

Melody Maker

JULY 3, 1971

6p weekly

USA 30 cents

VOTE TODAY!

In the Pop Poll —
coupon on page 8

ELP! NOW A ROCK BALLET

EMERSON, LAKE and PALMER in ballet! The group, currently resting after sensational tours of America and Europe, have been invited to take part in a mixed media event planned by the Frankfurt Ballet Company and Philharmonic Orchestra.

A proposal that the group perform their version of Musorgsky's "Pictures At An Exhibition" has been made by director of the ballet, John Neumeyer. Choreography would be arranged to fit the various moods of the piece, loosely based on the Russian composer's original work.

Three moveable stages would be incorporated in the presentation to accommodate the group, orchestra and ballet and

a special light show.

"We hope to do it in the Spring," Greg Lake told the MM this week. "And it will be filmed for TV and the cinema. We want it to be more than just the usual group with orchestra thing. Each individual member of the orchestra would be miked to achieve a balance with the group."

If the performances in Frankfurt were successful the ELP ballet would be taken to other countries for further concerts.

Keith Emerson has worked with several other famous orchestras, including the New York Philharmonic, and Sinfonia of London.

● ELP are featured in this week's MM Band Breakdown — see pages 20 and 21.



DAVE SWARBRICK of Fairport Convention: an album hit

Hancock sets British debut

THE HERBIE HANCOCK Sextet has been booked to play at Ronnie Scott's Club, London, for a ten-day season next month.

Hancock, who played piano in the Miles Davis Sextet throughout the latter half of the Sixties, will open on Monday, July 26, and play until August 4.

The sextet consists of Eddie Henderson (trumpet), Julian Priestner (trombone), Benny Maupin (tenor), Buster Williams (bass), and Al Heath (drums). This will be their British debut.

The studio engineers

MM probes the
silent men of
music: page 29

Fashionable Fairport...

FAIRPORT CONVENTION, whose sound helped to make electric folk commercial, have finally arrived.

Their album, "Angel Delight," released only last week, has jumped into the MM album chart at No. 26 — the fastest chart entry the group has yet scored.

A sleepy Dave Swarbrick, the group's violinist, awakened by the MM on Tuesday morning, commented: "I am absolutely knocked out, bloody incredulous. It's only just been released a couple of weeks ago, hasn't it?"

"I haven't thought about chart entries yet and never take these things for granted."

"Of course, we were wondering whether we would do as well with Richard (Thompson) having left. You can't help but wonder but we all felt very happy with the album. What I want to know is whether it will get me an extra hour in bed in the morning."

Fairport have been together three-and-a-half years

and only Simon Nicol remains from the original lineup that featured Judy Dyble as vocalist. Sandy Denny took over the vocal spot in 1968 and various personnel changes led to the formation of several other electric folk groups.

Sandy formed Fotheringay, Judy formed Trader Horn, Ashley Hutchings formed Steeleye Span and Ian Matthews formed Southern Comfort.

Last to leave the group was guitarist Richard Thompson who quit earlier this year.

The group are planning a nationwide American tour for the early autumn and they return for a tour of British cities in November.

July dates for the group are: Hobbits Garden, Wimbledon (2), Royal Lyceum Theatre Pop Festival, Edinburgh (5), Matlock Baths, Derby (9), Town Hall, Cheltenham (16), Belfry, Sutton Coldfield (17), and Memorial Theatre, Chichester (25).

Swarbrick is appearing with Martin Carthy at the Lincoln Festival on July 24.

Melody Maker

POP 30

Melody Maker

Family ban the Albert

SINGLES

- 1 (1) CHIRPY CHIRPY CHEEP CHEEP Middle of the Road, RCA
- 2 (2) BANNER MAN ... Blue Mink, Regal Zonophone
- 3 (4) HE'S GONNA STEP ON YOU AGAIN John Kongos, Fly Sweet, RCA
- 4 (11) CO-CO ... Tony Christie, MCA
- 5 (3) I DID WHAT I DID FOR MARIA Mungo Jerry, Dawn
- 6 (5) LADY ROSE ... Hurricane Smith, Columbia
- 7 (10) DON'T LET IT DIE ... Hurricane Smith, Columbia
- 8 (7) I'M GONNA RUN AWAY FROM YOU Tami Lynn, Mojo
- 9 (14) JUST MY IMAGINATION Temptations, Motown
- 10 (6) KNOCK THREE TIMES Dawn, Bell
- 11 (17) I DON'T BLAME YOU AT ALL Smokey Robinson & the Miracles, Tamla Motown
- 12 (8) I AM ... I SAID Neil Diamond, Uni
- 13 (12) HEAVEN MUST HAVE SENT YOU Elgins, Motown
- 14 (13) OH YOU PRETTY THING Peter Noone, RAK
- 15 (26) PIED PIPER Bob and Marcia, Trojan
- 16 (9) MY BROTHER JAKE Free, Island
- 17 (27) WHEN YOU ARE A KING White Plains, Deram
- 18 (15) INDIANA WANTS ME R. Dean Taylor, Motown
- 19 (16) RAGS TO RICHES Elvis Presley, RCA
- 20 (30) ME AND YOU AND A DOG NAMED BOO Lobo, Philips
- 21 (—) BLACK AND WHITE Greyhound, Trojan
- 22 (21) LAZY BONES Jonathan King, Decca
- 23 (19) I THINK OF YOU Perry Como, RCA
- 24 (—) PICTURES IN THE SKY Medicine Head, Dandelion
- 25 (24) JOY TO THE WORLD Three Dog Night, Probe
- 26 (29) IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise
- 27 (20) BROWN SUGAR Rolling Stones, Rolling Stones
- 28 (18) MALT AND BARLEY BLUES Guinness Flint, Capitol
- 29 (—) RIVER DEEP — MOUNTAIN HIGH Supremes/Four Tops, Tamla Motown
- 30 (25) MOZART 40 ... Waldo De Los Rios, A & M

PUBLISHERS/COMPOSERS

- 1 Fleming (Spot and Cassie); 2 in Music (Herbie Flowers / Roger Cook / Roger Greenaway); 3 Essex International (John Kongos / Chris Demetriou); 4 Chinnichap RAK (Nicky Chinn / Mike Chapman); 5 Intune Ltd. (Mitch Murray / Peter Callander); 6 Our Music (Ray Dorset); 7 RAK (Norman Smith); 8 Shapiro / Bernstein (Bert Berns); 9 Jobete / Carlin (Norman Whitfield / Barrett Strong); 10 Tri-Dam Music (Frank Madras / Phil Margro / Mitch Margo / Jay Siegel); 11 Jobete / Carlin (Smokey Robinson); 12 KPM (Neil Diamond); 13 Jobete / Carlin (Eddie Holland / Lamont Dozier / Brian Holland); 14 Tiznic / Chrysalis (David Bowie); 15 Robbins (Paul Ramsar); 16 Blue Mountain (Andy Fraser/Paul Rodgers); 17 AIR (Hill / Hill); 18 Jobete / Carlin (R. Dean Taylor); 19 Frank Music (Adler / Ross); 20 Famous / Chappell (K. Lawrie); 21 Essex Music (Arkin / Robinson); 22 Lawrence Wright (Mercer / Hoagy Carmichael); 23 Melanie (Lai / Desage / McKuen); 24 Biscuit Music (John Fiddler); 25 Rondor (Hayt Avron); 26 ATV (Kirstner (Gordon Lightfoot); 27 Mirage (Mick Jagger / Keith Richards); 28 Gallagher / Lytle (Benny Gallagher / Graham Lytle); 29 Mother Bertha Music / Trio Music (Phil Spector / Barry / Greenwich); 30 Rondor (Mozart).

AMERICA'S TOP 10

- 1 (1) IT'S TOO LATE Hamilton, Joe Frank and Reynolds, Dunhill
- 2 (5) TREAT HER LIKE A LADY ... Cornelius Brothers and Sister Rose, United Artists
- 3 (7) INDIAN RESERVATION Riders, Columbia
- 4 (2) RAINY DAYS AND MONDAYS Carpenters, A&M
- 5 (4) WANT ADS Honey Cons, Hot Wax
- 6 (9) DON'T RISK YOUR LOVE FROM "CASHBOX"
- 7 (8) DON'T YOU LOVE ME Wilson Pickett, Atlantic
- 8 (19) MR. BIG STUFF Jean Knight, Stax
- 9 (11) WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA
- 10 (12) SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invisicut

ALBUMS

- 1 (1) STICKY FINGERS ... Rolling Stones, Rolling Stones Records
 - 2 (2) RAM Paul and Linda McCartney, Apple
 - 3 (4) TARKUS Emerson, Lake and Palmer, Island
 - 4 (3) TAMLA MOTOWN CHARTBUSTERS Vol 5 Various Artists, Tamla Motown
 - 5 (5) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 6 (8) SPLIT Groundhogs, Liberty
 - 7 (9) 4 WAY STREET Crosby, Stills, Nash and Young, Atlantic
 - 8 (5) MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Brothers
 - 9 (7) HOME LOVIN' MAN Andy Williams, CBS
 - 10 (10) RELICS OF THE PINK FLOYD Starline
 - 11 (12) OSOBISA MCA
 - 12 (11) SYMPHONIES FOR THE SEVENTIES Waldo De Los Rios, A & M
 - 13 (23) LIVE FREE Island
 - 15 (25) EL PEA Various Artists, Island
 - 16 (12) THE YES ALBUM Atlantic
 - 17 (17) COLOSSEUM LIVE Bronze
 - 18 (19) THIS IS MANUEL Manuel, Studio Two
 - 19 (15) SONGS OF LOVE AND HATE Leonard Cohen, CBS
 - 20 (16) SONGS FOR BEGINNERS Graham Nash, Atlantic
 - 21 (14) ANDY WILLIAMS GREATEST HITS CBS
 - 22 (18) SINATRA AND COMPANY Frank Sinatra, Reprise
 - 23 (—) AFTER THE GOLD RUSH Neil Young, Reprise
 - 24 (—) SOMETHING ELSE Shirley Bassey, United Artists
 - 25 (—) FRANK SINATRA'S GREATEST HITS Vol 2 Reprise
 - 26 (—) ANGEL DELIGHT Fairport Convention, Island
 - 27 (26) AQUALUNG Jethro Tull, Chrysalis
 - 28 (28) NANTUCKET SLEIGHRIDE Mountain, Island
 - 29 (—) LED ZEPPELIN III Atlantic
 - 30 (21) BEST OF T. REX Fly
- Two titles tied for 13th, 18th and 20th positions.

America's Top 30 LPs

- 1 (1) TAPESTRY Carole King, Ode
 - 2 (4) JESUS CHRIST SUPERSTAR Decca
 - 3 (3) RAM Paul and Linda McCartney, Apple
 - 4 (5) CARPENTERS A & M
 - 5 (2) STICKY FINGERS Rolling Stones, Rolling Stones
 - 6 (8) MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Brothers
 - 7 (7) AQUALUNG Jethro Tull, Reprise
 - 8 (17) ARETHA LIVE AT THE FILLMORE Aretha Franklin, Atlantic
 - 9 (8) 4 WAY STREET Crosby, Stills, Nash and Young, Atlantic
 - 10 (10) UP TO DATE Partridge Family, Bell
 - 11 (11) SHE'S A LADY Tom Jones, Parrot
 - 12 (12) SURVIVAL Grand Funk, Capitol
 - 13 (12) GOLDEN BISCUITS Three Dog Night, Dunhill
 - 14 (14) TEA FOR THE TILLERMAN Cat Stevens, A & M
 - 15 (13) L.A. WOMAN Doors, Elektra
 - 16 (16) 17-11-70 Elton John, UNI
 - 17 (19) THE BEST OF GUESS WHO RCA
 - 18 (15) SKY'S THE LIMIT Temptations, Gordy
 - 19 (27) SONGS FOR BEGINNERS Graham Nash, Atlantic
 - 20 (34) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
 - 21 (18) PEARL Janis Joplin, Columbia
 - 22 (20) NATURALLY Three Dog Night, Dunhill
 - 23 (24) LEON RUSSELL AND THE SHELTER PEOPLE Shelter
 - 24 (33) CARLY SIMON Elektra
 - 25 (72) WHAT'S GOING ON Marvin Gaye, Tamla Motown
 - 26 (21) MAYBE TOMORROW Jackson 5, Tamla
 - 27 (29) PARANOID Black Sabbath, Warner Brothers
 - 28 (30) CURTIS / LIVE Curtis Mayfield, Curtom
 - 29 (49) BURT BACHARACH A & M
 - 30 (39) POEMS, PRAYERS AND PROMISES John Denver, RCA
- FROM CASHBOX

FAMILY have banned the Albert Hall. The group, who are set for a British tour in November, have been offered a date at London's major venue — but turned it down on the grounds of poor acoustics

Manager Tony Gourvish told the MM this week: "We have played there about five times and never been banned like many other rock acts. The last time we played there was in November last year. "The group always find the venue empty and cold. The last time we played there we said afterwards that we would not go back and this time we mean to stick to our words."

An alternative London venue is being negotiated. The group have a new single "In My Own Time" released this week and in August they start recording a new album.

The November concert tour is promoted by John and Tony Smith and venues already set include Frank's home town of Leicester where the tour opens on November 1. Other venues are Sheffield City Hall (2), St Paul's Hall, Bradford (4), Philharmonic Hall, Liverpool (5), Fairfield Hall, Croydon (7), Colston Hall, Bristol (9), Town Hall, Birmingham (12), City Hall, Newcastle (13), Guildhall, Portsmouth (16), Dome, Brighton (17), ABC, Hull (20), Hammersmith (21), and Free Trade Hall, Manchester (23).



ROGER CHAPMAN: cold venue

of Stan's tour. I understand Don Ellis had stepped in for some dates. As there are only a few more weeks to go, and I had to iron out commitments this end, we have postponed the deal — but I may still be called upon: it would be a pleasure to help Stan out if necessary.

BUKKA WHITE DIES

BUKKA WHITE, the legendary blues singer and guitarist died in America last week, shortly after completing a new album. He was believed to be more than 60 years old.

A cousin of B. B. King, Bukka T. Washington White (his full name) was one of the greatest of the Delta blues singers and visited Britain with the American Folk Blues Festival in 1967 to perform his "sky songs".

After years of obscurity he was "discovered" in 1963 by two blues collectors and cut several sessions during his last years.

Next week a tribute to Bukka by Max Jones.

MAYNARD POSTPONES

MAYNARD Ferguson had to postpone plans to fly out to America last week to take over leadership of the Stan Kenton Orchestra.

As reported in the MM, Kenton — hospitalised in Los Angeles — had sent a personal request via his agent, Willard Alexander, to Maynard to front the Kenton band for the remainder of its tour.

Maynard told the MM on Tuesday: "Since the invitation, things have been worked out for the remainder

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 - Led Zepplin II £1.50
 - Free Album 75p
 - Doors Album No. 1 £1.00
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 - Bliv King of Rock Album 50p
 - Ladies of the Canyon (Mitchell) 85p
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 - Jimmy Webb Album (C&W) 75p
 - Crime Wave (Garrison) £1.50
 - Johnny Cash Complete £5.10
 - L.A. Woman (Doors) £1.25
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Dawn plan six-week British tour

DAWN, the Los Angeles group which hit the No. 1 slot with "Knock Three Times" — now approaching half-a-million sales in Britain — makes a six-week British tour this autumn.

The five-piece group opens at the Gylde-drome, Boston, Lincs, on September 11. A week of cabaret then follows at both Allison's, outside Manchester, and Wookey Hollow, Manchester (September 12-18).

Dawn then play the Cosmo Club, Carlisle (19), followed by another week of cabaret — at the Talk Of The North, Manchester (20-26).

Remaining dates are: Locarno Ballroom, Stevenage (27), Pier, Morecambe (September 28 to October 1), Spa Ballroom, Bridlington, Yorks (2), Cinderella, Leeds (4-9), Barbarella's, Birmingham (11-17), and La Strada, Sunderland (18-24).

The tour is being handled by Clifford Davis and Peter Hadlow, of ADLO Artists.

Dawn's follow-up single to "Knock Three Times" will be issued on July 16. Title is "What Are You Doing Sunday."

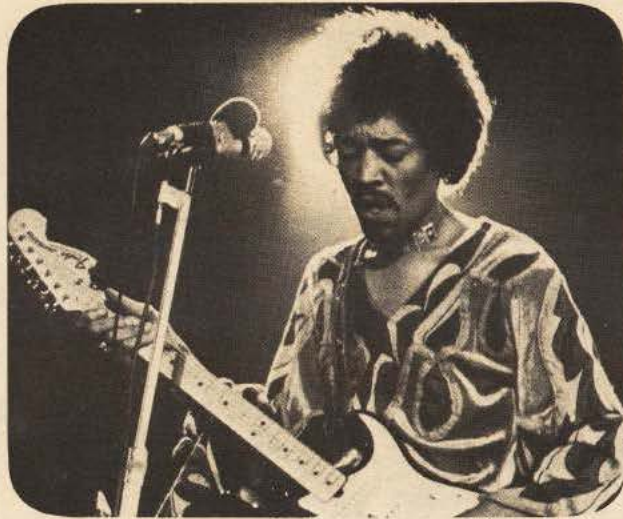
Presley, What A Crazy World (Joe Brown and Marty Wilde), Up Jumped The Swagman (Frank Ifield), Every Day's A Holiday (Mike Sarne), Hound Dog Man (Fabian), I've Got A Horse (Billy Fury), Kissin' Cousins (Elvis Presley) and Three Hats For Lisa (Joe Brown).

Birth Of The Blues, starring Bing Crosby and including late trombonist Jack Teagarden, will be screened this Sunday on BBC-1 TV.

BREATH RECORD

THE BROTHERHOOD of Breath begin recording their second album for RCA this month. They'll also cut a single featuring Alexis Korner.

Leader Chris McGregor will be interviewed on Radio Luxembourg's Jensen's Dimensions tomorrow (Friday) night, and the following night the band plays at London's Bedford College.



JIMI HENDRIX: posthumous releases

STONES MAXI

THE ROLLING STONES old label, Decca, have rush released a Stones maxi single with their Worldwide hit "Street Fighting Man" as the main title.

"Street Fighting Man" was never released as a single in Britain although it was one of the most

popular tracks from their Beggars Banquet album. The other two tracks on the maxi single are "Everybody Needs Somebody To Love," a track from their second album, and "Surprise Surprise," which was previously only available on a Lord's Taverners charity album.

The Rolling Stones label told the MM: "As yet we

have not received a personal directive from the Stones, but it is a good song and we hope it does well."

"Decca have every right to release the tracks, and it is one of those things we have to live with. It just worries us that a single should be treated this way, especially when it is an old number."

At press time the Rolling Stones agent, Leslie Perrin, was not available for comment.

Hendrix film, album

THERE was still no confirmation from Track Records this week regarding the release of a new Hendrix album, featuring the soundtrack from "Rainbow Bridge," the 90-minute film of Jimi previewed at Glastonbury Fair, last week.

The film is of Jimi's concert on the volcanic island of Maui, performed last summer, and filmed by Jimi's manager, Mike Jeffrey.

"Rainbow Bridge" has eight tracks, including "Easy Rider," "Earth Blues Today," "Look Over Yonder," "I Hear My Train A'Comin'," "New Rising Sun," "Bleeding Heart," "Dolly Dagger" and "Fall Gap." The album will be released on Warner Reprise, in America.

Meanwhile over here, Track say they have no plans as yet. "There will be discussions, but we don't want to say anything as yet, or put ourselves in any hot water," they told MM.

BROUGHTON GIG

EDGAR BROUGHTON, Jule Lucy, Assagai and Armada are set to play at a special benefit concert for East Pakistan at Battersea Park Concert Pavilion on July 11. Entrance will be 50p.

Melody Maker

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BEATLES, ELVIS FILM

A STRING of pop films, including those starring the Beatles and Elvis Presley will be screened by BBC-1 TV each week from Tuesday (July 6).

The series kick off with Help! — the second film made by the Beatles. Other films scheduled for the series are Catch Us If You Can (Dave Clark Five), Tickle Me (Elvis

Presley invited (again)

PRINCE Bernhard of the Netherlands has invited Elvis Presley to play a charity concert for the World Wildlife Fund.

This is the latest news in the series of moves to bring Presley to Europe — and Britain.

As already reported in the MM, MP Jeffrey Archer has already visited Las Vegas for talks with Presley and Colonel Tom Parker about the King visiting Britain for a charity show under royal patronage.

News of the invitation from Prince Bernhard was revealed to the MM by Geoffrey Meek, operation director of the World Wildlife Fund. Prince Bernhard is International President of World Wildlife. At presstime, a reply from Elvis was being awaited.

Other moves are afoot to persuade Elvis Presley to visit Britain. Freddy Bienstock, boss of America's Carlin Music publishing company, who visited Britain just recently, said that Elvis was willing to come.

Derek Knibb, executive vice-president of Carlin Music in Britain, told the MM: "I think that now one main barrier is about to go. Elvis may come to Europe next year to do a 15 to 20 day tour of Europe, which would include seven or eight concerts in Britain."

The barrier? Adds Derek Knibb: "Elvis has not toured the East Coast of America, but there are plans for him to make such a tour later this year."

MANFRED MANN

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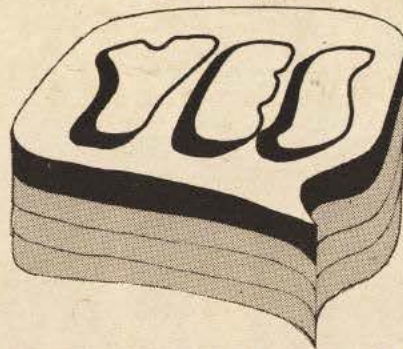
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British tour for Velvet Underground

VELVET UNDERGROUND make their first tour of Britain — primarily to play college dates — this autumn.

Dates fixed at presstime were: University of Birmingham (October 8), Kingston Polytechnic (9), College of Printing, Elephant and Castle, London (14), Roundhouse, Dagenham (1b), University of Warwick, Coventry (21), University of Southampton (22), University of Manchester (23), University of Lancaster (29), and University of Liverpool (30).

November dates are: University of Kent (4), School of Oriental and African Studies,

London University (5), University of Leeds (6), Friars, Aylesbury (12) and University of Hull (13).

More dates in Britain have yet to be fixed, and Velvet Underground will also tour the Continent.

MAYFIELD ON TV

SOUL GIANT Curtis Mayfield will be featured in the album spot on BBC TV's Top Of The Pops next Thursday (8). He will be accompanied by the four American musicians who back him on his new double album "Curtis/Live" released by Buddah this week.

Mayfield was leader of the influential Impressions vocal trio for 12 years until he quit them last year. He has since cut two top-selling solo albums. He arrived in Britain last weekend as part of a tour of European USAF bases and also played London's Speakeasy on Monday night.

See interview on page 15.

BOLAN EXHAUSTED

MARC BOLAN, leader of T. Rex, has been ordered by his doctor to rest. But Marc, who is suffering from exhaustion, is defying doctor's orders to play one of his two concerts at Birmingham tomorrow (Friday), and one of the two concerts at Lewisham, London, on July 9.

T. Rex will play the second of the scheduled two shows. The 6 p.m. concerts have each been cancelled.

A MASKED gunman held up Jethro Tull's manager Terry Ellis in his hotel room on Hollywood's Sunset Strip last week.

The gunman swept in through Ellis's hotel door just as it had been opened, and said: "Hand over your money or you'll be shot."

The man probably thought Ellis had the cash takings from Jethro's sell-out concerts in Los Angeles on two previous nights (at the Forum and Anaheim).

Gunman holds up Tull man

"I haven't got any money," replied Ellis. The gunman

then sped out of the room and down the emergency stairs into a waiting car.

Terry Ellis told the MM: "It occurred to me later that he might have given up quickly because of my appearance. He may have thought he had the wrong man as manager because of my hairstyle and the fact that I'm younger than a lot of managers."

"And anyway, I never carry the group's money around with me in the States. Crazy things happen — like this!"

news in brief

NEIL YOUNG's album "Harvest", due for release in this country in August, has been postponed because Young has had recurrence of his back trouble. He has slipped a disc again and won't be able to complete the album until his back is better." Kinney Records told the MM this week.

MARY TRAVERS — formerly Mary of Peter, Paul and Mary — arrives in London on July 16 to record an In Concert TV programme for BBC-2. Also recording similar programmes in the near future are Jim Webb and David Gates of Bread, who is currently in London to promote the group's new single.

CLIVE SARSTEDT and Mike Storey, who were both formerly with Every Which Way, have joined Open Road to go on the road in the near summer. Open Road, who were Donovan's backing band, will have their first solo album out with the Greenwich Gramophone Company — the first release on the new label.

A NEW club at Coventry called the Gallery at the Bear Inn, High Street, opens on Saturday. Live progressive groups will be featured each week starting with Steamhammer. Other bands set are Indian Summer (July 10), Stray (17), Dando Shaft (20) and Medicine Head (31).

PRINCE BERNHARD of the Netherlands will attend a grand Hurlingham Gala Ball to be held at the Hurlingham Club — world-famous for its polo — at Putney, London, on Friday, July 16. Members of the public will be admitted to the all-night rave following the ball — featuring five bands plus a discotheque — for £2.50. The ball is in aid of World Wildlife funds.



BEACH BOYS: newly-devised act

All-new Beach Boys

LOS ANGELES, Tuesday.— When the Beach Boys visit Britain for a tour about the end of October, they will confine their appearances to one or two shows at major halls. The "old-style" pop tour of the country is being abandoned.

"We won't be doing just a string of hits, but a newly-devised programme," Beach Boys communications director Jack Riley told the MM. "We've been very disturbed about our past two European tours. In an age when it would be opportune to show the real musical talent of our group, the past tours have forced us to hop on stage, do about 45 minutes of hits, then jump off stage."

"The Beach Boys charted a new musical path with 'Pet Sounds,' but never followed through with that idea of breaking away from pop's rigid form. "We've just done a tour of the Eastern part of the States that was probably the most rewarding one the group has ever done," Riley continued. "The scope of the act

is such that now we can do the original version of 'Heroes And Villains' on stage." "When they make their 'prestige' British appearances, the Beach Boys will probably be augmented on stage by five horns, a bassist, two extra percussionists, electric piano, Hammond organ and a regular piano.

100,000 for Funk?

AROUND 100,000 fans are expected to turn out for Grand Funk Railroad's free Hyde Park concert on Saturday.

The group played a special concert for US forces in Germany last week following intervention by Senator Hubert Humphrey, the American Presidential candidate.

Humble Pie and Head, Hands and Feet are also playing at the concert, which starts at 1 p.m.

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"Sha Na Na (New Single: "Only One Song") will be appearing in solo concert at Implosion Round House 11th July.

AMERICA



MELODY MAKER REPORTERS COVER
THE WIDE MUSIC WORLD IN THE USA

Death for festival of life

From JACOBA ATLAS in LOS ANGELES

THE Celebration of Life Festival, billed as foolproof, with all that money in advertising and promises, turned out to be a dud.

It never happened. As recent as the day before its alleged opening reports were coming out of Louisiana that over 20,000 kids had gathered along the McCrea Louisiana highway waiting for the festival to begin. One underground news service reported that the rock fans were playing frisbee with the cops waiting for the great day.

The official word from the Festival promoters was that rain destroyed the stage, causing the Festival to close its non-doors.

No other explanation would be given, although just how one day of rain could cancel out an entire week's Festival is not known. Especially considering the Celebration pamphlet that warned rockers and rollers to come to the Festival site prepared for a downpour. Unconfirmed explanation for the cancellation concerned a never-obtained sanitation permit and lack of funds to give to the already-announced performers. At any rate the Festival that guaranteed it was going to be beautiful is now down the drain.

The Beatles, what's left of them were in town, amid a flush of rumours. One of the most prominent rumours was one reported some time ago in Melody Maker that Klaus Voorman will replace Paul McCartney on bass guitar. George Harrison was supposed to have taken time out from his Capitol Records conferences to attend Kate Taylor's opening at the Troubadour, but if he was indeed there no one recognised him.

The Beach Boys have been going through their share of troubles lately. First Dennis Wilson, drummer, temporarily put out of action one hand while making home repairs (the group will hire a drummer to go on the road while Dennis comes along in

a purely vocal capacity), and now Carl Wilson's bid for a hearing to appeal his draft conviction has been turned down by the Supreme Court. The selective service system had ordered Wilson to serve as an orderly at the Los Angeles County Hospital for two years (in lieu of active service as Wilson is an approved conscientious objector). Wilson refused, and instead offered alternative duty which he said would better utilise his talents and serve the country. Included in that turned down proposal was teaching music to ghetto children.

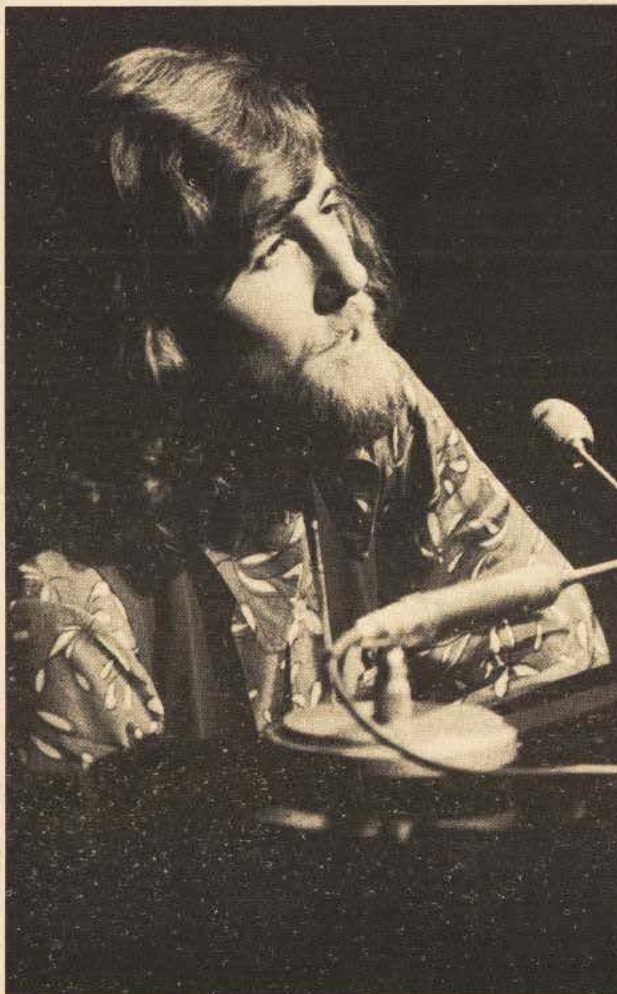
Joining everyone else in doing solo albums is Chuck Negron of Three Dog Night. His first solo album will be out within the next month or so, although Negron has absolutely no plans to leave his seven-man band.

Stephen Stills is embarking on a cross country tour without benefit of any strong back-up acts (unlike James Taylor who packaged a pretty good show for the money), but former cohorts David Crosby and Graham Nash are luckily hedging their bets. They will go on tour together, which will probably make the audience that has to fork over all that money rather pleased as well.

United Artists are planning an unprecedented move for this upcoming weekend; they are presenting four rock groups, plus surprises all for just 99c. UA president Mike Stewart is pleased with the response to the concert, adding that manager Steve Gold, of War, offered to auction off one of his most prized possessions, his vintage '53 Henry J. Kaiser.

Performing in the all-day event are: War, Nitzy Gritty Dirt Band, Sugarloaf and some other unidentified United Artists groups. Rumored to be showing up for a jam session is John Lee Hooker.

Carly Simon, a lovely New York girl singer is finally breaking the charts with her single "That's the Way I Always Heard It Should Be"—one of the finest dissections of upper middle class expectations heard in rock and roll (also maybe one of the only). Carly herself is part of the famous Simon and Shus-



GRAHAM NASH: plans tour with Crosby

ter publishing family (ie money) and she wrote that single with her long-time friend Jacob Brackman, who figures as the movie critic for the influential American magazine Esquire. Carly was once part of a folk duo with her sister.

Elvis Presley is paying Buffy Sainte Marie the supreme compliment; he is recording her song "Until It's Time For You To Go" and felt so compelled to personally call her with the news. Miss Sainte Marie is in

Nashville, working on her next album.

The Whiskey A Go Go reopened this week for the first time since it was burnt out last month. Opening the club was England's Long John Baldry, Rita Coolidge will follow next week.

All the tunes on the new Blood, Sweat and Tears album, called "Blood, Sweat and Tears 4" were penned by the group themselves. Also the album was certified gold the day after it was shipped to the stores.

Please listen to Tim Hardin's newest album, "Bird On The Wire."

The title comes from the Leonard Cohen song, but Tim puts more feeling and personal significance into that song than even Cohen could muster. The rest of the album is quite remarkable; sad, almost desperate, but full of the humanity of life. Hardin, who has gone through some difficult times, both personally and professionally, definitely comes back fully with this latest album.

Graham Nash has just finished producing an album for A & M for his old friends Seamen and Marike. S and M are ex-members of The Fool. The Fool were the team that set up shop for The Beatles in London's Baker Street in thriving Apple days when the band closed they split to America. Graham painted the entire outside of the theatre on Sunset Strip that "Hair" is playing in and have from time to time made records.

This one is an amalgam of rock, exotic rhythms, satire and folk, and instruments used range from Seamon on the bass clarinet and bouzouki and Marike on piano and percussive instruments. Weird but with Graham behind it it should be worthwhile.

RCA Records has just released five Swing Era big band albums to their nostalgia "This is..." reissue series. Featured artists on the two LP packages are Tommy Dorsey, Duke Ellington, Benny Goodman, Artie Shaw and Glenn Miller.

After a 60-day US cross-country tour, Ray Charles begins a one-week engagement at NY's Apollo Theatre on June 23 and a blues festival held recently in Atlanta, GA, featured T-Bone Walker, Big Mama Thornton, Al Hibbler and others.

Trumpet great Charlie Shavers is reported in "fair condition" at NY's Memorial Hospital after undergoing

Now there's a Who bootleg

From VICKI WICKHAM in NEW YORK

THE WHO have been bootlegged! "The Who Unreleased" is being snatched up as a collector's item, heavily wrapped in plain-brown paper.

Meanwhile, The Who forge ahead with their new, proper and official single "Won't Get Fooled Again."

It's a monster. Into the shops this Friday, it's just the most commercial single they've done in some time and the radio stations are potlily playing it and the kids with dollars in hand are besieging the record shops.

The album isn't commercial, though, of course, it will be. The songs are knock-out. My favourite is "Behind Blue Eyes" which starts out very untypical Who, slow and almost soulful.

But above all the lyrics on all the tunes are so deep and heavy—it's a long way from "Magic Bus".

And their East Coast tour? The demand for tickets which are only just going on sale, would put Grand Funk no less out-of-business. The NY date on July 31—Forest Hills—sold out immediately (19,000 seats). It's exciting!

Stages are filled with many things, but a stage filled with love is something very special. That was Friday evening at Carnegie Hall when Carole King came home (she's from Brooklyn). She writes and sings and plays piano—and she plays piano and sings what she writes. Apart from the fact that she has a No. 1 single—"It's Too Late"—and a No. 1 album "Tapestry" which has brought her a whole new audience, there were the Carole King fans from way back when she wrote all those hits for The Shirelles, The Drifters and everyone.

There were flowers and encores everywhere. There was assistance from her bass-player husband, Danny Larkey, assistance from James Taylor's sideman, Charles Kootch, and then some beautiful work from a four-piece string quartet—"The Troubadour Four"—one of whom caused a lot of laughter on the first show by appearing on stage mid-way through the first number he should have played on and getting a huge hand when he did appear!

Carole has a bright, quick sense of humour and between numbers her patter was relevant and funny. And then there was help from her greatest friend. She ran off stage saying casually "I'll be right back" and came right back lending James Taylor by the hand. He sat slyly on a high stool, legs everywhere, and guitar in hand and then began "You've Got a Friend."

It sounded so good, magnificent, because James had bothered to come along and join in for fun. The love poured off stage and the audience returned it. James and Carole sang "Crying in the Rain" and "Some Kind of Wonderful" and then, just as casually left. Eddie Kendricks went solo—we know.

But he played his first solo gig since leaving The Temptations this week at The Apollo. Complete with large back-up band, horns and a conductor—Eddie went through several cuts from his new album, including "This Was the House of Johnny Mae" and a "medley" of his favourite Temptation hits, did the whole of "Just My Imagination" and finished with a good "reconditioning" of "Joy to the World."

Eddie looks good — he looks great, has great charm and personal appearance, but is just too gentle, too polite and too smooth to be interesting enough to make him that soloist who's been expected.

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ERROLL GARNER celebrated his 48th birthday in Boston. The famed pianist was feted at a reception at Boston's Paul's Mall where he appeared last week. Garner's US summer schedule is filling out, and already set are dates for the Hampton Jazz Festival, Meadowbrook Michigan Music Festival, NY's Central Park in July and the Concord California Arts Festival in August. Garner is considering offers for an autumn tour of Britain. He has also been invited to appear again on the French Riviera, including

JAZZ NEWS from Jeff Atterton in New York

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Antibes, this summer.

Duke Ellington is said to be composing a special work for his opening performance at the Newport Jazz Festival. With Duke on the bill will be Stan Kenton's orchestra and the Buddy Rich band. Ellington is also set to open his annual summer engagement at NY's Rainbow Grill.

Ella Fitzgerald arrived in Sao Paulo, Brazil, for three concerts and said she wouldn't think of taking a cue from Frank Sinatra and retire. "I expect to sing as long as the public likes it," she said, "or until I'm too old or get

married again." Ella is 53 years old, two years younger than Frank.

Jimmy Witherspoon has been invited by the Smithsonian Institute in Washington DC, to sing at the USA Pavilion in Montreal, Canada, this year. This marks the first time a blues singer was officially asked to participate in such an event.

An enthusiastic audience of 15,000 vintage swingers attended NY's Madison Square Garden on June 16 for a Big Band Festival that brought together the Duke Ellington Orchestra, the Glenn Miller Orchestra directed by Buddy De Franco, the fabulous Dorsey Orchestra led by Lee Castle, Helen Forrest, Bob Eberly, Vaughn Monroe and Guy Lombardo's Royal Canadians.

Trumpeter Howard McGhee returned to NY's Jazz Centre last week for his second Friday noon concert appearance. This time McGhee led a swinging new 14-piece band



ERROLL GARNER

that included several strong soloists notably Kenny Dorham, trumpet; Billy Campbell, trombone; Carmen Leggio, tenor sax; Chris Woods, alto sax; Joe Carroll, vocals and a good looking girl drummer Paula Hampton.

McCoy Tyner, among the great pianists in the jazz world today, follows the electrifying Elvin Jones into

Slugs' in the East Village for five-day gigs and pianist Marion McPartland is currently playing at The Cookery in Greenwich Village where she is accompanied by bassist Jay Leonhart.

Trumpeter Donald Byrd has been named chairman of the Dept. of Jazz Studies at Howard University in Washington DC — and Quincy Jones is the chairman of the new Institute of Black American Music. The purpose of the Institute is "to reveal to the Nation our culture and our contribution to the development of music."

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Carole King

America's top girl singer/composer Carole King is coming to Great Britain for concert appearances. Her single & album are respectively No.1 in the American single & album charts.



Carole King's new album TAPESTRY AMLS 2025

TOUR DATES

July 9th	Festival Hall, London	July 13th	City Hall, Glasgow
July 10th	Colston Hall, Bristol	July 14th	City Hall, Newcastle
July 11th	Free Trade Hall, Manchester	July 16th	Fairfield Hall, Croydon



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IT'S Pop Poll time again in the Melody Maker — time to register your support for all your favourite musicians in Britain's most important music election

1970 was the year when the New Wave finally stormed the walls of the Establishment, giving success to names like Led Zeppelin, Sandy Denny, Joni Mitchell, and Frank Zappa.

Will that revolution be consolidated this year? It's up to you — and you only.

This year's categories are the same as those for 1970, with one important difference: we've added categories, in the International section, for composers and arrangers. In the former you may vote for songwriting teams (e.g. Bacharach and David, Goffin and King) or for an individual.

The Miscellaneous Instrument division remains open to musicians who play any instrument except guitar, keyboards, bass and drums, which have their own sections.

It's all yours — so vote now, for music!

British section

Male singer	TV show
Female singer	Radio show
Group	Disc jockey
Single of the year	Brightest hope
Album of the year	

International

Male singer	Miscellaneous instrument
Female singer	Single of the year
Group	Album of the year
Guitar	Record producer
Pianist/organist	Composer(s)
Bass guitarist	Arranger
Drummer	Brightest hope

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■ "Did you hear the one about the..." Tony Blackburn in mid-joke at street carnival in London. Four dolly birds managed to raise a smile as well as some cash at the fair in aid of Action for the Crippled Child, which Tony opened on Saturday afternoon. There was rocking in the road at Beauchamp Place, with live music from Jungle Pilot and the Tommy Ayres Rock And Roll Orchestra.

IN the midst of thousands of rock fans, hippy police in hot pants and all that sat 88-year-old Mrs Edith Gregory — lapping up the Reading Festival.

Raving quietly in her deckchair she was spotted by a hawk-eyed Sunday Mirror reporter, out for a pack of human interest stories. How surprised he was to find that she was the grandmother of Graham Gregory, lead guitarist with the jazz-rock group Armada.

Great story. Quick as a flash he took her photo, and got together a nifty little caption to the effect of grandmother watching her hippy grandson, which was duly published. Only trouble was Armada didn't play the Reading Festival. Oh dear. Never mind the last thing one wants to know about human interest stories are fax and info.

Mrs Gregory actually took in all Friday night bands... Nice to see. First casualties of Reading Festival suffered by Charisma cheery lad Glen Coulson (7) tore his new legs to ribbons. "I'm really down man," said this enviable drumming promotions head. "I mean man, they're new, they cost me two Audience albums."

What, the exchange of albums for clothes? Yes it's the new form of exchange in the swinging pop business. Your Raver has personally seen "certain men" entering clothing establishments with "certain packages." They have been seen coming out with obviously different "certain packages" and wearing "certain new items" about their persons the next day... You MUST see Bell and Arc.

Police certainly got it together at Reading — but worth noting that while the Longhair Squad busted at will, the straight bluebottles were seen helping kids put up tents.

DEPARTMENT of silly mistakes: Graham Collier's pianist is, of course, the redoubtable Geoff Castle. Apologies to him, and to Hardware's Geoff Cook, with whom we confused him last week.

Otto Wood's bassist involved in auto collision with Lord George Brown outside Houses of Parliament, last week... Eric McCreadie (Lewis) Middle of the Road's guitarist married to Glasgow teacher, Linda McDowell, on Saturday... McCreadie's brother Ian booked for speeding on the way to ceremony... Thanks John Peel for excellent Saturday show, good to see Rod Stewart getting valid long periods of airplay.

Memo to "Time Out": Humour — that quality of the imagination which gives to ideas a ludicrous or grotesque turn. It is a spice of life, and obviously sadly lacking in your mental banks. Cynicism



is also in the eye of the beholder, and fun can be cool. When are Waddington's going to introduce "Kinney" — a game all the family can play?... If you see a Morris J4 van, regis. VME 880G, it's Transatlantic's — and it was stolen along with contents — £1,500 worth of records.

And Stateside ramblings: Graham Nash has bought house in San Francisco... Well that had to happen. Jethro Tull indulged in bizarre game of pouring beer over each other backstage after their Frisco gig, last week. John Evan came off the worst... The American way of death: skyline hoardings in Los Angeles make the dying spend dollars thus: O'One Call for All Inglewood Cemetery And Mortuary, and "Cemetery Mortuary, Everything — Forest Lawns."

Long John Baldry reopened

Los Angeles Whiskey A-Gogo, last week — the club was razed by fire a long time ago. Baldry — a fair success in the States with his "Okay" British blues background — has pianist Ian Armit among his accompanists.

The stuff that folkologists thrive on... ye olde American song "Skip To My Low" has undergone a radical transformation in a certain Reading primary school. Tradition has instilled it with contemporary relevance, and it's now belted out by massed infant choruses as "Skip To The Loo," and "Lurch Fer a Lag" in the MM office.

How many English restaurateurs would refund your money if you overpaid them? Indus Curry, a Colchester diner actually returned money to our staffmen after they had overpaid — the previous week... Tony Blackburn and Cliff Richard chosen to endorse non-smoking campaign, with the kiddies in mind, Tony allows that if he smoked, he wouldn't be able to afford his sleek, newish Jaguar. Bleah. Pass a Woodbine, will ya!

It was a mixed pleasure to see the Raymond Scott Quintet on BBC2's Cinema, on Sunday. Couldn't Philip Jenkinson have found some real jazz though?... U.S. trumpet man Jonah Jones, now back in USA, sent his namesake (our own Max) two bottles of good claret, and a note saying "Thanks for everything." Our Max promises to force them down his throat.

New York's Fillmore closed on Sunday with extraordinary unannounced bill: Beach Boys, Country Joe and Fish, Osmond Brothers, Edgar Winter and Albert King.

Raver's guide to the week

■ HARDIN AND YORK (Purcell Rooms, Southbank, London, today, Thursday): Once a duo, they are now three separate bands working together as a duo, and with both Pete York and Eddie Hardin leading their own splinter bands. Eddie Hardin's band at the Purcell Rooms will feature Ray Fenwick, guitar, Nigel Olsson, drums and Dee Murray, bass guitar. Pete York's band features the old Mogul Thrash brass section, Miller Anderson, guitar, and Gary Thain, bass guitar.

■ GRAND FUNK RAILROAD (Hyde Park, London, Saturday): Being both the world's top commercial band and the loudest — there is no need to sit in the Park itself. Purely sitting outside Hyde Park tube station should be enough, unless you actually want to see the band.

■ GENTLE GIANT (Queens Hall, Widnes, Saturday): Apparently nothing ever happens in Widnes, and if this concert is a success the local fish and chip shop owners' son — who is promoting the event — will be organising more.

■ QUIVER (Wake Arms, Epping, Saturday): Quiver are a delightful rock and roll band who believe in enjoying themselves on stage and involving their audience. Anyone with nothing to do on Saturday in Epping would be well advised to pop along and see the band, or go along the following evening when Medicine Head are playing.

■ LOUGHBOROUGH FOLK FESTIVAL (Loughborough, Friday to Sunday): The official English Folk Dance and Song Society's Festival. Artists include Mr Fox, Steeleye Span and the Coppers.

■ CHARISMA WEEK (Marquise, London, from Monday): Charisma are currently carrying some of the best gigging groups in Britain under their wing. Bands topping the bill on one night of the week in running order are Lindisfarne, Van Der Graaf Generator, Bell and Arc, Audience and Genesis.



FOUR INTO FREE WON'T GO

by CHRIS CHARLESWORTH

THE news that Free had split up while on their first Australian tour two months ago left a gap difficult to fill.

They had a multitude of fans up and down the country and across the Atlantic who will miss the quartet's particular brand of blues as much as many miss their twice-yearly Beatle album.

The constructive note to come out of the situation is that three new bands will emerge from the four members. Singer Paul Rodgers and bassist Andy Fraser are each going their own ways while drummer Simon Kirke and guitarist Paul Kossoff are teaming up with a further two musicians to form a new band.

The formation of these three new groups will take some time, but they are likely to include other "name" musicians. For contractual reasons those involved are keeping quiet about just who they are but we can be sure there will be some interesting faces emerging on the same stage as the ex-Free crew.

It was a reluctant Simon Kirke and Paul Kossoff who arrived at Island studios last week to talk about the demise of Free and their future band. Reluctant because their future seems rather vague at present and because they haven't much to say about Free except that it's split.

Simon and Paul were playing together before Free and have known each other for several years, so it's natural they stay together. And they insist there's no animosity between the four



FREE: Simon Kirke, Paul Rodgers, Andy Fraser and Paul Kossoff

Former Free men talk about the split—and about the three new bands which will emerge

of them. "It was just personal differences and musical differences that caused the break-up," said Paul. "It goes a lot deeper than anything we can put into words because it's been splitting slowly for a long while."

"There were a lot of increased pressures over the last year since we started working very very heavily. After 'All Right Now' the general scale of things got a lot bigger. Each one of us had progressed with our own musical ideas and it came to a point where we couldn't carry on."

"We didn't really do that much new material in the last few months before the break-up. Paul (Rodgers) had

written a lot of songs and so had Andy and there wasn't really time to do them. We didn't have time to air our differences or work out the future so we decided to split to work out our own musical ends.

Natural

"We had a lot of good times together and it seemed the natural thing to split. There was no animosity. At the time it was just before our American tour and Paul told us he didn't think he could make it. There were a lot of very heavy pressures in Australia; there

was bad organisation and we didn't have our own equipment. We were all rather down over it.

"It was a drag we missed the American tour. We lost a lot of bread but that didn't matter because we would have damaged ourselves by carrying on just for a few thousand dollars at the end of the tour."

"We were becoming very stylised which was good up to a point but we felt very strongly about how we should play our own material. Each of us wrote very personally and felt strongly about how it should be done," said Paul. "We got into a rut and couldn't get out of it. We

all knew it would happen sooner or later.

"It was like a cancer eating us away and the only way we could get out of the rut was to split. We had a fantastic time in Japan just before the Australian tour, but we had really decided to split just before we set off. The four of us had been discussing it for a while but no-one else knew."

I asked about the format of their new group. "The line-up will probably be just the two of us with a honky sounding pianist and a good singer," said Paul. "We have got a few people in mind but it's taking some time to think about it."

"It's going to take a few months but we have the facilities to take it easy and rehearse in the country. We are concentrating on keeping a strong feeling in the new group. We have a lot of ideas but we haven't played on the road for over two months now. We can't wait to get back into the clubs."

Album

"It's going to be very different from what we were doing before," chipped in Paul.

I asked about the live Free album released two weeks ago which is already

climbing the album chart. "It came out very well and we hope the fans like it," said Simon. "When we split it was very hard bearing in mind that a lot of people would be disappointed. We hope they will still be there and still be interested in the new groups."

"It's the last album and it means the whole story of Free to me," said Paul. "It's much more personal because of that. It's got all the most popular numbers on it and we feel very strongly about the studio track which is a statement about what was happening within the group."

WIDE PARK SPECIAL

Grand Funk Railroad Free Concert
July 3rd

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NEW POP SINGLES BY CHRIS WELCH

T. REX: "Get It On" (Fly). Bolan's boogie. It's an understated shuffle beat, monotonous but compulsive. Marc sings mysteriously, and is backed by stomping drums and grumbling guitar. Perhaps not as instantly hitworthy as "Hot Love," but positive and likeable, typical of the new Rex, with its roots in classic pop.

BOB DYLAN: "Watching The River Flow" (CBS). Bob has woken from a deep sleep and is heard singing with oxygen in the lungs and blood circulating. It's a bright and snappy number, with good blues guitar choruses. Best release of the week. Oh, and probably number one.

GILBERT O'SULLIVAN: "We Will" (MAM). It has to be stated that my first impressions of Gilbert as a grinning loon have been substantially altered by his talent as a singer and composer. This thoughtful song is sincere and interpreted with winning charm. It reminds me of the occasion when I met a man in a pub in Kilburn with an unpleasant cast in one eye and a habit of barking "Alahji!" without warning. My first conclusion was that he was a public nuisance, but it later transpired he could perform entertaining tricks with cotton reels and was of a gentle and charming disposition.

ROGER JAMES: "The Return" (Chapter One). It is pleasant to note that Roger is "getting it together," as we pop types are prone to remark. A few years ago Roger was seen playing acoustic guitar with incredible speed in a backroom in Leyton, accompanied by a pianist who closely resembled Horace Silver, and drummer not unlike Buddy Rich. Now he has gone on to greater things (if possible) and has produced a dreamy rock-a-ballad destined to swirl him to the top of the chart, or my name is not Buddy Rich. A tender vocal with lush string accompaniment, it's produced by Mark Wirtz.

STATUS QUO: "Tune To The Music" (Pye). Guitars romp along with furious speed behind the understated vocals. Cheerful rock and ideal accompaniment to eating beans on toast in Bert's Cafe. While Gloria the bored blonde, slops tea over the table, and flicks dead flies out of the sugar.

THE ARCHIES: "This Is Love" (RCA). Bubblegum. You know how it goes. "Pop."

ZIOR: "Za Za Za Zilda" (Nepentha). For years I have been trying to find the "Z" on my typewriter, which should be keyed with the little finger on the left hand, although I invariably drop my usual touch typing

Shuffle to Bolan's boogie

stance and hammer home with the right forefinger, a fault which lost me a diploma with the Rob Cattermole School of Typing and Businesscraft. So it's handy practice to type Zior and "Za Za Za Zilda." It's sort of Indian rock mate, and won't curvy much favour with me. Mind you, I had a good Turkish the other night. Bit of sauce on it and they all taste the same, know what I mean like?

STRANGE FRUIT: "Cut Across Shorty" (The Village Thing). Ye olde Eddie Cochrane favourite given feeble country jug type treatment. Having played in a skiffle group for several years, I can never hear washboards, kazooes, etc without shuddering. At least my group had the intelligence to smash our tea chest bass with bricks one afternoon and we all went out and bought proper instruments on HP. I still have strange remarks on my digits from those blasted thimbles.

HERB ALPERT & THE TIJUANA BRASS: "Summertime" (A&M). Herbert always managed to bring a bright new treatment to old tunes, rather like Stick-o-Lux paint with added polyurethane. Fresh gloss to old woodwork. At least, one would have



GILBERT O'SULLIVAN: winning charm

thought so until presented with the evidence of this purposeless exercise. A track from a recent album, it is so short, and bears so little relation to the Gerah-win tune, one wonders why A&M bother to release such a... well one knows why. Read my forthcoming book, "I Expose The World," price fifteen old guineas.

COUNT PRINCE MILLER: "Mule Train" (Trojan). Cowboy reggae and a far cry from Frankie Laine. It sounds like a cross between Don Lang and Guy the Gorilla. Most amusing.

TONY BENNETT: "More And More" (CBS). I find things are not what they used to

be, so many things are new to me," says Tony. Quite right — what with the new electrical wiring code ("burr for danger" indeed), and British Rail's insistence on sending the irritating 24 hour clock, thus confusing thousands of commuters who only wish to know from which platform the first train home departs, and the threatened run down of postal services (another British innovation being allowed to decay), our nation is fast becoming unrecognisable from a civilised, inventive and cultured community once the envy of the globe, and is degenerating into a tawdry and expensive parking lot, and shopping precinct.

Meanwhile, Tony sings for the senior citizens.

VANITY FARE: "Better By Far" (DJM). If this doesn't put Vanity Fare back in the Top 100, then my name isn't Timothy George Hector Vincent-William Cattermole. It's not even Lydia Marguerite Patricia Sealink. By the way, did you hear about the man whose head went through the Sealink? If you have heard about the man whose head went through the Sealink, write to the British Association and Institute for the Dissemination of Religious and Political Humbug and Nonsense. If you require any further information on Vanity Fare, send nine

guineas to 161 Fleet Street, London, E.C.4. But for the benefit of the financially distressed one can say here and now that their latest waxing will cause little more than raised eyebrows, half smiles, pursed lips scratched chins, and nominative tweekings of the nostril.

THE BEGINNING OF THE END: "Funky Nassau (Part One)" (Atlantic). "Nassau's gone funky," says the man. Never having been to Nassau, nor being remotely interested in their "mini-skirts, maxi-skirts, or Afro hairdos," their blandishments fall on deaf ears. Now if they said Southend and Brighton had been rendered safe places to venture abroad during public holidays, with the city mobs placed under the control of the Beadles, I might appreciate any comments this somewhat obscure group might wish to make.

TREMELOES: "Hello Buddy" (CBS).

A country style song with steel guitar and banjo that makes suitably pleasant listening, and will undoubtedly become a sizeable hit. If ye dinna ken it was the Tremeloes, ye would probably say it was a Byrd type band. It's no so bad.

FAMILY: "In My Own Time" (Reprise). It's a year since their last release, and this is well enough to disturb the minds of men and send them stark mad with fear and anguish, horror, revulsion guilt and terror. Mr. Chapman sounds not unlike Minnie Bannister, in his famous whinnying and bleating routine, and it sends a chill down the spine. But one doubts whether Mrs. Eileen Thighs of Luton, or Mr. George Goebels of Croydon will cancel their caravan weekend at Caister-on-Sea, in order to purchase a copy. It is doubtful if Mr. Thighs and Mrs. Goebels have

any idea of the tempestuous affair in which the couple have indulged ever since George met Eileen dancing the hokey cokey, at a Sidcup Sports Club social in the winter of 1954. Underground pop plays little part in their lives, spent mainly slapping each other with pieces of fresh cod in draughtily caravans the length and breadth of the East Coast. But those who lead blameless lives in marital harmony will enjoy this unusual item and discuss its implications and meaning in our urban society.

RAY CHARLES: "Booty Butt" (Tangerine). Nothing much happening here, except regulation riffs and some ordinary saxophone, presumably by Charles. Onwards.

MARY HOPKIN: "Let My Name Be Sorrow" (Apple). A beautiful performance and probably the best Mary has done, which augurs well for her future as a singer of stature. Musicians who were on the sessions have been enthusing over Mary's treatment of this poignant song.

TUCKY BUZZARD: "She's A Striker" (Capitol). A Bill Wyman production, he of the Stones Rolling, and unfortunately lacking those sparkling qualities which have engendered such world wide acclaim for that group, which has so dominated public discussion in recent times, and has indeed achieved a certain notoriety.

BRYNDLE: "Woke Up This Morning" (A&M). Woke up this morning and felt as if there were a manhole cover on my head. Reached out my hand — and there was a manhole cover on my head. Those are the words of the American motion picture actor W. C. Fields. Tedious and lacklustre. These are the words of Ernest Drove, asked for his opinion of the latest Bryndle performance.

It becomes increasingly difficult to write about run of the mill rock bands, who are producing fairly reasonable stuff. They're nice, but what more can you say? On the other hand it's not at all difficult to write about people like David Jack, and about bands like East of Eden.

Eden, a band whose past shows a remarkably carefree attitude towards the limits of rock as such, have put their trust in Jack, and the result has brought a new Eden — an almost outrageously simple Eden. In the past the band have relied upon lengths of music, capable of rambling at will, boot-free and loose. It's funny really, 'cause we all would have sneered at Jack's material a couple of years back. "I mean I've been writing like this for a long, long time, people never used to dig it, and well, here's an album full," says Jack, a Glaswegian, a bassist, guitarist, and gaging vocalist. Says Jack neatly into an extremely early morn-

ing Scotch, "You know a lot of people are afraid to write songs, afraid to do them. They feel that they have forever got to go on proving themselves as musicians. Well, I've been through that, been through the whole thing. I've got a little sick with hearing 20 minute guitar solos and whatever, and Christ, I think people have as well. "I feel we've all got a little tired of being recognised as not really entertainers, but people who bash guitars, and fling instruments all over the place. With the exception of the absolute virtuosos, most people want to do songs." "I see Jack's songs are very short, extremely relaxing little packages. It's the song that comes to the forefront, and it's helped into the ear by good playing, but not greedy playing, not a gross reliance upon the ability of Arbus to play some of the headiest violin around. If you like they're pop, because they are aimed for all ears. There's little laid on you, little that you are forced to listen to. Just sit back and enjoy songs."

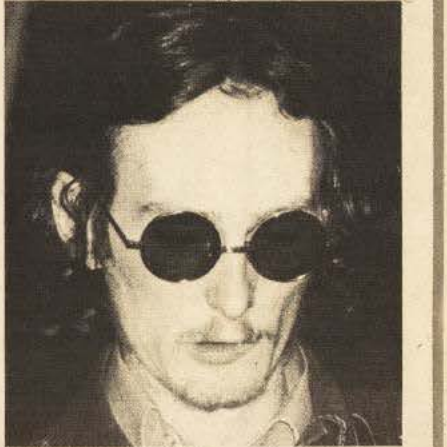
"It's like going back to your roots — and I know that's been said a whole lot of times. It's like sitting down and writing something you maybe remember from years ago. Your training in seemingly heavy rock is bound to influence the end product. "But you tend to think less and less about technique, so the bass becomes simple. You can't fully resort back to where you were, but you can get back to that relaxed feeling, that feeling of having nothing to push — just sit back and play it." Jack is a nervous person, kind of fidgety, yet his vocals are smoky — they've got their own feeling of rhythm, and with Roche's tight, packing guitar — well the formula is ideal. And the result is excellent. "I joined Eden about 18 months ago. I'd played in a load of semi-pro Glasgow bands, and met with no sort of success. Maybe that's because I was playing everyone — else's material. It was a bit strange joining Eden, I mean they were rather a different band to most. While everyone had been playing out heavy rock, Eden had kept their heads and struck a great European feeling. But there were guys in the band who literally wanted to do the same as me, and when Ron Calnes left, well things just changed completely. "We just wanted to do songs — little complete things. Christ I'd rather put an album out of 20 three minute songs than one self-indulgent length. You know we're all getting bored with audiences looking upon you to be the best

guitarist they've seen, or the second best. I want to use instruments to put the songs across, first because you're the fastest instrumentalist doesn't necessarily mean you're great. On the album: "Well, I wasn't really satisfied, it really could have been better. You've criticised the production, well that was as much out fault as anybody's. We should have turned round and said we weren't satisfied then — but we didn't, so that's that. Some of the songs on it were written a long time ago, others came just as we were doing the album."

Did Jack feel a sense of blues could be kept even with simple, short songs? "Certainly, I mean what we are doing now is what the coloured people have been doing for ages — applying soul to your own little melodies. The thing is not so much to sit down and write a blues melody, but to write something that's nice, and something that will allow for a blues feeling. "I suppose for Dave, it's all different things. The stuff he was doing previous to this was a little strange. Now he's got to go right back and be basic. But he's brilliant, he can apply himself to anything. "As I've said before, Eden are in a difficult position. What did Jack feel about the success of "Jig a Jig,"

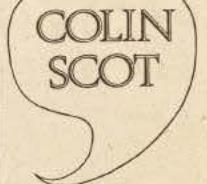
and the Decca release of "The World of East of Eden"? "Well, we really don't want to know that. We are so much removed from what that is, I feel we'd rather forget the whole thing. I mean that's not us. East of Eden, is the new album, and the album to follow." Eden go into the studios again on July 5 to make an even simpler selection of songs. "It's just a simple case of going through the whole aggressive thing, and now doing songs for ordinary people. I mean a straight has got as much right to listen to music as anyone else. On the next album I can see about ten songs worthy of being singles. You know it's a funny thing, I played the new album to my mother and she liked

it. I couldn't have really seen her liking the Eden of two years ago."



DAVID JACK: short songs

ROY HOLLINGWORTH



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Jazzscene

MAX ROACH is one of a handful of drummers who have helped to change the course of jazz. At the Montreux Jazz Festival recently he talked to MM, beginning with the history of his involvement in the study and teaching of black music.

ROACH: My first acquaintance with music was in the church — just like many other black musicians in the States — not just with percussion, but with piano and so on.

So it began with gospel music, and this had social implications even in those early days, because it was during the Depression and the church had what we called Day Care Centres for the very small children. So when the parents went out to do whatever work they could get, they'd leave the children in the church and there they'd have musical instruments, and naturally all the music that we learned and played had to do with gospel music.

Then later as I became more involved with the music I began to study in schools on through up to the conservatory. Meeting with Big Sid Catlett happened to me after I'd been playing professionally, and of course in those days as it is today, the way you learn anything about black music is through recordings, or through the performances you're able to hear. This is the way we learned to play our music, and it's very good because the stress has always been on individuality.

Myself, for the past 15 years, I've been engaged in the area of human rights in the United States, so my music has been of a socio-political nature. But many times in the past few years, I've been lecturing on the history of black music in the USA, as well as playing and I'm always asked many questions at the colleges and universities. I'm always asked whether I think the white musicians are contributors to black music, and the reason that I say there are no major white contributors is for the same reason that I say there are no major black contributors to European music, because of the social climate that exists between the races all over the world.

As human beings we're very young when it comes to the humanities — you know, one human respecting another because of his nationality or his race. The reason that there are no black composers of great significance like Debussy or Ravel is because neither side is allowed by our society artistically to go into the other person's backyards.

There will be fine black composers in European or chestral music, just as there will be fine . . . I'm talking about the creative end, John Coltrane or Charlie Parker . . . this will come about when our social barriers are resolved in the world today.

So I guess what I'm about is to help chip away at these barriers from whatever way we can, so that as artists we can meet each other on some equal ground. So that's what I've been doing, right up from the "Freedom Now Suite" through "Percussion Bitter Sweet" and "It's Time" right up to today.

At this concert (in Montreux) we played a very old and rare spiritual called "Singing With A Sword In My Hand," which professed to me and I guess to those who're really involved in the study of black music right back to its roots that black

RICHARD WILLIAMS begins a two part interview with drummer MAX ROACH

people were resentful and militant even at the beginning.

I didn't just start with my generation or with the generation that went along with Martin Luther King or Marcus Garvey. So that's what my music's about. Incidentally, I find in the United States that with all the problems we have racially and nationally and religiously, it's the only place where we're all thrown together in close proximity so that we might find a solution to this problem.

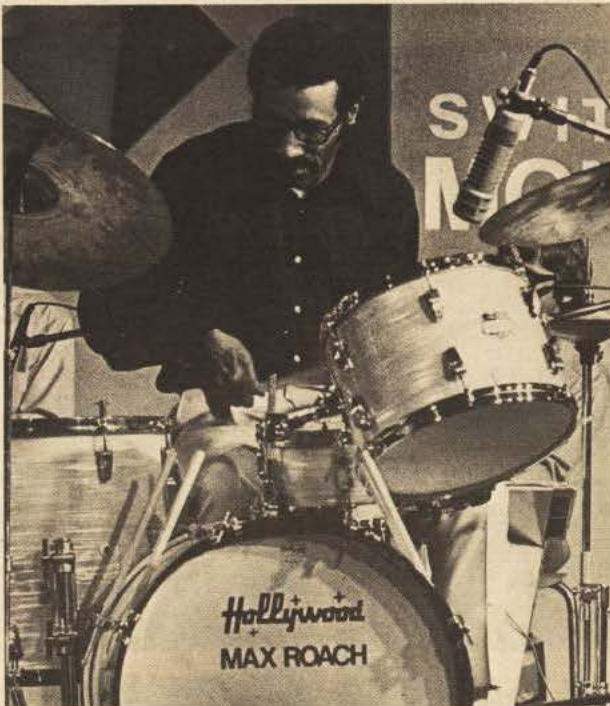
So in my music I'm inspired by human values, because I believe that human beings are supposed to live together. As artists we feed on the past; all the things that we hear today are really extensions of things that were laid down by people who came before and of course, I've been fortunate enough to have been associated with many, many great musicians and to name one that was especially a turning point in my own career was Clifford Brown.

Our association was one that was full not only of friendship and love but each other as human beings, but as musicians we both spent as much time as we could involved in music as a craft, and I noticed particularly that Clifford was a human being number one, which I guess was the reason why he could get so much beauty out of playing the way he did at such an early age.

To sound mature before he was 25 . . . I can say this: during our whole relationship he was a very dedicated musician and an extremely responsible person as a leader, as young as he was. He was almost 24 hours immersed in music in every aspect, of it, from the piano to the drums to his trumpet, and the thing we can all learn from that is that the more time you put in sincerely the more that you will get out of it in a shorter space of time.

MM: You played with a big band in Montreux which is something you haven't done often before.

Roach: No, of course,



MAX ROACH: chipping away at social barriers

Black people have a ways been militant

during the period I grew up, you grew up with big bands in school. But the first big band I played with was the Dizzy Gillespie Big Band, which had Charlie Parker and Fats Navarro, Miles Davis, Dexter Gordon, Gene Ammons, Leo Parker, Bud Powell . . . the second big band was Benny Carter's with J. J. Johnson and Porter Kibbert and Gerald Wilson.

Then I also played with the Duke Ellington Big Band — in fact the first big band I played with was Duke, I remember now. That was at the Paramount Theatre in New York. I was still in school and I played with them for four or five days because Sonny Greer got sick.

It was during the war and the reason I played with them was Billie Holiday's brother-in-law, Jimmy Monroe's brother Clark, whose protegee I

was. He made sure that I got in the Union and he knew all those people, so when he found out that Duke Ellington needed a drummer, he called me for for it.

MM: The Gillespie band that you mentioned — did that have any connection with Billy Eckstine's great big band?

ROACH: No . . . The Gillespie band was together a short, short time but it had nothing to do with the Eckstine band. I believe that Eckstine's band was the first . . . when I heard that band, I was in California for my first recordings with Benny Carter's big band. Ah no, it was Dizzy's band first. We were all in New York at that time, and all the trumpeters were very close to Dizzy because he was the number

one influence, so the trumpet players around then were Freddie Webster, Fats Navarro and Miles, who were very young, Kenny Dorham . . . fantastic brass section. We all had experience in big bands, because at that time everyone came up through that thing.

MM: What did that band sound like?

ROACH: You know, I think Dizzy might have some tapes of that band, it would be good to find out. Later he took a big band on tour, after I left Benny Carter and came back to New York, and I played with that too.

NEXT WEEK: Max Roach talks about the present, and about the function of his music in the awakening of black consciousness.

TRUMPETER Jon Earley, who recorded with Gerry Mulligan, Phil Woods and Zoot Sims in the Fifties, is proposing to visit this country in the near future. Earley, now resident in Germany, hopes to be here this month or in August at latest. He recently signed a two-year contract with a Cologne radio orchestra. His latest recording is with tenorman J. R. Monterose. Jon is interested in working in Britain.

ALBION Jazz Club has moved from its Holland Park premises and this week finds a new home at the Imperial College, South Kensington. It presents Iskra 1903 tomorrow (Friday).

FOR the first time, Jazz At The Whittington in Pinner puts on the Billie Goodtime Band (tonight,

the band on trumpet and Jamie Evans on piano . . . Humphrey Lyttelton guests with the Jazz Influence at the Three Horseshoes, Hampstead on July 9. Bruce Turner is the guest the following Friday (16) . . . Altoist Peter King returns tomorrow (Friday) to Jimmy's Restaurant, Brighton to blow with Susse's 14 Foot Band. George Chisholm appears there on July 9.

BOB DOWNES Open Music is at London's 100 Club on Monday (5). And opposite the group will be Johnny Hawksworth's Free Design, making their first appearance at the club . . . Tonight (Thursday) sees the Alan Jackson Trio plus guests at the Jazz Centre Society's session at London's Country Club, Belzize Park. Next Thursday (8) the club presents the Johnny Dyant unit. Ispingo appears at the Phoenix, Cavendish Square, on Wednesday (7).

TROMBONIST Derek Wadsworth and reedwoman Barbara Thompson play at the Anchor Inn Jazz Club in Brighouse, Yorkshire, on Monday (5) . . . Multi-media freaks can experience two performances of "Earthrise" at the Queens Hall, Leeds on Friday and Saturday, July 9 and 10, commencing at 8 pm each evening.

BACKED by a 20-piece orchestra using John Cameron arrangements, Salena Jones has recorded a half-hour show in Glasgow for a Scottish Television series titled Band Call and featuring seven of Britain's best known and most stylish singers. Salena's show goes out in September and the other jazz-orientated singers to be presented are Marian Montgomery and Jon Hendricks.

MAX JONES is a co-operative group, which mean that what comes in is shared out equally, after the usual payments and expenses. This affords every hope of survival, but dates have to be obtained. The Chosen Six is a co-operative group, which mean that what comes in is shared out equally, after the usual payments and expenses. This affords every hope of survival, but dates have to be obtained. We've been well received everywhere we've played, and re-booked already at places like the Roundabout Hotel, Fareham, and at Steve Duman's clubs.

"Old friends of the Colyer band have gone out of their way to help. We have enough bookings to live on, two or three coming up at the 100 Club for instance, and everybody in the band is really working and trying. Optimism . . . that's what we feel."

"As for the other bit; yes, we have met the attitude: 'It's not the same thing since Ken's gone.' We're not a big name. We expected that. It's a sort of defeatist attitude, we think."

"But we've gained some fans over the years and many of them, have stuck by us. They put in a word for us. Of course it's not the same without Ken, who is a personality in the business, but I think we'll be accepted once the public has a chance to hear the band. We've had no complaints so far, and no one's asked for his money back."

Bastable's band

THE CHOSEN SIX is the line-up which used to be Ken Colyer's Jazzmen. When Ken packed in the leading lark at the end of May, for considerations of health and peace of mind, his banjoist took over the job.

I asked the bearded Johnny Bastable how it all came about, and whether he had secretly nourished ideas of bandleading. He shook his head at the second query and said no he had not.

"It just happened. When Ken told us at the end of April he was quitting in a month it came as a shock. We'd no inkling of it. After being with the band 16 years, you can imagine I thought it was going on for ever."

"We had a meeting that same evening and decided we'd carry on because it was a good band, with or without Ken. After all, he'd trained us to play the correct New Orleans music, drummed it into us for years. Then we had to decide what to call it. As I'd been in the band longer than anyone, and it was thought more people might know my name, I had to leap into the breach and do the best I could."

And the name?

"Well, I recorded a couple of things long ago for Doug Dobell and we used the Chosen Six and Chosen Seven for those. And people who knew them came up and suggested we call the band the Chosen Six. (Obviously the new leader had few problems connected with building a band or library. Getting a new trumpet player was the first job, and of course there was work to be rushed up. Did the trumpet replacement cause much concern?)

"Actually it wasn't easy. When you consider who's going to take Ken's place in his old band, well, who is there? But we weren't looking for a replacement in the sense of someone who'd be a copy of Ken; we couldn't expect that."

"We looked over the scene for a trumpet player who knew the New Orleans style and might be available. John Shillito was the first one that came to mind. A good player and somebody most of us knew."

"We contacted him and he seemed overjoyed at the prospect. So we had rehearsals for a couple of weeks and it went well from the beginning. John started with us the last day of May and it is getting better and better. He's fitting in fine."

I went to hear the Chosen Six at Steve Duman's Pinner Jazz Club last Thursday and thought the band was sounding meatily traditional in a bright, driving fashion which reminded me in some ways of early Humphys days.

It seemed to me that the band was already departing slightly from the Colyer path, especially when Shillito produced a slapstick and thwacked away enthusiastically on "George Camp Meeting."

John Shillito, from Sheffield, who once led the Kid Shillito Jazzband, is no mean entertainer or performer. I wondered what changes he might ultimately bring about in the revered Colyer sound.

But Bastable, who took over the trumpet lead was bound to make a difference to a band, and that he thought Shillito's showmanship would be especially useful for cabaret work, of which the band hoped to do more than in the past.

"But anyway, we are working now at getting more variety into the presentation. For instance, we're using guitar on a few numbers each evening, to give a change of tone colour to the proceedings. And John Shillito sings a few."

"And we're introducing a couple of numbers written by members of the band. One is 'I Can Make Believe', an original by trombonist Geoff Cole with lyrics by Geoff and bassist Ken Ames. We've already recorded this for our first album. We hope it will come out on Joy in September."

But these are small differences of approach. A new lead may alter our style slightly, but not that much. We're all used to playing New Orleans style, and whatever little changes come in, what we play will still be firmly based in New Orleans music."

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CHOSEN SIX: not the same without Ken

Barriemore Barlow — Tull's new drummer

BEFORE he joined Jethro Tull on drums at the start of their current American tour, Barriemore Barlow had never boarded a plane. It's quite a distance from working as an engineer in Blackpool to jetting across the States on a pretty gruelling trek with Tull. "It's amazing, I know, but I'd never been out of England before — never been beyond Bognor and that's a fact," he says. "But this was the chance of a lifetime, really."

Replacing an established name like Clive Bunker, who carried quite a few Jethro fans, cannot be easy, but it was obvious that Barrie, as they call him, was integrating well with the group by the time they reached California. "I'm trying to keep the band together. That's the job of a drummer until he gets a solo. I had some difficulties because I suppose the music is pretty personal with Jethro," Barrie said backstage during their San Francisco appearance.

"We had a week of rehearsals for my benefit before this trip — it was a rush because there was so little time. It was my first real time in the studio, cutting a new single, and I'm unhappy with the drums on it. I feel three years behind the rest of the band, and it's going to be hard catching up because they're progressing all the time, getting better in their work. I feel very nervous, even though I'm with people I know."

Though he is newly professional, 21-year-old Barrie is among friends in Jethro Tull. Having lived in Blackpool, whence sprang Ian Anderson, pianist John Evans and guitarist Jeffrey Hammond-Hammond, he knows these colleagues musically and personally.

The four of them worked in a group called the John Evan Smash. Then Barrie stayed behind in Blackpool as the other three drifted to London and Jethro Tull. But when Ian Anderson needed a drummer to succeed Clive Bunker, Barrie was the obvious first choice.

"It's better to work with people you know and it's like going back with old friends," says Barrie. "I'd kept in touch with John, so we hadn't lost touch either."

"I'd never have turned pro if this hadn't happened. This is the only way I could have done it, with these people. I couldn't work with anyone else. This isn't like other bands. With Jethro, there's no messing about no smoking — and I'm that sort of person." Barrie is married, and he and wife Dee have a four-month old daughter, Katie. "Dee was all in favour of me joining the band, and that made a lot of difference."

Barriemore Barlow from Blackpool is rather over-awed by the sudden status of joining Jethro, but he's dedicated enough to make it work.

"I'm just getting over the tension of playing to 15,000 people at the Forum in Los Angeles. That's a big thing, you know — it takes a lot of realising. I mean, playing to 3,000 was enough. It's just like telephone numbers to me, not audience figures." — RAY COLEMAN.



SHA NA NA: put the vocalising first

Oldies but goodies

"RAM - A - LANG - ading - dong - boom - ba - bang - bang - ram - a - lang - a - ding - dong - boom - ba - bang - bang - ram - a - lang - a - ding - dong - boom - ba - bang - bang . . ."

For the most part, that's all one of the singers in Sha Na Na ever seems to sing. Others chant similar, rhythmic patterns while the front man takes the lead vocals, which slip neatly between rams, bangs and ding-dongs.

Vocal harmony singing by ALL the members of the group went out at the end of the sixties when musicianship began to take over in pop music. Although capable of playing instruments better, few groups today would be capable of creating the vocal sound which the American bobbysox idols relied upon.

Sha Na Na bring it all back. Not only do they re-create the music of the 50s idols with almost perfect precision, but at the same time they act out the meanings behind the songs, singing and dancing together like a team of professional tumblers in a circus ring. The net result is not only

very entertaining but exceedingly funny. The exaggerated movements come off so well because each of the 12 members of the group put over the feelings that they are serious about what they are doing — onstage anyway.

They dress the part, and act it. The lead guitarist never takes the toothpick from his mouth, the fat sax player (who, incidentally played with the original Danny and the Juniors) scratches his arm-pits, the singers spit at each other and the thin guy is forever combing his greasy quiff.

Most people became aware of the group only through their lightning spot in the Wood-

stock film. Since then their reputation has escalated. At the Fillmore West they apparently gained nine encores, more than anyone before, and they are currently making their first tour of this country. If their appearances at the Speakeasy Club last week or at the Reading Festival at the weekend are anything to go by, their British tour will earn them many friends.

It was at Reading that I managed to talk to three of the group — Jocko, who plays the drums most of the time, Rich, a singer and dancer, and Gino, a guitarist. Because the individuals swap instruments so often on stage, it is difficult to catego-

rise as to who actually plays what. Different members take over the keyboard, drums and bass for different numbers.

The group — or act as we should really call them — were formed two years ago from students at Columbia University in New York. A "grassball" was being held at the time and the original 12 got together specially for this event. Since then five members have been replaced and seven originals remain.

"Eight or nine of us were getting into singing these oldies at home just for our own amusement," said Gino. "We'd sit in coffee shops and just sing to ourselves until we decided we'd make something of it. There was this grassball coming up so we choreographed the act and put it on. That's how Sha Na Na first came to be."

"Two years ago it became a popular thing," said Jocko. "Vocalising had really gone out of style and given way to instrumentation. We decided to put the vocalising first and instruments second. Just for a change a group was singing again instead of just playing."

"Our prime interest is putting on a good show," said Gino. "What we are really interested in is giving people a good time. People who seem to get most out of what we do are other musicians because to them the songs we play are history. We look serious on stage when we are doing it but we know it is good fun for most people. It's a release for them."

"The use of visual effects isn't used enough by groups today," said Rich. "I know groups like the Who sling microphones around but we have actually had a duck, a live one, walking across the stage during our act. You need things like this to put on a good show, instead of just playing music."

"We start living the plot of some of the songs we sing and that's part of the fun of it, for us anyway. I don't think the guy who wrote 'Blue Moon' was all that serious about it at the time. Keeping our straight faces during routines is because we are playing the part — and we have performed the numbers about 200 times anyway." — CHRIS CHARLES-WORTH.



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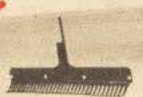
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The Blues

TF: You have written some blues-ballads that sound very happy, what is your view on the claim that blues generally are sad?

WD: The blues don't have to be sad. The blues can be happy and it can be gay. It all depends on your feelings, the one that makes you feel good. You see a lot of people think they've got the blues because they are sad. . . . but the first Adam according to the bible, had the blues because he was blue and lonesome. And then God made him a woman and this was supposed to pacify him. . . . now, everybody has the blues, so there wasn't much pacification done. Here is a man who has the blues because he's lonesome, and another man can have the blues because he is thinking about something that he actually enjoys, and yet another can have the blues because he sees something that he admires and would like to enjoy. I remember one of the blues songs we used to sing "Wee Wee Baby, You Sure Look Good To Me." Now you know that this isn't a sad song, and then you have "My Babe" . . . songs, where you are bragging about something that you enjoy and something that you love and care for. The blues is the feeling that is involved, not the words. Because the words only give you and inspire you to have the feeling that you are trying to project. So when you have this imagination of these words and you've put them into a feeling, then you begin to feel the blues. You can have the blues just like a lot of guys have blues about money. . . . I remember down south they used to sing about "Going Up The Country And I Won't Be Back No More" that was a real good blues. It sounds sad, but it was good because the average guy that got away, man, he was

figuring he wouldn't have to go back to that place; wherever he was associated with that made him feel like leaving. . . . so he felt that if he just got away from that position he would be in better shape. . . . but, it was a blues, and the word blues can mean happiness to some, and sadness to another. It all depends on the way you feel about what you are thinking about and what you enjoy.

TF: How did you start getting your tunes recorded by Muddy Waters, Howling Wolf, and other blues musicians on the Chicago scene?

WD: Some of the first records I made was when we had a group called The Bumping Boys, way back there with Mayo Williams. All this time I was still building my songs, and I got with a group called The Four Jumps Of Jive, and we recorded for Columbia and Mercury. We didn't make very much as artists but we had a lot of fun. I was still building these songs, and some of them I recorded way back there. Some of the songs I didn't even protect and the copyright got away from me. After I got with the Big Three Trio, and we made some things for Columbia — that was when we recorded "Wee Wee Baby You Sure Look Good To Me," "Signifying Monkey" — and when we did a lot of things for Columbia, and this was when we began to realize things better. But the blues wasn't very popular, and as I had written quite a few blues songs I was always around trying to give them to different people that wouldn't take them.

Muddy Waters hadn't been too long in Chicago from down South, and he was interested in a song that I had, called "The Hoochie Coochie Man." I took it over to him on the West Side and we went through it. . . . and the first time that he sung it on stage the people just went wild over it, so we decided to

The second of a two-part series on blues giant

WILLIE DIXON by Tam Fiofori

The Hoochie Coochie man



WILLIE DIXON: voodoo doctors

record it. And then I wrote songs for Eddie Boyd, Willie Mabon, and other guys. . . . and then each one of I

would write tunes for, wanted me to write more. Not only was I writing them, I started playing the bass on these recording sessions, and also trying to figure out some of the angles on them. . . . to prepare them to sound better, and arrange them so that they would sound better. This is what I did, and I had songs with so many companies.

TF: What is the magic of "Hoochie Coochie Man"?
WD: You know in the Southern States and all over the world, and even in biblical days, they've had these people around who are supposed to be able to tell things before they come to pass, and this has been true for many generations.

The wise men had the guys that were supposed to tell them the stars, to tell them the future and all. Well these people have been called voodoo doctors and wise men; some people call them hoochie-coochie men. Some of them were gypsies, and some were supposed to have been able to tell your past, your present, and your future. They always had the good word to say to a woman that was pregnant, because some of them were winders anyway. . . . and like if a woman was pregnant they'd come up and start telling her something nice — like, oh I see you're pregnant. . . . oh, you're gonna have a beautiful baby you know, and blah blah, and they'd tell her — you know this baby is going to be born at such and such a time according to the stars and he is supposed to be a wise man, or he's supposed to be this or that or the other. Well, this is the way the Hoochie Coochie man, was made. . . . "A gypsy woman told my mama, before I was born you got a boy child coming. He gonna be a son of a gun He gonna make pretty women jump and shout. And the world will want to know, what it's all about Now I'm here.

"You see, it's a whole story. Everybody knows I'm here I'm the Hoochie Coochie Man, and everybody knows I'm here.

And now, to verify the fact that I'm here. . . . I've got a blackcat bone. You know many years ago they claimed that a man with a blackcat bone could do great things. I got a blackcat bone I got a John the Conquer root Don't you mess with me. 'Cause I'm here, and everybody knows I'm here. All these things are part of life and the various things that happen in life. . . . and

to get something a little bit new.

TF: Why do you think your songs have been picked up and recorded by so many different musicians in blues, jazz, folk, and even country and western?

WD: I think it's because a lot of people don't know when they have the blues. . . . and a guy might say — this is jazz song, or this is a blues song. But what they are classing them by is the way they are done. . . . so the songs that relate to everyday life can be put into practically any category that you want them to be. One of the reasons that I feel that quite a few of my songs have been turned into mostly standards of today, is because all of them are actually a part of life. . . . and the types of things that you would be singing today you would sing the same thing tomorrow.

TF: Did you write some of your later tunes with particular musicians in mind?

WD: Some of them I did. You know the number Howling Wolf did "Spoonful." That was written about the fact that a lot of people think it takes a whole lot of something for it to be valuable. It doesn't, and most valuable things don't come in large quantities anyway. That's why the song emphasizes — like a spoonful.

TF: What about the tune "I Ain't Superstitious"?

WD: You know there are a lot of people that claim they are not superstitious, and they don't believe in signs and other things, yet they are about the same people who say they ain't superstitious yet they are afraid to walk under a ladder, and they'd mention the fact that one has to be careful on Friday the thirteenth and they get worried if a black cat crosses their path. They are not superstitious yet they know all the signs and they watch them all. . . . and you better not hit them with a broom, or throw peanut shells in their house, and do certain things to them, which they say would bring bad luck. That's the idea of the song. . . . and this happens in a lot of places.

Man, in showbusiness you just go backstage with some peanuts and throw the shells around before the show opens up and see what happens. . . . you may get shot.

TF: Could you talk about the tune — "You Can't Judge A Book By Looking At The Cover"?

WD: You know that's a fact. There are many things along that line that can be used for comparison, especially in the race situation. . . . and this has been going on for years. And not only that, but in any situation you just can't look at the back of a book and tell what's going on inside, just like you can't look at a man and tell what's happening on the inside.

TF: Why the number 29, in the tune — "I've Got 29 Ways To Get To My Baby's Door"?

WD: That's a desire of a main man. . . . and some guys do have a lot of ways to get to their baby's door. Just like I know a fellow who was telling me one time about how he would leave home in the morning, and he was kind of restless, and he'd leave home in the morning and come back and take a look at his wife sleeping in the bed. She didn't even know he was there, and he had done this quite often because he had ways to enter the house that she didn't even know about. . . . but all these ways were open.

TF: What do you think about the heavy amplification most new blues groups seem to favour?

WD: Now that's what I call the gimmick situation. This is why they are trying to put Howling Wolf and Muddy Waters with all those fuzzes and buzzes and screams and stuff with them. . . . and nobody would be able to hear this anyway. Because that's not the natural thing, but if you put them to the natural thing, you'd be able to hear then they've got to be accepted by everybody.

TF: How do you see the young blues musicians coming up in Chicago now, and those you've worked with?

WD: They all have the blues, but maybe they don't have them under the same identical mind. They have their own feelings about these things, because they have the blues about the things they are involved in, just like anybody else. Naturally a guy today wouldn't have the type of blues that they had years ago because where he was around plantation work and farm work, today if a guy on the farm has the blues he'd probably have the Tractor Blues, or something like that.

TF: What relations do you see between African folk music and the blues?

WD: I have an article in my book concerning this. . . . Memphis Slim and I were in Israel together, and we went over to Kenya and several other places in Africa. Over Israel you can mostly get the Arabian sounds, and did you ever hear an Arabian sing? Believe it or not, what I hear in blues tone qualities, actually, is Arabian sounds with African beats. . . . and if you dub a little Arabian tone qualities in singing to get an African beat, man, you got the blues right there, so far as the musical part of it is concerned. And like most of the blues songs the blues are, tell a story. Well now, with so many variations on the blues on the scene today, they don't tell stories. They come up with nutty squirrels and all that old crap that doesn't mean anything to anyone. . . . and lots of them don't even have any sense to them.

GO FOR THESE

PHILIPS
El Condor Pasa 6009155

Paul Mauriat

Demis We shall dance 618006

Roussos Mama, don't you wait up for me 6105003

Glass

Boyd Boody Butt 6121001

Games

albums

LIVE recordings are always a bit of a risk, and **B. B. KING LIVE IN COOK COUNTY JAIL** (Probe SPB1032) has rather more shortcomings than I had expected. The main ones may have to do with balance and the recording problems in the yard of the nick. The atmosphere is anything but live much of the time, and it is disappointing to hear, for one example from many, the limited response from his audience to the beginning of "Three O'Clock Blues," his biggest early hit. There's small acknowledgment, of course, but for crowd participation the album is a non-starter. The following "You Know I Love You" and "Sweet Sixteen" don't appear to go over a storm, though the latter gets up a very fair head of steam. In fact, the album negates on the other side of the disc with lengthy introductions, cheers and boos and so forth, then a rather scratchy (I thought) version of "Every Day I Have The Blues" which seems a little too fast for maxi-swing, though B's guitar is great. But with the medium paced "How Blue Can You Get," a five-minute swinger, the guitar playing reaches its peak — and it is excellent all through the record. "Worry Worry" is too long (nine and a half minutes) and therefore goes in part only. There is another fine interpretation of "Thrill Is Gone" but a "Please Accept My Love" which lowers the LP's flaws are caused by the prisoners, 2,117 of them, not digging the righteous stuff as they should, but as I say, it



B. B. KING: prisoners the problem

may be that we cannot hear everything that was happening. Anyway, the band sounds solid, Sonny Freeman likewise. But this ain't another "Mississippi Seeds," though that axe work is as good as anything by the King.—M.J.

ANYTIME you think about original blues artists, folk poets, prototype common bluesmen singing out personal feelings to their own guitar (straight or amplified), you should pretty soon get around to Sam Lightnin' Hopkins. Hopkins didn't record until late in the day, towards the end of 1946, so that he can be called one of the most significant of contemporary country stylists. But he's no modern bluesman, though his music doesn't really date. He is in the tradition of Texas musicians like Blind Lemon and Texas Alexander. And instrumentally, his work bears a resemblance now and then to Lonnie Johnson, Big Bill, and Scrapper Blackwell, even Josh White if you listen closely. But everything comes out sounding individual because of the strength of his

personality. Blue Horizon's **LET'S WORK AWHILE** (2431 065) is a very good Hopkins set indeed. And that's saying something about an artist who has more than 20 high-quality albums around. The actual music is a lot better than that on other Hopkins LPs. The slow and lazy, warm-sounding blues with well-matched guitar parts at which he excels are here in plenty, also the humorous blues. "This Time We're Gonna Try," "Christmas Time Is Coming," "How Have You Been," "Don't Need You An' "The Jet" are all notable for voice and fanciful guitar. The last-named refers to his 1964 journey to Europe with the Folk Blues Festival. In contrast, the title song is a jaunty boogie and there are two more upish blues, "Lightnin' Love," vaguely autobiographical, is a little different from the usual Hopkins slow ones, and the set displays Lightnin's rare talents as fully as almost any from the Sixties. It was released by Pickwick as "King Of The Blues" in 1965. — M.J.

ROCK & ROLL TV MAYFIELD

ONE of America's most important writer/musicians made his first visit to Britain this week.

The man's name is Curtis Mayfield, and the fact that most people didn't even know he was coming is a sad reflection on our scale of values.

For over the past 13 years, first as a member of the Impressions and now as a solo artist, he has laid down a body of work every bit as valid and moving as anything produced by our contemporary Rock heroes.

The fact that he is Black helps to account for his relative obscurity over here. Also, he neither plays at 5,000 watts nor turns out albums of self-obsessed songs supported by this week's Laurel Canyon superstars.

But his neglect is our loss. For he is the Thinking Man's Soul Man. Over the years, in a series of unpretentious but beautifully simple and true songs, he has mirrored the changing mood of Black America, from the fantasy of "Gypsy Woman" (recently re-worked with great success by Bryan Hyland) to the gospelly, inspirational "It's Alright", and "People Get Ready" to the harsher realities of "If There's A Hell Below" (from his first solo album, "Curtis").

The ghetto

His is a voice from the ghetto; but it's a long way from the apocalyptic scream of the Last Poets or the aggressive sloganeering of James Brown. He seems to represent the silent majority of Black Americans who just keep on pushing. And as president of his own successful company, Curtom Records, he is an important figurehead in the black community.

His message—songs, like "Choice Of Colours," "Mighty Mighty," and "This Is My Country," have been called politically naive, but his 1967 "We're A Winner" with the Impressions was one of the very first Black Pride songs and was banned by some radio stations.

If he is guilty of naivety, then it is surely a result of his sincerity. For talking to him one gets the impression, as an American writer has said, "that he never really left the church choir where his emotional involvement with music began. And perhaps Mayfield himself doesn't really think of his audience as anything but a congregation, larger and more varied than the one in Chicago where he started, but still in need of a message: the inspiration that only music can give."

After 12 years of steady success with the Impressions, things started happening in a surprising way for Mayfield after he decided to quit the group last year. Then, in a phone call to the MM, he said that he was tired after so many years on the road and wanted to spend more time in the studio, writing and producing for other acts.

But while in the studios he laid down tracks which turned into one of the best albums of the year, called "Curtis." Musically it was more adventurous than anything he has done before, with a stunning use of extended percussion passages, and lyrically it was a crystallisation of all his recent themes. The album was an enormous success in the States and has forced him to get back into live gigs.

Fate

"You can't predict your fate, and it looks like I'm right back over here all over again," said Curtis this week at his London hotel.

"My split with the Impressions was not through personal disagreements or anything like that. It was a reasonable one. I sat with the fellows and decided I was gonna come off the road. We brought in a new fellow called Leroy Hudson who incidentally is a five-year music student from Howard University. People say he sounds a lot like me and the funny thing is he even looks a lot like me.

"It all worked out perfectly well and if it hadn't been for the success of the Curtis album everything would have laid just as planned. However, we're not unhappy about what's happened."

Curtis was in Britain to promote his new double album, "Curtis/Live," and to play several USAF bases. Sadly, apart from London's Speakeasy on Monday night he played no other dates. It was surprisingly, his first visit here—partly because of a dislike of flying, which he only recently conquered, and partly because previous plans to bring the Impressions over here have always fallen through.

He brought with him the four musicians who play on the "Live" album. Three of them have been with him since Impressions days—Craig McMullen (guitar), Tyrone McCullen (drums) and Lucky Scott (bass). The fourth is an incredible Chicago session man called "Master" Henry Gibson (bongos, congas, tambas) who is heard to devastating effect on the "Curtis" album, notably on "Movs On Up."



The former leader of the Impressions is now a superstar of Soul. He was in Britain this week and spoke to MM . . .

"I first used that percussion thing on 'Check Out Your Mind' (one of his last singles with the Impressions) and at that time I was beginning to get into new sounds: Santana, I suppose, were a big influence."

"But what really got me into that was Master Henry himself; he is so excellent at laying in rhythms whatever the song might be. In fact, I plan to record the four of them as a group."

The "Curtis/Live" album was recorded at New York's Bitter End a few months ago. It was his first live album—and his first live gig without the Impressions.

"I had just had the new group together about a week. We had only rehearsed to do a Press party at the Bitter End and we decided to carry on and do four days there. I was pretty scared."

In retrospect his split with the Impressions was a natural step. His songs were becoming more personal and direct and less suitable for framing in a group harmony context.

"I find that as an individual artist I can analyse myself and be more serious in my songs without jeopardising anyone else's livelihood," said Curtis in his soft, precise tones.

And in this, the age of solo performers/writers like Taylor, Young, Nyro, Mitchell and Co, the move has probably made him more acceptable to young white audiences.

Banned

"Our song 'We're A Winner' was banned by many radio stations. Of course, when you make such statements you run into programme directors who feel that this isn't what he wants his audience to hear

even though it might be true.

"I look upon 'We're A Winner' as a song which anyone could listen to and take pride in being a part of especially those minority groups who are actually experiencing the problems we have in our country. The Blacks and the Puerto Ricans and others take these kind of songs and it helps them create inspiration and pride for themselves."

He also ran into trouble in certain quarters with "Stone Junkie," a track from the "Curtis/Live" album. "I believe that anything that is happening should be told as it is. I could sit around here all day singing Love, love, love, and Shake it, shake it, and We are all havin' a good time but the young are not fools. There's no need to play games today."

Roots

Things picked up for the Impressions and Mayfield went on to write and sing dozens of hits for them. He also wrote and produced for artists like Gene Chandler, Major Lance, Walter Jackson, The Flies, Stairsteps, and, more recently, the late Baby Huey.

And on one of his earlier records, he cut a certain Detroit girlie group called the Fascinations and a more he wrote called "Girls Are Out To Get You"—which is currently getting a new lease of life over here on the Mojo label.

"Yeah, I just recently heard about that myself. That goes back about seven years ago; since then the girls have broken up but now we're gonna try and form them back together."

Today Mayfield lives with his wife, two sons and daughter Sharon (who appears on the "Curtis" sleeve) in Chicago and they have another house in Atlanta where he hopes eventually to build a recording studio. He hopes he hasn't lost his roots, but he doesn't push the point.

"I don't want to play upon that 'Hey yeah, I'm from the ghetto and this is why you gotta take me.' True enough, being black and not having been born with that silver spoon I know what's it's all about and I guess my songs reflect

"But first and foremost I'm an artist. I don't claim to be a preacher or anyone trying to start a great movement. I'm just trying to tell it like it is. Of course, there are many black movements that, particularly the ones to help keep the young from involving themselves with drugs."

Interview by Alan Lewis
Picture by Barrie Wentzell

"What keeps me going is that everywhere I go from Black and white, people say, 'Hey, keep on doing your thing, we respect how you say it, it's the truth. Or if there's something they don't dig, they don't just accept it, they come up and say 'Hey, what do you mean with those lyrics?'"

Mayfield's work has inevitably brought him into contact with black political groups, but he declines to tie himself to any particular banner.

"Just as there are many who don't want to play my songs because they look upon them as militant, so there are many different black groups, who do want to play up on it for the same reasons."

"But first and foremost I'm an artist. I don't claim to be a preacher or anyone trying to start a great movement. I'm just trying to tell it like it is. Of course, there are many black movements that, particularly

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RCA 2995 I GO APE—HAPPY BIRTHDAY, SWEET SIXTEEN and CALENDAR GIRL

CONTINUED P. 41

pop albums

All the elements are here

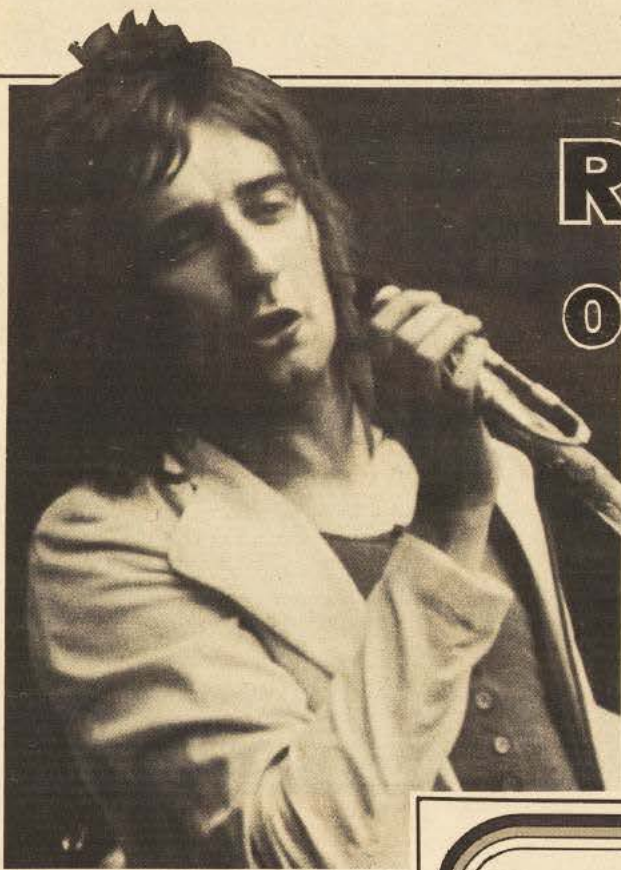
EARTH, WIND AND FIRE: "Earth, Wind And Fire" (Warner Brothers). Here's an album to pick up on. Earth, Wind and Fire are a funky black ten-piece from Chicago, who sound like The Fifth Dimension out of Sly and The Family Stone but make up for their lack of originality with a certain openness and joie de vivre that grabs you like an upper.

The formula isn't new: ensemble singing, keyboards and lots of horns with a dominant bass line and a mess of percussion, all put together by Maurice White. He's really expert. There is no superfluous here — even the long tapering endings on some cuts are judged perfectly — although in extramusical terms the bits of chatter between tracks are curious. This results in a structural tightness within which the mellow harmonies (Fifth Dimension) glide over the frequently Sly-sounding riffs that bubble away down below. Sly turns up a little too often, maybe — the pulse of "Dance To The Music" and "Thank you" throbs throughout — but this isn't too surprising in view of the fact that Sly's music has been the most important internal influence on black R and B in the past two years. This album isn't innovative and I don't think it has to be judged on that level. Where it does disappoint a little is in the lyrics which bellow "allelujah a mite too much. There's lots of lyrical incitement to "save the land" and "lend a helping hand" which sounds naive and trite, because there just isn't that depth and conviction in the singing to sustain the preacher's text. Don't be put off, though. The band's got a good backbone. You can't lose it. They don't. — M.W.

HEAVEN: "Brass Rock 1" (CBS). One approaches certain albums with distrust. Heaven's debut album put a bad taste in my mouth right from the very beginning, simply because of its packaging. The sleeve flouts in a ludicrous manner, ultimately to present the band standing at the foot of a toilet pole, while there's a soulful picture of Rikki Farr (captioned "producer and Sveinagil"), who is quoted on the sleeve thus: "Heaven's standards of music and professionalism in the making of this album were so high that I have rarely encountered their equal in the world of contemporary music." Where've you been, Rikki? There are also such choice delicacies as "Thanks to Village Gate of Chelsea for dressing the group" and further thanks to "all those good people who did their best." Worst of all, critics have received a seven-inch 45 on which the appalling Farr recounts the band's history. A complete, '71-style hype kit, in fact, and a total nuisance. But hold on — what about the music? Oh yes.

Lovely Lesley

LESLEY DUNCAN: "Sing Children Sing" (CBS). The super session singer bears her soul and comes over with gentle songs of love, lost, found and coming. Perhaps "Love Song" — recorded already by Elton John and Olivia Newton-John — is the song that says it all, capsules into four verses all she has to say on all the other ten songs. But that does not mean that the rest are not needed. The first thing with this album is to listen, listen to every word and forget the music first time round. It doesn't matter that much at first listening, like Dylan the music purely adds a setting. Digest the words, feel the situation and then start listening to the back cloth. Listen to the lyrics of "Mr. Rubin," the Chicago Martyr, who wants to smash society as we know with a revolution only to be smashed again. While Graham Nash took the negative, asking for people to go to Chicago and sing, Lesley takes the positive and accuses Rubin of taking the head generation back in time. Love is the way Mr. Rubin, love for everyone not just hairy people. Listen to "Emma," the song of re-incarnation — something that Lesley firmly believes in — "Emma, Emma, how I pray she'll be right for you." The music behind Lesley's sand papery expressive voice is equally beautiful as the lyrics, as long as you do not expect it to be as good. It does not need to be, and luckily her producer — husband (and sometimes co-song writer) has realised that, and kept the backing sparse and at the same time interesting. I hope people listen to this album because Lesley Duncan is an unknown force that should turn into a leading songwriter/performer who deserves to be at the front. —MP.



ROD: a touch of genius...

ROD STEWART: "Every Picture Tells A Story" (Mercury). I've been trying my damnest, but I can't find a single thing wrong with this album.

By virtue of some magical touch, Rod Stewart simply gets everything right, never makes a mistake, always hits the button and pulls the switch.

Partly it's the gift of being able to choose his material so perfectly, and then tailor it exactly to his demands, but it extends way beyond that, to some innate quality which must be defined, unsatisfactorily, as "soul." This is his third album as a leader, and to say that it's the best will indicate its quality, for the others were masterpieces, particularly by comparison with most of the muck that's currently flying around in the name of rock/art.

It's beautiful to be able to report that the three best songs on the album are those Rod wrote himself, with musical assistance from Ronnie Wood and Martin Quttenton. The title track is a real stumper (you can hear so well why Rod loves Micky Waller's backwoods-style drums) with amusing words; "Maggie May" is the delicate tale of a schoolboy who

falls in love with a prostitute, and the ambivalence of his feelings for her (love, mingled with a slight sense of revulsion at himself); and "Mandolin Wind" (now what a thought THAT is, in itself rests in "the strength of strings no voice can hope to hum" — guitars, thrumming mandolin, and just the most unutterably lovely hoarse cry you've ever heard, right near the end.

True feeling

Rod has such a true feeling for acoustic music, and the instrumental sound he extracts from his musicians is something totally new. These songs have the feeling of honest autobiography which he extends into the compositions of others, like Dylan's "Tomorrow Is A Long Time" and Tim Hardin's "Hum To Believe," which is blessed by Mac's best Highway 61 organ sound and Dick Powell's bitter-sweet, nostalgic violin.

There's even a straight Faces track: the Tempts' old "Losing You," with a powerhouse intro and stunning drums from Kenny Jones. Aw shoot, let's just say that Rod Stewart's a little genius, and I don't believe that 1971 will produce a better rock album than this. — R.W.

Heaven are a (count 'em) nine-piece band: Terry Scott and Eddi Harnett on guitars and vocals, John James Gordon on bass, Vic Glover on drums, Butch Hudson and Dave Gautry on trumpets, David Horler on trombone, and Ray King and Derek Somerville on reeds. They make a hard, bright, taut, restless music which has obvious roots in Chicago — and not just because this is a double-album. The riffs veer from harsh/heavy to neo-classical, and drumming is furious and unsettled. Actually there's some quite reasonable playing, particularly on a track called "This Time Tomorrow" where the twin leads hit each other across good stereo, but that's partially cancelled out by the vocals, most of which are raucous and unlistenable. There's never any doubt that they're pretty good musicians, but the whole thing is so relentless and unbeautiful that I find it depressing. What's more, the playing time is so short that it qualifies as a con. After all, Coltrane or Bird never needed this kind of treatment — but I'm sure it's not Heaven's fault at all. — R.W.

TAMMY WYNETTE, PEARL KAUFMAN, JACK NICHOLSON, KAREN BLACK, etc. "Five Easy Pieces" (Epic). If it wasn't already out on a single, then I'd recommend that everyone buy this album simply for Tammy Wynette's "Stand By Your Man," which

contains everything that's good about Country music. Tammy's voice is tremulous, tear-jerking, cracks in just the right places, and, with the aid of some ace pedal steel, builds to a fantastic climax which will have you reaching for the Kleenex. Five Easy Pieces is one of the better movies of recent years, a kind of honest Easy Rider, minus the hippiness and plus an endearing fashionless style. To fill up this album it was necessary to put in some excerpts of the dialogue, which will annoy some, but it does ensure that you can listen to that magnificent restaurant dialogue as often as possible, and also to Jack Nicholson's superb monologue while walking his deaf-mute father. Musically, the album also includes Pearl Kaufman playing various works by Chopin (remember the Music Room scene with Susan Anspach?), Bach, and Mozart, and there are three further pieces of Wynette: "D-I-V-O-R-C-E" (something of a Country classic), "When There's A Fire In Your Heart," and "Don't Touch Me." Fine for those who dug the movie, and those who didn't should get the "Stand By Your Man" single anyway. — R.W.

BIRTH CONTROL: "Birth Control" (Charisma). I'm a little suspicious of this album's chances of aborting the rise of pregnancy cases in this beautifully loose age. The cover itself is too big for comfortable use, though if worn on the head it makes for interesting variations. If one straps the disc around one's middle, penises provide the ultimate protective barrier, but a rash is likely to occur within hours if you, like me, have that type of skin not prone to enjoy close proximity with black plastic substances (especially rigid ones). Reinhold Sobotta plays some rather limp organ, Bruno Frenzel certainly gets it on with guitar, but then refuses to get it off, producing a rather pregnant approach to playing. Save for "Stop Little Lady" (?), and some wild moods and touches on "Pansy," Reinhold Sobotta plays some rather limp organ. Birth Control are not one of the usual variety of talent we've come to love from Charisma. One can see in certain places why Lope has been put on them, for they do at times deviate off the red line, and deliver interesting free thought with concert piano, strings and brass — but that collapses when no rock seems to be in sight. — R.H.

What have Maurice André, Clark Terry, Benny Goodman, Louis Armstrong and John Wilbraham got in common?



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MM/3/71

J. DELL'S letter attacking Deep Purple (MM June 19) was a load of rubbish! Has he forgotten "Speed King," "Into The Fire," "Ring That Neck," "Child In Time" (or maybe he hasn't heard them)?

Has he heard "Anyone's Daughter" from "Fireball" or any other tracks from this new album? If not, I suggest he and many others do so before they make any more wild, unfounded statements about Purple.

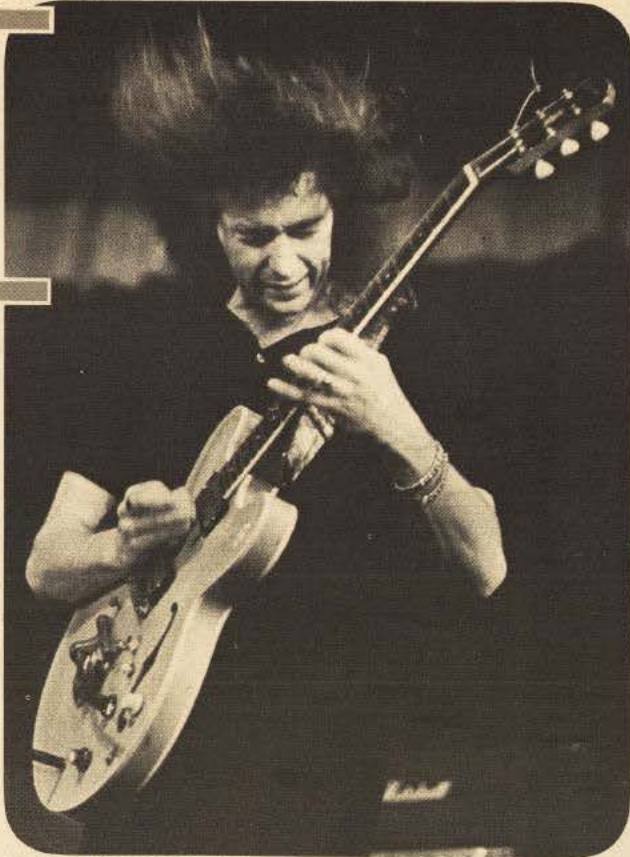
Also, surely Dell realises

Purple haze

that one cannot compare two guitarists with two completely different styles and techniques; this is not only stupid but illogical. Agreed, the

guitarists mentioned are excellent players, and musicians (I myself am a fan of Jimmy Page), but I can't let Dell get away with snubbing Ritchie Blackmore and Co. just because he dislikes the sound they produce.

Purple are an excellent band able to produce a soft country song in "Anyone's Daughter" to a heavy rocker in "Speed King," plus a commercial riff in "Strange Kinda Woman" with unflinching success.—CHRISTOPHER COLLINGS, 17 Saddlescombe Way, London, N.12.



ITCHIE BLACKMORE: a defence

Buckmaster: a snubbed genius?

IT IS CRIMINAL to me the way the work of Paul Buckmaster has not been given the credit it so richly deserves. Bob Johnston (MM, June 19) called him "a damned genius."

Listen to his work on both Elton John and Leonard Cohen's albums.

On the latter he gets no mention on the sleeve whatsoever.

The biggest farce yet is the "Friends" album by Elton John. The cover says "music composed by Elton John and B. Taupin," then underneath Paul gets a few credits in very small print. That LP was largely Paul's work.

Come on superstars, now that you are established at the top at least let us know who helped you reach your position.—KARI LAHFF, 44 Coronation Drive, Frizington, Cumberland.

MANY THANKS to Tir Na Nog for a magnificent debut album and for an excellent



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performance when they appeared with Cat Stevens at Harrogate. — MICHAEL LYNCH, 24 Sandercroft Road, Dyringhouses, York.

THANK YOU, John Roberts, for giving us a long overdue article on Bill Brunskill, one of the most underrated jazzmen in the country.

His contribution to living jazz over the years has been immense through his music, and even more through his help, and encouragement to what must be thousands of

young hopefuls. By his policy of always allowing a "sit in" he has been of the greatest benefit to all he meets, and has done more than most to keep jazz alive. — FRANK HANWELL, "Roseville," 181 Westward Road, Chingford, E.4.

I WOULD like to point out that Michael Watts was a bit harsh dismissing Steppenwolf as "one of the very worst American groups" just because the album "Steppenwolf Gold" was poor. We wouldn't judge Procol Harum

on the basis of "A Whiter Shade of Pale" so why judge Steppenwolf on this material? It is a poor album, indeed, but there are only two recent tracks, most of the others being from the early "At Your Birthday Party" album.

I suggest he listens to "Renegade" and "Snow Blind Friend" on the "Steppenwolf 7" album and if he thinks Steppenwolf are one of the worst bands after that,

okay, but don't be so hasty. — JOHN CURRY, 153 Lenadoon Avenue, Shaws Road, Belfast BT11 0HG.

PERHAPS SOME of your older readers (the ones with high collars, mutton-chop whiskers and pocket-watches) might be interested in:

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THANK YOU Michael Watts for your fine article on Dave Mason (May 22). It seems that not too many people recognised the brilliance of his solo album "Alone Together," which is streets ahead of any solo album by one of the big-name superstars, namely: Steve Niles, Elton John, David Crosby and Neil Young.

The fact that Dave Mason underrated his own voice also

disturbed me, because I couldn't imagine any other singer doing a better job vocally on a number like "Only You And I Know" for example. The whole LP was so well produced, constructed (and sung) that I fall to see how it could have been such a failure in England.

America seemingly thought otherwise. — GORDON FINDLAY, 36 North Road, Regents Park, Johannesburg, South Africa.

I WOULD like to thank Mail-bagger Malcolm G. Fisher for suggesting a reason for the strange, heavy satirical rock sounds coming from my stomach recently. The presence of the Mothers would certainly explain this. Other musicians using my body at present include Bert Weedon who is practising in my left lung and I believe Gerry Monroe is using my liver as a crash-pad. I have, however, a small penthouse apartment still vacant in the top of my head. Those interested should apply ointment to all exposed parts of the body. — R. R. SPEAR, Roger Spear's Giant Kinetic Wardrobe, 2 Alfred Road, Kingston-on-Thames, Surrey.

**WILL
THE
BEEB
IGNORE
BOB?**

I READ WITH much joy of the intention of one Bob Dylan, to release a single shortly.

That this is Dylan's first proper "single" for years makes it all the more worthwhile. The only problem is that, apart from when I buy the record, where else shall I hear it?

Surely not on the BBC, as witnessed in the fiasco over "If Not For You," when someone said: "Dylan covering Olivia Newton-John's latest." Unless it sells enough to make the charts in the first week it will probably be found in Jimmy Young's cook-book, by the rice puddings.

The fact that the BBC can control the sales of records is undeniable and understandable to a certain extent. But when one is insulted by the gutter-music thrust out every day like a factory hooter and about as tasteful, it is time to think hard.

If an artist like Dylan cannot get air-play what hope is there for lesser known talents. Can we be consoled so easily on this? — W. RICHARDS, 48 Tierney Road, Streatham Hill, London, SW2.

AT A TIME when the question of "The Pop Establishment— who is in it? Why? etc." has been put under scrutiny by the MM, I found Chris Welch's review of the new Peter Green single very disheartening.

Green is a musician who decided to "opt out" the moment he felt himself becoming part of this "Establishment." Since then he has, admittedly, decided upon an almost unique policy in the music world — that of releasing artistically sincere material, irrespective of its commercial potential. "Albatross," "Man Of The World" and "Oh Well" showed themselves to be, among other things, adequate qualifications enabling Green's entry into the "Establishment." He halted where so many have been taken in.

The new single reveals that Green is a true artist, in that he wants to communicate with other people, through his music. Obviously those who don't want to listen will not, but assuming sincerity on Green's behalf, then the cynical-cum-malicious tone evident in his review is unnecessary. — MARTIN CELMINS, 27 Rockwood Road, Pudsey nr. Leeds, Yorkshire.

WITH REGARD to a recent remark in the Raver column, we in Derby are now convinced that the MM staff are a load of silly couple-shirted poofers. — M. PHIPPS, 35 King Alfred Street, Derby DE3 3QL.

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Oh dear, Graham...

SINCE I first had my ears blown off by the Crosby, Stills and Nash album a couple of years ago, I have eagerly awaited anything new, solo or otherwise, from what was probably one of the most original new bands at the time.

Religiously rushing out to buy such offerings as "Deja Vu," "Gold Rush" and Dave Crosby's recent newie, I thought I couldn't miss.

I have just heard "Songs For Beginners." Oh dear — PAUL MORGAN, South Benfleet.

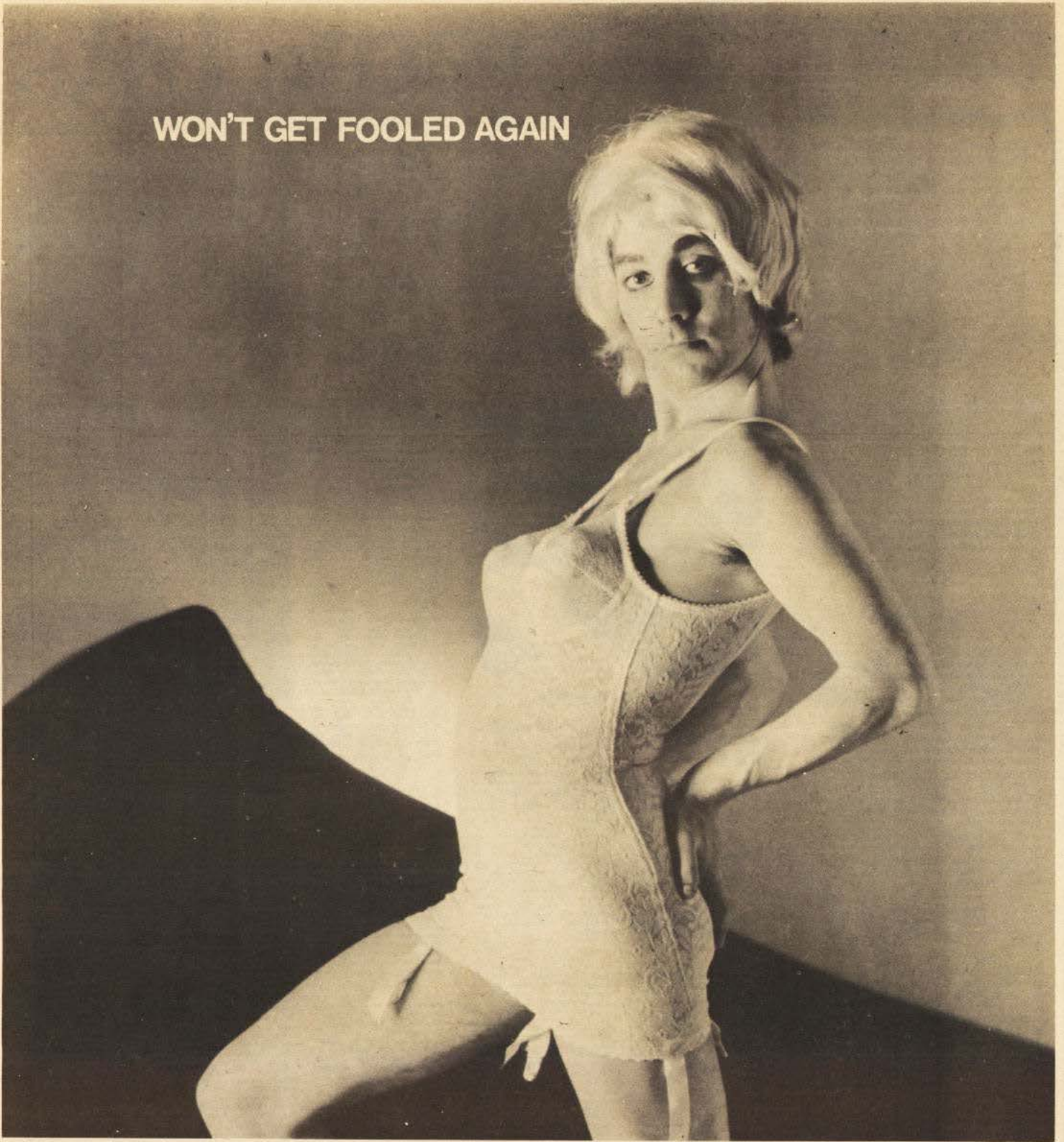
DURING THE last two or three years I have observed the consistent analysis, by those who purport to be socio-intellectuals, of what is often called the "pop phenomenon." I consider such idle comment irrelevant, it is high time that journalists and social commentators acknowledged that they have no divine understanding of a much cliched

"pop culture." Pop is surely only a new form of artistic expression and illustrates no more social revolt than the soup cans of Andy Warhol.

I am confident that modern trends in music are innocent of the sinister undertones some would label them with.

Let us not be engulfed by a tide of journalism which is eager to accept pop as the supreme embodiment of our changing society. I feel the time has come for the pseudo-intellectuals to be recognised as the fakes they are, and their needless attempts at asserting the social validity of pop duly shunned.—ANDREW CANT, 34 Broadcroft Road, Orpington, Kent.

WON'T GET FOOLED AGAIN



THE WHO



MARKETED BY POLYDOR

Melody Maker band breakdown

Emerson, Lake

EMERSON, LAKE AND PALMER are a band of the seventies. They have carried on from the great British group tradition of the previous decade, and taken instrumental perfection and emotional excitement to new heights and intensity.

The first raw rumblings of "Smokestack Lightning," by the Yardbirds' great freak-out of 1964, and today's charging brilliance of "Pictures At An Exhibition," "Barbarian," and "Tarkus," is indicative of a remarkable sequence of musical and technical progression.

There are those who will question the validity of ELP's musical direction, their aggressive mixture of strictly Western influences. There's little in the way of funk, soul or rock in their elaborate arrangements. They rarely lay back on the beat, in the accepted rock tradition.

Yet the bulk of their improvisation is not in the free jazz style of a Soft Machine, or blues-jazz of Colosseum. ELP music is relatively formal and conservative. When Greg Lake sings, he pitches with a kind of choral pursuit of perfection, Carl Palmer's drumming is based on intensive study of rudiments, and Keith's piano technique is the result of a classical training which has given him the happy ability to play most styles with dazzling expertise.

Phenomena

In its symphonic, angular extravagance, the obvious comparison is with Stan Kenton's experiments in the 'forties and 'fifties, another band which aroused both intense dislike and passionate enthusiasm among critics and audiences.

It is unlikely ELP will ever become "an influence" on the course of group affairs, in the sense that Cream or the Band were an influence. A proliferation of junior ELPs is not anticipated.

But they are a fascinating — and entertaining — phenomena, whose success story is only just beginning, if they can stand the pace.

Formed less than a year ago, upon the demise of the Nice, the present line-up was only settled after Carl had been lured away from the drum chair with Atomic Rooster.

Carl felt a great loyalty to Vincent Crane, with whom he worked in the Crazy World of Arthur Brown. But working with Emerson was too good a chance to be missed.

Greg Lake came from the upheaval stricken King Crimson, had met Keith in the States and found comradeship and like aims. A talented singer, guitarist, bass player, writer and producer, he had a huge contribution to make to the projected band.

At the first "blow" organised by the three at Island's new London studios, they quickly worked out "Rondo," an old Nice flagwaver, and "21st Century Schizoid Man," a Crimson favourite. Carl spent several hours perfecting the tricky phrasing at the end of "Schizoid," only to learn the number was to be dropped.

Deadline

A deadline was agreed for the first appearance, and feverish rehearsals went ahead. They were only just ready for the 1970 Isle of Wight Festival, where they signalled their arrival by exploding two cannons, but also broadcast the seeds for future success.

Since then they have produced two best selling albums, toured Britain, Europe and America, selling out at the Fillmore and Carnegie Hall.

Now they are in line for a concert at the Hollywood Bowl and have exciting plans for months ahead.



CARL PALMER: wants to play with Miles

Carl of the cowbells

CARL is a cheery, enthusiastic and unaffected drum giant, who started young and has pursued his aims with unerring determination.

Since he was a star turn in working men's clubs, at the age of 13, he wanted to be the fastest drummer in the world. That childhood ambition achieved, as far as the human ear can detect, he now has much more mature musical aims, and wants to concentrate on and develop the constructive and melodic aspects of his playing.

But "faster, faster" is still the cry as Carl spins into his solo on "Rondo," and nightly performs one of the finest, and most exciting solos in rock.

As Greg and Keith leave the stage, all eyes focus on the figure cocking a careful ear to his snare drum, holding sticks high above the head to obtain maximum power and speed. Giant gongs loom over his head and an array of effects are attached to the stands, woodblocks, cowbells and tubular bells. "BLITTER-UND-BLOOM-BOOM," goes Carl, as he whips around the kit, punctuating the conversation with snare and

tom-toms, and exclamations from a much bombed bass drum.

"BLITTER-UND-BLOOM-BOOM. KER BLAM." Then comes a fearful "Z-i-i-i-i-z" as he cools with tight clenched precision on the snare, and golden splashes burst from the cymbals, which rock on the stands from random assaults.

After some minutes of ceaseless bombardment, Carl shifts his attention to more minute sounds, tickling his skulls, rims and cymbal edges, but still at breakneck speed.

Come the climax, Carl yanks off his sodden teshirt, and rather like Abdul of the temple of Kali, holds beaters above his head and ceremoniously strikes the great gongs.

The sonorous clamour reaches a crescendo, and as a Bloodhound Missile, Carl homes back on his drums for the blood vessel bursting finale that never fails to win the adulation of the masses.

Carl related the story of his cowbell, which now hangs ominously over his head, although not everywhere he goes. "I woke up in Switzerland one morning and heard all these cowbells outside. I went out to have a look at them, hanging around the necks of the cows. The guy in charge was not really into selling one, but eventually, I bought one for about £18. I took it down to the bell foundry at Aldgate and they cleaned it up."

How on earth has Carl managed to keep up the strain of such intensive playing, night after night?

"We were all tired at the end of Germany. I was collapsing and getting into bed at ten o'clock at night, with soldier and hard boiled eggs for breakfast."

Which meant Carl was conserving his energies for drumming alone — and thinking of new ways to improve his kit.

"I've had the silver taken off the shells and had them veneered and french polished, and painted the inside of the drums as well, which improves the quality of sound."

One of Carl's ambitions is to do a gig with Miles Davis. "He came to our concert at the Fillmore in New York and he dug the band."

Greg and the ballet

GREG Lake lives in a mews cottage in London's Chelsea, not far from where Brian Jones once lived. He has a dog, Oliver, and a transcription unit balanced on mercury.

Enormous speaker cabinets relay Switched-on Bach, and orthodox classical music at floor trembling volume.

Greg is rounded of face, with an easy smile and an assured manner. A faint Bournemouth accent lingers on despite the liberal coating of ELP jargon, most of which stems from their right hand man, Mark Fenwick.

"As you into that?" he asked and the reply is invariably "absolutely."

When the band are "vibing" there are few to beat ELP at having good fun on their jaunts abroad.

But the mixture of vibing and playing at *molto vivace* every night, is beginning to take its toll.

It was a bleary eyed and unshaven Mr Lake who tottered to his cottage door to proffer shepherd's pie, cigarettes and talk about his band.

"We are definitely overworking," he agreed, watching Mark Fenwick sagging at the knees. "We are going to have a holiday soon before we go back to the States. We'll be playing the Hollywood Bowl in July and then we are doing A Man And His World in Montreal which is like the Expo they had."

After that last tour of Europe, we really did get tired, and no matter how professional you are, there comes a time when you are too tired physically to stand. I would have preferred not to have done our last London date, because I knew what it would be like. But we had to do it, or there would be complaints that we spend too much time in America.

"But the music is still very much together, and Keith and I are working on material for the next album. There's a basic melody I have written... I'll show you what it's like on piano."

Greg swivelled around to an upright and played a gentle tune, which he promised would be the basis of a new ELP piece.

Will the ELP music of the future remain as violent as at present?

"At the moment, the way we feel, the answer would be no. But in a few weeks time when we've recovered, we'll be back into it. I'm really looking forward to the next LP. All the things I should have done in the production of the last one, I'll do on the next one. I want to get a large sound without so much double tracking. It will be like the best of ELP, and after that there will be a steady progression. At the moment, we are still finding out about our capacity. The music is still coming together, and we're becoming more of a band."

"After the third album we will go forward together as a unit. What surprised me is that we are still all an incredibly good team as people after such a gruelling tour together. There's not one cross word, which is wonderful."



GREG LAKE: overworked

How did Greg react to criticism of ELP and its music?

"I personally believe the band has done the right thing and that 'Tarkus' is a good album. We've had so much criticism I tend not to take much notice of it now. We're not perfect, but there has been a lot of unjust slanging. Not just us. Like in the States Ten Years After are getting a slugging. And why? Because they are successful. Unless someone has found mistakes in our music, I ignore criticism in the same way I now ignore useless praise. I just want to be accepted. We work hard, and do it well."

What are ELP's future plans?

"We are hoping to do a ballet with the Frankfurt Ballet and Philharmonic Orchestra. It's all vague at the moment. We've had talks and they want us to do 'Pictures At An Exhibition' with the orchestra and ballet. It would take place at a marvellous theatre in Frankfurt where they have three stages which can move up and down. As the group and orchestra dropped down, out of sight, so the ballet could move up into view. We would give four concerts and film one for the cinema and TV."

"We'd also have a light show — not the type we're used to in clubs, but film set lighting."

"Apparently the guy from the ballet came and saw us and was very impressed. Hopefully the merger would bring straight ballet audiences to see a rock band, and rock audiences to see ballet, which is a dying art and needs reviving. Maybe the whole thing would create a new art form. We don't just want it to be like 'A Superstar' with orchestra, which can be pathetic."

"Keith has worked with orchestras before and the problem is to balance a 1000 watt group and a two and half wait orchestra. We would make each member of the orchestra and have it all balanced and properly mixed. It's not beyond technical resources, but nobody has ever got it right yet."

"It won't be a pop thing like 'Hair' or 'Jesus Christ Superstar.' It'll be a serious ballet. We can only really tell if it will work when we get there. And I shall ask the orchestra if they really want to do it. I can remember seeing Keith desperately rehearsing with an orchestra for the 'Five Bridges,' and musicians were just standing around yawning and saying: 'how boring.'"

Apart from the ballet which would take place in the spring, the group are also planning a Scottish tour and other British dates at Christmas and during their American tour.

and Palmer

words by Chris Welch
pictures by Barrie Wentzell

Madman of the keyboards

RIDING his Hammond like a cowboy, lashing whips, hurling silver daggers, leaping over speaker cabinets and gnashing his teeth — Keith Emerson possesses demonic qualities on stage.

Many who have witnessed his performances over the past few years can be forgiven for thinking that Keith is the kind of man who eats broken glass for breakfast, pushes aside elderly folk in the street, and curses his Maker with awful oaths.

Yet the madman of the keyboards is a quiet, likeable chap, kind to dumb animals and frequently seen escorting elderly women across busy intersections.

Away from the thunderous spectacle he unleashes nightly in concert halls the world over, he is a mild-mannered Lancashire lad, who steps around beetles and spends many hours studying the works of the great classical composers.

The secret of Keith's success has been hard work. Not an original statement,

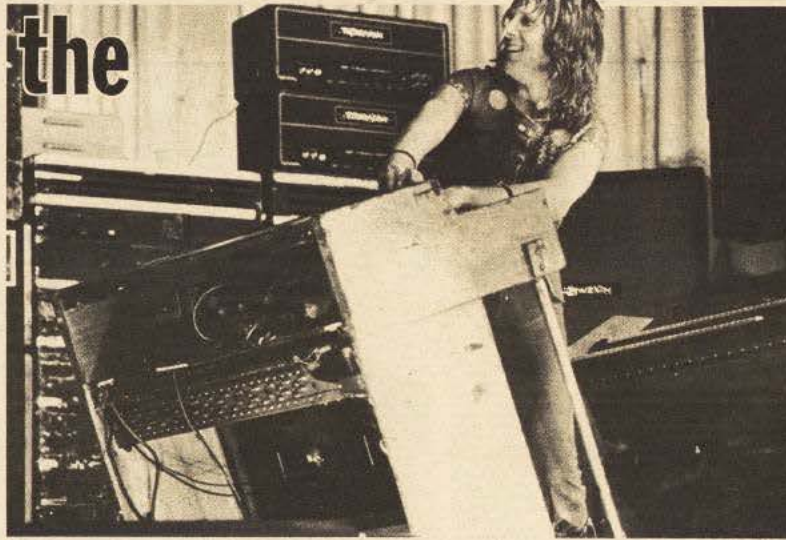
but his headline hitting showmanship is based upon firm foundations of talent and ability, as any other Lancashire lad will tell you. There's two things you need in this life, by gum, and that's concentration and initiative.

Keith is sharp-witted and enthusiastic. He conceives a project and works at it like a madman.

Like all perfectionists he can be quite blunt when it comes to making decisions, as happened when he decided it was time to move on from the Nice, which had given him his freedom and medium for expression and experiment.

"I felt the need to work with other musicians' influences to inspire new elements of my musical nature," said Keith when he decided to team up with Greg and Carl.

Keith has long been aware of the need to channel his undoubted gift as a keyboard technician into true creativity. Virtually single handed, and without denigrating the talents of those who have worked with him, Keith has created the image of a hip concert pianist as far removed from the solemnities of Solomon, as liberatee is from Thelonious Monk.



KEITH EMERSON: perfectionist

His performances have been exciting in a way that makes a mockery of the stuff-shirted giver of recitals. His aim today is to produce a valid music style that is not a mere pastiche of jazz, rock and classical influences.

The influences are there for all to hear, and enjoy. But as from the stirrings of new works like "Barbarian," which shows

Keith's move to modern composers, there is a hint of a possible direction for future composition and interpretation.

From his work with the pioneering Nice and now with ELP Keith has done music a great service in both introducing and popularising classical works to audiences that might never have learnt to appreciate them; he has shown that "the proper study

of musical theory need never be regarded as out of place in popular music, and that musical cheek and bravado are not elements to be entirely discounted.

Emerson's experiments with group and orchestra (the first), might have been uneasy and some of his assertion naive. But it was done, and it was fun.

Keith himself found the

mixing of medias expensive and hard work. But it is gratifying for him to know there are now so many fans ready to absorb and investigate each new experiment.

By sticking to his musical guns at all times, right from the days when his band was a seven quid a night soul

backing group, he has reached a position quite unique among today's young musicians.

Equipment

ELP have between them something in the region of £20,000 worth of equipment. ELP is actually outnumbered by its roadies. They are John Robson (audio engineer), Chris Adamson who concentrates on handling the drums and bass guitar equipment, Rocky in charge of organs, mikes and Moog, and Alan White, the group's personal roadie.

They are managed by David Enthoven (business) and Mark Fenwick (personal).

Here is a breakdown of ELP's stage equipment. KEITH EMERSON: Moog Synthesiser IC, Hammond C3 and L100 organs, two Leslie 122 speaker cabinets, one PRO 906 amp, two custom tweeter horns, one custom Leslie, two 100 watt HI-Watt amps and speakers, a Hohner Clavinet "L" piano, and pianos where available.

GREG LAKE: Guitars: Gibson J300 Acoustic, Fender Jazz Bass, modified Telecaster; amps: two 200 watt HI-Watt amps, and four custom speakers.

CARL PALMER: Gretsch drum kit with seven Paiste cymbals and hi-hat cymbals, a Swiss cowbell, three ordinary cowbells, a set of woodlocks, and two Paiste gongs.

PA: Four folded horn L.F. cabinets, eight Vitavox dispersive horns, two Crown D.C. 300 power amps, 11 Quad 305 power amps; Custom made 20 channel mixer, and six WEM monitor columns.


Microphones: Six AKG C451 condensers, six AKG D224 Dynamics, four AKG D12 dynamics and five AKG D190 dynamics.

Marc Ellington

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CAUGHT IN THE ACT

The other side of the Taylor family

COMPARISONS are odious but inevitable. Livingstone Taylor plays acoustic guitar and sings gentle songs, many of them by his brother James does the same. One is a runaway success; the other is a flop.

Livingstone might tragically suffer the lack of impact of James simply because his brother got there first — and who wants a similar thing, second time round?

Well I do, for one. Having seen Livingstone last week on three successive concerts in the States — on the bill with Jethro Tull, the Los Angeles Forum, Trani Anaheim, and at San Francisco's Berkeley Community Centre — I have to own up.

For me, Livingstone's soft quality and superior guitar work contrasts superbly with the rather doomy touch of swimming. The difference there one should get none of the feeling of deep depression that comes with a "downer" when viewing James Taylor.

Livingstone's warmth with these huge audiences was natural and vibrant. Musically, he has powers of observation and imagery that are potent and believable.

His programme included a fitting "With A Little Help From My Friends," "Hallelujah I Love Her So," "Dance With A Stranger," "Six Days On The Road," "One Night and the evening's poignant "Carolina Day," in the best romantic traditions of American songs about places.

He's a caressing guitarist especially stylish in what he plays while he's actually singing. The pacing of his act could do with attention to how the songs follow each other, with no contrast.

That is a small criticism of a striking artist who doesn't deserve to be compared with James simply because he's favourably so. — RAY COLEMAN.

KATE TAYLOR

THERE may have been some conceivable reason why Kate Taylor was allowed on to the stage of Los Angeles' Troubadour club last Thursday. But so glaringly premature was this that one is forced to the unspacious conclusion that those who had seen her before had been swept along on a fashionable tide of Taylor-worship. It is hard to comprehend what else qualified her for a season at Hollywood's home of the hip.

Her between-songs words to the audience were over-effusive to the point of embarrassment. All these irritations could have been passed over if Kate's music had been convincing. But on an important opening night a singer is as removed from her accompanying musicians as tragically as she was the redeeming factors are wearing thin.

Kate's programme included two glorious Carole King songs, "Way Over Yonder" and "You Still Love Me Tomorrow," while the brash material more suited to her style featured "Good Day Sunshine" and "Barefootin'." Too often she delivered in a key — but her almost terrifying attack carried her through to rapturous, if inextinguishable, applause. — RAY COLEMAN.

SOFT MACHINE

BORE: "A thing or person that wears." Genius: "The animating spirit of a people or generation; a man endowed with the highest mental gifts." Question: "Can a genius become boring?"

It's got to be noted from the start that Softs still aren't the most popular of bands. No amount of praise or distinguished coverage can create an audience for your most interesting unit of musicians. I feel sure they are still playing to the converted i.e. it's always Softs also they put over the image to me of playing on an evening, rather than for an evening. The difference there may be subtle, but it's this lack of dynamics, this lack of variety, that makes Softs appear to be a necessary failing. There again, one can't enjoy Softs' music unless one talks about most rock bands. So how do you talk about them? The answer can't give a personal comment.

London's Coliseum was roughly two thirds full for Softs' Sunday concert — their last before they take their leave to America.

To me Softs are essentially an "at home" band. When I want Softs' music, not when anyone else there — they still that frame of mind, and you can't just create that somewhat melancholic feeling at 8 p.m. on a Sunday evening. Therefore one hopes that the long, illegitimate lengths of music from Softs are going to pass you into that state. It happened once, but on Sunday I didn't enjoy Softs' as simple as that.

There was one technical defect from the start — the fact that Radege's organ was at the peak of volume to be racking, burbling and extreme in a veritable stabbing at the eardrums, and at times one's head was so filled with ornament, the mind found difficulty in negotiating the rest of the product. It was never turned down, and with this frequent mental interruption it cut holes in the pieces, and produced something I've never wanted to say about Softs' brilliant monotony. Yes, not great monotony, but a musician of Radege's calibre should never be delivered in such a rude, and often ugly fashion. It was like preening cream in a cracked jug — and if you're as sensitive as Softs' music, then that hurts.

So we have our four best young musicians, playing music one would be a fool to take to pieces. But one certainly wouldn't be a fool to question Softs' effect on your emotions.

"Out Bloody Ragueous," which I covet at home as being one of my favourite pieces, failed to reach any climatic level like "Bloody Fine" motor car travelling constantly down the M1 at 60 miles an hour. It just with, when performed live, they'd take a few curly country roads. Otherwise, if you know the score, no

amount of deviation, no amount of instant improvisation will foil the inevitable — and I found a large amount of improvisation about Softs on Sunday. When you treat Hopper's tender, bubbling bass lines (and that frequent introduction of heavy buzz) as being somewhat inevitable, then something's wrong. Radege's drollery of his usual nightmare of diocesan lyrics. I just wish he'd sing a little more, but there again Softs aren't a vocal band. If you're converted then maybe you'd admit Softs then they stand as complete, and forever experimenting futurist musicians.

But I never allow myself to be fully converted by anything — I always allow myself to step outside every now and then, and look towards. I hated this set as much as I blew over "Softs Third".

Can genius bore? I think it certainly can. — ROY HOLLINGWORTH.

DEEP PURPLE

THERE was something old, something new, something borrowed and, in certain lyrics, even something a little blue, when Deep Purple made one of their rare British appearances at the Mayfair Ballroom in Birmingham on Thursday.

It was an explosive two-hour set which ended with singer Ian Gillan exclaiming: "Thank you for making us work so hard, thank you for making us sweat and thank you for making us feel good inside."

The exhausted Deep Purple had easily given the crowd their money's worth by the time they finished a breath-taking stroboscopic routine in which Ritchie Blackmore smashed the neck off his guitar Tomshend-style.

But they still came back, firstly to do "Black Night," introduced by the strains of "Satisfaction," then a bit of vintage rock in the form of Little Richard's "Lucille."

They stayed on familiar ground at first with material like "Speed King" and "Child in Time" from the "In Rock" album and their last single, "Strange Kind Of Woman."

Two contrasting numbers, "Women's Eyes" and "America's Daughter," gave a preview of what we will be hearing on the next LP.

The first bit, completed only a couple of nights before, was that sort of controlled rocker, whilst the other was virtually acoustic-style Deep Purple.

"An instrumental based on the Stones' "Paint It Black" gave drummer Paice a chance to

really let loose with his sticks and "Mandrake Root" from the band's "Shades" album led into their extraordinary strobe sequence.

Earlier, East of Eden showed how far they have progressed since recording "Jig A Jig." Opening with "Nymphenburger," rearranged to suit the present line-up, they featured such David Jack compositions as "Wonderful," "Goodbye" and "To Mrs. V."

Naturally, they finished with their jig bit, but there was so much more in what had gone before. The way Dave Arbuz, Jim Roche, David Jack and Jeff Allen worked with one another, constantly developing complex rhythms, proved they have really got together. DENNIS DETHERIDGE

LIVINGSTON TAYLOR: natural and vibrant

seemingly impossible, and you just sit there, and you almost feel selfish to dig it. But that's wrong, for with Burton's playing to do you can right out and get good and happy, and just count your blessings for being there.

On "Grow Your Own," I thought that for the first time Roy Babbington (bass), John Marshall (Drums) and Spedding galloped to almost perfection. It's this sort of set when Burton becomes purely the narrator, plus an extremely vital choir. Babbington is such a good six-stringed bassist, such a nice thing to have around.

Playing in unison with Burton adds to the magic — something which Burton is. Yes, the uncontrollable magician — and it's all down to good vibes! ROY HOLLINGWORTH

GARY BURTON

I MADE a few notes during the crisp opening phases of Burton's Wednesday night set at London's Ronnie Scott Club. Most to the effect of "wish Spedding were more elastic, less of the metal. Wish Spedding employed his thumb rather than pick."

So why make notes about guitarist Chris Spedding, while the rest of the band is hanging like magical cherries from his hands, spins a mighty web of music? Well, as he was being gently distracted by Spedding who insisted on being metallic and rather too full of rock-orientated chords for the opening package of moods.

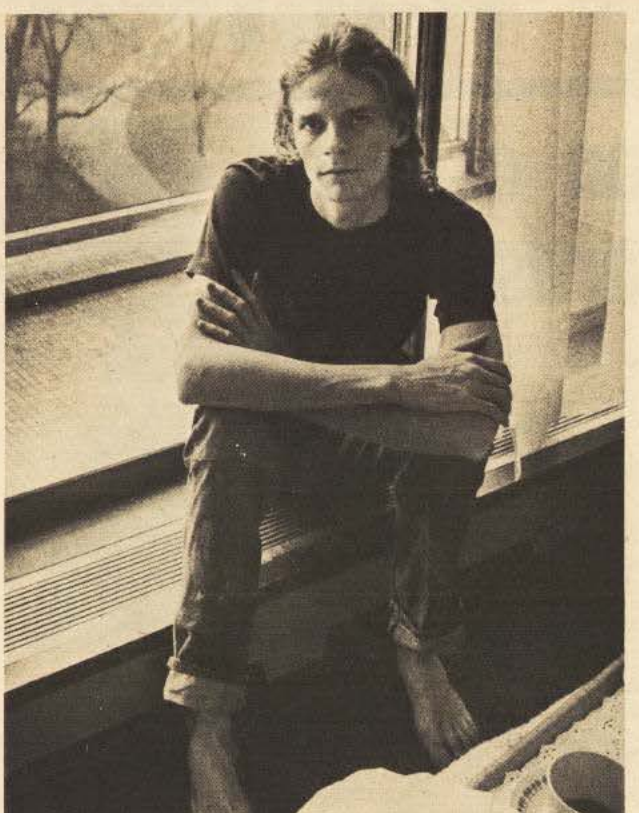
Later I forgot Spedding, mainly because he did right, slipped into the background and fed Burton with complimentary guitar comment and fusion, and feeling.

There was another reason for forgetting Spedding, and that's down to Burton's magnetic power that sort of controls your ears and eyes, and body lovingly tucking you up in a bed of warmth.

I often think of players on terms of angular and circular. With angular players, they tend to run into eggs, while the notes grate and never seem to founder in the space offered. Well, Burton's notes are like a warm blanket, must lie in some great outer-hemisphere, it's just a violation to see him ripple into life on items like Gil Evans' "Las Vegas Tapes" and "Pace A Chance" set to a Bo Diddley riff.

He blasted away on tunes recorded by the angular Cocker, Paul McCartney, Little Richard and Traffic, and an impromptu version of "Give Peace A Chance" set to a Bo Diddley riff.

It was a beautiful day, and a taste of now nice London can be had without motorcars. One can appreciate that there's just one guy doing this — doing the



LIVINGSTON TAYLOR: natural and vibrant

unparalleled in the professional ranks of the country, and if that description should sound a paradox then it is in context. For there is much that is ambivalent in his character. To begin with there is his appearance — at first sight a contrast with his traditionally-channelled material. His voice embraces the same theme, on the one hand a rustic tremolo — on the other, a cutting edge that makes its presence felt with alarming vitality.

That Bellamy decided to record a live album with Louis Killen, a few days before the latter departs for America, may appear to continue the same theme of paradox. The resulting performance at Studio Four, Norwich, last week, was a notably successful conjunction. The audience contributed with rousing choruses and, when required, deathly hush.

The combination of Bellamy and Killen was an outstanding example of part-singing. The balance between their success and a jarring, discordant collapse seemed alarmingly slender. Because even though the perils appeared to be acute to the listener, the two singers obviously were in command of the law watched approvingly (we hope) from a discreet shop doorway.

It all happened in Beauchamp Place, a top shopping thoroughfare near Harrods. And it was in aid of a worthy charity, "Action For The Crippled Child."

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BEAUCHAMP PLACE

DANCING in the street came to London in a burst of incredible communal energy on a sunny (mercifully) Saturday afternoon, last weekend.

Hundreds of passers by stopped to dig a rocking band, wailing in the heart of the West End, while two constables of the law watched approvingly (we hope) from a discreet shop doorway.

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well into their set and obviously enjoying the responses received from the well above contemplative audience.

Mike Rossie and Richie Parfitt continually raced across stage in true Rory Gallagher style, as Alan Lancaster at Blackmore's guitar enough to send jingles down one's spine.

Next was a track off their next album "Dog Of Two Heads" by Larry Grettton, Alan "Umleitung," which although rather repetitive (due to some stop and start guitar breaks from Rossi all sounding the same) had even the heads in the audience on their feet and dancing.

Finishing the set with a nice sounding, but long, "Is It Really Me? Gotta Go Home," an Alan Lancaster composition, the group were asked to play encores lasting about 15 minutes.

"Bye Bye Johnny" the last encore number they did, was as solid as any rock number needed to be and as a result, everybody in the building was dancing and moving to the excitement the group bled from the song.

Status Quo are perhaps one of the luckiest bands in the country because of their incredible versatility. They have worked hard over the past eight years to become fully equipped to cater for all kinds of audiences, from heads to longhairs, and are musically able to unite all kinds of folk, no matter what their personal tastes in music are. MICHAEL BENTON.

JOE LOSS

THE wild old fox has forgotten one of his tricks! On Saturday when Loss opened for the summer season at Blackmore's lush cabaret centre the Stardust Gardens, it was hard to believe that the sprightly figure, with the longish hair, who was up there on the stand jiving away with the energy of the youngest on the floor first played in Blackport in 1920.

His mod-styled band (four brass, 2 saxes, 4 rhythm including organ) has three heavily-featured singers in Jeanie Dev, Garry Stewart and Alan Lancaster. The energy of the rell group, the Brass Hustons, was added to the main line-up for the 1920 hour-long cabaret spots which are a big attraction of the night.

With sixteen long-legged, beautifully (un)dressed dancing girls, three other bands, the Joe and the Bands, the Stardust is great holiday value for 80p. — JERRY DAWSON.

IF

I HAD been looking forward to hearing live, after all a non-commercial band with two Melody Maker pop winners in the line-up is not made of just orientated rocking band. So I prepared to brave the heat of the London sun on Friday and what I heard of it did not disappoint me.

As I expect Terry Smith to be over indulgent. But he was professional and versatile, concentrating on laying down a mellow sound instead of screwing every appreciable riff out of a tortured guitar like so many of his contemporaries.

The guitar solos flowed from his finger tips as effortlessly as Stray's pre-recorded backing tracks. Stray on the other hand rarely fails to get a Marquee audience into frenzied excitement.

It wasn't that if it went unappreciated. They were applauded after every number for their collective and individual virtuosity. Improvements stand the technical brilliance of their music with much needed patches of light. The sound was practically impeccable though I am not certain that Mr. Houdini's microphone was somehow wired the microphone to his stomach. He belched and gargled his vocals at the audience as he strode about the stage.

The saxophones were surprisingly well balanced. Despite Dick Morrissey's tremendous reputation Dave Quincey was certainly not playing under a shadow. Together they gave the whole sound depth which was unexpected as they were playing well to the front.

In the absence of strong vocals the whole band was kept on the rails by John Healey's purposeful organ work and Jim Harrison on bass. He had a flexible spine. The drummer was so confident that I quietly thought that he would get a stick or miss a beat. But he didn't. Only a true professional can carry off an interval like this, and he did. — PETER HAMILTON

STATUS QUO

IN THESE days of ever familiar complaints about the exorbitant fees charged by the group, it is refreshing to find groups like Status Quo and managements who are not afraid to pay a good price for a good band. Status Quo played yet another excellent gig before a crowd of about eight hundred people who responded superbly to the way they forced their good time spirit upon them.

Starting with "Gerdundia" an electric version of an old folkie, the audience were quick to realise they were in for a very entertaining evening. Fourteen of the group's tracks from their last album, "Junior's Wailing," and "Après Spring Summer and Wednesdays" the group were

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STATUS QUO

The Brick Company and Pytheon Productions present

In Concert

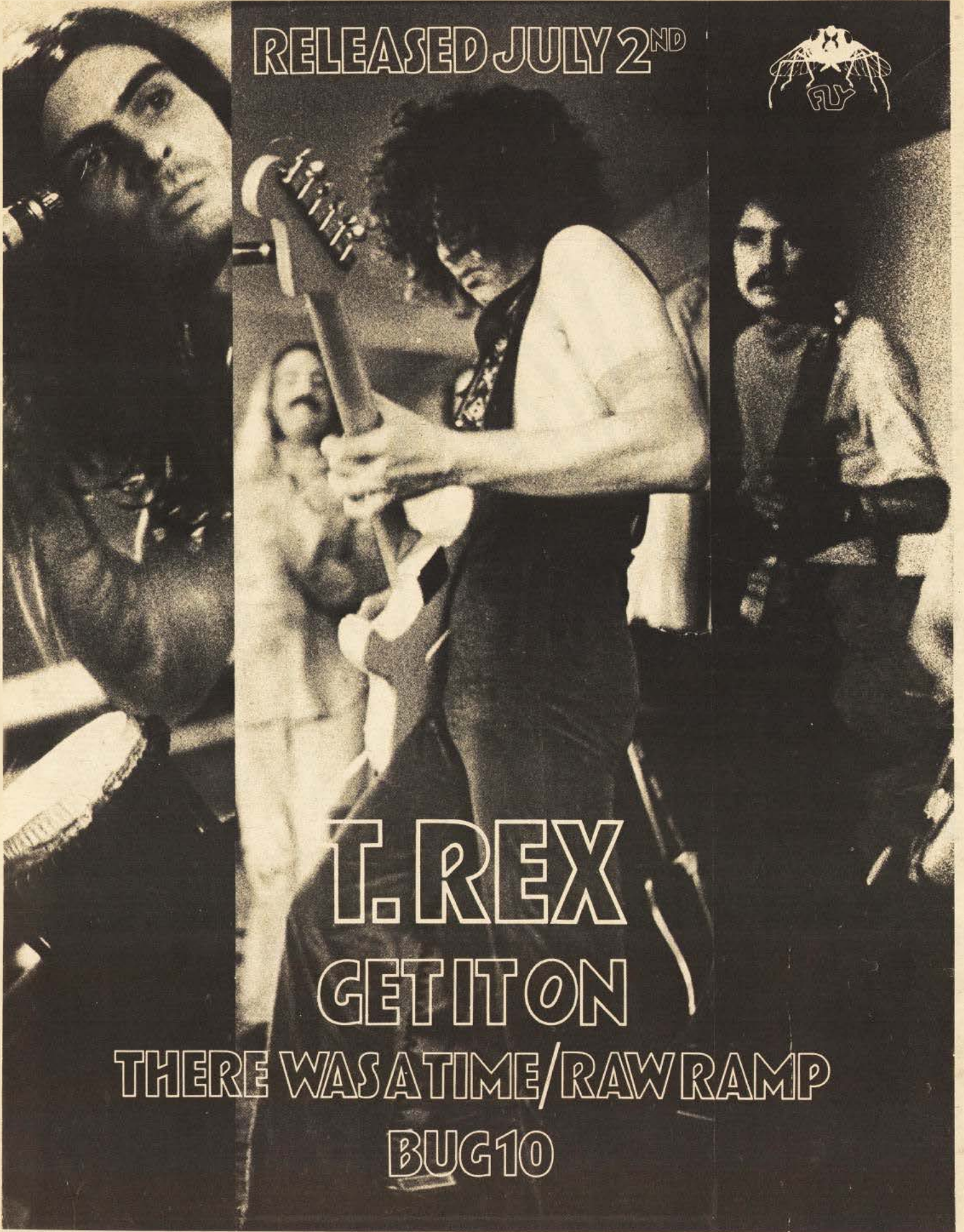
THE BRICK COMPANY and Gordon Curran

On Tour in July — All seats 40p — All concerts begin at 7.30

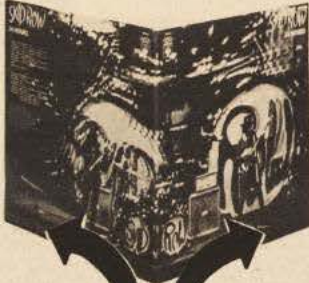
- Mon., 19: SOUTHAMPTON Guildhall
- Tues., 20: OXFORD Town Hall
- Wed., 21: GUILDFORD Civic Hall
- Thurs., 22: BARRY Memorial Hall
- Fri., 23: MANCHESTER Free Trade Hall
- Mon., 26: NOTTINGHAM Albert Hall
- Tues., 27: NORWICH St. Andrew's Hall
- Wed., 28: LINCOLN Drill Hall
- Thurs., 29: NEWCASTLE City Hall
- *Fri., 30: MIDDLESBROUGH Town Hall
- *Sat., 31: SHEFFIELD City Hall

*Renaissance not appearing — Road to be announced. See local press for ticket agents

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THE MUSIC PEOPLE



a violent explosion

*** Continuing MM's occasional series features rock people talking among them**
This week's participants are Soft Machine drummer Robert Wyatt, Mick Farren, leader of Britain's White Panthers, and promoters Bowyer and Mike Alfandary. The subject: festivals

MM: Does anyone feel that festivals are on the way out?

Farren: Like rock and roll! (laugh). It's really a continuous movement. What a festival represents basically for me is that it's half a million people living exactly the way they want to live. It's unfortunate that both the free ones and the promoted don't basically differ very much — it's simply in the returns afterwards. When a thing is promoted it isn't done better because you're paying to go in. Generally it's quite often done worse.

Alfandary: Oh, I disagree with that!
Farren: Well, I've just been to a free one (Glastonbury) which was as good as anything I've been to.

MM: From what I heard there was little food and water and hardly any warm place for people to stay.
Farren: Yeah, it was exactly like the Isle of Wight except that nobody got hit with an iron bar, you know.

Alfandary: Well, if something is free there is nobody in a way to be responsible. When it's promoted there's usually somebody there who is. Now if the person there in a responsible position does not feel conscientious then it can be worse than a free one where everyone mucks in. But a festival that is promoted has a better chance of being well-organised than a free one.

Bowyer: As the organiser of a free festival, you put down a stage and lay out power and that basically is almost the end of your responsibility if you're only putting on a one-day event, a la Hyde Park. The moment you charge money then you have to start putting up fences, you have to give the public toilets, facilities for food and doctors, because they have paid money and you therefore have the responsibility to the public to give them facilities!
Farren: Well, don't you think you have a responsibility in any case? The paradox of this thing is that we have this relatively enormous number of people who first of all want to see the music but primarily feel they want to live according to their own ethic. They don't want to live in the city structure. And basically the concept of promoting the event, because the people have a real need to live according to their own cultural ideas, is a contradiction in terms. And the second most practical problem is — and I think Peter and all festival promoters are becoming aware probably — is that the kids, the quarter of a million kids, don't have the money to be able in the kind of situation we have, to make them viable. Therefore, it's coming out of the hands of the promoters and now coming down to some kind of sociology rather than business, which makes it even more difficult. But more interesting.

Money

MM: How viable are free concerts if groups, managers, agents etc have got to make money? It's a business, a music industry.
Farren: Well, it really depends what they're in the business for.
A few months ago I was talking to the Grateful Dead and they're making \$90 dollars a week each. That's what they're in business for.

Wyatt: Yes, but Mick, look, the musical heroes of your lifetime are perhaps the most capitalistic, money-oriented people — the people whose every move they made was in terms of money that they were your heroes. In the rock and roll era that you're always talking about, they were getting this capitalist type which means you in England had heard of them and worshipped them. And there's all these jazz musicians and classical musicians who you don't really bother to listen to who were into all this art for art's sake and in fact have never got across to you or anyone else because they didn't have this great capitalist type behind them.

Farren: The real point is — and I'm not birching about a promoter making a living promoting rock and roll — it's the incredible situation we had at the Isle of Wight.

say, where you have literally a hierarchical situation that was practically as vicious as Tsarist Russia! You had a man on the stage, say Alvin Lee, whose making something, like, I calculated, about three hundred quid a minute, and meanwhile at the other end of the field there's a kid walking into a tent and no one knows exactly what's wrong with him until they suss out that he's actually starving! I think that's just going too far. Plus the problem that at the Isle of Wight they spent, I think it was, £30,000 securing Alvin Lee's £500 a minute — and still, presumably they lost money!
It's really nineteenth century capitalism. It's like, take as much as you can and give back as little as you can. At least twentieth century capitalism realises you've got to give so much in order that the people can consume, so you can just keep turning over the whole wheels of the industry. We're just beginning to see the problem is that the music business is generally disappearing up its own arse! This is the problem with the Isle of Wight with their enormous security arrangements. The arrangements actually outpriced what you know, made the festival non-viable.

MM: But who's going to say what a band is worth?
Alfandary: A band is worth what an agent can screw out of a promoter at any given time. That's exactly what it's worth! No more and no less than that. I was perfectly happy for the next Crystal Palace concert not to run if I felt that the public at the end were not gonna get a proper show out of it, and the only reason why it wouldn't have run is because the amount of money available to pay to groups would have been wiped out by one or two groups and therefore no good show couldn't have been presented. And the business deal that but it still didn't stop certain groups from asking money that was completely impossible to be paid.

I think that the point about festivals is not the free or paying side. It should be split into what they mean socially — and I think festivals are largely a social event — and concerts, which have a financial orientation. A festival is a political statement of telling the establishment where to get off, and the fantastic buzz of standing in a crowd with all the people around you — your own people — and nobody can attack you, you're safe within the crowd, and you're shouting and going mad with the group, and that's incredible.

MM: Who's spoiling it for everybody else?
Alfandary: The people who're spoiling the festivals

and the whole music business — and this is my dislike of it — are the managers and agents of groups who're getting big. The moment a group gets big it loses its responsibility to other groups. It gets as much as it can, thinking, my day may not last for ever and I'm gonna get as much money as I can. With venues of 1,000 capacity or just about, you want to have a group that will draw the public in and there's always a spot on that bill for a group coming up, making it, or wants to break itself. And what you find is that the price the middle of the road group charges is such that you find you cannot afford to pay a decent wage to the group you'd like to see second on the bill! So the smaller groups miss out, and that means there's not a lot of groups given a break, which minimises the number of groups around, which means that the public can only go and see so many groups and then they've seen the lot, which means there's not a lot of turnover. It's a vicious circle, getting broken nowadays. Festivals did break smaller groups but nowadays they've lost their aura.

Council
MM: All right, but what about the attitude of the Isle of Wight council and, further than that, the government, which looks as if it intends to ban the Isle of Wight festival?
Alfandary: I attended the debate at the House of Commons during the reading of the Isle of Wight Bill and the government was embarrassed by that Bill. They really didn't want to know. I'm sure the bill will go through but the Government is embarrassed by it. It's a local bill which has been promoted by the Isle of Wight council, which has been the unfortunate victim of a terrible thing played upon it and its local community. . . . I don't wanna go any further.

Farren: I'm afraid this is rubbish, Mike. We had exactly the same situation with the council when we ran that thing at Worthing last year (Phun City). We were totally f---ed up because the council worked in such a way that right up until the last moment it was virtually impossible to stage the festival. I mean, injunctions kept flying about, there was constant trouble, plus even the health department and the police were actively obstructive to laying on the facilities. I think Harold Penfleton had exactly the same trouble at Plumpton. I don't know if a festival that hasn't been totally obstructed. I mean,

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A festival
is a
manifestation
of the alternative
society



Peter Bowyer (second from left), Mick Farren, Robert Wyatt (second from right) and Mike Alfandary.

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The young
are as
prejudiced
as anyone
else

then we wanna see it happen, but we want to see it happen so they're protected. And quite frankly, any one who's been to the Isle of Wight or Bath knows how unprotected the public is in that situation!

Farren: But the way the bill is laid out the kids going to the festival can in actual fact be potentially even more unprotected. If a festival is only run for 12 hours, you run three festivals consecutively for 12 hours each, you provide no facilities, no camping areas — nothing — you are then totally cool in the terms of the bill. They're not approaching the problem, they're trying to sweep the longhairs under the carpet.



We don't
play festivals
unless there's
a lot of
money in it

Basically, we're dealing with a bunch of kids who for the first time in a long time in this country's history are attempting to live a life which is far more organic than the linear concept of current cities. I think it's indicative of every festival that there's a pressure group. I mean, the last year or so, there's been a pressure group who wanted to stay on the site and, you know, begin to work out the way they started to live at the festival, and they've always been turned off in the end. Secondly, it's a political thing because I totally disagree with Mike. I feel the phenomenon is (a), being stamped out and (b), totally swept under the carpet. So the kids who're present there end up, if they follow the lifestyle right through, in possibly the worst ghettos we have in this country.



The big
groups are
spoiling it
for everyone
else

Alfandary: Oh God, this is ridiculous! Ridiculous!

Bowyer: Actually I wonder what would happen if the Isle of Wight was basically where everyone who lived there was young and long haired, and suddenly one weekend 50,000 old, crony people invaded it for a Man-tovani concert. This is what it is, up-tight, local residents.

Alfandary: Look, it's easy to hold it a minute — it's easy for Mick to live his own life and do whatever Mick wants to do, and to shout and do things in the way that he does them, which I, by the way, support more than Mick realizes.

most festivals are staged in fairly high density rural communities within 100, 150 miles of London, and all these places are so strongly Tory that (a) I can't see this bill not going through and (b), I don't feel the Isle of Wight is the least bit isolated.

Alfandary: Look, on this point of authorities, they don't want to stop young people's events. Many of the supporters of the bill were Conservatives, who didn't like rock music, hated it, couldn't understand it, but said, if young people wanna do it,

Alfandary: The facts that Mick has brought up I agree with. There is one hundredth of the trouble at an open air pop event than there is at a football match. But I feel you've got to go to the authorities with love in your heart. You can't go to them fighting before you start. And this is why there has been such trouble with local authorities. This is why the Foulk Brothers, I think, had the greatest contempt for the organisation and the people and the inhabitants of the area in which they were putting their festival. And why open air events are so tricky nowadays is because of the fact they've been used to attack the establishment.

Fight

Bowyer: I think it goes back to the thing that you don't fight them. Because this is the terrible thing I've found about — whole youth movement — that they are inclined to be more prejudiced to some extent than the older people. I think the young and the long-haired are as prejudiced and build as many barriers as anybody else.

Farren: When we were at Sussex, all we were asking was three days in a field, and basically we kept very much to ourselves.

We met with a great many of the actual people who lived in the country in that area — the farmers, the farm workers, the woodmen — who were very anxious firstly, to make a buck out of the thing, and secondly, they were quite anxious to help us. They all came down and sat and looked at the full-frontal that was going about and had a great time...

MM: Look, can we come up with some basic viable concept of how a festival should be ideally run?

Farren: I feel what essentially ought to happen, rather than this ridiculous legislation that's being debated at the moment, is, there is plenty of land in this country still left, and the Coal Board, for instance have large amounts of land which are virtually f... d out — are totally wasted, and there is actually a movement to get it together. Essentially, a proportion of unwanted land could be given over, firstly, to a permanent community who could service the land, and secondly, make it available for these kind of events. I feel possibly this is the first solution. And if the youth movement, or whatever, has to dovetail in with the rest of society, then okay.

MM: And some kind of governing body?

Farren: Yeah, possibly, you know.

MM: Who'd be on this?

Farren: What we need is a body who is well aware of the way the people at the festival behave, as well as what needs to be done to pay

particular promoted even that deal with these people. The average roadie has a very good understanding of what the audience needs. Personally I'd rather trust some of the doctors we have in the community, than the local Medical Officers of Health as the Isle of Wight Bill proposes.

Alfandary: Look, I know that neither party really understands youth. It doesn't. A youth council, or a council that can be called upon for its expert advice on what young people are really thinking, is a great idea, but if we get it, it would become too established, and anyone on that council would have the same stranglehold over the MU have over exchanges. There is no perfect formula. Young people must just strive really hard in their own com-

munities, to get everybody who's in a position of power, to understand what they're really about and what they're really doing. This means inviting the local straight, heavy MP along to a rock concert, getting your councillors down to the park when your holding an open-air event, and really talking to them.

Farren: Yeah, your local heavy MP comes down, gets himself photographed then leaves again. What we need is a body that can control on the one hand, the promoter who is going to attempt to cut corners on the life-support system within the festival, and on the other hand needs to advise and control the community organisation who's possibly going to be unthoughtful and under-capitalised, in providing the same facilities. So first of all, it needs people who have ex-

perience of such events; like road managers are the obvious first in line and journalists second because of the information feeding through.

Healthy

MM: Do you all agree that festivals as such, are not in a particularly healthy state at present?

Alfandary: No, no, no. They're great.

Bowyer: They're marvelous, no.

Farren: I believe they'll disappear because the organisation becomes so difficult. I don't think the need of people to congregate in the countryside will disappear, but I feel that festivals will, simply because they're too much of a problem. I mean, they are not viable in terms of profit and

they're not possible in the terms of a very skint community coming up.

Bowyer: Well, you were at the Isle of Wight last year, and you were pretty much against it. But you read the bill. You knew the artists who were appearing; you knew the admission — about twenty-five bob a day. Do you think that, considering the artists appearing? A promoter puts on all those incredible names, right, and he charges thirty bob a day. In my book, I'd be willing to pay thirty bob a day to see that list of names.

Bogus

Farren: Well, for a start, the list of names was so vast that it was pushing for a totally bogus status situation. They could have stuck on a Doors album, had four guys standing up there, and I wouldn't have known the difference. There is a limit to how far people can sit on a stage and project themselves physically to that number of people. Physically it was impossible.

Bowyer: But your protest was against the promoters? Farren: And secondly, the promoters had gone into the situation with the idea that they would make the ultimate gamble and pull it off. Consequently corners were cut drastically. If it had rained at the Isle of Wight, I feel there would probably have been a major disaster.

The Isle of Wight was just the ultimate paradox. You had someone like Jim Morrison saying theoretically, not in actual words, "tear down the walls, break down the ritual barriers," and the role thing being set up to ... maintain his elite position in society. It would have been possible for many of the musicians to have come to the Isle of Wight a great deal cheaper. The life-support system was so amazingly expensive that the kids, who came, possibly with the bread to get in, couldn't survive.

Bowyer: Then they should have come better equipped than that. I mean, if you've got a huge festival like that and half the people come without the money to get in, then it suddenly becomes the promoters' responsibilities, and it's not his fault, right? Like, if a kid turns up and he can't just afford to get in, but he can't buy himself a sandwich or a cup of tea — that suddenly becomes Ron Foulk's fault? I'd like to know why. Because he should put ten thousand quid in a kitty

CONTINUED P. 42

HAVE THE SOUNDS OF PEGASUS GOD AT YOUR HEAD?

A SAMPLE OF THE TYPE OF MUSIC YOU CAN EXPECT FROM PEGASUS CAN BE HEARD ON A FREE SAMPLE RECORD AVAILABLE NOW IN LIMITED SUPPLY FROM YOUR LOCAL RECORD SHOP

STUDENT STATEMENT

THE Sheffield Festival, which took place at the university last Monday, seems to have worked out pretty well for all concerned, particularly the bands who showed up.

The bands — Trilogy, Spirogyra, Patto, Swegas, Spontaneous Combustion, Hookfoot, Armada, Philip Goodhand-Tait, Blonde on Blonde and Philip — secured at least a couple of dates each from social secretaries who turned up to cast an eye over the talent. Some of them got more. Philip, a local band, picked up six, and Patto now have four in the bag.



PATTO: Sheffield success

Secs view-in at Sheffield

THE purpose of the all-day long free festival, was to enable social secretaries from all over the country a chance to inspect the potential of new and as yet unrecognised bands (although Patto and Goodhand-Tait have carved out some sort of name for themselves). It also served as a neutral ground on which the secs could meet the agents, who apparently turned up in force. "We even had Geoff Dukes turn up from Chrisylis," said Richard Fraser, Sheffield's entertainment vice-chairman. "Relations with Chrisylis haven't been too good in recent months." Rather more secs turned up, in fact, than had been invited. "We had 40 secs throughout the day," he said, "but a lot of them were people we didn't even invite. From people we actually sent out letters to the response wasn't too good."

What was the students' reaction to the acts? "Well, Philip Goodhand-Tait got the best reception, and Philip, a sort of comedy group, were next. Spirogyra, too, we were very pleased with. Patto played pretty well."

AND news of another festival. The Surrey Free Festival, taking place on the University of Surrey campus, on Saturday, July 3, aims to repeat the success of last year's event with the presentation of popular music, theatre, films and poetry.

Appearing are Roy Harper, Renaissance, C.M.U., Help Yourself, Brinsley Schwarz, Colin Scott and Poppa Ben Hook, and if you're into offbeat films there's "Pigsty," "Incident At Owl Creek," "Far From Vietnam" and "Yellow Submarine." A mixture of Pasolini, Ambrose Bierce, Jean Luc-Godard and The Beatles can't be bad.

The event starts at noon, and if you're not into bands or movies, you might dig the yoga performances, the photographic and sculpture ex-

hibitions, or even the discussions on Women's Lib. The organisers quote, "hope that the festival will go some way towards filling the cultural and social vacuum that exists for many young people in the West Surrey area." Like

burning your bra, presumably. For more details, especially if you want to get into some women liberationists, ring the University Student's Union on Guildford 65017 or 65131 and ask for Ron Chapman, Lorne Smith or Steve Goldborough.

Did you know that Lincoln School Dance Committee generally manage to keep prices under 50p? Or that Goldsmith's College run a "free form" disco after the bands have finished playing? Life's full of surprises, ain't it?

This week's dates

- THURSDAY, July 1: Sheffield University: Disco
- SATURDAY July 3: Alsager College, Stoke: Statu Quo, with disco
- MONDAY, July 5: Eastbourne College of Education: Free music festival with Shaun O'Casey Showband, Burning Hog and Ernest, The Galactic Sailor
- TUESDAY July 6: Royal Holloway College: Spirogyra
- FRIDAY, July 2: Newport College of F. E.: Brinsley Schwarz, Sam Apple Pie, Whisper
- Liverpool Polytechnic: End of term ball with Danta
- Ipswich Civic College: Mick Abrahams Band and Trident

Living K'Boos

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

JIVING stared blankly out of the window. A great greenness was there for him to observe if his mind was not feeding upon mental pictures of a public house.

"If you'd spend less time boozing and bit of time gardening, that patch wouldn't be such a steaming jungle," grumbled Sean, practising yoga on the wardrobe.

"What garden?" said Boots, turning around in some surprise.

"That garden. Outside the window. It hasn't been touched for a year or more."

Jiving denied any knowledge of such an open space, but turning back his eyes focussed upon what seemed acres of undergrowth darkened by diseased and rotting trees.

"The landlord says the garden is your responsibility," you know," said Sean. "The other tenants of this crumbling mid-Victorian villa, who seem to be drawn from every quarter of the globe and live in otherwise perfect harmony, are saying they cannot keep the weeds from breaking through the ground floor windows."

"It can't be that bad..."

"Have you been out there lately? There are weed trees — hideous green obscenities with thick trunks and dripping leaves, taking root in half a dozen places."

"Clumps of fruit bushes that once annually provided a rich harvest of soft, sweet berries, have gone wild, and are now just labyrinths of cruel thorns."

"The lawn has grown waist high, and I strongly suspect the presence of a species of herd animal, which has taken refuge there and is causing for the mysterious groans in the night and the disappearance of milk from the tradesman's entrance."

"The trees are creaking, hollow skeletons, and a sickly tide of lichen and fungus has either arrived in some drifting seed from outer space, or is the result of intense local radiation."

"All right, you've made your point," frowned Boots. "I'd better go down and take a look."

Ventured

It was nearly dusk when Boots ventured out of the backdoor. A cat stared balefully at him, gave a piercing howl, then ran off. A strange silence hung over the garden, which many years ago had echoed to the laughter of children, and the click of croquet mallets. Ladies in long dresses had once swished across the lawn and gentlemen of leisure had raised glasses of fruit cup in toast to beauty, heightened by the picturesque setting.

Years of neglect had resulted in an air of gloom, amounting to menace, permeating the atmosphere. A few steps forward, and all view of the house was lost. High brick walls successfully cut off the rest of the world.

"Perhaps I ought to purchase a trowel and a packet of seeds," mused Boots, straggling through a patch of brambles. He lost his footing in the sodden earth and pitched forward. Thorns scratched his hands and face, and a stench of decay smote his nostrils.

With great difficulty he extracted himself from the worst of the tangle. Vaguely conscious of nettles stings, and smothered in loam, he tottered into a clearing. His heart missed a beat, and he stood stock still with shock.

Glaring at him from a great height was a figure of man — or beast. Brushing mulch from his eyes, Jiving gasped a sigh of relief as he realised the figure was made of stone.

Some unknown hand had erected a statue to the Greek god Nyseus, a wood spirit who lured gardeners to their doom.

Laughing nervously, Boots threw a dead branch at the statue. It struck home, and he



cartoon by BARRY FANTOM

Come into the garden Boots

heard a scampering of feet. The statue seemed to tilt forward. Boots watched transfixed.

There was a great crash and a howl of pain. A huge grinning head, toothless, green and misshapen swam into Boots vision — then he knew no more.

"Thank goodness — you've arrived," said Sean anxiously. They were back in their room, with Myrtle the girl from upstairs, bathing a nasty cut on Boots brow.

"What happened?" he groaned.

"Throwing that branch upset the statue and sent five tons of masonry toppling towards you. Luckily, I had followed your trail after the cat set up a piteous howling and lured me outside. I was just in time to push you aside, or Nyseus would have pruned your top foliage and stunted your growth."

"Who on earth — ouch — put him there anyway?" demanded Boots.

"Who knows? He may have come with the weeds, or perhaps it was a job lot left over from the Crystal Palace exhibition. The point is — we must do something about this relentless march of vegetation, before we find ourselves being attacked in bed by carnivorous plants sprouting through the floorboards."

Excited

"Now I suggest you pop down to the local nursery, and purchase a pair of secateurs, a ball of twine, and a small trowel. There's a lawnmower in the potting shed, and although it's a bit rusty and some of the cutting blades are missing, nobody has improved the 1932 'Grass Snipper'."

Boots pictured hours of backbreaking toil in the mango swamp that had once been a shrubbery, and once again his thoughts turned unavoidably to the "Barrow and Shears."

"I recognise that faraway look," said Sean sternly. "No drinking until that garden is cleared."

"All right," said Boots resignedly.

A few days later, Sean, found Boots excitedly poring over a bulky manual. He was wearing a pair of goggles and was wearing a suit made entirely of asbestos.

"Unusual gear," said Sean doubtfully. "It might be all right for stage wear I suppose. But hey — aren't you supposed to start gardening?"

Mr M'Boko, physiotherapist on the third floor, has started to complain of rustlings at his

window at night. He swears there is a plant similar to Tiger Venom of his native Ungongo growing up the side of the house.

"He claims it has reached twenty feet and that it will shortly commence driving through the brickwork. In Ungongo concrete bunkers used for storing isotopes have been penetrated by Tiger Venom tendrils tougher than carbon fibre."

Flame Gun

"Alright, everything is under control. Tell Mr M'Boko he can stop burning frozen Sainsbury's chickens on his sacrificial gas ring. Science and technology are going to win the day!"

To Sean's amazement, Boots, marched downstairs to the garden, goggles firmly in place, clutching a two gallon can of paraffin.

"Aren't you going to scissor the excess suckers?" puzzled Sean.

"Not likely — not when there is the Lucifer Flame Gun ready to spout its cleansing fires!"

Jiving wheeled out a massive iron cylinder on wheels, complete with pressure gauge, nozzle and hand-pump.

"Lucifer," said Boots proudly. "She'll show this garden what's what." Fueled and lit with blazing rags, the great gun spat out a great gout of flame. Brisk pumping quickly converted the yellow stream into a short incandescent blue haze of intensive heat. Pushing the gun forward, Jiving aimed his fire at the heart of the weeds, bushes and tottering trees.

Sean, Myrtle and Mr M'Boko stared in some amazement. The latter cast his eyes heavenwards and asked the weed god Uncompert, for mercy. "I hope to goodness that chap knows what he's doing with that infernal machinery," he added.

Within minutes Boots had transformed much of the garden into a roaring inferno, and first to the flames was the Tiger Venom. Unfortunately smouldering remains of the plant set fire to the mid-Victorian villa, and within a few hours there was nothing left but a charred heap of rubble.

"Next time you try your hand at gardening, use the secateurs, there's a good chap," said Mr M'Boko, the homeless inhabitants settled down for the night in a rude shelter constructed from dead branches and matted weeds.

THANKS



THANKS DUE ALSO TO: JOE MCGILLICUDDY & JOHN MYERS — ROC ADVTG. for their letter congratulating us on our 64-page issue (JUNE 19th, 1971)

Lifetime drummer TONY WILLIAMS talks to Michael Watts

TONY WILLIAMS' fourth Lifetime album comes complete with sleeve notes that talk about "a man dominated" realising the futility of the arrangement between the dominator and himself.

That, it says, is when the self comes into focus for the first time.

These notes, veiled somewhat in allusion, are by way of elaboration of the album's title, "Ego," on sale soon at your local neighbourhood store, courtesy of Polydor.

Excuse the slightly flippant tone, but anyone who uses that word in its personalised, rather than abstract, sense (which it is here) has got to have a degree of humour somewhere. Okay, Williams is egotistical and arrogant, but his personality is shot through, too, with a sense of the sardonic.

Williams is a complex person, made somewhat more inaccessible to a white journalist by virtue of the fact that he is black and because of all that concomitant mutual apprehensiveness when it comes to conversation. An outsize ego with drumsticks is just a one-dimensional picture, though, not the whole truth. He's no mug at public relations, I suspect.

He was at Polydor Records last week, having flown into London for a couple of days after gigs in Montreux, Paris and Copenhagen. Small and dapper in a sharp, red corduroy suit, he sat at one end of a long polished table in the conference room. He had, he said, already done 35 interviews in the last ten days. He turned to me. He had not, apparently, been too knocked out about my description of him as uncommunicative at Montreux. There had been reasons for it. The band had been working all that day from seven in the morning and were not basically prepared for a press reception. He was polite but firm.

Going to work on an ego

"I know about the whole white press. It perpetuates its own stars and they're white stars. Everything shouldn't revolve around that concept I know little, or care little, about the Rolling Stones or Family or Stephen Stills, but these are people created by white journalists. The white press is biased. If a black man starts using any jargon, for instance, then the white guy says, oh, he's bullshit, he speaks that way because he's illiterate. If it's a white man saying it, then it's hip, contemporary, with it."

Critics

"But, like, for a black man, it's important for him to have a worldliness, and to be cosmopolitan, and it's not enough for white critics to say, 'You are great, I really idolise your music.' Guys say that to me—'Oh, Tony, you're one of the best drummers in the world'—but I can't pay my rent with that. You get it from agents, too. They say the music is far out, but they don't get me any gigs."

"Unless you're pure white idols, you're not gonna make the millions. The people who aren't black, with the exceptions of B. B. King and Jimi Hendrix, I'm not talking about commercial success but what the press does. I'm talking about the approach it

could establish to reach an audience, not to make black jazz more successful.

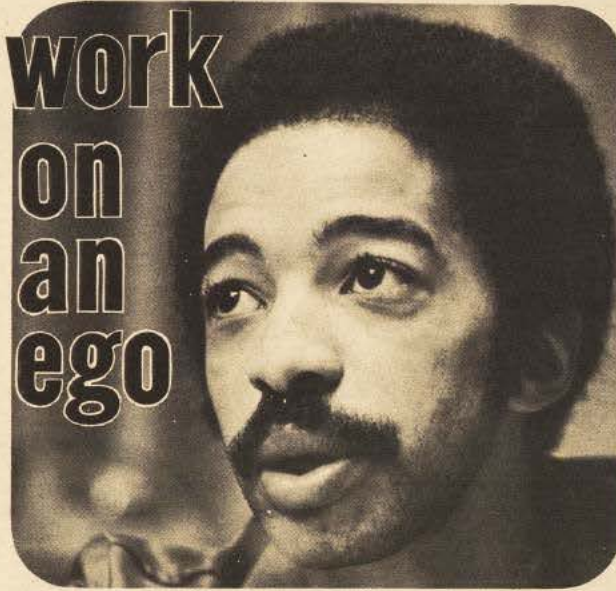
Williams himself, of course, has shown more than a passing interest in rock. He used Jack Bruce, a bassist best known for his work in the rock field, in his third Lifetime, and his present band is a curious mixture of heavy percussion of various shadings and riffs that occasionally owe not a little to R. and B.

You cannot help, he explains, being influenced by what is happening today. "I don't take it seriously, this pop scene, but good sounds are good sounds, and I'm not that much of a snob to deny anything, because I like Stevie Wonder and Curtis Mayfield. Even the Rolling Stones have consistency. They're consistent, they get it on, get the feet tapping, more than most, and when they get on stage the stuff is going to happen, you know."

"I don't mean, when I talk about regarding it seriously, that I look down on it, but I don't relegate it to the centre of the world. I don't think that that's it, that's all."

The quality he wants to extract from rock is its vitality, he says. Then inject this back into jazz. "Because people have tried to make jazz into a high art form. The press, too, have lifted it up to where it's above everyone, and I want to take it back to the streets. I want to keep sweating when I play—none of that hip cool stuff. It's not that jazz itself has changed, it's to do with the trends in jazz. It happens in every sphere of music at one time or another, but it always picks up again."

"Like it happened with classical music, which was taken out of the bistros where it had a spontaneity—Picasso painting murals and all that. But ultimately it always comes back to the people, to your heart."



His new band is, I believe, his most vibrant and directional. He, too, thinks it his best, if only on the grounds that it's a product of his own musical progression "when you've worked so long you learn how to do things better."

The Lifetime with Bruce and Johnny McLaughlin broke up about four or five

months ago. The reasons, according to Williams, were business and management hassles.

"I got too much, but I learned a lot from it in a lot of ways, mainly business ones. No, I don't think I was ripped off, but if I'd known a lot more about the business before I went into it, certainly, things wouldn't have happened the same."

"The finances, shall we say, were very unclear and they got out of hand. It was just another experiment for me. I didn't set out to make a million dollars, and it was

our own idea to split."

His present Lifetime arose out of the need in himself to work again. The Bruce-McLaughlin band had fared similarly in the States to here: instant acclaim for a couple of months from press and public alike, then a gradual run-down of interest. It was beset by hassles involving Stigwoods, Bruce's management. Williams says that at various gigs there were problems because Jack had been scheduled by his management to be somewhere else and consequently could not make the Lifetime dates.

I won't go through that any more, says Tony.

This band, with the astonishingly accomplished Juni Booth—a former Freddie Hubbard and Art Blakey man—on bass, and the orchestral tympianist Warren Smith, featured a variety of percussive instruments, revolves much more around Williams and the use of a strong rhythm section.

"If I'm going to be a drummer I'm going to be the best and show I am," Williams remarked. "This band reflects me. But I don't expect it to be an overnight success. I'd like to be still around when I'm 80; and that's okay, but it's hard, though I don't really like complaining because I've had it easier than many persons at home. That's another reason why I don't want to complain about the situation of being black or white, because I don't use it to get sales or receive sympathy. I'd like you to write that. It's not a tool to intimidate white people."

Maybe the emphasis on his ego was, though? A sort of black man's device to draw the attention of white people too accustomed to singing the praises of its own racial heroes.

"Yeah, it was a device," he said slowly, "but I have a certain reputation which is valid and I figure I might as well let people know I'm good."

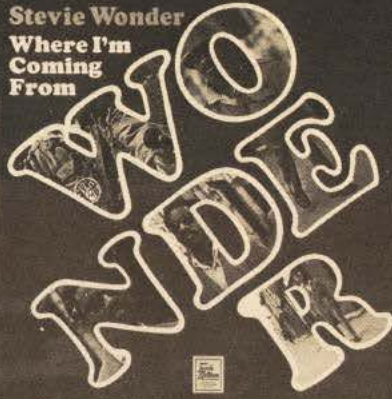
"Then I know I'm not walking around in a daze, and know the reactions I can get. And also it's more to do with a black ego. A lot of white people are going around speaking yoga philosophy, which is fine for them, but I as a black man can't relinquish my identity because that's what makes me swing. It's very uplifting for a black man to have an ego, and it's very difficult because he's not had the chance to express it until now, and it's not going to stop."

"I'm not into astrology. I'm into hard work and my family. Through these things come spirituality."

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COUNTRY MUSIC

Jimmy Driftwood—the Arkansas traveller

DURING the past decade songs like "Tennessee Stud," "Unfortunate Man," "Slack Your Rope," "Razorback Steak" and "St Brendons Isle" have been filtering into the repertoires of British folk and country singers, like Malcolm Price, Dave Plane and Brian Golbey.

Yet little attention has ever been paid to the man who revived these historic old-gems, Jimmy Driftwood. In this country he is obviously more famed as the composer of "The Battle of New Orleans" than for his singing ability, which is a pity, for Driftwood is an accomplished balladeer.

by
Bryan Chalker

Sadly, RCA have seen fit to delete Driftwood's EPs and albums and the world of recorded folk music is the worse for it. To paraphrase one critic, Driftwood came onto the scene like a breath of fresh air because he sang the old songs "like they order he sung."

Involved

Driftwood's real name is James Morris and before becoming deeply involved with folk music, taught at school in Arkansas, Louisiana, Mississippi and Alabama, together with his wife, Clea. At the turn of the '60s, Driftwood resigned from his position at the school in Snowball, Arkansas and began touring the United States singing his early American ballads.

Since then he has been out of the school room but he has been involved with teaching another genre, for what Jesse Stuart, the "Mountain Poet" has done to preserve the folk ways of Eastern Kentucky; what Harry Kroll has done so vividly for Louisiana legends end for the Delta and its ways; what Alfred Leland Crab has done to keep alive the heroic past of Nashville and Middle Tennessee, Jimmie Driftwood, folksinger of the Ozarks, has done for the Arkansas Mountains and America. By means of his folklore he has taught America its heritage.

Heritage

Driftwood's own heritage lies deep in Tennessee. His great grandfather, Elijah Morris, came from the mountains of East Tennessee. His maternal grandmother was the daughter of a Thompson family from McMinnville, Tennessee. Both the Thompsons and the Morrises moved to the Ozarks during the strife between the States.

Two generations later Jimmie was born (about seven miles from Mountainview, Arkansas). He says he grew up on a farm in a "saddle-bag" house (a double log house with a hall between) and that it was his good fortune to have parents and grandparents with a wealth of folk songs and "strong voices to call the hogs with."

He grew up walking 14 miles a day to school and back, collecting folk ballads from all the people he met in the area and learning to sing and to play the old guitar his grandfather made.



JIMMY DRIFTWOOD: wrote 'Battle of New Orleans'

Still later he acquired a tape recorder and at times he has travelled hundreds of miles hunting down fragments of old

ballads; and he says the search never grows old. Many experts think Driftwood knows more old songs

than anyone in the entire United States. Alan Lomax, one of America's greatest folklorists (who helped gather

folk songs for the Library of Congress), always introduces Jimmie Driftwood as his favourite folksinger and America's best bard. Jimmie refers to himself as "a plain man of the hills."

He gives credit for much of his former success to Chet Atkins, the man directly responsible for the RCA record company recording the majority of Driftwood's ballads. Atkins was also one of the first men to realise the potential behind Driftwood's "Battle of New Orleans," which, incidentally, he based around an old fiddle/banjo tune from the early 19th century, "Eighth of January."

Famous

As well as playing his famous "home-made" guitar, Jimmie Driftwood also plays banjo, fiddle, psaltery and mouth-bow, the last dating back to 15,000 BC and thought to be the world's oldest musical instrument. Driftwood learned the art from one of the last "long-bow" players and has since featured the instrument on such songs as "Four Little Girls in Boston," "Run Johnny Run," "Razorback Steak," "On the Banks of the Buffalo" and "Old Joe Clark."

The bow is played in the manner of the jaw-harp — or gumbarde; to give it its correct name — in that the mouth cavity is adapted as an amplifier, whilst the rhythm is plucked out on the bow string with the aid of a pick. The instrument is fairly widely known amongst the more primitive peoples of Africa and North America. (Other well-known bow players include John Pearce and Buffy St. Marie.)

Received

In 1959, RCA issued Driftwood's first album, "The Wilderness Road" (RCA RD 27144) and it was well received by critics and fans alike. The LP contained twelve songs; eight traditional and four from Driftwood's own pen. Among the former were such items as, "First Covered Wagon," "Bunker Hill," "Peter Francisco" and

the still popular, "Tennessee Stud."

A year later, three EPs, entitled "Tall Tale in Song," were released and several songs began to be featured by British artists. But the song that established Driftwood as a performer in his own right in this country was "Unfortunate Man." From the earlier RCA "Country Guitar" series volume 13. In fact, it received so many air-plays via such programmes as "Housewives' Choice" and "Family Favourites," that it became a virtual best-seller.

Since those days only one Driftwood disc has been released over here and although "Songs of Billy Yank and Johnny Reb" enjoyed mild success, it lacked the charm and originality of "Wilderness Road" due to the intrusion of a backing group and amplified instruments.

Now that a new generation of folk and country music fans have come into being, perhaps RCA should consider the possibility of issuing further material by this underrated and neglected American artist. If simplicity is the current vogue, and signs do point that way, then Driftwood's material fits the bill admirably.

Unique

Of the many letters I receive on the subject of American folk performers, a high percentage ask for details of this unique artist and his quaint recordings.

Driftwood has now left RCA America and is currently signed to the Monument label and his latest LP, "Down in the Arkansas" (Monument SLP 18019) is a fitting tribute to the artistry of this remarkable man. The songs include, "Down in the Arkansas," "The Timbercutter's Song," "The Courtin' Song," "Orak Bill," "On the Banks of the Buffalo," "Beautiful White River Valley," "In the Ouchita Mountains," "The Horse-trader's Song," "The Ballad of Jim Berry" and others.

Although unreleased in this country, it is nevertheless available through specialist record shops and I thoroughly recommend it to all who like their folk music "undiluted."

SPENCER: back to the roots in LA

"I SUPPOSE," said Spencer Davis, "that I could be accused of jumping on the bandwagon. But then again, at the tender age of 32, you just don't jump on bandwagons any more."

And that was Spencer, phoning from his adopted Los Angeles home, minus the droning Brummie accent that at one time was as much a part of blues clubs as the smudged pass-out stamp they blessed your hand with at the doors.

Sick

"People don't seem to realise that you can get sick and fed up of getting up on stage and playing good and loud. Nobody thinks of the fact that loud noise every night can ruin your bloody ears, and mind, I've had all that, thanks very much — and I just don't want to figure in it again."

There's only been brief little despatches regarding the activities of Spencer since he upped and went to America, guitar, family, mind and all. Teamed up with Peter Jamieson, a former Birmingham folkie — and we heard they were doing a few things together. Well, they've done an album, which is out soon, and an album you'd maybe never imagine could come from Spencer's pen.

"It's basically an acoustic album — there's other instruments at times, bass, piano, a few strings and cello. There's even a harpichord on one track, a sort of happy song, well they're just gentle songs — something I've always wanted to do," said Spencer with a nec-

L.A. accent.

"The whole thing sends my mind back to what I was all about during those early Birmingham days — and that was the folk area. Used to cart around a 12-string, playing on the same bills as Dave Swarbrick — and like I was playing a little bluesy. They used to call me the Coffee Truck Cowboy back home in Brum. Folk clubs, great, I was so much into that area."

"Then I went electric, and I can still hear the cries of 'sell-out'! But although we were electric with the band, I wasn't completely away from my roots. I mean things like 'Midnight Special' which we threw in during the early days is much the same thing as what Creedence Clearwater are doing."

"I think that after the band when I was just thinking about things, I started to listen to Ian Matthews, and then there was Roy Harper. Suddenly through the whole blur of what had happened I hit upon what I wanted to do — it was simple I wanted to get back to my roots. And this album is an indication of what those roots are."

Circle

Spencer and Peter have been gigging frequently in the Los Angeles area, and from the enthusiasm that managed to drift over the phone, life has taken an exceptional new turn. At 32 Spencer has gone full circle. The remains of the 60s blues boom are a damaged cardrum, memories — some good, others bad.

"I'm totally aware of what was created within the band, I've always dug Stevie as a player, and I always will. The first thing that strikes me about the past is that I was fortunate to be given the opportunity to travel Europe, to see everything it had to offer.



SPENCER DAVIS and PETER JAMIESON: acoustic sound

It's a shame we never got to play behind the Iron Curtain, for I certainly would have dug that very much. It was good, but then again it just became totally exhausting."

One of the more articulate talkers in music, Spencer turned the conversation onto the subject of pollution. He spoke grimly about the tragic state of the air in just about every city. "It's chronic, you can see Los Angeles — or rather it's colour from 50 miles away, it's a sea of yellow muck hanging around the hills, and there's people living there."

With that in mind, hadn't Spencer any wishes to return to England?

"Oh yes, I really can't wait to come back and play now. That would be so good, something I'm really looking forward to. Maybe we'll try and come in November."

Farm

"You know something I'd really like to do would be to get a little farm in Wales, I'm not just saying that, I've got this feeling about wanting to get back to the land. If I could get a farm, then I think I'd do it — and I think I enjoy it, quiet,

you know." Peter was next on the line — in Spencer's words "I'd describe him as a sort of Dylan character."

Says Peter: "I've had a mainly acoustic career to date. I sang all the Birmingham folk clubs, went through six months of electric rock, but that folded for financial reasons. Spencer and myself seem to hit it off, we've got the same attitude towards things. The songs have come out well, gentle and nice. We both get ideas, throw them around. It took time of course, but I'm extremely hopeful for the future." — ROY HOLLINGWORTH.

The Engineers

EXTERNALLY at any rate, rock music has progressed to a marvellous extent since it first tested the power of its lungs 16 years ago in the American South.

Although the basic pulse has remained constant to those initial heartbeats, the infant has grown up and assumed countless characteristics and subtle delineations, so that rock today is an infinitely complex and diverse entity.

Among other signs of maturity, it has acquired the symbolic trappings and fineries of developing production technique which, depending on the skillfulness of its application, has metaphorically the power of changing a plain woman into a beautiful one, or making her look like a rouged tart.

This is the age of recorded music, as opposed to performance. The era of the sophisticates, who by and large have eschewed live communication for the perfect copy of sound that can only be obtained in the studio. Elemental rock figures like Dylan, Harrison and McCartney have consciously sought to refine their music through the medium of eight and 16 track. That way, at least, you cut down the percentage of errors.

Necessarily, the decision made by them and various others has meant the involvement of non-musicians technicians which can advise and help in making the musical choices, guys to twist the knobs and pull the levers.

Producers have become a recognised force in this process of sophistication and emergence from the musical cocoon. Although they have always existed, it's indicative of the increasing stature in the rock hierarchy to realise that Bob Johnston, the studio impresario behind Dylan, Cash and Cohen, now has star status himself and the charisma to get the press looking to him to hear his personal statements. And names like George Martin, Joe Boyd and Jimmy Miller are commonplace too.

What is not so widely recognised — at least by the public — is the role and importance in the studio of those who may be described as the electronic workhorses. Whereas producers invariably give the same check-out which covers these days, engineers have essentially remained the stereotype backroom boys of the business — no name, no number. Which is an injustice, because an engineer has an argument for considering himself the most essential figure in a studio, next to the musician.

In basic terms, the engineer's job is to provide a quality of sound on the recording through manipulation of the electronic controls at his disposal and as directed by the producer who is fundamentally responsible for the musical nature of what is going down. In effect, the engineer establishes the tonal framework of a record, but very often, especially when a producer decides to produce himself and dispenses with a producer, he usurps to a degree the producer's role and is able to contribute to the "feel" of the music being made.

Indeed, inasmuch as he mixes the album or single, he collates the musical sounds that have been stored up on various tapes of his multitracked recording machine and then finally projects them into a single tape — he holds the reins on the musical success of a record.

To shed a little light in a dark corner, I conducted a series of interviews with five of the top engineers in Britain and asked them questions about the nature of their job and the technical aspects involved.

I spoke to Glyn Johns, an engineer for the past 12 years, who has worked on all The Stones albums and engineered the next Who album, titled "The Who's Next".

Robin Cable, one of the country's brightest young engineers and resident at Trident Studios, where he has worked for Elton John, Van der Graaf Generator, Genesis, Lindisfarne and currently, Brian Auger and Trinity. De Lane Lea, who has done albums for The Faces, Fleetwood Mac, Deep Purple, Jeff Beck and Canned Heat. Ken Scott, also of Trident, who engineered Harrison's "All Things Must Pass", The Beatles' double album, "Magical Mystery Tour", several of Lennon's Plastic Ono Band cuts, and Al Kooper's "New York City", and John Wood, who does most of the Wicheason products, like "The Fairport Convention" and the Incredible String Band.

Various common factors rapidly became clear. Practically all engineers, it seems, begin right at the bottom of the ladder, often as the tea

boy, and then work up from the position of the tape operator, keeping continuity on the session, till they have learned enough to have a stab at engineering.

Studios, employ three or four engineers who are basically resident, although the engineers are usually allowed to free-lance with artists with whom they have a rapport.

Fundamentally, though, they are in the job because they enjoy the creation of sound and music, and the opportunity of being able to work with creative figures. As Birch says: "Money or security don't bother me; it's being able to be involved in music."

How easy is it to relate to the client?

JOHNS: Eight years ago the client was always right and it was incredibly frustrating if you didn't dig the client it was too bad — you had to please him or them. But I gradually whittled it down to people with whom I had a mutual respect, and when you are on a picnic and choose your artists, the problems don't exist. But you can work with assholes and have an incredibly bad time. Then again, five years ago I was very conceited and difficult to get on with. No one could tell me anything.

The Stones were always great to work with, but they have formulated a way of working with complete disregard for money. They aren't

you either can or can't do. A good producer is someone who has the technique of being able to get the people in the studio together, usually rehearsing them before the session so he and they know exactly what they're doing.

The good one knows before he enters the studio what he wants. The basis of a good relationship with a producer is that I get the sound I like, which is what they also want, and also that we get on as people.

How necessary are producers, in fact, if their job can be done by the engineer?

WOOD: I think the days of the producer are numbered. I'm not working with a producer anymore. I've been currently engineering Sandy Denny's album and I've just been working with her and Richard Thompson. The only function of the producer I think is to be an impresario — to get the musicians and the studio time. In other words to be a producer in the film sense, which is an organiser. I throw a lot of responsibility on the engineer, but there are a lot of engineers doing it now.

Even McCartney needs an experienced producer to advise him. In those circumstances, the group is always calling on you, the engineer, to say if something's good or bad, and you have to do two jobs: keep them together and get the sound.

JOHNS: A lot of artists get frustrated when produced, like Steve Miller. I produced four of his albums, which were all very successful, and I didn't let him get all his own way on things because many of his ideas were unprofessional, sheer lunacy — stuff that was a lot of crap. But he learnt a little about production and it came to the time when he wanted to make his own records, and I said go ahead. The results are a load of rubbish. He needs someone cracking the whip. I don't think any artist should produce himself because the onus is on the individual to be objective and there are so many things to think about in the recording studio. If the artist knows that guy in the control room is looking after the sound he doesn't have to worry.

Producers must rely on engineers, and that's why now a lot of bands go to incredible lengths to find an engineer and keep him. Groups are prepared to pay me, for instance, large sums of money and fly me back and forth to America to engineer albums.

CABLE: Not as a whole. I do know engineers who don't want to be producers. They're just satisfied to be the backroom boys and are more interested in the technical than musical side. (Cable is in

together as a group, but there's a lot of wasteful hours in the studio, like on "Beggars Banquet." Whereas other bands regard the cost of recording, they don't. But I find that approach boring now, and having done them I would like to return to work with them any longer as an engineer. Working with them has meant that I haven't had enough time to do my other artist — Boz Scaggs and McGuinn Flint. There are two individuals I'd like my eye teeth to work with as a producer, though: Paul McCartney — though I did the original engineering on "Let It Be" — and Bob Dylan, whom I engineered for at the Isle of Wight.

BIRCH: Personally, I have to work with someone. If it's not team-work then you won't get the best results. I don't really feel part of the session unless there is that attitude in the studio. It's more of a client coming in and wanting to make a record. If the producer can make it a team effort it helps for a better atmosphere.

What is the essential role of the engineer?

CABLE: The final outcome of a record, I suppose, depends on a producer, but a hell of a lot aren't that good. There it's as much in the hands of the engineer as anyone else, particularly when it comes to sound and on the final mix. With a good producer the engineers don't have much to say about it. The engineer essentially leaves his mark on the sound.

With both engineering and producing, it's something that



ROBIN CABLE: 16 tracks can be a fraud

HOW THE MUSIC SCENE WORKS: The second of an occasional series on the Rock Industry. This week MICHAEL WATTS looks at the backroom boys—the studio engineers.

the process of setting up a production company of his own.)

Many artists are already producing themselves, irrespective of any trend towards dispensing with the producer. How successful is this state of affairs?

CABLE: I think it's a bad idea always. I've never come

that many albums now are the work of the producer rather than the artist?

JOHNS: That's a good question. With Boz the songs formulate around my ideas. I think a lot of producers are frustrated artists and they get out their frustrations when they produce.

WOOD: Groups are tending to move away from recorded albums I think towards the idea of live ones. The age group of engineers I'm in, we've all recorded large orchestras straight to stereo and you've got to get it right there and then as they play it. And that did happen and it had excitement, and that's why groups are putting out live albums. A lot of them are getting fed up with studios, finding it a bore. Most big groups have one big album which stands out as their fiddle-about in the studio, and then they start going off recording.

That was the criterion in classical music: what it sounded like in the hall. The biggest barrier, however, to live rock recording in this country is there's no money in it for the performer. There aren't the halls.

Can you draw any conclusions about studios?

JOHNS: They are the paints and brushes. The difference between here and America is that in the States the control boards are more simply

designed, they're not as complex as here. I personally prefer English studios to American, though I like Sunset Sound on Sunset Strip.

It's all down to the room, which is where the essential sound is produced. If you can hear what you're doing you can find any faults very simply. The acoustics and the

just the opposite. In England they have very thin carpets, so it's deadening, but in America there are those two complete aspects. If you've had a lot of experience, though, you can engineer anywhere. A good engineer can get a good sound in someone's living room. If you can adapt to the points of the room you can even turn obstacles into advantages. It usually boils down to the separation of instruments.

BIRCH: There are three basic points to remember. Firstly, acoustics. Without good acoustics you can't do anything in the studio. If you walk into a studio different to the one you're used to, you've got to discover its particular qualities, adapt to them, and make that room work for you. You build on these qualities. Secondly, the equipment doesn't have to be flash, but it has to be functional and versatile. At De Lane Lea we used a board made by Sound Techniques and it hasn't broken down in four years. Thirdly, location is important. This is in the West End, five minutes away from places where you can nip out for food on sessions that go into the night. And at night it's also locked up — you've got to approach it by walking through a garage — so it discourages a lot of unnecessary people walking in. Studios are unannounced. You don't have people, therefore, distracting the artists.

SCOTT: There's an increasing number of musicians — the rich ones — setting up studios in their own houses. There's that much more of a relaxed atmosphere there. Lennon has his own at his house and I went down there a short while ago for a session. The atmosphere was much easier — food all in the kitchen, etc — and it's like it's work in the studio but more fun in that situation.

George is getting his own, too. John's is an eight-track, but George is going the whole way, getting a 16-track and searching for a mixer. It's going to be something else. It could easily cost up to the £100,000 mark.

Can you talk a little about technique?

CABLE: I think 16-track, for instance, is very much abused. The only time I need 16-track is if there's a large rhythm section and orchestra and I need to get it on tape and worry about it after. The problem is that you can get anyone making a reasonable-sounding record by laying on, and scrubbing off, it's just such a fraud when you have something that's not good in the first place. I know several engineers who'd like, not to go back to the days of four-track exactly, but to feel that recording was recording and was more skilful than it is now.

WOOD: It's said that 32-track is coming in, but I don't believe it, probably because I'm too old! I just can't envisage filling up 32 tracks to achieve a final result. The classic quote is that "Sgt. Pepper" was done on four-track.



GLYN JOHNS: artists get frustrated

treatments of the room are very different in the States. The sound is extremely dead in some, and then others go the other way and are very "live." This is because of the substances used in the creating of the room. A one and a half inch carpet, for instance, will produce a dead sound, and a highly-polished floor



MARTIN BIRCH: team effort

across an occasion when it's worked. It's always four or five people with their own ideas arguing about them. Even McCartney needs an experienced producer to advise him. In those circumstances, the group is always calling on you, the engineer, to say if something's good or bad, and you have to do two jobs: keep them together and get the sound.

JOHNS: A lot of artists get frustrated when produced, like Steve Miller. I produced four of his albums, which were all very successful, and I didn't let him get all his own way on things because many of his ideas were unprofessional, sheer lunacy — stuff that was a lot of crap. But he learnt a little about production and it came to the time when he wanted to make his own records, and I said go ahead. The results are a load of rubbish. He needs someone cracking the whip. I don't think any artist should produce himself because the onus is on the individual to be objective and there are so many things to think about in the recording studio. If the artist knows that guy in the control room is looking after the sound he doesn't have to worry.

BIRCH: Working with the group directly, without the producer, there's always a lot more teamwork. Got to be. You have headaches with groups who haven't had much studio experience, but most groups who've been at it a long time are very good at producing themselves. Peter Green for example is really an expert.

It's also fair to say, though,

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Jazzscene

WHEN Ray Nance left Duke Ellington nobody wrote a song about it like they did when Cootie Williams first left the band, yet the loss of the trumpeter, violinist and singer-dancer was a heavy one.

After all, the dynamic little Chicagoan contributed the classic solo to "Take The A Train" and no musician could be much more closely identified with the Duke after that.

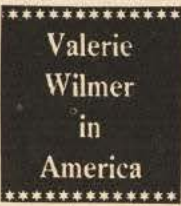
But life on the road was too much for Nance, and for the past eight years he has been out there fronting his own group in New York clubs and, recently in Chicago, for a half-hour show in the new TV series, "Just Jazz."

Still the work remains scarce as it does for practically all the musicians who have made New York their home. Going back to Duke wouldn't solve my problems," declared Nance. "My problem is to get something going for myself and that'll take time."

"We've got a depression here, you know, and I don't care if they call it a recession or whatever, the fact is that money is scarce in the States right now. And I'll tell you, it's going to get scarce as hens' teeth! Very few people are working — maybe they'll work for two weeks then lay off for six, but that's no way to earn a living."

The trumpeter feels that in spite of the tricky situation that prevails, any musician worthy of the name must always stick out for his declared price. "I know I can say that because I have no children," he admitted. "I can imagine how someone who does would feel. He might want to stick out but his children would still be getting hungry. But when you start working for less money you hurt the whole thing. You hurt yourself and you hurt the other musicians — period,

Ray Nance, ex-raver



because these clubowners have no regard for musicians in the first place."

Musicians, he pointed out with accuracy, are always the last ones to be considered yet they are always needed. "They always think about us last when it comes to financial things. They say well, we can get somebody else, and they don't have any regard at all for the talent of a musician. I hope that all musicians — of any generation — won't have to just knuckle under and take what they can get, because it's a shame.



RAY NANCE: money is scarce

"If your price is low you lose respect, and then the word goes round: 'I can't take him for that price. I don't take him cheap.' First thing — and the word spreads FAST! And yet and still there's always going to be somebody who's going to work cheaper. Of course that's life's style but we want to be somebody to keep our standards high."

It's no secret that Ray Nance was at one time one of the biggest ravers in the jazz world, but the years have sobered up the sharp little trumpeter man to the point where he continually stresses the necessity for personal discipline amongst musicians.

Even men of his generation are involved in the growing black awareness of the need for solidarity at all times in order to beat the Man at his own game. "Discipline is what our black musicians have to learn and I'm saying 'black' because I'm a black musician and I have a thing with black musicians. I used to do the same thing myself. I'm not throwing stones because everyone knows that when I was in Ellington's band I used to run in at the last minute and do all those things. But it's not right and I only got away with it for so long because he liked me personally."

As I grew older, I began to realize it was stupid. It's not rent-parties any more, it's your livelihood. You've got to make time, you've got to be

clean. Don't come in drunk or messed up on whatever you like to get messed up on, be ready to do your job, look your part and be on time. And that's what we as black jazz musicians have to do to earn a living."

Nance was speaking from recent and bitter personal experience. "You've got to realize that playing music is a business and when people hire you to play music they're in business."

"When you walk in 45 minutes late on a Saturday night, I don't care how great a jazz musician you are, you're wrong. I'm talking about a club where I was working, not something I heard about. It was a nice club, nice money, and on a Saturday night, one of my musicians — the piano player — comes in 45 minutes late. He comes in, takes off his coat, and before I've got a chance to say 'hey!' he's gone back out of the door and I don't see any more of him for the next 15 minutes! I lost the gig."

And that gig wasn't the only thing Nance lost. A few months back, he and his wife were relaxing in their Greenwich Village apartment when thieves burst in, tied them both to the bed, and stole several trumpets and a much-loved violin. As a result of this raid, the Chicagoan is now playing a rather garish-looking blue-coloured electric model, a gift from friends

who heard of his plight. Although he had never used one before, always having relied on pickups placed under the bridge of his regular acoustic model, he was pleasantly delighted with the sound and ease of

handing the electric instrument offered.

"I was surprised because the sound is extraordinarily good, plus it has just one control knob which makes it easy to operate. Before when I used a pickup, I used to have to put rubber-bands and things to hold it in place, but with the electric violin you dispense with all that and your control is right there. A lot of times with the pickup something might happen to it so that you don't get the contact quite right. You'd be playing and you might lose a little bit of it because the mike would get out of place. And this way, the sound isn't half bad."

Nance is amused rather than surprised at the current incidence of the violin in rock music. "There's always going to be somebody who'll play the violin," he said. "And I think it can say more than you can put more expression the average jazz instrument. Into a violin than you can in a lot of instruments. I know it can be more than with the guitar. You've got your bow and you've got your fingers to work with so it stands to reason you can do more."

Solid State recently recorded Nance in his drum format — violin, two guitars and rhythm. "I've always thought that a lot could be done with two guitars and that the sound would be unique — especially when you get two guys who have different approaches to the instrument. So at last I did it and it came out exactly as I thought it would — only trouble is that Solid State haven't done any promotion on it."

The jazz world surely is one where the creators just can't win, yet Nance is not over pessimistic. One thing he would like to see rise out of the contemporary outspokenness is a true spokesman who practices what he preaches. "Black musicians need someone like Ornette Coleman — guys who have got names. I think it's their responsibility in some way to get the message over to the young musicians and tell them 'be on time, do your job, don't come in drunk,'"

Guys who have the attention of the younger musicians have a responsibility to tell them not to make the same mistakes that they did. I know because I did, and I think that's so important."



REVIEWERS
RICHARD WILLIAMS
MAX JONES

- IAN CARR: "Solar Plexus." (a) Elements 1 & 2, Changing Times; (b) Bedrock Deadlock, Spirit Label; (c) Anso, Snakehips' Dream. (Vertigo 6360 039.)
- (a) Carr, Kenny Wheeler (trumpet), Hughie (soprano, tenor, flute), Tony Roberts (tenor, bass clarinet), Karl Jenkins (electric piano, baritone, organ), Spedding (guitar), Jeff Clyne (bass, bass guitar), Ron Matthewson (bass guitar), John Marshall (percussion), Keith Winter (VCS3 synthesizer). Recorded London, 14 and 15/12/70.
- (b) — same, but Harry Beckett (trumpet, flugel) replaces Wheeler.



IAN CARR: subtlety

"SOLAR PLEXUS," written by Ian Carr with the aid of an Arts Council grant, was first performed at the Notre Dame Theatre last winter, with Jack Bruce on bass guitar in place of Ron Matthewson and (if memory serves) a second drummer.

At the time, I found it quite exciting, but somewhat lacking in subtlety and development. Subsequently, Carr himself informed me that the piece was intended to be a simple one, its lines of development as straightforward as possible, and that the prime object was visceral excitement. I feel that the piece comes over better on this record than it did in performance, probably because more time was allotted to rehearsal.

As it stands, then, the two themes on which the piece is built are stated briefly in "Elements 1 & 2," with the assistance of Keith Winter's "rushing, mighty wind," and are thereafter elaborated upon.

What's immediately noticeable is the fine playing of the rhythm section, which for most of the way is based on simple rock patterns. Marshall and the bassists swing mightily, while Spedding's little riffs and flurries add that vital cutting edge. This gives impetus in particular to the second side, where Smith plays a fine serpentine solo on soprano, and one on tenor which cuts deep into the heart of things — what an underrated player he is.

His tenor outing on "Dream" is preceded by a long build-up in the rhythm section which is notable for some extraordinary interplay between guitar and electric piano, which goes most of the way towards justifying what Ian Carr has always maintained about his band: that the subtlety is still there, but now takes a different form.

The moments of greatest subtlety, though, are on the first side, particularly in the duet passages. The first is between Karl Jenkins' oboe and Jeff Clyne's bowed bass, and possess a formal beauty which would be almost classical were it not for the latent passion which suffuses their

Carr's piece

playing. The second is between Tony Roberts, on bass clarinet, and Ron Matthewson on bass guitar. Roberts is another player whose time will surely come, for in a quiet way he's as original and inventive as anyone on the local scene.

Obviously, followers of Nucleus will enjoy this, but I feel that its rather more straightforward approach might also command the attention and interest of those who've found the band too sidetracked in the past. I wouldn't call "Solar Plexus" a major achievement, but I've had quite a lot of fun with it so far. — R.W.

the latter-day Louis on a ballad kick. In substance these are vocal treatments of standard songs, mostly very good as you can see, with orchestral backdrops ranging from "mellow strings to bouncing brass.

As ever, the singer brings something to the songs they didn't have before. The peculiar note-placing and the personal twists of melody and lyric meaning make enjoyable listening of "Top Hat," "Home," "Only Have Eyes" and "Sun."

Each track has its trumpet interlude in which the distinctive tone and design make their impression. But a sense of strain permeates "Blase," for example, and I feel Louis was less than happy.

An uncredited pianist (good) gives a touch of jazz quality to the accompaniment, but — as I wrote on its initial appearance as "Louis Under The Stars" in March of '59 — the LP doesn't hold much to appeal to jazz fanciers.

Some, perhaps all, of its tracks reappeared on a '69 Verve double album titled "The Singing Style of Louis Armstrong" (VSP 7/8), so these could be familiar performances in disguise. But, of course, the price is right. — M.J.



LOUIS ARMSTRONG

LOUIS ARMSTRONG: "Sensational Satch." Top Hat, White Tie And Tails; Have You Met Miss Jones? Only Have Eyes For You; Stormy Weather; Home, East Of The Sun; You're Blase; Buddy And Soul (Music For Pleasure MFPS202).

Armstrong (trumpet vocal) with Russ Garcia orchestra, 1957. SENSATIONAL Satch? Not quite. There have been many better Armstrong reissues in the past two years: "Louis And The Big Bands," "Plays W. C. Handy," "Swing That Music" and "Louis In Los Angeles" are among them. But this is not for purists at all, more for admirers of



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FLY TO NEW ORLEANS AND THE 'LOUISIANA JAZZ & FOLK HERITAGE FESTIVAL' IN 1972

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BLIND DATE

CAROLE KING: "You've Got A Friend" from the album *Tapestry* (A&M).

Sounds like a black cat playing the piano. Yeah I know who it is. I like it, the song is very good. It's Carole King, isn't it? She's the one who made "It's Too Late Baby," right. She writes such good songs, and she plays the piano so well. When I first heard it I guessed it was her, but I didn't want to get the name wrong.

STEPHEN STILLS: "Change Partners" (Atlantic).

Yeah, I've heard this before somewhere. I like the voice, at first when I hear records I don't listen unless I like the voice or the backing. I like this, it's got a nice beat and they harmonise well. You can dance to a record like this. When they get to the bridge, listen now, they get a little bit fast but it works and comes over. It sounds like it is in 3-4 time, waltz time. The arrangements are nice, I like the way it changes from the beat into a syncopated beat.

MANFRED MANN: "Living Without You" (Philips). It's not bad, but it's a bit corny isn't it. To me it sounds like any other song in that vein. There isn't anything um, I mean the bridge, you almost know when they are going to change and what they are going to do. I can almost hum it and I haven't even heard it before.

MARY HOPKIN: "Let My Name Be Sorrow" (Apple).

Is that Melanie? It sounds like it could be her. Some kind of, well it's a sad song. Sounds like it is a track from a movie. Could it be Twiggy? Sounds like a guy and a chick are running through a field, she's got long flowing blonde hair and she is eating an ice cream. It's not very today.

M GUINNESS FLINT: "Reader To Writer" from the album *Happy Birthday, Ruthy Baby* (Capitol). Yeah, I like it 3-4 time again. There are some songs that you dance to, but this is one that you can sit down



with TAMI LYNN

and listen to. The orchestration was nice, and I'm hung up on good melodies anyway. I like songs to have a melody, and this has one and a good bridge too.

dog I read somewhere the other day about a guy who has just recorded a song about his dog. God that's terrible, it sounds like some old man trying to sing.

FRIJID PINK: "We're Gonna Be There" (Deram).

You haven't played me Joe Cocker yet. I know who that is, I think Yeah, I like it. I like this particular point with the girl background singer coming in. The background singers are alright, but I don't know what to say about it. Certainly after hearing the other one this doesn't hit me.

ROD McKUEN: "Mr Kelly, Kelly And Me" (Warner Bros).

It came on and reminded me of some old movie, Gene Kelly. Why's he talking to Mr Kelly? Mr Kelly must be a

EDGAR BROUGHTON BAND: "Hotel Room" (Harvest).

This reminds me of cowboy movies, some guy trotting into town on his horse. It doesn't blow my mind. The guitar player is nice, the track is nice, and you can't say that it is a bad song. It also sounds like another movie track, with these soft singers they don't need all that backing. I like everything that is going on behind him, the backing is really outside. They place more emphasis on the group than the singer, but the singer doesn't seem to mind.

Middle of the Road chirp to the top

IT ALWAYS pays to let a woman have the last word. They usually do anyway.

It happened with the girl member of Middle Of The Road. Outcome — instead of a bust-up — the top spot on the chart.

"Which is like winning the Poole," chirps Dave Carey, manager of Flamingo Music, who publish "Chirpy Chirpy Cheep Cheep."

Dave also has four other versions going for him: the original recording by composer-singer Lally Stott, one by Mac and Katie Kissoon, one by House, and other by The Others.

But it's Middle Of The Road who have broken through. Both in the chart and as a new name in Britain. For the group has been based in Italy for the past two years.

They had just arrived from a trip to Stockholm and other Scandinavian countries when the MM caught them — slightly breathless after all the excitement of returning to find their single appearing on Top Of The Pops.

More dates — with a growing army of admirers — are planned. Which will give the chance for the fans to meet in person the said Mr. Lewis, his brother, Ian, who plays guitar, plus Ken Andrews, drums, and that shouting singer, Miss Sally Carr.

If it hadn't been for Sally, in fact, Middle Of The Road might never have made their hit-to-be. "It was brought to us in Italy by the writer of the song, Lally Stott," says Eric.

"None of us really cared much for the song," says Eric candidly. "It was Sally who said she liked it and that we should record it. She is more into the commercial scene."

The outcome was that Middle Of The Road recorded the song for RCA Italiana — and that's how it came to Britain on RCA here.

Up to this time, Middle Of The Road hadn't exactly been hitting the highspots.

"When we first arrived in Italy, we were living on a camp site and existing on corned beef and potatoes," says Eric. "Then we got a club job in Forte dia Marmie, on the North-West coast of Italy. The proprietor said we could stay for two weeks; if he liked us, he would pay; he wouldn't if he didn't."

Fortunately, Middle Of The Road made the grade. Then that recording chance came up — and they hit the jackpot. The group actually started out as semipros in Glasgow — where they established quite a local reputation.

They did appear on Opportunity Knocks — but under the name of Los Caracas. "We were playing Latin-American music," recalls Eric. "But when we went to England, we knew we couldn't go on as a Latin-American outfit — thought it was great for Scotland."

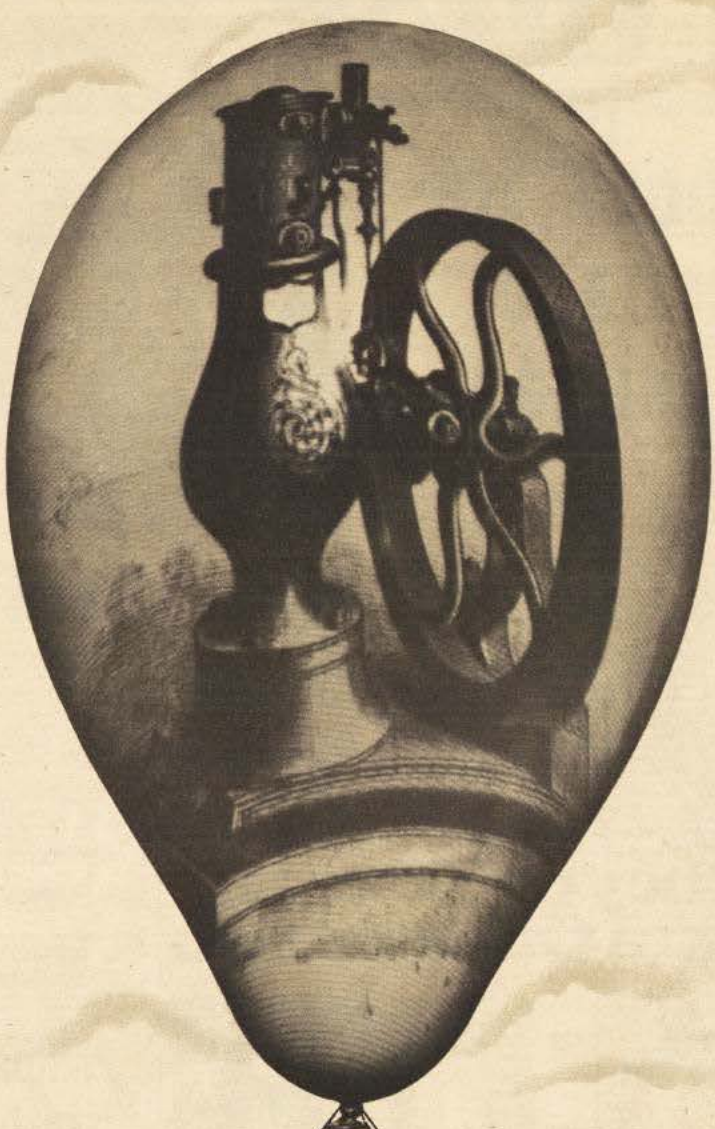
"We chose the name Middle Of The Road because it typified the type of music we play," says Eric. "We don't just feature the 'Chirpy Chirpy Cheep Cheep' type of number."

Middle Of The Road arrived in Italy via a stint on the boats. There, they roughed it for a while until the club job — and Lally Stott came along.

Lally recorded "Chirpy Chirpy Cheep Cheep" as a solo in Italy, where it enjoyed some success. Then came the Middle Of The Road version — which swept the board.

Now, Middle Of The Road have to come through with that all-important follow-up. And it may well be another Lally Stott number.

LAURIE HENSHAW



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MIDDLE OF THE ROAD: typical of their music

PULSE

News from the heart of the music scene

Boost for teenage musicians

An enterprising scheme for teenage musical training, which could spread all over the country, has been initiated by the Liverpool Youth Music Committee, whose honorary treasurer is James Rushworth, managing director of musical instrument dealers, Rushworth and Dreaper.

Organiser of the project, which has matured over three years, but has only been established in the past 12 months, is Raymond Mulholland, a multi-instrumentalist and qualified orchestral conductor, who spent 12 years in the Band of the Royal Marines, attended the Matthey School of Music, became MD for the Corporation of Liverpool.

Acting as advisor to 120 youth clubs, nine of them featuring music, he coaches young people aged from nine to 25, with the main group ranging from 13 to 19, assisted by seven music teachers and an accompanist. A music centre has been

launched by the LYMC in the basement of Liverpool's Central Hall, which was cleaned up and prepared by the boys and girls, who pay 3d a visit to enjoy the facilities, including nightly musical entertainment and tuition, with a folk club and group, wind and string chamber groups, senior and junior choirs, a 28-piece junior band, a 65-piece festival orchestra and a jazz club and group supervised by Scottish saxist Brian Macalister.

The scheme is financed by a grant of £1,000 over three years by the Liverpool Council of Social Services and backing from the Merseyside Arts Association.



MARMALADE: St Albans concert

Marmalade promotion concerts

THE first of a series of promotion concerts sponsored by Rose-Morris, combining a display of Marshall amplification and Shaftesbury drums, took place at St Albans City Hall on Monday (28).

Two performances were given in the evening by Marmalade and Cody (formerly White Trash), after a free exhibition in the afternoon of Marshall and Shaftesbury instruments, when Marmalade gave interviews and demonstrations.

It was claimed by Rose-Morris to be the first time a British distributor had attempted a promotion on this scale, capturing the atmosphere of a live concert, while acting as a showcase for instruments and amplification.

New Farfisa organs

THREE new home organs (Models 50, 52 and 54), fitted with rhythm units and Bell and Howell cassette tape recorders, have been produced by the Farfisa Marketing Division of Dallas Arbiter Ltd.

These depart from the Continental-type tone associated with Farfisa for many years in favour of a rounder sound characteristic of American-made instruments. All three have the same cabinet size but with improved features including satin walnut finish.

Each organ has a 13-note pedalboard and the two larger models have lockable falls and

Leslie speakers. Model 54 incorporates a piano tone on the upper manual. The rhythm unit and the automatic Lass on all models can be used in conjunction with chords played on the lower manual.

The rhythm unit can be either manual or key start. All models have sockets for headphones and external amplification. Retail prices are £395 (Model 50), £495 (52), and £725 (54).

personal assistant to the chairman. He was soon appointed to the board and took over as sales director in September 1969. John Alexander Cochran has resigned as managing director but remains as executive chairman.

John Weir, employed for the past seven years in the service, development and production department at Selmer, has been appointed to the board. Aged 45, he spent over 14 years in the mechanical engineering field, mainly concerned with electronics in entertainment. He is a member of the APAE, holds C and G, and FTC in telecommunications and electronics and certificates in digital computer studies.

Meanwhile, Elton is spending the whole of August in the recording studios. He hopes to have a new album out at the end of the year. He returns to the States on August 25.

ORGAN SCHEME

BENELUX Musical Instruments are to introduce a group organ teaching scheme by means of slide projection.

Applicable to the Riba and Safira organs, it would consist of five separate courses, starting with one for beginners, with theory book and 20 pieces of music, moving on to a more advanced programme and gradually covering glissando technique, chord inversions, chord progressions, etc.

It is recommended that a teacher would have a class of 8 to 20 students with lessons lasting 45 to 60 minutes and his instruction on the organ would be illustrated by slides projected on a screen.

The system will probably be introduced at the British Musical Instrument Trade Fair in August, but dealers throughout the country have already been circulated by Benelux to judge their reaction.

They could teach you a thing or two



Ian Anderson (of Jethro Tull)

- Kenny Ball
- Bill Bruford (of Yes)
- Kenny Clare
- John Dankworth
- Alan Haven
- Bill Le Sage
- Jimmy Page
- Tony Reeves
- Steve Rye
- Ronnie Scott
- Derek Wadsworth



FINN APPOINTED

HENRI Selmer and Co Ltd have appointed 32-year-old Patrick Timothy Finn as managing director. He joined Selmer from the British United Shoe Manufacturing Co. of Leicester, starting as

ELTON DEAL

THE Dick James Music Organisation has signed a new long-term agreement, lasting to 1975 with MCA Records Inc. for the release of Elton John recordings in the States and Canada.

The deal was negotiated in London by Dick James and his son, Stephen, for the DJM Organisation and Mike Mailand, president of MCA. Elton John's recordings are issued on MCA's Uni label.

Philips staff shake-up

ABOUT 15 employees of Philips Records lost their jobs last week in a general cutting down of staff by the company.

Those who lost their jobs included Mike Aylott, Vertigo label manager, senior Press Officer Nick Massey, international promotion boss Howard Harding, music cassette secretary Paul Swinson, Pat Fielding who was head of copyright and plugger Linden Holloway.

Two salesmen and various secretarial staff were also affected by the redundancy.

Former press assistant Rachel Mason now deals with press enquiries and under the new set up Rex Oldfield becomes head of the promotion department.

A statement from managing director Fred Marks said the redundancies were part of a general tightening up by the company. "We are just cutting down and now we have a skeleton staff. We will all be working in one large office instead of having everything channelled through all sorts of people."

Rex Oldfield told the MM: "Obviously we haven't been doing as well as we had hoped but now we plan to steam ahead. We have some fairly good products coming through at the moment and things look promising. We are starting to go into a good period."



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Radio centre booms

THE two American brothers Andy and Augie Di Martino who were responsible for the Cascades' three-million-seller, "Listen To The Rain," have been signed to a deal by Decca. Their first release, here under the new contract is "Carmel Mountain Road," by the new Californian group, Buckwheat. The single will be out on the London label in about a month.

WINSTON Francis has been signed by Dick Katz of MAM Agency Ltd, and also contracted to Decca, where he is produced by Bill Lennid, who handles Dana's recordings. Says Dick: "Winston, a Jamaican boy, sings good reggae — and also sounds a bit like Nat Cole without wanting to." This week Winston is doubling the Dolce Vita and Cavendish clubs, Birmingham.

ARMADA SIGN

ARMADA, the group led by reedman Sammy Rimington, is the first act to be signed by the newly formed management-agency-promotion company, Big Ear. The new company is administered through Henry Hadaway's Satril Management and run by Armada's manager, Alan Metina.

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MM reports on the rain-swept Reading Festival...

FRIDAY

ONE always beams to mind sepia prints of Somme or Verdun (1914-18 style) when humans bog in mud, and vehicles plough up filth and everything sinks in the floodlit flecks of thick rain.

There was this flautist from Warm Dust, standing at the prow of the stage, the rain lashing into him. Water ran down his hair, down nose and chin, changed direction when it hit the flute, and drained the musician as guttering. And music still came out.

Although that paragraph might paint one of those doomy sepia-prints in your mind, Friday at Reading was by no means civilised. Hell, for the bands got together to produce some unbelievable music. One doesn't even have to take into consideration the state of the wicket, Bell and Arc, Daddy Longlegs, Arthur Brown, and Warm Dust blew their own storm, and what a beautiful storm it was.

Longlegs, playing one of their last gigs in Britain before they up and away to live in Germany, provided a set of outrageous yee-ha vibes that got the 8,000 or so crowd out of their graves and into the thin sunset. It's such a real shame that Longlegs haven't been given more breaks because they're a mighty fine country-blues unit, and they continue to get out-standingly better in their fun field of rock.

With a damp breeze blowing into the stage strings were copping for a whole lot of hassles. "Feel as though I'm playin' with worms stretched end to end down my garter," said the Hillbilly character of Norton,

the boot-stamping Longlegs showpiece. Norton, filled with a fair amount of whisky and good humour led Longlegs into a great long boogie that reeled and bopped on. After about five minutes the whole thing gelled so well that even the wind blew in gagging gusts. Then onto "Dr. Feelgood" and it was just the stuff the festival needed — the kids just clapped and gave a standing ovation.

Now if we're going to hand out prizes for the best set of the evening (maybe a cruel thing to do considering the warmth of all musicians) it's got to go to Bell and Arc, who blew the most emotional set I've seen for a long, long while. Graham Bell has finally found a situation to suit the war-bag full of talent that screws itself out in anguish, raving songs of such mood that you think the guy's going to expire there and then.

Bell's calibre of song — the almost paranoid twists of "Everyday" and the beauty of "Keep a Wise Wise Mind" provide such a blowing vehicle for ridding inhibitions, for releasing everything inside you.

It was certainly a varied evening — from Bell and Arc we took a break for even more darkness and wind to appear, and were then given audio-visual walls of entertainment from the hairy figure of Arthur Brown and Kingdom Come. I've always dug Arthur live, always will I hope, and this was one of those sets that just tripped



READING: washed-out

Singing in the rain

into a wild circus of exploding colour bombs and free imagination. What festival entertainment, it was an absolute gas.

Arthur's spooky, and visually unbelievable act literally blew up at the end in a shower of red flare barking into the night and great plumes of smoke of musical confusion. About the only thing you could finish this off with would be the sinking of the Titanic — but it's been done.

Warm Dust proved to be the calmest band of the evening — nicely musical. It's a pity they've bagged themselves badly with a lot of ultra-hype, for they're exceeding pleasant.

They brought the evening to a really pleasant end. Rain literally fell from the sky in curtain — but Warm Dust didn't budge, just played. God Bless them, and their roadies who did a remarkable job to keep an excellent sound together.

ROY HOLLINGWORTH

SATURDAY

THREE hands stood out from the rank and file during Saturday's music. Lindisfarne,



AL KOOPER: divided opinions

whose happy approach made the 12,000 or so forget about the rain during a damp spell, Wishbone Ash, whose gutsy rock brought the first encore of the day, and Sha Na Na, who brought their Woodstock performance to life for British fans.

Lindisfarne's epic sing-along "We Can Swing Together" was the ideal choice on an afternoon when the law were

present in force. The song — about a party where the law were unwitting guests — couldn't have been sung at a better time than when newspaper headlines screamed out the number of drug arrests. Ray Jackson's harmonica solo had the audience on its feet and they deserved an encore, withheld because time was running late. They are a band with a big future.

Wishbone Ash are heavy and progressive without any of the incoherent self-indulgence in so many rock outfits. They move well on stage and bring out the best in a festival crowd bent on enjoying themselves. Finishing with "Phoenix," they came back with a gutsy 12-bar which had the crowd banging coke cans and dancing merrily.

Sha Na Na, I feel, would have earned their three encores despite having the advantage of topping the bill. Sufficient to say that with a larger stage to play on than the last time I saw them, they had more ability to move and demonstrate dance steps which would make Pans People sit up and look. They're not as pretty though, but Sha Na Na's ugliness is as essential as the gold lame suits and greased quiffs.

Steel Mill opened the day, followed by Gillian MacPheron whose calm, assured air earned her a big ovation. C.M.U. were next on the stage, followed by Ralph McTell, who failed to get through to an audience feeling the cold and occasional raindrops.

Renaissance followed and almost incited a minor riot with their invitation to the crowd to join in banging cans and sticks together and whistling along. They put the fans in the right mood to enjoy Lindisfarne.

Audience's set occurred midway through the heaviest rain of the afternoon and consequently proved hard to enjoy. Brighter weather brought the debut of the Pet York Percussion Band, who should provide plenty of excitement when they appear on Hardin and York gigs.

Terry Reid's band followed but their set was not up to their usual high standard. A pity for they have gained an enviable reputation in clubs. Hardin and York followed and, with the sun shining for the first time in the afternoon, gave their usual competent display.

Wishbone Ash — obviously eagerly anticipated by the cheers that greeted them — were one of the day's best bands. The harmony guitar work of Andy Powell and Ted Turner stood out well. Instrumentally, they are one of our most promising bands, but the vocals could be a little stronger than they are.

East of Eden brought the idiot dancers to the fore, with Davey Arbus's violin jingles adding a carnival air to the proceedings.

And so Sha Na Na — introduced as coming straight from the streets of New York, and looking like it too — finished the night.

CHRIS CHARLESWORTH

SUNDAY

WAKING UP on Sunday morning to find my optimistically sandal clad feet embedded in six inches of mud, I concluded it had rained yet again specially for the festival. The second bromide of the open-air festival — rain.

At half 12 having valiantly paddled round to the suitably polythene covered toll, I was greeted by a sound remarkably

akin to a band tuning up. Clark Hutchinson were on-stage when they called an "avant-garde piece" extremely free and needing great attention to appreciate, something that nobody was prepared to give it under the circumstances.

Sunday seemed plagued with equipment troubles mostly with the PA and this made things even more difficult.

Jan Matthews set suffered from bad mike balance, at times his fine acoustic technique was wasted simply because no one could hear him. After a while you learnt a technique of watching his playing closely and imagining what sounds he was producing.

Jon Hiseman's Colosseum had difficulties as their organ went sharp possibly because of power variations, and although of course the guitars could be tuned up, Dick Heckstall-Smith had difficulties in playing in the slightly different key on sax. Eventually the band lapsed into a set substantially the same as that on their live album with the solidity and competence now expected of this remarkable band.

Again the balance was awry, the bassist remaining almost inaudible for most of the time, and Dave Clempson's fine lead solo in "Skellington" lacked the force needed to carry it off well. Jon Hiseman did an obligatory drum solo in an excerpt from the Valentine Suite and the amazing crispness of his playing was demonstrated throughout the performance.

Van Der Graaf Generator, complete with light show, and Rory Gallagher, both had the audience completely enthralled. Rory Gallagher's lead and drums drove each other to extremes in their finale "Gypsy Woman."

Why, oh why did Osibisa sound so bad? Having enjoyed their album and expecting a similar exhilarating experience it seems a shame that the PA system distorted so much that it masked all the intricate percussion work going on. The sax, especially the fascinating harmonies employed provided a breath of fresh air but the lead guitar sounded very out of place amongst the melee. After Rory Gallagher's phenomenal performance I suppose the audience were difficult to work to, but despite that they still seemed very cold toward the band until very late on in the set. Sorry.

Opinions were divided on Al Kooper's performance. Musicians backstage were not wholly impressed, but the crowd responded well to the man who gave Blood, Sweat and Tears its initial impetus.

Unfortunately his set was shortened as the programme was running late, but he played and sang for an hour, a frizzy haired figure in a black velvet suit with embroidered sleeves and trousers. Given excellent backing by Hookfoot, he sang first with his own guitar, then piano and organ. One of his best performances in his strangely personal style, was "I Can't Quit Her," which he sang at the piano, and "Between Heaven and Hell," which was where "his head was at."

STEVE DOVE



ARTHUR BROWN: spooky act

Adler the King-maker

LOS ANGELES

IN 1967, Lou Adler, produced Scott McKenzie's single "If You Go To San Francisco." Its worldwide sales were about seven million.

In that same period, he was the production brain behind the Mamas and Papas, so he can justifiably claim success on a grand scale during some formative years of popular music.

Today, at 35, Adler runs his own record company and he's just pulled off another remarkable achievement as producer of Carole King's records. Her "Tapestry" album, top of the charts here, has re-stated Adler's reputation as a man with a fine

"feel" for changes in public mood.

In the current vogue for records produced by Adler has helped Carole come up with a gem of an album, and in his office at the A & M Records centre in Los Angeles — that's the company through which he distributes his Ode label — he spoke about Carole, the album, and the various factors that add up to a winning production.

"Carole's always been commercial; she's always written love songs for the past 13 years. I've known all these years that such an album was possible and that it was a time for anyone to be a time.

"Everything went right with 'Tapestry.' When you get an album that big, it's never for one reason. The

engineer was just right, the songs beautiful, Carole loved the sessions, everyone's attitude was mixing nicely, and the result is there for anyone to hear.

"The same can't be said for her previous album, 'Writer.' It didn't have the same feel, and not all the songs were written by Carole, anyway. So maybe she didn't get inside those songs so much as those on 'Tapestry.'"

But even great albums have been known to flop. Adler rationally points out that there is something between the artist and the public — radio. "I've been a keen student of Top 40 radio here since 1948, and the power of the jocks is almost frightening.

"The cycle of music changes as the disc-jockeys change. From 1961-64, radio dictated the music scene and the sounds. It was a singles-dominated scene. Disc-jockeys dictated what producers produced. It was a quick sound, a quick single — then gone from the radio.

"From 1964-67, the music scene dictated what the radio would play because we (the scene) produced the Beatles. Radio couldn't ignore that whole scene, even if it wanted.

"From 1968 until now, the whole scene has changed so drastically, and it's really good that albums are bypassing radio. Artists like Carole, James Taylor, Graham Nash have established a bridge with the public that owes little to radio. A lot of Top 40 stations are now producing albums, so that the public is demanding what it wants. I find that tremendously satisfying for musicians.

"Singles are still in a tight situation with radio.



LOU ADLER: perfect album

If the jocks don't like a single, the public may never get a chance to hear it. That can't be good, because if music is dictated to regarding what sound is required, it's very unhealthy."

These handicaps have hardly prevented Adler from getting results and his major talent has been judging the public mood correctly.

He is not involved with the relaunch of the Mamas and Papas, but his thoughts about their reformation were worth checking. Did he think there was the sound of a particular era, and right for that time? Or could it be just as exciting now, five years later?

"A lot of momentum goes with a new act," he replied. "They are no longer freshly exciting. So the music is what they will be judged by, and very critically, by the writers and the public. John Phillips is a great

songwriter, but they will need to re-shape who new public. They can't rely on people with memories. So it's all a question of whether the music stands up."

Adler runs a tight company concentrating on Carole, Merry Clayton and a Motown label guitarist named David T. Walker who will soon have a solo album out under Adler's banner. Lou is especially excited about Merry Clayton's solo debut set, which features three songs by Carole and three by Billy Preston. "It's as personal an album as you can wish for, by a singer who doesn't write the songs," says Adler.

As for Carole King's next — she's finished all the songs and she will record it in September, until when it might as well rain.

RAY COLEMAN

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pop albums

BREAD: "Manna" (Elektra). Any person wishing to dispute that musicians still write nice, contemporary pop songs, should lend an ear to Bread every now and then.

Leader David Gates, Mike Botts, James Griffin and Rob Royer, have come together with another selection of delicate, but nevertheless instantly appealing songs.

"Manna" may tend to be a little heavier — not in volume but in content — than previous albums, but it nevertheless retains a certain sense of unpretentious originality. What I dig about this album are the Griffin-Royer compositions which blend country attitudes to a tree of music that grows splendidly, and simply outwards, without trying to dig beneath the roots — or fly too high.

It's steady music, and for my money they're one of the most consistently good pop groups around. The Gates composition "If" is included, and "Let Your Love Go" a slightly rocky set is another Gates goody.

As one has come to expect from Bread all songs are short, complete, with little or no intention of blasting the mind from the listener — just treating it to simple pop music — and there ain't no corn. It's also worth mentioning the excellent quality of production, courtesy of Gates, with help from Griffin and Royer.

Fine value, and it's refreshing to see some progression in the entertaining field of pop. — R.H.

LITTLE RICHARD: "Mr Big" (Joy). Want to hear a really tragic story? No? Well, here goes anyway: once upon a time, I knew this girl who had a copy of a record called "I Don't Know What You Got But It's Got Me," by

A slice of fresh Bread

Little Richard, which stretched over both sides of a Fontana single. It was a slow gospelly number, written by Don Covay, and I knew immediately that it was one of the best records I ever heard. Anyway, I spent six years looking for another copy of this single, and never found one — until, last week, President issued the above album, on which is included not only "I Don't Know," but an extra-long version of the same take (not as LR Fan Club bosses Veronica and Derek Day state on the sleeve, an entirely different version). So naturally, I jumped for joy — until I put the record on, and realised that someone at President had goofed horribly. It's the right cut okay, but somehow it's got distorted, so that the



BREAD: progressive pop

they should be able to. Their own songs are dressed up to the fullest to make some level of music meaning and respectability. For a first album I suppose it's unfair to be too critical, and a lot of the fault anyway is with the production, which has that flat English rhythm section feel. — M.P.

PIERRE FAVRE: "Drum Conversation" (Capitol). This record is a musical portrait of myself. It expresses my mood on the day I made the recording. It also marks a stage in my musical and personal development, a certain attitude. . . . Thus speaks Pierre on the sleeve, and the trained observer will instantly detect phoney baloney. Never have drums sounded so pretentious and boring. Pierre is a rattler and tatter. He sits at his drum stool, clutches his furry beaters and metaphorically, and possibly physically, puckers his forehead. The result of his concentration is tepid tapping and timorous tom-tomming that is at once irritating, and thoroughly distressing to all lovers of percussion. The original drum conversation was by Max Roach anyway, and he's a jazz drummer baby. Pierre Favre would be better off launching bus tickets. This may sound a crushing, philistine condemnation. But for too long have the bearded intellectuals of the avant-garde convinced the masses of their value and importance. Anybody who has ever held a drum stick in his unyielding mitt will know the true beauty and satisfaction that can be derived from both listening to and playing drums. It's not to be found in this kind of lifeless, gutless, soulless percussive purgatory. — C.W.

DESIGN: "Design" (Epic). Sunshine will be here again soon. Open air concerts in Hyde Park, as buses slowly move down the Serpentine past long haired ragged children as trees vibrate to electric music. Saited listening to Design, storm clouds collecting outside the window threatening a wet night, it could be summer all year. Soft harmonies, pretty words and theatrical arrangements, float around the room, memories of those summers past when the Mamas and Papas were playing on the West coast, and the Beach Boys on portable record players in Cornwall, that's the feeling to Design's music. The two chick singers, Gabrielle Field and Kathy Manuell, both from opera, and Mulcahy-Morgan, Geoff Rameyer and Jeff Matthews from a rock group and Barry once a folk singer make up Design. And their song writer Tony Smith an outsider who supplies the songs and deserves special mention. Design come as a break, a welcome break. — M.P.

HAPPY AND ARTIE TRAU: (Capitol). Having been hooked by the sleeve notes, it is not difficult to absorb oneself in this album. The style is distinctly country for the most part, in the same way as "Sweetheart of the Rodeo" was. That's not to say that the Byrds and the Traums sound alike. Still, the duo's musical origins do appear evident.

Michael Esposito (bass), Eric Kaz (harmonica, piano, organ) and Jerry Carrigan (drums) provide a tight backing, with various other additions — notably percussive Ferrell Morris on "Brave Wolf." One of the best tracks on the record. Buddy Spickard's fiddle also plays a noticeable part. Happy and Artie have written most of the songs. Their inspiration comes from many sources, one of which is mountains according to the sleeve notes. All their writing is rich in imagination and the album is an unbeatable introduction to their talent. — A.M.

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pitch fluctuates badly enough to make it listenable. As far as I'm concerned, that's a tragedy, and I sincerely hope that President put it right in subsequent pressings (of which I'll be grateful to receive a copy), because this is just one of those cosmic tracks which occur once in the lifetime of a great artist. The rest of the cuts make up a mixed bag: from the balladic awfulness of "Without Love" to a fair remake of "Jenny, Jenny," from the funky "My Wheel's Been Slippin' All The Way" to an echoey rocker called "Talkin' 'Bout Soul," which is alleged to have been cut this very year (impossible, I'd say). Most of the material is from the mid-Sixties, from Vee-Jay, and I'd recommend that you wait until President announces that they'll rectify the tape fault before you buy it. Then, of course, no power on earth should hold you back from purchase. — R.W.

MIKE HURST: "In My Time" (Capitol). I guess it's wrong, but it's very difficult not to have misconceptions when listening to records or thumbing through albums in record shops. Take this

album. I'd pass this one over any time: dull single cover and wasn't he one of the Springfields? I'm glad I wasn't thumbing through records, because I would have missed this little gem of casual country-pop listening music. There's nothing heavy here, except for a few friends such as the Roy Young Band and slide guitarist J. B. Cole, everything is smooth going and at the same time interesting. A trip to ease tensions, nerves and general colliwobbles. All the songs are Mike Hurst originals, and they are a logical step from his work with the Springfields who in their time were an excellent pop group. — C.C.

KAREN DALTON: "In My Own Time" (Paramount). On the surface, everything about this album is right: it's produced by Michael Lang, creator of the Woodstock festival; among the musicians are Harvey Brooks, Marcus Dubleday, and John Simon; it was partly recorded at The Band's Bearsville studio; she sings Richard Manuel's "In A Station" and Dino Valenti's "Something On Your Mind," and Fred Neil, in the sleeve-note, declares that she's his

favourite female singer. He also says that her voice is so unique that to describe it would take a poet." Well . . . something must be wrong. Maybe they dubbed the wrong voice on, or something equally disastrous, because from where I'm sitting Miss Dalton sounds, well, unbelievably appalling. She croaks in a tasteless parody of Billie Holiday during her last years, and I honestly think that I've never heard such an unpleasant sound issuing from a set of human vocal chords. Backing freaks will probably love it, though, because the musicians play very well, and it would be nice to hear this record after Linda Ronstadt'd dubbed a new vocal track on it. But Miss Dalton is simply bad. Frighteningly bad. — R.W.

BUGALOOS: "Bugaloos" (Capitol). It's difficult to take this album seriously, bearing in mind that the four young people who actually comprise the Bugaloos probably have very little influence on the actual recording which goes under their name. One thing I did discover, however, is that the first syllable of Bugaloos is pronounced BUG and not

BOOG — interesting. The music of the "group" is complemented so much by brass, strings and elaborate production that it just leaves me cold. Maybe the ten-year-olds in the States who watch the TV show will buy it, but ten-year-olds don't have too much to spend. Anyway, British ten-year-olds have yet to be subjected to the Bugaloos. — C.C.

TRIFLE: "First Meeting" (Dawn). I remember hearing the first Blood, Sweat and Tears album and thinking "wow that brass section is exciting." They were blowing jazzy riffs, but there was some gristle in the meat and funk underneath in the rhythm section. It seems a lot of other people were bowled over too and decided to form their own bands with horns. Chicago and Lighthouse, both American groups, followed the footsteps and played good funky horn music. Then bang, we're back to square one. Horns sections become established in rock, and no-one advances to go. Well Trifle with a seven piece line up are insipid in the way they use their horns, which never soar out and grab you the way

IN NEXT WEEK'S MELODY MAKER . . .

Grand Funk the heaviest band of all hits Britain

IM WEBB portrait of a great songwriter

Bukka White tribute to a blues giant

PAUL BLEY a talk with jazz's synthesised pianist

ANY QUESTIONS?

WHAT make is the six-string dulcimer played by Tim Hart, of Steeleye Span. How is it tuned and which strings does he use? Is there any difference between his dulcimer and those played by Simon Nicol and Dave Cousins? Peter Stevenson, Prestwich, Manchester.

My dulcimers are the same as those played by Dave Cousins, Simon Nicol, the Strawbs, and Simon Nicol, of the Fairports, except that Dave's and mine have an extra fret per octave. All these dulcimers were made by John Bailey.

There are no set rules about stringing and tuning. I use La Bella banjo fifth strings for all the melody strings and one of the drones and a La Bella banjo 4th for the other drone. Banjo 4th have a wider tuning range than most strings, are effective from the G above middle C and will make the D above that without breaking. Although I have six machine heads on my electric dulcimer, I only use four (two drones and a double string melody) as I found that if I double strung the drones they tended to drown out the melody. I find that I have to use different tunings for most numbers. The easiest way to decide on a tuning is firstly to select a key and then tune the drones so they are at no point discordant with the melody. Then tune the melody strings so that either the melody or a harmony can be played, remembering that there are only nine notes to the scale. — TIM HART.



STEELEYE'S Tim Hart dulcimers

I'd like to get a book of songs made famous by Louis Armstrong. — Jane Boatwright, Sheffield.

Songs sung by Louis Armstrong (FD and H, 50p) includes "Beale Street Blues," "Let's Fall in Love," "St. Louis Blues," "You're Driving Me Crazy," and six more.

When did the Original Dixieland Jazzband make their first recordings? — Harold Arnold, Birmingham.

The world-famous ODB made the first authentic jazz recordings for Columbia in January 1917. The discs were a sensation and were quickly followed by an exclusive contract for Victor. There were no dance-band instruments in those days. The brass and reed instruments were adapted from standard military band or classical orchestra instruments, the musicians having to improvise the best they could.

There were no modern drum kits or foot pedals and so on. Those early drummers had to "boot" the bass drum and make their own range of sound effects. Musicians made their own mutes, etc., playing into an old bucket or bowl hat. Bearing all these things in mind, and the primitive reed instruments, bearing no resemblance to their modern counterparts, the wonderful sound created by these early bands is unequalled.

TOM GAYTON in his Encyclopedia of the Gramophone, published in Record Sales Various Prices, illustrated by Peter Seago, 5 Toller

The Hart of the matter

Street, Stepney Green, London E1.

Where can I obtain a book describing how to make an acoustic guitar and is it possible to get the necessary components? — Roy Banks, Leicester.

Albert's Music Shop, 45 Heath Road, Twickenham, Middlesex, stock a long-established book titled "Make Your Own Spanish Guitar," by A. P. Sharpe (Clifford Essex, 57lp), and can supply tops, sides, backs, necks, fretboards, machine heads, fret-heads, purfling and strings.

What exercises does Bert Weedon do for guitar practice and on what LP did he record "Sabre Dance"? What are his latest albums? (P. Hill, St Just, Penzance).

Bert Weedon is a fantastic guitarist and we don't here enough of him. What is he

doing these days? (Alice Reynolds, Luton).

Principal exercises are chromatic runs and major and minor scales for the left hand, cross-string picking for the right hand and co-ordination of left-hand fingering and right-hand picking in very fast passages. Both my instruction books deal with exercises. Play In A Day (Chappel, 30p) for the beginner, and Advanced Guitar Method (Chappel, 35p) for the more accomplished player. I haven't recorded "Sabre Dance." My current LPs are "The Romantic Guitar of Bert Weedon" and "Rocking At The Roundhouse," both on Fontana. Thanks for the compliment, Alice! I am at present doing one-night-stands and occasional broadcasts prior to a summer season at the Pier Theatre, Skegness. — BERT WEEDON.

Which instruments are used by Skin Alley? Was it a guitar or an organ on "The Queen of Bad Intention" from their LP "To Paganism And Beyond" and how was it made to produce the special effect? — R. A. Boden, Bury.

Lead guitarist Bob James plays a Fender Telecaster, an Artley flute and a Selmer Mark VI alto saxophone with a Selmer medium-grade mouthpiece. He uses a Shure Unisphere microphone and a Hiwatt 100-watt custom amplifier with one 4 x 12 Hiwatt and one 4 x 12 Marshall cabinet. Bassist Mick Graham plays a Fender Mustang bass with a Sound City 120-watt amplifier and a self-designed speaker cabinet called an Ergo, which contains an 18-inch Goodman speaker. Polish-descent Krzysztof plays a Hammond L100 organ through an Eight amp and speaker with a built-in paddle unit which rotates and throws the sound out. Like to which you refer on "Queen" is neither a guitar or an organ, but the ancient trumpet played by Krzysztof. The sound was created by playing the recording through a Leslie tone cabinet to obtain a swishing effect.

Who wrote that theme music for BBC TV's programme, Ask Aspel, and is it obtainable on a record? — Chris Taylor, Cheside Hulme, Cheshire.

It is written and played by Rick Wakeman, of the Strawbs, but is not available commercially.

Is it possible to get the vests worn by the Emerson, Lake and Palmer roadies? (Michael Batt, Fensham, Merl). Which organ was used by Keith Emerson on "Knife Edge" and how did he obtain the guitar effect in "Lucky Man"? (Met to Severino, Munich, Germany). How did ELP get the fantastic effect at the end of the "Tank" drum solo? Why didn't the LP "Tarkus" include "Nutcracker"? (M. Tooley, Blackheath).

The vests were specially made for us, but if there was sufficient demand we might be able to distribute them commercially. I played the Hammond C3 on "Knife Edge." My other organ is a Hammond L100. The guitar sound on "Lucky Man" actually was a guitar! Towards the end I used the Moog synthesizer, but it produced a horn-like effect. The sound on "Tank" was simply phasing. We hope to put "Nutcracker" on "Pictures At An Exhibition," which should be available in September. — KEITH EMERSON.

What is the background of Tom Brumley, Rick Nelson's steel guitar player on the "Rick Sings Nelson" album, and when are Nelson and the Stone Canyon Band due to visit Britain? — Frank Walters, Reading.

For a number of years Brumley was in country singer Buck Owen's group, the Buckaroos. Rick Nelson hopes to come over with the Stone Canyon Band in the autumn when he will have a new album released on MCA. Arrangements are currently being made by London Management.



BRONCO: very satisfied with second album

BRONCO RIDES AGAIN

IT may seem unusual but a car smash has sorted Bronco's problems out.

Two and a half months ago both the group's roadies were badly injured: bassist John Pasternak broke a foot and drummer Pete "Plug" Robinson was severely concussed in the accident.

The remainder of the group were badly shaken but, in the words of singer Jess Roden, they have come together much more as a result of the experience.

"We were out of business for two months which was a drag because things were really beginning to happen for us and starting to go well," Jess told me at Island's Street headquarters last week.

"Our playing had escalated to a really fine level and it was a severe setback. We couldn't rehearse at first and our first gig wasn't until last week, but the strange thing is it seems better than it ever was. There are lots of fresh ideas and we are more together. It's a terrible thing to see friends in hospital like that, but everybody felt more for each other because of what happened."

Fortunately the group completed the mixing of their second album just before the accident, so Island could go ahead with releasing it despite the accident.

"We were very satisfied with it," said Jess.

Satisfied

"Obviously there were little things which we couldn't get exactly right. We were satisfied because the writing has improved and the group's playing has improved since the first record. There were a lot of things which brought us down over the first album and it didn't end up sounding like when it was recorded because the mixing went wrong. It sounded more like my album than a group album."

"There are lots of people who have come in from the outside to play on it. Ian Hunter, from Mott The Hoople, played piano and lots of others came along. There was a maintenance engineer from downstairs called Paul Bennett who isn't a professional musician at all and a poet friend called Suzy Worth who helps me write lyrics and a schoolteacher friend who writes with Kevin (Garnon) called Cliff Ward."

I put it to Jess that a comparison with A. Crosby, Stills, Nash and Young was inevitable in hearing the set. "We have been compared to them before and it'll happen again," he said. "Really I don't think it's true. We are influenced by everyone from A. Jolson, whom we all dig, to the Grateful Dead. We've got three songwriters who all write very personal but it all ends up as Bronco."

"I like vocal harmonies and that is what CSN&Y developed on their albums. I think the only comparison is that our songs are written by individuals and not by the group. My songs tend to be

bad songs because I can write better when I am sad."

Jess is keen to make a live album with the group because their stage sound is very different from on record.

"A live album will show the other side of the group. In the studio it's far more important to concentrate on the songs, like the Beatles did. If they had played live in their later stages it would have sounded far different from the albums. We are far more electric live and a lot of it is spontaneous. In the early days we would start playing and lose each other trying to get out of what we started, but we are cooking together much better now."

For the future there's a big festival in Germany lined up for Bronco and a proposed two month stay on the West Coast. Manager and Island boss Chris Blackwell plans to take the group on their first States trip at the end of August to look over the music scene there. — CHRIS CHARLESWORTH.

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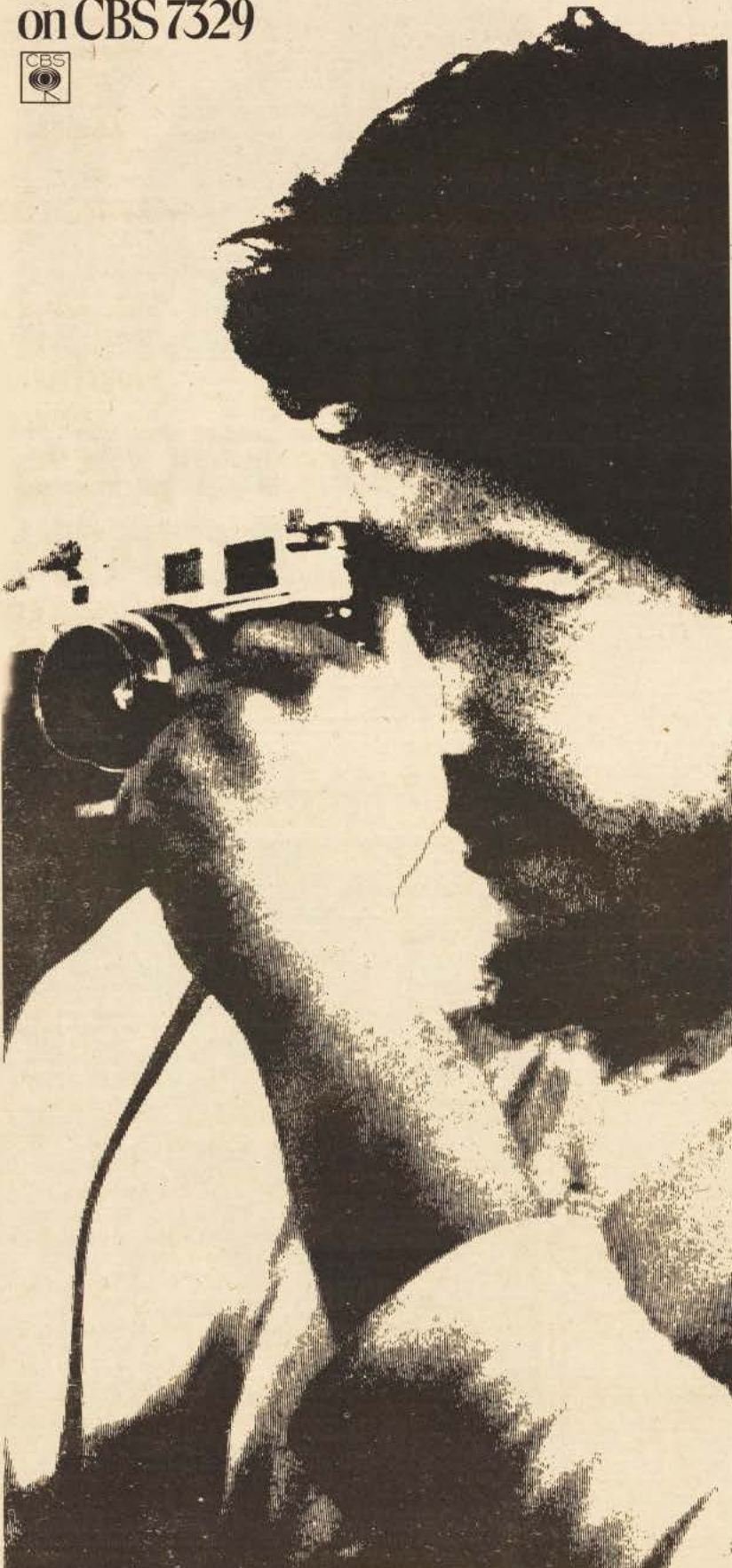
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FOCUS ON FOLK

by Andrew Means

BILL CLIFTON hardly needs any introduction. Since he moved to England from his native America in 1963 he has done much to further folk and country music. Through the BBC radio series "Cellar Full Of Folk" he was introduced to a wide circle that might otherwise have missed him. But while a synopsis of his work is widely known, the details generally escape.

At present he is on the brink of buying a 50 acre farm in Sussex, which is likely to include in its expanse provision for crafts like weaving. Similarly he is buying a piece of property in south west Virginia, where he and his family occasionally visit to keep in touch with the American country culture.

In 1967 Bill left Britain to travel in Europe and the USSR, and then joined the Peace Corps for three years. That took him to the Philippines, and the only musical people who visited him were Jimmy Driftwood and Mike Seeger.

The drift of folk music across the Atlantic in both directions is well known, but by migrating to England in person Bill has gone one stage further. There are English ingredients in his country music.

"What I've been doing is based on the traditional music," he agreed. "But I don't confine myself to the Cecil Sharp collection and the songs people associate with that. Yes, I would say that very surely a great proportion of the songs I do are British in origin.

To what degree was his interest in folk music academic?

"It's very difficult for me to divorce it from the academic side, but I think of myself more as a song carrier.

"I don't tend to learn songs from books, although I do listen to records a lot. I spend a tremendous amount of time listening to the Carter Family, and Jimmie Rodgers."

Interest

Bill began playing in his early teens, and played in Will Durham's string band in Virginia when he was about 16. Together with the Carter Family and Jimmie Rodgers and Woody Guthrie, he helped to shape his interest in music.

"Each of them has something very important to tell us and I am a reflection of what they were saying rather than an extension. Most of your writers today are really an extension of Woody Guthrie."

How had England affected his music?

"I have changed my programme naturally. I do a programme of songs which I feel give a better picture of American rural life. The programme is developed around certain themes. It may be religious or mining.

"I now find it extremely difficult to do the kind of programme I did in America before I came over here, although this is what I'm called upon to do when I play at Country and Western clubs.

Club Spot

STUDIO Four is an imposing name for a folk club. While **Foxes And Hounds**, **Kings Heads** and other rural idiosyncrasies are likely residences, the **Studio at Norwich** appears to be out of the usual context.

In fact the club is housed in a neat little pub — once called the **Cock Tavern** now impossibly billed as **Studio Four**. Overshadowing it is the **Anglia Television Centre**.

Musical associations began for the pub with a jazz club that was once nationally renowned. The venue was familiar with such musicians as Ken Colyer, Alex Walsh and Chris Barber.

The folk studio arrived later. Its conception was intertwined with the fortunes of Scottish folk singer Alex Atterton, a fine pianist and absorbing entertainer. He moved to Norwich from Peterborough six years ago. There were already two or three folk clubs in the city, and not wishing to impose upon them he made his own contribution by starting a club in Yarmouth. Eventually he moved this to the **Black Horse**, Norwich, where, for two and a half years there was the **Folk Cellar**.

With the jazz scene flourishing at **Studio Four**, Alex



BILL CLIFTON: a song carrier

Up from the cellar

"When I arrived in Britain in 1963 I initially thought that any work I did in the musical field would be connected with country music. But I found that there were not enough people and they didn't have enough ideas as far as concerts and that sort of thing to warrant staying exclusively in the C & W field. . . . So at that stage a number of friends suggested that I started to play in the folk clubs.

"Secondly I thought that by being here in Britain I would get other American country artists to come over here."

As a result a number of concerts were organised, and Mike Seeger, the **New Lost City Ramblers**, **Doc Watson** were among those who visited Britain.

It may be asked what the relevance of country music is when placed in a 1971 British environment.

"I think any songs that are based upon simplicity and are completely natural have something to tell us. Nobody who is involved in American traditional music can be politically involved because

the two are a complete antithesis. So much of what is written in the contemporary field is political and there must be a balance.

"I find there are many people in Britain who would feel that there must be an ulterior motive for an American country artist to be working in Britain. I have none."

After coming in contact with Britain through the editor of **Country Music Express**, Bill came over for what he thought would be a few months, but he found he preferred the way of life here and stayed.

Britain is made up of 55 million amateurs whereas America is made up of 200 million professionals," he said, speaking in general terms rather than musical.

Surprise

Considering that his material consists of "story" songs which depend for their success upon the listeners' comprehension of those stories, then it is surprising that one of the areas where his popularity is strong is Japan.

The transition that many of the Appalachian songs went through was generally affected by the invention of the phonograph record.

"It required people to sing songs that were less than three minutes long, which cuts out songs with 36 verses, like **Oxford Tragedy**. The end result is that you get a song that is a ring called **Knoxville girl**."

Bill has just had a very fine album called **"Happy Days"** released. Did he have future recording plans?

"I have no tie with any particular record company although everything I did for over six years came out with **London**. I now have no connection with **London** and I am very anxious to record with a company that has more of a commitment to the music than any of the companies I have recorded with in the past. This year I would hope to do two more albums. One would be a new album and one would be a re-issue of one of the old **Mercury "Masters"** which were deleted. The old material is with a group I had called the **Dixie Mountain Boys**. The recent material could be a solo album like **Happy Days**. Generally speaking, I feel that the average record is too expensive and I would like my albums to be budget price or priced considerably lower than the average issue."

FOCUS ON FOLK

Julie Felix in new TV series



NOEL MURPHY: off to Morocco

JULIE FELIX stars in the first of a new series of five television programmes with an international cast, "Sing Hi, Sing Lo" on Wednesday, July 7. The programmes were recorded in Motherwell Civic Centre in Scotland, produced by the BBC's new senior light entertainment producer in Scotland, Iain MacFadyen. Also in the first programme are Robin Hall and Jimmie Macgregor, Ireland's Tommy Makem with guitarist Ray Durham, Magna Carta, Johnny Silvo and David Moses. Colin Scott will arrive back from Morocco, where he has been rehearsing with a new backing group at Safari Village. Other artists to visit Morocco this summer are Tudor Lodge, Nicky James, Derek Brimstone,

Noel Murphy, Gerry Lochran, and the Natural Acoustic Band. Roy Harper, Brinsley Schwarz and Colin Scott are included in Surrey University's Free Festival at Guildford on Saturday.

Tudor Lodge, Colin Scott, and John James, are filming for French and Harlech television in Wales between July 12 and 16.

The Natural Acoustic Band are filming a television show for Granada at Fafers, Manchester on July 6.

The Wayfarers from Preston are the main guests on this week's Folk On Friday, with

fiddler Bobby Campbell as club singer. Tommy Makem, The Kentuckians, Wild Country and Pete Stanley feature in Saturday's Country Meets Folk. The Great Free Road Show, consisting of Barbara Dickson, Jimmy Hutchinson, Brian Miller, Noel Farrow, Davie Stewart, John Watt, Jim Herd and Arthur Trezise, appears at Ledlanet Nights Country Arts Festival, Milnathort on Friday, July 9. This is the same line-up as last year's touring show minus Davie Craig and Rab Noakes and with the addition of blues guitarist and singer Brian Miller. Two further concerts are lined up in Kirkcaldy and Crieff.

Alex Campbell will be playing in Scandinavia for two months, this summer, and will be leaving on July 24.

Edinburgh's White Elephant is to stage a folk festival during this year's Edinburgh Festival. Artists fixed so far are Billy Connolly and Chordah (August 30 and 31), Therapy, Town Choice and Julie Sullivan (September 1 and 2), Hamish Imlach, Bitter Withy and Bob Eaglesham (September 6 and 7) and the JSD Band and Stealers Wheel (September 8 and 9). Bill Barclay will compete. Town Choice were runners-up to the JSD Band in the Scottish Folk Group Championship last year and Chordah were third in the same competition.

Gas Works start a 10 day tour of the West Country and Wales next Monday, July 5 with a booking at the Castle Hotel, Newport.

Following this they play at the Exmouth Arms, Cheltenham (6), the Bulls Hotel, Bridport (7), the Bristol Hotel, Clevedon (8), The Dynesover Arms, Pontardawe (9), the Bristol Troubadour (10), the Ring of Bells, Widcombe (11), and the Village Pump, Trowbridge (12). They finish up with an appearance at the East Coker Festival on Wednesday 14. Mudge and Chatterback and Den Hardy play at Loughton Girls' High School on Thursday, July 15. Admission will be 30p and the concert will begin at 7.30 p.m. Peelers Club is closing down for two months until September.

folk LPs

LEON ROSSELSON: "The Word is Hugga Mugga Chugga Lugga Humbugga Boom Chit" (Trailer LER 3015). This album is loaded with words that cry out for attention, words you can't ignore, songs that sink their teeth deep into you and don't let go until the last note dies away. Leon sings with character and clarity, aided by Martin Carthy and Roy Bailey.

The hardest hits are reserved for the first side, with five arguments against the way our society operates. The beauty of Rosselson's songs is not in the points they make but in the way they make them. His "Word Market" adopts a popular subject of abuse in its attack upon streamlined bureaucracy and commercialism, but its method of assault is original and fascinating.

The imagery of the second side is titled "The Word is Love," is less spectacular, but it has a number of worthwhile conclusions to make. "Remembrance Day 1969" recalls those who broke the silence with cries of "Remember Biafra." Shadowy cynicism even creep across his love songs. "Do you remember" sways from nostalgic memories to latent bitterness.—A.M.

BREAD. LOVE AND DREAMS: "Amaryllis" (Decca SKL5981). As has already been suggested, the concept of this piece would be better represented by its original name of "Mother Earth." Proceeding from an impressive instrumental introduction, laced with Dave Richmond's bass guitar and symbolic sweeps from Terry Cox, this three-part composition by David McEneaney rarely approaches the same musical potential. From then on the emphasis is squarely on the lyrics.

The mythological obscurity of the title is matched by that of the theme. Basic as this is in its seasonal imagery, the application demands careful consideration. There is a cycle of birth, growth, madness, death, resurrection. It would appear that this is directed towards society rather than an individual, but I repeatedly returned to the first lines — "I found a piece of silver thread leading to bewilderingment" — as a comment upon the rest of the first side. Despite the confusion, the lyrics do merit careful thought. A.M.

THE LIVERPOOL FISHERMEN: "Swallow The Anchor" (Mushroom 150 MR 9). Albums rarely emit the vivid atmosphere of a live performance. On that score, this indeterminate band of Dubliners (now working on Merseyside) has chalked up a success. Their performance relies on banjo and a hearty gravel-voiced chorus that waded avidly into a selection of well-known traditional songs along with more recent writings — including those by the group themselves. Some of their tracks are associated with Liverpool — "Maggie May," "In My Liverpool Home" and "Leaving Liverpool." Others are derived from their Irish and fishing backgrounds. The nucleus of the group, it would seem, is the three Jacques brothers, who have written four tracks of which the monologue "The Marmalade Tom" is the most memorable.—A.M.

FOLK FORUM

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SATURDAY cont.

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THE ENGINEER, 65 Gloucester Avenue, N.W.1. 8 p.m., Camden Town Tube.

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THE JAZZ INFLUENCE

SATURDAY
BLACKBOTTOM STOMPERS, Avery Hill College, Lewisham.

GARBO CLUB
MALADED BREEN
BAR PLUS SUPPORT GROUP 23P
 King's Arms, Wood Green.

JOHN GREEN'S Uptown Stompers every Saturday, Grey Horse, Kingston, free.
NW1, Bedford College, Inner Circle, Regents Park (Tulse Baker St), Admission 30p students, 40p others.

BROTHERHOOD OF BREATH
 No jazz next week

RON WEATHERBURN, SAMMY RIMINGTON, BILL BRUNSKILL, CRAIG, Fenton Place, Kennington tube, lunchtime, 1.30 p.m.
TOFTS FOLKSTONE
LEAF HOUND

SUNDAY
BIG SOUNDS AT THE OSTERLEY HOTEL
SWINGINGLY SUPERB
THE TERRY SEYMOUR BIG BAND
 PLUS THE **AFRO-ORGAN SOUND OF**

DEREK AUSTIN/ LLOYD RYAN & FRIEND
 S.11.
BLACK PRINCE, Bexley, Kent.
MICK ABRAHAMS BAND

JOHN GREEN'S Trio, every Sunday lunchtime, Half Moon, Putney, free.
NICHOLLS HOTSIX, lunchtime, Mitre, Greenwich.

MONDAY
AT PLOUGH, STOCKWELL, SW9
RONNIE HUGHES
DAVE HORLER

BLACKBOTTOM STOMPERS, Red Lion, Hatfield.
COOKS FERRY INN
 ANGEL ROAD, EDMONTON.
CHICKEN SHACK

MCGEE'S, Northfields Avenue, W.13, opposite Northfields S.N., Steve Lane's Southern Stompers.
SHIP HOTEL, Weybridge.
LINCOLN PARK INN
 Country and Western. Admission 50p. Licensed.

TUESDAY
BRICKHEAD
 Rose and Crown, Wandsworth, High Street. Admission free.

MART FRANKLIN QUARTET
 The Crown, Cloudeley Rd, Islington, N1.
SOUTHLANDS COLLEGE, WIMBLEDON.

ANVIL
WEDNESDAY
AT PLOUGH, STOCKWELL, SW9
ALAN LITTLEJOHN/ TONY MILLNER SEXTET featuring

PHIL SEAMAN
BLACKBOTTOM STOMPERS, Mitre, Greenwich.
JAZZ AT the Half Moon, Herne Hill, every Wednesday. Ken McCarthy, Brian Wales.
JOHN GREEN'S Uptown Stompers, Half Moon, Putney, every Wednesday, free.

PHOENIX
 Clive St. Wembley, W.10.
ISIPINGO
 Miller, Evans, Charig, etc.
 This week: **Harry Beckett**

HOPBINE (Next N. Wembley Str.)
 Tuesday, July 6th
JOHNNY DANKWORTH QUINTET
 featuring **KENNY WHEELER** **JOHN TAYLOR**

1001 CLUB
 100 OXFORD ST. W.1
 7.30 till late

Thursday, July 1st
 Club closed for private function
 Friday, July 2, 7.30 p.m. - 1 a.m.
 Great American Blues Singer
CHAMPION JACK DUPREE
YARRA YARRA JAZZ BAND

 Saturday, July 3rd, 7.30 p.m. - 1 a.m.
 An evening of Traditional Jazz

HUMPHREY LYTTELTON
 with **MIKE PEMBROKE HOT 7**

 Sunday, July 4th, Lunchtime
BILL NILE Admission Free
 Sunday, July 4th, Evening
ALAN ELSDON
 Monday, July 5th
BOB DOWNES 3
 Johnny Hawkesworth's Free Design
 Tuesday, July 6th, Jazz Rock

PROOF
 Wednesday, July 7th
KEN COLYER
 with **NEW IBERIA STOMPERS**
 FULLY LICENSED BAR & CHINESE RESTAURANT
 REDUCED RATES FOR STUDENT MEMBERS
 Full details of the Club from the Secretary,
 100 Club, 100 Oxford Street, W.1
 Club Telephone No. 01-436-0933

STUDIO 51
 10/11 St. Newport Street
 near Leicester Square
 Sunday, 4th, afternoon, 3-6

BRETT MARVIN & THE THUNDERBOLTS
 plus BRUNNING/HALL

CIVIC HALL, GUILDFORD
 Saturday, July 10th, 7.30
 Terry King Associates present in concert
CARAVAN
 with Jimmy Hastings
 + **KHAN**
 Tickets all one price 50p available in advance from:
 Hervey's, High Street, Guildford
 and Record Centre, Woodbridge Road, Guildford

CROMAT PRESENTS AT THE TRICORN CLUB, PORTSMOUTH
 Tuesday, July 6th
BRASS/ROCK DYNAMITE
HEAVEN
 + **JOHN PEEL**
 8-12: Food plus Bar

KINGSTON POLYTECHNIC
 Penrhyn Road, Kingston-upon-Thames, Eng. 546-4836
 Saturday, July 3rd, 7.30
 In Concert and last date before U.S. Tour
THE FACES
 + **GRINGO**
 Luninary Looney by Cerebrum Lights
 Tickets 80p, from M. Condar, Kingston
 Come early as its going to be a biggy!!
 All artists booked through **TEB** 930 1771

FREAKS Royal Victoria Hall, Southborough Nr. Tonbridge, Wares
 Monday, July 5th
BLACK WIDOW
 Enquiries: East Grinstead 26643
 Admission 50p N/W HEAVEN

COUNTRY CLUB
 200 Woodlands Ave, Wood Green, Lond. N22
 Thurs., July 1 **BLOWING NIGHT** — See J.C.S. ad.
 Fri., July 2 **QUIVER** + **EGGS OVER EASY**
 Sat., July 3 **B. B. BLUNDER**
 Sun., July 4 **OSIBISA**
 Wed., July 7 **CAROL GRIMES & UNCLE DOG**

GROOVESVILLE
 Saturday, July 3rd
QUIVER!
 Sunday, July 4th
MEDICINE HEAD
 Adm. Mem. 40p each night
 Next Sat.: MAN!
 Next Sun.: ARGENT!
WAKE ARMS 8 P.M. - 2 P.M. SUN. 7.30 P.M.
 EPPING NEW ROAD, ESSEX

MR PEGGOTT'S VIBES GOOD TIMES GOOD PEOPLE LIGHTS GOOD SOUNDS GOOD ALL SUMMER

BILL LE SAGE TRIO
 Sunday, July 4, Lunchtime, Evening
BE BOB PRESERVATION SOCIETY with **PETE KING & HANK SHAW**
 Monday, July 5
RONNIE SCOTT **MIKE CARR & TONY CROMBIE**
 Tuesday, July 6
ROBIN JONES QUINTET
 Wednesday, July 7
TONY LEE/ SPIKE HEATLEY DUO

BARNES BRIDGE 220 3241
WISHBONE ASH
 Last English date before their return from U.S. in September
 + **RAZZ**
 Doors open 7.30 Licensed Bar Lightshow

PETE KING
 Friday, July 2
JIMMY HASTINGS
 Saturday, July 3
DOON RENDELL
 Sunday, July 4, Lunchtime, Evening
BE BOB PRESERVATION SOCIETY with **PETE KING & HANK SHAW**
 Monday, July 5
RONNIE SCOTT **MIKE CARR & TONY CROMBIE**
 Tuesday, July 6
ROBIN JONES QUINTET
 Wednesday, July 7
TONY LEE/ SPIKE HEATLEY DUO

AT GREYHOUND Park Lane CROYDON
 Sunday, July 4th **D.J. Bob Stevens**
STEAMHAMMER
 Sun., July 11th: **VAN DER GRAAF GENERATOR**

at STARLIGHT High Street CRAWLEY
 Tuesday, July 6th 8 p.m.
AUDIENCE
 UMA SOUNDS
VAN DER GRAAF GENERATOR
 Tuesday, July 13th

CHEZ RED LION HIGH ROAD LEYTONSTONE
 Friday, July 2nd Members 40p Doors 8 p.m.
ROY YOUNG BAND
NIGHTINGALE HIGH ROAD WOOD GREEN, N.22
 Tuesday July 6th Doors 8 p.m.
 Members 40p **MEDICINE HEAD** Wood Green

CIRCLES — Coventry Building Trades Club, Whitefriars Lane, Thursday, July 8
BOOTS + **LIBERATION**
 SILE discotheque & lightshow
SIRIUS ALAN MILLINDER Y/C HIGH STREET SOUTHWALL, N.14
 Friday, July 2nd, 8 p.m.
CIGARETTE & BURNING BOOTS
 featuring H.B. plus BRUN

ronnie scott's
 3 floors of entertainment
 47 Frithst. London W.1 437-4752/4239
 Open at 8.30 p.m. Licensed until 3.00 a.m.
 July 1-3 **JOHN WILLIAMS**
GARY BURTON, NUCLEUS
 July 5-10 **GARY BURTON with NUCLEUS**
 From July 12 for 2 weeks **VICTOR FELDMAN**
 From July 26 for 10 days **HERBIE HANCOCK**

upstairs AT ROCKIES
 Thurs., 1 **Tea and Symphony**
 Fri., 2 **les flambeaux**
 Sat., 3 **Gonzalez**
 Mon., 5 **Cosmosis**
 Tues., 6 **PAUL BRETT'S SAGE**
 Wed., 7
 Thurs., 8
 Lady members free night every Wednesday

at WINNING POST Gt. Chertsey Aerial Road TWICKENHAM
 Wednesday, July 7th 8 p.m.
GROUNDHOGS
 + **HOME**
 D.J. Bob Stevens
CHRYSTALEUM LIGHTS
 Wed., July 14th: **VAN DER GRAAF GENERATOR**

ROYAL ALBERT HALL
 Thursday July 8th 1971 7-30pm

island artists presents

Mott The Hoople
 and their guests
Amazing Blondel

ROYAL ALBERT HALL
 Thursday July 8th 1971 7-30pm

island artists presents

Mott The Hoople
 and their guests
Amazing Blondel

marquee
90 Wardour St., W.1 01-437 2375
 Thurs., 1st July (7.30-11.0)
SOUNDS OF THE 70s
 * D.J. Bob Harris & Alan Black
 * **TRAPEZE**
 * **TAPESTRY**
 Fri., 2nd July (7.30-11.0)
 * **STEAMHAMMER**
 * **KHAN**
 Sat., 3rd July (7.30-midnight)
DISCO/DANCE NIGHT
 * **D.J. John Anthony**
 * **CUSTERS TRACK**
 Sun., 4th July (5.30-11.0)
SANDHAM'S VILLAGE
 * **BRAMSTOKER**
 * **ORIGIN**
 * **RECORDS** * **LIGHT SHOW**
 Mon., 5th July (7.30-11.0)
 Charisma Records present
 * **LINDISFARNE**
 * **STEALERS WHEEL**
 Tues., 6th July (7.30-11.0)
 Charisma Records present
 * **VAN DER GRAAF GENERATOR**
 * + **friends**
 (Wed., 7th July (7.30-11.0)
 Charisma Records present
 * **BELL N'ARC**
 * **BIRTH CONTROL**
 (from Germany)
 Thurs., 8th July (7.30-11.0)
 Charisma Records present
 * **AUDIENCE**

THE CASTLE, TOOTING BROADWAY 1 MINUTE TOOTING TUBE
 Wednesday, July 7th Doors open 8 till 11
AFRO-ROCK NIGHT WITH ASSAGAI
 HEADLIGHTS · DJ PETE PARFITT · N/W STRAY

VILLAGE Roundhouse, Lodge Avenue, Dagenham
 Saturday, July 3rd
 Last English date before their return from U.S. in September
WISHBONE ASH
 + **RAZZ**
 Doors open 7.30 Licensed Bar Lightshow

TORRINGTON 4 Lodge Lane, North Finchley, N.12 Tel. 01-445 4710 (Tube to Woodside Park)
THURS., JULY 1st ASSAGAI N/W: BARBARA THOMPSON REVELATION
SUNDAY, JULY 4th CLIMAX CHICAGO N/W: PATTO

at GREYHOUND Park Lane CROYDON
 Sunday, July 4th **D.J. Bob Stevens**
STEAMHAMMER
 Sun., July 11th: **VAN DER GRAAF GENERATOR**

at STARLIGHT High Street CRAWLEY
 Tuesday, July 6th 8 p.m.
AUDIENCE
 UMA SOUNDS
VAN DER GRAAF GENERATOR
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 Wed., 7
 Thurs., 8
 Lady members free night every Wednesday

RESURRECTION Hemitage Ballroom
Hemitage Road **HITCHIN** Herts.
Buses: 801, 303, 716, 716A, 94, 97, 96, 91, 203, 132 and 82. Brk. Rail: Hitchin
SATURDAY, JULY 3 8.30 p.m.-1 a.m.
STRAY **JON ELSTAR**
GLENCOE
Sat., 10: FLEETWOOD MAC Sat., 17: IF

ROUNDHOUSE
ROUNDHOUSE, CHALK FARM
SUNDAY, JULY 4th
6.30 - 11.30 50p
AL KOOPER
BROTHERHOOD
OF BREATH
HOOKFOOT
JEFF DEXTER*
LIGHTING BY HEAVY LIGHT & PAUL TURNER
FILMS + STALLS + THINGS
WEM AMPLIFICATION
* Records from MUSICLAND, 44 Berwick Street, W.1

BIG BROTHER
Oldfield Tavern, 1089 Greenford Road, GREENFORD, Middx.
Wednesday, July 7th, 8 p.m. Lights and Sounds by Zeta Cepheid Inc.
TRAPEZE
COSMOSIS • TEAR GAS
Members 45p

STARLIGHT ROOMS BOSTON Tel. (0205) 3579
Saturday, July 3rd
T. REX
SUPERTRAMP D.J. Ricky Tee
7 to 12 Bars, etc. 50p

N. W. KENT COLLEGE TECH.
MISKIN ROAD, DARTFORD
SATURDAY, 3rd JULY, 7.30 p.m.
ARTHUR BROWN'S KINGDOM COME
+ **VOODOO CHILE**
Admission 50p. S.U. 40p

CHALET SUISSE
The Two Floor Club with Atmospheric Conditions
BURGER TAVERN **TAILS DISCO**
Hamburgers, Live Music Top Recorded Sounds
To the C.B.E. TRIO Golden Oldies, Latest Releases
— NOW LICENSED BARS UNTIL 2 a.m. —
LADIES FREE WEEKDAYS BEFORE 10 p.m.
74 CHARLOTTE ST., LONDON, W.1.
Telephone 636 0036

THE MEMPLE
33-37 WARDOUR STREET, W.1
Friday, July 2nd All-nighter, 9 p.m.-6 a.m. Members 60p
SUPER TRAMP
BRAM STOKER • BRANDYWINE
Next Friday: BEGGARS OPERA
Saturday, July 3rd All-nighter, 9 p.m.-6 a.m. Members 75p
ASSAGAI
BUBASTIS • PECKHAM RYE
Next Saturday: KEVIN AYRES WORLD
WOT LIGHTS with JERRY FLOYD

FARX THE NORTHCOE ARMS, NORTHCOE AVENUE
OFF SOUTHALL BROADWAY (LUXBRIDGE RD.), SOUTHALL, MIDDX.
BETHPY RAIL, SOUTHALL, BUSES: 232, 150, 207, 109, 08, 189
Friday, July 2nd, 8 p.m. Sunday, July 4th, 7.30 p.m.
IF! STRAY
+ GNOME SWEET GNOME

spontaneous combustion
Rondo International Promotions Limited tel: 01 491 7611

TO ALL THEIR FRIENDS AT THE READING FESTIVAL
STRAY
Would like to apologise for not being allowed to appear. Their equipment was set up and they were waiting to perform, but due to other groups over-running, they were forced to withdraw.

BOWES LYON HOUSE, STEVENAGE
SUNDAY, JULY 4th
BLONDE ON BLONDE
+ SUPPORT GROUP
N/W: GOODHART & GNOME SWEET GNOME

SILVERGATE BALLROOM, LINCOLN
FRIDAY, 2nd JULY - 8 p.m.-1 a.m.
CARAVAN
+ CATWEAZLE N/W: PRETTY THINGS

FRIARS Addison Centre
Bedford Rd., Kempston
BEDFORD
Friday, July 2nd - 7.30
GENESIS + PLUTO
FLUX LIGHT SHOWS. Wonderful noises. Give peace a chance

FRIARS **WATFORD TOWN HALL**
Thursday, July 15 - 8 p.m.
AN EVENING WITH
KING CRIMSON & HOOKFOOT
All tickets 60p, from Musicland, High Street, Watford; or S.A.E. to Govindo, 37 Castle Street, Aylesbury. Cheques and P.O.s should be made payable to Friars Earth Enterprises. Enquiries: Aylesbury 84568

FRIARS Market Square
AYLESBURY
Friday, 2nd July 7.30
THE FACES
+ COSMOSIS
Light direction by OPTIC NERVE
CANYON SOUNDS - Admission 100p
Rod Stewart is Pink
Friday not Saturday this week - Come early!

Another RECORD COMPANY EXPO with
STRIFE
AND
FERNHILL
booked by IMC 0273 23042

FARX POTTERS BAR YOUTH CENTRE, ELM COURT
MUTTON LANE, POTTERS BAR, HERTS.
BUSES 298, 303, 303A, 308, 312, 350, 350A, 134, 242
324, British Rail: Pottery Bar
Saturday, July 3rd, 7.30 p.m.
Farx present in conjunction with Barnet College
8-HOUR MARATHON, 3-11 p.m. Adm. 75p

GENESIS • GYPSY GNIDROLOG
ALBERT MONK
RENIA • GOLLUM
SANCTUARY

HOBBITS GARDEN
267 THE BROADWAY, WIMBLEDON
Open 8 until 12
NOW OPEN under new management
Friday July 2 **FAIRPORT CONVENTION**
+ BURNT OAK
N/W July 9: HARDIN & YORK + HOME

HOUNDS GREEN MAN, PLASHET GROVE, WIMBORNE
ISRAEL'S TOP GROUP Booked by
Red Bus Co.
JERICHO JONES
UGLY LIGHTS BAR OXSOUNDS CAR PARK
178 East Ham, Upton Park, Buses 51, 147 Bar, Car Park. Next week: THIN LIZZY

TWO J'S CLUB
HORN HOTEL, BRAINTREE, ESSEX
Friday, July 2nd, and Every Friday, at 8 p.m.
PREMONITION
plus SLOW BONE

Bumpers COVENTRY STREET,
PICCADILLY CIRCUS
London's Largest Disco
Friday, July 2
TAMI LYNN
(U.S.A.)
At midnight. Only London Appearance
Currently in the Top Ten with
"I'm gonna run away from you"
Friday, July 9 **SWEET**
Currently in the Top Ten with "Co-Co"
July 5th-11th. 9.30 - FLY
Licensed Bar till 3 a.m. Live Groups Nightly
Fully air-conditioned

KINETIC CELLAR
CHESFORD GRANGE, KENNELWORTH
Sunday, 4th July, 8 p.m.
GROUNDHOGS
Sounds - Lites - Bars Adm. 65p (55p with this advert)

LISTEN TO
BLACK VELVET
on the ROSKO SHOW, Sat., 3rd July
Sole Rep.: Supreme Agency
01-769 1790, 677 8811

TIGER MOTEL Film
CRAWLEY COLLEGE PLUS U M A
& SP DES
25p 30p at door
THURS 1st JULY at 7.30

UE CLUB
THE BEST CLUB IN LONDON FOR ENTERTAINMENT
5A PRARD STREET, FADDOINGTON, W.3
TEL. 948 5270
Tuesday DISCOTHEQUE WITH FUNKY RECORDS LADIES' FREE NIGHT
Wednesday DISCOTHEQUE WITH FUNKY RECORDS LADIES' FREE NIGHT
Thursday DISCOTHEQUE WITH FUNKY RECORDS
Friday HOT PANTS CONTEST also
THE UNITED NATIONS BAND
Saturday THE **MAGAZINE BAND**
also Discotheque with Funky Records
Sunday **AMERICAN INDEPENDENCE**
THE JACKIE EDWARDS SHOW
Also COUNT SUCKLE SOUND SYSTEM and latest records from U.S.A. & J.A.

BURLESQUE 105 of
Oxford Hotel
WIMBORNE
SUNDAY, JULY 4th, 7.30-11.0
TEA & SYMPHONY
Sonic Sounds + Lites
N/W: COCHISE

HUNTER'S CLUB
HORN HOTEL, BRAINTREE
Sunday, July 4th
DAVID INDIAN SUMMER

RENAISSANCE
SATURDAY, 3rd JULY, 7.45 p.m.
+ HOME NEXT WEEK: STRAY

HASTINGS PIER
10th JULY, 1971, 7.30 - 11.45
FREEWAY
plus **SAM TRIPP + FACTORY**
50p in advance, 60p at door
Tickets: Send S.A.E. to C.P.S.A., 105 PRICKY ROAD, HASTINGS

MARVELLOUS KID
wishes to thank all at GLASTONBURY FAIR
Bookings:
PAR (Cornwall) 2842

OLDIES
Thursdays, 9 pm to 1 am
EYE DISCOTHEQUE
148 Holland Park Ave, W11

ZEPLIN club AT THE **kings head** Merton S.W.19 7-PM
FRIDAY, 2nd JULY **PROUD** 25p

MELODY MAKER
ADVERTISEMENT DEPT.
161-166 Fleet Street, London, E.C.4
Tel. 01-353 3011. Ext. 171, 176, 234

sheffield university
We would like to thank **BLONDE ON BLONDE** **HOOKFOOT** • **PATTO** **PHILIP GOODHAND-TAIT** **SPIROGYRA** **SPONTANEOUS COMBUSTION** **SWEGAS** • **TRIDENT** **TRILOGY**
for their help and co-operation in making our free concert a great success

Glen Fern Road Bournemouth

Friday, July 2nd

THE PAPER DOLLS

Friday, July 2nd

JOHNNY JOHNSON AND THE BANDWAGON

Wed., July 7th

ROSKO INTERNATIONAL ROAD SHOW

CHELSEA VILLAGE

Friday, July 9th

LICENSED TILL **2.00 a.m.**

NIGHTLY (Sundays normal hours)

City Rock at City University, E.C.1

Tues. July 6th

MAYA • HOT COTTAGE

N/W: Open Road + Broom

Every Tues. 8p.m. 15p → Angel

STACK WADDY

The Brick House, Hull

Friday, July 2nd

WOODVILLE CIVIC THEATRE GRAVESEND, KENT

SUNDAY, 4th JULY, at 8 p.m.

JACKSON HEIGHTS AUDIENCE

IN CONCERT

Booking 80p & 60p Tel. 4244

PARK HALL BALLROOM

Wormelow, Near Hereford

STARTIME PRESENTATIONS — Friday, 9th July — Special Feature!

★ The Notorious GENERAL ROBERT MICKLEBURGH

& His All-British Dance Orchestra!

★ Co-starring, Ex-Apple Jack

JOHN WASHINGTON and **ZILLIAN**

+ Statesman & Black Hat Duo

9-1.30 a.m. Late Bars Adm. 60p

Friday, 16th July — The Fabulous **ASHTON, GARDNER & DYKE & CO.** + ORPHEUS & THE SINGERS

9-1.30 a.m. Late Bars Adm. 60p

Friday, 23rd July — Return visit of **EDISON LIGHTHOUSE** + SALUBRIOUS UNION & BLACK HAT

9-1.30 a.m. Late Bars Adm. 70p

Friday, 30th July — The Dynamic **HOT CHOCOLATE** + AMALGAMATION & BLACK HAT

Sat., 31st July, Ballroom Dancing **BOB MILLER & THE MILLERMEN**

8-1 a.m. Late Bars Tickets 80p

Pop on Fridays — Ballroom Dancing on Saturdays

All artists booked through STARTIME ENT. SERVICES St. Breville, Glos. Tel. 407

BLACK WIDOW

would like to apologise to all their friends at Southall, St. Albans and Lanelli for their non-appearance owing to illness in the band and would also like to thank GENTLE GIANT for filling in for them.

KING'S HEAD MERTON HIGH ST.

Thursday, 1st July

COUNTRY JUG

Enquiries: BOB NEIL, 83 Bournemouth Ave., Purville, Middlesex, 01-997 7887

THE GUN TAVERN 83 Church Road, Croydon, Surrey

SATURDAY, JULY 3rd

GOING HEAVY WITH

BLACK AUGUST

+ TOPLESS GO-GO DANCERS & DISCO

8 p.m.-11 p.m. 40p 30p S.U.

All groups booked through SCORPION ENT., 01-407 7551

July 1st—CAFE DES ARTISTE Fulham Road

July 3rd—CARSHALTON PUBLIC HALL

July 4th—REDCLIFFE HOTEL Fulham Road

July 9th—HINDS HEAD Chadwell Heath

ISIS

672 2301

ALL ENGLAND ROCK 'N' ROLL CONVENTION

IN LONDON SHORTLY

ADMISSION FREE

For further details write BOX 432, c/o Melody Maker, 161-166 Fleet St., London, E.C.4

July 10th—PRIVATE FUNCTION

July 11th—ARIES CLUB, MERTON

July 15th—WOT CLUB, CHISWICK

July 16th—ZEPLIN CLUB, MERTON

July 17th—GUN TAVERN, CROYDON

ISIS

648 5886

ALCESTIS

U.F.O.

would like to apologise to all concerned for their non-appearance in Wellington, Shropshire, on June 24th, due to circumstances beyond their control. Arrangements are being made for them to appear as soon as possible.

UFO, NUCLEUS ENTERTAINMENTS, 01-437 4080

TRAFFIC CONCERT

ANOTHER OZ OBSCENITY FUND BENEFIT—TRAFFIC—ALEXIS KORNER & PETER THORUP, The Duo from C.C.S. GYF SATURDAY 3rd JULY

POLYTECHNIC OF CENTRAL LONDON 115 NEW CAVENDISH ST. W1

By P.O. Tower Doors 7.30. Warren St. Tube

TICKETS 2!

B.B.C. RADIO BLACKBURN

Festival of Contemporary Music

Sunday, July 3rd, 7.30 p.m.

GENTLE FIRE

PETER ROSE

URSA MAJOR FREEDOM COMPANY

Sunday, July 4th, 3 p.m.

EVAN PARKER/PAUL LYTTON

DEREK BAILEY TRIO

BLACKBURN BACH CHOR

Sunday, July 4th, 7.30 p.m.

KEVIN AYERS & THE WHOLE WORLD

CO-OP IN CAIRO SPRING

WINDSOR HALL BLACKBURN

Tickets from Radio Blackburn Tel. Blackburn 62411

Will Matthews go west?

HERE is an urgent message to the pop people of Britain: if you're not very careful, you're going to lose Ian Matthews to America.

Drinking in the BBC club after the taping of his recent "Disco 2" TV show, he was full of his recent "rap tour" of the United States to promote his newest album, "If You Could See Thru My Eyes," and of his plans for not one, but two American performing tours before the end of the year, returning to Britain basically just to rehearse and record his next album, which he says will probably be a lot funkier with the balance towards electric sounds rather than the acoustic rock of his last.

"After America," he said, "the music scene over here just seems so petty. At every level. Their radio set-up makes our BBC look like Noddy's Radio Station, to be perfectly frank, although I refused to appear on any of the American AM stations after one very bad experience, where I was obviously just being used by the record company to try to get my single played.



IAN MATTHEWS: Britain doesn't want me

Relaxed

"The FM stations, though, are something that just has no parallel here. They are so free and relaxed and of course most of them are stereo all the time. They have you on the show and you can sit around and talk on the air about whatever you want. They treat you as an artist. They ask you what records you like and play them, right there. The whole thing seems to be so well organised.

"Then the record promotion seems so much better. Imagine a British company taking me round the country just to talk and have interviews with local radio and press. Over there they take it as a matter of course.

"As a result, the album

has sold more than 13 times as many as here, which is very good, even allowing for the larger population. I am really disappointed at the response the record has had over here.

"Usually I hate my records after they're finished, especially a month or two later, like now. But I still like this one. So why isn't it selling? I'm beginning to feel that if Britain doesn't want me, then I'll concentrate upon America."

Which would be a pity, for the new songs that Ian has written since that album show him to be growing to maturity with incredible speed.

Gruelling

His three week trip seems to have been fairly gruelling, taking in New York, Washington, Philadelphia, Chicago, Detroit, Canada, San Francisco, Los Angeles and Boston. He had a chance to visit many of the places he will be touring when he returns.

"It's going to be a folk club tour, basically," he said. "I turned down suggestions that I tour the big universities, because I feel you just can't make any sort of real contact with audiences of five thousand. A thousand is about top, I think. These clubs hold only about two or three hundred, and they seem really nice."

"I went to the Troubadour to see Kris Kristofferson, who was incredible. People said it was the best he'd ever performed and I can believe it, just acoustic guitar with a very lightly played bass, an electric piano and another acoustic guitar.

"Roger Miller got up and did a set. I didn't think a great deal of his new songs, but when he did the old favourites like 'Dang Me' he was as good as ever.

"At the Poison Apple in Detroit, another place I'll be playing, I saw Phil Ochs and Sean Phillips. Phil seemed very rough, down by his present situation, though he got a great reception. He has virtually stopped writing songs, and is trying to make his mind up whether to just continue to sing his old favourites or start to do other people's material.

"Sean was wonderful. He is so under-rated and I think he should be so big."

"The important thing is to have a style, so whatever you do people know it's you, and I feel I have been blessed with that."

Embarrassed

"They were so bad. I have never been so embarrassed in all my life. I just wanted to crawl under the seats. I thought that first album of theirs was so good, but they were really terrible. The bass player kept stopping while the guitarist told him what to play next. Of course, they are obviously good instrumentalists individually, but they looked as if they had never rehearsed at all.

"B. B. King was top of the bill, and he was marvelous. But then he always is.

"I also went to Carole King's Carnegie Hall concert and though her voice had gone the night before, she was really very good. Of course she had some incredible guests, culminating in James Taylor. When he came on the audience went wild, all those little girls of 14 and 15 trying to rush on to the stage. They were really crazy.

"One thing that upset me was that the audience only seemed to respond to the songs on her last album, which is currently number one on the charts. When she did the songs from her first album, 'Writer,' they didn't respond at all, though to my mind they are actually better songs."

On his forthcoming tour he'll be taking Richard Thompson (who's going to be busy if he's also going to America on the Sandy Denny tour), Andy Roberts who did such excellent work on Ian's last album, Timmy Donald on drums, and Timmy Richards who was in Andy's band.

Evening, another place I'll be playing, I saw Phil Ochs and Sean Phillips. Phil seemed very rough, down by his present situation, though he got a great reception. He has virtually stopped writing songs, and is trying to make his mind up whether to just continue to sing his old favourites or start to do other people's material.

"Sean was wonderful. He is so under-rated and I think he should be so big."

"The important thing is to have a style, so whatever you do people know it's you, and I feel I have been blessed with that."

MAYFIELD

Continued from page 15

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But I don't like to classify myself because what I am today I may not be tomorrow.

"I try to write for everyone, but of course being black and knowing that we as a mass are the poorest I want to see our people build ourselves up and pull in not only the money but the respect and the equality as people.

"It may seem to some that my songs are more controversial now, but really it's just that the world has gotten that much more complicated. I started out singing 'It's all right' at a time when we maybe didn't feel the realities around us. But times change and today I'd feel ridiculous singing a lightweight doop-de-doop song with all these problems that we have all around us.

"I write my songs anywhere because it has to be through some experiences that's inspired me, usually

something that I've heard someone say, I don't think anyone's influenced me to start writing. I've written ever since I can remember; I wrote 'Gypsy Woman' when I was 14 and 'Rainbow' (a hit for Gene Chandler) when I was 12."

Curtis got up, preparing to leave for an afternoon's shopping in the King's Road. Judging from the ultra-hip yellow leather outfit he was wearing, there was little they could teach him about style.

"You know," he said, "I won't sing nothing if it don't fit! The Impressions recorded many different types of songs but I think most fans would agree we laid it down natural, whether it was standard or an original."

"The important thing is to have a style, so whatever you do people know it's you, and I feel I have been blessed with that."

POSTAL BARGAINS

CATALOGUE

Continued from page 25

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for the kids who've just come from a book and suddenly haven't got any bread? You know, people have got to look after themselves to a certain extent. They just can't rely on promoters, social workers and the kindness of people to hold them up all the time! The kid who goes to the Isle of Wight festival with 25 bob in his pocket and gets in but can't afford anything else — that's his fault.

Farren: In simple terms — very, very simple terms — if there is a guy who is dealing in hundreds of thousands of pounds and there is a kid to whom 25 bob is a difficult deal, then it's surely the responsibility of the one to deal for the other.

Bread

Alfordary: Look, you don't go on a bus without the bread to pay for the bus fare, do you? I don't think you should go to a festival without the means to support yourself.

Farren: But you have a rock musician saying, "Hey kids, go on the buses without money because that's... uh

Alfordary: Then that's the irresponsibility of the rock musician for saying that.

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M: To you, Mick, a festival is a battle ground between the establishment society and the establishment society.

Farren: I think a festival is a manifestation of alternative society. It's a manifestation of the very committed coming together. It's a dialogue, basically. It's a thing which I don't think any individual should make a vast profit out of. It's a situation that should continue, and I feel that it's a situation that Peter as an agent, Mike as a promoter, and Robert as a musician, should come out of with no more than their wages, nothing more. Everyone is going to be together in it. Take the Hyde Park concert. The free concert in Hyde Park means that all the kids go out and get rock and roll music for free. You get 100,000 kids in Hyde Park and they would have possibly have paid a quid to see the Pink Floyd if it had been a concert in the evening, and they'd have to pay to get in. That has returned £100,000 spending power to that audience.

MM: The Hyde Park things are the most non-commercial, altruistic events?

Farren: No, they're not!

Bowyer: The Pink Floyd wanted to do the gig. They didn't stop and think, "Wow, money, money." It cost the Floyd nearly a thousand pounds to do it, the cats cleaning up the toilets aren't, and the lights and the facilities are part of the environment. That's the truth. Would you agree?

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Blind
What? It all depends if you enjoy doing festivals or not. All I can say is, you choose the situation you get into. We don't like playing festivals so we don't unless there's a lot of money in it, because we're not really communal musicians.

Alfordary: It's always good that the artists should not be involved in all the financial and social hustles that go on around him, but he is responsible, if not more, for those hustles. It's not good enough for an artist to turn a blind eye to whatever his management is doing. Edmund Burke once said that "evil is created when enough good men stand by and do nothing," and there are signs of commission: which we've gonna put on managers, agents, etc., and aims of omission which we can lay waste much on the good artist himself who doesn't want to know what's going on. I mean, there are classic cases of talking to an artist where I say, "Well, I'd like you to play this gig, it'll be a very nice gig, and he says, "No, it's not good enough, I'd rather go and talk to my agent," but don't listen to a word he says. What's a crook? So how the hell do you fight that? What on earth do you say Right?

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Buzz
MM: These were the same guys that disrupted the Isle of Wight.

Wyatt: Jean-Jacques wasn't actually at our gig, but he was at another place that was involved in one gig thing. They tied together. But it's all down to pleasure. His pleasure as a non-musician. He can create a buzz out of some event where music doesn't actually arise but some other kind of buzz does.

MM: Can you defend the actions of those people who go primarily to disrupt festivals?

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THE UPTOWN STOMPERS require clarinet. — J. Green, 578 4531 daytime.
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TRUMPET 5 nights per week. — Gene Mays, Locarno Ballroom, Hull 654275.

PLANO CHICKS TO SING and **LAO GUITAR** and who would like to form an unusual and original pop-rock band please phone: — 01-362 4644.

URGENTLY WANTED! Experienced Drummer (lead singer) required for happy German/English four-piece group, with great female singer. Soul/beat type Chicago etc (all-round type). Since six years steady monthly work. Excellent job with guaranteed wage. No expenses. One year contract for night musician. — Photo and Details please for further information to: Konika Wassner, 67 Ludwigshafen, Horst Ackermannstrasse 50, Tel 0621 374841, West Germany. Airmail please.

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ENGAGEMENTS WANTED

5p per word (minimum 15p)
A ABLE accordionist. — 874 4545.
A pianist. — 876 4542.

ACCORDION, BIERKELLER, COACHES. — 593 8930.
A DRUMMER seeks rock band. — Davy, 784 6666; evenings 435-8192. Steve Brooks.

ALTO amateur, join band (over 30 aged). Referrals mainly, North London. — Box 412.
ALTO SAX available for gigs, 6/weekend residency. — 599 3529.

ALTO SAXOPHONE/CLARINET. Summer season. — 01-584 7256.
ALTO/TENOR. clar. — CL1 4811.

AMPLIFIED VIOLIN. bass guitar. — PUT 8146.
A NAME RECORDING artist. FLUTES, SAXES, KEYBOARD, VOCALS, COMPOSITION AND SYNTHESIZER. TEL BOURNE END (BUCKS) 21638.

BACCHUS requires work and agent, direct available. — 01-639 5022 or Sittingbourne 70642.
BASS GUITAR, guitar/vocals. — 858 2333.

BASS/BASS GUITAR, gigs residency. Gerrards Cross 83650.
BASS GUITARIST and lead vocalist, own gear and transport. 4519, evenings.

BASS GUITARIST, Punky 100w hand made electric guitar. — 858 2333.
BASS GUITARIST/VOCALIST, girl guitar/vocalist. — 01-274 3024.

BASS GUITARIST, just returned from Germany seeks good band anywhere. Versatile, fully experienced. Passport only. — Steve 6053 2888.

BASS GUITAR, pro, read, write. London or abroad. — 659 2313.
BASS GUITAR/VOCALS seeks gigs. Dave, 01-473 2641.

BASS GUITAR, Waltham Cross (979 2904).
CONGA/BONGOS, pro, needs working band. — 092 487 8613.

CONGA PLAYER (Natalis) seeks group or recording work. — Danny, 332-8913.
D/BASS, experienced pro (40 years), read/bass, all music, gigs, residency. — John Walters, 81-860 2336 (Furley).

DRUMMER, all styles, gigs, transport, vocals. — 01-263 3899.
DRUMMER, all styles, requires residency or gigs, North East London. — Tel. 503 3778.

DRUMMER, all styles, transport. Mink only. — Ramsey 2340-879 2904.
D R U M M E R EXPERIENCED, seeks pro group. — 674 3711.

DRUMMER, EXPERIENCED, all styles, residency. — 779 7282.
DRUMMER EXPERIENCED, all styles, requires residency, of gigs, own transport. — 818 7101.

DRUMMER, EXPERIENCED, jazz, rock, seeks summer season. — (after Thursday) 479 9299.
DRUMMER, PROFESSIONAL, young, reader, experienced. — 879 9929.

DRUMMER, YOUNG, pro, gigs residency, anything considered. — 879 9929.
DRUMMER, EXPERIENCED, reliable. — Inghelbourne 47823.

DRUMMER, EXPERIENCED, 807 2772.
DRUMMER, gigs, jazz/dance. — 452 0598.

DRUMMER: Odd times and counterpart, seeks group, bizarre/lyrical. — Chris 828 8775 (after Thursday).

DRUMMER, PROFESSIONAL, young, reader, experienced. — 879 9929.
DRUMMER, YOUNG, pro, gigs residency, anything considered. — 879 9929.

DRUMMER, 25, seeks residency steady work, styles own transport. — Tel 478 2083 (LIP).
DRUMMER (30), seeks regular club, bar, bassoon or organ combo. Jazz, standards, some pop, gigs or lounge. — 887 3505.

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ENGAGEMENTS WANTED

Continued
HAMMOND ORGANIST
GUTSY DRUMMER
Ludwig — pro — going insane without a band.
01-402 5863

LEAD GUITARIST seeks interesting pro band with ideas. — 872 8251, Pete.

LEAD GUITARIST singer, doubling bass, seeks working group or good residency. — 693 3618.

LEAD GUITARIST (24), drummer (23), standards, jazz, rock. — 01-437 7867, Paul, daytime.

NAME
HEAVY-WILD DRUMMER
from America seeks GROUP with drums
TRACY, 834 1786

NIKKI
female vocalist/guitarist, own material, folk based, seeks GOOD agent. — Box 439.

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NIKKI
female vocalist/guitarist, own material,

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(A thank you from
Mark, Don and Mel)

