, after being picked up by a chauffeured limousine. Pete Ben-

nett, the Beatles' record promotion man, went before the camera and so did Rolling Stone editor Jann Wenner, revealing gold jockey shorts.

By Wednesday night, John and Yoko had more than a hundred pairs of legs, with Village columnist Howard Smith on the telephone, calling up Max's Kansas City, Nobody's, Doctor Generosity's, and all the other hangouts, trying to get more. Word spread quickly. By last night, actor George Segal, artist Peter Max and millionaire Walter Cutman had taken their pants off.

I was No 284. Along with Howard Smith, writer Tom Wolfe, and Allan Klein, I had steadfastly refused to do this favour, even for a good friend. Ah, John, I'll always remember the first words out of your mouth at the first press conference the day the Beatles first came to America: "A little lunacy is good for everybody."

Cured

At the sound stage, Tom Wolfe was wearing a vanilla coloured suit and John even offered to let him roll up his trousers and keep on his white shoes if he would pose. Howard Smith and I said we would do it if Allen Klein did, but Klein kept wandering off into a corner. Meanwhile, a Time magazine photographer was caught trying to snap pictures over the wall of the enclosure with a Minox.

By last night, John had twisted Klein's arm. I missed that show but came in time to catch Howard Smith's act. Finally it was my turn.


"Haven't you seen enough of these, John?" I asked as a camera whirred. I had come prepared for this accident.

"No," John answered, "but I'm getting cured."

"It was over in an instant. What are you going to do next, John?" I asked. There was a pause.

"I dunno," he said. "There must be something else."



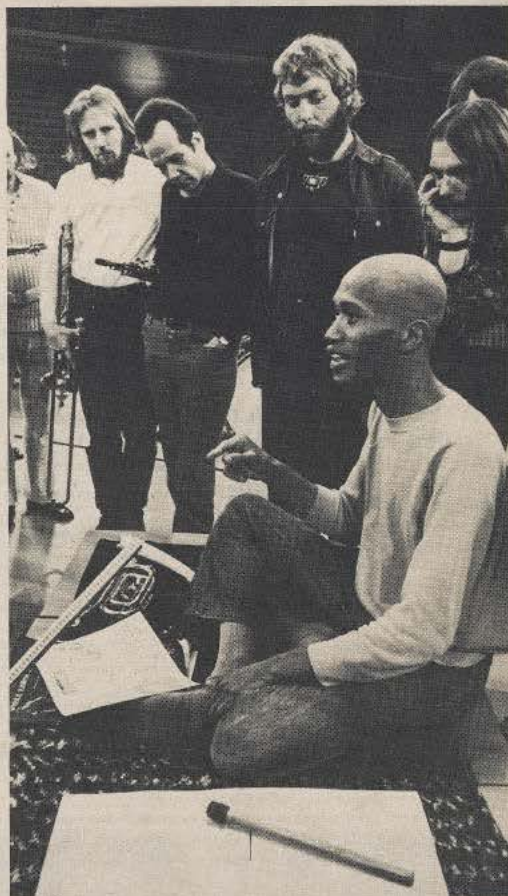
 Happy
Chrysalis

Jazzscene



BROTZMANN: a moustache like Bismarck, a tenor like thunder.

Rap and blow in Baden-Baden



CHERRY the arranger, with STANKO, RUTHERFORD, LACY, HOLLAND and WARREN.

CAN you imagine the BBC taking time off from prattling Radio One to sponsor 22 musicians — the elite of the so-called European avant garde — for six days of rapping together, feeling out vibrations and musical ideas and then recording the results?

Radio and TV Südwestfunk in the fairy godmother guise of Joe Berendt did it last week when such non-commercial names as Willem Breuker, Peter Brötzmann, Trevor Watts and Pierre Favre came together on a fir-clad mountainside in South-Western Germany.

Two beautiful studios were at their disposal and the Baden-Baden air was fresh and exhilarating. Every finished work was faithfully recorded and rehearsals, conversations and blowing were carefully filmed for two 45-minute TV programmes.

Musicians like Breuker and our own John Stevens have played at the Baden-Baden Free Jazz Days before yet the facilities provided amazed those musicians who had never made the trip. "It's interesting," said itinerant soprano saxophonist Steve Lacy. "But it's not a composer's orchestra. Other people would have chosen other musicians to work with."

New York bassist Peter Warren maintained that: "Berendt is like the last of the great impresarios. He's bringing musicians together like people used to do in classical music in the States."

There was music every day from 2-11pm, though whether everything worked out was debatable. To see Don Cherry at work made up for it. He is a little magician of music with sounds springing from his fingertips. Nominally leader of the Meeting which later broke up into smaller units, duos and trios, Cherry whipped the ensemble through three movements from The Whole Earth Catalogue.

The musicians watched Cherry eagle-eyed yet though nothing is written down, his method of working is relatively conventional. He plays themes at the piano and relies on "heads" worked out on the spot. However simple his melodies, they stay in the memory like the ensemble vocal efforts of Sun Ra's mob at their London concert.

Cherry used the versatile voices of Norms Winstone and Karin Krog to colour the topliness, and blew on flutes, pocket-trumpet, ram's horn and various percussive instruments. Most exciting moment of the week had Cherry waiting on log-drum and the dynamic Dutchman Han Bennink swinging on thumb-piano. The whole studio was alight and alive.

by
Valerie
Wilmer

Other highlights were carefully worked out pieces by Steve Lacy and vibraphonist/bass clarinetist Gunter Hampel; a duet by Peter Warren and Pierre Favre, a statuesque march-like theme from Paul Rutherford and the John Stevens / Norms Winstone tribute to Albert Ayler. John Surman's trio showed up and sat in for a couple of days. Dave Holland and John Dyant played both cello and bass, and the drumming of Stevens, Farro and the mighty Bennink was unsurpassable day after day.

HERE 10 of Britain's jazz musicians recommend a favourite LP to add to that last-minute Christmas (or New Year's) present. Their recommendations:

Michael Gibbs: "Michael Gibbs" (Deram). "The fresh approaches to jazz writing on this album have given me about as much pleasure as anything since I first heard Duke Ellington."

SANDY BROWN: Ressie Smith: "The World's Greatest Blues Singer" (CBS). "It is one of the very few accurate descriptions of what a record album contains."

DUDU PUKWANA: Ben Webster: "See You At



REEDMEN relax: Yorkshire's TREVOR WATTS, New York's STEVE LACY.

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FREEWHEELING with MANFRED SCHOOF, ALBERT MANGELSDORFF, TREVOR WATTS, JOHN SURMAN and STEVE LACY.

Ten of the best

The Fair: (World Record Club). "It's a beautiful thing to have — especially for Christmas. It's the sort of record that's nice to sit around and listen to."

JOHN STEVENS: Albert Ayler: "Ghosts" (Fontana). "It can remind us that we should stay aware of these people while they're still alive instead of recognizing them after they're dead. I've chosen this especially for the beautiful version of 'Ghosts' with Don Cherry."

IAN CARR: Miles Davis: "Live At The Fillmore" (CBS). "He's one of the most creative artists around and what he's doing is always interesting. Even if it's wrong — or doesn't come off — it's still interesting."

HAROLD BECKETT: Miles Davis: "Bitches Brew" (CBS). "Because Miles is progressing — and making things much better for jazz by doing so. He keeps people's interest in jazz by doing altogether new songs

and so it's great for the music."

NORMA WINSTONE: John Coltrane: "Expression" (Impulse). "I heard it quite a while back and still haven't bought it! I found it very free and moving and it's a perfect example of people working together. He and Alice Coltrane have a marvellous understanding."

BRUCE TURNER: Spike Hughes: "Spike Hughes And His All-American Orchestra" (Ace Of

Clubs). "It's an old recording, 1955, but wonderful stuff with an all-star cast. And they happen to be favourites of mine: Hawkins, Carter, Chu Berry, Red Allen and Dicky Wells."

CHRIS BARBER: "Area Code 615" (Polydor). "I mean the first album. It's one of the most enjoyable and intriguing informal records I have heard for a long time."

ALEX WELSH: LOUIS ARMSTRONG: "Louis Armstrong" (Brunswick). "This is my current favourite record; it's on my turntable at the moment. I do hope it's still available."

CAUGHT IN THE ACT

Eton: a spit-pants rocker

WELL, did Elton John knock us out, or didn't he? To even raise that question one must suspect an immediate element of doubt. What he did was to present us with the best rhythm section I've seen this year, and prove that on stage his success comes as a rock and roller (spit pants and all). Elton arrived on stage looking like some hip Liberace with cloak, shiny bow tie and Toy-town dungarees. London's Roundhouse pregnant with people resembled some medieval orgy. It breathed excitement. Elton's black Steinway decorated with a three-pronged candlestick shivered a little during "My Song," quivered a little more though a host of Elton's home-grown numbers, but didn't shake. Warm applause, but somehow the buildup was not befitting the act. What was impressive though, were the sweaty figures of Dee Murray (bass) and Nigel Olsson (drums). With a live set-up of piano, bass and drums, one can understand how much work these two have to get through. Olsson proved to be an incredible drummer — workmanlike, precise and original — an absolute joy to watch for his batting, sideways action. As for bassist Murray, well, full points again for such rich playing. I've seen a load of chord bassists but the clean action of Murray takes the cake. The best of Elton's slow stuff was undoubtedly "Sixty Years On," which created atmosphere, and then he went wild. He kicked his stool away, got rid of the candles, lay on the floor, played on his knees, tripped across stage and turned insane. Of course, the crowd loved it, especially when a 12-bar boogie

and rock succeeded in spitting his pants. Somehow his rather fat figure looked a bit silly raving — but it worked. It was the return to rock and roll that really made him. "Country Comfort" was handled well but not incredibly. "Give Peace A Chance" would have succeeded no matter who sang it. Elton was good while he rolled — but otherwise too much sameness existed in his output. The Who took up the crowd's inexhaustible enthusiasm to deliver a magnificent marathon set. They are absolutely IT at being a rock band. "Tommy" was included but done with interest. There was no stopping them — "Shakin' All Over," "Summertime Blues," "My Generation" and then Free's "All Right Now." Townshend was in fine fettle but there was no new stuff — well, it's Christmas.

ROY HOLLINGWORTH

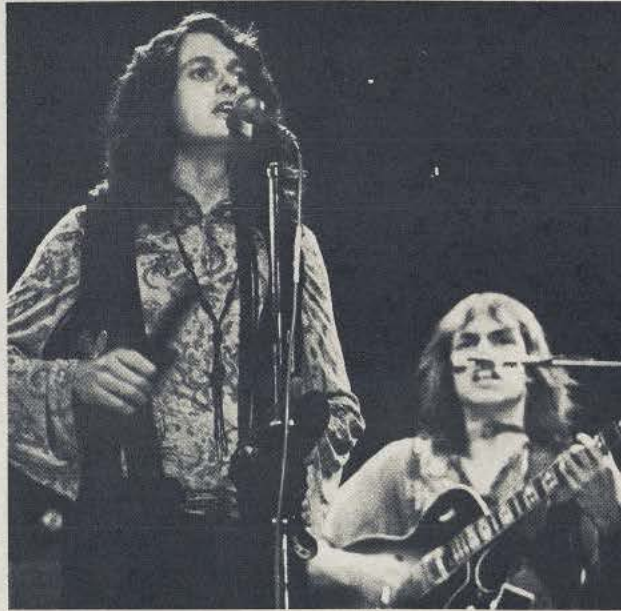
YES

YES's Christmas Party was a trifle disappointing. It didn't jell and it lacked punch. Awful puns aside, the show began hellish late and dedicated fans had to wait until the appalling hours of 2 am until our heroes set pick to guitar, at London's Lyceum last Friday. Legs Larry Smith came out and did his thing, which proved mainly inaudible, although visually a howl in the direction of Liberace was detected. The band played beautifully, but seemed to be rushing through the set. Steve Mow's guitar feature "The Clap" was a shadow of his usual brilliant performance.

Perhaps they were short on time and zoned a tired audience. Even so, it was nice to hear the incredible Yes arrangements, Bill Bruford's immaculate drumming, and Jon Anderson's vocal poetry. Tony Kay's organ romped through the changes and with Steve's guitar frequently blew like a rock orchestra. There was little sign of festivities at the "Party," no doubt due to a sorry closure of the public bars and a distinct absence of comic hats and squeakers. — CHRIS WELCH

McNAIR BENEFIT

FROM its first moments, Sunday's Harold McNair benefit night at London's Ronnie Scott's Club promised some absorbing entertainment. The evening began with the jagged splinters of Stan Tracey's piano and continued through to the charm of Julie Felix and Scaffold's contortions to the creative climax of CCS. Stan Tracey, with Rick Laird (bass) and Robin Jones (drums), opened up in a mood carefully tailored to accelerate relaxation of an initially inattentive audience. They prepared the way for Jon Hendricks, accompanied by Peter King (sax), Alan Berry (piano), Danny Thompson (bass) and Robin Jones. With a stunning concoction of eddying vocals, Julie Felix proved just how underrated as a singer she is. John Cameron (piano) accompanied her on his own song "Flowers in the Morning" and the set ended with Dytian's "Love Minus Zero." The Scaffold followed



YES: rushed through the set

with the humorous wizardry that cripples contemporary audiences. — ANDREW MEANS.

PINK FLOYD

IT takes courage to record a project like Pink Floyd's "Atom Heart Mother." But it is an even bolder step to take the work on the road. Yet the occasion was an unqualified success when Pink

Floyd performed "Atom Heart Mother" with choir and brass at Birmingham Town Hall on Friday (18), the first of four provincial dates. Unlike their Hyde Park summer concert, when the music was lost to the birds and the trees, they were able to fill the vast town hall with glorious sounds. It was a moving experience and a truly brilliant exercise in combining the world's of electronic, orchestral and choral music.

Their opening number, "Alan's Psychedelic Breakfast," was better than the LP version. After all, we could even smell the eggs and bacon frying and see the whistling kettle coming to the boil bang on cue! Pink Floyd also featured "Fat Old Sun" from the "Atom Heart Mother" album. But it was in doing one of their more familiar items, "Saucerful of Secrets," that they really pulled out all the stops. — DENNIS DETHERIDGE.

THANKS to her acting roles in several major movies in the past couple of years, Barbara McNair is heliotedly becoming a major show business name. As a singer, she has had very little luck on records, and has never quite made it as big as one might have hoped.

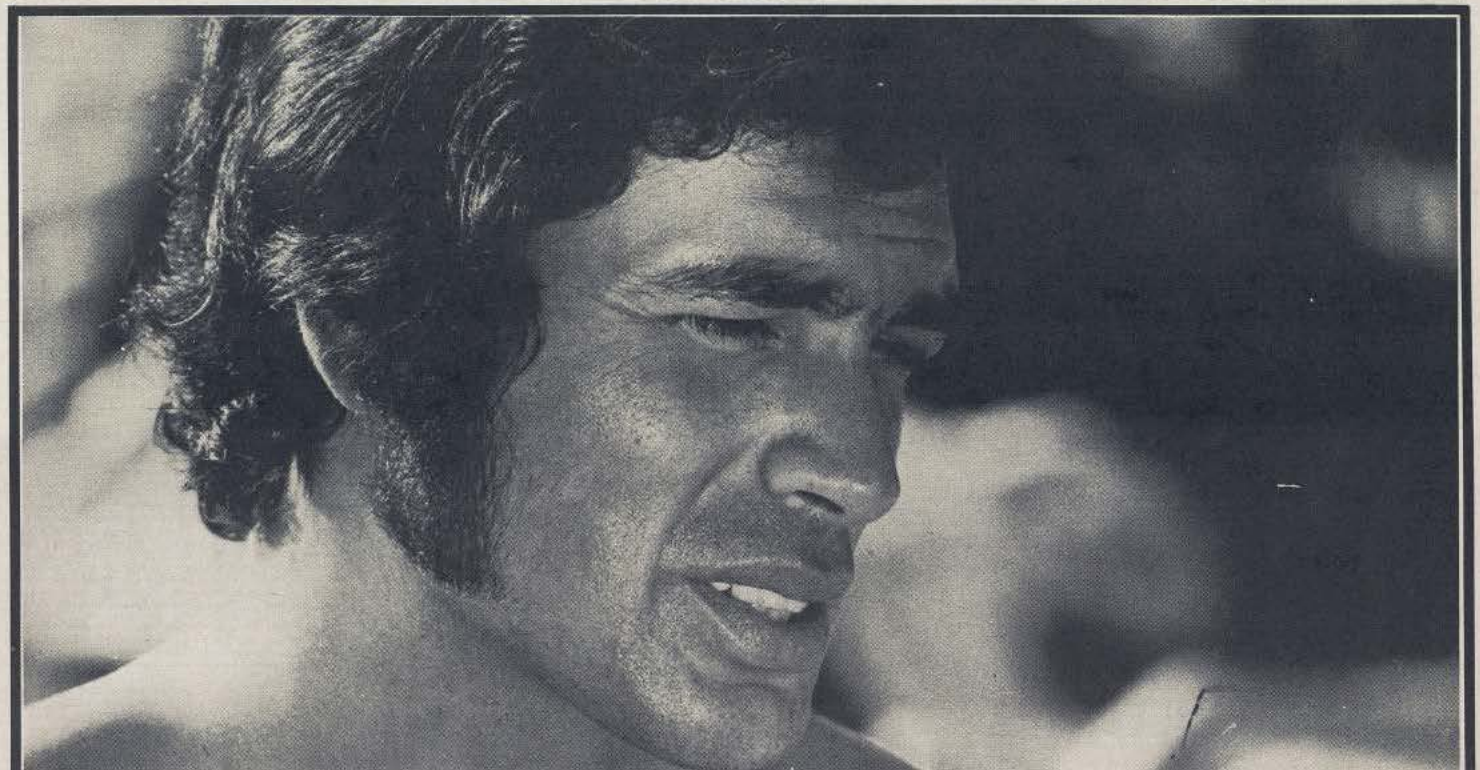
It is almost impossible to review her without spending the first five minutes judging her physical attributes. Miss McNair is a stunning beauty. If she had a timbre as distinctive as, say, Carmen McRae's, or Peggy Lee's, her singing career would have limitless potential. Backed by the house band at the Century Plaza's Westside Room in Los Angeles, she achieved an attractive mood on the Bacharach ballad "Close to You." On this and a couple of other numbers, she had a little subliminal help when Coloridge Taylor Parkinson, her pianist and musical director, sang a subdued harmony part to round out the sound.

If she looked like Mama Cass and still sang exactly like Barbara, the verdict might be different; but judged in terms of her overall impact, visually, aurally, and as a personality, she came off effectively. Certainly her singing has improved over the years, and just as surely, if you are male, sighted and heterosexual, you are not likely to find much cause for complaint. — LEONARD FEATHER

MARY HOPKIN

MARY HOPKIN's simplicity originally made her a star. And that famous simplicity is ideally suited to the part of Cinderella in which Mary opened last Thursday for the Christmas season at the Opera House in Manchester. The Theatre's first pantomime for 36 years.

She is not yet the complete actress — but she is learning fast. She was determined to play the part straight, singing only those of her recording hits which fitted (very neatly) into the part. She looked radiant, and the kids loved her. They also loved Buttons, chants of "We want Lennie," acknowledging the sympathy and humility which Lennie Donegan brought to the part, while a cut version of his cabaret act was a riot. — JERRY DAWSON.



I'll be thinking of you this Christmas — See you in the New Year

Love, *Engelbert*

MAM

— LAS VEGAS, NEVADA

Leonard Feather reviews the year of jazz in America . . . and reaches a gloomy conclusion

IN 1970, jazz in America was on the ropes, fighting for its artistic life. Record producers, vice-presidents, television executives, all the big businessmen confronted by the word jazz, immediately reacted as though they had heard "leprosy."

You could record jazz, of course, but usually only by avoiding all mention of the word, and by making concessions in material and performance.

Nowhere is the state of jazz more pathetically reflected than in a typical list of so-called jazz best sellers. Two are posthumous albums by **Wes Montgomery** and **John Coltrane**; at least half a dozen of the rest are rock-funk-soul type things by **Isaac Hayes**, **Charles Earland**, the **Douglas S. Ramsey Lewis** et al.

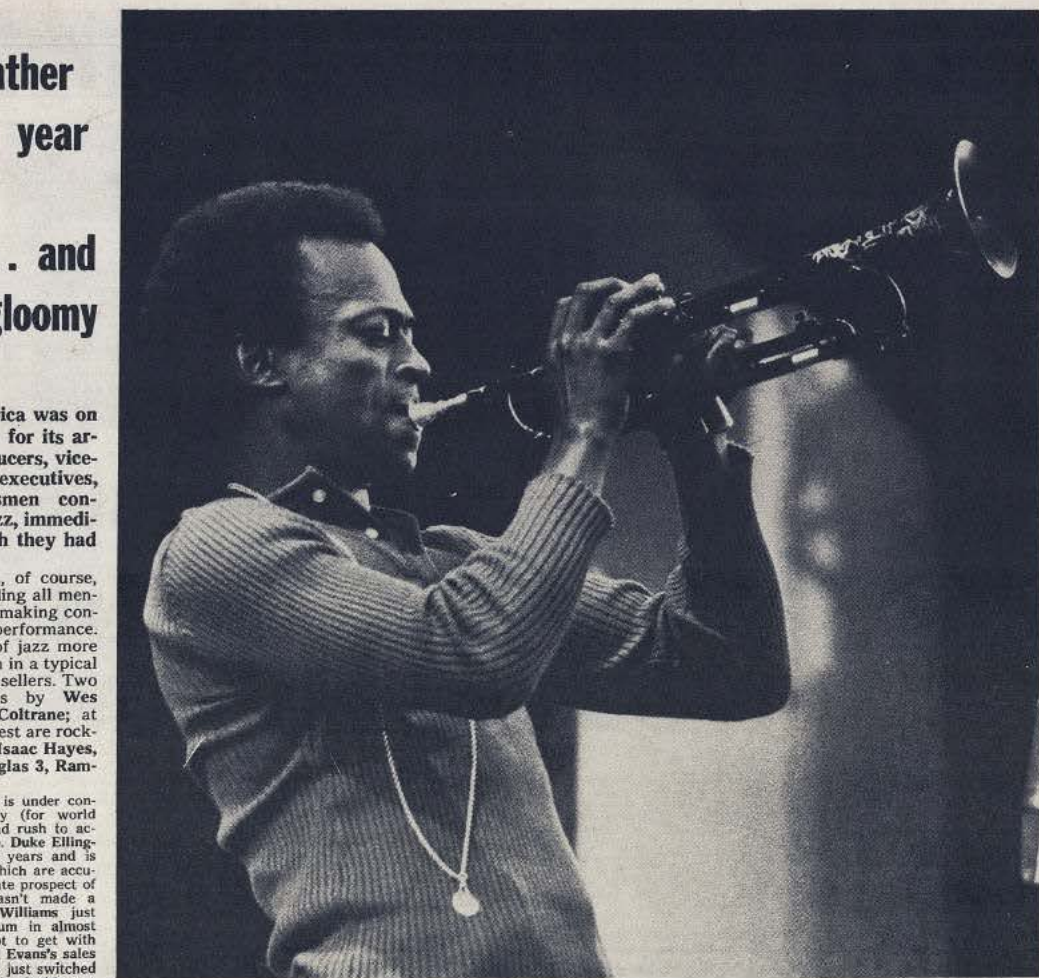
Meanwhile, **Oscar Peterson** is under contract to a German company (for world rights — and there is no mad rush to acquire the American subleases). **Duke Ellington** has had no contract for years and is recording his own masters, which are accumulating without any immediate prospect of release. **Sarah Vaughan** hasn't made a record in four years. **Joe Williams** just came out with his first album in almost that long, and it's an attempt to get with the contemporary market. **Bill Evans**'s sales dropped off drastically and he just switched "Water" album and, oh happy day, it's selling. **Quincy Jones** has his second big one in a row with "Gula Matari." There are some worthy jazz points made by **Don Ellis**, in his **Fillmore** two-pocket set.

So the picture is not altogether hopeless. It's just that men like these are now rare exceptions where for a while they were the rule. Remember when **Horace Silver**, **Blakey**, **Brubeck** and **Basie** were all considered commercial recording properties?

that you couldn't get a good gig, or a record deal, without hyphenating your music (jazz-rock, soul-jazz, country-jazz, etc.), musicians deserted like fuz-cowog Sunset Blvd. hippies fleeing the sinking Strip.

Toying around with rock-jazz and/or electronic jazz modifying their compromises in greatly varied degrees, were **Gabor Szabo**, **Herbie Hancock**, **Junior Mance**; the **Jazz Crusaders**, who now belie their name; **Charles Lloyd**, **Gil Evans**, **John McLaughlin**, **Donald Byrd**, **Ernie Watts** and dozens more.

In the instances where the breaking down of the fence led to a successful fusion, it was clear that a new and meaningful hybrid was emerging, something for which a new name might be coined (as Miles' experiments have been referred to as space music). The groups that offered these valid alternatives found work areas available that were new to them, most notably the two Fill-



MILES DAVIS: Experiments in 'space music'

Jazz is fighting for its life

more and various rock concerts and festivals. Still in most cases they remained little fishes in big ponds. Even **Miles**, playing at the Hollywood Bowl, got a small second billing below The Band and was received with relatively mild enthusiasm compared with that accorded to the pop group.

Herbie Hancock, concertizing opposite **Iron Butterfly**, played three rock numbers and only one jazz piece that reflected the great delicacy and creativity of which he is uniquely capable. "Afterwards," he said, "the guys in my band bawled me out. They said I was Tomming by showing only one side of what we represent."

Of course, some jazz musicians who have sacrificed their basic identities spend much time trying to convince the public and the critics (and perhaps themselves) that they are doing it for a change of pace, that they really always dug Fender basses and Fender pianos, and all those chart-busting tunes. They're not just in it for the fast buck, they see the musical waves of the future and want to do a little surf-riding along the rocky coastline.

Other jazzmen are honest about it. 20-year-old **Pete Robinson** the brilliant ex-Don **Ellis** pianist, told me the other night, "I'm getting so sick and tired of being confined to that electric box. There's only so much you can do with it, the number of keys is limited, and so are the dynamics and sound capacity." (Can you imagine **Art Tatum** if he could come alive today, restricting himself to the fuzzes and buzzes of an octave-short electronic keyboard?)

IF progress was made in the quality and acceptance of jazz during 1970, it could be credited to the various organizations selflessly devoted to its betterment, and to individuals who served, in effect, as patrons of the art.

During the year, for instance, the First National Conference on Jazz was held by the Left Bank Jazz Society of Washington, D.C. With the aid of leading figures in the jazz community and the support of the Eastern Conference of Jazz Societies, this stimulating and provocative affair took place in an auditorium of the Smithsonian Institution.

Musicians, night club owners, Willis Conover of the Voice of America, and representatives of various jazz organizations took part in a productive series of discussions. As the conference came to an end, **Len Jordan**, president of the Left Bank Jazz Society, indicated that it would become an annual event.

Grants to ensure security for jazz and its performers were prominent in the news throughout the year. In November **Jazz Interactions**, a non-profit organization in New York headed by trumpeter **Joe Newman**, received a \$50,000 grant from the New York State Council on the arts to enable it to continue a programme of lectures and concerts held in elementary and public schools.

The **New York Hot Jazz Society** another non-profit group, was awarded \$17,000 by the same Council, for the establishment of a jazz museum in New York City.

The **National Endowment for the Arts** launched a pilot programme for aid to jazz in Washington. Grants totaling

\$20,000 were awarded to musicians, composers, students, colleges and schools.

Charlie Haden, a composer and bassist greatly respected among his contemporaries, was awarded a fellowship for composition by the John Simon Guggenheim Memorial Foundation.

In New York City, a jazz advisory panel was organized for the John F. Kennedy Center for the Performing Arts. Among the members were **Cannonball Adderley**, **Clark Terry**, **John Lewis**, **David Baker** and **Julian Euel**.

Also in New York, the unique **Jazzmobile** project celebrated its sixth season, with bassist **Paul West** as Executive Director. During the summer countless musicians, from **Duke Ellington** on down, took part in 80 of these peripatetic concerts in all five boroughs of the city. The annual programme is a project of the Harlem Cultural Council in collaboration with the Music Performance Trust Fund of Local 802 of the A F of M.

ANOTHER illustration of the manner in which jazz is brought free to the public was the series of 20 concerts (10 in the spring, 10 in the fall) offered at the Pilgrimage Theatre in Hollywood, Cal. These events, featuring big bands as well as combos, were presented by the Los Angeles County Board of Supervisors in cooperation with the Department of Parks and Recreation, the Los Angeles County Music and Performing Arts Commission, and AF local 47.

Thanks to another sponsor, millionaire jazz fan **Dick Gibson** of Denver, Colo., a

Even Miles playing at the Hollywood Bowl got a small second billing below The Band and was received with relatively mild enthusiasm

unique success of the year was that of the World's Greatest Jazzband. They shared a memorable evening at the White House with actor (and vocal jazz singer) **Nicol Williamson**, where President Nixon said: "You fellers are just terrific, and you can quote me."

The **WGJ** also played at football games and other unlikely areas for jazz, scored triumphantly during a two-week visit to Brazil, broke box-office records at the Hong Kong Bar in Los Angeles, and generally helped restore a good name for jazz. In 1971, it is odds on that their first European tour will be a smash hit. **Yank Lawson** and **Bob Haggart**, who co-lead the band, and **Gibson** can all be very proud of the accomplishments of this extraordinary nine-piece group, whose two youngest members (**Bob Wilber** and **Eddie Hubbard**) are 42, the two oldest (**Bud Freeman** and **Vic Dickenson**) bring 64.

Jazz as a significant cultural factor in black music gained widespread publicity throughout the year. At the Second Annual Black and Cultural Exposition (Black Expo) held in Chicago in November, **Quincy Jones** was named the

first chairman of the Institute for Black American Music. **Cannonball Adderley** was co-chairman. **Donald Byrd**, **Herbie Hancock**, **Les McCann**, **Ray Brown**, **Roberta Flack** and **Nina Simone** served as consultants.

Lionel Hampton, as professor at **Xavier University** and **Dillard University**, both in New Orleans, was set to start conducting a series of black seminars during 1971.

1970 was a rewarding year for jazz concerts and festivals. Both at **Newport** and **Monterey**, where experiments with rock groups in 1969 had brought unfavourable responses by jazz loyalists, there was a return to a strict jazz policy. In addition to staging his annual **Newport** event, **George Wein** took over operation of the four day **New Orleans Jazz and Heritage Festival**, held in the **Crescent City** with **Duke Ellington**, **Mahalia Jackson** and scores of local musicians.

At **Monterey** strong evidence of the blues revival was offered when an entire blues was turned over to **Johnny Otis**.

The **First National College Jazz Festival**, sponsored by the **John F. Kennedy Center** for the Performing Arts in collaboration with **Down Beat** magazine, was held in May on the **University of Illinois** campus.

Jazz on television remained under-represented, an exception being the various educational programmes offered by the **NET** (National Educational Television) network and **Public Broadcasting Service**.

Jazzmen in the news during the year included **Herbie Mann**, who at one point registered the astonishing achievement of having five of the 20 best selling jazz albums in the country. During the year two of Mann's prominent soloists, vibraphonist **Roy Ayers** and guitarist **Sonny Sharrock**, left to strike out on their own. Pianist **Chick Corea** and bassist **David Holland**, after leaving **Miles**, formed their own promising avant-garde quartet. In December **Joe Zawinul** ended a nine year association with **Cannonball** to organize a new combo with **Wayne Shorter**.

INEVITABLY it was a year of tragic losses for jazz. No death was more widely mourned than that of **Johnny Hodges**. The veteran **Duke Ellington** saxophonist whose pure, elegant alto sound had inspired musicians for more than 40 years, died in May in New York, at the age of 63 after a heart attack. Among others who passed during the year were **Bobby Henderson** (December 1959); **Earl Hooker**; **Perry Bradford**; **Otis Spann**; **Cliff Jackson**; **Lonnie Johnson**; **Otto Hardwick**; **Booker Ervin**; **Jimi Hendrix**; **Scopas Carry**; **Gail Broekman**; **Joe Alexander**; **George Stevenson**; **Tanis Joplin** and **Albert Ayler**.

As to the prospect for 1971, I can foresee a further tightening of belts. The jazz night club scene with its tradition of pure jazz records made in Europe, vis-a-vis the domestic US products, will be higher than ever.

Young college graduates who may have spent four years studying jazz and other music, perhaps under a hip teacher who 25 years ago played with name bands, will emerge from the educational cocoon to find a world that offers them no outlets for the skills they have acquired. With luck they may get into, or organize, one of the more numerous jazz-rock amalgams. The chances of landing a gig with a large orchestra such as the "stage band" in which they blew happily during those years of schooling, are dismal.

Is jazz, then, dying or dead? Let's be cautious, the doctor had better not start performing an autopsy while the patient is still apt to sit up and start walking.

Thanks to the help of men and organizations such as those I have mentioned, along with the continued efforts of **Norman Granz** in Europe, **George Wein** in the US and other professional promoters, jazz is going to be around in 1971.

It will be harder to keep it unswayed, harder to get it recorded, harder to work at it professionally, full time, without some sort of sacrifice on integrity, but as long as there are musicians around who think it worth the effort, the battle will still be fought — and won.

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MM 26/12

Heron take flight in a field



WHEN it comes to recording, most people prefer the studio. Not so with Heron, whose first album has been released on Dawn label. They made it in a field. No defiant gesture against the pollution of city life, though. It just seemed a good place. As vocalist Tony Pook put it, "We did it in a field because we suddenly decided on the day to do it in a field."

Although there is an intentional rejection of street bustle in the group's ideas, the field does seem to be reflected in their music, to some extent. It avoids obvious rhythm instruments like bass and drums, and this produces a smooth pastoral flow of sound, achieved by Gerald T. Moore (guitar, mandolin, piano, organ and harp), Steve Jones (piano, electric piano and piano accordion), Roy Apps (ctr. pno) and Tony on vocals. All the group's songs, and they were professional musicians in various capacities before Heron was formed, at the end of last year.

Gerald used rather a novel phrase to describe the group's music. "Basically our sound is anti-folk," he explained. "We are genre, which means 'of the people,' rather than folk." He was equally anxious to avoid any connection with what he called academic music—scores and composers and things.

"We like to lose our words in the music sometimes because it creates that much more interest," added Tony. "To me personally my lyrics, which are very few, are completely important because I couldn't write a song that doesn't mean something to me. But when you're playing it the words don't necessarily mean the same to the audience."

"As far as I'm concerned," said Roy, "the album isn't going for any sound in particular. It's just doing the song in the best possible way. Every song is a thing on its own and we're not concerned whether it's blues or folk."

"We're all songwriters and it just so happens that we're all working together," summed up Tony. "Apart from Steve, they agreed that their songwriting was influenced by anything."

"Absolutely anything," said Tony. "You catch little things from anything. Lyrics don't only come from poetry and stories, they might come from what people say in conversation. Most of our songs are conversation with the audience."

Steve originally met up with Heron to play piano with them in a session capacity, but he fitted in so well that he remained with the group.

"I write about myself," he explained. "I'm not really aware of having influence, being hung up always promotes a good song."

"When we do a gig we do a selection of everything. It's not strictly blues, but the blues is where we are now. It captures what we were then. We weren't so hung up about sound."

On gigs, because it's so difficult to get into each others' songs we mess them up just for a joke," said Gerald. "It's a mental effort to get into one of Roy's songs and sometimes your concentration can be distracted by the audience."

"We still play any way that we want to. We do believe that if we're enjoying ourselves then we're helping the audience to enjoy themselves. If we had the facilities we would do everything."

by RICHARD WILLIAMS

AS well as dividing black from white, the colonial oppressors committed perhaps a more heinous crime, one more difficult to accomplish and also better hidden; that of dividing black from black, of creating and nurturing artificial rifts between brothers.

That's the first wrong that Osibisa intend to put to rights, and they're uniquely equipped to do it, being composed of four West Africans (tenorist and flautist Teddy Osei, trumpeter Mac Tontoh, reedman/congaist Loughly Amon, and drummer Sol Amarlio) and three West Indians (guitarist Wendell Richardson, organist Robert Bailey, and bass-guitarist Spartacus R).

"We're fighting two things," Sol told me at Ronnie Scott's, where they're currently in the middle of a prestigious season. "The first is to get Africans and West Indians together, which they haven't done before. We can do this by sticking together, because the black people don't expect us to. If we can break that, and show them that it's possible for the two people to live together, we'll be setting a good example for the rest."

Wendell interjected: "West Indians and Africans have been kept apart, made to dislike each other. But the three of us West Indians are learning many things from the African members of the band; how to let ourselves go the way they do, for instance."

"We haven't been attracting as many black people as white to hear us," said Spartacus, "and that's our first job, because... well, charity begins at home."

Least it sounds, though, as if Osibisa are a Panther band, it must be said that the emphasis is on making people happy through the music.

"We want to spread peace and happiness," they say, "and music is the only weapon we've got. We're ready to play to anyone, anywhere, and we know we'll get through to them."

In support of this, they told me the story of an amazing gig in Newcastle, where they played at a ball attended by old people as well as young.

"It was fantastic—there were men wearing monocles and bow ties,



Osibisa: peace and black brotherhood

walting to our music and really digging it. It was then that we realised that our music doesn't belong just to the young people in London—it belongs to everyone."

Half way through their set, though, a gentleman in his eighties walked up to the stand and threw a cymbal at Sol, cutting him just below the throat.

"He said it was because the crowd had got hysterical about our music, and it reminded him of Hitler in the Thirties. Can you imagine that? We reminded him of Hitler! The police asked Sol if he wanted to press charges, but he didn't because the old guy had been honest and done what he felt. What we're

after is a reaction, and if it's a negative one, well that's all right too."

There was also the occasion at the Central Polytechnic in London where they cut a certain drummer's big band to ribbons, and were forced back on stage by prolonged applause after they'd changed out of their stage clothes.

Such has been the excitement surrounding them in recent weeks, and there has been considerable speculation about which record label they'd sign to. In fact they've just agreed management terms with Gerry Bron (who handles Colosseum among others), and they'll be cutting their first album independently, for sale to the highest bidder, during their

gig at Ronnie's, on the Sundays off at Olympic Studios.

"They're also total musicians, and Sol says, laughing, 'Where we come from, you don't need instruments to play music. It's just communication, and we can play with anything, particularly our voices.' Whereupon Loughly proceeded to give me a slightly shaky demonstration of what might be called mouth percussion, which certainly should be recorded."

"That's the kind of vibes that run through our music. We're lucky to be together, we know that, and now's the time to be ourselves and show people what we can do for them."

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<p>Good King Wenceslas looked out On the Feast of Stephen Counting out his ten-pound notes Deep and crisp and evan "Down!" he cried and flung them Through the crack of wood "When record prices go up It's an uncool Yule."</p> <p>Owing to the general increase in record prices—and as our profit margin is so low, we sincerely regret having to make a slight increase in the price of our records.</p> <p>VIRGIN BESTSELLERS</p> <p>Record Retail Price 1 Live Experience 60/ 50/- 2 Jimi Hendrix 40/ 35/- 3 Emerson/Lots & 40/ 35/- 4 Palmer 40/ 35/- 5 Alex/son/Santoro 44/ 39/- 6 Yell/Amos/Dual II 52/6 47/6 7 Daughters of Time 43/ 38/- 8 Catwoman 43/ 38/- 9 After the Gold 43/ 38/- 10 Rush/Hail Young 43/ 38/- 11 Led Zepplin III 48/ 38/- 12 Led Zepplin 48/ 38/- 13 Atom Heart Mother 48/ 43/- 14 Pink Floyd 48/ 43/- 15 Antiques & Curio 43/ 38/- 16 Stevie Nicks 43/ 38/- 17 Anyway/Fonty 43/ 38/- 18 Frank Zappa 43/ 38/- 19 Umagumma 62/ 55/- 20 Pink Floyd 62/ 55/- 21 Depe Vee/Crosby, 48/ 43/- 22 Shifty Nash & Young 48/ 43/- 23 Hot Rats 43/ 38/- 24 Frank Zappa 43/ 38/- 25 Ladies of the 43/ 38/- 26 Cassini/Jay Mitchell 43/ 38/- 27 Mad Shadowns 40/ 35/- 28 Frank Zappa 40/ 35/- 29 Meet the Hoopla 48/ 43/- 30 Solo Album 48/ 43/- 31 Steve Nicks 48/ 43/- 32 Solo Album 106/ 96/- 33 Morrison</p> <p>VIRGIN CLASSICS</p> <p>Record Retail Price 1 Cheap Thrills 44/ 39/- 2 Jono Jaggs 44/ 39/- 3 Court of the 44/ 39/- 4 Crimson King/King 44/ 39/- 5 Blacik Landlady 85/ 75/- 6 Jimi Hendrix 85/ 75/- 7 Fever Changes 40/6 37/6 8 Love 40/6 37/6 9 Nice/Nice 40/6 37/6 10 Sergeant Pepper 43/ 38/- 11 Beatles 43/ 38/- 12 Strictly Popular 39/ 34/- 13 Captain Beefheart</p>	<p>1 What we did on 39/11 34/11 our Holidays/Parquet Convention 2 Beggars Banquet 39/11 34/11 Rolling Stones</p> <p>VIRGIN SPECIAL REDUCTIONS</p> <p>Record Retail Price 1 I Book here on Earth 39/11 32/11 Gordon Lightfoot 2 Blue Cheer 45/ 32/11 3 Blue Cheer 45/ 32/11 4 Bessie/Janis/Tal 39/11 33/11 5 Bessie/Janis/Tal 39/11 33/11 6 Dandy Shuff 39/11 29/11 7 Dandy Shuff 39/11 29/11 8 Electric City 43/ 32/6 9 Bob Davies 10 Pathways 39/11 33/11 11 Pathways 39/11 33/11 12 Getting to This 39/11 32/11 13 Barry Jay 14 Here we spin 45/ 32/11 15 Country Joe & The Fish 16 John Dummer 45/ 32/11 17 John Dummer 45/ 32/11 18 The Graduate 45/ 30/6 19 Simon & Garfunkel 20 Last Full 39/11 32/11 21 Lonely Tooth 22 Olympia 43/ 29/11 23 Mirville Mathew 24 One Night Under 45/ 32/11 25 grass of Hearts Below Swine 26 Portrait 45/ 32/11 27 Fifth Dimension 28 Return of the 39/11 29/11 29 The Sophisticated Beggars/Ray Harper 30 Rumpelstiltskin 43/ 32/11 31 Rumpelstiltskin 32 A. Adrian & Co. 39/11 32/11 33 Liverpool Scene 34 Soundtrack of Ned 39/11 30/11 35 Kelly/Hick/Jaggs & Co. 36 Sweet Sweet Soul 43/ 32/11 37 Sweet Inspirations 38 Utopia 39/11 32/11 39 UFO/UFO 39/11 25/11 40 Virgin Fags/Fags 39/11 32/11 41 War/Eric Burdon 43/ 32/6 42 What That Is 45/ 39/11 43 Screaming Jay Hawkins</p>	<p>1 Bakelite/Sakurba 48/ 43/- 2 Band of Gypsies 43/ 38/- 3 Jimi Hendrix 43/ 38/- 4 Keef Herley 39/11 34/11 5 Beggars Opera 43/ 38/- 6 Beggars Opera 43/ 38/- 7 Dog Band/Bonzo Dog Band 8 Dog Band/Bonzo Dog Band 9 East of Pink 49/11 45/- 10 East of Pink Floyd 49/11 45/- 11 East of Pink 49/11 45/- 12 MacJans 13 Black Sabbath 43/ 38/- 14 Black Sabbath 43/ 38/- 15 Blind Faith 43/ 38/- 16 Blind Faith 43/ 38/- 17 Bravo 49/11 45/- 18 Hating Stars (Import) 19 Blue Milk 43/ 38/- 20 Blue Milk 43/ 38/- 21 Burnin' Red 43/ 38/- 22 Burnin' Red 43/ 38/- 23 Cactus/Coctus 43/ 38/- 24 Candies in the Rain/Melanie 25 Conned Heart 79/11 69/11 26 Conned Heart 79/11 69/11 27 Chicago III 69/10 60/- 28 Chicago III 69/10 60/- 29 Chicago III 69/10 60/- 30 Chango's Revenge 43/ 38/- 31 Frank Zappa 32 Closer to Home 43/ 38/- 33 Ground Fish/Boston 34 Clinkwood Sound 39/11 34/11 35 Ten Years After 36 Crawly, Sills, Nicks 79/11 69/10 37 David & The Donkeys (January) 38 Cruel Sister 44/9 40/- 39 Pentangle 40 Death Walks 39/11 34/11 41 Behind Your Back/Booth 42 Deep Purple in Red 43/ 38/- 43 Deep Purple in Red 43/ 38/- 44 Double Album 85/ 75/- 45 Double Album 85/ 75/- 46 Expecting to Fly 39/11 34/11 47 Buffalo Springfield 48 Exuma/Exuma 43/ 38/- 49 Fairport Convention 39/11 34/11 50 Fairport Convention 51 Family Entertainment 43/ 38/- 52 Family Entertainment 53 First Album 45/ 35/- 54 Fugs 55 Fire and Water 39/11 34/11 56 Free</p>	<p>1 Future Blues 39/11 34/11 2 Conned Heart 3 Full Cream 19/10 17/6 4 Full Cream 19/10 17/6 5 Greatest Hits 44/ 39/- 6 Byrds 7 Gasoline Alley 43/ 38/- 8 Red Rover 43/ 38/- 9 Gentle Giant 43/ 38/- 10 Gentle 19/10 17/6 11 Boston Dog Band 12 Groovin' with Mr. 44/ 39/- 13 Mr. Blue 14 Hamburg/Hambro 39/11 34/11 15 Hard Head 43/ 38/- 16 Hard Head 43/ 38/- 17 Hawkwind 39/11 34/11 18 Hawkwind 19 Highway/Free 39/11 34/11 20 Holy Mole 43/ 38/- 21 Holy Mole (Baker & Clayton) 22 Holy Mole 43/ 38/- 23 Thunderdog Newman 24 In a Silent Way 44/ 39/- 25 Miles Davis 26 In the Wake of 39/11 34/11 27 Passion/King Crimson 28 I'll All Work Out 39/11 34/11 29 In Backland/72 30 Jesus Christ 79/10 69/10 31 Superstar/Maryl Heat 32 King of the Dells 44/ 39/- 33 Blues Singers/Robert Johnson 34 Year/Michael Young/Johnson Comfort 35 Last Exit 39/11 34/11 36 Traffic 37 Led Zepplin I 43/ 38/- 38 Led Zepplin I 43/ 38/- 39 Led Zepplin I 43/ 38/- 40 Led Zepplin I 43/ 38/- 41 LeFevre Wina 43/ 38/- 42 Melanie 43 Lindisfarne 39/11 34/11 44 Lindisfarne 45 Long Hair No. 70 39/11 34/11 46 Little Richard 39/11 34/11 47 Stevie Nicks/Richard (Double) 48 Lizard 39/11 34/11 49 King Crimson 50 Live Dead 75/ 65/- 51 American Headband 52 Every Which Way 39/11 34/11 53 Brian Davidson 54 Expecting to Fly 19/10 17/6 55 Buffalo Springfield 56 Exuma/Exuma 43/ 38/- 57 Mod Dags & Son 45/11 34/11 58 Englemann/Jo Coaker 59 Morning Madon 39/11 34/11 60 Morning Madon 39/11 34/11 61 Maybe Now 39/11 34/11 62 Black Widow 63 The Marble Index 43/ 38/- 64 Nico</p>	<p>1 McDonald & 39/11 34/11 2 Gilt 3 New Beatles, Old 43/ 38/- 4 Medicine/Medicine Head 5 New Morning 45/ 40/- 6 Bob Dylan 7 No. 5 45/ 40/- 8 Steve Miller Band 9 Ode to John Law 43/ 38/- 10 Stone the Crowds 11 On the Boards 43/ 38/- 12 Steve Taylor 13 On the Waters 43/ 38/- 14 Bread 15 Original 43/ 38/- 16 Delaney & Bonnie 17 Out of Uranus 39/11 34/11 18 Killing Floor 19 Penelope 20 Black Sabbath 21 Parent Pending 43/ 38/- 22 Johnny Almond 23 Music Machine 39/11 34/11 24 Pendulum 45/ 40/- 25 Creedence Clearwater Revival 26 Phish/Dad 39/11 34/11 27 Amos/Dial B 28 Quindessence 39/11 34/11 29 Quindessence 30 Michael Chapman 31 Rebirth 43/ 38/- 32 Blind on Blood 33 Road to Rain 39/11 34/11 34 John & Beverly Martin 35 Root of the Blues 79/10 69/10 36 Robin and Barry Dransfield 37 Serice 44/ 39/- 38 Serice 39 Black Widow 40 Santana/Santana 44/ 39/- 41 Steve Miller Band 43/ 38/- 42 Soller 43 Soller 44 Soller 45 Soller 46 Soller 47 Soller 48 Soller 49 Soller 50 Soller 51 Soller 52 Soller 53 Soller 54 Soller 55 Soller 56 Soller 57 Soller 58 Soller 59 Soller 60 Soller</p>	<p>1 Sorvise 39/11 34/11 2 Mick Softly 3 Supertramp 44/ 39/- 4 Sweet Baby James 43/ 38/- 5 Sweet Baby James 43/ 38/- 6 Sweet Baby James 43/ 38/- 7 T. Rex 39/11 34/11 8 New Album 9 Taylor Head 39/11 34/11 10 James Taylor 11 Thank Christ for 39/11 34/11 12 The Bomb/Grasshops 13 The End of the 43/ 38/- 14 Games/Peter Green 15 The Least We 39/11 34/11 16 Can De La Ways to 17 Each Other/Van Der 18 Grand Generator 19 The Velvet 43/ 38/- 20 Underground & Nice 21 Thoughts of Emer 39/11 34/11 22 Bill Dwyer/Nice 23 Thousands on a 48/ 43/- 24 Red/Pete Brown 25 Through a 43/ 38/- 26 Window/Hard Mead 27 Time Is Near 39/11 34/11 28 Keef Herley 29 Top Top 43/ 38/- 30 Top Top 31 To Paphos & 44/ 39/- 32 Beyond/Skin Alley 33 Tom Rush 43/ 38/- 34 Tom Rush 35 Trust Steel 36 Mike Cooper 44/9 40/9 37 Tumbleweed 44/9 40/9 38 Connection/Ethos Job 39 U Double 69/10 60/- 40 Unfinished Symp 41 USA/John Mayall 43/ 38/- 42 USA/John Mayall 43/ 38/- 43 Volynsky Suite 43/ 38/- 44 Colossus 45 Very Easy Very 43/ 38/- 46 Umbra Linea/Deep 47 Window 48/ 45/- 48 Michael Chapman 49 Washington 43/ 38/- 50 Country Arlo Guthrie 51 Watt Tee 39/11 34/11 52 Weasels Rippled 43/ 38/- 53 Wipers 43/ 38/- 54 Wipers/Island 39/11 34/11 55 Dead/Grateful Dead 56 You Are Here 29/10 25/- 57 Keith Tippett 58 Zero She Flies 44/ 39/- 59 Red Stewart 60 Ten Album 43/ 38/- 61 Warner/Rainbow 62 Handle With 16/6 14/6 63 Care/Probe Sample</p>	<p>VIRGIN COLLECTIONS</p> <p>1 All Beatles 43/ 38/- 2 All Beatles 43/ 38/- 3 All Beatles 43/ 38/- 4 All Beatles 43/ 38/- 5 All Beatles 43/ 38/- 6 All Beatles 43/ 38/- 7 All Beatles 43/ 38/- 8 All Beatles 43/ 38/- 9 All Beatles 43/ 38/- 10 All Beatles 43/ 38/- 11 All Beatles 43/ 38/- 12 All Beatles 43/ 38/- 13 All Beatles 43/ 38/- 14 All Beatles 43/ 38/- 15 All Beatles 43/ 38/- 16 All Beatles 43/ 38/- 17 All Beatles 43/ 38/- 18 All Beatles 43/ 38/- 19 All Beatles 43/ 38/- 20 All Beatles 43/ 38/- 21 All Beatles 43/ 38/- 22 All Beatles 43/ 38/- 23 All Beatles 43/ 38/- 24 All Beatles 43/ 38/- 25 All Beatles 43/ 38/- 26 All Beatles 43/ 38/- 27 All Beatles 43/ 38/- 28 All Beatles 43/ 38/- 29 All Beatles 43/ 38/- 30 All Beatles 43/ 38/- 31 All Beatles 43/ 38/- 32 All Beatles 43/ 38/- 33 All Beatles 43/ 38/- 34 All Beatles 43/ 38/- 35 All Beatles 43/ 38/- 36 All Beatles 43/ 38/- 37 All Beatles 43/ 38/- 38 All Beatles 43/ 38/- 39 All Beatles 43/ 38/- 40 All Beatles 43/ 38/- 41 All Beatles 43/ 38/- 42 All Beatles 43/ 38/- 43 All Beatles 43/ 38/- 44 All Beatles 43/ 38/- 45 All Beatles 43/ 38/- 46 All Beatles 43/ 38/- 47 All Beatles 43/ 38/- 48 All Beatles 43/ 38/- 49 All Beatles 43/ 38/- 50 All Beatles 43/ 38/- 51 All Beatles 43/ 38/- 52 All Beatles 43/ 38/- 53 All Beatles 43/ 38/- 54 All Beatles 43/ 38/- 55 All Beatles 43/ 38/- 56 All Beatles 43/ 38/- 57 All Beatles 43/ 38/- 58 All Beatles 43/ 38/- 59 All Beatles 43/ 38/- 60 All Beatles 43/ 38/- 61 All Beatles 43/ 38/- 62 All Beatles 43/ 38/- 63 All Beatles 43/ 38/- 64 All Beatles 43/ 38/- 65 All Beatles 43/ 38/- 66 All Beatles 43/ 38/- 67 All Beatles 43/ 38/- 68 All Beatles 43/ 38/- 69 All Beatles 43/ 38/- 70 All Beatles 43/ 38/- 71 All Beatles 43/ 38/- 72 All Beatles 43/ 38/- 73 All Beatles 43/ 38/- 74 All Beatles 43/ 38/- 75 All Beatles 43/ 38/- 76 All Beatles 43/ 38/- 77 All Beatles 43/ 38/- 78 All Beatles 43/ 38/- 79 All Beatles 43/ 38/- 80 All Beatles 43/ 38/- 81 All Beatles 43/ 38/- 82 All Beatles 43/ 38/- 83 All Beatles 43/ 38/- 84 All Beatles 43/ 38/- 85 All Beatles 43/ 38/- 86 All Beatles 43/ 38/- 87 All Beatles 43/ 38/- 88 All Beatles 43/ 38/- 89 All Beatles 43/ 38/- 90 All Beatles 43/ 38/- 91 All Beatles 43/ 38/- 92 All Beatles 43/ 38/- 93 All Beatles 43/ 38/- 94 All Beatles 43/ 38/- 95 All Beatles 43/ 38/- 96 All Beatles 43/ 38/- 97 All Beatles 43/ 38/- 98 All Beatles 43/ 38/- 99 All Beatles 43/ 38/- 100 All Beatles 43/ 38/-</p>	<p>1 More from the 19/10 17/6 Vaults/Chart 2 Motown Various 39/11 34/11 3 Busters IV/Vanous 4 Pink/Harvey 39/11 25/- 5 Story of the Blues 49/11 43/11 6 Val II 7 Supergroups Vol. 19/11 17/6 8 W/Palmer Sampler 9 Vertigo Annual 49/11 45/- 10 Vertigo 11 Woodstock 150/- 135/- 12 Various</p> <p>Name records you want from collections in space below</p> <p>Note: Also fill in the above space if the record you want is not listed. If it is a recommended price of 39/11 we will sell it to you for 34/11, 42/6 for 37/6, 40/9 for 36/9, 45/6 for 40/6, 47/6 for 42/6. Any record must expire nine months after 7/6.</p> <p>If you do not know the price of the record, either give us a ring at 402 5231, fill in the space below or drop in and see us and we will give you our price.</p> <p>Enclose right amount of money for records you ticked and/or, those you have listed (plus 1/6 postage per record).</p> <p>I enclose postal order/cheque/cash to the value of £</p> <p>for the records I have requested above.</p> <p>Name</p> <p>Address</p> <p>Send Tel No.</p> <p>Send this advertisement to: Virgin Records, 10 South Wharf Road, London, W.2.</p> <p>Have you ordered before? Yes/No</p>
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'STUDENT' STATEMENT

The top bands— at a price

"REDBRICK," Birmingham University's newspaper, has conducted its own questionnaire among the students there to ascertain the most popular bands and how much the students would be prepared to pay.

The six most popular bands, and the most expensive at £1,000 a gig, are Family, Ten Years After, Pink Floyd, Moody Blues, Black Sabbath and Deep Purple.

Other group fees listed: £600 upwards: Soft Machine, Pentangle, Incredible String Band, Fairport Convention and Colosseum.

£400 upwards: Marmalade, Keef Hartley, T. Rex, Herman's Hermits, Georgie Fame.

£250 upwards: Mungo Jerry, Chicken Shack, Tremeloes, Arthur Brown, Fotheringay, Caravan, Faces, Quinlan, Christie, Johnny Johnson and Desmond Dekker.

£150: Black Widow, Rare

Bird, Roy Harper, D. B. M. and T. Pretty Things and Terry Reid.
 £100 downwards: Wishbone Ash, Mike Chapman, Cupid's Inspiration, Bedrocks, Orange Bicycle, Blue Jeans, Adge Cutler, Bridget St John and Jo-Ann Kelly.

And what about the really big names like Led Zeppelin and Jethro Tull? The questionnaire adds: "Any big groups not listed are generally unavailable — they tell us when we can book them!"

SIMON BROGAN, social sec on Leeds University, is not very popular with College Event, it seems. In a biting and somewhat snide editorial, in which Brogan's acclaim in the press is referred to, Allan Fordy states that the Leeds man's greatest success has



BRIDGET ST JOHN: popular at Birmingham

by Michael Watts

been in keeping the prices of groups at their highest possible level.
 "By offering up to £300 more than anyone else can afford," says Fordy, "he has managed to obtain exclusive bookings of such people as Leonard Cohen and John Mayall, and prevented other Yorkshire Universities from booking certain less exclusive American groups at reasonable prices."
 "This, my dear Brogan, is your greatest success. Keep up the good work — the agencies and press all love you for it."

ANOTHER in the complaints department — this time from an agent, Paul Griffiths, of Ultimate Agency and Management Ltd. Of course, he is having a gripe at social secretaries. His complaint is that many secs have become too big-time (where have we all heard that one before?).
 He has been trying, he says, to promote a virtually unknown new group called Trille, but none of the colleges and universities wants to know.
 "It is all too often I speak to a social sec on, realising it is a small agency offering an unknown band, becomes extremely sarcastic, big-headed and rude."
 "I fully realise a social sec's life gets pretty tedious with numerous calls from different agents, but this is a drawback that comes with the

job and must be accepted. These social secs should remember that all 'big names' start from small beginnings, as do large agencies. So let's have a bit more co-operation — a polite 'no' is far more acceptable than a sarcastic 'Yeah, man, great, we'll have them but ring back next week.'" etc.

NOT everybody is moaning. A group of anonymous sixth-formers write in to say they support Roan Boys School in the campaign to present rock in schools. Their school, Whitgift, in South Croydon, has already put on a number of good bands including Fire Apparent, Coloured Rain, Nashville Teens, and soon they will be featuring Blonde on Blonde and Wild Wally.
 "We had to turn down the services of Free and Jimi Hendrix," they add, "owing to the musical ignorance of the powers that be."
 And the anonymity? "I'm afraid we cannot give our names because the establishment will get uptight if they realise who wrote the letter."

ELTON JOHN, Curved Air, If and Fleetwood Mac are names definitely set for Bradford University Students' Union New Year pop promotions.

I HAVE just heard the record that will possibly change the whole course of contemporary music — a record so profound in its implications and rhythmic sweep that it will reduce John Cage to total silence. It's a recording of the William Tell Overture made by the Portsmouth Polytechnic Department of Fine Art at the Royal Festival Hall this year.

The staggering conception of this record is that the Portsmouth Sinfonia decided that each of its members would play in a different key. The result is a music that approaches the cosmic, and totally alters one's aesthetic appreciation of Rossini. One realises that this is how the composer really wanted his music played!

Justice

I feel I can not do justice to this extraordinary record. In the words of Robin Mortimer and Ivan Hume-Carter, two of the orchestra: "The freshness and excitement in the Sinfonia is in its simplicity — it is so obvious that on the surface it is farcical and truncated, but beneath there is great dedication required, new sound experiences available and a deep love of popular gems that have entranced generations before us."

Suffice it to say, Rossini would have clapped until his hands bled, and the comment of Paul Buckmaster, to whom it was played, was, simply, "frightening."
 I hail you, Portsmouth Polytechnic Department of Fine Art, of Hyde Park Road, Portsmouth. 'Tis a far, far better thing you do than has ever been done before.

by Laurie Henshaw

IF YOU didn't know, you would be hard put to guess the profession of Stanley Dorfman, producer of BBC-TV's Top Of The Pops and the In Concert series. For Mr Dorfman is the antithesis of those people who, because they are "involved" in the pop scene, feel obliged to adopt freaky clothes, a mid-Atlantic accent, and like, you know, man, a trendy argot that is as conformist as a stockbroker's rolled umbrella and bowler hat.

Admittedly, Stanley Dorfman has his hair a trifle on the long side, and wears a suede jacket and suede shoes. But that, one feels, is as far as he would go. His manner is reserved, his speech guarded and refined, his features sensitive and aquiline.

His attitude, in fact, seems more in accord with a Harley Street consulting room than the frenetic activity of a Top Of The Pops studio.

Possibly his sympathetic and attentive personality is one of the reasons why his brainchild, the In Concert series, has enjoyed such a successful run on BBC-2 TV. In a sense, this series reflects Stanley Dorfman's attitude to the music scene. For it is a straightforward presentation of artists who are also songwriters; it relies solely on the visual projection of a performer's talent and his sophisticated approach is aimed at that minority audience that does not have a vivid between the ears.

But fortunately, that minority is big enough to have kept the In Concert series going for a long and successful run. It has provided a platform for talented performers who might otherwise never have hit the TV screen or the record chart on their own account. And it has done all this without gimmicks, psychedelic camera work and dancers with stocking-mak expressions.

It has showcased half-hour programmes by John Peel, James Taylor, John Sebastian, Elton John, Randy Newman, Mac Davis, Mason Williams, Tony Joe White, and Crosby and Nash.

"I had been interested more than anything else in doing such a series," says Stanley Dorfman. Songwriting is such a vitally important part of the pop scene today. Many of the American artists who have appeared on In Concert have told me that such a series would be impossible in the States.

"It would be unthinkable there to give such people their own half-hour spots — unless they are of the stature of a Sinatra or Andy Williams. The only chance for them would be to guest on a big Variety show."

It says much for the perceptiveness of BBC chiefs Bill Cotton Jnr. and Robin Scott that they adopted the Dorfman formula, and Stanley pays them due tribute. "The commercial pressures would be far too great for such a series in America. They are out for mass audiences all the time. In contrast, we are fortunate in having a TV system that is probably unique — unique in the whole world."

Dorfman, of course, first directed Top Of The Pops when it was produced by Johnnie Stewart, and is currently producing the series.

"But after so many years with Top Of The Pops, I was glad of the opportunity to do something different," he says. He will, however, continue with Top Of The Pops in the New Year, and also be recording a new series of In Concert.

There is no inherent contradiction in Dorfman's producing such widely divergent shows; as a professional, he is fully capable of handling any type of TV show. "In any case," he says with a dry smile, "when you start producing,

Dorfman brings quality pop to TV

you do what they tell you." But Dorfman brings as much enthusiasm to bear on his Top Of The Pops productions as in the In Concert series. It is just that such is tailored for a different audience. "Top Of The Pops is tied to the charts," he says, "and is aimed more at the mums and dads. I don't think teenagers watch it so much — unless one of the 'heavier' groups happens to be on."
 "In Concert is more thought-provoking. I feel people listen more to he lyrics on Top Of The Pops they like to dance."

"Obviously, the viewing figure for In Concert is lower than for Top Of The Pops, which is seen by between 10-11 million. But again, this reflects credit on the series' attitude to minority viewers."

As he emphasises, In Concert concentrates on song-writing performers. But he does intend to inject some of its quality into the New Year series of Top Of The Pops.

"We shall feature artists doing two or three tracks from their albums on Top Of The Pops each week. At present, we cover maybe 11 singles. This new policy will mean two or three fewer, but album tracks by soloists as well as groups will be a regular feature. There will also be new sets. Top Of The Pops will be given a different look, one hopes. But Pan's People and the orchestra will be the same."

For his next In Concert series, Stanley Dorfman will present Laura Nyro, Neil Young, Steve Stills, Jim Webb and Neil Diamond. Plus British Newcomer, Guy Fletcher. "I heard him only yesterday," he said. "He is very talented. He wrote the Hollies' 'I Can't Tell The Bottom From The Top' and 'With The Eyes Of A Child' for Cliff Richard. Presley has also recorded several of his things. 'The Fair's Moving On' and 'Just Pretend' and a new Dusty Springfield song, 'Touching Me, Touching Me'."

Though he has made many important captures for In Concert, Stanley Dorfman has suffered one disappointment. "I'd love to get people like McCartney, Paul Simon and Dylan — Lennon, too," he says.

"How can you present a series of songwriters without these sort of people? But they just don't want to do TV. But one way or another they may come round to it."

"I've tried approaching the Apple people, but I've had no response. One can only hope that McCartney and Lennon will have seen one of these things — they may tempt them to do it."



STANLEY DORFMAN (right) with Tony Joe White

MELODY MAKER 1970 JAZZ POLL



DON'T DELAY — vote today in the MELODY MAKER Jazz Poll. The time has come round once more for you to make your choice for the annual MM Readers' Poll. As usual, the coupon allows for two votes in each category, one for British musicians and another for the musicians of the world. There is, however, no reason why your choice on any particular instrument in the World Category should not be for a British player. Please note that flugelhorn players should be included in the Trumpet section of the Poll. And remember that past winners of the New Star category are not eligible for votes as New Stars this time. Previous New Star (Britain) winners are Peter King, Brian Dee, Dick Morrissey, Alan Haven, Brian Auger, Ernest Ranglin, Roy Budd, John Surman, Dave Holland and Keith Tippett. The World New Stars have been Benny Golson, Ray Bryant, Leo Wright, Roland Kirk, Freddie Hubbard, Tony Williams, Albert Ayler, Archie Shepp, Gary Burton, Joe Farrell and Chick Corea. Every Melody Maker reader is entitled to fill in one coupon. So go ahead and make sure the musicians you most admire, the bands and the singers, get their full share of votes. And don't forget to add your favourite album of the year.

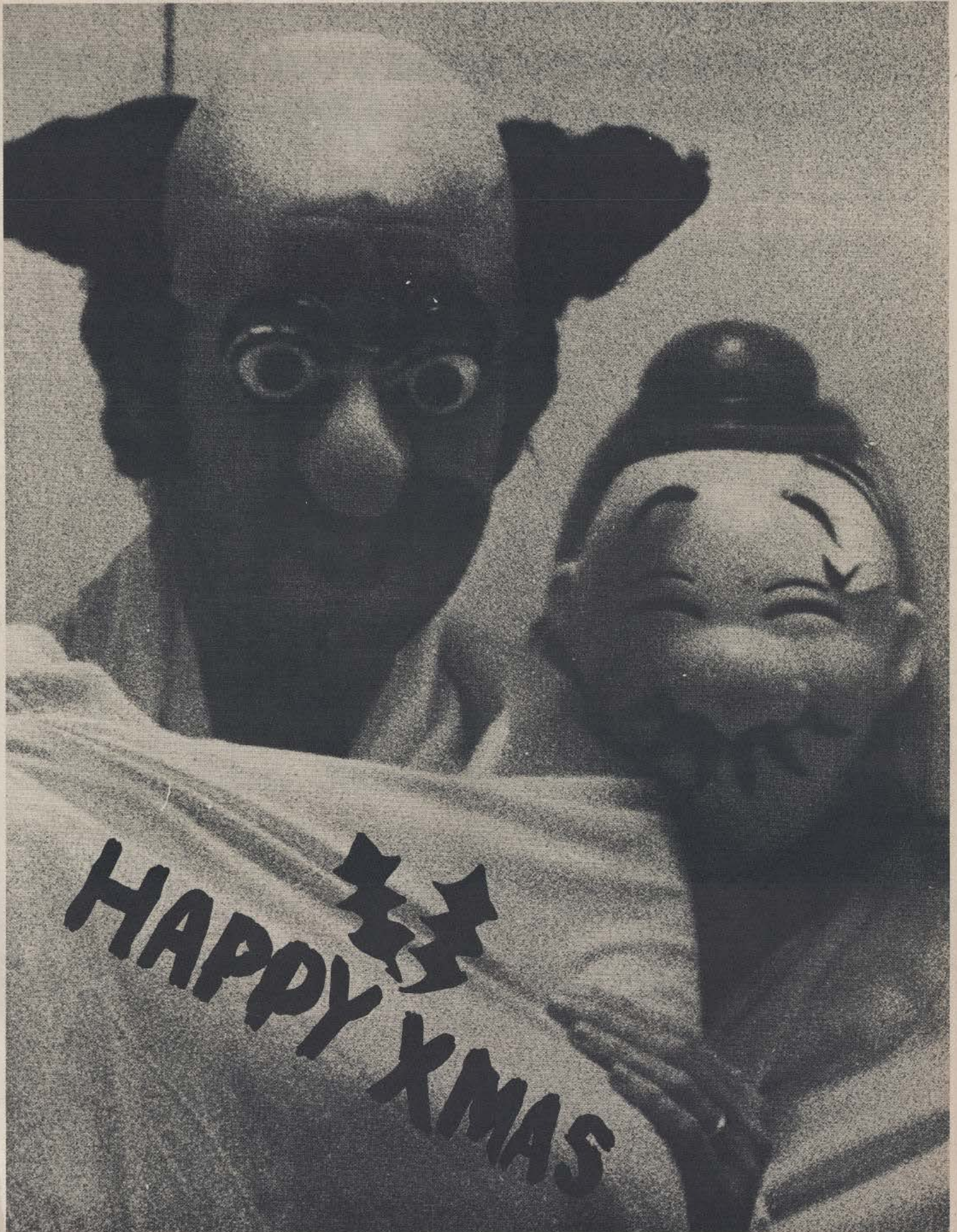
CATEGORY	BRITAIN	WORLD	CATEGORY	BRITAIN	WORLD
Top musician			Organ		
Big band			Guitar		
Small group			Bass		
Male singer			Drums		
Female singer			Vibes		
Blues artist			Misc. Inst.		
Trumpet			Arranger		
Trombone			Composer		
Clarinet			New star		
Alto sax			LP of Year		
Tenor sax					
Baritone sax					
Flute					
Piano					

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MM men name the new musicians who'll matter in the New Year '71 will be a very good year for..



TONY ASHTON: Pianist, organist, songwriter with Ashton Gardner and Dyke, Tony Ashton has a reservoir of fun-rock talent that will be first heard over here with a new album in March. 1970 saw success for him in America, and he's quickly turning into a musician's musician — you'll find some interesting faces at an Ashton gig or recording session. Ashton is the complete anti-"head," anti-rock star image. He's earthy and down-home, Ashton's songs — are simple at their roots, but his words, although laced with humour, can be biting. — **ROY HOLLINGWORTH.**



PAUL BUCKMASTER: Maybe it's a little late to start raving about Buckmaster's possible achievements, because he's already started to achieve them. Be that as it may, 1971 for this young composer and cello player with Third Ear Band will be a case of plucking fruits from trees already planted. His success may not come in the form of him being with Third Ear, but with his probing outside of that field. This year has already seen him working alongside Elton John (two albums), and more recently bringing out the full mood on the new Leonard Cohen album. With his own proposed (and some already done) compositions for orchestra, he may prove a strikingly interesting figure for all ears. — **ROY HOLLINGWORTH.**



DANDO SHAFT'S raw, rushing swell of sound is apt to strike one off balance. It strongly favours the upper reaches of the scale, a situation which has been strengthened by the recent part-time addition of Polly Bolton, a university student who has increased the group's vocal power. Martin Jenkins' fiddle and mandolin work is particularly impressive. Their compositions are ideal for the group's sound, and their attitude towards music should give them a wide audience. — **ANDREW MEANS.**



IF: Probably won't set the nation alight with its fever during the coming months. But they WILL establish themselves as one of our major musical contributors. With the talents of Dick Morrissey and Dave Quincey (tenors), Terry Smith (guitar) and J. W. Hokinson (vocals), they have created a special blend of rock and jazz which avoids sounding unnatural or pretentious, and generate a different kind of excitement from the heavy bands. The have already done well in America, there they will spend much of their time. With a second album on release, more British fans should turn on to it — a band born out of a real desire by jazz musicians to broaden their scope and audience. — **CHRIS WELCH.**



JIMMY LYONS: A great jazz musician never gives up, no matter how much he's underrated and underappreciated. Albeit Jimmy Lyons is like that; he's been around for almost a decade, but it wasn't until 1970 that he recorded an album under his own name — and he even had to go to France to do that. The record is "Other Afternoons," with Lester Bowie (trumpet), Malachi Favors (bass), and Andrew Cyrille (Drums), and it's excellent. But Lyons is, of course, best known for his playing in several bands led during the sixties, by pianist Cecil Taylor. Out of Bird, his style is a little sharper and he works within tightly-defined areas, his solos being closely-argued explications of specific ideas. — **RICHARD WILLIAMS.**



JAMIE MUIR: there are a few young musicians who are pursuing their musical destinies without a thought of compromise in their heads, and Jamie Muir is one of them. He's heard to best advantage with the Music Improvisation Company, in which he plays a drum kit which consists of all kinds of oddities, and where he can play with no reference to any kind of music that's been played before. His style relates slightly to that of Han Bennink, but is less dense, although just as busy and for sheer single-mindedness he's extremely hard to beat. During 1970 he played in a band called Boris, which was the most unusual rock band I've ever heard, but broke up a couple of months ago through lack of work. I have a lot of faith in him. — **RICHARD WILLIAMS.**



RAB NOAKES is certainly not a media-made star to be. He hasn't the glittering facade to support that image. Equally is he not a new world prophet scowlingly picking at social layers. His songs are vehicles of melody and lyrical honesty. Subjects vary but tend to filter round in lonesome reflections. His strength is the attraction his songs hold for audiences, who are frequently moved to participation. Biographical detail revolves around Rab's Scottish descent, his Decca album "Do You See, The Lights" and his combinations with Archie Fisher and Barbara Dickson. — **ANDREW MEANS.**



QUIVER: they have yet to release a record and yet of all the groups I have seen this year they are one of the best. In fact the four piece group, whose music is straightforward and basically very simple, were recently asked to join Ian Matthews on the strength of their music — not bad going after Ian had split from such a good band as Southern Comfort. Quiver feature some beautiful guitar interplay by Cal Batchelor, the country man, and Tim Renwick who would be as much at home in a rock band. There are no deep meanings in their lyrics, and solos are included when needed — not just because everyone expects them. Tim describes their music as a mixture of "rock and roll, country, blues, and everything else rolled into one," the definition couldn't be better. — **MARK PLUMMER.**



BRINSLEY SCHWARZ: Brinkley's music is simple, no flash guitar solos, no deep meanings, just a nice blend of country funk. Their latest album "Despite It All," ranges from Nashville through to the green pastures of England, and their lyrics echo the things that happen to everyday people. No cosmic references in their words, just lost loves and simple things like that. But it's not all sugar and spice in their world, often they are bearing the scars harder than more "meaningful" bands. The greatest asset Brinsley have is their over powering try at getting people to open up and enjoy themselves, talking between numbers — not just mumbling away to themselves. Listen to Brinsley — they're enjoying themselves and I hope you'll enjoy them. — **MARK PLUMMER.**



SLADE: when Slade arrived on the scene this summer with their cropped hair, boots and braces, many — including myself — put them down as a gimmick destined to last no longer than the skinhead fashion itself. But a couple of visits to their gigs has converted me, not to the skinhead cause, but to Slade. With three of the four still in their teens, they have a long future ahead of them, and plenty of time to develop their exciting style. On stage Slade are one of few groups who work hard to entertain an audience. They've been accused of working too hard — blue jokes have cost them their pay on a few occasions — but everyone seems to enjoy their sets. With their top volume rock, leaping around on stage and general air of excitement about them, they're not unlike the Who. — **CHRIS CHARLES-WORTH.**



TIR NA NOG: mention Irish musicians at any folk club and it's ten to one people will light up in recognition and murmur something about potatoes and Guinness in a mixture of fake-Irish and slurred English verbiage. The folk scene would be the poorer without the performers they think of. But there is another side to Irish music, quieter and more intense, but at the same time no less valid. Two contemporary songwriters and singers Leo O'Kelly and Sonny Condell, known collectively as Tir na Nog, have won themselves increasing attention as exponents of this mood. With a mixture of concert, college and folk clubs gigs and a debut album on the way they seem set to make an impression. — **ANDREW MEANS.**



ROY YOUNG: A Band blowing at the Speakeasy, London, one midnight drew such an ovation the leader had to make a short speech of thanks. He was Roy Young, a veteran rock and roller. His band whipped up such excitement and enthusiasm the normally cynical audience allowed themselves to whistle, shout and stamp feet. It was an unprecedented spectacle and heartwarming for Mr Young, once hailed as the Little Richard of British rock. As 1971 dawns, the future looks bright for a band which blows swinging R & B and rock better than any of the groups who like to indulge in "rock medleys" for their finale. Roy hammers the piano and sings with thoroughly convincing blues power and the band features some heavily funky musicians. — **CHRIS WELCH.**

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FAREWELL

1970 will be remembered as the year when the Rock Revolution became Big Business. The spirit of the West Coast group explosion of the mid-sixties evolved into the monster movie and album "Woodstock."

There were the mammoth British festivals at Bath and the Isle of Wight, featuring the cream of international rock talent. They became headline news as thousands of mainly peaceful fans converged on fields to enjoy days on end of open air music.

Naturally, there were suspicions aroused and even the shining concept of the free festival became slightly tarnished. Many factors were to blame — musicians, fans and press.

In jazz and rock nothing really new musically emerged. But bands broke up, reformed, got better.

There were tragic deaths, and good omens in the birth of new bands. Simple records hit the top of the singles chart, and groovy productions dominated the albums.

Here — in words and pictures — are some of the highlights of a sensational year.

QUOTES OF THE YEAR

IT'S a fact of journalistic life that the reporter spends most of his time trying to get a good quote from people whose sole intentions appear to be to keep their traps shut on anything likely to reveal their true character. Here are some of the best sayings of 1970, taken from the year's Melody Maker:

JOHN PEEL: "A lot of people who are listening to so-called underground music have become intolerant. The whole thing started as a plea for tolerance but now it's come the full circle. People have become almost fascist; they've become very intolerant of anything that's not their musical scene."

—January 10.
EDGAR BROUGHTON: "We try not to preach. Everyone expects you to be profound and tell them what to do. But it's all a bit tongue-in-cheek what we do."—January 17.

VIV STANSHALL: "I'm going through a complete purgatorial metamorphosis. I go through periods of terrific elation and work like stink, and then I feel deep depression and want to go to the lavatory and screw a hook in the ceiling."—February 21.

PAUL McCARTNEY in a letter to Mailbag: "Who does Paul McCartney think he is? We don't see anything of him for a year, and then out he pops from his mysterious hermit-like existence, advertising his new record in a publicity-crazed manner."—May 2. And Paul McCartney in another letter to Mailbag: "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."—August 28.

LEONARD COHEN: "The greatest thing would be to play a concert in front of 50,000 middle-aged people. God, that would be so great."—September 5.

TONY BLACKBURN: "It's not good to get away from showbiz. It's a glamorous business, and it does you good to take you out of ordinary day life. Let's give the public a nice show."—October 24.

JULIE DRISCOLL: "I hated showbusiness. It gave me complete paranoia. It got to the point where I wouldn't go out unless I had all that make-up on my face."—November 7.

ERIC CLAPTON: "I constantly thank the Lord for being on the earth and for giving me the power to be able to play and entertain people."—June 15.

GINGER BAKER: "I'm not really a musician. I'm an actor. I get playing the drums and get away with it."—May 30.

BOB DYLAN of Steppenwolf: "There is a danger of musicians becoming spokesmen with nothing to say."—July 11.

ZAPPA on Beefheart: "Captain Beefheart got married and his personality changed. He's still singing, but he hasn't called to see me. I guess he doesn't like me any more."—October 3.

JACK BRUCE on Miles Davis: "Miles really wants to be a pop star because he feels he can get greater exposure in the pop field and can turn on the hipper pop people."—June 6.

TREMBLE ALAN BLAKELEY: "We'd get backstage after a show and just kill ourselves laughing over the audience. We always thought they were mad to go wild about us. You see, we just were not serious about one thing, except the fact that it made money. It all made money."—October 3.

BOGER WATERS: "I'm bored with most of the stuff we've done. I'm bored with most of the stuff we play. It's a job, a full-time job."—December 5.

MUDDY WATERS: "Just one thing makes me a little mad. These young white kids get up and sing my stuff, and other people's stuff that I know, and next thing is they're one of the biggest groups around and making that real big money."—December 12.

KENNY EVERETT: "BBC's radio one is awful—really revolting. It's only the people who are so nice—gentle, tea-drinking chaps, all very civilised, ex-Airforce and so on."—July 18.

MAURICE GIBB on Barry Gibb: "I don't know what it is, but he seems to have a basic distrust of me. I just can't understand why. But he seems to be the sort of guy who believes everything he reads in the papers, whereas I will read something and say, 'What a lot of crap.'"—May 2.

TOM JONES: "I think I've gone as far as I can go with my singing. I've broken most of the records so I'm not about to try and do the whole thing over again."—October 10.

LITTLE RICHARD: "I don't like the word 'lippie'. I call it 'the lip'."—March 28.

ROGER CHAPMAN: "When I left school at 15 I was a Herbert, real people, because I was the first one, the first hippie, you understand. I've been wearing the hair long and fancy all my life. I was well into a big Herbert scene. One of the six six six, debts every week, sitting it out in Leicester."—October 10.

BRIAN WILSON: "I'm not as creative as I once was. I guess I'm a kind of drop-out."—November 21.

JIMI HENDRIX: "When I'm playing, man, I go up in a rocket ship, don't know where I'm gonna go, but you can all come with me, every one of you if you want. Join me on my ship."—September 26.



JIMI HENDRIX made his last appearance at the Isle of Wight. Full of hope and fresh ideas for the future—he died on September 10, 1970.



TASTE an unspectacular blues trio took guitar hero mania to the ultimate peak, gained an ovation at the Isle of Wight—and broke up.

THE music scene has produced a lot of pleasant and gratifying incidents in 1970; there has been the emergence of Lifetime; the reappearance of Julie Driscoll with Centipede, that bravest of projects; an album from Bob Dylan — "New Morning" — that shows the old sureness of touch and positive direction, and one from Neil Young — "After the Goldrush" — that indicates that he could shortly be a superstar in the real sense of the word.

It's not for any of these events, though, that 1970 is going to be remembered, and more's the pity. When we all look back on it, when the next instalments of rock criticism come tumbling out, and when the memorial albums paying tributes to the golden hits and misadventures of 1970 split out into the record shops like glossy reprints of old diaries, 1970 will be recalled with a mixture of sadness and sourness.

Sadness — because this was the year that Jimi Hendrix, Janis Joplin and Al Wilson died. And what more

pathetic waste can there be than that?

And sourness and rancour, too. Who can forget all the splits, the backbiting and open hostilities, the degeneration of the pop festivals from relaxed, spontaneous happenings into ugly public platforms for quasi-political rantings and tawdry facades for broadsheet operations. All that will go down as well.

And we are left finally with what? A lot of records, for one. And a handful of memorials, of course. Maybe these headlines will bring it all back home.

JANUARY
New Year Pop Shocks: Bonzo Dog Band split After Four Years; Steve Ellis Leaves Love Affair; King Crimson Lose Two Members (January 21).
Move Split — Wayne Goss (January 17).
Can Joke Escape The Big Star Image? (January 24).
FEBRUARY
Traffic To Roar Again (February 21).



THE ROLLING STONES gave Mick the chance to shine in his hippest medium—the live rock and roll stage, when the Stones went on a marathon European tour.



JANIS JOPLIN, queen of the hard rock blues singers. She came to fame with Big Brother and the Holding Company. She died on October 4 1970.



HELLS ANGELS made their presence felt at several of the mass gatherings, with all the fearful trimmings of militarism, a weird kind of negation of flower power.



THE DRUM BATTLE THAT NEVER WAS: In a burst of MM publicity—the drum duel between king of the rock drummers Ginger Baker and giant of jazz, Elvin Jones, was halted at the last minute by the Musicians' Union. Now it will take place in February.



CANNED HEAT: Pictured together in the courtyard of a Sussex hotel when the band visited Britain in June, for the Bath Festival. Fourth on the left is guitarist singer Al Wilson. He wanted to preserve California's Redwood trees. "Blind Owl" died on September 3, 1970.

HEADLINES OF THE YEAR

- 13. Free At Last! (June 27).
- Bitches Brew — An Aural Acid Trip From Miles (June 27).
- Thank God Labour Are Out — Says Tony Blackburn (June 29).
- Free Encores For Zeppelin! (July 4).
- Free Fever: Fans Go Wild At Concerts (July 11).
- Everett Sacked After MM Comments (July 25).
- AUGUST**
D.C.S. Crash After Seven Years (August 8).
- Plumpton — Festival That Nearly Wazit (August 15).
- Elvis: The Kids Would Have Boomed Him Off The Stage (August 22).
- Boe Goes Re-form (August 29).
- SEPTEMBER**
Five Days That Rocked Britain (September 5).
- Taste Fight Split (September 12).
- Now Pink Floyd Write For A Ballet (September 12).
- Zeppelin Tangle Beates (In MM Pop Poll) (September 19).
- Hendrix: Blues; Hendrix Dead (September 26).
- Elton Storms The States (September 26).
- Farewell From Al Wilson (September 26).
- OCTOBER**
Led Zeppelin Hammer Bootlegs (October 3).
- Brilliant, But Oh So Boring (On Blood, Sweat And Tears Concert At The Albert Hall) (October 3).
- Janis' Death Rocks Scene (October 10).
- Dylan-Cash TV Show Snubbed — "Not Good Enough" — BBC (October 10).
- Little Richard Fights Cancer (October 10).
- Taste Split (October 17).
- Expo's Missing Ingredient: Adventure (October 17).
- Now It's Purple Mania (October 24).
- Ginger-Elvin Drum Battle (October 31).
- NOVEMBER**
Radio Geronimo Sculped In Airwave Ambush (November 14).
- MGM Drop Ban "A Publicity Stunt" (November 14).
- Everyone Kaves About Jesus LP (November 14).
- Now Rich Challenges Ginger (November 21).
- Neil Young Goldrush Is On! (November 21).
- Is There A Future For Forthrighting (November 21).
- Centipede: Fest Of Clay (November 21).
- Dylan Digs Elton! (November 21).
- Grand Funk Railroad — Could They Happen Here? (November 28).
- MI Threaten Drum Battle (November 28).
- DECEMBER**
Lennon Is 4-Letter Word Row (December 12).
- Albert Ayler Dead (December 12).
- Bloody Pig Is Dead (December 19).
- By Cooder: The Name To Watch in '71 (December 19).



Chris Welch reviews the year of POP

The Rock Revolution

1970 will go down in history, as the year that followed 1969.

It was also the year when the boom in rock music reached fanatical peaks of intensity. Millions flocked to festivals all over the Western World.

The voice of protest in-curred into the music business and brought the Isle of Wight festival to its knees and spawned riots in Germany.

"Free Music," was the battle cry of a sizeable minority, ironically inspired by the group's own concept of free concerts.

There were disasters and tragedies, and a fantastic outpouring of music, from the cheeky naivety of reggae to the venerated pretensions of jazz-rock.



JAMES TAYLOR: magic album

Multiplied

Groups multiplied, split, and multiplied again. There were disappointments and thrills.

Keith Emerson fired a cannon at the Isle Of Wight and the Beatles split up.

It was almost impossible to detect trends as the months went by, except that the device of pigeon-holing talent became even more unusable.

Old established artists found a new freedom to do exactly as they wished with fairly assured interest from press and audience alike.

Eric Clapton slowly shook off his heroic image as he submerged himself in the hype-free Derek and the Dominos band.

Ginger Baker battled on with Air Force, and Jack Bruce became involved with jazz genius Tony Williams.

Venerable groups like the Who, Ten Years After, Jethro Tull, etc., consolidated their American success—not forgetting their British fans. The Who in particular, gave many down to earth college gigs, while Alvin Lee became a superstar through his sensational "Woodstock" appearance.

The new groups fought for success and then, oddly, often chucked it away, for various pressing reasons. Taste split, R and B and Rock and Roll idols.

Now it seems there is no one leading the field, and pop music has moved into the mould of on-top today, gone — tomorrow. Everyone has different records on their turntable and records don't stick out like Sgt. Pepper or Tommy.

The truth is that something new has to happen, but what that is going to be is anybody's guess. Record companies are flooding the market with new groups, but where is the new Hendrix, Lennon, Jagger or Elvis? If he is around he must be in Mongolia, because no one has discovered him or them yet.

I joined the MM staff last way through a year where the intellectual took over from the guitar swinging sex symbol. And since that great day when I joined, Super-cool seems to have swallowed up enjoyment. So what if the Who keep playing Tommy? If people want to hear that, let them. Pop music is what the title implies. Popular music. The instrumental giants improved on their technique and Colosseum, Emerson, Lake and Palmer, and if continued to set high standards of musicianship.



Richard Williams reviews the year of JAZZ

Victory in Europe?

WHILE jazz progress has seemingly slowed down in America, with Miles Davis's electronic dabblings being about as much "progress" as is being made, the European musicians surge forward, artistically unchecked.

The best jazz, as we've known it, could still be played in America, but for the repressive (not to say Fascist) elements of commercialism which make sure that musicians like Cecil Taylor, Archie Shepp and Ornette Coleman rarely get the chance to display their music in suitable surroundings.

Comparatively speaking, Europe offers musicians a far better deal in terms of exposure and respect, which is why so many Americans have been staying and working in France for the past couple of years. The continent has been graced by the presence of Shepp, Sun Ra, the Art Ensemble of Chicago, and many others during the year, some of whom have found the opportunity (denied them at home) to place their music on record.

Events like Joe Berendt's Baden-Baden Free Jazz Meeting (reported elsewhere by Valerie Wilmer) also make the jazz life worthwhile in Europe, where there are a few impresarios who care about the music—and the people who make it.

All is not rosy, though, and events in Britain towards the end of the year intimated that an important shift might be taking place. I refer, of course, to the inception of the Musicians Co-operative, formed by Tony Oxley, Evan Parker, Steve Lacy, Howard Riley, and others as protest and self-defence against the way they believed the Jazz Society was treating them, i.e. not giving them any gigs.

Whatever the rights and wrongs of the case, and I must say that my sympathies lie



MIKE GIBBS best album

generally with the musicians, it's heartening to see the latter attempting to determine their own future, rather than giving in to the manipulators (and here I'm not referring to the JCS) who would doubtless crush the music into oblivion, and the players with it.

Incus Records, just formed by Parker, Oxley, and Derek Bailey, is another significant innovation in this area. The musicians own the label, determine what's released, control the distribution, and will take whatever profits accrue. It's new only to Britain, of course, because in America it's been done by Randy Weston (Bakton), Sun Ra (Saturn), the Jazz Composers Guild, the Association, Charles Mingus, Clifford Thornton, and others, and in Europe there have been the Instant Composers Pool, Alex von Schlippenbach, Peter Brotzmann, Peace Records, and others.

It seems to me that this is the way that the New Music must go, with the musicians selling their records in person at concerts and club appearances, as well as making sure that the albums go into the specialist jazz shops. The major recording companies in Britain are paying less and less attention to jazz (Coltrane's "Transition," for instance, hasn't been released in this country, and no distribution has been set up for Bob Thiele's Flying Dutchman label, which has just put out the first new Ornette Coleman album in 18 months), and young British musicians who are recorded by a major are likely to be paid precisely nothing.

Self-determination, then, is the answer, and one hopes that the actions of 1970 are a forerunner of greater things to come. All power to those with the guts to help themselves.

Musically, too, there was plenty to soothe the savage breast, although there were all too few records during the year. John Surman returned to Britain in triumph, accompanied by Barro Phillips and Stu Martin, and amazed audiences all over the country with their incredible tightness and capacity for invention. Subsequently they recorded a magnificent double-album for Pye's Dawn subsidiary, and the aural result was occasionally of exceptional beauty. John later gained a grant from the Arts Council, with which he toured Britain playing "Source" with a medium-sized band.

There was also Barry Guy's foray into big-band writing with "Ode," performed by a star-studded orchestra on Barry's Jazz in Britain series. It was a magnificent work, and will be repeated in January. Listen to it, because Barry hopes to make the orchestra into a semi-permanent unit, a kind of repertory ensemble.

I'm not sure whether or not this is the place to deal with Centipede, but it turned out to be a fine year for Keith Tippett. He recorded with King Crimson (even appearing with them on Top Of The Pops), and cut an album with a small band which will amaze the world when it appears. 1971 should be a great year for him.

Mike Westbrook concentrated mainly on his "Love Songs" for Concert Band, which I found rather lifeless when compared to his previous work. His mixed-media events were generally well received, and one hopes that he feels the struggle is worth continuing.

Graham Collier's music got better and better, as his new band, "Vermilion," emerged. "Mosaics," a fine multi-themed composition which he recorded earlier this month, live at London's Kingsway Hall, with his trumpeter, Harry Beckett, also went from strength to strength, recording his debut album as a leader (perhaps not soon).

But perhaps the most talked-about composer was Michael Gibbs, whose Deram album is generally rated as one of the year's best. Mike's band was seen all too seldom in public, but the last concert, at the Notre Dame Hall, was the most memorable occasion.

Yet in many ways it was the year of Nuclear, formed 12 months ago by the indefatigable Ian Carr. They brought further glory to the British scene by winning a contest at the Montreux Jazz Festival, for which they were sent to play at Newport, perhaps the most prestigious of all jazz Establishment occasions. By autumn, they had added a new ferocity and drive to their playing, and guitarist Chris Spedding added an entirely new voice to jazz.

Of our visitors from America, perhaps Charles Mingus made the most impact, emphasising yet again his importance in jazz and history. Rabsaan Roland Kirk, Joe Henderson, Elvin Jones and Charlie Shavers also made memorable contributions, as did the Albert Margules Quartet from Germany, who played the best music on this year's rather dismal Jazz Expo.

Yet again, Buddy Rich made the most noise.

The Strawbs threw off their country image and organist Rick Wakeman appeared as a serious threat to Keith Emerson.

Also on the organ front, Jon Lord with Ritchie Blackmore, Ian Paice, Ian Gillan and Roger Glover, made Deep Purple one of the hottest bands of the year. Setting fire to their equipment, they utilised old-fashioned showmanship with glee.

Bootleg albums terrified major record companies and upset managers. Fans cheerfully paid five pounds for good recordings, taped by amateurs with sophisticated equipment at every 'live' concert. Artists found the idea strangely flattering.

Each of the Beatles produced their own solo albums, George Harrison presenting a package unique in its splendour.

The Rolling Stones took up touring again, and Mick Jagger avoided talking about his movies.

The deaths of several major artists came as tremendous shocks. Jimi — Janis — Al Wilson — they underlined the strain and worry of the musician's life.

Full of paradoxes — festivals boomed while small clubs closed.

Groups demanded astronomical fees, then went out on the road charging minimal seat prices in some genuine display of conscience.

Frank Zappa and the Mothers of Invention cooled down their freak content and blew heavier, while Led Zeppelin played acoustic ballads.

Ginger Baker and Keef Hartley cut down their personnel while Keith Tippett formed a fifty piece band—Centipede.

"After The Gold Rush" by Neil Young became a huge favourite, while critics vied each other in their derision.

Tyrannosaurus Rex actually got a hit record and Brinsley Schwarz only just got to New York on the hype trip of the year.

Apart from reggae and swamp rock, there was a notable absence of dance crazes and new phrases to bandy about the discos, clubs and concert halls. Lizard dancing thrived, and Kwango quietly died a death — unannounced.

In the closing months of the year, many experts predicted that 1970 would be followed by 1971.

ONCE we all loved the Beatles or the Stones. They in turn had their R and B and Rock and Roll idols.

Now it seems there is no one leading the field, and pop music has moved into the mould of on-top today, gone — tomorrow. Everyone has different records on their turntable and records don't stick out like Sgt. Pepper or Tommy.

The truth is that something new has to happen, but what that is going to be is anybody's guess. Record companies are flooding the market with new groups, but where is the new Hendrix, Lennon, Jagger or Elvis? If he is around he must be in Mongolia, because no one has discovered him or them yet.

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Blind Date that he likes a Tamla Motown record, and Mailbag receives a letter asking how he can call himself a rock musician. The answer is easy — to be a good musician you should never close your ears, whether the music is bubble-gum, underground, classical or jazz.

I have come to the conclusion in my short time in the business that the intellectual in pop is pathetic. If they are so clever, why don't they just listen to good jazz and classics? Perhaps the answer to that is they have not got what it takes to hear all the lines, with four or five instruments it's not too hard to pick out the bass, middle were putting down.



FACES: no self-indulgence

MARK PLUMMER looks back on his first six months with MM

Nothing can hurt the ego more than a put down, whether from an audience or from a critic. But how many put downs happen, how often is an artist criticised by anyone?

Some of the things I have seen audiences sit through on rock date, would have led to riots in the theatre. In a way it is different for an actor because he has definite standards to conform to, and in pop music these standards are being carved — because it is still an infant entertainment.

It is embarrassment that stops people walking out on

Pop has become too mixed up in life styles, and politics and people "doing their own thing." Doing your own thing is fine, as long as it isn't the self-indulgence that has been witnessed on stages for a long time. That's why Free, the Faces and Jethro Tull stick out. Personally I'm not too keen on Jethro, but at least they are playing for their audience and inviting everyone to have a good time, and enjoy themselves.

It is another thing that is hurting a lot of pop musicians. With one hand they say please let's grow up and out of a teeny scene, and with the other they want the fans and the critics to love them.

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It is embarrassment that stops people walking out on

bad concerts, or is it that fans identify so closely with cult leaders that to attack them would be to attack themselves?

A lot of bands I have seen this year have lacked any idea of stage presence and communication with the audience. At the Lyceum recently Fotheringay were lowered over by Brinsley Schwarz — not because they were better musicians — just by stage presence. Brinsley were out to win the audience — they had to. They laughed and joked and zipped through their set, and when they left the stage it didn't seem they had been there for an eternity.

Whether it is healthy or not to have many directions and ideas, with every hand trying to find their own medium or one movement — it is hard to say. But one thing is certain, is that we need to start basing our music on what is happening today.

Hendrix is dead, the Beatles will probably never play together again, and the Stones American road show this year ended with death at Altamont. Now is the time to stop looking to the dim distant past, acknowledge the recent debt to the Beatle era, and look to the future.

ferocity

Yet in many ways it was the year of Nuclear, formed 12 months ago by the indefatigable Ian Carr. They brought further glory to the British scene by winning a contest at the Montreux Jazz Festival, for which they were sent to play at Newport, perhaps the most prestigious of all jazz Establishment occasions. By autumn, they had added a new ferocity and drive to their playing, and guitarist Chris Spedding added an entirely new voice to jazz.

Of our visitors from America, perhaps Charles Mingus made the most impact, emphasising yet again his importance in jazz and history. Rabsaan Roland Kirk, Joe Henderson, Elvin Jones and Charlie Shavers also made memorable contributions, as did the Albert Margules Quartet from Germany, who played the best music on this year's rather dismal Jazz Expo.

Yet again, Buddy Rich made the most noise.



DO YOU BELIEVE in fairies? Like all good folkies, I do, and not only the pink variety, either. As you know, the fairies or little people were the small inhabitants of these islands who were driven into the hills and mountains by various waves of prehistoric invaders. Legend has it that they survived for quite a while, dropping back into the villages for the odd saucer of milk here, granting a few wishes there.

Some people believe they still exist, and in the hopes that they're right, and that pop's interest in folk music (which was, originally, their music) has inspired some of them to become dedicated MM readers, I'd like to list some of the wishes I'd like them to grant me in 1971.

WISH NUMBER ONE must be that the folk clubs should start to grow again, pulling themselves out of the somewhat self-satisfied rut they've ploughed themselves into. The influence that the folk revival has had on popular music generally is much greater than is generally acknowledged, and a future age might well regard Nottingham's Traditional Music Club as being just as significant, perhaps, as Liverpool's Cavern. This should mean a more

critical, creative attitude towards the music they perform (or will allow to be performed). If Fairport Convention and Steeleye Span can sing Child ballads at the Country Club and a Peter Bellamy record can be played on the John Peel show, we are reaching a position where pop is getting more tolerant than folk.

In some directions, some folk clubs are too damn tolerant, permitting ludicrously low standards of musicianship and a Micky Mouse attitude towards songs that deserve more respect and thought.

I would like to see some attempt to place electric folk into a folk club context. The moneybags will object that this is uneconomic, and of course it is unless groups

like Fairport and Fotheringay just come down to jam.

The groups need this, for without the feed-back they get from working with that unique entity, a folk club audience (which is more a community of equals than an audience, in a really good club), they soon begin to wither at their roots. It is great that singers like Martin Carthy, Maddy Prior, Tim Hart, and Bob and Carole Pegg continue to work the clubs without their electric backings (what about joining them, Sandy?) but it is not enough.

Agreed, many clubs are not physically big enough to contain most full groups playing at high decibel level, but what really keeps Barry Clarke or Richard Thompson from turning up to jam with

by **Karl Dallas**

the Critics or the Ranters is something else, that same old folkier-than-thou syndrome which has infected us for years.

Besides, the acceptance of electric instruments into folk clubs would help towards a radical redefinition of the role of stringed instruments generally. In folkloristic terms it is quite ludicrous that the electric guitar, which is basically a melodic instrument, should be frowned upon, while the chord-strumming acoustic guitarist is at least tolerated.

Who knows, we might one day have clubs become aware of the value of what was formerly our most popular folk percussion instrument, that descendant of the psalter and the hammer dulcimer, the old joanna.

WISH NUMBER TWO overlaps somewhat, for it is really a plea for a bit more flexibility on the scene. It's a wish that's already partly granted, having met at least one member of Fotheringay at virtually every recording session I've attended in recent months. With Renbourn solo concerting in the New Year, we can also expect a Bert Jansch solo soon, hopefully.

It would be nice if there were a bit more flexibility within the groups, however. You don't have to diffuse

yourself in as many directions as the Incredible String Band to avoid getting into a simple formula situation. But Pentangle, in particular, could do with an artistic shake-up — which doesn't mean going outside the existing ranks of the band, at all. The sort of complex interplay we used to get between Bert and John in pre-Pentangle days (compare their sparkling work together on Bert's solo Jack Orion with the rather long-winded group effort on Pentangle's last album) has become a set series of musical formulae: Bert lays down a riff, John plays melody, Danny's bass fills in the lower registers, and Terry's tight, tasteful drumming swings into Jacqui's pure, rather formal vocal. Nothing wrong with it, as

a formula, except the fact that it is a formula. Perhaps, this too, is being changed as the various members extend their instrumental coverage.

WISH NUMBER THREE takes us to the mass media, who tend to act as if folk music were something that ought to die and bury itself decently. In retribution, many folkies look upon the media as being too commercial, too popular for trendy intellectuals like them.

It is no accident that those most scathing of the mass media are those who adopt the most revolutionary postures politically.

Typically, this attitude is less prevalent outside London, where some of the local radio stations have built up a good relationship with the local club scene. If they tend to deal with it as if it were just another local hobby, like model making or olde tyme dancing, this is partly an inevitable result of the parish pump basis of so much local radio.

But I haven't got round to telling my good fairy my wish, which as my third must also, traditionally, by my last, I could wish that the mass media would start to take a more mature and artistic interest in folk music, were it not abundantly clear that the control system makes it necessary for them to be cajoled, coerced and even conned into doing what they ought to.

Instead I'm going to wish for consumer control, which doesn't mean Mrs Mary Whitehouse and her ummyery minions ringing up every time they spot a curl of public hair on the box. It means the consumers making sure that they get adequate representation at an artistic level. The "underground" continues to battle for this in a rather disorganised way, as is its nature, but as far as TV might be concerned, folk is buried.

For a start, they might be persuaded to give Frances Line a chance to do for folk on TV something like she has achieved with folk on radio. Stanley Dorfman has done some nice things, but his whole approach depends on the star system.

And the star system, as the man says, is not where folk is at.



PETER BELLAMY MADDY PRIOR MARTIN CARTHY RICHARD THOMPSON

Three wishes for Folk in '71



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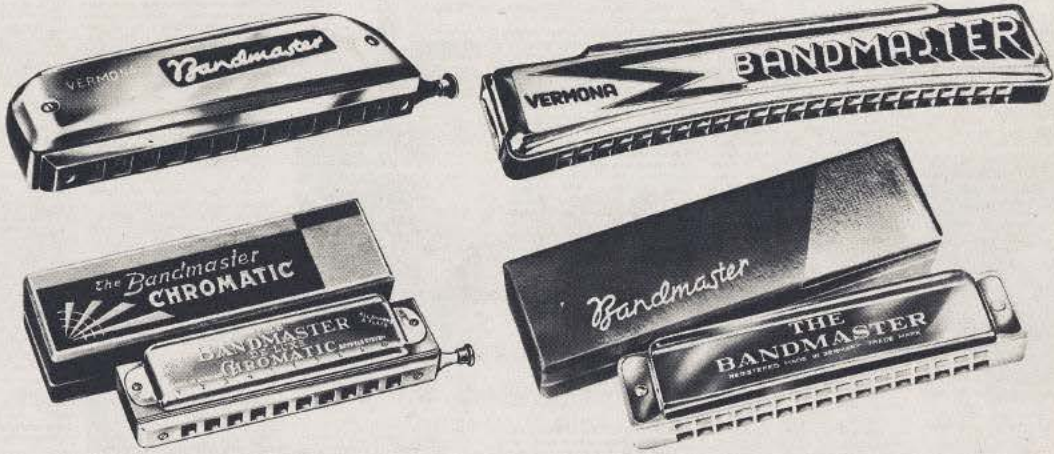
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Going it alone with lungs

EVAN PARKER: "The Topography Of The Lungs." Titan Moon; For Peter B and Peter K; Fixed Elsewhere; Dog Meat. (Incus 1). Parker (soprano, tenor), Derek Bailey (guitar), Han Bennink (percussion). London, 13/7/70.

"THE Topography Of The Lungs" is the first record from the Incus label, formed by Evan Parker, Derek Bailey, and Tony Oxley in desperation against the anti-art policies of the major recording companies.

It is wholly owned and run by them, and the music which it produces is created by the musicians only, with no strings attached. The musicians choose how and when to record, and decide what shall be released, with a complete absence of A&R-style interference.

In his sleeve notes, Evan quotes from *The Meaning Of Industrial Reform*, and as a statement of intention and belief it bears reproduction: "The revolt that will change the world will spring from the benevolence that breeds reform, but from the will to be free. Men will act together in the full consciousness of their mutual dependence; but they will act for themselves. Their liberty will not be given them from above; they will take it on their own behalf."

In this spirit, "The Topography Of The Lungs" was created, like the Instant Composers Pool and Saturn records, to name a couple of precedents, it's about self-determination, which is what all such musicians must grasp if they wish to be heard with respect. Certainly, nobody else is about to help them.

Evan's album was recorded in Fulham last July, and the cuts appear in the order they were recorded. It's difficult music to write about, after the first time, because it's hard to pin down concrete differences between one performance and the next, barring the obvious qualities like soft, loud and instrumental.

What can be said is that the three players improvise fully throughout, working on no guidelines save their own metabolisms and intuitive responses. Those who know their playing will know what to expect, and those who don't should find out right now because what these guys are playing is about you and me and infinity, past the very edges of our perceptive capacity.

It's fractal music, sometimes freezing a moment, sometimes accelerating time until the listener loses all sense of chronology and becomes aware only of the continuum in which all sound hangs.

Listening to this music, you hear your own heart beat more strongly. — R.W.

ARCHIVE OF JAZZ



ARCHIVE OF JAZZ, VOL. 18: "The Blues New Orleans Style." Big Bill Broonzy. Big Bill Blues. Jelly Roll Morton. Grandpa's Spells. The Pearls. Kansas City Stomp. Big Fat Ham. New Orleans Rhythms Kings. Panama. Top Rag. Lively Stable Blues. King Oliver.

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Peggy Moore, Original Memphis Blues, Blue Grass Blues, Red Onion Jazz Babies, Lake Waiata, Balaban From Home. (BYG 32904).

MISCELLANEOUS albums have their points, draw backs too. This one sounds interesting enough as the elderly performances swish round; indeed the timeless quality of Morton's piano music and the charging Oliver Creole Band and Red Onion Jazz Babies afford as much joy as ever.

A drawback to me and many older collectors is that I already have all but one (or two) of these tracks; and several I have more than once. Like most miscellaneous sets, it leads to too much duplication of titles.

So Volume 18 in the Archive series would be most use to a new collector wishing to browse through a few New Orleans styles, but even for him, a more sensible procedure would be to start hearing carefully compiled selections by each important band or artist on show here.

That disposed of, I should mention that the album title does not make all that much sense. Blues is present, to be sure, and Oliver's certainly was a lowdown blues band, just as Broonzy was the real thing in singers.

But the point of a New Orleans blues style, vocal and instrumental (including band) is that it is a style, as illustrated by other artists than — Lonnie Johnson for a start — and different performances by those who are rightfully in the album? This could define ragtime as well as it does blues.

Still, all things said, the LP presents some tasty Big Bill, marvelously individual piano from Morton on three '23 tracks (the early band arrangement of "Big Fat Ham" listed on sleeve and label is missing), glorious stuff from Armstrong and Bechet on "24 Cake Walking" and equally fine but more closely organised small-band jazz from Oliver's Creoles.

Much fairly memorable music comes up from the NORK on "Panama" and "Tiger" and the rare "Living Stable" and the relationship between this 1922 white band and the pioneer Original Dixieland Jazz Band.

"Blue Grass," by a rare team said, on the sleeve, to include Paul Mares, and Leon Rappolo (Rust's Jazz Records lists Murphy Steinberg and Paul Wing), is also not without interest.

As I've indicated, this is not a collect which could describe as well-ordered and correct. The omission of one track is a bit stiff, and the title in question is called "Big Foot Ham" on the sleeve listing.

The Big Bill title is dated in the note as 18/7/23 but is presumably a 1922 recording. "The Pearls" has merged as "The Pearl" and misspellings abound — "Boggie Moore's," for instance, on the label.

Nevertheless, some nice jazz, even blues, gets played. And though Broonzy hailed from Mississippi, his playing has a Lonnie Johnson influence here. — M.J.

INSTANT COMPOSER'S POOL



INSTANT COMPOSER'S POOL: "Group Composing." Group Composing. (ICP 006). Paul Rutberford (trombone), Peter Bennink (alto, bagpipes), Evan Parker (soprano, tenor), Peter Brotzmann (tenor), Derek Bailey (guitar), Maja Mengelberg (piano), Han Bennink (drums, percussion, oboe, gachi). Rotterdam, 14/8/70.

MANY people nowadays, myself included, enjoy the music played by the various members of the Instant Composers' Pool.

Those who don't I expect, are those who can't bring themselves to accept that a leaf rustling or a dog barking is music, or that human energy itself is beautiful and meaningful, especially when directed in common purpose by a group of musicians.

"Group Composing" may be the strongest statement that the ICP people have yet made, although I personally tend to favour the trio and quartet albums featuring John Tchical. But here we have that rarity, the New Music big band (or, at least, septet), handling itself with intuitive taste and grace, not to mention drive and sheer muscle.

Naturally, much of the proceedings is directed by Han Bennink, whose energy-level is the highest I've ever heard or seen, I believe. But all the musicians have space to say their piece, in solo as well as in the massive collective improvisations, some of which have the ferocity and density and attack which frighten so many away from the music.

Most of the musicians here will be well known by now. I would hope, but that is the first time I've heard Han's brother, Peter Bennink, who also solo on the first side is stunning, his tone pierce and sparkling, expressing the "silent scream" which Albert Ayler talked about, and he follows it with an improvisation on, I suspect, the character section of the bagpipes (i.e. just pipe, no bag).

Rutberford takes part in some fine duets in the opening section, while Parker is typically engaging and involved, and Brotzmann blats and squeals like a Porche 917 coming down from 8,000 e.p.m. I particularly enjoy Mengelberg's rather hippid approach, which sorts well here with the hollow scurrying of Bailey's guitar. Han, not content with his massive array of drums and cymbals, also gives forth on steel drum



HAN BENNINK: featured on "Topography of the Lungs" and "Group Composing".

and gachi, the long Tibetan horn.

The recording quality is first-rate, and Han's cover paintings are so exquisite that you'll want to frame and hang them on your wall. In sum, it's more evidence of the growing confidence and togetherness of a supremely adventurous body of musicians. — R.W.

ALBERT MANGELSDORFF



ALBERT MANGELSDORFF QUARTET: "Never Let It End." Wide Open. Never Let It End (Spanish Waltz for Le Sangre). Certain Beauty. The 13th Colour. Open Mind. Ron's Blues. Spring/Nachwort. (MPS 18274). Mangelsdorff (trombone), Henk Sauer (alto, tenor), Gunter Lens (bass), Ralf Kubner (drums). Frankfurt, 23/3/70.

This album is by the band which, to my mind, was far and away the best thing on the whole Jazz Expo this year, overshadowing even the magnificent Elvin Jones. Mangelsdorff has been around since the early Fifties, but his formative period was seemingly at the end of that decade, when this band came together (originally with Gunter Kronberg on alto). Sauer, Lens, and Kubner have stuck with the leader ever since then, so it's not surprising that the band has a unity

of conception and execution with few parallels in Europe. They are all exceptionally gifted musicians, in both technical and improvisational senses, and Sauer in particular is a complete knockout.

His playing has a lean, taut strength allied to a searching command of harmony, and he really is one of the most intriguing players I've heard for a long time.

The outstanding cut is the title track, which was also the highlight of their Expo appearance. Opened by Lens's Garrissonesque flamenco bass, the horns play a theme of lithe beauty, notable for the trombone leaps, snare, and bells which make Mangelsdorff such a singular exponent of his instrument. The mood is Spanish, as befits the subtle, and it's one of the best tracks I've heard this year.

The rest of the album is almost as good, particularly the lovely "Certain Beauty" and I'd recommend every effort to get hold of it, as well as appealing yet again to Polydor to release some of MPS's superb catalogue, to which they have the rights. — R.W.

PLEASURE ONE



"PLEASURE ONE." Moving Lady. What Happens. All There (Peace Record 199). Keek Hazevoet (trumpet, clarinet).

net, piano). Kns Wandora (alto), Arjen Gorter (bass), Louis Moholo (drums). Amsterdam 8/9/70.

Rather enigmatic, this one: it arrived from Holland, unheralded and unexplained apart from a note saying "For Mail order send DF112.50 (or equivalent English money) to A. Schreuder, 55 Ruysdaelkade, Amsterdam." As Mr Schreuder's name also appears on the sleeve, perhaps one may assume that he's the man behind Peace Records.

Whatever, I recommend that you all get your DF112.50 out and send them to Mr S, because it's a really great album which demonstrates just how many good free musicians there are in Europe.

Moholo, of course, is a known quantity, just about the heaviest mover around. Gorter is a beautiful bassist who cropped up on a fine Perry Robinson album last year, and also had a track dedicated to him on John McLaughlin's "Extrapolation." Wandora I've heard of before, but this is the first chance to hear his playing, which is strong and screaming, tinged with the catalan distortions of Ayler (long, wailing lines of harmonics).

But of Hazevoet, who appears to be the leader (he wrote all the tunes), I know nothing at all, which is my loss because he's the first clarinetist I've heard since Perry Robinson who can really roar on the instrument, who can take the roots in Johnny Dods and bring them into Europe in 1970. His piano playing in the inevitable Cecilian mode, is also rewarding and exciting, if a little derivative.

I particularly enjoy the opening track, "Moving Lady" for its robust hymn-like theme (in the manner begun by Ayler's "Witches and Devils"), for the incredible clarinet solo, and for Sauer's charging, pumping drums. It's a fine album, "Pleasure One," if only because it introduces us to scores of refreshingly and previously unfamiliar talents. — R.W.

in brief

Among the most popular voices of the Twenties with those who listened to jazz and dance music and that kind of thing belonged to Annette Hanshaw, a young vocalist known as Heron-ality Girl. Hers was not really a jazz voice or style, but for one reason or another she charmed a great many of the people who bought "hot" records in the far-off days. One obvious reason was that she worked often with jazz musicians, such as New York notables as Red Nichols, Miff Mole, Jimmy Lytel, Adrian Rollini, Joe Venuti and Eddie Lang being well featured on her most sought-after records. For years her recordings have been minor collectors' items, though doubtless the number of people looking for them has declined as her rather genteel, sentimental type of music-making goes farther and farther out of fashion. Halcyon Records now make available 14 of her hits from the period September, 1926 to May, 1928, on ANNETTE HANSHAW (HAL 5). The songs range from "Black Bottom" and "Song Of The Wanderer" to such light comedy numbers as "We Love It" and "Six Feet Of Pape." Followers of Annie Ross should be familiar with the last piece of material. No need to go on about the singing, which is sometimes a bit of a sometimes cute and bouncy enough not to interfere with the jazz-making of Rollini (bass), sax, poolster, hot fiddle, tenor, etc., Venuti (violin), Lang (guitar) and Ralph Berni (drums) and "Grand Old Feeling." "That Knocking At My Door" and others. People who weren't around in the Hanshaw days and who haven't since acquired this particular period taste are advised to approach this LP with caution if at all. — M.J.

WHAT'S ON

Your Yuletide guide to pop happenings on TV, radio, clubs and theatres

Television

WHEN you're exhausted from the Christmas roast and rave-ups, there's plenty to watch on the box as you lie sated upon the carpet. Here's a run-down of the highlights on both TV and radio over the Christmas period.

WEDNESDAY (December 23): BBC-2: Shirley Bassey Show.

THURSDAY (December 24): BBC-1:

Cliff Richard stars in his own show with Una Stubbs and Hank Marvin. Also in the show: Olivia Newton John (late of the Tomorrow group), plus a reunion of Shadows Hank Marvin, Bruce Welch and Johnny Farrar.

Petula Clark's Just Pet — the one-woman spectacular which won an award last year.

Andy Williams. Repeat of a show starring Burt Bacharach, Diahann Carroll, Jose Feliciano, Lorne Greene and Liza Minnelli.

BBC-2: Edwin Hawkins Singers at Coventry Cathedral: 50 minute gospel show.

Granada TV: 10.15 p.m. Christmas Eve at the Golden Garter with Peter Noone, Susan Maughan, Frank Ifield, Elaine Delmar, Ayshea Brough and saxist Johnnie Gray.

ATV: 8 p.m. This Is... Tom Jones, with Ella Fitzgerald and the Ace Trucking Company.

FRIDAY (December 25): BBC-1:

Cilla Black introduces Christmas Night with the stars. Guests: Jerry Lewis, Bob Hope, Mary Hopkin, Nana Mouskouri, Clodagh Rodgers, Frank Sinatra.

Top Of The Pops Christmas Edition (Part one), including this year's big hits with Edison Lighthouse, Lee Marvin, The World Cup Squad, Simon and Garfunkel, Mr Bloe, Desmond Dekker, Elvis Presley, Marmalade, Pickettywitch, Matthews Southern Comfort and Smokey Robinson and the Miracles.

SATURDAY (December 26): BBC-1:

Frank Sinatra. The entire 60-minute performance by Sinatra at the Night Of Nights concert at London's Royal Festival Hall.

Top Of The Pops Special (Part 2): Hits of the year including Christie, Dana, Mungo Jerry, Norman Greenbaum, Freda Payne, Dave Edmunds, Free, Hotlegs, Jimi Hendrix, Jimmy Ruffin and Kinks.

BBC-2: Nana Mouskouri in Boxing Day Special, with French composer Michel Legrand, playing and singing his "Windmills Of Your Mind."

The Bee Gees in Cucumber Castle, the spectacular starring the Bee Gees devised and written by Barry and Maurice Gibb. Guests include Frankie Howard, Lulu, Spike Milligan, Vincent Price, Blind Faith, Eleanor Bron.

ATV: 8 p.m. Petula Clark special with guests Dean Martin, Peggy Lee, Everly Brothers and David Frost.

9 p.m. It's Tarbuck, with guest star Lulu. **London Weekend:** 10.13 a.m. Ed Stewart's Stewpot show, with Pickettywitch, Scaffold, Roger Whittaker, Ed will visit the children's ward of London's Westminster Hospital and Trafalgar Square for the Children's Fund charity.

12.15 p.m. Shari Lewis Show with guest American singer and pianist Buddy Greco.

6.45 p.m. Holiday Startime with Bee Gees, Acker Bilk, Chris Barber and Kenny Ball.

SUNDAY (December 27):

BBC-1:

I Regret Nothing — a musical biography of Edith Piaf. Included are Charles Aznavour.

Larry Parks in The Jolson Story.

MONDAY (December 28):

BBC-1:

Jack Benny's 20th Anniversary Show, with Frank Sinatra, Bob Hope, Dinah Shore, Marilyn Monroe and Bing Crosby.

Beatles in A Hard Day's Night. First film by the Beatles acclaimed by critics and public the world over.

Spinners with Esther Ofarim in 30-minute show.

BBC-2: The Pentangle in Concert.

THAMES TV: 10 a.m. Anita Harris in Jumbleland.

THURSDAY (December 31): BBC-1:

Andy Williams starts a new series. Guests on the first show are The Supremes, Bobby Darin.

A 55-minute pop show including Blue Mink, Lulu, Kats, Alan Price, Who, Cat Stevens, Georgia Fame, Elton John, Labbi Siffre, Sue and Sunny, Livingstone Taylor, C.C.S. with Alexis Korner and Peter Thorup, and Pan's People.

SATURDAY (January 2):

Cliff Richard starts a new series — and the Song for Europe starring Clodagh Rodgers. Guest is Julie Felix.



■ A rare chance to see the Beatles together in simpler, happier days when BBC 1 TV screens their classic "Hard Days Night" movie on Monday night.

Bands — where they're playing

SOME of the stars will be able to put their feet up over Christmas, but others will still be making the gruelling round of one-nighters to play for the fans. Here's a special MM roundup on some of the dates being played up and down the country:

JUICY LUCY, Winter Gardens Pavilion, Weston-Super-Mare (December 26), Top Rank. Swansea (30).

GENTLE GIANT, Castle, Tooting, London (30).

PALADIN, Speakeasy, Margaret Street, London (30), Blaise, London (31).

ROY HARPER, Dudley Technical College, Dudley, Worcs. (31).

BRINSLEY SCHWARZ, Van Dyke, Plymouth (24).

MIGHTY BABY, Manchester Arts Laboratory (27), Carlisle Festival (28).

EAST OF EDEN, Big Apple, Brighton (24), Roundhouse, London (27).

SAM APPLE PIE, King's Head, Romford (24), Bluesville, Wake Arms, Epping (27).

QUINTESSENCE, Mothers, Birmingham (31).

MOTT THE HOOPLE, Birmingham Town Hall (26).

BRONCO, Birmingham Town Hall (26).

HARMONY GRASS, Bolton (26), Bourne-mouth (31).

STATUS QUO, Brighton (24), Bumpers Club, London (29), Dreamland, Margate (31).

PETE BROWN'S PIBLOKTO, Wallasey (26).

DOZY, BEAKY, MICK & TICH, Birmingham (26), Urtotexer (31).

WORTH, Bag O' Nails, London (26), Finchley (27), Liverpool (31).

FEAR GAS, Bells Hill, Near Glasgow (24 and 31), Kilmarnock Grand Hall (25), Renfrew Youth Club (26), Dalkeith Community Centre (27), Dumoon Cowal, Dumoon (30).

BRAM STOKER, Star Hotel, Croydun (24), Fickle Pickle, Southampton (29).

MEDICINE HEAD, Woodstock, Birmingham (29), George Hotel, Walsall (31).

CLIMAX CHICAGO, George, Burslem, near Stoke-on-Trent (27), Old Granney, Bristol (31).

SPIRIT OF JOHN MORGAN, Ryde Castle Hotel, Isle of Wight (24), Narbeth, Hales (26).

LINDEFARNE, James Finegan Hall, Teeside (24), Town Hall, Crypt, Middlesborough (26), Redcar Jazz Club, Yorks (27), Top Rank, Newcastle (30), Kirkevington Country Club (31).

HARD MEAT, Farrs, Southall (27).

GENESIS, Lyceum, Strand, London (28).

AUDIENCE, Lyceum, Strand, London (29).

FORTUNES, Nantwich (24), Norwich (31).

PIONEERS, Acton Town Hall (24), Birmingham (26), Country Club, Welwyn Garden City (28), California Ballroom, Dunstable (31).

PYRAMIDS, Petersfield Town Hall (24), Cue Club, London (25), Mayfair, Bristol (26), Gala Ballroom, Norwich (31).

DESMOND DEKKER, Town Hall, Hitchin (26), Racecourse, Doncaster (31).

NOEL AND THE FIREBALLS, Dobweb, Hastings (31).

TREMELOES (December 27-January 3, Ireland):

SKID ROW, Ulster Hall Belfast (26), Savoy, Cork (28), Savoy, Limerick (29), Dublin Stadium (30).

GENO WASHINGTON, Wimpson Youth Centre, Southampton (23), Marquee, London (26), Red Dragon, RAF, Barry, Glam. (31).

MUNGO JERRY, Resurrection, Barnet, Herts. (29).

COMUS, Guildhall, Ellesmere Port, Cheshire (30).

DEMON FUZZ, Ronnie Scott's, London (Today, Wednesday 23), New Theatre, Huddersfield (26).

ARGENT, Black Prince, Bexley (27).

ALAN BROWN, Place, Hanley (26), Black Swan, Sheffield (27).

SKIN ALLEY, Magic Theatre, Manchester (30).

Radio

NIGHT RIDE on Radio Two stays on the air throughout the night on Christmas Eve, Christmas Night and Boxing Night.

Tony Brandon is on the air at 5 p.m. on Christmas Eve with hits from the past 10 years.

Radio One deejays all join in the Radio One Deejay Party at 2 p.m. on Christmas Day.

Golden Garter: Solomon King (December 21, week).

STOCKPORT: Davenport Theatre: Dick Whittington with Frank Hill.

LIVERPOOL: Royal Court Theatre: Ken Dodd Show also starring the New Faces.

STOCKTON-ON-TEES: Fiesta Club: Paper Dolls (December ABC Theatre: Sleeping Beauty 21 week), starring Craig Douglas.

BIRMINGHAM: Birmingham Theatre: Jack And The Beansalk starring Anita Harris, Alexandra Theatre: Cinderella, starring Sons And Lovers.

Mothers: Trapeze and Swegas (Boxing Day).

Town Hall: Mott The Hoople and Bronco (Boxing Day).

Rebecca's: Roy Gae and Zachary Boot (Christmas Eve).

Elbow Room: Salamander (Christmas Eve).

Cedar Club: Right 'n' Sound and Kryallis (Christmas Eve).

Marble Arch (Boxing Night).

La Dolce Vita and Cavendish: Kiki Dee (December 20 week).

LEEDS: Grand Theatre: Babes In The Wood, with Ronnie Hilton and the Dallas Boys.

Pantos shows

LONDON: London Palladium presents (from December 22) Cilla Black and Leslie Crowther starring in "Aladdin."

Frankie Vaughan stars at Talk Of The Town (until January 7).

MANCHESTER: Opera House: Cinderella with Mary Hopkin and Loniie Donagan.

Golden Garter: Solomon King (December 21, week).

STOCKPORT: Davenport Theatre: Dick Whittington with Frank Hill.

LIVERPOOL: Royal Court Theatre: Ken Dodd Show also starring the New Faces.

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OLIVIA NEWTON-JOHN Christmas Eve, BBC1



CILLA BLACK Palladium panto



Don't miss next week's Melody Maker

ROBERT WYATT

In the MM's in-depth interview

ELTON JOHN

in Blind Date

Beach Boy

CARL WILSON

in 'Reaction'

IAN CARR

on the jazz scene

BUFFY ST. MARIE

— special interview from NEW YORK

PLUS

Charts of the year: the complete list of 1970's best-selling records

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"NO NEED to starve this Christmas," Sean told an impoverished Boots. "Here's an ad in Exchange & Mart. Freelance pop journalist wanted! Earn a few shekles and you'll be able to afford a frozen chicken and steam pudding."

"Good idea," said Boots. "I think I'll apply right away."

And so it was, Boots joined the staff of Bop Weekly, as a part time writer. "Gosh, this will be fun," said Jiving, moving into their offices. "Free records and theatre tickets! This is the life!"

"Do a feature on Bob Dylan," said the editor. "Great," said Boots, inserting copy paper into his machine.

At that second, ere his fingers touched the keys, the telephone shrilled dramatically. The voice at the other end began to entreat, burble and bore for almost seven minutes.

Boots went through a kaleidoscope of emotions. At first amused disbelief, then irritation, and crushing boredom.

The voice was saying: "Why aren't you writing about my group? I get the feeling Bop Weekly is ignoring us. I manage a really incredible new group. I know you hear this all the time, but it's true this time — they really are going to replace the Beatles. I wouldn't call them psychedelic — they're more heavy folk rock underground, but with the good looks and stage act to appeal to the mums and dads and teenyboppers."

"They write all their own material, and come from Birmingham. They've got a definite yes to a possible spot on Radio One Club and I'm TRYING to get them on Disco Two. They played the Roundhouse last night and went down a STORM! Everybody else is writing about them except you. Now I'm taking a full page ad next week. You know what I mean? I KNOW that doesn't influence editorial decisions, but unless you start a three-week series on them, it could mean a few broken fingers."

"Look," said Boots desperately. "Let's fix up a lunch date. I'd really like you to see them. Tomorrow at nine am? Right. Now here's a funny story for your gossip column — what's it called?"

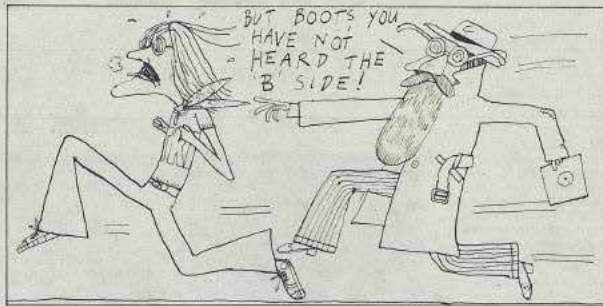
"The group — oh they're called Black Death by the way, got held up at Danish customs last week. After ten minutes they let them go. Now, that's a really amusing story..."

"But..." said Boots. The dreadful litany went on for some ten minutes, before the voice trailed away and appeared to be talking to somebody else on another phone. Then the voice faded back in again. "Are you still there? Well, I must go. See what you can do for me. I'll call you again at midnight. What's your home number? Never mind, my secretary will have it on file."

It was a white and shaking Boots who slowly replaced the receiver. "Wow, who was that?" he asked the rest of the staff, who emerged from their hiding places in cupboards and filing cabinets.

"That's Jet Drivel, ace publicist manager. He's the biggest lumber since the California Redwoods," warned the grim-faced reporters.

That evening Boots went to his favourite bar to recover with a stiff drink. No sooner had he settled on a stool when a red-faced figure in a 1967



cartoon by Barry Fantom

hippie suit appeared at his elbow.

"Hello. Have a drink. Now about Black Death. They really are the biggest group in the country — but you just aren't writing about them. Now here's my idea for a feature..."

Eyes darting, hair curling up and knees trembling, Boots made his excuses and fled to a nearby jazz club.

"He won't find me here," he told himself, breathing a sigh of relief. There came the sound of running footsteps.

To his horror — Drivel had

actually RUN through the streets after him. There was no escape.

Next day, Drivel made approximately eighteen telephone calls, sent nine incomprehensible handouts, delivered by unpaid cab an LP by Black Death, and arranged for a non-existent fan club to stage a noisy demonstration outside the Bop offices.

"There's only one way out," advised a sympathetic editor, as they locked themselves in a bomb-proof vault. "You'll have to adopt a rude dis-

guise."

Boots began answering the telephone in a broad Glasgow accent, claiming to be Bob Ahmenotjoking, a feared figure in journalism. This at least had the effect of scaring Drivel off the phone.

All seemed peace and joy when Boots went into the Aggro Greek and Jewish restaurant for a cup of soup with friends that night.

The waiter was a strange looking fellow in beard and spectacles, but seemed polite and efficient.

The haunting of Boots

"You like a bowl of Ping Wah? It shall be yours," he said with an oddly familiar ring. "And a glass of Lychee Binjibahjal A La Pouke. At once! And a copy of the latest incredible single by Black Death? Here it is with a complete set of photographs!"

"Nyeegah!" Boots practically swooned. "It's Jet Drivel in his fiendishly clever disguise!"

He tore down the street with Drivel once again in hot pursuit. "But you haven't heard the B side," he could hear him shouting.

"It's no good," Jiving told Sean later. "If it means stomaching Jet Drivel's hype I'd sooner go without my tinned steam pudding."

"Never mind," said Sean. "I've just signed him up as YOUR co-manager. And his efforts have landed you a new TV series and a tour of America. It'll be champagne and turkey this Christmas. You see — hype CAN be fun!"

Gentlemen prefer Blonde

AS JOHN CLEESE might say, now for something completely different. But I'm not about to write about a man with a tape recorder up his nose, the Ministry of Silly Walks or the Society for putting things on top of other things.

I'm talking about Amazing Blondel, a group who are completely different. No massive stacks with thousand watt amps decorate the stage during their sets. There isn't even a drum kit. Just three guys and about forty instruments of varying shapes and sizes, most of which are a few centuries old.

Amazing Blondel consist of three young men from Scunthorpe. John Gladwin sings and plays lute, the obo, cittern, and double bass, Eddie Baird sings and plays lute and guitar and Terry Wincott sings and plays pipe organ, harmonium, cittern, percussion, recorders, flute, crumhorn, tabour-pipe, ocarinas and guitar.

If, like me, you have never

heard of half these instruments let me put you in the picture. Amazing Blondel write and play medieval and Elizabethan music. In these days of heavy groups, they must be about the lightest group around.

With two albums to their credit, and a reputation for putting on a lively stage act, I met John, Eddie and Terry for lunch in a City of London hostelry to inquire about the group's brand of music.

John and Terry started like everyone else in a pop group playing Shadows numbers in local youth clubs. With the advent of louder music, the noise got on their nerves and a folk group was the next step followed by their trip into the music of King Arthur and his Round Table chums.

"Basically John and I were singers and it got to the stage where we could never hear ourselves singing. We formed a folk duo but neither of us were particularly good guitar players and we found it difficult to entertain people on our own. Then we decided to get some other instruments like recorders and lutes.

"John wanted to play the lute like a guitar but found he couldn't so he started to write music which would suit the instrument. On our first album we had a session man playing guitar for us and we knew Eddie from Scunthorpe and asked him to join us."

"With the first album there was no real direction in it, just simple numbers dressed up. There was one medieval number which we all liked and we finally decided this was the right direction to aim for. No-one else was doing this and so we decided to go the whole hog and do it exclusively."

"It was the way the music took its form. It happened



AMAZING BLONDEL: something completely different

naturally really," said John. "There is a certain amount of novelty playing all these instruments but we don't play them all very well."

"Real medieval music is a bit droney but Elizabethan music is very strong and it's the heritage of the country. It's really good stuff which troubadours would play in the courts of Kings."

"On stage we have about thirty to forty instruments now but we don't chop and change as the same number. Each number is written for a particular combination of three instruments and Eddie is played as support group to Free and their fans liked what we were doing."

"Nowadays guitarists seem to play the guitar in all manner of different ways, so in the days of the lute, luteists probably played in different ways. The old school would cringe at my lute playing, but we are just trying to present it in a modern idiom."

It was about four weeks ago that a letter appeared in

the MM Mailbag about their stage act being punctuated by crude jokes — and the boys were eager to reply to the correspondent. "We do tell a few jokes to bring the audience into the act with us," said John. "An audience might think with all our fancy instruments, we were playing down to them but that isn't the case."

"We are playing for the audience and we want to think that we are the same as them, not intellectual musicians about to bore them with classical music. We just tell a few jokes to make them feel at home with us. If a promoter asks us not to tell jokes then we don't."

"We have played at a Mormon Festival in a church where they said a prayer for us at the end, and we have played to an old ladies' music society — and we didn't tell the jokes then."

Lastly I inquired about the difficulties of keeping their vast array of instruments in tune all the time. "It can take between three and five hours to tune up," admitted Terry. "Sometimes, we haven't been able to go on because we couldn't tune up in time. It depends on the weather and the temperature."

Now that IS completely different. — CHRIS CHARLESWORTH.



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NEW POP ALBUMS

T. Rex goes funk

T. REX "T. Rex" (Fly). "The Children of Rarn," which makes up the opening and closing tracks of this album, is possibly one of the most beautiful songs I've heard this year. It's a flying number, hovering over history, and yet flying towards a scientific dream — spun by Bolan, and executed with tact and mystery.

Bolan and Mickey Finn have come up with a valid rock album here, heavier than they've ever attempted before. It's a more electric Rex, and for most of the time a fine gelling between the most musical stuff Bolan's done, and without doubt the most funky. "Seagull Woman," which features the playing of Howard Kaylan and Mark Volman of The Mothers of Invention is the most complex thing I've heard from the unit. Even then, at the roots, it's basically simple, energy-packed rock, basted lavishly with Bolan's poetic and imaginative vocals. There's imagination, and no lack of love songs. "Surely," another superb track, takes in chunky acoustic guitar, and a relaxed drifting shifting mood. The arrangement of these tracks help thinking that T. Rex and Bolan especially are going to be exceedingly big in 1971. — R.H.

SUGAR LOAF: "Sugar Loaf" (Liberty). Sugar Loaf is a four piece American group from Denver, who recently signed with Liberty and had a top three single in the States with "Green-Eyed Lady," a track from the album. Personally I cannot see them doing as well in Britain. After a good listen to the record the only track that stays in my head is the old Yardbirds number, "The Train Kept A-Rollin' (Stroll On)." On this track guitarist Bob Webber's playing is very much in an early Page style, but lacking the latter's force. Organist Jerry Corbetta takes the lead on the classically orientated "Medley: Minnie's Mood, Chest Fever," and tries to get the drive that is missing from the other tracks. His attempt at funk is not musically perfect — Keith Emerson has nothing to worry about — but once into "Chest Fever" with swirling chords and heavy bass patterns they set a style that the rest of the album fails to catch. — M.P.

RAY DEXTER: "Alligator River" (Lucky LUS 3010). The arrangements of these self-penned songs by Ray Dexter do give the album's country flavour a new edge, but there is still the distinctive feel of the style in the background. Ray's direction seems to be along a well-trodden trail. Apart from "Hey, Mr. Richmond," his lyrics are largely run of the mill. — A.M.

GEORGE HAMILTON IV: "The Ones We Got Lucky With" (RCA Victor LSA 3085). With a television series helping to spread his name, George Hamilton will probably have little difficulty in building up sales for this album. Nevertheless it serves only to introduce those not familiar with country music to his repertoire. The treatment given to some of the songs is static and unadventurous. A female chorus provides dreary "oohs" and "aahs," and the instrumental breaks come just when you expect them, and the notes are just like an elementary course in logic. Best tracks from every point of view are "I'll Be a Stranger" and Mitchell's "Urge For Going."

NITTY GRITTY DIRT BAND: "Uncle Charlie and his dog Teddy" (Liberty). Who Uncle Charlie is I'm not too sure, from the cover photo of him and the small amount of biography it would be fair to say he was a blues singer who lived to be 68 years old before his death six years ago. Part of the album is a short interview with him at his Californian home, and in April 1964 and includes a short rendering of "Jesse James," before he decides that he can't remember any more words. Also his dog Teddy gets in on the act, he and Charlie do a double act.

ROD MASON AND HIS JAZZ BAND: "By The Beautiful Sea" (Sentinel). Based at Rod's hometown of Plymouth, the band go



MARC BOLAN: extremely big in '71

through a repertoire which is valid for its pure entertainment value. Rod's material is a variety of standard and contemporary tunes given an exciting treatment. Unfortunately for would be collectors the album's distribution seems to be limited to the south west. It can be obtained direct from Sentinel Records, Newlyn, Cornwall (price 3/5 6d). — A.M.

"LUCKY STARS IN CONCERT" (Lucky LUS 3017). A selection of musicians — The Muskrats, Jed Ford, Ray Dexter and Country Fever — are captured in festival at the Top Rank Suite in Southampton. It is mistakenly thought that the more chatter and clapping is included the more live and therefore more exciting will be the sound. In fact this isn't necessarily the case, and on this particular album careful editing could have made it possible to include more music. — A.M.

"COUNTRY EXPLOSION" (Ember SE 8002). A collection of famous names such as Roger Miller with "My Pillow," and Buck Owens with "Down On The Corner of Love" contribute to an album which generally lacks the explosion which it claims to possess. The most powerful tracks are Jimmy Dean's "Freight Train Blues" and George Jones' "Heartbreak Hotel." — A.M.

ANITA HARRIS: "Anita In Jumbieland" (CBS). It's no coincidence that this album appears on the market a couple of weeks before Christmas. All the songs are taken from Miss Harris's TV series "Anita In Jumbieland," which was aimed at the kiddies. It's a kiddies album, specially made for Christmas stockings. Anita sings her way sweetly through 14 songs with the David Whitaker orchestra providing adequate backing. Not my bag, and probably not your's either — but some people will welcome it on the 25th. — C.C.

produced from the same people and the same material. — A.M.

PEDDLERS: "Three For All" (Phillips). They have loads of fans on the cabaret scene, and it's understandable; visually they put on a good show. But on record, unless you are in love with their peculiarly thin sound, the chips are down. The keyboard work of Roy Phillips is accurate and pretty, and his vocals have a good souful feel. But overall, it's a record that just doesn't "lift off." Maybe this is a rare case of a group who would benefit from recording an album "live," to create atmosphere when they're making music. — R.C.

GLEN CAMPBELL: "The Glen Campbell Album" (Capitol); and "That Christmas Feeling" (Ember). It depends entirely what you want from your ballad singers: if the choice is a vocalist with excellent pitching, a robust voice, and exquisite taste for a fine song, Glen Campbell is your boy.

But if you want a singer to stamp an unmistakable personality on songs, look elsewhere. For Mr Campbell's one failure is in his lack of distinctiveness. It could be any one of a dozen top ballad singers wading through some worthwhile material.

The Capitol album is the best showcase for his big voice, featuring Conway Twitty's "It's Only Make Believe," "Oh Happy Day," and a superbly handled "Bridge Over Troubled Water." The LP is slightly over-orchestrated. The Ember collection has the expected touch of sentimental strings accompanying Glen on songs like "The Christmas Song," and "Have Yourself A Merry Little Christmas." Production of both albums is by Al de Lory. — R.C.

SPIRIT OF JOHN MORGAN: "Age Machine" (Caraby). Some sweet sounds come from John Morgan with eight self-penned numbers, including the title number, and "No Opportunity Necessary, No Experience Needed" (R. Heavis) and "Friend Of Jesus" (J. Stewart).

Numbers vary from the rocking "Age Machine" to the softer more majestic organ on "Lost Nirvana" and the frantic piano on "Patney Breakdown." Although there is a willingness to change in style from track to track, there is a mechanical quality in some of the arrangements which the album could well do without. — A.L.

"JONATHAN KELLY" (Parlophone): A protégé of ex-Beat drummer Colin Petersen, Jonathan Kelly mixes a folksy tinge with a thumping beat in the backings. The result could be a disastrous wedding, but fortunately he writes some telling songs which mark him as a talent to be watched. He indulges in a bit too much derivative work in his songs (Dylan and Elvis influences are too obvious), but his lyricism and observation is quite telling. Solo singers of note being fairly scarce, this album is worth your time. — R.C.

UP WITH PEOPLE: "Live It Live" (Buddah). In spite of efforts to create a sense of excitement by introducing clapping and comments from the group in between tracks, there is a general lack of life. The minute contrast in intensity from song to song creates a predictable state, which in this particular case leads to monotony. Still, the album is not an outright bore, rather it's a lost opportunity. Through the contrived female chorus there are signs that something better could be

Delightful, childish Melanie

MELANIE: "Leftover Wine" (Buddah). There have been a number of bashful comparisons between Melanie and Bob Dylan, and it is worth using this convenience to suggest that if Dylan is the seer of this generation then Melanie is the archetypal mother earth.

Whereas Dylan is revered for his social analysis Melanie's lyrics and melodies are powerful in their simplicity of direction. Firmly she points towards peace and all that it implies. But whereas this is certain, there is greater scope for deeper interpretation. There are many ways to travel, and the meaning behind her words depends very much on the listener. All the tracks,

KENNY ROGERS AND THE FIRST EDITION: "Tell It All Brother" (Reprise). This group strikes me as one of the most successful of all fusions. They veer from the sensitivity and breathtakingly pretty songs like "King Of Oak Street" and "I'm Gonna Sing You A Sad Song Syste" right through to the relative rave-ups of "Love Woman," "Head The Call" and "Camptown Ladies." It's one of the tightest sounds to come from the most recent hit-making groups, and the vocals of Kenny Young are as successful when soft as when ploughing a beat. This fine album, becomes really irresistible on repeated playing. The words to some of the songs are a bit hard to take, and fall over the borderline into embarrassment too often. But this aside, it's a band that should survive with or without single hits. — R.C.

ANDEE SILVER: "A Handful Of Silver" (Decca). This is the girl who came up via the Joe Loss band, now breaking out on her solo LP. She has real talent, with a voice that can cope with the cool delivery of Astrud Gilberto (on "Caught") as well as the drama of a Vera Lynn (as on "Where Is Tomorrow"). Choice of songs on the album is interesting, different, and Miss Silver's singing, featuring snatches of a lot of others' styles, is pretty strong. — R.C.

CROWFOOT: "Crowfoot" (Paramount). Sadly typical of the host of American rock groups — a couple of tasty tracks, and then a complete void of ridiculously pointless playing. Don't know whether Crowfoot are another American Indian tribe gathering, or just more all U.S.A. kids playing rock. The only continuous interesting factor is the strength of the vocals throughout, but even these are sadly misused. All tracks are surprisingly short, nothing really to get into. If they have tried to succeed in presenting short, sweet songs, they've failed. "Winter Comes" may do well as a single for it has certain attraction, and so maybe does "Dr. Your Eyes" but its instant stuff that is forgotten within minutes. Crowfoot are influenced by about everything going, it's a guess the cliché thing — and get it right every time. Would be pleasant if they sold the sleeve separately though, for the wood cutting of a hooped warrior (in full stunning colour) looks clever on the bed. "In God We Trust" is printed on the picture — well maybe he knows. — R.H.

STAMFORD BRIDGE AND FRIENDS: "Come up and See us some time" (Penny Farthing). Thirteen light, banal tunes, with banal lyrics quite adequately arranged and produced, by the group who shot into the twilight with the most telling songs, "Chelsea." This song is the best on the album, which is indicative. Stamford Bridge fall down in that they are too much to be purely for football fans and they are not interesting enough to make it as a straight pop group. Ideal Christmas present for that boring friend. — N.R.

excluding "Peace Will Come," are recorded live in New York, and the effects of audience participation call to mind the membership of the Plastic Ono Band — we're all part of it. The sentiments behind "I Don't Eat Animals" and "Peace Will Come" are expressed with childish simplicity that leaves them vul-



MELANIE: vulnerable to attack

nere to attack, embarrassingly so if one happens to agree to some extent, and yet Melanie is far from a delightful moron, as her ability to satirise in "Psychotherapy" clearly shows. One blot on this admirable album is the failure to include lyrics which would have increased its impact. — A.M.



ANY QUESTIONS?

WHICH guitar and effects were used by Alvin Lee on Ten Years After's album "Undead"? — Jeremy Cutler, London, W2.

I was using my old Gibson 335, which had the covers off its two pick-ups and also had a Fender Stratocaster pick-up. The amp was a 50-watt Marshall. I'm not sure what you mean by effects, because the only bit in that category would have been echo on one track, which was put on at the reduction. Otherwise it was a straightforward guitar sound. — ALVIN LEE.



ALVIN LEE

WHICH guitars are played by Barney Kessel and Kenny Burrell? — D. W. Gardiner, Waltham Abbey.

Barney Kessel told me that he plays an old Gibson L7 cutaway with a bar pickup. He fitted it with a fingerboard made from a very good piece of ebony which he came from Kenny Burrell used to play a Gibson L5 with a bar pickup, but when last visiting Britain he had a D'Angelico with a De Armond pick-up. — IVOR MAIRANTS.

I'VE tried homemade for strengthening my finger nails (Any Questions, November 5, 1970), but it takes a long time to prove effective. There must be quicker methods. — Moss Roberts, Ealing.

A speedy and inexpensive method is to buy a cheap bottle of clear colourless nail varnish and a small packet of face tissues. Coat the nails with two layers of varnish. Cut pieces of tissue to fit each nail, but a little longer than the actual nail. Apply another coat of varnish and while still wet, press on a piece of tissue, with a dampened finger tip. Trim off spare tissue with a sharp board and apply two more coats of varnish. Repeat the whole process again and finish off with two coats of varnish. This will produce a strong and very effective set of nails and will not inhibit the natural growth. Doris and I have used this method for years, having found all other methods ineffective. We play our acoustic Spanish guitars very strongly, both picking and strumming. — FEPE SENSIER, Doris y Fepe.

WHICH guitars are used by Hunter Muskett on the Decca LP Nova SDN 20 bearing their name? — Andrew Lovelace, Dover.

Most of the guitars were hand-made at home by Chris George, who is a member of the group. These include: six-string played by Terry Hiscock, with a Canadian cedar front, roseback back and sides, ebony fingerboard and bridge, Rotosound light-gauge strings. Solid electric six string played by Doug Morter, with two Lawrence pick-ups, mahogany body, maple neck, ebony fingerboard, inlays on body, and Plectro ultra light-gauge strings. Six-string played by Chris George, which is identical to the one belonging to Terry, but with a spruce front, and Rotosound light-gauge strings, with a plain 3rd. Chris also plays a self-made nine-string guitar of similar design, strung with assorted light-gauge strings. The bass strings are strung in on a normal 12-string guitar, and the treble strings as on a normal six-string guitar. Other guitars used by Hunter Muskett are an old Hoyer 12-string, with one double 1st string removed, making 11 strings in all. (Terry Hiscock) and a very old Levin six-string with Plectro ultra light-gauge strings, with a plain 3rd (Doug Morter).

As far as I can recall, Paul Samwell-Smith played an Epiphone Rivolt. Jeff Beck an Esquire and Chris Dreja a Gibson. Jim McCarthy had a Ludwig drum kit and played a Hohner Echo Super Vamper and did the vocals. — KEITH RELF.

I'VE noticed that groups who are already loud, but want to boost their power, do not increase individual instrument power, but make use of a very powerful PA of up to 1,000 watts and run the instruments through it, controlling balance by the use of a mixer. A good example is the Who. It is this method of amplification advantageous in respect of price and stage effect, and what is the reason for using a stereophonic or even a quadrophonic PA system? Finally, are horns worth the expense? — Phillip Howell, Pembroke.

The use of a large PA system for individual instruments is a great advantage

WHAT is the most comfortable sitting position when playing the classical guitar? — Linda Green, Lancing, Sussex.

The student should sit on a straight-backed chair, with the left foot resting on a stool approximately six to eight inches in height.

Alvin and that Undead sound

Individual differences will dictate the need for a higher or lower stool. The right foot should rest firmly on the floor. The guitar should be placed on the left thigh so that it is balanced and need not be restrained by either hand. The "head" of the guitar should be parallel with the left shoulder. This position is very important because it ensures that the instrument will be perfectly balanced and the hands will be free to play. — LAURINDO ALMEIDA in Contemporary Moods For Classical Guitar (Robbins/FDH, 25s).

WHO played with the Yardbirds and which instrument did they use in 1965 at the time of their single "Stumble In, Sack"? — Evil Hearted You, Gilliam Smiles, Carmarthen, South Wales.

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The use of a large PA system for individual instruments is a great advantage

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for a group sound, provided there is someone capable of mixing and balancing the instruments correctly, especially as the circumstances would vary from one hall to another. Each member played could require different effect settings, e.g., echo, volume, fuzz. Another big advantage if the 1,000 watt PA system consists of small slave units is that it is possible to have more power on the microphone before feedback occurs than it is when using one large amplifier. One disadvantage incurred if that the instruments like bass guitar and possibly rhythm guitar would modulate the voices, so great care is needed in mixing. There is not any real improvement with a stereophonic or quadrophonic PA system unless the whole system, including mikes and pick-up instruments, are wired for stereophonic. Here are a great advantage not only to PA systems, but also to guitars, organs and other instruments of all frequency ranges. They have the effect of increasing the middle and treble frequency, which obviously makes the sound more natural and lifelike and increases the loudness. — KEN BRAN, Jim Marshall Products, Bletchley.

WHAT make of harmonica does Rory Gallagher use and what key does he favour? — Norman Stevenson, Dalkeith, Midlothian.

I play an Echo Super Vamper, which is known in the States as a Marine Band. They are supposed to be identical but I think the Marine Band has a broader tone. I use them in all keys, but I basically use C for playing in the key of G, A for the key of E and D for the key of A. — RORY GALLAGHER.

PLEASE explain what a stereo guitar is. I can't see how it could bear much resemblance to stereo records as they are to do with the placement of sound on a number of instruments, and if only one guitar is being played, which sounds would be placed where? Surely, feeding one guitar through two speakers? — D. L. Allen, Sandy, Beds.

Gibson Stereo is the common name for the Gibson ES-345 TD instrument offering six-pre-set tonalities with the Gibson varitone control and stereophonic tone separation when played through a stereo amplifier, the two channel amplifier, or two separate amplifiers using a special stereo lead. A stereophonic effect is then obtained. However, ideally for the best stereophonic effect, a stereo amplifier should be used. As you can see, this would be quite different from leading one guitar through an ordinary amplifier into two speakers. The stereo guitar has other advantages as it can produce an extremely wide variety of guitar sounds. — EDDIE JONES, Instrument-maker and Repairer, Henri Selmer and Co Ltd, Braintree, Essex.

I HAVE a Standard automatic record player with a BSR deck. I find that after two or three sides of an album the needle becomes quite heavily covered with dust, which eventually stops reproduction. I have tried thoroughly cleaning the records but it makes no difference. — Andrew Thompson, Roath, Cardiff.

The records should be cleaned with an anti-static cleaner. There are various types on the market and we would suggest either the Parastat or the Dust Bug. It is available from most hi-fi dealers and good record shops. — BSR Ltd, Cradley Heath, Warley, Wores.

MELODY MAKER READER SERVICE ANY QUESTIONS

Ashton — a musician's musician

TONY ASHTON is far from being a new name, he's served his thingummies and done his time — maybe five or six times over. He's a popular chap, who doesn't have to shine his shoes to make friends, he just plays his piano, and people come from miles around.

Months ago when the first Ashton, Gardner and Dyke album emerged it fell like a duff cake. It wasn't because it was bad or boring, it just somehow didn't fit in with the musical appetite around. The story of the second album, to be released in Britain early next year is a darned sight more interesting.

But first a little about Ashton, who wears a straw hat. On the day I met Ashton, he was recovering from a strong smell of death, which had taken the form of an incident on a Jumbo jet flying him home from America. It was almost deaf, and as we sipped beer, his ears buzzed, and so did his mouth.

A long time ago in Blackpool he played with The College Boys, then got together with the town's beatnik outfit by the name of the Echolets. The years following saw him work on and off, but more than frequently with Jimmy Justice. "A fine man, a right raver," says Tony. He gigged with Chris Farlow, and went back to Justice. He joined ex-Springfield Mike Hurst, but then went back to Justice. "I wanted regular bread."

Time and years passed, and one night while roasting potatoes, his landlord told him that earlier in the day Brian Auger and Trinity had the potatoes were thrown in the fire, and Ashton wondered what the hell was going on. The story short, he meant regular bread and good times with The Remo Four and Roy Dyke. They backed Tommy Quickley and had a leg of mutton, but when it came to backing Billy J. Kramer, Ashton just couldn't dig playing "Sound of Music" melodies in cabaret. He wanted to form a happy rock band, and so did Roy Dyke. So they did.

"With the first album I tried to get long words into the lyrics, but realised that



TONY ASHTON of Ashton, Gardner and Dyke

that wasn't where I or they were at. Really I didn't know what kind of formula we were following, but things were beginning to work."

Now things have happened and drifted to such an extent that Ashton was for a time worried about types. This stems from the fact that the guest sit-in list on the new album is indeed tasty. There's George Harrison, a very good friend, plus Eric Clapton, Jon Lord, Madeline Bell, P. P. Arnold, and others, but you aren't really supposed to know that.

"George is a fabulous person, and in fact has helped me a lot. He's into every facet of music, so tense most of the

time, but so happy to do normal things."

On a music level, the album, which was to be named The Worst of Ashton Gardner and Dyke (but that's been done by Jefferson Airplane) is more than good, in fact it's a definite gas in more than one sense of the word. There's rock, and there are some equally loveable ballads sung in Ashton's voice which resembles a cross between growl, grit, guts, humour, and more than often goodness. It's an album that's as individual as Ashton himself. Tracks like "Sweet Pattie O'Arrowsmith" are believed to be aimed at the wife of George. Ashton would like to write a full, lengthy

PRINCIPAL EDWARDS MAGIC THEATRE have not, as many think, split and gone back to university. They are living and working in their 25-roomed farm house just outside Kettering, Northamptonshire, and averaging 12 to 15 gigs a month.

I went to meet them expecting to meet some pretty freaky weird characters. Instead I met one charming well spoken lady, dressed in red knickerbockers, and three lads looking like leftovers from the days of modern jazz and espresso coffee. If a word is needed to explain them perhaps Bohemia is its best.

The four I met were Gillian and John McEmlam Hill, both dancers, David Jones, percussion, and Root guitar. The rest of the band are Martin Stielman and Vivienne McAuliffe, vocalists; B'linda Bousquill, various instruments but mainly violin and recorder; Jeremy Ennos, Bass guitar; Roger Swallow, drums; Monica Nettles, the other dancer; Harry Houseman and Lance Dunlop, light show operators.

Together they live in their farmhouse, with two roadies, and a caretaker, Dennis Raymond. Either Rivett, who collects prehistoric teeth as a hobby, and has recently covered the bathroom walls in the house with teddy bears. Which sounds very bizarre, but life there, they assured me, is quite normal. Gill even suggested it was an "essentially middle class residence."

"It is not one of these places where sticking hippies lie around on floors all day and everyone sleeps on the living room floor under an overcoat," said David.

Things together is the ideal way for a group who combine both music, dance, poetry, drama and lights in their act. At the house they have turned the old chicken loft into a rehearsal room, with a stage, sound proofing, and it is deep enough for the light people to get good projection.

"They still chicken droppings on the floor," said John, and Gill protested saying that most of them had gone now. At least she doesn't get nails stuck in her feet from stage, an experience often painfully realised when dancing on stages where careless drummers have left nails in the wood.

The problem of small stages (they need at least 40 square feet of space),



PRINCIPAL EDWARDS MAGIC THEATRE: farmhouse home

Magic Theatre stick to their Principals

with rough surfaces, will soon be coming to an end with a little help from the Arts Council, who have given them a grant to build their own stage. Which is lara cause new problems, and means they will need an experienced stage manager, who has eluded them so far, and another van which will bring the caravan up to three. Already they need two vans to carry their amplifiers, instruments, costumes, light show, and of course themselves.

Back home at their farm creation seems to work on a factory conveyor belt assembly line process, someone will think of a new idea, which goes down the line being added to until it is an entity in itself.

"We have a tendency, like great inventors, to come up with the same idea when we are not in contact. Often an inventor in America will come up with something when another person is working on the same idea many miles away. It's the same in the house recently, you are sitting in your room

version on a theme to "Molly Malone," that's the sort of chap he is.

"I got worried about people thinking we might be hyped a little especially with the names on the album, but got round to thinking if that's the way it works out, then let it work like that. We just happen to get on with these people, and know them as friends, so that's that."

His friendship with Lord of Deep Purple has been long and creative. I can remember Jon telling me of Ashton, the way he spoke maybe sums up why people like to jam with this man — he's a musician's musician, but I'd like to think of him being an entertainer's musician as well.

Lord and Ashton have recently finished penning the music score for some sort of weird Western film. "In fact it's an awful film. Each did the thing in Spain — one of those sort of Westerns. The music's bloody good though."

England has refrained as yet from offering many ears to the looning and tuning of Ashton — but the States have indeed been helpful. To drop yet another name, Beach Boy Bruce Johnson went to see them twice.

"We have no hangups there, we are a new entity from England, even though they haven't heard of us, they are willing to hear us. In the end they were loving our act, yes I suppose it is an ACT, what I mean by that is that there's a difference between putting on a set performance, and adding an act to it as well. We made a few mistakes, but being booked back for the Fillmore for a second concert really turned us on. In England, in the age of the heavy guitar we have no status, but at least in the States we have a little of that now."

"You can say yeah or nay to us, or wonder what the hell we are doing, but all we are doing is enjoying ourselves."

The group's single "Reurrection Rock" is not altogether a typical example of where the band are at, but it is nevertheless a fine example of rocking, rolling fun. "I'd like to see people steam, shake and froth at the mouth, that's what it's about."

Ashton finished his glass, and then set off for a night's sleep before travelling to Germany with Deep Purple — on only in England every now and then doesn't go all that amiss. — ROY HOLLINGWORTH.

thinking of something new to do, you go down stairs tell someone and as often as not they have thought of it at the same time," said David, while Gill, Root, and John tried to shut him up with cries of "not that again."

Although Principal Edwards Magic Theatre — they haven't dropped Magic Theatre as people seem to think — use three forms of media in their show, they are not out to blast the senses with a continual onslaught on the ears and eyes.

"Whatever the central idea, we decide which is the best part and try to get the rest of the act to blend in with it. Not just this and this, with a lot going on you have to be selective as to what you do, otherwise it could be too much to take," said Root.

With Principal Edwards in contact with the audience is one of the most important things that has kept them together through some hard times.

"We've had times when we have devised something no one had done before, and we want people to come and see us. I think people will find it interesting to see it. At least I hope they do," said Root. — MARK PLUMMER.



by Roy Hollingworth

THE last time I saw the lanky bulk and cheesy smile of Charlie McCracken was over a plate of sticky ham butties and tea in the backroom of a hall in Newry, County Down. For Charlie, and a drummer of taste called John Wilson, that's all a million years ago.

For Charlie and John are really starting all over again. That night in Newry did in fact turn out to be one of the last gigs Taste — a rather outrageous band — ever played — and for Charlie and John the end of that phase in their lives couldn't have come too soon.

Bored sick

Both were bored sick with the inadequacies of Taste, both were bored sick of churning out something that to all intents and purposes made them look at times bad. Although a keener eye would have noticed that Charlie is a strong bassist (and guitarist, but later), and Wilson has yet to display a wealth of talent and technique.

As Charlie got down to regulation Guinness, John uttered: "Don't for one minute think we'll sound anything like Taste, don't for one minute think Stud are the new Taste. Stud is a completely new band."

Stud is an idea the two have been throwing around for ages, and now with the addition of Jim Cregan, former guitarist with Blossom Ties, it has all come into being.

Jim who, needless to say, comes of fine Irish stock, has the fortune or misfortune to have played with the Tornados in his patterned past. "I tried to get them into a blues thing, but it wouldn't work." Well it would have taken a brave man anyway.

"With it being a three-piece, I don't for God's sake want people to think I'm the new Rory Gallagher. Our playing just cannot be compared."

"The only bottleneck I have is somewhere down my throat. Stud is now, it just ain't a continuation. I'm really enjoying what is already happening, without doubt it's the most exciting thing that's ever happened to me."

"I think people have yet to realise just how good Charlie and John are. Let's put it this way, I've never been able or wanted to play in a three-piece before — but I can play with these two — but a fine pianist would be nice."

"If we can get this pianist, then that will mean Charlie

can get more into playing guitar. Up until Taste he was a lead guitarist, and no joking, he's a good one. People don't know that, you see. We'd prefer this to the normal straight set-up of guitars and drums," said John.

All agree that the New Year is going to be a fair share of immediate problems. Old Taste fanatics are going to see a three-piece with Charlie and John and are obviously going to expect loud rock.

"They couldn't be more wrong. What they are going to see is complex music, played freely. It won't be loud. Don't get me wrong, al-



CHARLIE McCRACKEN/JOHN WILSON: debut gig at the Marquee



Stud: a band of breeding

though it has turned out to be complex, it's going to be presented in such a way that people will be able to enjoy it."

"When I mean enjoy it, I mean properly. I don't ever want to play to an audience leaping out of their seats, jumping in the air and slashing their chairs. I don't want that again," added John.

Taste were a band that played for an audience. They knew what that audience wanted, knew what would light the fire, knew what would cause a scene — in some cases, in fact many cases, knew what would cause near-hysteria.

"It's going to make a

tremendous difference to us not having a leader. None of us is going to be the front man — this is a unit."

"We didn't approach Stud as being something that was going to be a totally new concept. Charlie and myself had a clear idea of playing music we really wanted to play — and enjoyed playing."

"Now we've got a band together that's good, we get on really well, we have good management, good equipment, a good roadie. I don't want any more. I want to get back on to the circuit again, and start playing for enjoyment," said John.

There was another long pause for more looning. "The

idea is for a lot of the material to start off acoustically, and then build up into something really massive. This has worked in practice, but we've yet to have a full-scale rehearsal. We are as yet experimenting, but I'm hopeful that the ideas will work on stage," added Jim.

I must admit I've been missing the monster movement of McCracken — and those hellish faces. I've got a feeling that Stud are going to be extremely interesting — something a little tasty (sorry about that) for 1971. They will be playing their debut gig at London's Marquee on January 5 — and then whip off to Germany.

Tape talk Cassettes dearer

LOOKS as though tape addicts will have to dip further into their pockets and purses in the New Year. Cassette prices are going up by around 25%.

Decca reveal that their cassettes will be upped from the present 47s 6d for pops to 49s 6d from the beginning of February. Polydor will be upped to 48s from 47s 6d. CBS are up to 49s 10d (from 47s 6d) from December 29. And on December 29, EMI pop cassettes go up from 47s 6d to 49s 6d.

But there's a list of goodies on the New Year releases by way of compensation. Here are the highlights: Savoy Brown, "Looking In" (Decca), Matthews Southern Comfort's "Laser That Same Year" (NCA) and Rolling Stones' "Get Yer Ya-Ya's Out" (Decca).

HAYCOCK'S his name Peter Haycock. A shy creature, shy to the point of making you shy. If one of you didn't speak you'd probably sit and watch beer go flat, coffee go cold, and the cows come home without conversation.

Haycock sucked a thickly packed snout of English make, his thin string-scared fingers held the thing. We both mumble occasionally, so we mumbled about life with Climax Chicago. It's this lad Haycock who is steadily and solidly building up the kind of reputation for listenable guitar in a completely unrespectable vein.



CLIMAX CHICAGO with Peter Haycock at right

Gets better

He's neither loud, smashing, brashing or gully of fits of the old paranoid thing, he's just a comfortable little player, 19 years of age, who gets better by the month. On the new Climax album he displays the sort of work that will undoubtedly get mouths chattering.

He will readily admit that Climax are a blues band. "There's nothing wrong in people thinking that as long as they are willing to believe that I, and we have some-

thing else to offer as well."

It took Climax just four days to start and finish the album "A Lot of Bottle." The album before that took two.

It's not that they hurry over the process or for that matter turn out bad albums it's just that playing to them is a "hell."

"I've found that in a studio everything comes to us just like that, there's instant something and it really is valid stuff for that moment."

"I go on stage for a good stomp, I'll make no bones about that, I just don't like getting into the technicalities of present day presentation — you know this sort of absurd intricacy that is delivered at times, or a 10-minute one, it doesn't matter either way — but I get a feeling they enjoy the two-minute one. We don't do many long numbers. 'Train' is possibly the only one, but that drifts into such super patterns, and can be different every night. It still goes down well and we enjoy playing it."

Haycock is happily married.

has a flat in London — but prefers to spend most of the time in Stafford. His first guitar was a two pick-up Broadway with a four-watt amp. Now he's into bigger things.

Wailing

"When people think of a blues band they think of wailing guitars and lots of noise, well that doesn't describe playing blues does it? Blues is an attitude you adopt to what you're playing. That may sound artistic or something, but when you play blues you've got to get into it, right into it."

"We've got a feeling that we are missing out on a large percentage of audiences because of our very name. The Blues Band bit doesn't really attract the people we'd like to have there."

"You see guys come to gig expecting to hear complete and utter blues and they go away disappointed. It's just that last bit of the name. Well we're going to drop it. The thing one immediately

Climax: blues band with something a little different . . .

notices about Haycock's playing is the efficiency and workmanlike attitude he takes. He's a busy player, shifts a hell of a lot of work. His plectrum fits like a bee's wing — at times he's unbelievably fast, plays exciting listenable bottleneck and slide patterns. A good all-rounder and individual in the bargain.

Did he find Climax offered a suitable vehicle for such obviously energetic talent?

"Oh yes," he replies, "because we really are one of those bands who enjoy playing together, admire each other."

"We all seem to know what we want to do, although we don't follow any particular direction. We do experiment though. 'Flight' on the last album was a bit different for us with Colin on alto. It was very funky, then slow, it sounded like Charlie Parker, and then it drifted back to a three-four thing. It was good I thought. You see I don't mind being called a blues guitarist, as long as people will acknowledge the fact that there's a little more to it than that."

"Most of my tastes are satisfied. We are going to start getting more of a rhythm thing in the future. Santana had an incredible effect upon me. I'd maybe like to use my guitar as a washboard or something."

"Apart from them, it's hard to tell who I've been influenced by. I mean I try

to disregard what's going on to some extent. If everyone was getting generally faster because of Alvin Lee, I wouldn't consciously try to change my style to fit that."

That sort of thinking can do a lot of harm to a player. There are so many good bands in London that there are bound to be a host of amazing guitarists, but I just keep on playing — and really enjoy it — that's the point."

Haycock is a non-reader, he's been playing for seven years and rates the last six months as the most fulfilling part of his career.

"We got played on the Peel thing, and therefore people just don't dismiss us, or write us off just like that. It's working how we hoped it would, everything is building up nicely. We're not a publicity band, if you know what I mean, we aren't the sort of band that could be."

Everything has just been steadily built up. We haven't ever done anything for the sake of making it big. This way, to some extent, we have control over our progression. One big mistake would be to have too much hype, try and get in the picture too much, but again Climax aren't a band like that."

ROY HOLLINGWORTH

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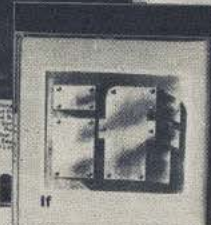
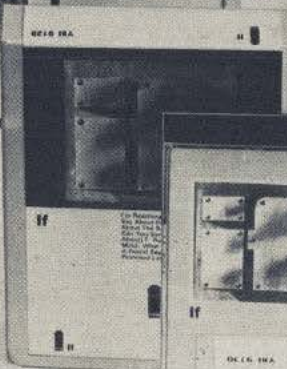
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FOCUS ON FOLK

by Andrew Means

Bass lines for Pisces

AT first sight it may appear risky to adopt the name Pisces while the world ploughs self-consciously into the Aquarian age.

But whatever astrologists may think the choice does not seem to have placed Richard Digance and John O'Connor in jeopardy. Recently they have been increasingly active.

The addition of Tim Greenwood on electric bass guitar should do a great deal to bolster and fill out their sound, while his guitar instrumentals will be given their own spot within the act.

Bill Leader has expressed interest in the group and they are expected to have a debut album out early in the new year.

Initially Richard was going to make a solo album as a singer, while John was working as a session musician at Transatlantic Records. They teamed up, and Bill Leader suggested that when it came to recording they should add a bass. In order to be able to produce their recorded sound on stage they increased the size of the group by including Tim, an astute choice since they also gained the benefit of his own material. Like many others they have a problem getting their name known. Their dilemma is not helped by not having management.

"We think we're going to need it though," Richard told me. "If you're going to be just a folk singer then you don't need it. We'd like you to mention Colin Scott in



PISCES: debut album in the New Year

there somewhere because he's got us a lot of gigs in the North."

As the last passage indicated, the group hope to work in concerts and colleges more. But they added hastily that it was not their intention to break completely with the folk clubs.

"We've got a p.a. system and some folk clubs are a bit out because of all that equipment," said John. Richard explained the importance of chatting up the audience before a gig.

"We're going to enjoy playing to large audiences, and if the chat goes well then the songs do. If you can win a big audience over then things go better than with-

small one. In a way the folk clubs are like an apprenticeship before we go on to a college scene.

"But we would like to come back to the clubs if we ever did get into colleges," added John. Richard writes most of the group's material at the moment, although both the other members make contributions.

"I've been writing for about three years," said Richard. "I've always considered myself to be more of a poet than a guitarist. It's poets rather than guitarists who influence me — people like Dylan and Thomas. Tim writes lyrics so we're going to have to get our heads together. It's pretty obvious that songs are going to

come from the three of us."

What were Richard's influences lyrically? "Short stories rather than poems," he replied. "This is because of reading 'Under Milk Wood'. I could get into that better than his poetry, which seemed a bit flowery to me. Basically my songs are just a collection of short stories. I always write the lyrics first."

"I think the songs have got heavier lyrically because Richard and I were into a fairy tale thing, which was nice but it couldn't last forever," John admitted. Richard reminded me that all three of them could sing, so some interesting harmonies can be expected from Pisces in the ensuing months.

THERE is very little that can't be attributed to sincerity in Tommy Makem's character, it seems. His rich and varied talents have led him through a ravine of cosmopolitan influences and experiences, yet fame and fortune have failed to smother sincerity.

Tommy arrived in London for a brief visit to record a 'Country Meets Folk' spot.

"I'm gradually becoming the TV wizz kid I think," he began. "I've just done a colour series for Scotland and during the time I was doing that I did a 'Show Of The North'."

"Two or three weeks ago I finished a show for the BBC in Belfast and I've also done a hogmanay show. I'm going back in January to do another show in Scotland. I'll be off to America for a tour in February."

Tommy has just completed an album of love songs which should be released in the new year. "I had big problems collecting songs for it," he said. "I wanted to get a variation. There's some traditional stuff and a couple of things I've written. But the album isn't out for a couple of months I shouldn't think, not unless they release a single."

After playing with the Clancy Brothers for 10 years Tommy left a year ago and is now accompanied by guitarist Ray Durham. "He's an excellent guitarist," commented Tommy. "We've been getting great responses. We've been together for about a year now and he's tremendous company on the road. He knows all the stuff I do and we get on very well together."



TOMMY MAKEM: the kids are listening to poetry

Tommy: will TV Makem?

The American tour will probably last for about six weeks and it's likely that the two will return in April.

Tommy was full of support for breaking down the barriers between the various sections in which music finds itself placed.

"I can easily see a new type of folk music being pro-

duced and becoming very, very big. People like Johnny Cash are folk just as much as country. I think pop music will develop in this way. I think the younger generation, the kids, are getting a better love for the spoken word. Ten years ago if you'd have mentioned poetry they would not have listened but now they seem more likely to."

John and Beverley — on the road to Scotland

JOHN MARTYN appears to be permanently on the edge of a holocaust. Without warning he can flare up into a Glaswegian explosion of words and opinions that sometimes seem to emerge before the thoughts and hang agonisingly in the air while reason catches up.

Beverley drifts calmly from word to word, rarely using two if one will do, and their son Wesley is an explorer, equally eager to dissect your umbrella or to demonstrate the vulnerability of a flying saucer. Such a varied household provides a useful clue to John and Beverley's current album 'The Road To Ruin.' I asked John if he was pleased with the album. "Yes. You must remember that it was done a year ago. It's very indicative of what we were doing at that time, but it's all changed since then."

Beverley is expecting a baby in February, and after that they plan to move to Scotland.

"I've been trying to move out of London for a year now," John explained. "I really wanted to come down

here when I first started though. I used to go to folk clubs all the time and try to hustle bookings."

He glanced out of the window and indicated a homely block of concrete and glass, planted abruptly across the road.

"We're not meant to exist in these bee cells," he complained indignantly. "It's just a joke. There are more people here (in Hampstead) than anywhere else but it's the loneliest place in London."

Not much has been seen of John lately. His gigs have been rare. Would this change? "I'm going to do a lot more gigs," he verified. "I've got very lazy. I've done an average of two gigs a week for the last few months, which is really how I like it."

He'd just returned from a gig in Belfast. "It was really fine. It's like the folk scene was over here four years ago. In Ireland they're really glad that you're there."

"There are maybe five songs that I always sing which I don't want to get away from because I really like them. But there are a pool of about thirty or forty which I can put on. I don't plan my act though."

John is aiming for college gigs. Is this the audience he prefers?

"There's nothing else for me," he replied promptly. "There is very little communication between the audience and me in many folk clubs. In some, 30 per cent are there to hear what I'm



JOHN AND BEVERLEY MARTIN: aiming for college gigs

laying down, and 70 per cent because it was somewhere to drink with musical accompaniment. There are very few good folk clubs around. They do exist but they're just few and far between. It's the same for traditional musicians."

How soon before John and Beverley do gigs together? John indicated that it would be some time.

"There's plenty of time," said Beverley in one of her few contributions to the discussion.

"Working together really depends on so many factors like musicians," added John.

One consolation is that they both plan solo albums. "I've got a lot of new

songs," John explained. "I want to do a lot of solo electric things. The kind of way I'm playing I don't think a lot of people would know what I'm aiming at. That's not a put down. If you're playing it's very difficult to get people to hear things as you do, if you're not playing structural things."

"Beverley is a lot more into pop. She isn't into unstructured things as much as I am," he continued. Beverley never actually revealed whether she agreed with this or not, but did concede that their tastes differed.

John persevered. "Beverley's tastes are much more jazzy than mine. Her harmon-

ies and mine are very different. She would use tunes I wouldn't even consider."

"After all if we were both the same we would get bored," Beverley announced. "What John is writing now I think is incredible. But I didn't get into 'Woodstock'."

Did John's intention to use electric guitar on his solo album indicate a complete departure from acoustic?

"It doesn't make any difference which I use, I get a buzz out of playing anything. I consider I do well. It just happens to be that at the moment I'm playing electric. I'm hoping to take up sax. I'd play what is now known as jazz. But I don't suppose that

I'd be good enough to play with anyone for a considerable number of years."

What was the likelihood of John forming a band? "It's difficult to know. The one thing that frightens me about a band is the responsibility. I did a gig at the Queen Elizabeth Hall with a band."

John considered how to explain this, searching for a way that didn't attach unintended blame on anyone. Two or three times he spoke out, then rejected what he had said and started again. Finally he seemed satisfied.

"That gig didn't happen because there was a lack of empathy," he concluded. "The musicians were really excellent but they were

drawn from different scenes. The guitar and bass player were heavily into Latin music and the drummer was very heavy."

"It's really a drag making a good musician play the sort of music he doesn't feel. It's purely a matter of emotion. You just have to be very careful with a band. The only people I'd really like to play with are Paul Harris and a drummer called Wells Kelly. Even if one member of a band is a bit unsure why he's there, then it — the whole thing up."

"I'd rather have a guy playing badly but enjoy it. In all the great bands it's quite obvious that they get a buzz playing together."

FOLK FORUM

FOCUS ON FOLK



MR FOX: at East Ham Town Hall

Mr Fox, Gas Works concert

idly changing!"

Among artists on the Fingimig books are: Tony Casstick, Gothic Horizon, the Crown Folk, the Hoosters, Pigsty Hill Light Orchestra, Jon Isherwood, Jon Betmesd, the Lonesome Travellers, Harvey Andrews, and Marc Brierley.

A group from the Norfolk-Suffolk border, Laus Deo, turn professional at the end of the year. They consist of Margaret Stevenson, Phil Craven and Henry Fillery, and most of their material is self-composed. They start with a booking at Hampstead R.S.C. Folk Club, Redhill Street, London, on Monday, January 4, and the Crypt, St Mary's Church, Greenlaw Street, Woolwich, SE18.

The Settlers and Seattle are the guests at a folk session at Chasetown (Staffs.) Bath on Thursday, January 21.

Icon from Leicester appear at the Sutton Coldfield Folk Club at the Boldmere Hotel, Sutton Coldfield, on December 28. Derek Brimstone returns on January 18.

Pat Williams is singing at The Roebuck Hotel, Wych Cross, near Forest Row, Sussex, on New Year's Eve. Appearing with her will be Bill Shorrocks, from Sevenoaks.

THURSDAY

AT FOX, ISLINGTON GREEN, N.1. No Club. See you next week for our New Year's Eve celebrations with ANDY ANDREWS and his group!

FOLK CENTRE, HAMMERSMITH Closed until Jan. 7th.

THE MIDDLESEX FOLK CLUB Closed this week, opens 7.1.71.

We all wish you all, that you need for the coming, good feelings and lots of COUSINS not open this week, there's a party Thursday, New Years Eve, entrance fee a bottle of something, but come along anyway January 1, Al Stewart, January 2, John Martyn.

FRIDAY

AT BRIDGEHOUSE, CLOSED FOR CHRISTMAS. NEXT WEEK: BRONX CHEER.

SATURDAY

ALL JOIN IN. The Metropolitan, Farringdon Rd., Farringdon Tube 7.45. Host: TREVOR MYETT.

"ANGLERS" TEDDINGTON: Boxing Day with TONY FOSTER CHARLIE ESHER.

AT THE CELLAR, Cellar Closed.

TROUBADOUR, Closed.

SUNDAY

GUILDFORD STAR QUARRY ST. BRIAN GOLBEY GEORGE & THADEUS KAYE

"SHIP AGROUND" Lea Bridge Road, E.5

MIKE SHANE Folk — C.W. Guest singers welcome. Every Sunday — Free Admission.

ST MARTIN-IN-THE-FIELDS Trafalgar Square, 8 p.m.

CRYPT FOLK CLUB LIQUID LIGHT BY RON HENDERSON

AL STEWART STEPHEN DELFT

THE ENTERPRISE, Hampstead CLOSED. Next week PACKIE BYRNE.

THREE TUNS, Beckenham.

OF GUNNILL January 3: WIZZ JONES.

SUNDAY cont.

TROUBADOUR, Closed.

WHEATSEAP, DORKING. Closed for Christmas. N/w: MOUNTAIN DEW.

MONDAY

HAMPSTEAD R.F.C. Folk Club, Redhill St., off Albany St. (Gt. Portland St. Tube)

ROGER WILLIAMSON

HANGING LAMP The Crypt, St Elizabeth's, The Vineyard, RICHMOND 8 p.m.

AL STEWART

CONF EARLY

NEXT MONDAY: January 4 7.45 pm, East Ham Town Hall.

RISEING STARS IN THE EAST

MR FOX BRONX CHEER GASWORKS PISCES

A plug in folk concert with a thousand watts worth of ethnic electricity, starting four great new groups with a twinkling future.

PUTNEY "HALF MOON," Lower Richmond Road.

HUNTER MUSKETT

DANA SCOTT

BOOZE DROOP, White Hart, Acton, W.2

FREE NIGHT

STEEP CLIFT

DAVE LAMBERT/MIKE HARAN PETE SULLY/MICK SAUNDERS ROGER HUBBARD/JOHN MYERS JIM PRENDERGAST/COLIN GROVES

Non members 1s for membership. All guest singers welcome. Only room for 250, so come early.

TINA'S PLACE, Stanhope Arms, opp. Gloucester Road Tube

COLIN GRANT-ADAMS Alan Bryan, Moonlighters.

TUESDAY

CHELSEA FOLK Union Tavern, 11 Pimlico Road, SW1

DEL ROBINSON Singers welcome. N/week: Gasworks.

TUESDAY cont.

"CROWN" TWICKENHAM: BO IDLE

TROUBADOUR DAVEY MURRELL

WEDNESDAY

HOLY GROUND, Closed for Xmas. Re-opening January 6.

SURBITON ASSEMBLY ROOMS, DEREK SARJEANT FOLK TRIO, PAT NELSON.

TROUBADOUR, 9.30-12.30 MAUDE BARKER

ROYAL ALBERT HALL

GEN. MANAGER FRANK J. MUNDY

The CHAPPELL POP DIVISION presents

WEDNESDAY JAN. 6th, 1971 at 7 p.m.

PENTANGLE

FAIRFIELD PARLOUR and ROOM

Compere: DAVID SYMONDS

TICKETS: 30/-, 25/-, 20/-, 15/-, 10/-, 5/-

available from The Royal Albert Hall Box Office, Kensington Gore, London, S.W.7 (01-589 8212), and usual agents.

TYPE SIZES AVAILABLE UNDER FOLK FORUM AND CLUB CALENDAR HEADINGS

6pt run on PLEASE NOTE: All advertisements with the DISPLAY OR CLASSIFIED must be prepaid	1/6 per word Bold Caps 6d per word extra after first two.
6pt. bold caps centred CRESCENDO HOTEL, SIDCUP	7/6 per line. Approx. 24 letters and spaces to the line.
10pt. bold caps REGENCY	15/- per line. Approx. 17 letters and spaces to the line.
12pt. condensed CAPTAIN SILVER	17/6 per line. Approx. 18 letters and spaces to the line.
14pt. condensed JANIS CHAPMANN	£1.00 per line. Approx. 16 letters and spaces to the line.
14pt. bold caps HARRY GOLDE	Approx. 12 letters and spaces to the line.
18pt. condensed ALAN SIMPSON	£1.50 per line. Approx. 12 letters and spaces to the line.
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24pt. Condensed DAVE SANDERS	£1.10 per line. Approx. 12 letters and spaces to the line.
30pt. condensed FLAMENCO	£1.150 per line. Approx. 8 letters and spaces to the line.
36pt. Condensed GUITAR	£2.00 per line. Approx. 6 letters and spaces to the line.

ALL CLASSIFIED ADVERTISING MUST BE PREPAID

MR FOX, Bronx Cheer, Gas Works and Pisce combine to produce a concert at London's East Ham Town Hall on Monday, January 4 at 7.45. The music is intended to mix some of the best characteristics of the folk music of the past with those of the present.

Tickets (10s., 8s. 6d., 7s) are available from Collets, 70 New Oxford St., or by post from 32 West Kensington Mansions, Beaumont Crescent, W14.

Folk On Friday presents a Christmas Ceilidh with The Yetties from Dorset, The Orange And Blue from Bedford, and The Druids from Derby.

Special guests are Tony Rose and clog dancer Sam Sherry from Lancaster, Tony Foxworthy is MC and the programme is introduced by Jim Lloyd. There is no Folk On One on Boxing Day.

Pete Stanley and Brian Golbey are guests on Country Meets Folk on Sunday. Justin Tubb (son of Ernest Tubb) from America and the Muskrats are the guests on Monday's Country Style.

Mick Moloney has had his mandolin and banjo stolen. The banjo is a tenor-Paragon by Clifford Essex. The mandolin is a Herwig flat backed with a butterfly on the front.

In March The Johnstons will have an album released, half of which will be recorded live at a concert at Cecil Sharpe House on January 15. Storyteller have recently recorded their latest album (TRA 237) "More Pages." The songs are composed by the group and it will be released in February.

Heathside Music Ltd, the publishing arm of Transatlantic, has signed an administration agreement with Leading Note, Bill Leader's music publications.

The Johnstons appear at Peeters, London, on January 2. Nigel Denver, now operat-

ing from his new home-base in Birmingham is the latest Folk artist to undertake engagements for Fingimig — the agency set-up in Solihull, Warwick, by singer Jasper Carrott.

"Fingimig is basically an agency run by Folk artists for folk artists," says Jasper. "The aim is to provide a service for Folk Club organisers throughout the country by keeping them supplied with singers and groups who

are making their living from folk clubs and concerts.

"For a long time now, top artists in the North have found it difficult to get bookings in the South — and vice versa, because of travelling and expenses.

"However — using the Midlands as a base to pass through, by arranging two or three dates in one area, and by closer co-operation between folk clubs and other agents — the situation is rap-

idly changing!"

Among artists on the Fingimig books are: Tony Casstick, Gothic Horizon, the Crown Folk, the Hoosters, Pigsty Hill Light Orchestra, Jon Isherwood, Jon Betmesd, the Lonesome Travellers, Harvey Andrews, and Marc Brierley.

A group from the Norfolk-Suffolk border, Laus Deo, turn professional at the end of the year. They consist of Margaret Stevenson, Phil Craven and Henry Fillery, and most of their material is self-composed. They start with a booking at Hampstead R.S.C. Folk Club, Redhill Street, London, on Monday, January 4, and the Crypt, St Mary's Church, Greenlaw Street, Woolwich, SE18.

The Settlers and Seattle are the guests at a folk session at Chasetown (Staffs.) Bath on Thursday, January 21.

Icon from Leicester appear at the Sutton Coldfield Folk Club at the Boldmere Hotel, Sutton Coldfield, on December 28. Derek Brimstone returns on January 18.

Pat Williams is singing at The Roebuck Hotel, Wych Cross, near Forest Row, Sussex, on New Year's Eve. Appearing with her will be Bill Shorrocks, from Sevenoaks.

albums

DAVEY GRAHAM AND HOLLY: "Godington Boudary" (President PTL5 1089). A raw version of "I'm A Freeborn Man (of the Travelling People)" is a rather misleading introduction to this album.

For Davy's unsteady vocal precedes some astute guitar instrumental tracks, Eddie Tripp (bass guitar), Tony Kinsey (drums) and Keshav Sathe (tabla) provide an absorbing rhythm that fulfils a double function. Not only is it satisfying in itself, but it ably supports Davy's lead. His choice of material is unusual, and the album benefits from that, "Everyting's Fine Right Now" (M. Heron), "A Mighty Fortress Is Our God" (M. Luther) and "Mother Nature's Son" (Lennon/McCartney) follow each other in quick succession.

However, those who have followed his career avidly may find a certain lack of sharpness in his style. Holly's voice is a worthy addition.—A.M.

"THE FOLK TRAILER" (Trailer LER 2019 Stereo). Any claim to capture "the best of the experimental and innovative that makes the British folk scene one of today's liveliest musical scenes" is fated to fail

somewhat short. Certainly the disc contains a remarkably solid collection of songs, but, with the exception of Rosemary Hardman, it is firmly weighted in favour of the traditional. Rosemary's "Strangely Moved" together with Dave and Toni Arthur's "Lazio Fehér" rival each other in quality and excitement.

Jim Lloyd's inter-track commentary is likely to arouse controversy. Personally I would prefer these introductory remarks to be restricted to paper and Jim's own fine radio commentary.

The spoken word tends to upset the continuity that could exist between the various artists involved.—A.M.

THE HIGH LEVEL RANTERS: "Keep Your Feet Still Geordie Hinnie" (Trailer LER 2020 stereo). A live album in the best sense, the Ranters cruise enthusiastically through a collection of Tyneside songs. The intention is to recreate the atmosphere of a nineteenth century Geordie music hall with an orchestra of fiddles, concertinas, brass and woodwind, percussion, bass and piano. While I am not qualified to judge the authenticity of the venture, the result is certainly an absorbing

musical experience.—A.M.

THE BLUEGRASS SPECIALS: "The Train I Ride" (Roots SL — 506 Stereo). Australian and country music are not usually associated, in my experience at least. This album quickly shatters any illusion that the best music in the bluegrass style comes from its American roots necessarily. Ferry Leitner (5-string banjo), Wolgang Entmayer (vocals), m a n d o l i n, (vocal), Raimund Bam-boschek (vocal, guitar, dobro), Eddy Mayrl (vocal), fiddle, rhythm guitar), Willy Nefzger (string bass) give their own interpretation of traditional material and play some excellent self-composed numbers. Copies of the album can be obtained at Roots Records, Inc. Evelyn Parth, P.O. Box 17, A-2345 Brunn a Geb (Austria) at 41/6 postpaid (UK and Europe) and 5.20 dollars post paid (overseas). — A.M.



RESURRECTION CLUB of the SALISBURY
126 High Street, Barnet, Herts.
Buses 134, 84, 304, 265, 107, 716 & 306 Northern Line High Busset

Tuesday December 29th, 8 p.m.

MUNGO JERRY

plus WELCOME

KNUFFLESPLUNK Community Centre, Mill Green Road
Off Four Tree Lane, Welwyn Garden City, Herts.
Welwyn Garden City - Eastern Region (B.R.)
Buses: 203, 710, 315, 330, 303A, 716A, 915A, 330A, 324

CHRISTMAS DAY
HAPPY CHRISTMAS TO ALL KNUFFLESPLUNK KATS. We are closed this week, but if you want something to do on Boxing Day go and see Gnome Sweet Gnome at the Temple

FARX THE ROBINHOOD ARMS, WORTHKOTE AVENUE
OFF SOUTHALL BROADWAY (USBRIDGE ROAD)
SOUTHWALL, MIDDLESEX
BRITISH RAIL: SOUTHALL
BUSES: 293, 190, 207, 105 OR 195

SUNDAY, DECEMBER 27th, 7.30 p.m.

HARD MEAT

plus WELCOME

NEW YEAR'S EVE PARTY Thursday, Dec. 31st, 8 p.m.-12.30 a.m.

AARDVARK

& AQUARIUS HAPPENINGS
Adm. Only 5/-

FARX POTTERS BAR YOUTH CENTRE, ELM COURT
MOTION LANE, POTTERS BAR, HERTS.
BUSES 799, 303, 303A, 308, 313, 330, 350A, 134, 242
384, British Rail, Potters Bar.

December 26th (Boxing Day)
HAPPY CHRISTMAS TO ALL FARX FREAKS
We are closed this week, but if you want something to do on Boxing Day go and see Gnome Sweet Gnome at the Temple.

CUE CLUB

For all people who want a very good club to go to this Christmas the Cue Club is the place for you
5A PRAED STREET, PADDINGTON, W.2 Tel. PAD 5274

Tuesday
DISCOTHEQUE WITH FUNKY RECORDS
LADIES' FREE NIGHT

Wednesday
DISCOTHEQUE WITH FUNKY RECORDS
Thursday, Christmas Eve - from America

THE FANTASTICS

Friday, CHRISTMAS DAY - open 6 p.m.-6 a.m.
SPECIAL BIG SHOW with
PYRAMIDS BAND
FREDDIE NOTE
CARL DOUGLAS
OWEN GRAY
CAPTAIN FISH + HIS LIMBO DANCERS
+ other guest artists

Boxing Day
JIMMY JAMES + THE VAGABONDS

Sunday
PSYCHO
+ THE CARIB BAND with OWEN GRAY

CLUB OPEN THROUGHOUT CHRISTMAS
Please apply for membership



Samantha's
IS CHANGING
PERSHORE STREET
BIRMINGHAM 5
Tel. 021-643 5400
DECEMBER 24th
DAVE CASH & TONY VANCE
plus ROCK 'N' ROLL
REVIVAL SHOW
plus Radio Birmingham's
LESLIE ROSS



BIG APPLE

OFF NORTH ST., BRIGHTON
Brighton (0273) 29990

Thurs., 24th Dec. (Christmas Eve)
EAST OF EDEN

Thurs., 31st Dec. (New Year's Eve)
GROUNDHOGS

LODESTONES BAR EXTENSION BOTH NIGHTS—12.30
R. HUBBARD
+ M. SANDERS

HUNTER'S CLUB
HORN HOTEL, BRAINTREE

Join us in the festive groove . . .

Dec. 27
Warm Dust and Gin
New Year's Eve
Gnidrolog and Bloody Mary

Enquiries: BRAINTREE 1363
after 4.30 p.m.

FREE CHRISTMAS LUNCHTIME CONCERTS
AT THE LYCEUM, STRAND, W.C.2
12 noon-3 p.m.

December 28th
GENESIS

December 29th
AUDIENCE

plus Andy Dunkley's discotheque at every show. A collection will be taken for Children's Charities. Licensed bars and buffets.

JULIAN'S TREATMENT

Continental enquiries
SOUND MANAGEMENT
Switzerland
Winterthur 223117

Agency
Rondo International
Promotions Limited
Tel 01 491 7411

STAR HOTEL 296 London Road
Broad Green, W. Croydon

Thursday, Dec. 24th 8 p.m.-Midnight

Christmas Eve Party with
STRAY

+ Special Guests
Lights - Balloons - Smoke Bombs - Sounds

STRAY would like to thank all the new friends they've made in Croydon in the past year, and hope to see them all on Thursday

New Year's Eve: **HACKENSACK + THEY BITE**

RAILWAY HOTEL, WEALDSTONE
CRAZY KIWI CHRISTMAS!
• **XMAS EVE: CLOSED**
Dancers at Action Town Hall

• **XMAS DAY** 8-11 p.m.
BARON RAY SOUND PARTY

• **BOXING DAY** 8-12 p.m.
BARON RAY ROADSHOW

• **NEW YEAR'S EVE: CLOSED**

OPEN: SUN. 57th TUES. 29th
Harrow, 4. Wealdstone 3m. (18 & 11)
Bus: 114, 128, 182, 286, 156, H1, 1402

BUMPERS

Corner House, Coventry Street, Piccadilly, W.1

Friday, December 25th CLOSED	Tuesday, December 29th STATUS QUO
Saturday, December 26th BUMPER BOXING DAY NATIONAL HEAD BAND	Wednesday, December 30th DA DA
Sunday, December 27th CLOSED	Thursday, December 31st BUMPERS NEW YEAR'S EVE T.2
Monday, December 28th FOREST	

Students Cards count as membership and entrance at members prices
Licensed till 3 a.m. Full American menu
Mon-Thurs. Adm. 10/- Fri. & Sat. Adm. 15/-
CHAMPAGNE FOR ALL OVER CHRISTMAS

FLAMINGO, HEREFORD

This Friday: **ARGENT**

NEXT FRIDAY: **CHAMPION JACK DUPREE**

AT THE NEW WHISKY A GO GO
33-37 Wardour Street, London, W.1

Thursday, Dec. 24th £50 for best Go-Go Dancer. Apply at New Whisky

Friday, Dec. 25th
THE CREW

Saturday, Dec. 26
TONY MORGAN SHOW

Sunday, Dec. 27th
BLUE VEIN

Monday, Dec. 28th
BARE FOOT

Tuesday, Dec. 29th
THE CREW

Wednesday, Dec. 30th
TRADER HORNE

& Go-Go Dancing Competition

Booked through RED BUS CO. 01-734 9486



CURRENTLY STARRING IN "CATCH MY SOUL" AT THE ROUND HOUSE

Hear them on their new L.P.
Gass Polydor 2383022

THE TEMPLE
33-37 WARDOUR STREET W.1
Telephone 01-437 1549

THURSDAY, DECEMBER 24th 8-12 10/-

CHRISTMAS EVE RAVE
WARHORSE · AARDVARK

SATURDAY, DECEMBER 26th 15/-

BOXING ALL-NIGHTER
(Special Guest)
SLADE GNOME SWEET GNOME WELCOME

MYSTIC SOUNDS **JERRY FLOYD**
MYSTIC LIGHTS **CATHODE ELYSIUM**

NEW YEAR'S EVE PROGRESSION 8-3 15/-
MIDNIGHT APPEARANCE
ROCK INTO 71 with
BONDE ON BONDE
THE HOUSESHAKERS!
PROUD

ROUNDHOUSE, CHALK FARM
Sun., December 27th, 11 a.m. to midnight

EVENSONG presents
a charity concert to aid "War on Want's Rehabilitation in East Pakistan" following the recent flood disaster.

The event will run from 11 a.m. to midnight. There will be 2 main feature films:
Betty Grable, Caesar Romero and Rudy Vallee in:
"THE BEAUTIFUL BLONDE FROM BASHFUL BEND"
and
W. C. Fields and Mae West in
"MY LITTLE CHICKADEE"
plus two "original" Mickey Mouse Cartoons plus five main groups.

EAST OF EDEN
SOFT ROBERT
(featuring Robert Wyatt of Soft Machine)

SOUTHERN COMFORT
DANDO SHAFT
and
AN AN

ADMISSION **ALL DAY** NOW
10/-

VanDike Plymouth
Proprietor of Plymouth 34320

XMAS EVE (Thurs. Dec. 24)
BRINSLEY SCHWARZ plus
THE DOWN HOME RHYTHM ACES

BOXING DAY (Sat. Dec. 26)
ROGER RUSKIN SPEARS
GIANT KINETIC WARDROBE
plus GRINGO

NEW YEAR'S EVE (Tues. Dec. 31)
STEELE EYE SPAN
plus JON. T. SUPERTRAMP

THE BELFRY
IN THE MR. SUTTON COLLEGEFIELD

Opening Monday, January fourth, nineteen seventy-one and EVERY MONDAY

STEMOTHERS
Proudly present
January Fourth
FAMILY
IN CONCERT WITH
FAIRFIELD PARLOUR
Your Emcee
DAVID SYMONDS
Doors open seven p.m.
Show starts at eight. Finishes late.
Bars till eleven-thirty at

STEMOTHERS
Following Monday
COLOSSEUM
Jan. eighteenth
BUDDY MILES EXPRESS
Jan. twentieth
AIR FORCE
All to be seen
LIVE
at
STEMOTHERS
Free coaches to take you there
From the
HALL OF MEMORY
BIRMINGHAM
CITY CENTRE
Every Monday at seven-thirty p.m.
prompt and bring you back at
end of show

STEMOTHERS
From January fourth
For further information:
Tel. 021-308 5746

A CONCERT WITH
"STILL LIFE" & "SWEET THUNDER"
NORTHAMPTON TOWN HALL
SATURDAY, JANUARY 2nd, 1971
From 8.0 to 11.0 All tickets 10/-

RED LION LEYTONSTONE HIGH ROAD
Reduction for Chez Club membership

Thursday, December 24th
7.30 p.m.

T2

plus NICK PICKETT

Licensed Bar and Disco

BUYING OR SELLING?
Whichever it is, the Classified Advertisement columns of Melody Maker is the answer for you. Full details on application to the Advertisement Manager, Melody Maker, 161-166 Fleet Street, London, E.C.4.

CLUB CALENDAR

THURSDAY

ANGLERS HOTEL, Teddington Lock. **SPECIAL XMAS PARTY!** Featuring the original **HAPPINESS** band.

THE WOLVERINE CLUBS plus many special guests. 8 p.m. - 12.30 am. Admission Free.

BLACKBOTTOM STOMPERS Plus Frog Island Jazzband, Green Man Blackheath.

BLACK PRINCE Hotel, Bexley, Kent.

GREATEST SHOW ON EARTH plus **TONY SIMONS PROGRESSIVE SHOW**, 8-midnight.

CHRISTMAS EVE:

GOOD HABIT Tithe Barn, Abergavenny.

ELECTRIC CITY presents:

GRAVE WARNING

Rock revival. Pied Bull Liverpool Rd.

HOUNDS GREEN MAN, Plashet Grove, East Ham. **A MERRY XMAS** and **A HAPPY NEW YEAR TO MEMBERS**. Closed, December 24th and 31st. **RE-OPENING JANUARY 17th** with Mandrake.

KINGSWAY TAV, Parker St. opp. Holborn Tube, Bourton St. Rammers.

FRIDAY

NORTH WEMBLEY. No session.

PEANUTS. Closed.

SATURDAY

BOXING NIGHT:

BIRTH Tithe Barn, Abergavenny

JAZZ Sunday, Dec. 27th, 7.45 p.m. **ALEX WELSH & HIS BAND** The Salisbury, High St., Barnet Monday, January 26th, 9 p.m. **TERRY LIGHTFOOT & HIS JAZZMEN** The Red Lion, Great North Road Hatfield Adm. 8/- Everybody welcome. Lic.

TRICORN CLUB PORTSMOUTH Dec. 24th **CHRISTMAS EVE SPECIAL "THE IMAGE XMAS PARTY"** plus D.J. PETE CROSS 8.0 to 2.0 Mon., 28th: DA DA Booked by MMF, Gosport 81867

GIN are appearing: 27 Dec. Horn Hotel Braintree 6 Jan. Castle, Tooting 19 Jan. Resurrection Finchley 23 Jan. Farx, Potters Bar Management - 599 1490

SUNDAY MILE Management: EASTBOURNE 25578

SUNDAY

BOTTLENECK Railway Tavern, Angel Lane, E.15.

STACKHOUSE **BLACK PRINCE Hotel**, Bexley, Kent. One of the most exciting bands in the country. Don't miss them.

ARGENT CHELSEA, Kings Road

THE TRAFALGAR MAX COLLIE RHYTHM ACES Every Sunday, 12-2pm. Just like the old Lord Nelson, it's going a bomb again! New Orleans jazz for excitement and a good time.

CROYDON "STAR HOTEL" London Road.

'SWING MISSION' ZIGGY LUDVIGSEN BIG SOUND 12 great wailing musicians. 8-11. 6s. Drinks normal prices. **COMMENCING DECEMBER 23, EVERY SUNDAY.**

PIED BULL, Liverpool Rd, Angel.

BIRTH Disco: Bar: 6s.

BLACK PRINCE Hotel, Bexley, Kent. **ALAN ELSDON**.

COOKS FERRY INN ANGEL ROAD, EDMONTON

CURVED AIR ERIC SILK, Green Man, Blackheath.

MONDAY

BLACK PRINCE Hotel, Bexley, Kent. **ALAN ELSDON**.

COOKS FERRY INN ANGEL ROAD, EDMONTON

CURVED AIR ERIC SILK, Green Man, Blackheath.

CLUB NOREIK 834 SEVEN SISTERS ROAD, N 15 Sunday, December 26th Doors open 7.0

NOIR HEAVY RHYTHM & SOUL BAND

SIR COXONE DOWNBEAT + Amazing Freaky Films & Stereo Head Sounds Admission 15/-

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TRICORN CLUB PORTSMOUTH Dec. 24th **CHRIST**

1970 - a New Yorker's view of the year

AT this time of the old year, and going into the new one, it's easy to be sloppy and sentimental in retrospect. 1970 saw a lot of changes, innovations, surprises and tragedy. Jesus Christ, Superstar, Jim Morrison, Jimi Hendrix, James Joplin, Led Zeppelin, James Taylor, Grand Funk Railroad, The Who at the Met, Elton John...

Our music — and our state of mind — was reflected in the charts. Our anger when they passed a bill in New York state that said something else, but meant no more Festivals like Woodstock... the plans for three day bashes that never came off, and the rip offs when people didn't get their money back. Alton and the tragedy that occurred when the Stones gave a free concert, Jimi Hendrix and Janis Joplin who gave up their struggle. James Taylor, Elton John, Stephen Stills and numerous other greats. The soft sound — you had to listen to lyrics, they were more beautiful and



STEPHEN STILLS: soft sound

more important to the state of youth in this country than hard rock. The success of the soft sound was a major event of the year. What better than to counteract the unrest by listening to lyrics of love, warmth and gentle protest portrayed by a new breed of singers, young, bright, elo-

quent, who have a lot to say and can communicate?

Excitement, movement, innovation? Led Zeppelin, three Platinum discs, the Melody Maker award and a concert at Madison Square Garden... Grand Funk Railroad, three Gold Discs, one Platinum and ditto... the complete, triumphant success of The Who's reforming "Tommy" in its entirety at the Met, applauded by the Met's own director, Rudolph Bing.

Or Joe Cocker with Mad Dogs and Englishmen... forty people on stage including a pregnant dog and one child, and a double album that flew to the top of the American charts. Two planes to lose the tour, and excitement that can never be recaptured.

The success of Moody Blues, Chicago, Traffic — Steve Winwood finally made it, and the Moody Blues had been going for more than five years before they became one of the most important British acts in America.

Alvin Lee and Company — 10 Years After, the final, respectful, acceptance of Jethro Tull.

Crosby, Stills, Nash and Young — proving that a group can stay together while going their different ways. Steve Stills and Neil Young, brilliant album. John Lennon (Yoko Ono), Paul McCartney, George Harrison, Ring Starr. Four different albums from four personalities who might never have been together.

And as the year came to a close, Elton John and Blue Christmas... an unforgettable concert by Aretha Franklin at Philharmonic Hall, and Leon Russell spearheading the Gospel trend with Delaney and Bonnie.

Eric Clapton got back into a beautiful music trip this year with Derek and the Dominos, while the difference between the two and top 40 began to diminish.

Yes, 1970 was exciting, tragic and creative. There were some great sounds laid down — and some bad ones, but the rock culture was stronger than ever.

CAUGHT IN THE ACT

SAVE RAVE

THE Beach Boys were given a rousing send-off at Thursday's "Save Rave" concert at the Royal Albert Hall, London, which marked the last date on their current U.K. tour. And they deserved it, though personally I would like to have heard more of their better known songs in their set. It was obvious that the packed RAH crowd felt the same way. "Save Rave" was a relatively puzzled silence greeted many of their other songs.

For an encore they raved into "Johnny B. Goode" and even Princess Margaret's feet would have been tapping in the atmosphere they created. The Fitzlatons suffered from a poor sound balance, and struck me as being a pretty pale imitation of the Supremes. Frankly, the group the Beach Boys have adopted on their current tour, sounded very much like the early Beatles — even their manicured hair stage had a Beatle feel about them — and their rendering of "I Got A Feeling" was a perfect cover version.

Magna Carta opened the concert and was a pity they were restricted to four numbers. — CHRIS CHARLES-WORTH

OSCAR PETERSON

OSCAR PETERSON had been criticised earlier on in his career for lack of "soul" or feeling. But at the Royal Festival Hall recently, he triumphed over these critics to prove beyond a shadow of a doubt that he is one of the great brand of Tatumesque jazz and his own personalised style of improvisation. Peterson took the audience through an evening of superbly tasteful, well-balanced to red-hot, snappy.

With Ray Price on drums, and Czechoslovakian bassist George Harless, Peterson took the audience through an evening of superbly tasteful, well-balanced to red-hot, snappy.

PAL BUCKMASTER

from p.5

How did he get into working with Polanski? I think Roman must have heard one of our albums, and possibly thought that the quality might help with the production. I got initial experience on writing for a film with a low budget thing called "Friends" last September, which I did in conjunction with Elton John. "The things I do" out of the band I find very good and enjoy it all, I freak out with fear while it's happening, but I suppose that's the same with everyone.



ping improvisations on standards. Numbers like "On A Clear Day" and "The Street Where You Live" were explained. Price swapping sticks and brushes as the mood changed, and Peterson playing round the main theme with as much dexterity and technique as his old Tatum.

"It will be an experience to hear him," said the programme. It was. — JEFF STARRS.

STUDHALTER/BROWN

THE Torrington, Lodge Lake, North Finchley, is a very cosy pub with fine amplification, but the Thursday jazz nights deserve better support, especially for the session on the 17th when Dick Studhalter (cornet) and Sandy Brown (ct, vocals and chas) complemented by Bobby Orr (drums), Tony Archer (bass) and Tony Lee (drums), played a session of high quality. Sandy is one of Britain's finest stylists, his playing having the stamp of genuine originality.

On Thursday last he swooped and swooped in the style of the great ensemble pianists of yesterday, employing all registers of the instrument from the warmth and roundness of tone in its lower reaches (as in "In The Evening," sung as well as played) to the shrill dissonances of the upper register which he seems to favour mostly nowadays, not always with pleasing effect.

PAL BUCKMASTER

from p.5

I knew about these things, because as a kid I had dreams of them. These feelings are common to a part of the population, or maybe the whole of it. Every person who is living or has lived must have possessed this common feeling. It's part of the universal human condition. I hope you can understand.

"What turns me on, and freaks me out" is Middle Eastern folk rock. You know the Turkish stuff, not Turkish pop, but more the funky, basic stuff. It's more rock than rock could ever be. I'm looking forward to finding and taking songs from them, and rearranging them for electric times.



His announcements were, of course, inimitable. "Do I go on a bit?" he enquired at one stage of a monologue. Yes, Sandy, you always did. Dick Studhalter, constantly muted by a red cloth drawn tightly round the bell, which gave his tone an engagingly soft burr throughout, displays exceptional dexterity for a part-time musician.

His playing nowadays — dare I say it? — has a somewhat boppier edge, somewhat removed from the Bixian mode he once adopted but, as in "Crazy Rhythm," he had the facility to execute a rapid flow of notes, the sort of playing the excellent Bobby Orr delights to adorn with immense dexterity.

Dick's feature "More Than You Know" was a nice array of melodic choruses in medium tempo, with an over extended coda which had us all breathless as to when it would finally be resolved.

Inevitably, there had been no prior rehearsal and when the principals' liaison got a bit out of hand, this first rate rhythm section rattled the players, though generally Dick and Sandy made it a remarkably duo. — CHUCK WINDSOR.

MAX BYGRAVES

WHEN Shirley Bassey dropped-out at the last minute from her new (already reduced from two weeks) at the Golden Pheasant, Manchester, the management were lucky

"Third Ear have this quality of mind, and has in parts fully achieved it."

Paul next played me a proposed album he is doing on his own for Decca. He leads a 50-piece orchestra, gives it the freedom to improvise — the result in parts is incredible. "I wasn't really satisfied with it, certain things didn't work out with the musicians, but I feel sure part of it is worth releasing."

"What turns me on, and freaks me out" is Middle Eastern folk rock. You know the Turkish stuff, not Turkish pop, but more the funky, basic stuff. It's more rock than rock could ever be. I'm looking forward to finding and taking songs from them, and rearranging them for electric times.

ROY HOLLINGWORTH

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ELTON JOHN: "his new album is worth the extra five bob"

IN his MM review of John Lennon's LP, Michael Watts says: "Forget the four-letter words."

How do you forget and why should you forget? Answer that, Mr. Watts. And since when have four-letter words had any "artistic effect?"

John Lennon's LP is a waste of plastic and talent, lacking taste and morals. — D. J. LAUGHLIN, 15 Batt Lane, Brayton, Selby, Yorkshire.

"GRAND FUNK Railroad . . . Could they happen here?" (MM November 28).

They could. But if nobody writes about them or plays their records on the radio stations, they couldn't. — EWALD BOESE, 4660 Gelsenkirchen-Buer, Meuhlenstrasse 118, W. Germany.

Hey, Alvin!

ISN'T IT time Alvin Lee learned some new riffs? On listening to most of the latest LP I'm convinced he knows but two or three riffs. In fact, he's hardly progressed since the first LP.

If he is to live up to being a "Superstar," he needs to be far more inventive in his technique and generally less boring.

Admittedly there are very few guitarists as fast as he but isn't it quality not quantity? — N. E. LEIGH, 23 Arundel Avenue, Mickleover, Derby.

IF BOB Dylan lyrics had not been so complicated, more people would have understood what he was singing about.

Jesus did not preach, he talked to his brothers and sisters. — WILLIAM JELLETT, 107 Sinclair Road, Olympia, London W.12.

NOT HAVING held Chris Farlowe very high on my list of singers I was quite surprised to hear the new Colosseum LP. His voice range fits in superbly with the rest of the band and in fact increases the excitement created by the group. — TREVOR DEYKIN, 17 Dickens Rise, Chigwell, Essex.

THANKS, DOUG Dobell for taking time to record that fantastic pianist, Eddie Thompson at Ronnie Scott's Club.

The performances are really unbelievable, and the quality of recording has to be heard on Hi-Fi to be really appreciated. — W. G. TANNER, 24 Orchard Road, Smallfield, Horley, Surrey.

JESUS SAID: "I am the resurrection, I am the way, I am the truth and I am the life." Bob Dylan said: "The answer my friend is blowing in the wind."

If Bob Dylan is the new Messiah we will still be waiting to be set free 2,000 years after he has died. — TIM ANDERSON, The Cottage, Concert Hall, Blackheath, SE3.

SO MANY good bands have been heard on BBC's Jazz Club but so far in the current series one group seems to have been neglected, the Phil Seaman Trio.

It would be great to hear them, plus one guest, Dick Morrissey. — ILEX CLOSE, Englefield Green, Surrey.

THANK YOU Max Jones for your article on Earls Hines (MM December 12). I saw this great jazzman in Sunderland and came away from the theatre with the feeling that when talent was handed out, Earl Hines got the lion's share. — TOM NAUNTON, 39 Heathway, Parkside, Seaham, Co. Durham.

THANK YOU. Raver, and others for your interest in Symbiosis, but I must point out that I'm not the leader.

Nor is anyone else, except perhaps Gary Windo and Nick Evans, who thought of the name, and are, in fact, at this very

Wyatt and Symbiosis —the facts . . .

moment threatening my very life with poison-tipped blow darts fashioned from Louis Moholo's last half-dozen discarded drum sticks. — ROBERT WYATT, 95 Axminster Road, London, N7.



ROBERT WYATT

ALBAG

Write to Melody Maker, 161 Fleet Street, E.C.4 You could win your favourite album.

I'D LIKE to see Richard Williams right about those tracks on "Love Revisited." "You Set The Scene" is indeed part of the "Forever Change" album, which proves Williams either hasn't heard it properly, or else he heard it so long ago he's forgotten about it. "7 And 7 Is" doesn't really epitomise the "psychedelia" (a term which, like "progressive" today, I've always disregarded) of 1967. It's more likely to have illustrated what Love felt at the time they made it, which was in early 1966.

"7 And 7 Is" was released as a single on the London label in the summer of that year, and it knocked me right back on my heels.

1967 was a magic year all right, but if you study it closely 1966 was THE year. Not of course, the year when rock'n'roll began or when the US folk revolution made its presence felt, but the year when those two forms really started to collide in a big way, after the path had been cleared by Dylan, the Byrds, the Spontinell and a few others, subsequently leading to the electric music of the past two or three years.

It was a year when there was a real SENSE OF DISCOVERY. — CHRISTOPHER D. BROWN, 3 Geneva Drive, Redcar, Teesside.

Political pop is PHONEY!

LIKE MANY other people, I am sick to the back teeth of all the so-called "pop intellectuals" who try to analyse and find the "hidden meanings" behind rock today.

As well as making fools of themselves, they also succeed in making a mockery of what rock sets out to do.

The majority of sincere rock is not a political entity. Since when did the Who, Zeppelin, or any other top rock band ever record a "social comment" song?

Let the Heaths and Wilsons look after the status quo, let the Broughtons of this world keep their mouths shut, and let the Townshends, Blackmores, Pages, and Claptons play on. — ROB HOPKINS, 90 Bankfield Lane, Churchtown, Southport, Lancs.

A XE GRINDERS of the year — Eric Clapton, Pete Townshend, Jon Mark, George Harrison, Steve Stills, Frank Zappa, John Renbourn, Rory Gallagher, Stefan Grossman, Alvin Lee, Jimmy Page, Bert Jansch, Chris Spedding, Terry Kath, Miller Anderson, Mick Abrahamson, Davy Graham, Martin Lancelotti Barne, Henry McCullough or the late, great Jimi Hendrix (RIP) — who cares, they are all simply incredible.

Yes, the Beatles have definitely split and sure man, it's a drag.

No, Free have not sold out.

Yes, Dylan's "Self Portrait" is a bummer — and that's real sad.

Deep Purple are entitled by the laws of this world but beautiful country) to smash up their equipment if it so pleases them even if it does break the hearts of every group who have to go through years of hardship to get enough bread together to even put an HP deposit on that sort of gear.

And finally — yes, John Peel should be made Big Chief of the BBC. — R. A. KAVANAGH, 37 Emperor's Gate, London, SW7.

I AM sure that most followers of Keith Emerson are, like myself, wondering why his currently most important work, Mussorgsky's "Pictures at an Exhibition" is missing from the Emerson Lake and Palmer album.

Admittedly it is rather long, but it is possible to get 35 minutes of playing time on an LP side, and failing this it could have been spread over part of the second side.

It is ridiculous that the highspot of the ELP stage act and showcase of Emerson's Moog should have been neglected in this way.

Otherwise the album is brilliant and, perhaps surprisingly, original. — RICHARD DUTTON, 134 Dene Road, Headington, Oxford.

IT WOULD be a good idea if all these so-called "progressive music" fans, who are constantly pouring praise on such groups as Led Zeppelin and Black Sabbath, sat down and listened to the real music of Frank Zappa, Mike Gibbs and Kevin Ayers (to name but a few). Many would be pleasantly surprised. — DAVID BIRLEY (aged 18), 14 Church Avenue, Jordanstown, Co. Antrim, N. Ireland.

EVERY NOW and then musical geniuses rise above their own standards, and produce something truly amazing. Such a genius is Robin Williamson of the Incredible String Band. In the past such highlights of his work which most of his disciples will recall is the very beautiful "First Girl I Loved" and the superb "Ducks On A Pond" also the incredible "Maya".

Once again he's come up with another classic. This song is too beautiful for words. It is of course "The Queen Of Love," featured in the "U" parable and on their new album. — DAVID GOODMAN, 32 Buckingham Avenue, Feltham, Middx.

PLEASE TELL Dusty to forget her onion throat remedy. Here's a much better one: I've used it for years and at thirty-nine I'm still singing like Frank Sinatra: strain a clove of garlic through a tea strainer, mix with two table-spoons vinegar and 4 oz. gorgonzola cheese. Leave overnight and then add teaspoon of curry powder, one tin of tripe and a raw egg.

It's a knock out! — LINDSAY YOUNG, 127 Alexandra Park Road, London, N.22.

Blackburn is right



INCREDIBLE STRING BAND: beautiful

I SYMPATHISE with Tony Blackburn, one of the few DJs not caught up in the hypocrisy of the present progressive music cult. I have long been an admirer of those few remaining groups such as Herman's Hermits, who provide first-class, entertaining music as opposed to long, monotonous guitar solos backed by tuneless screaming. No-one nowadays appreciates good music and only tolerates progressive music for snob value. Let's look forward to another ten years of Tamla Motown. — K. DAVIS, 44 Lowfield Road, Anlaby, Hull.

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Come off it, record shops! We appreciate good music as much as your classical record buyers AND we're your best customers. So stop treating us like dirt! — DAVID BURGESS, 19a Southmoor Road, Oxford.

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