

Melody Maker

NOVEMBER 6, 1971

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HISEMAN:
"Musical differences"

COLOSSEUM SPLIT

COLOSSEUM broke up and Humble Pie gained a new member in a surprise rock shake-up this week.

Jon Hiseman, drum star and leader of Colosseum decided to break up the band three years to the month since its inception because: "The members of the group were moving in different musical directions."

Within hours of the break-up, their lead guitarist joined Humble Pie in rehearsals, and Dave "Clem" Clempson became the replacement for Peter

Frampton. Only the day before Steve Marriott of Pie said his group would continue as a three piece.

The MM was at the Humble Pie rehearsals when Dave arrived for an introductory jam session and revealed the news of Colosseum's split. A full background report is featured on page 9.

Meanwhile the various ex-members of Colosseum who were to have embarked on an American tour this weekend, are now deciding on their future. Hiseman told the MM: "I don't know what I'll be doing next. I just want to play drums."

JOHN LENNON'S "Imagine," already the number one album in America, shot up the MM LP chart to number 5 this week.

Simultaneously, in New York, John and the Plastic Ono Band were recording a new single, for release just before Christmas.

John and Phil Spector were also mixing down tapes of the Plastic Ono Band's gig at London's Lyceum last year, and of John's recent appearance with Frank Zappa at Fillmore East, New York.

These will be issued by Apple as an album called "London Air And New York Wind," around Christmas-time.

The MM was in New York to watch the sessions. An exclusive report begins on page 26.



ZEPPELIN TOUR

LED ZEPPELIN are set for a series of British dates during November — including a special concert at the Empire Pool, Wembley, before an estimated crowd of 9,500.

And the group's new album is expected to be released in a fortnight's time.

Zeppelin play Empire Pool on November 20 in a joint presentation by manager Peter Grant and Rikki Farr, of Buffalo Music.

The concert will probably last five hours and a number of other artists will be appearing. There will be surprise items from circus and vaudeville.

Tickets

Price of tickets will be 75p for all seats on the basis of first-come-first-served. No one person will be allowed to buy more than five tickets — a special clause designed to eliminate ticket touts.

Tickets will be available in London exclusively through Harlequin Records. They go on sale at 11 a.m. tomorrow (Friday).

Zeppelin also appear at the following venues

during November — Newcastle City Hall (11), Locarno, Sunderland (12), Caird Hall, Dundee (13), St Matthew's Baths, Ipswich (16), Kinetic Circus, Birmingham (17), Sheffield University (18) and Free Trade Hall, Manchester (24). Other dates are being fixed.

Rikki Farr told the MM this week: "Wembley is an excellent opportunity for a highly original production incorporating circus acts. There may well be animals on stage too."

Farr added that the other groups on the bill would probably be up and coming acts in need of exposure to a large audience.

It's Miles ahead!

THE GIANTS of Jazz — an all star combination featuring Dizzy Gillespie, Thelonious Monk, and Art Blakey — looks like becoming the highlight of next week's Melody Maker Jazz Weekend in London.

The Weekend, presented by George Wein and Robert Paterson in association with the MM, begins with separate concerts by the Preservation Hall Band (8.30 pm) and Ornette Coleman (9 pm) on Friday, November 12, at the New Victoria.

Miles Davis continues the series on Saturday at the Royal Festival Hall, with two concerts. Any doubts about the great trumpeter's appearance were dispelled last weekend when Paterson spoke to Davis in Europe and received an assurance that he would play.

Last week, Davis failed to appear at the Prague Jazz Festival, explaining his absence as the result of tax problems.

The final pair of concerts are by the Giants of Jazz, at the New Victoria on Sunday. MM Editor Ray Coleman saw them in Prague, and describes what he heard as "the most exciting live jazz produced in years." He adds that their performance was "so natural and wonderful that the 3,000 audience was captivated."

In addition to trumpeter Gillespie, pianist Monk, and drummer Blakey, the band is completed by fellow bebop giants Sonny Stitt (alto, tenor), Kai Winding (trombone), and Al McKibbin (bass). The sextet was put together by Wein, and their performances all over Europe, Australia and Asia this autumn have been greeted with unanimous praise.

Prices of the New Victoria Hall seats are 50p, 70p, 85p, £1.05, £1.25 and £1.50. Tickets for Miles' concerts at the Royal Festival Hall are 50p, 75p, £1.00, £1.25, £1.50 and £2.00.

Special review of the Prague Jazz Festival — see page 23.

ELP at London Pavilion

EMERSON LAKE and Palmer are to play three consecutive dates at the London Pavilion midway through their British tour which begins in Newcastle on December 8.

They will be at the London Pavilion, Piccadilly Circus on December 13, 14 and 15, and they will become the first artists to play there since the days of Marie Lloyd in 1908.

"It has taken a long time for the contracts for the Pavilion to come through, and they will be making a very big production out of the whole thing with their names up in lights outside and two shows a day," said a spokesman for the group, Tony Tyler on Monday.

Tickets for the six shows go on sale at the Rainbow Theatre box office, Finsbury Park, at 11 am on November 13.

ELP were presented with two gold albums for UK sales of "Emerson Lake and Palmer" and "Tarkus" last week. They already have gold albums sales of both albums in America. Their next album a live recording of Musso's "Pictures At An Exhibition" is released on November 12.

On Sunday they flew to the States for their third Stateside tour this year, where their Madison Square Garden gig on November 25 did 50,000

dollars worth of business within four hours of the box office opening.

Dates for the rest of their British tour are: Newcastle City Hall (December 8), Sheffield City Hall (9), Manchester Free Trade (10), Birmingham Odeon (11), Capitol Theatre, Cardiff (12), London Pavilion (13, 14, 15), Dundee Playhouse (17), Edinburgh Empire (18), and Green's Theatre, Glasgow, on December 19.

400th TOP

TOP OF THE Pops celebrates its 400th birthday next Thursday (11). Producer Johnnie Stewart — associated with TV's longest-running pop show since it started on January 1, 1964 — told the MM on Tuesday: "We hope to have a few names dropping in on the show, and Tony Blackburn will be cutting a cake."

"But we shan't be looking back — just forward to even more shows in the future. We hope it will continue to run on indefinitely."



THE GIANTS OF JAZZ, who play two concerts at London's New Victoria a week on Sunday. Here, they're in the middle of a triumphant set at last week's Prague Jazz Festival. Left to right, Thelonious Monk (piano), Kai Winding (trombone), Dizzy Gillespie (trumpet), Al McKibbin (bass), Sonny Stitt (alto), and Art Blakey (drums). See Review Page 23.

Crosby, Nash: another date?

DAVID CROSBY and Graham Nash are considering an extra British date on their visit at the end of this month. It is likely to be in Manchester on either December 1 or 2.

"I am just waiting for confirmation from Graham," promoter Tony Burfield, of MAM, told the MM this week.

As previously reported, the duo are set to play London's Royal Festival Hall on December 4.

Meanwhile Neil Young's next album "Harvest" has been delayed until January because Young has changed two of the tracks.

STONEGROUND HORROR

STONEGROUND, currently touring Britain, will be seen

in a new horror film, Dracula Today, now being shot by Hammer Film Productions.

Producer Josephine Douglas, comper of the 6.5 Special TV series of some years back, will introduce Stoneground in a Chelsea party scene.

The film should be ready for showing around the Spring of next year.

PENTANGLING USA

PENTANGLE are departing on a twelve-city American concert tour, following their British tour. First performance is at Santa Monica Civic

Auditorium Friday, November 19. The group returns halfway through December, and venues include Carnegie Hall, and Constitution Hall, Washington DC.

ATOMIC DATES

ATOMIC ROOSTER are set for a short tour of Britain early this month, supported by new B&C signing Nazareth.

Dates are, Plymouth Guildhall (November 7), Guildhall, Southampton (8), Town Hall, Middlesbrough (11), Gldendrome, Boston (13) and King's Hall, Derby (14).

Nazareth are also set for

Chocolate open on Wednesday, November 17, and Pickettywitch follow on November 24. Slade and Roy Young will be later attractions at the Wednesday sessions.

Discotheque sessions featuring resident group Galaxy continue until 2 am each Friday and Saturday, and a special jazz workshop featuring the new Tubby Hayes Big Band is being scheduled for about four weeks time.

Yes for Rainbow

YES are to make their first British concert appearances of 1972 at London's new Rainbow Theatre on January 14 and 15... and these are to be the group's only shows in this country before late April, when a ten day British concert tour is planned.

An appearance at the Rainbow on December 24 will not now take place. The group left for their second American tour on Tuesday, and return on December 12. They will take a month's holiday prior to the Rainbow concerts.

two dates with Rory Gallagher — at High Wycombe Town Hall on November 27 and Heme Hempstead Pavilion (December 5).

STRAY TOUR

STRAY are to make a British concert tour during December and their third Transatlantic album "Saturday Morning Pictures" is released next week.

Dates for the tour are Caird Hall, Dundee (December 5), Music Hall, Aberdeen (6), Parr Hall, Warrington (7), Lincoln Drill Hall (8), Festival Hall, Corby (9), Digbeth Hall, Birmingham (10), St Albans (11), Black Prince, Bexley (12), Royal Hall, Harrogate (13), Carlisle Market Hall (14), Middlesbrough Town Hall (15), Preston Public Hall (16), Brickhouse, Hull (17), Glastonbury (18), Guildhall, Plymouth (19) and Reading (22).

ANOTHER RAINBOW

HOT CHOCOLATE, Pickettywitch and other top groups inaugurate a "middle of the road" pop policy at London's Rainbow Room. Not to be confused with the new Rainbow Theatre, the Room is at Manor House, N4.

Chocolate open on Wednesday, November 17, and Pickettywitch follow on November 24. Slade and Roy Young will be later attractions at the Wednesday sessions.

Discotheque sessions featuring resident group Galaxy continue until 2 am each Friday and Saturday, and a special jazz workshop featuring the new Tubby Hayes Big Band is being scheduled for about four weeks time.

Duane Allman dead

GUITARIST Duane Allman, of the Allman Brothers Band, was killed in a motorcycle accident near his home in Macon, Georgia, on Friday.

It is understood that a truck turned and he collided head on. He was rushed to hospital, but died almost immediately.

The Allman Brothers Band had never visited Britain, but were expected to play London's new Rainbow Theatre early in the New Year. They had three albums released through Polydor, the third of which — "Live At The Fillmore East" — is still in the American album charts.

Duane Allman was in great demand as a session guitarist before forming the group with his brother Greg. He worked with Wilson Pickett, Aretha Franklin, Arthur Conley, King Curtis and Laura Nyro among others, and had recently played on sessions with Eric Clapton. He was featured on "Layla" but turned down an offer to join Clapton's Dominos.



DUANE ALLMAN: motorcycle accident

STATUS QUO A NEW ALBUM—"DOG OF TWO HEAD" NSPL 18371



Redbone fly in

REDBONE, who are at number 2 in the MM charts this week with "Witch Queen Of New Orleans," fly into Holland from the States on November 12 to begin a European tour.

British dates, which are slotted in between gigs on the continent, open at the Top Rank Ballroom, Reading on Thursday November 18. Rest of their British dates are: Doncaster College (No-

More spokes for Wheel

STEALERS WHEEL, the electric band formed by guitarist-singer-composer Gerry Rafferty have added a bass player and drummer to their line-up.

The band, Rafferty, guitarist-singer Joe Eagen, and American guitarist-singer Roger Brown, added Ian Campbell, a Glasgow-born bass player, and Pete Clarke one-time drummer with Trees to their line-up last week.

A spokesman for the group, Ray Williams, told the MM on Monday that the band may be increasing their size to six, and that they were looking for another guitarist pianist.

Stealers Wheel will not now be going on the road until December when they finish rehearsals in London. Their first gig is at the Van Dyke club, Plymouth, on December 23.

vember 19), St Alban's City Hall (20), Top Rank, Bristol (21), Guildhall Civic Hall (26), Roundhouse, Dagenham (27), Royal Albert Hall, London (December 1), Bath University (3), Liverpool University (4), Redcar Jazz Club (5), Elmshire College (8), The Glen Ballroom, Llanelli (9), Manchester University (10), and Leicester University on December 11.

Redbone returns to the States on December 15.

PROCOL'S NEXT

PROCOL HARUM, who open their 12th American tour in Georgia this week, are set to

record their next album in concert with the 50-strong Edmonton Symphony Orchestra and chorus.

The concert is at Edmonton, Canada, on November 19 and A&M Records are to make a live recording.

Gary Brooker wrote the music and arrangements for the group and orchestra with songwriting partner Keith Reid supplying the lyrics.

COUNTRY TOURS

SLIM WHITMAN and Hank Snow headline two short country tours of Britain this month.

Whitman appears at Derby Gaumont (tomorrow, Friday), Doncaster Gaumont (6) and Blackpool Gaumont (7), playing two shows at each venue.

Hank Snow appears at Gaumont, Southampton tonight (Thursday), ABC, Ipswich (5), New Victoria, London (6), Empire Liverpool (7), Odeon, Cheltenham (12) and Central Hall, Chatham (13).

Various country artists appear in support at all shows.

DUNKIRK FESTIVAL

THE DATES have been set for the fourth International Jazz Festival of Dunkirk. It will run from April 28 to May 1, 1972, and as before will feature concerts and also a band contest for amateur or professional groups divided into three different categories: traditional, modern and free style.

British bands interested in competing should contact the Syndicat d'Initiative, BP 1012, 59 Dunkirk, 01, France.



AL KOOPER will be returning to Britain in December to play a series of dates with a British backing group. Dates so far fixed are Chelsea College (December 4) and Birmingham University (10). There will also be two concert appearances in London. Negotiations are still proceeding for Leonard Cohen to play a series of dates in Britain in the New Year.

Dyson gets down to it

RONNIE DYSON, 21-year-old soul singer from the States, is due in Britain on Monday for a promotional trip in conjunction with his CBS single, "When You Get Right Down To It."

He will be here for TV and radio, then returns to the States on November 27 for a date in New York. But he will be back on November 30 to appear on the Save Rave charity show with the Four Tops and Lou Christie at London's Royal Albert Hall.

In addition to the concert — front paged on the MM last week — is Esther Marrow.

Another highspot for Ronnie is that he has been booked to appear on three extra dates with the Supremes early in December. He is also doing about ten other one-nighters in Britain. Says Dave Reay, of the William Morris Agency: "We have high hopes for this singer, who is already causing a stir in the States."

The extra dates for the Supremes were being fixed at press-time.

news in brief

GRAND FUNK RAILROAD will not include a British date on their December European tour, Island Artists, their British Agency, told the MM: "The group couldn't find a hall large enough to control the crowd and they are banned from the Albert

Hall anyway. They don't want to play two nights running anywhere."

AMAZING Blondell play their first ever London solo concert at the Fairfield Hall, Croydon, on November 25, supported by John Martyn. They play three dates in December supported by Toby, the new group formed by ex-Free bassist Andy Fraser. They are at Newcastle City Hall (December 7), Birmingham Town Hall (8) and St George's Hall, Bradford (9).

THE Houseshakers are continuing their "Tribute To Gene Vincent" tour with further dates at Sheffield

University (tomorrow, Friday), Liverpool University (6), and Chelmsford Magnet (20).

JUDY COLLINS' album "Both Sides Now" has been withdrawn by Kinney almost immediately after its release. It will be replaced by a new album "Living" which Kinney hope to put out in three week's time. A single "Open The Door" is released on November 19.

THE Faces finished recording their new album "A Nod As Good As A Wink" this week, and Kinney hope to release the album at the end of November.

JIMMY RUFFIN continues his current British ballroom tour this week with shows at Top Rank, Reading (tonight, Thursday), Cleobatra's Derby (November 8), Top Rank, Bristol (7), Top Rank, Preston (10), Top Rank, Sheffield (11), Guildhall, Cambridge (12) and Top Rank, Swansea (13).

THE Kinks are set for a concert at the Belfry, Sutton Coldfield, on November 23.

QUIVER are to headline a concert bill at London's Lyceum on November 17. The show also spotlights McKendree Spring.

Melody Maker

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ROBERT PATERSON and GEORGE WEIN in association with MELODY MAKER present

"THE JAZZ WEEKEND"

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NEW VICTORIA THEATRE
 (opposite Victoria Station)

6.30 p.m.

First British appearance of the
 Pioneers of New Orleans Jazz

**KID THOMAS
 PRESERVATION
 HALL BAND**

9.00 p.m.

**ORNETTE
 COLEMAN
 QUARTET**

Only British appearance

Saturday, November 13th
ROYAL FESTIVAL HALL

6.15 and 9.00 p.m.

**MILES
 DAVIS
 SEPTET**

Only British appearances

Sunday, November 14th
NEW VICTORIA THEATRE
 (opposite Victoria Station)

6.00 and 8.30 p.m.

"GIANTS OF JAZZ"
**THELONIOUS MONK
 DIZZY GILLESPIE
 SONNY STITT
 ART BLAKEY
 KAI WINDING
 AL McKIBBON**

The legendary Sextet together for the first time in 20 years

**TICKETS NOW
 ON SALE**

NEW VICTORIA THEATRE (01-834 5732/3) and agents
 All Shows: £1.50, £1.25, £1.05, 85p, 70p, 50p

ROYAL FESTIVAL HALL (01-928 3191) and agents
 Miles Davis: £2.00, £1.50, £1.25, £1.00, 75p, 50p

Bootlegs in cut-price war

BOB DYLAN, the Band, the Grateful Dead, Santana, Jimi Hendrix and Cat Stevens are all among artists featured in the latest batch of bootleg recordings to hit London's record shops.

And the cut-price war has hit the bootlegging trade — with most of these new "releases" being asked for £2.25 for a single album and £4 for double albums. Previously the asking price for bootlegs was in the region of £3 for a single album.

The latest Dylan bootleg to hit London is titled "Dylan Live At The Gaslight." It was recorded in 1963 and is a double set which includes the following tracks: "Man On The Streets," "He Was A Friend Of Mine," "Talking Bear," "Song To Woody," "Car Car," "The Women At The Mill," "Gypsy Dave," "Bull Session I," "Pastures Plenty," "Jessie James," "Bull Session II," "Remember Me," "Lay Down Your Weary Tune," and "I've Been A Moonshiner."

The Band's album — also a double selling at £4 — was recorded live at California and features mainly material from their first three albums. The latest Hendrix bootleg, recorded in July, 1970, at Maui Island, Hawaii, features various jams and versions of "Red House," "Hells My Friend," "Getting My Heart Back Together Again" together with some Spanish guitar style playing on electric guitar.

The Cat Stevens album is a single set recorded live in America. Two Grateful Dead albums and a Santana album are also available.

TREES REFORM

TREES are reforming, after splitting up last May. Celia Humphries (vocals and harmonium) and Barry Clarke (lead guitar and vocals) remain

from the old line-up, and ex-Mr. Fox pair Barry Lyons (bass guitar and dulcimer) and Alun Edon (drums) will join them.

The group is also looking for a biddler competent in English and American traditional music. They hope to go on the road, with or without this fifth addition, in December.

PURPLE'S ILLNESS

DEEP PURPLE had to abandon their four week American tour last week after singer Ian Gillan had been rushed to hospital with hepatitis. Gillan was rushed to hospital in Chicago, where the remainder of the group carried on with an instrumental set.

They returned home at the weekend without Gillan who is expected to remain in hospital for another week.

BENGAL BENEFIT

BIRENDRA SHANKAR is to produce a special charity concert at London's Sadler's Wells Theatre on November 14, in which several top Bengali musicians will take part.

The concert is being promoted because of the deep concern felt by the organisers for the plight of the East Bengal Refugees. Singers, actors, percussionists and

a flute player — two of whom will be refugee musicians from East Bengal — will take part, as well as British artists, including Cleo Lane.

BROTHERHOOD ALBUM

BROTHERHOOD of Breath have just completed recording a new album to be released on RCA next January. As yet untitled, it presents the entire twelve man band playing new compositions by Chris McGregor.

The Brotherhood head the bill on the first day of the Berlin Jazz Festival this week and return for an appearance at the Hampstead Country Club on November 12. A college tour is planned for January and February.

GILLA'S SERIES

GILLA BLACK and Ringo Starr will be seen together in a skiing sequence when Ringo guests in the new Gilla Black BBC-1 TV series starting this Saturday (6). The pre-filmed Cilla-Ringo spot is shown on November 27.

There will be seven programmes in the new Gilla series, which go out at 8.19 pm. Cliff Richard and Jimmy Tarbuck are in the opening show. Next week (13) has the Supremes as guests, with American singer Judd Hannon filling the newcomer spot.



GRATEFUL DEAD: in latest bootleg batch

Stefan and Simon?

RUMOURS that American folk singer Stefan Grossman may be joining Paul Simon in place of Art Garfunkel — who is spending more and more time on film making — are not altogether unfounded.

Last week in Glasgow, Stefan said: "About a year ago Paul called me at my home in Rome, and asked me if I wanted literally to start a group. However, we never really got together on this although we met socially as we are good friends."

Grossman was due to meet Simon on Wednesday (3) in Los Angeles to get an album together.

He added: "I am only singing with Paul on two numbers he has written for us. The record will really be his."

During the conversation he at no time denied the fact that joining Simon on a permanent basis could be possible. He went on: "After the record is released and if Paul decides to do a tour I might go with him. But I'm sure it wouldn't be for more than ten days."

GREENWOOD T'BOOT

MICK GREENWOOD'S new band, currently rehearsing in Devon, are to be called And Mick Greenwood T'Boot. The group includes Barry De Souza (drums), Tony Cox (piano) and former Fotheringhay members Gerry Donahue and Pat Donaldson.

They are to make their debut at Crawley Technical College tomorrow (Friday), followed by concerts at Oxford Polytechnic (6), Exeter University (13), and Reading University.

Wanted: A Hollie for Christmas

A REPLACEMENT is being sought by the Hollies following the shock announcement that Allan Clarke is to leave the eight-year-old band in the new year to pursue a solo career.

A spokesman for the Hollies told the MM that Clarke would be staying with the band until Christmas to honour commitments. "We don't have anyone to replace Allan yet," said the spokesman.

"That is something that will have to be thought about seriously. They are obviously very sorry to see him go."

Clarke is leaving the Hollies because he wanted to record a solo album and single, but the rest of the group did not want him to do so.

"I thought it was about time I started making a solo career alongside the Hollies," said Allan. "I asked the group if I could

do a solo album and single, to enhance myself for three or four years time. But they said no."

"I can understand their point of view, but I was very upset by their saying no — I was taken back by that. I don't see how my making a solo album would have interfered with the group, if I was going to go out on my own, it would have done, but that was not my idea."

"Making a solo album is something I have to get out of my system, I have a lot of songs that I want to get down in my own way. Obviously when you are recording as the Hollies there is a certain sound that has to be put down on record. I don't feel restricted as far as the Hollies are concerned, but when they said I could not do a solo album it was either staying in the group or going out on my own."

FRANK ZAPPA



MOTHERS



& THE



OF INVENTION

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FREDERICK BANNISTER PRESENTS IN CONCERT FRANK ZAPPA & THE MOTHERS OF INVENTION

- Friday, 10th December Rainbow Theatre, London
- Saturday, 11th December Rainbow Theatre, London (2 shows)
- Monday, 13th December University of Bristol (2 shows)
- Wednesday, 15th December Town Hall, Birmingham
- Thursday, 16th December City Hall, Newcastle
- Friday, 17th December Playhouse Theatre, Glasgow
- Monday, 20th December Free Trade Hall, Manchester
- Tuesday, 21st December City Hall, Sheffield

Please note postal applications for tickets will be accepted subject to availability only

AMERICA

MELODY MAKER REPORTERS COVER
THE WIDE MUSIC WORLD IN THE USA

ALL the way down to Carnegie Hall on Sunday, I seriously wondered who on earth would get out of bed on a very wet and cold and gloomy Sunday afternoon to see **Buzzy Linhart** and **Mandrill**, but me.

And I must be crazy!
But if I am, so are a lot of people, 'cos it was all-but a full house.

Both Buzzy and Mandrill are up-and-coming. But both are well on their way. Buzzy I've long time been a fan of and he never disappoints. He has a knack with his music of making you feel a part of it rather than just an observer and together with drummer Luther Rix, and young George on bass they did most of the material from their new Buddah LP "The Time To Live Is Now."

Busy Buzzy

from **VICKI WICKHAM**
in New York

After about four numbers Buzzy introduced "friends of his own" Labelle, and the three of them joined in on "Take Me to the Pilot" and then did two numbers on their own.

Mandrill are so improved and outstanding I was amazed. No more comparison with Santana, unless it is to say they're just as tight and together. Instead they have everything going for them. Influences are there, of course, shades of the Chambers Brothers and Sly, but all packaged into Mandrill. They range from Latin-American rhythms to jazz, with plenty of rock, soul and good old dance-funk in there.

Friday evening Aretha did Madison Square, bringing with her sisters, Irma and Carolyn,



ARETHA FRANKLIN: at Madison Square Gardens

people just getting a view of her back. She did all the good old hits and then went out piano, for along "Dr. Feel-good" and sparkling "Spirit in the Dark."

The Beacon Theatre on 74th and Broadway is really trying but struggling to keep going. The main problem is letting people know that semi-regular shows are there most week-ends. Instead of starting out with two weeks of guaranteed 'name-draws,' they slid in with Miles Davis and last week The Chambers Brothers, both of which failed to do the necessary business.

Next weekend it's Wilson Pickett and then Ike & Tina. So by the end of November The Beacon should be established along with The Academy of Music down on 14th, as a music venue. Saturday night they had voodoo and gris-gris in the person of Dr. John. The Night Tripper.

JAZZ SCENE USA

from **JEFF ATTERTON**

LEE WILEY, the distinguished jazz singer of the 1940s, has recorded a new album for the Monmouth-Evergreen label after being in semi-retirement for a number of years.

This marked Lee's first recording date since 1957 when she made an album for RCA-Victor.

Trombonist Tyree Glenn is closing out a very successful week at NY's Jimmy Weston's where he's fronting Hank Jones, piano; Arvell Shaw, bass; and Jo Jones, drums. Tyree recently cut a big band

album in Chicago for the Brunswick label.

Violinist-cornetist Ray Nance has taken over indefinitely from NY's Gaslight Sol Yaged at NY's Gaslight Club. He's fronting Benny Morton, trombone; Sir Charles Thompson, piano and Ray Mosca, drums. Meanwhile Sol Yaged has replaced trombonist Snub Mosley at NY's All Baba East. His quintet includes Dave Martin, piano; Mike Mann, vibes; Ted Cromwell, bass and Sam Ullano, drums.

Back in New York after a tour of Japan with George Wein's All-Star jazz package are trumpeters Bobby Hackett, Clark Terry, Max

Dylan shall be released

from **JACOBA ATLAS** in Los Angeles

DYLAN freaks will be getting a special treat very shortly when Columbia records releases Bob Dylan's Greatest Hits Vol. II.

The album will contain many familiar songs, but it will also include previously unreleased songs. Announced in the package are "When I Paint My Master-

piece," "Mighty Quinn," "I Shall Be Released," "Down in the Flood."

In one of the biggest deals ever concluded in the history of recording, Columbia records has renewed Laura Nyro's recording contract and acquired her music-publishing firm, Tuna Fish Music at a cost of about \$4m. The recording contract calls for one album a year for five years.

Donovan played the 18,000 seat Forum the other night and proved that time has taken its toll. If this were two years ago the house would have been filled, being 1971 the house was two thirds empty. However, Donovan was in fine form and the small crowd loudly cheered every song. The whole evening would have been better placed in the more intimate Santa Monica Civic Auditorium where 4,000 people would have filled two nights.

They're trying another rock festival, this one to take place over Thanksgiving on the benches of Puerto Rico. Called the Vega Baja Music and Art Fair it will feature Ten Years After, Procol Harum, "Jesus Christ Superstar," Jose Feliciano, Richie Havens, Poco, Chambers Bros. The site is located on 430 acre palm grove on the mile long Tortugero Beach 45 minutes west of San Juan.

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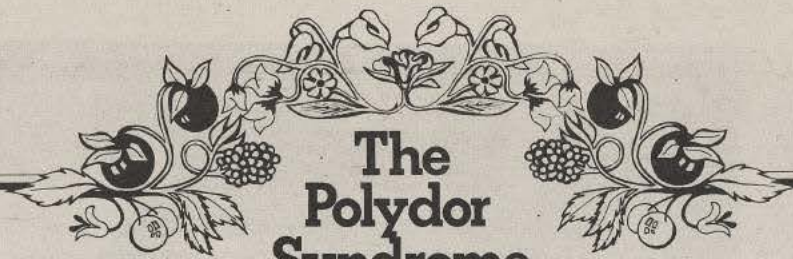
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NAZARETH: one for the dirty mac men

SCOTS group Nazareth held a hilarious reception for TV, radio and pressmen at London's saucy-but-plush strip club, the famous Nell Gwyn last week. Guests, including a slightly perplexed looking John Peel, rolled in the aisles at a special show normally reserved for the men in grubby raincoats.

So much badinage was forthcoming, a pretty stripper belted Legs Larry Smith (occupant of a front row seat) and called him a "sissy."

A well-known TV producer also received a blow to the stomach. Best moment came when Lillian Bron of the famous agency stood up and was greeted with cries of "Get 'em off." Scandalous.

Actually the man in the grubby raincoat was Max Needham... Your Raver went back stage for "drinks

with the Beverly Sisters," at their opening at London's Talk Of The Town. The Bevs are still singing "sisters" you'll be glad to know. And man — THEY ARE FUNKY.

More amazing reports from Ginger Baker, just back from his trip across the Sahara to Lagos by Range Rover. "The desert rats ride again," says Ginger. "We did the return trip from Lagos to Marrakesh in six days flat. We averaged 40 mph for the desert journey — without roads. We burnt out four tyres, went through two sandstorms and got arrested." Sounds like a great package holiday!

Welcome back to the pop scene, Scott Walker and Paul Jones. And they don't look a day over 60... Martin Lickert, star of Frank Zappa's "200 Motels," has been ill with jaundice which explains his mysterious absence. Down to nine stone, he hopes to put on weight plugging for CBS.

"I'm from Nazareth," says one of the group at their reception: "Hello," says the Man from the MM. "I'm from Derby." Actually the Man from Derby, Roy Hollingworth, after a gruelling trip back from Detroit, was stacked up over London Airport in fog on Monday for several hours, then diverted to Amsterdam. Okay, that's not so bad, but the aeroplane was diverted to Fousness.

Noel Murphy asks if we have heard the one about the man in a Dublin street kicking a tortoise to death. "What did you do that for?" asked a policeman. "It was

following me around all day," said the man. "What was the punch line?" asks gentle Mark Plummer with big brown eyes. Oh shut up Mark.

Italian night club owner Luchiano Manetti after attending Marquee last Thursday was so impressed that he's turning a Milan night club into a progressive club showcasing British bands on seven day residencies. Bands booked for February include Armada, Burnt Oak and Morgan.

WATCH out at the City University, London, for a gig on November 9 featuring Christine Harwood (vocals), Mark Plummer (yelling), C. Welch (Rhythm drums), Tommy Eyre (music), Roger Sutton (bass) and the amazing Dave Lambert (blues hollerin'), in a Jungle Pilot Revival.

Tony Palmer to edit Ginger Baker's film of his Sahara safari... Many music faces at Jazz Centre Society John Taylor night... John Wilbraham, principal trumpet of Royal Philharmonic Orchestra much impressed by Harry James' brass section.

Less than 30 turned up for the start of a Continuum tour at Digbeth Civic Hall in Birmingham. If they carry on that way they'll soon be changing their name to Finist Credit Dennis Detheridge,

Moseley, Birmingham. Thanks, Dennis, most amusing. Any more little jokes — just keep them to yourself, there's a good chap.

One of the strongest criticisms of the MM is that we "build 'em up," then "Tear 'em down." So this week we present the Giles Heathcote Saga. More later.

Many of Colosseum seen drowning their sorrows in London's Speakeasy last Friday night. Dave Clempson looking cheerful however, and ever so Humble. Well you can't say ever so Piel.

And now for the football results: CODA 0 MCPS 8; Southern 3 Island 5; La Chasse 4, PRS 6; Pye 4, RCA 4; EMI 5, CBS 2, Scotch of St

James 3, Stigwoods 1; NEMS 1, Crystals 7 and MM 0. Piranah Brothers 73 (fixed by Doug and Din.

Watch out for Giles Heathcote.

WRITES Mr G. H. Howard: "On two occasions quite recently I have seen reference made to a group called 'Stampede.' Quite by accident I had an opportunity of hearing them as well as the opportunity of a chat with their manager, all of which has left me with no doubt that 'Stampede' is definitely the new name on the horizon to watch." Isn't that nice?

New rock folkie Giles Heathcote going down big at

the clubs... Latest US euphemism for chart busting is "placement." Oh YEAH? T. Rex hit by bomb scare on plane: trip from Copenhagen to Glasgow and had to turn back. It was a hoax. Is the world going mad?

Buddy Rich in soon — hooray! How's this for a real super session line-up? Illinois Jacquet (tenor), Clark Terry (trumpet), Lionel Hampton (vibes), Ray Brown (bass), Oscar Peterson (piano) and Buddy Rich (explosions). Just a wild dream. But surely some record producer could get it together...?

Rodney Bingenheimer, no friend of the Family? After being ejected from their party last week. More Bad

News For Rodney Dept. Last week had bag stolen containing his passport and all his money. Is there a Go Home Rodney Campaign afoot?

Giles Heathcote wowing America on his first tour. Dylan digs Giles reports filtering in. See front page. Atomic Rooster and Burning Red Underpants at Waltham Forest Technical College on Saturday... Says Time Life Records: "Remember the Windmill Girls, Alvar Lidell with the radio news? Cigarette cards? Winston Churchill? This was the Swing Era." Funny, we thought it was the war. They go on to babble in their blarney for "Swing recreation"... LPs about Artie Shaw's "Begin the Beguine." No mention of Fletcher Henderson or the Count Basie orchestra.

NEWSFLASH: Roy Hollingworth just landed at Heathrow. The aeroplane is still circling over Beirut.

Meanwhile Giles Heathcote — is undoubtedly the most significant rock super poet of the decade... Caroline Coon looking pretty at Family party at Kinsey... Let's face it — 200 Motels is pretty awful... Saddest quote of the week by Dick Heckstall-Smith in a magazine article: "America will be getting a Colosseum they haven't seen before."

Says our Silent Majority spokesman: "Let's form an English Bad Language Society"... Hollingworth reports from Detroit: "Terrifying... frightening." Yes, the world IS going mad.

Giles Heathcote — Genius or Joke? Own up Heathcote, you're just hype! (Writes our make 'em and break 'em correspondent).

Raver's guide to the week

■ **BUFFY ST. MARIE** (Guildhall, Portsmouth, today, Thursday): Pretty Buffy the Creole Indian Queen, she's a girl that's got to be seen. Poem by a strange fella who wanders round with a bow in his mouth playing tunes that sound like a pack of braying donkeys. He likes Buffy, but soldiers in blue make him feel paranoid. He wears a greatcoat, and Loudon Wainwright III will be there playing too.

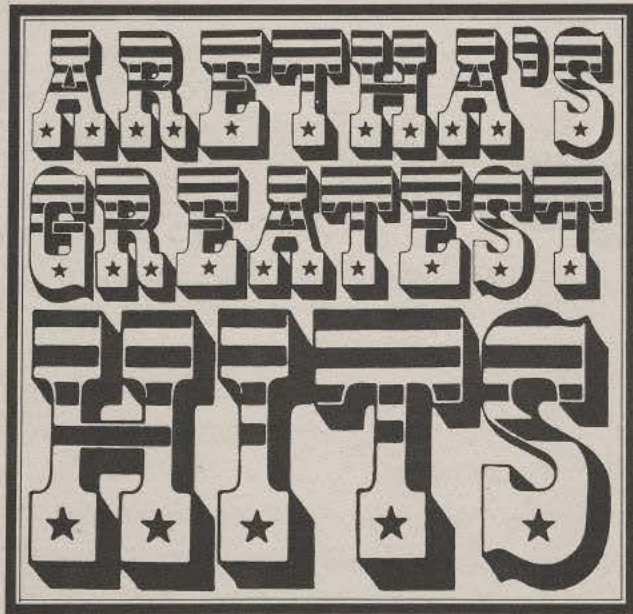
■ **AND MICK GREENWOOD TO**

BOOT (Crawley Technical College, Friday): These groups are coming up with some deft names these days, as if the Beatles wasn't enough. Mick is a poet, and recently had his first album released. Someone said it was "nice."

■ **CHAMPION JACK DUPREE, JO-ANN KELLY** (Crewe College, Saturday): A taste of Prohibition blues for the suburban college kids with their middle class roots. Have fun boogying.

■ **HOWARD RILEY TRIO** (Intimate Theatre, Green Lane, London, Sunday): A gig for people who like music, with no screeching guitars or pretty faced rock and rollers. Not for you? Well, never mind. No one expects people to dig music, anyway.

■ **LINDISFARNE** (Central Hall, Chatham, Wednesday): Better book quick for this one, if there are any tickets left.



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From the soul source MARKETING BY POLYDOR



Colosseum crumbles... and Clem becomes a Pieman



DAVE 'CLEM' CLEMPSON (left): looking forward to audience communication.

COLOSSEUM split and Humble Pie gained a new member in a shock rock turn-around last week.

Dave "Clem" Clempson, Colosseum guitar star, joined Pie within hours of the break-up, and thus replaced Peter Frampton in the group.

Colosseum, due to go to America for a tour with Deep Purple this week, was formed by Jon Hiseman, Dick Heckstall-Smith and Dave Green-slade just three years ago to the month.

One of Britain's most exciting inventive bands, they were extremely popular, especially in Europe. Earlier this year, they were playing at a peak of excitement and released a successful double 'live' album of their stage act.

However at their recent Albert Hall concert, there were disturbing signs that the band were not sparking together and they were later upset by a critical MM review.

The decision to split came shortly afterwards, and Clempson decided to contact Steve Marriott, who had been rehearsing Humble Pie as a three-piece.

The future of the rest of Colosseum is still not certain. The official line is that the band broke up because "the individual members of the group were moving in different directions."

On Thursday last week, I went to the Granada Cinema, Wanstead Road, London, to see Humble Pie rehearsing, not knowing of the overnight developments.

Arriving at the cinema, it was deserted apart from road managers and sound engineers setting up Pie's equipment.

Stepping out of this somewhat depressing scene into the sunshine, there came the three members of Pie around the corner — with a familiar face hiding among them, looking acutely embarrassed and nervous.

"I'll tell you all about it later," he said urgently, and joined Steve, Jerry Shirley and Greg Ridley for a photographic session. Even then it did not occur to me that Colosseum had broken up.

Eventually, the party trooped back into the cinema, while small local children gaped and acted as unpaid ushers.

Steve Marriott was full of his usual energy and also seemed very happy and much more relaxed than I can remember. He leapt around testing the microphones by yelling "Rule number one — no poofahs. Bruce!"

What was life like now for the Piemen, I asked, catching Steve in mid-leap. "We were going to carry on as a trio," he revealed, snatching up a guitar in readiness for a jam. "Then we heard from Dave and we really dug it man. He

and 'Fascinating Rhythm' — although we don't spell it like that! It's nice to have a sit down and re-think and re-write."
"With Dave — the guy is right there. We knew he was going to be right. And I'd like to say to Peter that we wish him every good fortune for the future. Good luck and good vibes!" Steve rocked back on his heels and smote a chord on his guitar.

It was time for the jam — the first time Dave had set plectrum to string with the full group, apart from a warm up with Steve. Nobody knew how it would sound. The party fanned out around the theatre and bared their ears to the throbbing speakers.

The band steamed in and — incredible! The band sounded amazing. Terrific violence and a flurry of ideas came pouring from the blond figure hiding behind his guitar. Steve began jiggling and rocking with his natural energy and Dave began to pick up on it, relaxing and starting to rock to and fro with Steve. Heads down, hair flying, sticks flashing, the New Humble Pie, phase III began to form before our eyes.

The flow of invention from Dave seemed to take every one by surprise, himself included. It was like a bird being set free, swooping around in victorious barrel rolls and Immelman turns.

Although only a rough 12-bar, it was enough to show that Mr. Clempson is going to be very much at home with his new friends.

Later we went to talk over beer.

"I'd not really been happy with Colosseum for about six months," said Dave. "We just didn't seem to have any confidence in what we were playing. Jon and I were very close and the sort of people who got nervous about things. And I just hadn't got enough confidence in the material and the style of the band. When the 'Valentine' suite was our finale we were confident, and later it was the same with 'Lost Angeles.' Since then we hadn't really got a strong finish to the set. We came to rely on Chris doing a solo vocal. Chris (Farlowe) can be a gas, but he tended to stick to things he knew would go down well every night. Jon and I wanted to split the band up months ago."

"A vast amount of promises were made about who would get the material together — and nothing happened. In any case Jon and I thought the live album would be the best thing the band could do, and that would be our last."

Did Dave's departure cause the actual split?

"It was my departure that caused it to be happening now. I said I was thinking of leaving and that I had a chance of joining Humble Pie and Jon said he couldn't see the band lasting another two months. We were supposed to be doing an American tour, supporting Deep Purple but I think their singer is ill and we were waiting to hear what was happening."

What went wrong with Colosseum?

"It's difficult. I don't really know what to say. I just didn't have enough confidence in the music and the way we

were playing. The band was hung up on an intellectual approach and all I have ever wanted to do was play rock. It was getting quite a strain. I used to see Rory Gallagher and I got really jealous

because he could play all night, and I had to wait all night for one solo. It was a long solo, but I would have preferred playing more short solos." When did he decide he

would like to join Pie? "We had done some gigs with them about a year ago. I talked to Steve on the phone and he said come on down and listen to tapes and records of the band. It just

sort of happened really. And it's nice

"I'm upset at Colosseum breaking up, especially for Dick and Dave, but I know Jon is relieved. Now I'm looking forward to audience communication. Steve is so good at that and I think he will help to give me confidence as well. With Colosseum, apart from the occasional really excellent gig, I felt there was a bubble around the band we couldn't break."

"We got Chris Farlowe in to get that communication with audiences, but it was a disappointment. And the whole band was really playing something they didn't like! I just wanted to play rock music — and not clever chords."

What was it like to play with Jerry Shirley on drums after working with Jon for so long?

"Jerry drums very nicely. It's very relaxed. Jon was a gas, but he had to be there all the time. I just feel a lot freer. Sometimes Jon tended to start leading me, which was a bit of a drag. Jon would be far better off in a trio, like Emerson, Lake and Palmer. I'm sad about Colosseum. We had some good times and it was a ball personally."

CHRIS WELCH

● I didn't have enough confidence in the music... the band was hung up on an intellectual approach ●

plays with a lot of feel, which was just what we wanted. He may play keyboards as well as guitar."
"We're going to do a new LP in January, and we really want to play a lot in England especially since the Hyde Park concert which was such a buzz. We are still going to Europe and the States but only for short tours of three weeks at a time. No more three months away — thank Christ! We'll be doing all new numbers except 'Rolling Stone' and 'Doctor.' We've got songs called 'The Fixer'



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IAN CARR concludes his three-part survey



THE STATE OF THE ART OF JAZZ

TO SURVIVE and flourish, jazz, like anything else in our society, has to be subsidised financially, and this can be done either by common consent (people who voluntarily pay to listen to it), or by receiving grants or help from official bodies such as the Arts Council, the Musicians' Union, and the BBC. The whole purpose of promotion is to procure either or both of these subsidies, with the ultimate aim of getting the music performed and keeping it healthy.

At the moment, contemporary jazz is just beginning to move out of a cultural twilight it's inhabited for years—a kind of no-man's land somewhere between the popularity of pop music and the respectability of straight music.

This position meant it couldn't attain either subsidy—the voluntary payers, or the state grant. This put a great strain on the musicians, making it difficult for them to keep going, and certainly slowed up the development of the music. For example, one of the main reasons why rock music was able to develop so swiftly during the 1960s is that people are prepared to pay for it and, because of this, businessmen are prepared to invest large sums of money in it. These subsidies free the musicians from all considerations except their music. They can buy time, energy, and premises for thinking about what they are doing and trying out new things.

But now, both kinds of subsidy are gradually becoming more available to jazz musicians. It's obvious that the most useful and fundamental subsidy is by common consent. As pointed out in the previous article, jazz audiences are growing, but they are still not numerous enough to enable contemporary jazz to be entirely self-supporting. However, help is also forthcoming from other quarters because in 1968 the Arts Council of Great Britain recognised both the validity and the plight of jazz and began making grants to musicians. This, of course, also encouraged the arts centres dotted about the country to include jazz concepts as part of their music programme.

TO SURVIVE, musicians have had to learn to

For the first time, jazz musicians can expect some help from the record companies

take care of themselves, to go about with tapes of their music (or LPs) and hustle for work, and the hustling of individual bandleaders has had an invaluable cumulative effect on the scene in general. Whatever each man gained for himself usually meant, as an after-effect, more work for other groups. And obviously, if a musician can't find anyone to do his hustling for him, or doesn't treat anyone else with the job, then he simply has to do it himself. The only other alternative is the self-pity of ivory-tower martyrdom and that doesn't do anybody any good.

Nevertheless, this kind of self-help only goes so far, and perhaps should only be a transitional stage in the development of jazz organisation. The job of musicians is first of all to make music, not to get bogged down in management and too great an involvement in promotion leaves little time or energy for thinking about the music. The trouble is, that as a result of one kind of conditioning or another, many musicians feel prudish about business matters, and actually want to function in the nineteenth century tradition of self-help. Well, we're

living in the last third of the twentieth century, and jobs behind the scenes require experts and professionals, and there are signs that jazz musicians are beginning to realise this... that behind every steadily working group there is a machine of one kind or another, a management and a publicity promotion campaign.

As yet, there are no enormous fortunes to be made from jazz, so only a small minority of promoters/managers are interested in it. But, their interest usually arises from the best possible motives. They become involved because they really love the music and sympathise with the musicians they want to promote.

At the moment several groups are helped by enthusiastic managers, and often, a group has a loose working arrangement with two or three different people, who find work on a piecemeal basis. But again, I think this should be a transitional stage because ideally a manager should identify himself with a group and believe in the music as strongly as the musicians do. Managers have two kinds of fanaticism—artistic and financial, and the former is preferable... if there has to be a choice!

THE MOST constructive result of this kind of enthusiasm has been the formation of the Jazz Centre Society. When the Ronnie Scott club moved to its present location in Fitch Street, the old club in Gerrard Street featured all the young musicians who had nowhere to play regularly. And for eighteen months, until it was forced to close, it was subsidised by Ronnie Scott. This meant that for the first time there was real solidarity of the contemporary jazz scene: musicians were united in their common desire to play music, and they had a place in which to function and share ideas. This is, perhaps, the most im-

portant single reason why jazz flourished so strongly in the late 1960s.

When the Old Place had to close down in 1968, the Jazz Centre Society was formed with the long-term aim of establishing a permanent centre for jazz sessions and concerts. The JCS committee consists of six musicians and five non-musicians, and there is a "feedback" musicians' committee which usually sends a representative to the meetings. From the start it has been subsidised by the Arts Council and it also receives financial aid from the Musicians' Union and the Performing Right Society. Recently it achieved two of its main ambitions and took over the Country Club for four nights a week, at the same time appointing two full-time managers in Dick and Julia Letchford.

This means jazz musicians are no longer out in the cold and on their own. During the last three years the JCS has gradually built up support for many groups and it has also made possible many concerts and events that could never have happened without their financial and physical support. It can also act as a pressure group and express the opinions of musicians when concerted action is necessary.

As I mentioned in the first of these articles, a small group of musicians with common music ideals, has broken away from the JCS and formed a loose association called the Musicians Co-operative. Again, the Ronnie Scott club has provided invaluable assistance by allowing the Musicians Co-operative to present their music in the club on Sundays.

Meanwhile, the resurgence of interest in jazz is reflected in the music papers and magazines and in the record industry in general. The music and musicians are getting more publicity these days, and record companies seem prepared to buy more space than ever before to advertise their jazz releases. For the first time musicians can expect assistance from the record companies.

HERE is a sad tale for you. It was never meant to be sad, in fact it actually started in a happy vein, amid laughing bars and a darts board in The Champion tucked out of view off London's Oxford Street.

Tuesday: McGuinness Flint; Wednesday: Ken Colyer. Thursday: Discotheque. Friday: The Chosen Six.

Above is the pinky bill for The 100 Club, not 200 yards from the Champion, and nestled well in the centre of stunning London. McGuinness Flint are playing there, it's the second Tuesday they've gigged there in two weeks. It's their fifth gig in about as many months. McGuinness Flint are now a four piece. John Bailey and Dennis Coulson have left and "When I'm Dead and Gone" is very, very dead and gone.

At the bar at the 100 Club stands Legs Larry, in fat trousers looking at Neil Innes, playing the guitar. Legs Larry's leg all that much. He reckons it's all rather sad.

Two hours earlier had seen much gaiety, a hundred arrows thrown, and confident, excellent chatter from cheery Tom McGuinness. In a modest tone he was boasting that the four-piece was working well—a different band—but working well, and that the mistakes were being made on stage now.

I think I remember McGuinness Flint. I feel I remember a very downhome bundle of music that had a very marked twang to it. I'll tell you that what happened with Bailey and Coulson is nothing far removed from the departure of McGuinness from Graham Lyle and Benny Gallagher some months back. It worked okay on record but not on stage.

"I'm not looking for anyone else. We'll stay as four. The demands we have for another member now are so great that I don't feel we'll ever find him. I don't feel we'll ever be satisfied with anyone. But maybe, it's changed, you'll have to hear us," said Tom who then returned to the board, and repartees with the fascinating Neil Innes. So it's been a magnificent, funny evening, and as the bell tolls ten, we stroll through unbusy quarters of the West End to The 100 Club. Looking for a little music.

One might call The 100 Club barren. It resembles the ballroom of any pub you've ever been to on the ringroad of any provincial town. The stage, the boards, tables and a longish bar. I thought there would be a lot of people there. To see McGuinness Flint, you know. Instead it all resembles a sad send-up of a very late wedding reception. That feel, that edge is present. It's quiet, people sit over at tables, an odd assortment. Only children pretending to be fire-engines are missing.

Many friends of the band are there. If we subtracted them away from the public present, it would possibly leave forty patrons. In all there's about 60 people about. There's little milling. It's as though the bride and groom have just left. Only the drinkers remain.

One expects to see the local semi-pro band chump out their second, and final set. Just to play the guests out. Instead it's McGuinness Flint who, somewhat humbly, walk about the front of the stage, tune up, and start playing. Nobody introduces them.

Mr Innes slides up to the mike, and draws out "Nine To Five Pollution Blues." It's a though the bride and groom have just left, especially lyrically. Flesh torn from arms, that thing, and the band hops around a little, and Tom is playing straight lead guitar. Hughie Flint is going blat, blat, blat, and Dixie Dean lofts his intent, it's the forehead of his bass, and sways on his clogs.

"Things go up and down. They shoot up and down. What do you do about it?" says depressed John Bailey, who is present—and looking sad. Flint in hand he attempts a smile, and vanishes into a darkness

The sad, sad tale of McGuinness Flint...



corner of which there are many. Dark, and short of people. Ruth McGuinness is there, and so is Neil's wife. It's strange seeing wives at gigs somehow.

And there's applause, very smattered, although most people are clapping, and a faction who came out to watch, return to the bar, and encourage the bar-fly mumble, which is fortunately

Then Neil hops up to the mike again, and delivers another fair rock and roller. He does nice guitar actions, and some very good steps. He can be the funniest man in the world without doing anything. The World, that's what it sounds like. After three numbers it's beginning to sound like "I'll make the mistakes on stage. That's a change-round from making them in a studio." I hear those words, told by Tom, in my mind. I also bear in mind that it's early days. I also conflate up the thought that early days have maybe gone on too long with McGuinness. It's been early days for a year now.

And what's more, we've got to bring to mind that here we are in London, and here's McGuinness Flint who were only months ago very famous, and here they are playing, and seemingly very forgotten. A faction of people give in mumbling at the bar, and go.

The music continues, with Neil at the piano, and still singing. But there's more energy now, and when Dixie steps up to voice a country tune, I suddenly realise the tedious has been broken. I never thought McGuinness Flint would ever appear tedious. They play "When I'm Dead and Gone," but it might as well be another band. It's so different, it's alien.

So as the "reception" ends we've seen the Mark III band, making it's mistakes on stage. It'll get righter, it'll get richer, but what I want to say is that when that matures we'll just have another band that sounds a little different from the rest. There was a lot of scope for McGuinness Flint, and though I may be wrong, I feel sure to announce that I think it's gone.—ROY HOLLINGWORTH

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jazz scene

ORNETTE COLEMAN'S dramatic Newport set was, for me, worth missing the rest of this year's ill-fated Festival, and yet, with the exception of a semi-public concert at Prince Street in June, it was his only appearance in some time.

Even given the rocky state of the music business, Coleman could work all the time if he chose but most pundits say he wants too much money.

"It's not that I don't get the money I should have, it's that I don't get the opportunity to make the money," he explained evenly. "The only thing I should have is what I work for, and if I get the opportunity to do that in the way of the acceptance of what I do, then there wouldn't be any point in me saying 'I want this amount of dollars or that' because I'd get it."

"The public is not worried about whether I'm rich or poor, all they're worried about is whether they like you or not. The person that's in the position to allow me to function is the one I have the problem with. Some people call it the middle man, some people call it the white man, some people call it the art world — they've got many titles for it but basically you have to adjust to what that person wants you to do. And usually when that person comes along, he's so f--- up with his position that the first thing he does is to try to make you insecure — not because he thinks he's going to get you to do more of what it is that you do, but he's trying to make you insecure because he wants to convince himself that what you're about is no more than the fact that you want some money; that you're not really an artist and you just want to be where he is."

Because Coleman works so infrequently, rumours about his attitudes are continually being put about. He is amused by the people who call him up and accuse him of backing out of commitments and by the people who say he is no longer interested in working, yet no one ever asks him straight out: Why?

"It's that simple!" he smiled. "They never come and ask me what my opinion is and so the entrepreneurs make up a reason why I'm not there and the public make up a reason why I shouldn't be there, and if they actually wanted to know, I would tell them just like I'm speaking to you today. It's not about how much money I want or how involved I am in trying to change society, it's getting the opportunity to do your best without being made insecure — that's all."

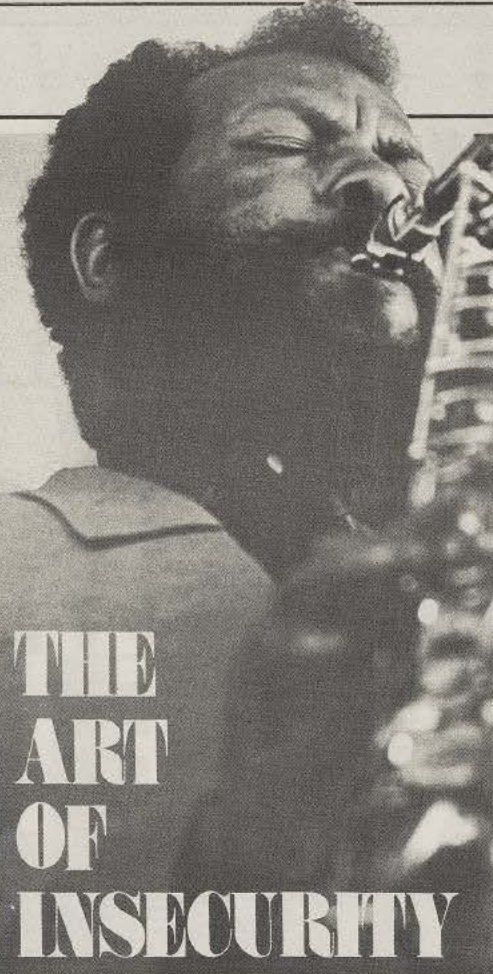
Coleman quoted a 1965 appearance before an audience of 18,000 in Berlin which grossed him 432 dollars as an example of his own vulnerability. "The guy told me that no one knew me and had never heard my music. And that's exactly what the problem is — how can a person dictate to you how the public likes

you when he's already deciding whether the public should hear you or not? That's kind of strange, but let's face it, no one would have gotten into that position unless something had allowed him to get into it. I was insecure about someone liking me and that's what we are all hung-up behind — we want people to love us. But I realised this and I don't think that I am going to feed that monster any more, I'm just going to be whatever makes me a male or a man. I'm going to try to do that first and deal with the insecurity second."

THE MAJORITY of today's young black musicians are involved with the concept of Black Power in the economic sphere, with self-reliance projects and cooperative ventures, yet although this would seem to be the only way the music can survive, naturally most would welcome approaches from the major record companies. Coleman feels that these organisations have, in fact, stopped recording black artists in the face of their demands for a just share of the profits. "Not only because black artists are demanding more contact with their destiny but because lots of white guys

Valerie Wilmer concludes her interview with ORNETTE COLEMAN, who plays at London's New Victoria on November 12

are very insecure about dealing with that kind of person. "It's not that they're worried about the money," he explained. "It's their own psychological insecurity."



You have more than one choice of receiving some sort of interest. The bass part of the drum part might catch your fancy when you listen, because after all it's not as easy to remember things instrumentally as it is a song.

"The only thing that instrumental music has on concert music is that it doesn't have to be translated in any language to be understood and that, to me, is greater asset. Whether you're Chinese, Russian, German, Jewish or African, a sound is a sound but a word is not the same. But no, I don't envy any singers, in fact the human conception of singing, whether it's with words or sounds, it sounds so beautiful that you just enjoy the way the person's expressing what he feels. Like I love Sarah Vaughan and Billie Holiday and singers of that nature and I also like the way Joan Sutherland sings, simply because it's a human being making sounds that have to do with the qualities that allows the human being to do those kind of things."

AROUND 1950, Coleman started to write what he considered to be the equivalent of songs in instrumental form. "In fact, when I write a very slow piece that has what we would call a type of song structure, I try to write intervals that are strictly instrumental intervals — jumps. In other words most singers sing octaves but sometimes I write a tune that has an octave and a half range which is not compatible for a person to sing unless they were singing it in an opera or an aria or something."

"But I still think that the basic philosophy of what I call the 9-5 people and the 10-3 people makes a definite distinction in their musical tastes. The 9-5 people seem to care more about songs whereas the 10-3 care more about instrumental music. But the people who spend their time from 9-5 are really more in tune with song forms because they are dedicated to another image other than their personal life. In other words, when they go out in the morning, they're not going somewhere to enjoy themselves or to relate to the people that's giving them the opportunity to do what they do, they're going there specifically to do a function for somebody else. So therefore with a song, they can carry it with them and it in some way soothes the time and the mental strain that they're under."

There are so many forms of music masquerading under the name of jazz being played today that the definition is as elusive as ever. One thing that always strikes me, though, is how much more alive Coleman's music is than most. Every note he plays seems to sing, it's jubilant music in contact with every aspect of life.

"You said you sometimes hear notes that you don't like," said the composer. "Well, I sometimes play notes that play me. What happens is that that when I have gotten to a point where I have to produce without necessarily having the meaning of it explained, I try less and less to do that but I have never been able to survive in an artistic way as opposed to in a social way, you know, and I don't ever mix the two up."

"I mean, I know when I'm playing music because of the ability to do something that people have placed a value on as opposed to doing it because I haven't had the opportunity to do as much as often as I'd like. I know the difference. So I can understand that my own psychological relationship to the public and to business would cause me to play some very funny things. I always know, though, just what I'm trying to create as far as the concept of someone listening to what I'm doing — I'm always trying to bring the listener something that he doesn't have to know but does him good. I try to do that and I know when I'm doing it."

So in other words you sort of surprise him, take him unaware? "Yeah, right. I think that is the closest opportunity to try to get to instant art — if there's such a thing as instant art. Well, I'm pretty close to it!"

A PARAMOUNT film entitled WUSA, not yet shown in this country, should interest jazz lovers — especially those drawn to New Orleans. The picture is set in the Crescent City and begins with shots of Mardi Gras celebrations and attendant music. A later sequence was filmed in the historic Preservation Hall.

WUSA — which is, aside from anything musical, startlingly outspoken on racial and political matters — stars Paul Newman, his wife, Joanne Woodward and Anthony Perkins. It was produced by Newman and John Foreman and has striking scores by Lalo Schifrin.

Southerners can see WUSA (the title is the name of a New Orleans radio station with ultraringing policies) at the Odeon, Marble Arch, on November 28 (at 10.30 am) as part of the London Film Festival.

Television viewers will be able to see the Preservation Hall clip on Old Grey Whistle Test next Tuesday (9).

KID THOMAS VALENTINE and his Preservation Hall band will, of course, make their sole British appearance at London's New Vic, on Friday (12) — present they are touring the Continent — playing Bucharest tonight (Thursday), Berlin tomorrow, Vienna (6), Copenhagen (7), and Uppsala (9). After its London concert the band flies back to New Orleans on November 13.

TROMBONIST Mike Casimir reports that jazz pianist Octave Crosby died in New Orleans during October. Crosby, according to Sam Charters' New Orleans book, was born on June 10, 1899 and began playing in Herk Morand's band in the early Twenties. He toured with his own group to Los Angeles in the early Fifties, working at the Beverly Cavern with James Davis (bass), Alvin Alcorn (trumpet), Johnny Costello (clarinet) and others. He played in New Orleans for years with many well-known bands.

DRUMMER Ian Bell is making a return to bandleading after six years of retirement. He leads a seven-piece outfit at a new Wednesday jazz club at Gatwick Manor, Crawley. The admission price of 25p includes buffet.

SOUTH BANK POLY have started a jazz society on a limited budget. First event at the Borough Road Poly, London, SE1, features Barbara Thompson on Wednesday (10). The club hopes to meet fortnightly and wishes egless musicians to get in touch with them right away.

CHARLIE GALBRAITH has organised a benefit night for pianist Pat Mason — out of work through illness — at London's 100 Club on Tuesday (9). Among the many appearing will be Kenny Ball, Alan Eskdon, Bob Walls, Gerry Salisbury, Argy Gay, Dave Jones and the Russell-Wickham Band.

CHAMPION Jack Dupree makes an appearance at London's 100 Club tomorrow (Friday), and Acker Bilk and his band are there on Saturday (6), opposite the new Dick Sudhalter-Gerry Salisbury band. This latter sextet, with Willie Garmet (alto sax tenor), play next day (7) at the Country Club, Hampstead, for Jazz Centre Society.

DOT ASMAN, wife of jazz critic and record dealer Jimmy Asman, died on Wednesday of last week after a long illness. Cremation took place at Putney, London, on Tuesday. Mrs Asman was well known in jazz circles and was at one time secretary of the National Federation of Jazz Organisations. The Asmans had been married for 33 years.

Quincy Jones Smackwater Jack



AMLS 63037

places in America like San Francisco and it feels different there than it does in Georgia. It feels different in Georgia than it does in New Orleans and that's what got to me. It's amazing to realise that the raindrops in Texas are not the same raindrops as in New York, and for all that stuff to be going on under the skies of one country — nobody really thinks of that — the skies allowing all of that to happen."

Offers for performance have come from the New World Symphony and there are possibilities in Europe and Washington that does a composer, Coleman frequently comes up against yet another stumbling block.

"Since I don't have an image in that life, it's harder for me to call up Boulez or somebody and say 'Hey man, I just wrote a piece — would you be interested in it because it's musical? I have to go through lots of channels. For instance, I got a call once and the guy said, 'Oh well, we'd like to see your score to see where we could fit it in on a programme.' I said 'Wait man, this is not some whipped cream to go with the sweet potatoes and you need a piece now because you got some peas and all these pieces make a good meal for me to eat.' I said 'I really didn't write the piece for that. Either you want to perform the piece because it's music — fine, but I'm not interested in making a good meal for the people and then they might not even want to eat it!'"

ONE DAY Coleman was listening to the John Lennon album and moved by some of the words, started to discuss his preoccupation with over instrumental music. "I think actually, that basically what any person wants to do is to have immediate success not only the song-form but the instant appeal of vocal with what they do when they're expressing something," he said. "The reason why a singer can do it is because he's using something that you already have yourself — which is a language."

"What stops the person from having the same feeling instrumentally is because sometimes a soloist may be out front but the guy's really moved by the bass or drums."

THE RELUCTANT HERO

A SUPER STAR sat in a darkened room and looked up with hopeful eyes.

Was it a day to be on the defensive, or could he afford to relax? It was a man from the photographic magazine. So Alvin Lee could slump a little further into his chair and discuss the speed of film instead of the rate of his guitar playing.

Ever since "Woodstock," Alvin has attained the oft-mentioned special status that applies in rock as it once applied in Hollywood. He has been lauded out of proportion to his talent and slammed without fairness to his personality.

Alvin is a good, entertaining rock guitarist with an enthusiastic band who happen to be one of the longest surviving from the group boom of the mid-sixties. Long before the US rock press called him "Mr Album Cover," Alvin was down at the Marquee, in London, bringing excitement to the masses. Not quite such big masses as they are today. But Alvin, Ric Lee, Leo Lyons and Chick Churchill were grooving quite happily.

The attempt to make Alvin a star embarrassed him and brought confusion to the group. It almost brought them to the verge of breaking up. Moody album shots, featuring Alvin were the vogue.

"People began to think I was some kind of Greta Garbo," grumbles Alvin in his soft Midland accent. And he refers to the "super star bit," with patient resignation.

Alvin's great hobby is photography and he was extremely pleased and flattered that a specialist photography magazine was to (a) interview him, and (b) use his work for a photo-spread.

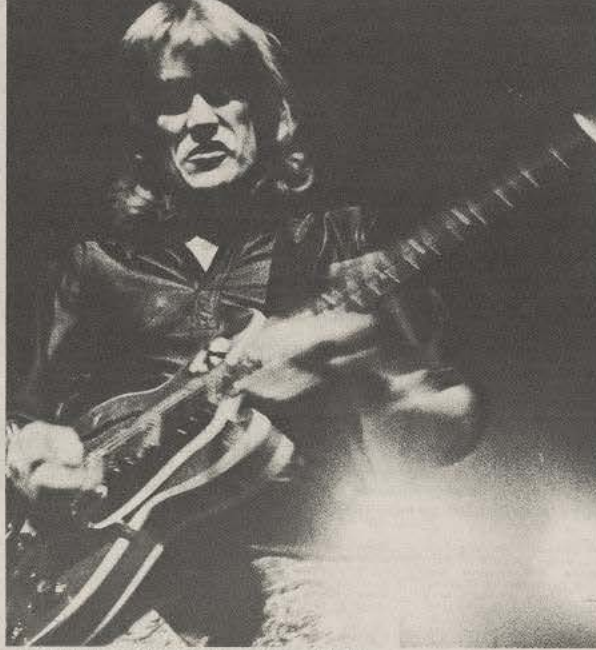
In fact the interview went on at such length, most of the staff at his Chrysalis headquarters were busy listening at the keyhole in amazement. "He's been in there for hours!" breathed a secretary.

by
Chris
Welch

Eventually the photographer's friend filtered out and Alvin began to focus his attention on the subject of rock.

"I've just got into printing," he revealed, stretching, then burrowing further into his chair. "I've been taking photographs for quite a while. I took about a thousand slides on the last tour. I think about half a dozen came out. I'm into movies as well, and I'm hoping to get sound sync together, linking different images and different sounds together. It's more to entertain friends. I don't think a public viewing is imminent! I like to project different moods on to film and use sound effects and music to create atmosphere. Our new album is leaning that way."

What was that powerful hum at the start of the album?
"It's backward strings over a heavy chord. The



ALVIN LEE: they thought I was doing a Garbo.

idea is to draw people into the album. People often give me the impression they review our albums from halfway through. Some of the comments have been:

"There is a great rock and roll track," which is the climax of side one. But our rock and roll stage act has been well publicised and we are trying to branch out.

Rock comes easy to us — like second nature."
How did Alvin feel about his past album? Did he ever listen to any of them?
"I don't play them usual-

ly. After I've finished an album I go off it. I hear all the mistakes. But after six months, if I put them on, I surprise myself! Our 'live' album is still the most satisfying. A lot of people who have come to listen to us since 'Woodstock' were not familiar with what we did in our formative years, like the 'Undead' album, and the jazz jams."

What was ALVIN's image in America?

"Woodstock" freaked us out in that it gave us an audience of youngsters who were not really into our music. And I've always been a bit embarrassed about the old super star tag 'know.' A look of yearning passed over Alvin's not unprepossessing features, as if he would rather be pottering about in the garden, photographing small, winged insects.

"We try and encourage people to listen to our music and not be too pretentious about it. The main function of Ten Years After I like to think — is to entertain, through our musical ideas. I don't really associate with any image of Ten Years After. I've long ago given up trying to suss how we come over."

Was there still friction within the band?

"It's like married life. We've been through a lot of hassles and most of it was through misunderstanding over the old super star tag. I thought it was cool, but a lot of people got the impression I was doing a Greta Garbo and trying to be a Star. But you have no control over what people think. Someone, somewhere will think bad of you. I don't think an artist will be concerned with his image if he believes in what he is doing."

"I was very pleased with our last English tour. The

last one we had done, the idiot dancers were all the rage and the concerts were like a big circus. On this tour I was pleased to note it was a very attentive audience. They were interested in the musical structures we were building. And it was great to have control over our equipment. You can't just have a good PA these days, you have to know what you are doing. We've been building ours for two years. It must be very difficult to start a band these days, when audiences hear the sophisticated equipment used by top bands.

"When we started out the Beatles had one hundred watts. Now it's out of all proportion. We take so long over the quality control of an LP we have to get as good a sound live.

"I was a very short tour, but we were not sure how it would go down here. The reason we've been away so long is that we wanted to have really good equipment, like the stuff we use in the stadiums in America. There, they book a PA system for a concert in the same way they book a group. In England we wanted similar equipment. It was easy in the old days at the Marquee where you could get a big sound right at the back. You were practically inside the band anyway."

I reminded Alvin of his first big concert, at London's Saville Theatre in the days of Brian Epstein promotions.

"Yeah — we did 'Help Me Baby' — just one number. And it got a mixed reception. At the time that long number seemed like the biggest mistake we have ever made! Yeah — Jimmy James and the Vagabonds were topping."

CONTINUED p44

John & Tony Smith present

FAIRPORT CONVENTION

IN CONCERT:

NOVEMBER DATES:

- Friday, 12th GREENS PLAYHOUSE
GLASGOW
- Saturday, 13th USHER HALL
EDINBURGH
- Monday, 15th ST. GEORGE'S HALL
BRADFORD
- Tuesday, 16th CITY HALL
SHEFFIELD
- Friday, 19th TOWN HALL
BIRMINGHAM
- Saturday, 20th FREE TRADE HALL
MANCHESTER

- Sunday, 21st CITY HALL
NEWCASTLE
- Tuesday, 23rd GUILDHALL
PORTSMOUTH
- Wednesday, 24th THE DOME
BRIGHTON
- Friday, 26th COLSTON HALL
BRISTOL
- Sunday, 28th FAIRFIELD HALL
CROYDON
- Tuesday, 30th DE MONTFORT HALL
LEICESTER

NEW POP SINGLES BY CHRIS WELCH



JOHN KONGOS/LABI SIFFRE/SANTANA/GENE PITNEY

JOHN KONGOS: "Tokoloshe Man" (Fly). Ayeel! It's the sound of Mother Africa, with the war drums beating and Chief Kongos pounding the dust floor of his rude hut. Another smash hit and a tremendous production.

It's got more guts than the teenybop revival. And more sinews than a full grown wildebeeste. Watch out for Lol Coxhill on saxophone and Chief M'Buto on teeth. What a sound!

GENE PITNEY: "It's Not That I Don't Love You" (Fye). Back in Britain, Gene is busy recording with producer Barry Murray and this John Carter song may well re-establish Gene on the chart scene. There is no news about George Smith or Eric Cartwright.

NEIL LANCASTER: "Missionary Mac" (Polydor). Over to rock writer Giles Probeshaw: "Hmm, significant. Note the use of the expression 'the mission hall is closing down.' This comes shortly after Elton John burnt down the last edifice. Arguably the finest record I have ever heard and in a simple terms a hit." Right ho Giles, we'll bear that in mind.

FREDDIE NORTH: "She's Got All I Got" (Mojo). Calling all mobile discotheque proprietors. Here is an ideal slow-rock sound to calm down your next wedding or skinhead punch-up. The number of the record is 2092-020 so you can't complain of lack of information: "Ho yus I can," says Art Changer, most popular deejay in the South. "How can I compile my programme without a good guide to the latest soul sounds? That's what I want to know. That's what I want to know. Yes!" I see. Would you mind stepping outside for a moment?

LABI SIFFRE: "It Must Be Love" (Fye). Why must it be love? It could be the meal I had last night at the Lye Gro-Ning Indo-Chinese restaurant. Clutching my stomach in agony I fell prostrate after a surfeit of curry. The headwaiter began casting dark looks, snatching away glasses and turning out the lights. He seemed quite convinced I was drunk and should be ejected. It did not occur to the peasant that his vile food had rendered me smit-

ten. Speechless I stumbled to the pavement and was given a police escort to the nearest public convenience. Meanwhile Labi, sounding not unlike Jon Anderson sings beautifully and quite unaffected by Persian Chicken cooked in nitroglycerine.

ROLF HARRIS: "A Ram Sam Sam" (Columbia). Bruce Harris burbling away more dreadful Australian tomfoolery. I doubt if many of us in the Mother Country will be able to survive more than three seconds of Rolf chanting boy scout verses as if he were stumbling around a camp fire in search of jacket potatoes.

CALOGGIE: "Just A Season" (CBS). Nostalgic country and western rockabogie. "I've had my fun, now I'm standing in the rain," they wail, to homespun effect. Don't worry — there'll be a number eleven along in a minute. For the benefit of country readers, that is a reference to a London bus route. A bus is a public transport conveyance which once plied

the lanes to help rural folk escape the confines of their hamlet. But progress has ruled we return to Feudalism. Villains and serfs will once again be tied to the strip farms. But I hear Mr Watt is having some luck perfecting his giant kettles, and if the canals will go through it may be possible to visit relatives and go shopping up to distances of three furlongs, in as many days.

SANTANA: "Everybody's Everything" (CBS). Rattle your knees and arch your insteps, here comes a spectacular of naked rhythm.

Brass and percussion bomb along with manifest glee and there is a hairy organ solo for all you lovers of hairy organs. Bally good show.

CYMARRON: "Valerie" (CBS). A pretty tune, and one that forces a smile to my lips, even though I clutch my stomach in renewed agony. The curried chicken is even now crossing swords with the kebabs that commenced my ill-advised meal, while mango chutney and pilau rice stand in the wings and offer vociferous ap-

plause. Doubtless it is their turn next. Good old Cymarron bringing relief to my fevered brow. Super song and a hit.

RATTLES: "Devil's On The Loose" (Decca). One of the original German groups, they rock on with cheery determination. It reminds me of a curious evening spent at the Madhouse in Hamburg. At least I think it was Hamburg. It could have been West Berlin, and the Playboy. At any rate, there was this girl who looked like a tank commander...

DANA: "Isn't It A Pity" (Rex). The Irish colleen sings the beautiful George Harrison song and does it justice with a haunting treatment. And the sentiments of course apply more than ever in these troubled days.

HAFFY'S WHISKEY SOUR: "Shot In The Head" (Deram). One suspects it is the Easybeats operating under a new name, but don't let that worry you ("Who's worried?" Ed Spottin, reader aged 14). It's got a heavy Creedence type beat and suitably drunken lyrics.

STEVE BARLBY: "Elvis" (RCA). A tribute to The King from composers Ken Howard and Alan Bliskley. However one cannot concur with the sentiments. I'd sooner hear a tribute to Spike Jones and the City Slickers.

CHICORY TIP: "I Love Onions" (CBS). Oh, dear, more horrors from the teenybop revival, this time the Bay City Rollers are reviving (badly), the ancient hit. One wishes they wouldn't. Incidentally the Chicory Tip is not actually called the Bay City Rollers.

McKENZIE SPRING: "Because It's Time" (MCA). It's time the pubs were open, frankly. Here is a jolly, cheery tune. More than that — I cannot say. But they're significant mind.

BILLY LAWRENCE: "Playground In My Mind (Mama, Je T'Aime)" (Atlantic). Hear Je T'Aime. Over to reader Ed Spottin for his views: "Don't ask me Guv'nor, I prefer football anyway." Oh well, how about Giles Probeshaw? "Arguably the dullest record it has been my misfortune to hear in over three weeks of rock criticism. I think I'll go back to art."

SUNSHINE WHISTLE BAND: "The Whistle Song" (MAM). Nothing to do with the Old Grey Whistle of course. Actually Richard is jolly good on the telly don't you think? Ah, yes, now about this record. Well, it's er... damn good. Nice tune, happy beat, all that sort of thing. Sorry, 'Fraid I dried up a bit there. I'm sorry. Well, I guess I'll be getting along.

From HEADS HANDS & FEET, their first single. It's called:

WARMING UP THE BAND'

It's out now on Island (WIP6115).

H.H.F. have also got a great album out on the Island label, it's simply called Heads Hands and Feet (ILPS 9149)

OK YOU WIN

We can't go on keeping a good record down, so here is the single* you asked for



JEEPSTER T. REX

**from "Electric Warrior"*



BUG 16

POP ALBUMS

JIMI HENDRIX. "Isle of Wight." (Polydor).

This album is a piece of pop history and, because of that, I am inclined to overlook some obvious technical details.

Instead I will keep it in mint condition and play it to my grandchildren, remembering all the time that it was the last performance by Jimi at what looks like being the last great pop festival to take place in England.

The voice of Jeff Dexter testing mikes leads into an introduction of Bill Cox on bass and Mitch Mitchell on drums.

"And the man with the guitar . . . Jimi Hendrix," says Jeff as, tired (wore), bored (with) waiting for so long, welcome the man whom many regard as the finest rock guitarist of the generation. "Midnight Lightning," "Foxy Lady," "Lover Man," "Freedom," "All Along The Watchtower" and "In From The Storm" are the tracks and it doesn't need me to tell you Jimi distorts his Fender to produce notes only he was capable of. There's a drum solo towards the end, and throughout the album, the bass notes ripple out of the speakers like tidal waves. At the time it wasn't one of Jimi's best performances, but on record it is a moving reminder of one of the truly original men of pop. — C.C.

RICHE HAVENS: "A State Of Mind" (Verve). The possibilities of what can be said about selections from a musician's recording career are quickly exhausted. If his albums are good, then it follows that selections will be good. One thing about this album. It is totally individual. No one else sounds like Richie Havens. This is a fine introduction to Havens's work, spanning four albums: "Something Else Again," "1983," "Stonehenge" and "Mixed Bag." The channelling is excellent, and is particularly beneficial to the quality of his acoustic guitar sound, and the various types of percussion that accompany him.

The tracks include his rhythmic versions of "Lady Madonna" and "Strawberry Fields Forever." It's interesting to see how the same basic structure of strong rhythm and Havens' coarse voice has carried so many

And the man with the guitar..



JIMI HENDRIX: a piece of pop history

is being performed that rescue the album from anonymity. Most of the lyrics are awkwardly constructed, but in spite of this "Bigger Boy" stands out as the best song on the record. For those in need of history, Swift once backed Marty Wilde and Gene Vincent and had a number one hit with the Mojos. — A.M.

STONEHOUSE: "Stonehouse Creek" (RCA). There are a few fine bands emerging from the fields and towns of England, away from the big cities. One such interesting new group are Stonehouse, who come from Plymouth. They have absorbed and adapted the sounds coming to them from the main stream of rock evolving in such centres as LA, New York and London. Instantly striking is the maturity and authority of Stonehouse's approach. They can boogie, rock and even move into classical moods

with consummate ease and have an overall hipness. They have eschewed the frenzied violence of the appalling post Zeppelin "heavy groups." Instead they swing into numbers like "Nightmare" (nothing to do with Arthur), with interesting bass riffs and wailing guitars that have more humanity than paranoia. Once again the comparison must be drawn with that inflated and pioneering band Skip Bifferty that collapsed years ago. The vocals are occasionally too hysterical, but James Smith certainly has a distinctive style. On lead guitar is Peter Spearing, Ian Snow on drums and Terry Parker, bass. Strongly recommended. — C.W.

SPIROGYRA: "X St Radigunds" (B & C). The musical approach that Spirogyra make is imaginative enough to leave a lasting impression. Like other groups I could mention but

won't because it would only encourage ill-fitting comparisons. Spirogyra's line-up pushes to the forefront a female lead vocalist, Barbara Gaskin, and a violinist, Julian Cusack. In addition there's Steve Borrill (bass guitar) and Martin Cockerham (Guitar, vocals), a combination that provides the rhythm along with Fairport Convention's drummer Dave Mattacks. Barbara Gaskin's silken vocals are not enough to hide the roughness contained in the lyrics though. As far as the tunes of Martin Cockerham's songs go everything's fine, with attractive and uncomplicated work by Cusack. But the ideas expressed on the album are often clumsily worded. Profundities, of varying strengths, are sometimes hidden in naive clothing. Obscure imagery creeps in at intervals. Probably it's nothing that song-writing experience won't change for the better. — A.M.

RAY FENWICK: "Keep America Beautiful, Get A Haircut." (Decca). Despite the talented names roped in for the sessions on this album, and the unusual sleeve design, this album hasn't the guts it ought to have. It appears to be a personal statement by Ray Fenwick on his views on America. Obviously he was shocked at the state of the country, returned home and interpreted his thoughts on to this album. Unfortunately the songs just aren't strong enough to bring out the talents of musicians like Caleb Quaye, Dee Murray, Nigel Olsson and Roger Pope from the "Elton John school" or Eddie Hardin and Pete York, all of whom contribute here and there. The tracks are linked together in mini-opera fashion with the two longest tracks subdivided into shorter "movements." There's some fancy wah-wah (Caleb?) on the opening piece and the bass lines of Dee Murray stand out. Intended masterpiece is "The Dream," subdivided into four parts titled "The Exotic Escape," "The Working Man's Dream," "Nightmare and Reality." Mainly instrumental, it fails to live up to the aloof sounding titles. The solo album craze is getting rather out of hand—and this is a perfect example of a "group" musician who should stay in a group. — C.C.

HANK WILLIAMS: "Greatest Hits Volume One" (MGM 2353 073). Here there are some of the numbers that one automatically associates with Williams — "Your Cheatin' Heart" and "I'm So Lonesome I Could Cry" included. "Lovesick Blues," complete with yodelling makes its appearance. — A.M.

GREAT JONES: "All Bowed Down?" (Polydor). Not half bad new American three-piece who can rock and play some. Billy Cadieux is the man on guitar who sings in easy, acceptable fashion, backed by bouncing, crisp drums from Gary Kollarus and hot bass from David Tolmie. "Leaping off with a driving "Cripple Creek," they settle into a solid programme of good tunes. — C.W.

In brief

JIMMY SMITH: "I'm Gon' Git Myself Together" (Verve). One can only hope the album is prophetic, and let's hope it's soon. Here is probably the saddest recording made by a leading jazz musician. To hear Jimmy dully plodding into the banal "Sugar, Sugar," will bring a grimace of disbelief to his ardent admirers. But there is even worse to come, Jimmy Smith singing, for example "Sitting On The Dock Of The Bay." — C.W.

BARRY GOLDBERG: "Blasts From My Past" (Buddah). Barry's heart is obviously in the right place — dedicated to the blues and all that. But he will sing. Actually there are no credits given to the unfortunate vocalist. But if it is Mr Goldberg croaking desperately into the microphone, then as a singer he is a better organist.

GEORGE HAMILTON IV WITH THE HILLSIDERS: "Heritage" (RCA Victor). Hamilton takes the first side, but fails to extract anything significant from songs like Ralph McTell's "Streets of London," "The Leaving Of Liverpool" and Ewan McColl's "Dirty Old Town." The Hillsideers are much more successful with their bold harmonies and solid rhythm section on tracks like "Georgia Women" and "I Will Show You A Fool." A.M.

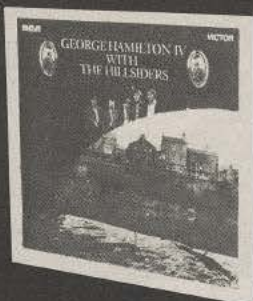
HANK WILLIAMS: "Greatest Hits Volume One" (MGM 2353 073). Here there are some of the numbers that one automatically associates with Williams — "Your Cheatin' Heart" and "I'm So Lonesome I Could Cry" included. "Lovesick Blues," complete with yodelling makes its appearance. — A.M.

GREAT JONES: "All Bowed Down?" (Polydor). Not half bad new American three-piece who can rock and play some. Billy Cadieux is the man on guitar who sings in easy, acceptable fashion, backed by bouncing, crisp drums from Gary Kollarus and hot bass from David Tolmie. "Leaping off with a driving "Cripple Creek," they settle into a solid programme of good tunes. — C.W.

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Ray: getting in on the act

EVERYONE wants to be a pop singer today, be they footballers earning hundreds a week, toilet cleaners on PAYE, long distance lorry drivers, and actors who get away with singing mum's favourite song because their talents in dramatics can cover the lack of any type of recognisable vocal talent.

Ray Brooks is a bit like that, successful as an actor in both movies and on television, he made his name in "The Knack," which won the Cannes Film Festival, and on television he has been seen in just about every series that won the public imagination from "Softly Softly" through to "The Saint." In fact he reckons there have only been four series that his face has not popped up in.

But that ain't enough for Brooks, and now he is fed up with acting and has turned his talents to song writing and has just completed his first album, which unlike the usual actor effort is not a re-hash of mum's favourite toons.

Brooks has been playing the guitar for 12 years, but it was only over the last couple of years that he began to write poetry to get the inadequacies of acting out of his blood. From that he started to mould his guitar playing and his poems into one and discovered that he could write a fairly mean rock and roll song, even if his voice isn't all that brilliant.

The tapes, rough demos, for the album were put together in January this year. Brooks didn't have a clue what to do with them, knowing that the two sides of the pleasure business were miles apart. He passed them onto a friend of his, Mike King — remember the King Brothers — who hustled around record companies ending up with a deal from Polydor.

Humour

The differences between the acting world and the rock circus?

"The main difference is that in the record world there seems to be a lot more humour in what happens. The people involved certainly don't seem to be like lots of actors, they don't seem to feel they are special people.

"Well, there's a lot of thing happening in the music world that you can't take seriously, you can't take the bulk of it seriously can you?"

"Lennon? Lennon is my hero, I find him more stimulating because he has so much humour. It's something he has always had, and it's not been destroyed by the candy floss world. I don't think he's an intellectual, I find him like a growing tree, grows whereas a lot of people are like plastic buildings — they always stay the same.

"He goes in for all these religious things and he always comes out unscathed. The Maharshi and all that Indian culture, it's nothing to do with lads from Liverpool, but he always comes out the same."

Brooks has been getting more and more immersed in the rock and roll world over the last two years, but if the circus is not willing to accept him the acting world has made him mercenary enough to pull out, for he knows he has to earn a living from something.

"It's something I like doing above all others, but whether circumstances will allow me I don't know. I can't afford the indulgence of sitting in my room and playing my guitar just for me. There's nothing more frustrating when no one wants your goods," said Brooks. Anyway when no one buys you, you begin to doubt the credibility of what you are doing." — MARK PLUMMER

A plague of lighthouse keepers

"A PLAGUE of Lighthouse Keepers," the mammoth eight-part poetical and musical saga on the new Van der Graaf album, "Pawn Hearts" is one of the most fascinating, and dramatic items I've ever heard. It's also the fruition of Van der Graaf. This is what it's all been about. This is what Peter Hammill has been striving for.

"This is Van der Graaf Generator," said Peter. "After this we'll change radically I feel. We've arrived at the point we were aiming for."

He said that, after the tapes had stopped running, after the tapes had stopped delivering a length of sheer turmoil, confusion, it's a battle of music, between Hammill, Hugh Banton, Guy Evans, and Dave Jackson. If there's ever been a band that play "against" each other, rather than "with," then it's VdG — and "Pawn Hearts" has been their finest hour.

I think it interesting what

Tony Stratton-Smith said of Van Der Graaf, the other night. "It's only rarely that they ever exist," he said and certain people around him look puzzled. "What I mean is that they are not a group as such. Van der Graaf is something in all their heads, but it's only rarely the Generator comes to life."

He's right. You can't easily bag Van der Graaf as being a heavy, and leave it at that. It's a unique set-up, of Hammill — a writer, in the most valid sense of the word — and three musicians, who although they appear totally alien to Peter at times, are nevertheless striving for the same end.

"Pawn Hearts" takes in all the unit have put out in the past. It grabs it, pushes it together and then adds the final motors to take it tearing onwards.

"Lemmings" coupled with "Cog" opens side one, and this is the Van der Graaf you've been used to. It's better produced than ever before by John Anthony. So there's the immediate feeling that Banton, in particular, is coming more out of his shell. He's been recorded delightfully, and this experimenting organism has come up with a wonderful experiment. Banton isn't just confined to the first track, that's just the warm-up. His playing



VAN DER GRAAF'S Peter Hammill: things will be different.

into realms you've never heard before.

Peter's voice has at last become the "instrument" he desired. It appears much stronger, and he overdoes to produce nightmarish effects. "Well, we did that first side," said Peter, "fairly quickly in fact. Then, like magic 'Lighthouse' just all fell together, and we knew, all of us that this was it."

So what has happened is the creation of what one might call two albums in one. Side One tides up the loose ends of one Van der Graaf period, the feeling of a climax being reached is forever evident. There's a new enthusiasm.

It's dreadfully hard to explain "Lighthouse Keepers" to you. What do you call it? I asked Peter, who just sat cross-legged, very pleased with himself, and said nothing. So I think if I told you it was a film on album, a nightmarish film we might get somewhere. Hammill, Jackson, Banton and Evans are the actors in a weird, startling plot. Its theme is ancient — the wrath of the sea. It reminds one of the old sepia prints of shipping disasters off Cornwall.

There are many volcanic climaxes reached. It appears that the band are spending every ounce of their fury, and Hammill is ridding himself of some mental burden that's been there for an awful long time.

The maestro of my memory is a vampire and it feeds on me, now staggering madly over the brink, I fall," reads a line in Part Five, "The Presence of the Night/Kosmos Tours."

"I can see things becoming very different now," said Peter.

He then plays a tape of a proposed single. It's Mr Banton's organ show on the Van der Graaf version of "Theme One." I hope it's backed by "Telstar."

"Then I'd like to do a single that's sick. You know, every now and then there's a single about death, motorcycle accidents, and what have you. Well, I feel we could make it with one of those."

ROY HOLLINGWORTH



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- 11th " Empire Theatre, Edinburgh

*Egg and Quicksand not appearing on these dates



GONG: with Daevid Allen (third from right)

If you're young and French it's highly conceivable that you will have heard of Gong, the group. If you're English the name Daevid Allen may mean something. If you're young, of either nationality, and know of Gong — the planet, that is — then you can consider yourself truly elitist, pal, because these are the facts:

The planet Gong is an undiscovered mass somewhere out there in the cosmos, which sent out emissaries to earth in '65. Some time ago they contacted Gong — the group — and asked them to help create an atmosphere down here conducive to the public arrival at some future point of the Gongs.

With me? Okay. Well, these people. The Gongs — who, incidentally, are sort of pot-head punks, about 13 inches high and totally green — are incredibly pleasant cats and have eliminated on their planet the struggle between good and evil. Consequently,

GONG SONG

the intention of Gong, the group, is to be an "international fan band" containing members from different countries and dedicated to "the idea of joy."

The quotes are Daevid Allen's and Allen is the leader of Gong, so he should know what he's talking about, shouldn't he? A true story? Only time will tell, but note the twinkle in his eye. "Until the planet is discovered we don't want to talk too much about it," he says. "These people are part of the mythology. They're part of the fantasy which makes Gong tick and helps us in the band kick together."

Allen has been in London during the past week on an earthly mission. He has been playing The Roundhouse and one or two provincial gigs. With his band, of course, which has now been joined on a full-time basis by Kevin Ayers, who made the discovery earlier this year that The Whole World was too much of a handful.

Cult

The association between Ayers and Allen is not a recent one, of course. It extends to the early days of

The Soft Machine in Canterbury and later in '67 when the group was becoming such a cult at UFO and in France.

That original nucleus of Softs — Mike Ratledge, Ayers, Allen and Robert Wyatt — has now largely disintegrated, but connections among most of the early members have never been severed. Daevid is still a great friend of Wyatt (playing, until recently, with Jean Luc Ponty) and when The Whole World broke up this year Kevin went to do some small gigs with Daevid and Gong in the south of France.

We decided to incorporate him in the band," said Allen when I spoke to him last week. "He'd decided to stay in France 'cause he was sick of England, and because it's very exciting in France music-wise at present."

Gong, although they are beginning to work in other European countries like England, are essentially based in France, and it's there that Daevid has made his home, in a commune with the rest of the band not far from Paris. He's 33 and from Melbourne, which he left in 1960 with a vow that he would never return.

Like many Australians — and Americans, too, for that matter — he always cherished that romantic dream of going to Paris. He had been reading the Beat poets. His ambitions were realized there, when in '63 he found himself involved in poetry readings in Paris with a number of the Beats. Eventually, he even met William Burroughs.

Artistically, however, England was starting to wake up and he crossed the Channel to be caught up finally with The Soft Machine and the heady activities that made London an absorbing place to live in during 1967.

His time with The Softs proved to be short-lived, though. After doing some gigs with them in France in the summer of '67 he left and took up residence there in the autumn. His departure happened because of ego problems within the band: "In those days it was like a constant battle and in the end I just gave up. I couldn't be bothered battling. We've all grown up since then."

Spirit

Gong's music is certainly far from the academic approach of the Softs. Technically, from what I've heard, it's not got much past the grid, but in spirit it reminds me of Lennon and Yoko's outlook. Freewheeling definitely. The band is truly international. It features Blumindo Bad De Grasse on sax and flute, and Submarine Captain Christian Trisch on bass guitar (both French); Pip Pyle (ex-Chicken Shack and Delivery) plays drums, with Kevin Ayers on guitar, bass and vocals (English); Gilli Smyth, from Wales, who met Daevid when the Softs were organising poetry readings in Paris, appears performing what he describes as "space whisper, words, and speaking voices" while Allen himself plays guitar and is heard on "aluminium cren."

Their music is only available on import from Byg Records in France, but deals are going ahead, I understand, to set up a distribution outlet in this country, possibly with Island.

The next album to be recorded, and the one most likely to be released here first, was "Banana Moon," which Allen cut at the Marquee Studios here in January this year with such people as Wyatt, Maggie Bell, Barry St John, and Gary Wright. This is not a Gong album so much as a solo

BLIND DATE

with LEVI STUBBS OF THE FOUR TOPS

Levi Stubbs, of the Four Tops, was commiserating over losing some cash at the Playboy Club's gambling tables, when the MM called at his Mayfair Hotel.

CURTIS MAYFIELD. "We Got To Have Peace." (Buddah.)

I like that and I know who it is. It's Curtis Mayfield and he is a poet. There is no doubt about that. But this would be a good record for anybody. Curtis is a good lyricist. I wouldn't think he has lost anything by leaving the Impressions. He is very well off and it's something he probably wanted to do at his own personal level. Financially he is in good shape.

THE MOODY BLUES. "One More Time To Live." from the album "Every Good Boy Deserves Favour." (Threshold.)

I like the beginning because I always love sweet melodic things. I can tell they are British but I don't know who it is. Is this a message song? I think it's pretty and it's got a nice groove to it too. "The Moody Blues" They are very talented guys. You know Tony Clarke produced our single. He's got a real nice touch and feeling for the things he has done for us. I haven't got this album. I am one of the few artists in the business who don't listen to records that much. The only time I listen is in my car to the tape machine.

ELTON JOHN. "Tiny Dancer." from the album "Madman Across the Water." (DJM.)

I like that too. Is it one of the Rolling Stones going solo? Elton John, I don't listen to much of his stuff, but he is a great artist. He reminds me of Glen Campbell in a more folk manner. Glen Campbell to me is fantastic. Elton John appeals to me in the same way but he is more gutsy. I like the steel guitar. It has a Hawaiian flavour. I went to see Cliff Richard the other night and thought he was very good.

B. KING. "Caladonia." from the album "B. B. King in London." (Probe.) That nice old blues. Is it a white group? It sounds like B. King playing with white

people. It is? Is that Ringo on the drums? I don't know whether he is a good drummer or not because I haven't really listened hard to him drumming. This seems very gutsy drumming. Are the Beatles still big over here?

RARE EARTH. "Someone To Love." from the album "One World." (Rare Earth.)

It sounds like Rare Earth. I don't particularly like this track so far, but I like a lot of things they do. It happens a little more now that they have got into it. The track is better than the vocal, which doesn't sound interesting enough to me. They have done some fantastic things, this group. They are very talented cats.

JIMI HENDRIX. "All Along The Watchtower." from the album "Live At The Isle Of Wight." (Polydor.)

I don't particularly like that. It sounds rather mechanical. I don't care for the frigglies. Jimi Hendrix? He was very big wasn't he? He doesn't seem to me to have any black feeling which isn't necessarily a disadvantage. But I personally don't like the black things black artists can

feel. That's the only thing I dislike about this one, but he's not playing for me is he?

DIANA ROSS. "Remember Me." from the live TV show album "Diana." (Tamla Motown.)

You can't fool me here. Is this the TV show he has? I think Diana Ross is superb. Before they were the Supremes we used to hear from her, even when she first started singing. To become what she is now from what she was before is something tremendous. The Jackson Five are phenomenal too. Michael sings with more heart for his age than anyone thought possible. He expresses things as if he has been around for a lot longer than he has. That's something you are born with. Just like the Beatles, the world will never realise how talented they are.

HEDDIE KENDRICKS. "Let's Go Back." from the album "All By Myself." (Tamla Motown.)

It sounds like Eddie Kendricks to me. I think he is a very good singer. Is it a fact there are two high note singers who I like. He knocks me out because he is one himself. Smokey Robinson is the best at singing falsetto. This track is alright but there are other things by Eddie that I like better. I don't think it will be a smash hit.

THE TAMS. "I've Been Hurt." from the album "Best Of The Tams." (Probe.)

I like that. It's nice. Is it a white group? Nowadays you often can't tell the difference, which I think is fantastic. It sounds like vintage stuff, like Sweet Charles and the Fabulous Four. The Tams? I have met them. They used to follow us around in the States, playing where we played.

SAVOY BROWN. "Tell Mama." (Deram.)

I like it again. It's got a Chuck Berry flavour to it, but this guy is a better singer than Chuck Berry was. They're English? English artists on the whole have a lot more going for them than the average Americans. This is very earthy. I hope it's successful.

despite being resident in France and with two French men as members, the band is not accepted as French by the froggies.

To Daevid, who is trying to evoke a cosmopolitan feel, that's no big deal. He does stress, however, that France is where they're all making it. England — only so-so.

Gong has made three other albums since the last one have yet been released. "Continental Circus" was recorded in March and it's coming out on Philips. It's the soundtrack to a documentary about Australian motorbike racer Jack Finlay. Also movie music is "Je Tu Elle," which was recorded for a part-animated film by Peter Fonda, in which Fonda takes something of a revolutionary step by shaping his plot-line with information received from computers. (Allen says that Fonda feeds in all sorts of data and the computers get "very wild and emotional, very uptight").

Gong's most complete album to date, however, was recorded this year at the times of the full moon in June, July and September. This is "Cambert. Electric" — an album which one might describe as the fruition of "Banana Moon." It's an example, says Allen, of "cheese rock." It's "strong and steaming, and smells if left too long." He smiles.

The next project, however, will be more in the direction of Terry Riley, with whom Daevid says he has been friends for years. It will be part lyrical, part instrumental, but with the emphasis on the words. "Because in the end Gilli and I are interested in poetry and poetry reading. It's just that now we incorporate it in the music."

Gong's present material, which could have been heard at the Roundhouse last Sunday, inclines more to Gallic idiosyncrasy than Terry Riley, but it seems that

anything in England because they're really pushing at the frontiers in music. French groups aren't so concerned with copying the English and Americans anymore. They've got to the point where they consider their own artistic background is richer, and I think it will be even more exciting over there in a year."

"In England, among the groups, I get the feeling that it's got too technically perfect, that the music has got no room for error. Take Yes, for instance — you know, one doesn't want to single out any group but that's the first name that comes to mind. Yes contain incredibly good musicians playing extremely complex music; they're incredibly good but... there's something lacking." He paused, searching for an explanation.

"It's connected with professionalism," he said finally. "I don't put down workmanship. If people are paying to see a group that has to be good. But there's this uniformity. That's not what we're into, anyway. We either play horribly or great. With us, the music either falls flat on its face or takes off."

MICHAEL WATTS



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Friday Brown PHILIPS

The only one to love me 6006 169

Harry Secombe

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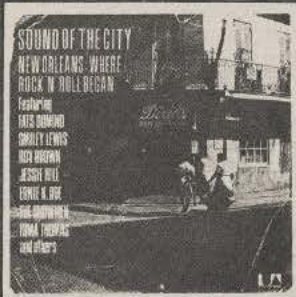
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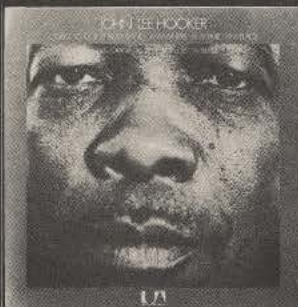
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VIRGIN NEWCOMERS

The following are just some of the records to be released before Xmas. Bring a tick against the records you want and we will send them as soon as they are released.

Table with 2 columns: Record, Our Retail Price. Includes Bell n' Arc, Barclay James Harvest/A. S. Story, Bill Rose/Children Us, Beach Boys/Surfs Up, Black Oak Arkansas, Blonde on Blonde, Brinkley Schwartz, Buffy St. Marie, Chuck Berry/Home, Dr. John/Sun Moon, Duke Ellington, East of Eden, Fairport Convention/Babacombe, Genesis/Nursery Crymes, Hendrix/Rainbow Bridge, Hendrix/Isle of Wight, It's A Beautiful Day, John Sebastian, John Mayall/Memories, King Crimson, Last Poets, Lazy/Deep Purple, Led Zepplin IV, Mountain/Flowers, Mike Chapman/Wrecked Again, Mothers of Invention/Freak Out, Paul McCartney/Wings, Pink Floyd/Meddle, Richie Havens, Rory Gallagher, Steve Miller/Rock Love, Santana/New album, Stefan Grossman, Terry Reid/Water, Yes/Fragile, Velvet Underground Double, Van Morrison/Tupelo Honey, Van der Graaf, Youngbloods/Hide the Wind, Yoko Ono/Fly, Zappa/Motels.

Table with 2 columns: Record, Our Retail Price. Includes Don Ellis/Autumn Stone, Edgar Winter/White Trash, E.L.P., Yarkus 2.50 2.10 Cassette, George Harrison, George Smith's Chicago Blues Band, House that Track, Hush, Jefferson Airplane, Jethro Tull/Benefit, King Crimson/Poison, Lightnin' Hopkins, Little Blue, Nice/5 Bridges, Salvation, Shakey Jake, Sunnyland Slim, Traffic/Best of, Van der Graaf Generator/The least we can do, Various/Oakland Blues, Various/Rural Blues Vol. 1, Various/Rhythm & Blues Vol. 1 & 2, Various/Urban Blues Vol. 1, 2 & 3 (each), Mountain/Flowers, Mike Chapman/Wrecked Again, Mothers of Invention/Freak Out, Paul McCartney/Wings, Pink Floyd/Meddle, Richie Havens, Rory Gallagher, Steve Miller/Rock Love, Santana/New album, Stefan Grossman, Terry Reid/Water, Yes/Fragile, Velvet Underground Double, Van Morrison/Tupelo Honey, Van der Graaf, Youngbloods/Hide the Wind, Yoko Ono/Fly, Zappa/Motels.

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VIRGIN REDUCTIONS

Table with 2 columns: Record, Our Retail Price. Includes Atomic Rooster/1st, Rod Stewart/E.P.T.A.S. (cassette), Audience/Friends, Box Scaggs 1st, Canned Heat 1st.

VIRGIN SOUNDS A-Z

Table with 2 columns: Record, Our Retail Price. Includes Arthur Brown/Galactic Zoo Dossier, Band/Big Pink & 2nd (each), Beatles/All single albums (each), Climax Chicago/Tightly knit, Cream/All single albums, Creedence Clearwater/All single LPs each, except Pendulum (2.00), Crosby, Stills and Nash, Jack Bruce/Harmony Row, James Gang/Thirds, James Taylor/T, Jo Mama/J is for Jump, John Lennon/Plastic Ono Band, Keef Hartley/Little Big Band.

VIRGIN SOUNDS A-Z

Table with 2 columns: Record, Our Retail Price. Includes Led Zepplin I and II each, Led Zepplin III, Loudon Wainwright III /albums (each), Mayall/All single LPs each, Melanie/Except Good Book 2.00, Mighty Baby/Jug of love, Osibisa/Osibisa, Pink Fairies / Never Never Land, Pink Floyd/All albums except A.M.M. (2.10) and Umma (2.75), Rev. Gary Davis/Street Corner Talking, Savoy Brown/New, Soft Machine II, Stone the Crows/Tenage Licks, Tonto's expanding head band.

VIRGIN DOUBLES

Table with 2 columns: Record, Our Retail Price. Includes Altman Bros./Live 3.49 3.00, Aron Dui/Dance 2.99 2.50 of the Lemmings, Beatles/White 4.30 3.80, Byrds/Untitled 2.99 2.75, Chicago II & III 2.99 2.75 (each), Colosseum/Live 2.99 2.50, Cream/Wheels of Fire 3.46 3.00, Crosby, Stills, Nash, and Young/Fourway Street, Dylan/Self Portrait 3.99 3.50, Grateful Dead/Live Dead, Isle of Wight (Triple), Isaac Hayes/Shaft 3.45 3.00, Joe Cocker/Mad Dogs, Lol Coxhill/Ear Of 2.29 2.00 The Beholder, Ravi Shankar/Four 3.00 2.75 Rega Modes.

VIRGIN SOUNDS A-Z

Table with 2 columns: Record, Our Retail Price. Includes Alice Cooper/Love It To Death, Atomic Rooster/In Hearing Of, Brian Jones/Joujouka, Blood, Sweet & Tears/All single LPs (each), Bob Dylan/All single LPs except New Morning (2.10), Buffy Saint-Marie/Ballarina, Byrds/All single LPs (each), Country Joe/Hold on its coming, Crosby, Stills, Nash and Young/Deja Vu, Doors/All single LPs (each), E.L.P./1st and Tarkus each (LPs), Fairport Convention / All single albums each, Free/All Albums (each), Graham Nash / Songs for Beginners, Grateful Dead/All single LPs (each), Groundhogs/Spilt, Head, Hands and Feet, Heron/Twice As Nice, Hot Tuna/1 & 2 (each), Howlin' Wolf/London Sessions, Incredible String Band/Liquid Acrobat, Incredible String Band/All albums each, Jefferson Airplane/All single LPs (each) except Bark (2.10), Judy Collins/Both sides now.

Table with 2 columns: Record, Our Retail Price. Includes Soft Machine III 2.99 2.75, Taj Mahal/Real 2.99 2.75, Woodstock 2 4.30 3.80.

VIRGIN SOUNDS A-Z

Table with 2 columns: Record, Our Retail Price. Includes Flying Burrito Bros, Freddy King/Getting Ready, Leon Russell & Shelter People, Miller Anderson/ Bright City, Nico (Chelsea Girl), Rolling Stones/All single LPs (each) except High Tide & Satanic (2.00), Sticky Fingers (2.10), Ten Years After/All single LPs except Space in Time (2.00), Velvet Underground III, Velvet Underground/White Light White Heat.

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Table with 2 columns: Record, Our Retail Price. Includes Jethro Tull/All albums each, Jimi Hendrix/Cry of Love, John Martin / Bless the Weather, John Sebastian/Cheapo, John Mitchell / All albums each, Led Zepplin III, Leonard Cohen/All single LPs (each) except Love (2.10), Keith Christmas/Pony.

Table with 2 columns: Record, Our Retail Price. Includes Lindisfarne/Nicely Out of Tune and Fog On The Tyne (each), Mike Cooper/Places, Mike Harrison, Monty Python/Another, Mothers/Live, Burnt Weeny, Wascals Each, Mountain/Nantucket Sleighride, Neil Young/All single LPs (each), Pentangle/Reflection, Peter Hamill/Pool's Mate, Quiver/Quiver, Soft Machine 4, Santana/All single LPs (each), Simon & Garfunkel/All single LPs (each), Spirit/All single LPs (each), Stephen Stills 1 & 2 (each), Terry Riley in C, Terry Riley/Rainbow in Curved Air, Traffic/Welcomes to the Country.

Table with 2 columns: Record, Our Retail Price. Includes Uriah Heep/All albums incl. Look At Yourself, Virgin Sounds A-Z 2.39 2.40 2.49 Virgin Price 2.10, Band/Stage Flight, Black Sabbath/All single LPs (each), Beggars Opera/Waters of Change, Deep Purple/Fireball, Deep Purple/In Rock, East Of Eden/East Of Eden, Family/Fearless, Jon Lord/Gamin Suite, Nice/Ats Longa, Paul McCartney/Ram, Rod Stewart/Old Raincoat, Gasoline Alley, Each, Ralph McTell/You well meaning, Stratrain/Marble Headed Messenger, Strawbs/Witchwood, T. Rex/Electric Warrior.

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Well, where DID he go to?

A DISTINCTLY EDGY, one might even say nervous musician sat in Ronnie Scott's club last week.

To all intents and purposes he was making a comeback into the glamorous life that he depicted so well in his number one hit, "Where Do You Go To My Lovely?" two years ago.

But comebacks are meant to be rejuvenating affairs with confident smiles, assurances of new directions, and prophesies made with the shining ardour of the convert who has met up with the Light.

Peter Sarstedt was reluctantly admitting that things weren't as rosy as they might have been. The day before he had had a manager. Today he had none.

"Where does a guy like me play?" asked Sarstedt in bewilderment. "Do I play clubs, concerts, universities? I suppose I must do all of these, wherever there are people who have feeling."

For eighteen months Sarstedt has been in Copenhagen, where his wife is a dentist. After making one proposed album that was turned down by UA as being unsuitable for the market, he came back with another "Every Word You Say Is Written Down" which has just been released. He made it with a group of backing musicians — piano, bass, steel guitar, percussion — with his younger brother Clive Sarstedt helping on production. So the time lag before releasing an album wasn't intended.

The difference between 1969 and now, he explained, was basically that he was a better musician. Whereas once he had concentrated on singing the song at the expense of the music, he was now able to work with other musicians on an equal basis — "that simple honesty of just playing."

Had his approach to songwriting changed?
"Songwriting to me is an artform. It's a man just expressing his art. That's what I was always doing. But I knew that until I got into playing properly, I couldn't express my full creativity. I just needed more tools. What I have learnt has helped me to spread out more."

Although he has played in Denmark while he's been away Sarstedt felt that the country didn't offer the extensive scope for a performer that Britain did. You could only do one gig in Copenhagen and that exhausted the possibilities for six months. Consequently he had spent most of his time playing to and with friends.

In conclusion, would audiences notice any basic differences between the style he's playing now and that of 1969?
"The ideas are basically the same. It's just the way the harmonies and rhythms go. The songs are getting better as the technique improves." — ANDREW MEANS.



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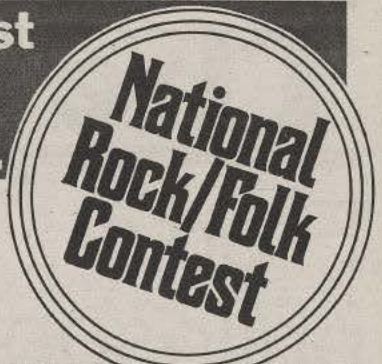
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To: The Organisers, National Rock/Folk Contest, 26 Eccleston Street, London SW1W 9PY

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The Blues

Fred's philosophy

MISSISSIPPI Fred McDowell is such an ubiquitous figure in the world of so-called folk blues, that it comes as quite a surprise to discover that he still lives in the tiny town of Como, Miss., where he was first recorded by Alan Lomax and Shirley Collins in 1959 while working in the cotton fields.

Como lies about fifty miles south of Memphis, always a famous blues centre and now the home of Stax Records. It was while visiting there that I decided to take a short bus trip south to talk with McDowell and his hospitable wife, Essie Mae. Fred met me at the gas-station where the buses stop and drove me in his maroon Pontiac to the tastefully decorated mobile home that his belated and unanticipated success has helped him maintain. "Yeah," admitted the singer, "I really was surprised, I really was, because I never would have thought I'd make what I have made out of music. There weren't nobody around at that time doing recording, I was just playing around the home, for dances and all like that—you know how you do. Of course, afterwards, I seemed to like it pretty good!"

knowledge that his talent as an entertainer has enabled him to not only live better than would have been his destiny, but also to rest. And apart from these material advantages, he genuinely enjoys playing for people. "It's a pleasure because you see I love music and they do, too, and when I make them feel good, it makes me feel good, too."

Just as McDowell's philosophy is simple, so is his music. He's no heavy Robert Johnson or Muddy Waters, but a true spokesman for the people with whom he worked for so many years in the Mississippi cotton-fields.

He has generally relied on traditional material and only started to write his own songs in recent years.

"Your words, it comes to you what to say—you understand? I know you say your prayers, so just like praying—when you say one thing, you reach right down and here comes another word to take its place. So that's where your singing is."

You know I have been down lots of places and everybody be down in the basement or upstairs, rehearsing. They say: 'Fred, I don't see you rehearsing or nothing—you going to play tonight?' I say: 'Yeah, I know what I'm gonna play. And there's no need of rehearsing when you know you're gonna play, you see.'"

Mention of "praying" prompted me to question the juxtapositioning of sacred and secular songs in McDowell's repertoire and how this



MISSISSIPPI FRED McDOWELL: song on Stones album

was received by those who maintain the two should never be mixed. "Yes, they say that, but they're wrong," stressed the singer. "Now the way I got it figured, I know how to play blues and I know how to sing 'em, but I have more feeling when I'm playing a spiritual than I do when I'm playing the

blues. It gets closer to me, you see, because you think about who give you the gift to do these things, that's what you think about. I feel a heap better when I'm playing a spiritual song than I do when I'm playing the blues. Of course I feel good off that, too, but the spiritual gets me more from here"

—he touched his heart—"than the blues do."

I ventured that all singers were as different in their response to music as they were to life's varying situations. McDowell agreed.

"Yeah, because you take a lot of people who play—they're playing to be bragged on, they're playing to try to beat somebody. Well, I don't go to try to beat nobody, I just play what I know and I'm through with it."

"I tell 'em before I start playing how I play. I say you're in here and you've got to hear it—either go out!" He cracked up at the idea: "I gets a big kick out of all that live," he laughed.

McDowell's most obvious musical attribute is that his playing is so uncomplicated that anyone who has ears to hear can appreciate his message, whether it be framed in spiritual or blues.

"A lot of people says they can get more strength out of what I'm playing because they see that every word I sings, I makes that guitar say it, too. And therefore they can understand what you're playing."

When I visited McDowell in Como, he was overjoyed at the fact that the Rolling Stones had included his spiritual, "You've Got To Move" on their "Sticky Fingers" album—especially since blues composers are at last gathering some of the royalties due to them through the auspices of AGAC (the American Guild of Authors and Composers). Recent beneficiaries of AGAC's intervention into the dubious practices of some rock groups include Sleepy John Estes, St. Louis Jimmy and Arthur Crudup, who has to date grossed a long overdue \$10,000 from compositions recorded by Elvis Presley and Creedence Clearwater amongst others.

"I never did write too many songs," said McDowell, "but I makes my own words now. I used to sing other songs, but you see, you sing a word and I can take a word out of what you're singing and change it to my way—you understand? I can make it sound with my music so that you don't know whether it's your song or not!"

VALERIE WILMER

album

Speckled Red, Georgia-born pianist and blues singer, was for many years an obscure blues figure known to collectors from a few powerfully barrelhouse items such as "St. Louis Stomp" and "Wilkins Street Stomp." In 1956 Rufus Perryman (his real name) was again in the record studios, and his album title "The Dirty Dozens" was released on Delmark. In Britain in 1960, in London, he taped a number of old songs and good-time piano pieces (like "Bugle Call Stomp" and "Blu-Deila Boogie") at a party near London. The music—rough and vigorous and pretty archaic in style so far as blues and boogie go—recorded then seemed to capture the essence of the exuberant olded we knew and marvelled at. Maybe not quite the man of the original "Dirty Dozen" of 1929 and '30 but still a fairly abandoned performer of what Paul Oliver once referred to as "uncouth music." Now we can enjoy—if we like the more rugged forms of piano-vocal blues—the London session again on OR RED (VIM LC11). Here are such with-singing tracks as the "Dirty Mistreater", "Woke Up This Morning", "Milk Cow Blues", "I've Had My Fun", "Early In The Morning", "It Feels So Good", "Caldonia" and the title song. Piano solos are rather more to my own liking, and I could have done with more than the three we get. "Dad's Piece," which Red tells us in his spoken introduction has no words to fit, is the third solo boogie. It contains interesting barrelhouse devices which must go back to the roots of the idiom. "Taint Nobody's Bizness" is another exhilarator on an unusual set. — M.J.



PLUTO



Below are the play dates for Pluto. Their new single RAG-A-BONE-JOE DNS 1017 was released on 22nd October. The PLUTO album DNSL 3030 will be available from 5th November.

November	3rd	Mardis Gras Club	Liverpool
	5th	The Windrush Club	Worthing
	7th	The Plough Club	Coventry
	10th	The Metro Club	Colchester
	13th	The Imperial	Nottingham
	14th	The Continental Club	Sunderland
	16th	The Collision Club	Bicester
	17th	The Andromeda Club	Weston-Super-Mare
	20th	Saltley College	Birmingham
	21st	Newman College	Birmingham
	22nd	Poole Technical College	Poole
	23rd	The Top Rank	Swansea
	24th	Cleo's Club	Newport
	25th	The Old Granary	Bristol
	26th	The Cavern Club	Liverpool
	29th	The Wintergardens	Cleethorpes
	30th	The Market Hall	Culcheth
December	2nd	Ealing Town Hall	
	4th	Builders Exchange	Huddersfield

PREVIEW FROM PRAGUE OF THE AMAZING GIANTS OF JAZZ WHO APPEAR IN THE MM's LONDON SHOWS NEXT WEEK...

WHAT A BAND!

THE GIANTS OF JAZZ—who visit Britain next weekend—is the most exciting live jazz produced in years. With a unique amazing line-up including Dizzy Gillespie, Sonny Stitt, Thelonius Monk, Art Blakey, Kai Winding and Al McKibbin, one might expect ego and status problems to sabotage a basically brilliant plan: how many times have such grandiose ideas of mixing big names ended in a collision?

No such problems afflict this band. At the final concert in Prague's 8th International Jazz Festival on Saturday, they were exhilarating. Miles Davis was scheduled to be with them but pulled out after a complicated confrontation with the US State Department over his taxes. But though his magical name was missing, the Giants turned in a performance so natural and wonderful that the 3,000 audience was captivated. They played as if they had been born to be on stage together.

Though Dizzy fronts the band and plays with all his command, invention and crackling dynamism, there is no real leader. Each man gets a solo, and Monk's "Round Midnight" was a model of tasteful, melodic and natural piano jazz. Monk's delightfully limp touch is a joy, and complemented by Stitt's virile tenor and a crackling Dizzy trumpet break, the old tune became really fresh. "Toum de Force," written by Gillespie, is a lightly swinging little number, like "Jeepers Creepers" in style. McKibbin's walking bass lines and Monk's pretty extension of the melody were a perfect backdrop to the muted trumpet.

Sonny Stitt's agile tenor and alto is matched by a cascading flow of ideas which comes tumbling out so naturally and never seems to dry up. Art Blakey, whose backings had been perfect—tasteful, lively yet never too busy or obtrusive—took an unbelievable drum solo with a speed and logic that staggered the crowd.

Another Dizzy composition, "Woody'n You," featuring the mellow trombone tone of Kai Winding, preceded an encore which the crowd demanded. The reception was tumultuous. So ended Prague's four-night jazz festival, during which the accent had been on East European jazz.

Britain's contingent scored a resounding success. The piano work of George Webb, and the flute playing and exuberant showmanship of Bob Downes were two of the festival highlights. And while the Mike Westbrook Band, with Norma Winstone, suffered a walk-out by many of their audience at the end of the first night, the enthusiastic crowd who stayed to see them through was dedicated and very appreciative.

For George Webb the festival proved a marvellous personal victory: guesting with Prague's Traditional Jazz Studio, he was in fine form, soloing on "Wabash Blues" and doing a spirited vocal duet with the clarinet player on "Old Kentucky Home." George, welcomed in Prague as a stalwart of British jazz, also did a creditable vocal on Jelly Roll Morton's "Winin' Boy Blues" and encored with "St. Louis Blues." Having crushed his fingers in an accident before going to Prague and playing with plaster on them, George's success was especially outstanding.

Bob Downes was featured in an International Flute Workshop, a band composed of various nationalities adding up to three flutes, one electric



DIZZY GILLESPIE: invention and dynamism



THELONIUS MONK: tasteful and melodic

RAY COLEMAN reports from the Prague Jazz Festival

violin, piano, bass and drums. "Ghosts," Bob's superbly evocative, creepy composition, received rightful applause — and when at the end of the performance he left the stage to wander, clapping to the beat, among the audience, the atmosphere was electric. Norma Winstone's imaginative vocals brought out the sombre Mike Westbrook band to life. "When I Was Young," "Hyde Park Song" and "The Lot Song" comprised their set, and while there were indeterminate moments when they sounded like they were tuning up in the middle of their songs, their overall "jazz theatre" effects were successful. Westbrook's piano work was highly complementary — how good it was to see a leader willing to submit to playing a relatively minor instrumental role. The spluttering trombone of Malcolm Griffiths was outstanding, too.

This festival placed the accent on groups from Eastern Europe — and proved that that part of the world does not have the diversity of styles as in Western musicians. There is not nearly so much deviation from traditional jazz roots — so "jazz theatre" like Westbrook's seems very far-out to Czech ears.

Poland's Old Times Jazz Band were typical of the local produce: tight, orderly, traditional, playing "Muskrat Rumble" and an incongruous broken-English vocal on "Bill Bailey."

France sent Francois Guin's six-piece Swingers, featuring a good, boozing tenorist, Gerard Badini, and a fine fast pianist, Gerard Gambus.

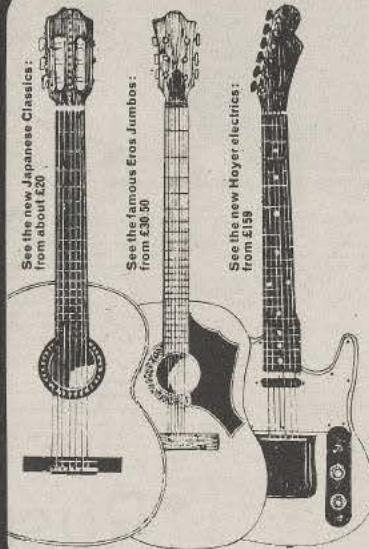
The Czech Radio Orchestra, augmented by a rock group, included 13-piece brass in a 20-strong line-up. This curious amalgam succeeded in getting a pretty beefy, rocking sound, with some stratospheric trumpet work that blended brilliantly with the rock guitar players and organist. It was technically one of the best presentations of the festival.

And after watching 20 hours of jazz during the festival, most of it superficial, I was reminded how a vocal can add colour, gaiety and light relief; there was a real singing famine at the festival.

As a platform for East European jazz, Prague '71 was a fascinating glimpse into a semi-pro haven. There were too many moments of musical boredom. But then — which bands would share a stage with the Jazz Giants?

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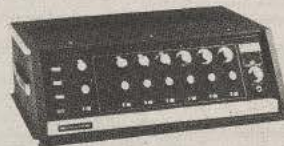
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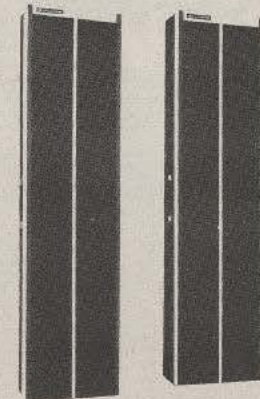
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jazz scene

Preston: a leading question

A LITTLE over a week ago, at a hotel in Bristol, I was joined at the breakfast table by Eddie Preston, a relative newcomer to the Ellington band though not such a latecomer as for instance, Johnny Coles or Harold Geezil Minerve.

Over the scrambled eggs and bacon and coffee, in his case chocolate, we made desultory conversation for a time. He frowned a bit at a mention of the previous night's performances and I sensed, not for the first time, that I was in the presence of a less-than-ecstatically happy bandman.

"Do you have many feature numbers with the band?" The question increased the frowning. "None," he said, prodding suspiciously at the tomato on his plate.

Emphatic

Though reluctant to contradict artists I'm interviewing, I had to point out that he'd been featured on "How High The Moon" at Bournemouth.

"Well, I hate the song; that's not my stick." The reply was emphatic. "If that's all I'm allowed to do, I'd rather do nothing and just play my parts."

I don't like to sound pessimistic but just sitting in a band, feeling unappreciated, doesn't make you very happy. I do have a chorus and a

quarter on "Upper Manhattan Medical Group," if and when it's called, and I enjoy that.

"It's a nice piece of Strayhorn's, a good arrangement and I like doing 'U.M.M.G.' That one chorus and a channel, it's better than playing several choruses on 'How High The Moon' and not enjoying it."

"There's no real arrangement to that, and half the band are off the stage. Anyway, I never could stand that song when it first came out."

As I recall it, "Moon" was performed as an encore at the Winter Gardens by Preston (trumpet) with reeds and rhythm — possibly with Procope absent. Preston was also briefly spotted in Cat Anderson's role at the close of "Rockin' in Rhythm."

He agreed he played the high stuff there and on "A Train," but that wasn't exactly his bag, either. What was his bag, then? Ballads, it turned out.

"I used to play 'I Remember Clifford,' for example, before I was with this band. That's more my stick. Yes, ballads are my meat. I think I maybe project more then, more so than running over my horn on fast things.



EDDIE PRESTON: ballads are my meat

"Once or twice with this band I did 'Prelude To A Kiss' which was a good number for me and a nice arrangement, too. And I happen to have a good sound on trumpet. Like I say, I know what I can do and what I can't."

"But I don't get called on that now. It was an arrangement for Johnny Hodges, maybe that's why. I believe someone in the band asked Duke not to give it to me."

I suggested asking for it back, but Preston said he wouldn't ask for a feature, "I figure if a man wants to hear you he'll give you something to play."

Some people always have spent the whole evening playing section and ensemble parts without soloing, I told him. Those, he claimed, were players who didn't solo anyway.

"The other night in London when we were being filmed for TV," he went on, "I was so embarrassed. A lot of people who'd heard me play last year with Mingus came by to hear me with Duke's band."

"Well, he presented every body who does solo but me. As I said, I felt embarrassed

because of these people. They'd meant to stay for the evening but after the first show they split."

Understandably, no doubt, the 43-year-old Preston finds this discouraging. But surely he admits it must be difficult for any leader, to present, say, 14 different soloists in show-case numbers.

Leads

He said he didn't understand why he, who had been in the orchestras about a year, had no regular spot while Geezil — "who's been here

eight weeks" — had his feature. No offence to Minerve but he couldn't understand that.

"I was with Duke once before, but playing leads then, all the leads, so it didn't come to me so much though. I only solo every now and then. But this is ridiculous."

"Money does most all the leads. I have just a little. And now conditions are much worse work-wise. If you got overtime and so on it wouldn't be so bad. The lead parts: Well, that's how it was set up when I joined. One man had all leads, another all seconds, and so on."

Preston says he was in

Europe with Charlie Mingus for three or four months, and of course he saw him at Ronnie Scott's in London last November.

"When I came over with Mingus I dug the man — he let me play and he paid me well and didn't work me to death; we were only doing four concerts a week."

"And I got twice as much for those four as I'm getting for these 14. We didn't have no four-hour concerts either. Our part was only 45 minutes or an hour. I'm sure Mingus is not as big a name as Duke, but I didn't have to work two two-hour concerts for him every night."

And artistically? "It was satisfying but hard; difficult music, difficult changes. You had to have a memory and ability to think. Chord structures were so unorthodox; that's got to be more interesting than playing the blues on three changes."

"Yes, I dug Mingus. I was with him the first time in the early sixties, and back with him around '68 or '69, up until the time I joined Duke."

"Who else have I been with? Prominent bands here Hampton and Basie. One thing I like about Count, he kept up with the times: artistic arrangements, good tunes, just beautiful."

Salary

"We had a different working arrangement, too. With Basie we were on salary. In this band, the only time you get a weekly wage is when you're touring. Otherwise, if you work only two nights in a week, that's all the money you get."

"But believe me, I would like to be happy in this band," Preston concluded as the breakfast came to an end. Someone on the band bus shouted "Rolling," and I expressed a parting wish that he'd find himself heavily showcased almost at once.

The trumpet player smiled despondently and said that if you were in the reeds you got plenty of solos, but not in the brass unless you were Cootie.

"You check it out," he advised as he left. "I guess Duke just has certain people he wants to present and it happens I'm not one of them."

MAX JONES

• Russia was great but... •

After a month's tour of the Soviet Union, the men in the Ellington band naturally had plenty to say about the country. Here is a selection of views...



RUSSELL PROCOPE: huge crowds

RUSSELL PROCOPE: Everywhere we played to huge crowds, very responsive crowds, and that part we enjoyed. When we got off the stage, however, it left a lot to be desired.

Yes, we were able to communicate pretty well. You'd be surprised how many people in Russia speak English, various degrees of English but some are very good. One guy worked for Life magazine and he spoke beautifully, even looked like an American.

All in all I'd say Russia's a nice place but I wouldn't like to go back there.

COOTIE WILLIAMS: How did I find it in Russia? It was very cold, both indoors and out, but we enjoyed the visit. I only wish we could go back.



PAUL GONSALVES: antique watch

MERCER ELLINGTON: George Wein suggested that I see his friend, Alexei, in Leningrad. He's sort of in charge of jazz happenings there. Anyhow, he and his friends invited us to the White Nights for a session.

A majority of the band turned up, plus local musicians of course, and the place was mobbed.

This was the second jam session of the day, mind you, and they were almost verboten. I'd say the best of musicians of all kinds were there from everywhere, and it was something. Even Ellington played at one point. No, not Mercer.

The result was that everyone was totally happy, but I understand the White Nights' licence was lifted for a year. The musicians all felt, though, that the experience was worth any sacrifice.

As for the concerts: it is a fact that the scalpers got 50 roubles for tickets, and eventually even 80. And the official rate for a rouble is one dollar, ten. And we did one concert which, with the interval, ran four hours.

But off the stand it was a different thing. You know they don't like Jews or blacks over there, but I'd say the dislike was only exhibited by acts of omission.

Service was bad and we couldn't get near a taxi. Then the waitresses never smiled at us. Well, finally one did and we gave her an award.

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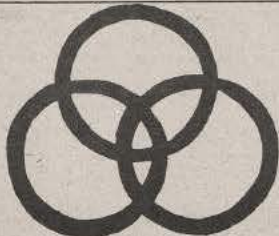
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In the studio with

UP on the 17th floor of the St. Regis Hotel in New York City, John Lennon is learning to type.

P M P, he types. I AM A PIMP.

"It's great," he says, "Yoko's teaching me."

John is in his bedroom, surrounded by the detritus of creation: guitars, books, notepads, nylon-tipped pens, and . . . a box full of Elvis Presley singles.

"I asked someone to get all his old singles for me," he says, now down on his hands and knees, opening the box and spilling the bright red RCA labels over the floor.

The next ten minutes are spent sorting them out. "My Baby Left Me," "Hound Dog," "One Night," and the old Sun classics are in one pile, while crap like "Bossanova Baby" and "Are You Lonesome Tonight" go on another.

"I'm gonna have a jukebox with just Elvis records on it. Isn't it great?"

In the next room, the living room, is still more tribute to the life and works of a total media freak. There are piles of Yoko's book, Grapefruit, stacks of big film cans, and a hi-fi. His travelling record col-

lection includes albums by Bo Diddley (three), Chuck Berry (two), Lenny Bruce (six), the Mothers (everything), Paul McCartney ("Ram" — and it's been played at least once), and Link Wray (with cover inscribed "To John and Yoko — thanks for remembering — Peace, Link Wray"). The story behind the Wray inscription is that John and Yoko were getting out of the lift at 1700 Broadway, which houses Allen Klein's office, when they were confronted by Wray, who was going up to Polydor's offices in the same building.

Wray apparently said, "Hey — John and Yoko." John didn't say anything to him, but turned to Yoko and breathed, "Yoko," that's Link Wray. Without him Whether it's true or merely apocryphal, it illustrates one of John's most endearing characteristics: he remembers.

Back in the bedroom, John's talking about the Plastic Ono Band, and his plans for going on the road early in 1972. "I've got a lot to learn," he sighs. "It's been seven years, you know . . . but it's important to get the band on the road, to get tight. It's been fun just turning up at odd gigs like Toronto and the Lyceum and the Fillmore, but I'm sick of having to sing 'Blue Suede Shoes' because we haven't rehearsed anything."

To that end, the band will have a nucleus of John (guitar and vocals), Yoko (vocals), Nicky Hopkins (piano), Klaus Voorman (bass), and Jim Keltner (drums). By luck, there'll also be Phil Spector on guitar and vocals, on stage for the first time since the Teddy Bears (which comes into the Believe-It-Where-You-See-It department), and

a lead guitarist, John wrote to Eric Clapton, offering him the gig, but Eric isn't too well and didn't reply.

"We'll probably get some kid who just walks in and knocks us out. D'you know anything about a guy called Roy Buchanan? He's supposed to be the greatest, but I've never heard of him. I'll have to find out. I don't want to play lead — I'm just an amateur."

But the flexibility will still be there, and other musicians will be able to come and go as they wish. The nucleus will ensure that they don't have to jam all

night, for their Christmas single. It's called "Happy Christmas (War Is Over)," and he says that when he first played it to Spector, the producer said that the first line is a direct crib from the Paris Sisters' "I Love How You Love Me," which Phil produced back in the pre-Crystals days.

"I like quoting from old songs," John says, "but you get into such trouble with copyrights. It's a drag. He jams on what looks like a set of earphones, with an antenna protruding from each side. It turns out to be

nant session musician who played on "Ram," but John doesn't know that yet.

He asks them for their names. "Chris," "Teddy," "Stu," "Hugh." John turns to Yoko. "Hey, that Hugh looks like Ivan, doesn't he? Hugh, you look just like an old school-mate of mine."

There's a little break, and everybody gets up and walks around. Someone tells John about Hugh. "Oh, so you were just auditioning on 'Ram,' were you?" John asks. "Yeah, 'e said you were all right." Everyone else. They're back to learning

Richard Williams reports from New York on the birth of the new Plastic Ono Band, and its first recording: a special Christmas single, with Phil Spector at the controls.

night on old 12-bars. John wants to make the whole thing into a travelling circus, sending Yippee leader Jerry Rubin ahead of the troupe to round up local bands and street theatre groups in whatever cities they're playing. As an illustration of the kind of people they want, John mentioned David Peel and the Lower East Side in New York, and the Pink Fairies in London.

He gets to talking about his songs, and how he pinches bits from his favourite rock and roll numbers. There's a new one about Chuck Berry and Bo Diddley, which he sings sitting on his bed, and he shows you how the middle eight is pinched from U.S. Bonds' "Quarter To Three," which he heard on the radio the other day.

Then there's the song he and the Plastic Ono Band

an FM stereo radio, and within seconds he offers it to Yoko.

"Hey, listen Yoko, that's 'Get A Job,' one of the old ones." She listens, and he turns. "I'm having to educate her about rock and roll, you see."

THAT same evening, John is sitting on the fringed carpet of the Record Plant, a studio on West 44th Street. He's surrounded by five young acoustic guitarists, to whom he's teaching the chords of "Happy Christmas."

Why all those rhythm guitarists? Listen — just remember who's producing this session, brother. One of the guitarists is Hugh McCracken, the bril-

lunt session musician who played on "Ram," but John doesn't know that yet.

He asks them for their names. "Chris," "Teddy," "Stu," "Hugh." John turns to Yoko. "Hey, that Hugh looks like Ivan, doesn't he? Hugh, you look just like an old school-mate of mine."

There's a little break, and everybody gets up and walks around. Someone tells John about Hugh. "Oh, so you were just auditioning on 'Ram,' were you?" John asks. "Yeah, 'e said you were all right." Everyone else. They're back to learning

the tune, getting the feel. "Just pretend it's Christmas," John tells them. "I'm Jewish," says one. "Well, pretend it's your birthday then." They've all got it down, so John leads them into a jam on "Too Much Monkey Business," "Rock Island Line," and "Sippin' And Slidin'." It's meat and drink to him. Suddenly there's a little flurry at the entrance. Phil Spector's arrived, in big shades, wearing a red and white button saying "Back To Mono," which breaks everyone up. But he's serious, you know. Immediately, the session is working. Within seconds of setting behind the huge board, Spector is thinking in terms not just of sound, but of arrangement, drama, production. It takes him about ten seconds to get a sound which transforms the

guitars from a happy rabble into a brilliant cutting wash of colour, and they aren't even miked properly yet.

"Play that back to 'em," Phil tells the engineer. "Get 'em relaxed." It does just that, and during the playback Phil goes into the studio and dances around with John.

They run through the changes again, with Nicky Hopkins on piano this time. Immediately, Phil tells him: "Nicky, I'd like to hear more of that in octaves in the right hand . . . makes it more dramatic." John leans down to the guitar mike and shouts. "Don't dictate to them yet, Phil. Let's get comfortable first."

Already, you see, Spector is into the groove, moulding and blending and transforming in the tradition of "Be My Baby," "Then He Kissed Me," and "River Deep." Right now, well ahead of anyone (even Lennon), he's hearing what it's going to sound like when it's coming out of a million transistors.

At this point, they add bass and drums. Jim Keltner settles behind his kit, and one of the rhythm-guitarists is moved over to the bass because Klaus's flight from Germany has been delayed and he's going to miss the session. They can't wait.

They run it down a few times, and Keltner's expression while playing is like that of a man whose toes are slowly being eaten away by a shoal of piranhas. It's sounding very good, the tape is spinning all the time, and after each run they come back and listen.

John: "I like ones that sound like records . . . before you've made 'em." Phil finishes the sentence for him. Without even seeming to notice, they're doing takes.

During the second or third, it really begins to lift off. Phil is sitting at the board, staring through the sound-proofed window into the studio, spitting out comments at the engineer. "More echo on the piano, Roy . . . more echo . . . more . . . more . . . more echo, c'mon! More! That's it!"

He stands up during the second chorus, arms windmilling, looking at Keltner, signalling and willing him to lay into his tom-toms, urging him to explode like Hal Blaine did almost ten years ago. Keltner strains to oblige, and the take ends in a burst of glory with Phil shouting. "F****g great!"

Now, as the overdubs start, the Spector magic is again overwhelmingly apparent. At John's suggestion, the acoustic guitars play a mandolin-like riff, strongly reminiscent of Ronnie Spector's "Try Some, Buy Some," and all sorts of percussive effects are tried.

Nicky plays chimes and glockenspiel, which have been hastily hired, and Keltner adds a jangling four-to-the-bar on a handy pair of sleigh-bells.

"How can you make a song called 'Happy Christmas' without bells?" Phil had asked, rhetorically, earlier. Now he's smiling and mutters from the corner of his mouth: "I know something about Christmas records, you know."

Instantly, minds flash back to Philles LP4005, "A Christmas Gift To You," several months in the making back there in the Sixties, and now a rare classic to those who know it. After that, Phil probably knew more about making Christmas records than anyone in the world. The instrumental dubs over, time comes for the

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Lennon and Spector

vocal track to be cut. The song itself is really in three parts: the verse, sung by John; the chorus, sung by Yoko; and a secondary chorus, sung under the lead vocal, for which they'll be getting in a bunch of kids the next day.

John says that he wrote it because "I was sick of 'White Christmas' and it could well take over as the annual Yuletide anthem. It's terrifically singable, in the tradition of 'All You Need Is Love' or 'Give Peace A Chance,' and it's very pretty too. The words are simple and direct, with the chorus going 'War is over/ if you want it/war is over now,' while John and Yoko express appropriate good wishes to all mankind.

The pair of them enter the studio, clap on the cans, and start singing over the track. John sounds wheezy, unable to hit the high notes, and Phil shouts through the talkback: "Yoko's out-singing you, John." He tells everyone in the booth: "He's smoking his ass off" while he's singing, and shakes his head in disapproval.

John finally gets Yoko to come in at all the right places, with the aid of tactful prods in the back, and when Phil's got the right echo on the voices they finally lay it down right, and come back to listen to the rough mix.

It's right, and they start talking about what they're going to do with the strings, which they'll overdub in a couple of days. Phil has the idea of getting them to play "Silent Night" over the fade, and after falling about they all agree that it's exactly right.

Nicky is worrying about the piano part, which he's already overdubbed, and wants to do it again. They listen back once more, tell him it's perfectly all right as it is, and John adds: "Did you know that George wanted to redo his guitar solos on 'Gimme Some Truth' and 'How Do You Sleep'? That's the best he's ever played in his life, and he'd never get that feeling again, but he'd go on for ever if you let him."

Once again they remix what they have. By this time it's four o'clock, and after a few more listens everyone goes home. Three hours later, I wake up singing "War is over/war is over now."

JIM KELTNER is the kind of musician all too few drummers are. His experience comes from long days and nights in the studios of Los Angeles, and from years of listening to the best.

His musical interests are wide. He talks with equal pleasure of going to see Ornette Coleman years ago, when the alto sax had drummer Ed Blackwell in his band and of living near Hal Blaine, who himself created a whole style of drumming, partly on the early Phillips records.

Keltner talks softly, but wields a big talent. His playing is tight, precise, and funky, and Lennon says of him: "He's a drummer who leads you, instead of dragging, and there are too many of those." That's why he's in the Plastic Ono Band, instead of all the other names you could mention.

He knows a hell of a lot more about other musicians than most of his contemporaries bother to learn. He particularly reveres the late Benny Benjamin, whose work gave the early-Sixties Motown records their unstoppable drive, and for tightness, he says, you can't beat Jabbo James Brown's veteran percussionist.

Drinking an orange juice on 8th Avenue just before dawn, he picks up his copy of the sound of Diana Ross's "Surrender," on the jukebox. It's all music — he's all music.

I's the following night, and the band is running through the song which is going to be the



single's B-side, Yoko's "Snow Is Falling," the first of her songs that she ever showed John, when they first got together five years ago. At least, she's getting a chance to record it.

But there's an argument about the tempo. "I'm not gonna play on this," says John, who was picking out lines on heavy-reverb guitar. "I asked you to play the organ," says Yoko. "I've been asking you to do that all along."

John decides to go back into the booth, where Phil greets him with "I thought this was supposed to be a light thing." It was, John agrees, but "she says 'faster' and they all get to rocking like — Yoko is telling Nicky to play lighter on the intro. "Pretend that it's snowing... that snow is melting on your fingertips. Not that banging."

Nicky gets it right, while Klaus and Hugh McCracken (who's been invited back after his performance the previous night, and on the strength of his reputation) work out little runs and licks which turn out like early Curtis Mayfield.

They all try it, and Yoko and Klaus get into a shouting match about where the chords go at the end of the song. Klaus gets up, unstraps his bass, and appears ready to walk about. But John placates both him and Yoko, and they try it again — with successful results.

They take it, get a good one, and come back to the booth.

John: "Fantastic..."

Phil: "Great, great tape echo..."

Yoko: "... How was my voice?"

Phil: "Great... lots of tape echo..."

John: "Sounds simple and pretty, but within five

minutes they're talking about adding organ, chimes, more guitar, and even sound effects.

What they want is the sound of a celeste, but there isn't one available, so the engineers get to work to make the electric piano sound like one.

While they discuss it, Phil pronounces the name "cheleste." Everybody else starts by calling it "Seleste." But within minutes, it's "cheleste" all round. Phil is the musical heavy, you see, and if that's how he says it, that's how it is.

As the engineers work, Nicky and Hugh and Jim start to play the blues.

"Oh-oh," says Phil. "They've started jamming, and we'll never get anything done. Let's put a stop to that." He moves to the connecting door.

"STOP JAMMING!" screams Yoko, neatly bursting the talkback speakers. They stop as one man, in mid-semiquaver, leaving John to add, almost apologetically: "Well, you've got to do something while they're trying to make the piano sound like a celeste." His pronunciation has slipped back to the "s."

Yoko is obviously tense,

and confides that she believes the musicians don't take her songs as seriously as they might, but this is a very good song, no doubt about it; very attractive and extremely commercial, and by the time the overdubs have been done it sounds like a potential A-side, much stronger than her current single, "Mrs Lennon."

Only one thing remains, and that's to put on the sound effects. Someone digs out the effects album that all studios keep for such occasions, and they decide to open and close the track with the sound of "Feet In The Snow," superimposed on "Strong Wind."

The engineers begin splicing the tapes, and Phil asks John: "Have you heard Paul's new album?"

"No."

"It's really bad... just four musicians, and it's awful."

"Don't talk about it. It depresses me."

"Don't worry, John. 'Imagine' is number one, and this will be number one too. That's all that matters."

"No, it's not that. It's just that whenever anybody mentions his name, I don't think about the music — I think about all the business crap. Don't talk about him."

Splicing over, the lights are turned off for the final playback, and it's magical. Listen... the snow is falling everywhere.

Leaving the studio, it's a shock to realise that these soft, white flakes aren't drifting down through cold night air. Actually, it's quite warm out.

the centre of an artistic maelstrom.

They've been in New York since the middle of August, and they're likely to stay there a long time. John's recent statement, in the MM, that they're not appreciated in Britain, is entirely understandable when one sees them in New York.

There, they're in a creative milieu which understands and embraces them, and what's more, moves at their phenomenal pace. Everybody travelled to Syracuse, in upstate New York, for Yoko's recent exhibition, whereas if they'd held something similar in, say, Coventry, it would have been virtually ignored.

It's a never-ending furor, and to zone in on it even harder, they've moved out of the St. Regis Hotel and into the Village, where they've bought one loft and are renting another, from ex-Spoonful drummer, Joe Butler.

Butler's left where they're presently living while the other is being readied, has two huge rooms with a wrought-iron spiral staircase up to a small roof garden. The walls are painted brick, the furnishings and fittings immaculate and most interesting antiques.

The Lenons have both bought push-bikes, which is the way to travel around the Village; John's is English, Yoko's is Japanese. Coincidence, they say, and John's has got a nice shiny chromed bell on the console. I've sit-up-and-beg handlebars.

"Everybody cycles round the Village," John says. "Dylan goes about on his all the time, chaining it to the railings when he stops, and nobody ever recognises him. I can't wait to get out on mine."

But the main beauty of the Village is the company they can keep. In the next



like going to Denmark — and I don't want to live in Denmark."

SUNDAY afternoon at the Record Plant, and they're starting early because the choir is there, and the choir has to be in bed soon.

The choir is 30 black kids, aged from about four to 12, with a quartet of noble young teens whom John instantly dubs "The Supremes." A few mothers are there, too, generally shushing and finger-wagging and making sure that ribbon-bows aren't crooked.

John and Yoko teach the kids the song and the words to "Happy Christmas" from a blackboard, and after only a few tries they've got it, superimposed on the already-mixed track. "F—g great!" shouts Phil afterwards, leaping around, and the engineer quickly checks that the talkback is off.

It's all finished now, apart from the strings, so the Lenons, the band, the kids, the engineers, the secretaries, Phil, and Phil's brother-in-law Joe gather round to pose for a picture for the cover of the single.

A plastic Christmas tree, with lights, has been erected, and towers above the group. The photographer is being a little slow, having trouble getting everyone into the frame, so Phil takes over: "C'mon Ian, when I shout 'ONE TWO THREE,' everybody shout 'HAPPY CHRISTMAS' and you take the picture. ONE TWO THREE (HAPPY CHRISTMAS) ONE TWO THREE (HAPPY CHRISTMAS) ONE TWO THREE (HAPPY CHRISTMAS). Okay Ian, you got it."

"It's the best place in the world," John states flatly. "Every time the car leaves the Village, I feel sick. Going back to England is his breakfasts."

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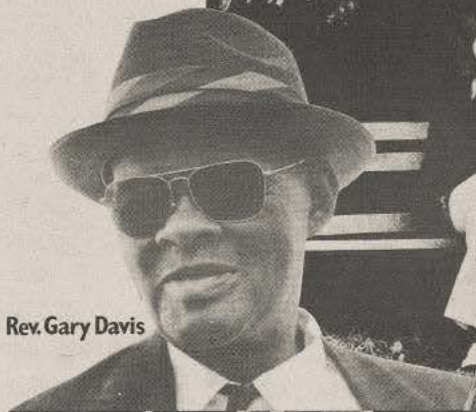


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CAUGHT IN THE ACT

JUDY Collins' entrance on to London's Royal Albert Hall stage on Tuesday preceded what was to be a polished and dedicated performance. In fact she had to submit the degree of perfection to appreciate the songs, otherwise there was a possibility of a smothering emotional response.

Having accepted that, her singing was absorbing and suitable to her material.

Without introduction, she began by singing unaccompanied "All Things Are Quite Silent." Few songs were not immediately familiar, and the songwriters were household names — Joni Mitchell's "Both Sides Now," and "Chelsea Morning," Dylan's "Just Like Tom Thumb's Blues" and "I Shall Be Released."

The intricacies of her voice were particularly applicable to Leonard Cohen's songs. Judy supplemented "Hey, That's No Way To Say Goodbye" and "Suzanne" with "Joan of Arc" and "Famous Blue Raincoat." The clarity with which she sang drew so much from Cohen's lyrics, and "Joan of Arc" included some beautiful harmonies with her backing band — Gene Taylor (bass guitar and string bass), Richard Bell (piano and guitar) and Susan Evans (percussion). Judy slipped off at the end of the first half leaving the group still playing, a nifty trick that had scores confused. When she returned for the second half she sang "Suzanne" and "Famous Blue Raincoat" alone. The group re-appeared, and she switched to piano for the new composition "Song For Judith," a happy song that is not one of her best. "My Father," which she sang later, is superior for one.

A wise singer is apt to do, Judy reserved two superb numbers for the finale. After "Song for Judith" ended an encore brought her back to direct the audience through the numerous verses of "Amazing Grace," leaving everyone exhausted. — ANDREW MEANS.

INCREDIBLES

STRANGE sights at incredible String Band concerts. Toddlers totter up and down the aisles. Elderly, scholarly-looking gentlemen, and young ladies in elegant, middle-aged women, who look as if they got the date wrong for "The Great Waltz." The band at the interval is full of pre-teenage young girls. Beolin's kid sisters. Meanwhile, the band plays on. Reggae and folk alternates with mime, poetry and playlets. It's alпыs like fantasy life all over again.

Their show at the Theatre Royal, Drury Lane, on Sunday encompassed all their familiar characteristics of naivety and amateurishness, but added to their enthusiasm and the ability to communicate it that initial misgiving disappears. Since the addition of ex-dancer Malcolm J. Maistre, now featured on a variety of instruments as well in his former role, their performances have become more broadly-based to take in a dramatic element. They do a mime piece, — "Poetry Play Number 1," in a 20-minute bit of comic play, whose ineptitude, if you are making judgements based on professionalism, is more than compensated for by a genuine humour and good-naturedness.

Instrumental eclecticism is still there — with cello and oboe played side by side with electric instruments — and even though their old songs, like "The Circle Is Unbroken" and "You Got Brighter" — both of which they did — seem more arresting than their current material, there's a lyrical depth and freshness about all their stuff.

Furthermore, Mike Moran develops more and more as a musician, and as was apparent on his recent solo album, he has a genuinely soulful voice. — MICHAEL WATTS.

ZOOT SIMS

JOHN HALEY SIMS, otherwise J. Zoot, specialises in the art of swing and melodic melody. His gifts were on show at Ronnie Scott's London, last week and the week before, and on the two occasions I caught him his playing sounded as crisply driving, as flowing and as melodically engaging as it did last time he visited us. Accompanied Alan Dranscombe (piano), Lennie Bush (bass) and Bobby Orr (drums), Sims improvised intelligently



JUDY COLLINS: polished and dedicated

Judy's amazing grace

and with relaxed feeling on "What The World Needs Now," "Funny Valentine," "Love For Sale" and one or two more swings in an unrestrained manner in triple time as well as 4/4.

If Zoot's impact was a bit diffused, I'd say it was due to his habit of regularly allowing large solo areas to piano and bass, and sometimes drums. There seems to me no valid reason why each number should follow more-or-less the same routine of minor statement, solos by piano and bass (and maybe drums), then tenor or choruses. A change of formula, as well as form, is recommended if the listener is to be kept on his toes.

At the other end of the bill, Ann Burton sang a good selection of songs in a pleasant and unaffected fashion, supported — last week at any rate — by Mike Pyne (piano), Tony Dadey (drums) and Roy Babbington (bass). She just sang, without much in the way of "projection," but "My Man," "Blue Turning Grey" and "Too Marvelous For Words" were well delivered without fuss, while her "Mad About The Boy" was truly expressive singing. — MAX JONES.

Colour him Bill

THE Impressionistic palette of the Bill Evans Trio rendered cool, liquid tones in an October performance at the painter John F. Kennedy Center for the Performing Arts in Washington, D.C.

Playing for an audience of 1,000 Evans' repertoire was complimented by many of his own compositions as well as popular material and evergreens.



With an audience of eight on the ground floor and barely 20 in the balcony, it must have been the quietest send-off yet. Continuum has undergone changes since its original conception as a classical guitar duo a couple of years ago, so that we now find multi-instrumentalist Yool Schwarz in the company of organist Tim Rice, bassist Peter Billam and drummer Phil Edwards. — three extremely accomplished musicians.

Believing that "The creative musician can only be stifled when he impose stylistic inhibitions upon himself," their concert programme is created from a single logical structure of musical forms with extremes of "free" and written material.

The result is possibly the most complete marriage of classical music and contemporary sounds yet achieved by a small group. Classically-based parts like "Gigue," "Pavan," "Vivaldi Synthesis One," and "Toccata in F" are treated in such a way that they do not seem incongruous blended with such contrasting Continuum compositions as the dramatic "Kragoom — Monster of Doom" and "Groovy Bogie."

Schwarz is superb, playing everything from uninhibited Ornette Coleman-style freedom also to an intricate piece of Bach on guitar. These who stayed away in Birmingham witnessed a rare musical performance. — DENNIS DETHERIDGE.

MOODY BLUES

AN electric charge swept through the audience. It was almost as if London's Festival

The pianist is given to pastels and waltzes in 3/4 time as in "Emily," in which he dipped in and out in his phrasing. Bassist Eddie Gomez is a perfect complement to Evans, a concise melodist.

He permitted his sidemen almost too much acreage in this two-hour concert. Drummer Marjy Merrell was omnipresent, all too loud and tending to smother the sound, with lots of brushes often crashing across his drum heads.

Evans eased us into the set with "Re: Person I Know." His curvilinear lines suggested a foggy day. Morrell's cymbals sounding like the wind. Lightly swinging they went into "Turn Out the Stars," Morrell marking quite a cadence and Gomez sounding like a walking drum. There is a sense of hope in Evans' involuted keyboard style as in Gertrude's "My Man's Gone Now." The trio jazzed up "My Romance," Evans getting off rippling trumpet treble lines and looping arpeggios. — MARTHA SANDERS GILMORE.

Hall had taken an almighty breath and couldn't hold it in any longer.

Eighteen months of pent-up emotion exploded from both sides of the speakers as the Moody Blues terminated a long absence from British stages. The sheer volume, intensity and expanse of the music were physically overwhelming. One actually felt their opening number "Gypsy" smash against the anticipatory shoreline like an Atlantic breaker.

Everyone from musician to listener was so obviously excited by the concert that nothing was allowed to interfere with its success. It hardly mattered that Graeme Edge's mopey "kype drumkit couldn't make its debut; he spent most of the concert clowning around the stage and the audience loved it.

Opening with "Gypsy" and "Tuesday Afternoon," the Moodies went into a succession of familiar songs from their last three albums but instead of sticking rigidly to the recorded versions, they allowed a melancholy Man "and an extended piece from "Threshold of A Dream," "Are You Sitting Comfortably," "The Dream and "Have You Heard?" — to develop and vary.

Their set appeared well-rehearsed, for it is only with such a basis that spontaneity and Edge's leaning could have been allowed to develop without detracting from the music.

The tension remained until the end, which built up to a voluminal finale with "Nights in White Satin," "Legend of A Mind," "Question," and "My Song" as an encore. — ANDREW MEANS.

RALPH McTELL

DESPITE his pretensions to the contrary, Ralph McTell brandished a new found degree of confidence at the Queen Elizabeth Hall, London, on Saturday.

It was his first appearance since his tour of the States, and perhaps as a re-assurance that his "Bachelors" was a past performance by success, he began his set with "Hesitation Blues."

America has undoubtedly done McTell a great deal of good, as a result of his conversations with audiences there he has developed the habit of illuminating the back of a song with lucid remarks that go some way to explaining his state of mind. Robin and Barry Dransfield were obviously in their element on a concert stage. The switch from many smug venues to a concentration on fewer big venues is to their liking, and to the benefit of the music. While their set was based on familiar songs — "Faithful Johnny," "The Trees They Do Grow High," "Wild Rover" and "Just As The Tide Was Flowing" — they exploited the opportunity to introduce off-beat numbers, like "Sleepy Joe" and "David Ackles' "Be My Friend." Although they included "Love of All-1 Behold," the ventures into composition were best illustrated by an impetuous tune called "Manky Dance." — ANDREW MEANS.

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Reed on Reinhardt



JERRY REED: My music is people music

JERRY REED, the guitarist-singer-songwriter who penned "Guitar Man" and "U.S. Male" for Elvis, might be classified as a "country guitar man" — that's if one must stick labels on musicians.

Certainly he wouldn't classify himself as a jazz player, though having heard his breathtaking version of the folk-blues standard "House Of The Rising Sun" on his "Alabama Wild Man" album, I would go out on a limb and say he could cut quite a few established jazz guitarists in their specialised field.

But though Jerry played extensively as a session man before he launched out on his present successful solo career, he says: "I've never played a date with a jazz orchestra. I haven't made jazz my bag. I don't understand it" (Really? Listen to "Rising Sun" and form your own judgement).

"My music is people music. That's all I make my music for — people. I don't particularly make it for other musicians."

Jazz

But get Jerry talking guitar, and he comes up with the name of one of the greatest jazz guitarists of all time — Django Reinhardt. (We won't get into an argument at this stage as to whether or not Django was a "jazz" player in the jurist sense. But if jazz may be defined in essence as the art of rhythmical and creative improvisation, then Django still has no equal).

I must have been about 16 the first time I heard Django," says Jerry. "When I

put the needle down on that thing, 'Mystery Pacific,' and he ripped off 'one of those chromatic jewels of his all the way from the bottom E string right on up — well, I haven't come down off the wall yet."

Gypsy

"The reason I know there won't be another Django is that there won't be another expression like Django. That gypsy soul of his, that co-ordination on those hands and his flair for jazz — well, I don't call his playing jazz like today's jazz.

"Today's jazz seems more mechanical and contrived. The musicians are playing for themselves; they're not playing for anybody. I rule that out. I don't like that."

"But Django. That was different. Django's playing makes me think of a little kid bouncing around having a great time. 'I don't give a damn — that's the way I feel, wham — hit it!' He played licks that were so exciting. The only comparison I can give is that his playing reminds me of the beauty of Disney's creations. You think of Walt Disney and you think of happy things. Pretty things."

"I don't know how Django's life was; I couldn't care less. What I related to were the notes and the sounds. And I think he was



JOHN RENBOURN: you can't beat self-expression

Renbourn: one side of Pentangle

JOHN RENBOURN guitar and vocal star of the Pentangle, graduated to fame from play-in folk clubs, where youngsters who want to enter the musical profession can get a very good grounding.

happiest when he had a guitar in his hands. He had to be.

"Glen Campbell feels the same way about Django. We would have a record session with Django's discs. Two guitar players sitting and listening to Django is the funniest sight in the world. We were just rollin' on the floor — going out of our mind.

"For the next three days we would try and imitate Django. And it was a pretty poor imitation, too."

Judge

That's the innate modesty of a true musician speaking. But if you want to judge Jerry's playing for yourself, then listen to the RCA Victor albums "Alabama Wild Man," "Georgia Sunshine," "Me And Jerry" (with Chet Atkins), and "The Unbelievable Guitar and Voice of Jerry Reed."

Incidentally, on the last-named, he features his own versions of "Guitar Man" and "U.S. Male."

A new Jerry Reed album is due out on November 12. Title is "When You're Hot You're Hot."

Any one of these is an education in the art of guitar playing. It's also a salutary reminder of the importance of starting young. Jerry was given a guitar by his mother when he was only knee-high, and hasn't stopped playing since. — LAURIE MENSCHAW.

John spent several years gaining experience at folk clubs, eventually becoming a solo guitarist-vocalist of some prestige, with a recording contract on Transatlantic and his own album, "John Renbourn."

The next step, which proved a notable milestone in his career, was meeting Bert Jansch, with whom he made another LP, "Bert and John," and formed the successful Pentangle.

Trial

John doesn't dismiss tutors, but feels there isn't a definite book solely for the guitar and considers that learning to play is initially a question of trial and error.

His advice to youngsters buying a guitar for the first time is to seek the help of an experienced player, especially when picking a cheap instrument.

There is, however, an inexpensive guitar while he has tried and can safely recommend, named B and M which is made, as the name implies, by Barnes and Mullins, and is available at any music shop.

You can get a genuine Spanish guitar, actually made in Spain, for as little as £3.50, but they go up to £20, so a good middle price would be £15. They also do classical and flamenco models. — CHRIS HAYES.

Folk

His particular favourites who to some extent influenced him, were Davey Graham, Wizz Jones and his group colleague Bert Jansch, whose playing he greatly admires.

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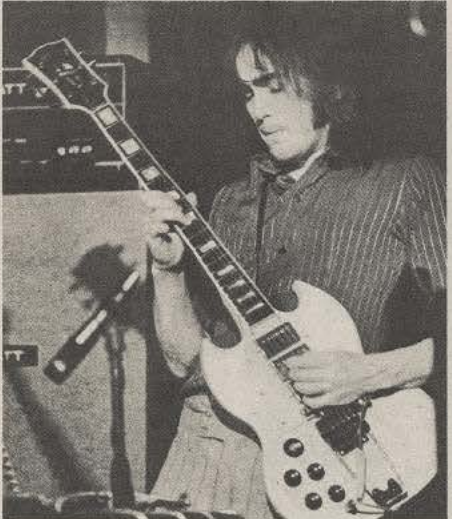
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OLLIE HALSALL: one leg of Centepede

ONE of the most damning phrases, I feel, in music is the artist whose qualities earn him the distinction of being the "musician's musician."

Nice as it may seem, it follows the pattern of the player's player in football, i.e., they seldom make it.

Ollie Halsall has been for some time the guitarist's guitarist. There's more than several good players I know who've noticeably blanched on seeing this wizard from Patto hide himself in the corner of a stage and deliver runs of pure beauty, that are so ripe, so varied, so intense that one might first figure it was self-indulgence. But it ain't.

Luckily, for all concerned, that magical factor (nobody knows what it is) is now bringing Ollie well into the eyes of the public. At last he's the people's musician — that may sound over dramatic, but unfortunately the best is often sadly concerned by minority audiences.

Ollie started playing guitar about ten years ago, but actually commenced his playing days on drums with a Liverpool band. In fact, he played drums for three years, also got into vibes, and to round of the factual bits, he plays handsome piano as well.

He does most of his writing from piano, and insists that a guitarist will find numerous fields of scope from listening, and getting into other instruments. Then again, he maintains that there's no right approach to playing. If you've got something to offer, then

Ollie's making it

stand back and offer it. There are few commendable rules on just how to do it.

"I was lucky when I started playing. I had friends who introduced me to the right sounds. I heard Django at a very early age, and he enlightened me to certain attitudes of guitar playing i.e. to develop the instrument."

This is what Ollie talks of most, developing the electric guitar. "Very little has been done with it you know, very little. One of two people have taken steps forward, but I honestly resent anyone saying that nothing more can be done. The only player I find myself listening to is Django. I tend to listen to horn players, and pianists, especially Cecil Taylor.

Power

"I'd like to play guitar like Cecil plays piano. The complete powerful hand action. I want to get the infinite power from guitar with his solid hand action. That is what I'm working on."

If you've seen Ollie, you'll more than likely be fascinated by the scope, and the variety of playing which he

ROGER Sutton switched from playing guitar to the bass guitar ten years ago, because he could not find a player who could read his mind and understand what he wanted a bass player to do. So the simple answer was to stop looking for the right bass man, and put his ideas into practice.

Sutton, who now plays bass guitar and cello for Mark Almond, is one of the most talented bass guitarists playing the instrument at the moment — and his musical knowledge is not just confined to rock. He moves easily into jazz, and classical music — knowing that to be a good musician is to have an open mind.

"I played guitar," he said during a break in one of Mark Almond's rehearsals prior to their British tour, "but I just got really fed up with bass players. I figured if I knew what I wanted them to do, then the thing to do was to change instruments and go ahead and do what I wanted."

Two years ago after playing bass through the usual mill of loads of groups, he switched to playing a fretless bass when in a band with Rod Coombes and Lyn Dobson. With the fretless bass he still has the heavy sound of an electric bass, but the sound is a lot sweeter and there is no buzzing as he moves along the fret board.

"I started playing the fretless bass guitar when I was playing some Indian things with Lyn Dobson. With the Indian things the normal tempered scale was too stifling, at the same time I was learning to play the cello and double bass and having frets to follow was not too awkward," said Roger.

"You can get a much more woody sound without frets, and your vibrato is a much sweeter sound than a blues guitarist would get.

Also there is a much more physical thing about playing, and it seems to affect your feeling for time. My time feel is better on a fretless bass than a fretted one.

"But at the same time there's a lot going on fretted bass, I use them both depending on the feel of the number," said Roger. When he first switched to playing a fretless bass guitar, he simply removed the frets on his Fender Jazz guitar which has a Precision bass neck — his fretted bass is the Precision body with a Jazz bass neck — but this was not too practical and not all that successful.

"When I was in New York last year, Ray our roadie and myself bought a piece of ebony and put that on the neck. The

Roger won't fret

sound we got was far better, because the wood was a lot harder," said Roger.

What, I asked him, would he advise to someone who wanted to take up playing a fretless bass?

"Up to a point it's almost a knack. You've got to be able to hear yourself all the time, but learning shouldn't really present all that many problems. "It's hard to advise someone on how to play a fretless bass guitar. Most people have played another instrument before the bass and it would depend on that instrument as to how practical it would be to swap. If someone had been playing a guitar I would say stick to a fretted bass, but if they had been playing a violin or a cello then they would be used to not having frets to



ROGER SUTTON: switched to bass

follow anyway. "But it shouldn't be a great problem, and with a good ear a player should know when he is playing the right note or not. It would be possible to make slight marks on the neck to follow at first, you would soon find that you were not having to look at them." Roger feels that the electric bass guitar, a comparatively young instrument, is only just beginning to come into its own. "I think it is only just beginning to develop and produce some really fine players. It has only been around for ten to fifteen years, but it can take that long to become a really good player." — MARK PLUMMER.

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Al's vintage guitar

AL STEWART is best known for "Love Chronicles," a piece that didn't utilize instrumental skill to any great extent. But during the moments when he's tuning up or playing an occasional instrumental number it can be clearly seen that Stewart is well qualified to talk about guitars with authority.

His own instrument is an Epiphone Texan, which he bought from Ivor Mairants when he first came to London six years ago. Like wines, guitars have good years and bad. Although Al is looking for a new guitar it has to have the right years of manufacture. Since he's been in London he's been looking for a Gibson J200 made in 1959 — without success.



Choice of guitar depends on style desired, and ideally Al recommended having two — one for strumming and one for picking. For instance an Epiphone is a very loud guitar.

"A good guitar for flat picking on," he explained, A John Bailey, like that possessed by Bert Jansch, would be ideal for fast fingerwork, on the other hand Martins are "pretty good for strumming."

Al reckoned his Epiphone Texan to be about the best compromise between the requirements for melodic and rhythmic style.

"Basically what it boils down to is the higher the action the better the tone and the harder it is to play it. An electric guitar with light gauge strings can be played fantastically fast. Things like Jimi Hendrix played could never be played on an acoustic guitar."

Al uses either flat pick or thumb pick, never finger picks. He finds no necessity to alter his style of playing to suit different types of venue, but when it comes to recording the sound of the acoustic guitar satisfactorily, problems present themselves. Basically things need to be damped down in the studio to cut out surplus vibrations that interfere with listening pleasure.

Al was of the opinion that music that sounded good on record didn't necessarily sound good live and vice versa.

Dobros and pedal steels

THE STEEL-GUITAR, in its various forms, has been around for quite a while but only recently have musicians outside of American country music begun to appreciate and savour its finer qualities and unique sound.



In writing any article on the steel-guitar it is important to mention the Dobro, a vital link in the ultimate development of the present day pedal-operated instrument.

The Dobro was the invention of the Dopyra Brothers, of California and as such it becomes only the second instrument indigenous to America; the first being the five-string banjo.

In 1928, the Dopyra Brothers realised the need for additional amplification to the popular Hawaiian guitar and following a series of experiments they (John, Ed and Rudy) succeeded in creating an instrument which provided a high degree of amplification without losing the distinctive "Hawaiian" sound. The instrument retained the basic guitar outline but it consisted of a convex and concave diaphragm, supporting a spider-web bridge. The bridge and diaphragm were covered by a perforated metal resonator. Also incorporated into the body of the instrument were two additional sound holes. Although the Dobro was produced in several models, including one of metal, it is the wooden version which has survived in popularity and is most favoured by country musicians.

From the Dobro came the electric steel-guitar and

during the 1950's, it became a dominant feature in most country bands, with names like Don Helms, Roy Wiggins, Shot Jackson, Billy Byrd, Pete Drake and Leon McAuliffe, coming into national prominence.

The instrument, however, seemed doomed to spend its existence within the fairly strict confines of country music but during the last fifteen years a refined version of the "traditional" steel-guitar has emerged and gradually the musical barriers have been pushed aside.

This "refinement," came in the shape of pedals and levers, operated by the feet and knees, respectively. Whilst the original steel-guitar was capable of great

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RAY BARLOW: a challenge

Playing in a big band

MOST of today's aspiring guitarists probably aim to play in a rock group. But many of today's established players have found an alternative and happy groove playing in one of Britain's big bands.

Like, for example, Ray Barlow, guitarist in the NDO. Son of Blackpool band leader Charlie Barlow Ray took clarinet and piano lectures from the age of 7, but by the time he was 11, he wanted to play trumpet. So dad took him along to meet Kenny Baker who was playing the summer season at the Central Pier — and Kenny gave young Ray his first lesson.

Later, he auditioned for a BBC talent programme and was horrified when, playing "Petite Fleur", he was turned down in favour of another youngster who played the somewhat hackneyed "Carnival of Venice". This shattered his confidence, he gave-up trumpet, and a year later (at 16) when skiffle was the rage — he bought himself a cheap guitar.

He practised hard, spent six months with a group at a youth club (they sacked him in favour of a bloke who knew more chords than he did) and his dad eventually offered to give him two weeks' trial in the Blackpool Tower Band.

He stayed with the band for three years, before joining the Bob Miller Band.

"In the Miller Band I learned a lot playing sessions alongside such as Vic Flick and, whilst I realised that groups were giving their public what they wanted, I never had any ambitions to join a pop outfit. After two spells (of two years, and 18 months respectively) with the Miller Band, I followed Les Beavers into the NDO.

"At the time the band was doing its weekly Pop North programme which gave me the best of both worlds. In this show we had to get as near as possible to the group sound, giving the guitar a leading part.

"On the other hand we also had to play everything from Morning Music to Late Night Extra including accompanying stints for artists.

"I suppose you would call me an orchestral guitarist, even if this does sound a bit stuffy — which it isn't! It simply means that — as with every member of a band or orchestra on brass, reed or string instrument, I am directed by the arranger.

"Maybe group musicians would find this irksome. I don't — in fact I find its challenge very stimulating. It is also a necessary part of my work to reproduce music in its best form. — JERRY DAWSON.

Albert's flying fingers

ASK any top guitarist to name his favourite instrumentalist and — if he's British — the name Albert Lee will invariably crop up among the lists.

For Albert, currently with Head, Hands and Feet is probably the fastest country style guitarist in the land. Listen to "Country Boy" on HHF's last album and you'll see what I mean.

Albert's two guitars are a Fender Telecaster and a Martin 000 28 — both bought secondhand some years ago. "I bought the Telecaster about eight years ago and only paid £30 for it. At the time everybody was into Hank Marvin and he didn't use a Telecaster, so they were out of fashion," Albert told me last week.

"I have put a Gibson pick up on it and had the neck insalid with mother of



pearl. It's a bit battered but it's all right for me. I would like to get another Telecaster, but even if I did I wouldn't part with this one.

"I have had the Martin for two years and I was lucky to get it for £130, which is very cheap for them. Originally I wanted a Martin D28 but couldn't find one. I had a Gibson Everly Brothers type which had a great neck but the scratchboard muffled the sound.

"The wood on the Martin is a lot thinner than on Gibson acoustic guitars. The

Martin records very well but the D28 isn't too loud on stage. It has got a light sound because the wood is so thin.

"I have got a Dobro, which is a guitar with a resonator. You can adjust the neck, so that it tips forward and you can use it as a steel guitar, or you can play it as an ordinary guitar. It works both ways.

"My favourite amplifier is an old Fender bassman with four ten inch speakers."

Albert started playing guitar fourteen years ago at

the age of 14. "I started in skiffle groups like everyone else at that time, and my country style was an extension of skiffle. I have always liked country music and I played nothing else for about a year, but it got a bit boring. I started to fall behind with other ways of playing as well, and I don't think I would have another go unless the conditions were different."

Albert is in great demand as a session player — although Heads, Hands and Feet takes up most of his time. "I haven't enough

time nowadays to do a lot of session work, but I like doing them, especially with the band. We did some for Shirley Bassey and Richard Harris and used our own rhythm section."

Albert's own favourites are naturally country influenced. "The first name that comes to mind is Jimmy Bryant, an American country player, and Jerry Reed. When you start mentioning guys you like, you put yourself in a tricky position because there are so many I like." — CHRIS CHARLESWORTH.

The album every guitarist should hear . . .

THERE was a sad time when the keen guitar student would have to keep a pretty watchful ear for guitar solos on jazz records. A few breaks by Eddie Lang on a Bing Crosby or Paul Whiteman recording would have them roaring off into ecstasies of excitement.

Basically, credit for taking the rhythm section and into the front line as a serious solo voice goes to Charlie Christian, whose amplified guitar solos with Benny Goodman back in the early 'Forties ushered in a new era for the guitar — and guitarists.

Earlier, of course, the immortal Django had revealed the infinite possibilities of the guitar as a solo instrument. But amplified guitar was a comparative novelty back in the middle Thirties; Django did not "plug in" until much later. And his best work was always on acoustic guitar — mainly because of the technical limitations of amplification in those pioneering days.

The perfection of amplifying techniques for the guitar have, in their wake, brought forth a plethora of guitar recordings. Whereas once accomplished solo guitarists could literally be counted on the fingers of two hands — and this applied to those in Britain and the States (not forgetting the continental - based Django), now there are hundreds — even thousands.

Equally, students of the guitar are well-supplied with recordings featuring guitar playing in all its aspects —

country, rock, blues, jazz — you name it.

Every teacher of guitar, or any instrument for that matter, will say that the best way to learn is to listen to the masters. Absorb what they play, but don't copy. Develop your own style and take it from there.

An album ideally suited to the study of various facets of the guitar is being issued tomorrow (Friday) by A&M Records.

It is Quincy Jones' "Smack-water Jack", in which it claimed that "What Quincy Jones has done in this album is to bring it together; rock, blues, R&B, jazz and just plain music."

Ignore the ambiguity of those last three words, but do listen to the album. For on it is a "must" for guitarists — the track titled "Guitar, Blues Odyssey: From Roots To Fruits".

The American blurp to the album says of this track: "The late Charlie Christian was the man who made the guitar a solo voice in pop [sic] music and who first saw the possibilities of electronic amplification. He died so young after such a short career that many young guitarists today who may have been influenced by him have no conscious knowledge at all of who he was or what he did. This composition places him right smack dab in the middle of the history of the guitar from Robert Johnson to Jimi Hendrix and that's where he belongs."

Well, it's no Christian who takes the Christian - styled solo here, but there's a pretty

fair simulation of his linear style. And also some octave-type phrasing a la the late Wes Montgomery. Plus some rhythmic comping after the pattern of Basie's Freddy Green.

No fewer than three familiar guitarists are heard extensively on the album; Eric Gale, who has had some albums out on his own account

in the States; Jean "Toots" Thielmans (wrongly spelled Thielmans) who plays both guitar and harmonica, and was once featured with the George Shearing Quintet, and Jim Hall a familiar figure who remains one of the most creative soloists around.

The remainder of the personnel is pretty formidable, too. It includes such names as

Freddie Hubbard, Milt Jackson, Ernie Royal, Buddy Childers and Hubert Laws.

The music is a mixed bag; it includes the theme from the TV series Ironside to "Cast Your Fate To The Wind." And there are vocals from Bill Cosby and Quincy Jones thrown in for good — or indifferent — measure.

But the arrangements by

Quincy — and in one case Quincy and Marty Paich (the brilliant pianist who spends more time scoring these days for such artists as Sammy Davis Jr) — are superb.

It's an album, in fact, that must appeal to all jazz lovers. But particularly guitarists — if only for the "From Roots To Fruits" track. — LAURIE HENSHAW.

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COUNTRY MUSIC

IN the days when radio was in its infancy and entertainment in the rural pockets of America was limited to praising the Lord on Sundays, a visit from a travelling tent show was an event to be remembered.

Good or bad, they were all that were to be had and they thrived from the late 19th century until the early 1930s.

But now they are almost gone too. There is, however, one notable exception in the shape of Doc Williams, a veteran singer and musician from the state of Ohio.

Doc, together with his motorised Dodge caravan and two hour music and comedy show, has been on the road for well over thirty years.

For the past fifteen years Doc Williams has been taking his famous road-show on a winter tour of the Upper Vermont Valley, where, in his own words he, "picks 'em in."

"But it wasn't always like that," he continued. "For the first two years in Vermont I took a real strapping and we lost money left and right. Things are real good now but I still would never do a concert for a flat, guaranteed sum — I'm about the only guy left in the business who still operates on a commission basis. I like to give the local people a chance to make some money. I try to make my own expenses out of the commission, but sometimes I've gotta try and make it up out of my recording company."

Doc Williams is no big star with an international following. In fact, few people outside of the U.S.A. and Canada, have ever heard of him. But that doesn't mean he isn't good.



DOC WILLIAMS: last travelling tent show

Doc's still dodgin' on

For some obscure reason Doc has never had a record released in the U.K. and when one listens to his American

albums, it's difficult to imagine why. Unlike so many of his traditionalist counterparts, though, Doc Williams has survived into the age of country soul and funky rock. He comments wryly on these latter day trends. "The old music usually had three basic chords but this new stuff — you've got to be pretty good on a guitar or you can't play it. Then they go into all kinds of minors and chord changes so the old timers don't know where they're at anymore."

Doc was raised in the coal mining country around Kittanning, Pennsylvania and many of his younger years were spent listening to radio programmes featuring Montana Slim, Jack and Jerry Foy and Uncle Dave Macon. His father, a Hungarian, taught him to play the fiddle. After mastering this instrument Doc changed to the guitar and by the time he was seventeen he was performing enough to form his first band, comprising brother Cy, on fiddle, Dale Kuhn, on banjo and himself on guitar and vocals.

The band first played in Kittanning at socials and square dances. From there Doc moved to Cleveland, Ohio and teamed up with Joe Stoetzer, who played the kazoo. Known then as the Mississippi Clowns, the duo began working the "beer garden" clubs. Eventually, through an audition, Doc and Joe were given their first radio engagements on an amateur programme called The Barn Dusters, on Radio WJAY, Cleveland.

The Mississippi Clowns appeared on this show for six months before working for Doc McCaully and his Kansas Clodhoppers. These were formative years for Williams and from McCaully he learned many of the Appalachian folk songs later to become associated with his classic Wheeling recordings.

After serving a short time with the Kansas Clodhoppers, Doc left and re-joined his brother, Cy and a mandolin player by the name of Curly Sims. This time Doc called the band, The Allegheny Ramblers and from thereon developed the now legendary Doc Williams sound.

The new band remained in Cleveland until 1935, when an offer came from KQV Radio, in Pittsburgh, to begin a series of programmes. Once more the group's name was changed and because of Curly Sims' Cherokee Indian ancestry, it became known as The Cherokee Cowboys.

Following a highly successful period with Pittsburgh radio stations, Doc made a final name-change and called his band the Border Raiders, the name he still uses today.

The present Border Raiders line-up consists of Jack Jackson, electric bass; Curt Dillie, electric guitar and fiddle, and comedian/vocalist, "Deeper Dan" Martin. The remainder of the troupe comprises Doc's wife, Chickie and daughter, Karen McKenney.

Stage-wise the overall sound has been slightly modernised but the fiddle is still a firm favourite. As Doc himself says, "A fiddle is what they all want — you get a good fiddle player and folks will come just to hear him."

On recording, however, the sound reverts to traditional country music — with certain exceptions — and the back-up instruments usually include, tenor banjo, acoustics guitar, Dobro guitar, fiddle and harmonica.

The Doc Williams "sound" is undoubtedly one of the most original to have emerged from the rural areas of America since Bluegrass was first conceived, back in the 1940's. The foundation is Doc's own characteristic, heavy, open-string guitar style, accompanied (more often than not) by Marion Martin's impeccable chromatic accordion playing and the tenor banjo and string-bass of Jimmie Hutchinson and Bill Callahan, respectively.

The fact that an accordion is successfully featured throughout the majority of Doc Williams' recorded works, is an enigma in itself.

In spite of the obvious success of the Doc Williams Show on record and in concert halls and theatres, he is the first to admit that competition is getting tougher all the time. "The big package shows with big names can kill us if they've played an arena before us," he said, "and there's not much you can do when you have to follow an act like Johnny Cash."

BRYAN CHALKER

CONTEMPORARY CLASSICS

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THE IMPRESSIONISTS. BATEL: Gymnopédies I & II. DEBUSSY: Claire de Lune. Valse Plus Que Lento. RAVEL: Five o'clock Fextrot. FAURE: Pavane. HONEGGER: Pastorale d'été. BERNARD HERRMANN conducting the LPO (DECCA Phase 4 Stereo Concert Series PFS 4224).

THE music of the Impressionists is quietly gentle and atmospheric. It is light-weight without being banal or trivial and in Debussy's music can be found the turning point between the 19th and 20th centuries. So their position in musical history is an important one.

The pieces on this record are nearly all arrangements of piano works. The "Gymnopédies" of Satie are played with Debussy's orchestration and are about the only pieces to actually benefit from transcription. The others lose in the transcription. The constant string tone sounds a bit too Mantovani-ish, which is something the whole record is dangerously near to becoming. The pieces that save it are on the second side — the "Pavane" by Faure and the "Pastorale" by Honegger. Neither of these composers are regarded as being strictly Impressionists. Faure preceded the movement and Honegger carried on where they left off, but these works seem to have more integrity. Satie, Debussy or Ravel, who are always the greater musicians, have not been shown to great effect here.

OLIVIER MESSIAEN—VISIONS DE L'AMÉRIQUE. JOHANNES BRENDA LUCAS (two pianos) (ARGO ZRG 665 stereo).

OLIVIER Messiaen music creates an intensely religious state of mind. The sounds themselves seem suspended in a void and have about them a feeling of mystery, awe and desolation. Messiaen's ideas are based on a religious mysticism which abstracts the worship of Christ on to this level, something above normal life and glorifies it with the same awe and imagination.

In "Visions" the pianos are used as percussion instruments making great use of the many tone-colours available, and the music is characterised by large structures of complex chord



DEBUSSY: his music was a turning point

Impressions can be wrong

clusters which leap in all directions.

The piece's religiously does not mean we all have to be content Jesus Franks overnight. The work can be taken in the abstract and as such it is an interesting example of Messiaen's composing. The criticisms of his work being overly long and too loosely structured hold strong here, but still Messiaen stands alone, a pious soul in the

midst of 20th century scientific atheism.

MALCOLM ARNOLD — Four Scottish Dances Op. 59, Symphony No. 3, Op. 83. MALCOLM ARNOLD conducting the LPO (EVEREST SOBR 3021 stereo).

THE music is a reflection of the man in the case of Malcolm Arnold.

Arnold's roots lay in the British neo-romantic tradition of Elgar and Vaughan-Williams. Scottish Dances are jaunty, full of energy and originality without losing the freshness of the traditional material. He has brought the reels and flings of Scotland to the attention of the 20th century audience in a subtle way.

Symphony No. 3 shows the serious side of the composer, a part of his personality apt to be ignored. In his symphonic writing, the neo-romanticism shines through unmistakably.

Perhaps the keys to Arnold's success are his unwillingness to look back on the past with sad nostalgia and his willingness to look forward to the future with keen optimism.

The Ranger's return

TERMS like "living legend" and "all-time great" are bandied about a little too frivolously these days for them to mean very much but in the case of Hank Snow, Canada's one time "Singing Ranger," they may be truthfully applied.

He is, without fear of contradiction, one of the great stalwarts of American country music and has been so since 1950, when his historic recording, "I'm Moving On," provided him with his first nation-wide hit.

Hank Snow appeared in Britain for the first time in August, 1969, when he played the London Palladium.

Earlier this year he proved to be one of the highlights of the International Festival of Country Music, held at Wembley Pool.

Now, he's back for a tour that will take him to London (New Victoria Theatre), Liverpool (Empire), Southampton (Gaumont), Ipswich (ABC), Cheltenham (Odeon) and Chatham (Central Hall).



HANK SNOW: new tour

The package, organised by the Mervyn Conn office, also features the Rainbow Ranch Boys, Tex Withers, Malcolm Price and the Tennessee Four.

Snow has now been recording for the RCA label for over thirty years and during that time has seldom been out of the country music charts.

Over the years his hit recordings have included, "The Southern Cannonball," "Unfaithful," "Why Do You Punish Me," "The Last Ride," "Old Shep," "The Drunkard's Son," "The Convict and the

Rose," "I've been Everywhere," "Big Wheels," "The Star Spangled Waltz," "Nobody's Child," "The Wishing Well," "I Don't Hurt Anymore" and "Beggar to a King."

To coincide with Snow's visit, RCA have released a new album, "Tracks and Trains" (LSA 3045) and a single, "As Love Goes So Goes My Heart."

This tour ranks as an important event in this year's musical calendar and one that can't fail to promote wider interest in this historic performer. — BRYAN CHALKER.

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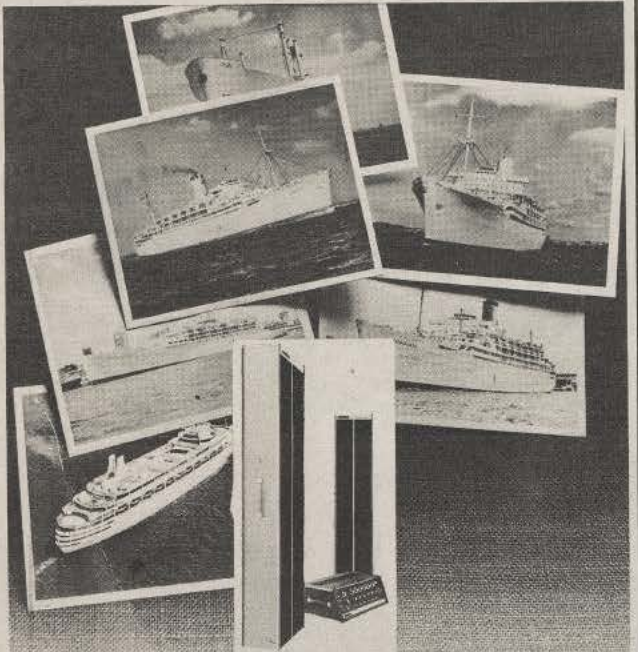
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ANY QUESTIONS?

Sticky fingers

HOW does Jon Hiseman get such a deep sound on his tom-toms? Does he use sticks on the reverse end? When playing my hands get very sweaty and I lose my sticks. Can he suggest a remedy? — Nick Newey, Paignton.

Getting a deep sound is really a matter of tuning, selection of heads and make of drums. When tuning it is advisable to get someone else to play the drums while you stand some distance away and listen. For the work I do, I recommend Remo drum heads, as they come in three weights. Diplomat is the lightest, which I use as a bottom head, with the heavier weight, Ambassador, as my batter head. There is a heavier weight, called Emperor, which you could try, but these are mainly for marching drums.

I used to use the butt end of the stick in my left hand to strike the drum, but I found that the unbalanced position of the stick slowed me up, so I gave up that practice and I do not think that the bottom end of the sound has suffered. To overcome sweaty hands on hot gigs, I slightly roughen the surface of the stick, removing the polish where my first finger and thumb grip the stick. I do this with an electric sander, and since I buy my sticks by the gross, it is quite a business!—JON HISEMAN.

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ANY QUESTIONS



JOHN STEVENS: single-headed drums

I've been unable to obtain Amon Duul's first LP. Could you give me the catalogue number? When will they be coming to England? (John Cooper, Stoke). At the beginning of "Race From Here To Your Ears" on their third LP, "Dance Of The Lemmings" there is an interesting guitar piece which sounds as if the instrument is being sick! How did Chris Kaller manager it. — (Tony Drazek, Norwich).

Their first LP, "Phallus Dei," was on Liberty LBS 83279. They are currently negotiating another visit to Britain but nothing is finalised. The technique employed on "Race From Here To Your Ears" is a secret, but involved several "machines" built by Kalle, a Leslie, fuzz-boxes, wah-wah pedals and a good Fender played by John Weinzler and not Chris Karrer. — Amon Duul publicist MARION DILL.

Has Greg Lake any suggestions for developing a varied bass technique (B. Marsden, Doncaster). Did he play acoustic guitar on the first King Crimson album, "Eptaph" and on "The Court of King Crimson"? How did he produce the incredible bass sounds on "Tarkus"? Is it double-tracked, bass and Moog, bass and organ pedals, or bass and piano (Rud McBeirs, London NW9).

As regards technique, I suggest you concentrate more on the right hand than the left, and assuming that you use a plectrum, develop a cross-picking style to increase speed. A very good book certain to help you is Ray Brown's Modern Bass Method. I didn't play acoustic guitar on any of those tracks. The sound to which you refer is probably the deep Moog notes, and if so, they were usually single track. Often the bass end of piano was used as

well. It as a full-size Steinway concert grand, GREG LAKE, Emerson Lake and Palmer.

I'm trying to obtain some information about a single headed drum kit which is easy to transport, as the drums pack one into another. I believe a similar kit is used by John Stevens. — G. R. Dodkins Woodford Green.

I think you mean the Flatjack, which is American. My kit is quite different, although I do use single-headed drums, called tambours. They are tambourines without the bells and they are tunable. I have two tambours, one 14 inch and the other 10 inch, with a children's bass drum. This is double-headed but it only needs tensioning on one side, which automatically tensions both heads equally. The 10 inch tambour is used instead of a snare drum and the 14 inch tambour takes the place of the small tom-tom. The kit is called the Launcher and is made by Premier. I also have one 4 inch double-headed Chinese drum just immediately to the right of the 10 inch tambour, and a 4 inch tambourine, both fixed to the bass drum. JOHN STEVENS, Spontaneous Music Ensemble.

What equipment was used by Dave Greenslade on "Colosseum Live"? How does he achieve that high piercing sound which is distorted through pre-amp? What music does he listen to, who influenced him and how long has he been playing organ? — Phil Crossland, South Croydon.

My own Hammond A100 was in for repair when we recorded "Colosseum Live," so I hired a more up-to-date version, which I used with a Laney 100-watt amp and a large Laney bass reflex cabinet. The sound was not intentionally distorted. It was a combination of the drawbar setting, the Schaller rotary unit and the character of the Laney amp and speaker, but it's also down to the individual on how he actually sets the controls. When I get time (which is seldom these days) I enjoy listening to Vaughan Williams symphonies and I used to like the old Mothers of Invention. They were fabulous! I've been playing the organ for 8½ years. I just get impressions from various people, but I don't consciously copy or become influenced by anyone. Obviously, things enter your head sub-consciously and stay there, re-appearing in one form or another when you're playing. — DAVE GREENSLADE.

I couldn't help detecting a certain amount of apathy in Mike Harrison last week. He just didn't seem excited, or even terribly interested in his recently released solo album. There were none of the usual remarks about it being just what I've always wanted to do; a new found freedom; being able to express himself fully as a last musical direction.

He wasn't even talking about going another one and the prospect of performing live again in order to promote the album didn't raise an eyebrow. It was over nine months ago that Spooky Tooth finally drifted apart and since then Harrison has been living at his Carlisle home, holidaying in Spain and working at Island's studios.

He's spent a good deal of time with his friend Luther Grosvenor (whose own solo album was released on the same day) and working with a group called Junkyard Angel.

In fact Junkyard Angel, also from Carlisle, appear to be Harrison's prime interest at the moment. They backed him on his solo album, and he is producing an album by the group for Island at present. They'll be gigging live soon, and Harrison will be along with them.

He's produced his own album and this, he explains, is why things have taken so long. "It's the first time I've ever produced an album and it took a long time to get the right sound. Even though I think it could be better: in fact with Junkyard we are getting the right sound, I think this album will be better than mine."

Junkyard had never been in the studio before so it took much longer than intended. I've known them for years but it wasn't until this time they turned professional. I asked them to come and help me and they did."

I never really wanted to go solo, and never really got much from it until now. But now seemed

Mike and Junkyard Angels

the right time to put out the album. I haven't really missed performing live; on odd occasions I feel I'd like to but not much. The public might forget about me but I can't say it worries me a great deal. It's not a very nice thought though. I haven't any plans to promote the album or do live gigs. If the album starts to move I might do. We'll just have to see. If it was very successful I would probably use Junkyard but they are a unit in themselves and they don't really need me with them. It all depends on their album's success too."

Having heard both Harrison's and Luther Grosvenor's album, I couldn't help noticing certain similarities in the music style. "At one time we were going to make an album together but in the end we decided to do separate albums," said Mike. "I went to Spain with Luther two months ago and I wrote things out there. Yes you're right there is a similarity in the type of music."

CHRIS CHARLESWORTH.



MIKE HARRISON: Solo album

TAPE TALK

RICHARD JAKUBOWSKI, stereo tape manager of U-Action Artists, is cock-a-bop at the response to the "combined operation" of the eight leading cassette and cartridge companies at the London Motor Show, which ended on Saturday.

The companies combined to present the In-Car Entertainment stand at the show, and reports Jakubowski: "Over fifteen thousand people visited the stand."

He adds: "People have been talking about the forthcoming tape explosion. It's already happened. More and more people are becoming aware of in-car tape material, in both cassette and cartridge form."

"We plan to make exhibits of this type a regular thing, so that buyers can see all the equipment available and also see what is also available on cassette and cartridges. For instance, there are now 5,800 titles, available from all the companies in cassette and cartridge form."

The time when cassettes and cartridges lagged behind the release of albums is now passing, in fact United Artists have released material on tape before albums, in some cases.

A similar combined-up featuring a stand showing tape products is already planned for the Ideal Home Exhibition in the spring of next year.

Jakubowski also reports that the sales of U-A's eight-track stereo cartridges have overtaken the sales of cassettes. An indication, perhaps, that in-car tape addicts are becoming even more conscious of the pleasure of having music on the move in surround-sound stereo.

As I indicated on October 16 in the MM, Precision A Tapes — like other companies — have had to up the price of their cassettes and cartridges.

But increased labour costs are not the primary reason. Says Precision Tapes' Walter Woyda: "We have slightly upped prices to bring dealers' discounts more into line with their LP discounts. This will encourage them to stock more cartridges and cassettes, and give customers a wider choice."

CBS have already scheduled some interesting cassettes and cartridges for the New Year.

In January, they are releasing a series of "Greatest Hits" in both cassette and cartridge form by Aretha Franklin, Louis Armstrong and Duke Ellington. And cassettes will be made available featuring Pete Seeger, Marty Robbins and Fleetwood Mac. All under the "Greatest Hits" banner.

HISTORIC jazz recordings by Fats Waller are among a series of mid-price cassettes being launched by RCA-Victor this month. They retail at £1.75, and are marketed under the Caprice label.

The Waller tapes are titled "Ain't Misbehavin'" and "Handful Of Keys". Other tapes of interest to jazz enthusiasts are by Art Shaw and his Orchestra ("September Song" and "Great Favourites") and Benny Goodman ("The Great Vocalists").

Laurie Henshaw

PIKIE DUST

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- O B.B. King in London 2.15 1.90
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- O John Mayall/Memories 2.15 1.90
- O Stone The Crows/Tenage Licks 2.15 1.90
- O 5000 Spirits/Incredible String Band 2.29 2.00
- O Chelsea Girl/Nice 1.99 1.75
- O Court of the Crimson King/King Crimson 2.30 2.00
- O 1983/Richie Havens 2.99 2.60
- O All Things Must Pass/George Harrison 5.30 4.80
- O Sgt. Peppers/Beatles 2.15 1.90
- O Blondes on Blondie/Bob Dylan 3.99 3.50
- O Forever Changes/Love Cohill 2.29 2.00

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- O This was Jethro Tull 2.30 2.00
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- O Cheap Thrills/Big Brother & Holding Co. 2.29 2.00
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- O Strictly Personnel/Capt Beefheart 0.99 0.85
- O Rolfs/Pink Floyd 1.15 0.99
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- O Happy Trails/Quickilver Messenger Service 2.15 1.90
- O Axis Bold as Love/Jimi Hendrix 2.15 1.90
- O Sailor/Steve Miller 2.15 1.90
- O What We Did on Our Holidays/Fairport 2.30 2.00
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- O Them/World of 0.99 0.85
- O Family That Plays Together/Spirit 2.29 2.00
- O Net Head Band/Albert I 2.29 2.00
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- O Sacertial of Secrets 2.15 1.90
- O Umagamma 3.10 2.75
- O Atom Heart Mother/Pink Floyd 2.40 2.10
- O The Least we could do is Wave to each Other/Van Der Graaf Generator 2.30 2.00
- O Electric Storm/White Noise 2.30 2.00
- O Dance of the Lemmings/Amor Dui 2.99 2.60
- O Soft Machine 2 & 4 (each) 2.29 2.00
- O Soft Machine 3 2.99 2.60
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- O Gris Gris 2.15 1.90
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- O Jouloux/Brian Jones 2.29 2.00
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- O Hot Buttered Soul/Isaac Hayes 2.15 1.90
- O Charlie Haden Liberation Music 2.15 1.90
- O S.T.O.'s/Permanent Damage 2.29 2.00
- O Tim Buckley/Star Sailor 2.29 2.00
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- O Misses Luba 2.15 1.90
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- O Woodstock I (Triple album) 7.25 6.00
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- O 200 Motels/Frank Zappa 3.75 3.40
- O Vanishing Point/Variou 2.99 1.85
- O Shaft/Isaac Hayes 3.49 3.00
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- O Last Poets/This is Madness 2.49 2.10
- O Gerry Garcia & Howard Waters/Moteroles 2.49 2.10
- O Yes/Fragile 2.35 2.05
- O Led Zepppelin/New L.P. 2.35 2.05
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FOCUS ON FOLK

by Andrew Means

IT came as slight shock when Shirley Collins mentioned that she hadn't done regular folk club bookings for the last six months.

One is so prone to taking it for granted that names like Collins are going to be around the clubs for ever. A singer might feature heavily in the club guide one week and then disappear for a few weeks.

A northern tour, one reassures oneself, and doesn't think about it again. But six months is a serious break, and sure enough Shirley has been considering her musical career very carefully of late. Her marriage to Ashley Hutchings has undoubtedly given her the confidence as well as the opportunity to take a cool look.

Her forthcoming album "No Roses" shows the electric accompaniments featured in itself no great surprise, but the instrumentation and arrangements are unpredictable and compellingly resourceful. Who would have expected the grand old plodding melody of "Claudy Banks" to be lathered in creamy brass and flowing percussion. The Albion Country Band includes Richard Thompson, Simon Nicol, Royston Wood.

The line-up is an integral part of the problem. For once having played with musicians like that, in a setting like that, Shirley understandably wants to reflect her new found sound in live performances. That's part of the problem. Once having decided on making the change and all it involves, she has then to surround herself with suitable



SHIRLEY COLLINS: electric accompaniments

No Roses for Shirley

musicians. It's a question of finding suitable musicians who are not otherwise tied up. For a time there was a

suggestion that Ashley Hutchings might find an opportunity to accompany her, but nothing has come of that.

"I have decided not to do clubs any more," Shirley told me. "I know a lot of people think that you are turning your back on the people that made you. But after so long I hardly see it as that. I think the singers have helped with the clubs, and they both have a responsibility to each other. But it's not only that, I want to broaden my scope musically. I'm not playing my banjo any more. I really hate that banjo."

Why not ideally I would like to be in part of a bigger group with other singers and musicians. I just don't want to go around being Shirley

Collins and her group. I would rather be part of a whole group. I do love singing, but I don't quite enjoy singing out there on my own any more. It sounds a bit show biz, but it's what you do feel. You just eventually don't feel like trudging out on stage anymore. There's all this lovely music around, why should I miss out on it? The only snag for me is that I don't want to sing anything else but traditional music. I couldn't sing anything else apart from English traditional music. I am not equipped to. I wouldn't want to."

Did the next stage in her career necessarily involve a clean break with the folk clubs. Couldn't she sing with a group electrically and solo acoustic during the same period?

"Yes, I think you have to make a clean break. People talk about it as a desertion. It sounds as if I don't like the clubs, but I think they have had their pound of flesh. This is the problem now... just waiting and asking. I know who I would like to work with. I can't mention any names."

"They're not available, are they?" said Ashley.

"Well, no. But one or two of them have expressed interest."

Although Dolly Collins wrote one of the arrangements for Shirley's album, she has left the folk fraternity and has recently completed a film score.

"She really is trying to do a classical composer," explained Shirley. "She likes folk music but she doesn't think it's great or the most worthwhile music, which I do."

"I think in a way this is the most natural album I have made. Royston Wood didn't think it would work and Karl Dallas didn't think it would work. But once Ashley convinced me that I shouldn't try to sing like a rock singer but sing as I normally do there were no problems at all. One thing I was pleased about is that it sounds totally English. Now that was deliberate. That was the one thing we set out to do. It wasn't Irish or American. It was definitely English. That's one thing I care about from here on, that the music sounds English. One of the things I do not think — and I thought this before I met Ashley too — was that it was fortunate that it started with Fairport Convention. It was fortunate that it was in their hands. "Tege An Liff" is my favourite record. If it had happened with anyone else it could have been dreadful and I should have apposed it and resisted it like mad."

ALL the time I was in America, I kept hearing things about the Johnstons, who finished their tour the day after I got back to Britain.

At first, the reports were all good, rave reports of the impact they were having upon the American scene who had expected, perhaps, another Clancy-type group. People seemed pleasantly surprised to hear someone who could blend traditional music material by Mr Cohen and Miss Mitchell, as well as the not inconsiderable efforts of Adrienne Johnston's American songwriter husband Chris McCloud.

Meanwhile, Vanguard had released their first American album, and it was selling well. There were plans for a single.

Then the reports got confused. They seemed to be having trouble. Their work permits were said to have run out and they had persisted in trying to work on without them. They were about to be, had already been deported, which didn't sound like the hard-headed, professional group I've known for so many years.

I was right to doubt what I was told because, as so often is the case, these garbled stories (none of them true, by the way) were the inventions of people trying to work out what was going on inside the group. Because something quite clearly was happening.

We had known for a long time that Mick Moloney was eventually going to leave them to resume his academic studies. We had known, also, that Mick was the arch traditionalist of the group, the one least happy about the increasing contemporary nature of much of their material, the one least likely to be pleased by the way critics were singling out this new

Then there were two

stuff for praise. So when I learned back in Britain that Mick had finally decided to leave the group to study with folklorist Kenneth Goldstein at the University of Philadelphia, I was hardly surprised. The real question was, what was going to happen to the other two?

A press announcement from their management soon answered that. Adrienne Johnston and Paul Brady would continue to work as a duo, with the accompaniment of Brian Brocklehurst on bass.

"Brook has almost become an integral part of the group," said Adrienne. "He's played on all our albums and at most of our British concerts so he knows all our material. But he is no substitute for Mick."

"In fact we have already interviewed a number of very nice people but we haven't found a replacement yet. Obviously, we don't just want a sideman. Any third member must be able to contribute as much as Mick did."

"He doesn't have to be Irish, either. Although we are going to continue doing traditional material — I'm working on two traditional songs with Paul for our next album, right now I don't see us as an 'Irish' group in the commonly accepted sense of the world."

Events in Northern Ireland have made all of us re-examine very closely this whole question. It's particularly difficult for Paul, who comes from just north of the border. A policeman was shot dead a few hundred yards from his home only a week or two ago.

"This is a situation where just singing the same old rebel songs is no help at all. I feel. There's no point in singing The Wearing of the Green, or Wrap the Green Flag Round Me, in Belfast."

"The Dubliners are doing a song about the internment, but I think the song on Northern Ireland has got to be chosen very carefully. It's got to have something relevant to say about our problems today. So far, we're still looking."

As soon as they arrived back in Britain, Adrienne and Paul started getting together the material for their next album.

"We came back with several ideas. Another US tour is already being set up for March and we will obviously need another album for Vanguard by then. In any case, we are scheduled to do another album for Transatlantic this year anyway."

"In fact, most of our vocal arrangements were worked out by Paul, so as far as recording is concerned we can work much the same way, with Paul double-tracking the male parts. One thing that has changed though is that instead of me singing lead all the time, I am sometimes going to be singing harmonies to Paul."

"As far as direction is concerned, while we are going more into the contemporary field we are not getting away from the sound of tradition, even in our contemporary material. For instance, the harmonies on our contemporary material are often very traditionally-based. But we do feel that we have to restrict ourselves to contemporary words to traditional or traditional-type tunes."

As for the money — that's a reward for perseverance. If you want to be a millionaire, don't be a rock and roller. I remember when we overtook the Rolling Stones. It was on the M1 — and we were both in 15c vans."

THE JOHNSTONS: after the rumours, the facts

KARL DALLAS

FRIARS PRESENTS IN CONCERT

TOM PAXTON

WATFORD TOWN HALL THIS MON, NOV. 8

NOTTINGHAM ALBERT HALL FRI. NOV. 26

TICKETS: WATFORD: 50p, 75p, 100p, 125p from Musicland, High Street, Watford, or at the door on the night. Enq. Watford 42510/Aylesbury 84568. NOTTINGHAM: 40p, 50p, 70p, 90p, 125p from Clements Pianos, Nottingham.

By courtesy of the National Youth Theatre

Jo Lustig presents an evening with

DANDO SHAFT

GILLIAN McPHERSON

DAYLIGHT

(RCA recording artists)

SHAW THEATRE, 100 Euston Road, N.W.1

Sunday, November 21st, at 7.30 p.m.

All seats 60p — Box Office 01-388 1394

TUESDAY FOLK AT UNIVERSITY COLLEGE, LONDON

Bridget St. John

John Martyn

9th Nov.

Tim Hart & Maddy Prior

16th Nov.

Al Stewart

23rd Nov.

All concerts start at 8 p.m.

CENTRAL COLLEGIATE THEATRE, Gordon St., WC1

All enquiries for advance tickets: U.C.L.U. Ents. Committee 25 Gordon Street, W.C.1. 01-388 0518

albums

"NORTHUMBRIAN FOLK" (REC 1185). Record a respected musician told me that many folk of Northumbria resented their position, which they regarded as being a no man's land between England and Scotland. This record should forestall the threat of 'U.D.' for another era. Presented by Jim Darcy and produced by Frances Line, and recorded in London and at Seaton Delaval Hall, Northumberland, choice of material has been tackled with ambitiousness. The first track portrays the North Walbottle Rapper Sword Dance performed by The Monkseaton Morris Men, and there are some interesting diversions besides songs and instrumentals. The Washington Greys play "Bobby Shaftoe" and "Cushy Butterfield," two tunes with local associations. The Greys are formed by children aged between five and eighteen, who all play kazoo and drums. There are stories such as Mrs Kate White's of the Northumbrian Pipers' Society and member of the High Level Ranter, plays "Chevy Chase" on the pipes, and Bob Davenport and the Marsden Rantlers are prominent, their performances including "The Blyden Races" and "Keep Your Feet Still Georgie Hinnie." — A.M.

RANKIN FILE: "Rankin File" (Circle). The Scottish trio has yet to reach a position of fame in England, but their appearances here this November should establish them in the minds of their

audiences. Iain Rankin proves himself to be an excellent songwriter able to adapt his treatment of a subject to suit rage or calm, love songs or social and racial problems. Even in the face of Melanie's "Look What They've Done To My Song, Ma" and Gordon Lightfoot's "Canadian Railroad Trilogy," Rankin's "The Circle Turns Again" stands out as one of the best anti-war songs I've heard. While he provides lead vocals and rhythm guitar, Rick Nickerson fills out the rhythm with bass guitar and Tony Mitchell decorates effectively with lead acoustic guitar-work. — A.M.

DAVE GOULDER AND LIZ DYER: "The Raven and The Crow" (Argo ZFB 30). As Dave and Liz live in the wilds of Scotland one has to rely heavily upon their records to obtain an idea of their style. This is their second album, and like the first January Man, it shows Dave Goulder to be a talented and thoughtful songwriter. The natural imagery which he favours is typified by "The Long And Lonely Winter," a dread-injecting, doomy song that accurately reflects aspects of the season. The title song is somewhat reminiscent of "The Twa Corbies." There is a humorous side to his writing too, with the marital skylarks of "The Sexton And The Carpenter," and "A Most Unpleasant Way. Sir." The latter is a version of a ferryboat tale in which the ferryman hands over the tiller to his first passenger, who jumps ashore, leaving the boat and the job "chained"

to the unfortunate newcomer. Dave's version employs the services of a hungry vulture. Three traditional pieces are included — "Robin Hood's Progress To Nottingham," "The Blacksmith," and "The Monk in the Wall" or "The Friar in the Well" — depending on whether one looks on the record label sleeve (the second title is correct). Liz sings well, although she does exaggerate her accent on "The Blacksmith" unnecessarily. It would have been better if she had sung it in her normal voice and shunned rusticity. The Broken Consort help with backing. — A.M.

MIKE ABSALOM: "Mike Absalom" (Vertigo). The record goes off in a blaze of two tracks the first signs of impatience are beginning to show. Then comes "Let Me Give You Roses and Rose." Although it attempts to satirise the "Zen and black magic" freakies, the song makes its points with tiresome predictability. It is not until the last track on the first side, "Saga Of Ernie Plugg's Bust," is reached that prospects begin to brighten. The second side yields more variety. His more serious songs are the most memorable, "Frightness Of The Dark" and "It Must Be Spring." Mike Absalom wrote all the songs and arranged them. The best track is the last one as it happens — "Saga Of Peaches Melba And The Hash Officer" with its compelling mixture of school-boy humour and epic poetry. — A.M.

ALVIN LEE

FROM PAGE 13

Did Alvin think the age of the rock guitar hero was drawing to a close? Peter Green had given up the business. Eric Clapton is hiding in obscurity. Jeff Beck has been out of action. Apart from Rory Gallagher, only Alvin is still out there soaking it to us. And where were the new heroes?

Why did the guitarists become so popular? "I really don't know. It was a kind of wave. Jimi Hendrix was the great innovator and he showed everybody the way and how much there was to the guitar. His control of feedback was incredible."

When Alvin took his share of fame, he took his share of criticism. How did he face up to the mixed blessings of stardom? "Criticism is a by-product of the rock scene. Rolling Stone gave such a slamming of our last album — it was such a put-down that I had to burst out laughing. It

was as if they had picked on every bad thing. But I don't have to protect myself in that way. Some people had us, some like us, and some couldn't care less. I'm concerned with the people who like us and I get my feedback from them."

"I used to wonder how I had crossed people that they should form such bad opinions of me. I suppose the music business has the tendency to create superstars, but I really don't believe in such a thing. I used to when I was a kid and I was an Elvis Presley fan. Whenever I've met a star, they've turned out to be quite normal people. And the magic doesn't exist."

"I went to see Elvis in Las Vegas and it freaked me out badly. He was throwing teddy bears to the audience and had a supply of neck scarves he took out and threw to them. It was fifteen quid a seat and it was really disgusting. Superficially silly. The music had no balls at all, but the potential is still there. He was just coasting through his act and it seemed like it was just another gig. It can happen to any artist. We started coasting after 'Woodstock' and whatever we played went down well. But you've got to hang on by your teeth and try."

bands should be given a chance to mature and change. And you have to follow what you feel. We're still experimenting. If I rock seriously all I read about me, I'd really be in a bad state."

"As for the money — that's a reward for perseverance. If you want to be a millionaire, don't be a rock and roller. I remember when we overtook the Rolling Stones. It was on the M1 — and we were both in 15c vans."

FOCUS ON FOLK



DANDO SHAFT: at Shaw Theatre

BROKEN Consort have added a fiddler to their line-up. Ex - Marsden Rattler John Lincoln has joined Vic Gammon, Trevor and Anne Crozier. This will mean that the group will be a foursome for concerts and recording, but Gammon will not accompany them on club gigs. Lincoln also plays the Northumberland Pipes, and the group's repertoire will be expanded to include jigs and reels. He will probably join them for their Bury St Edmunds gig on Friday. Trevor and Anne are playing at Cardiff tonight, Thursday.

Shirley Collins is doing a three day tour in Devon during December. She will be backed by Richard Thompson, Ashley Hutchings and John Kirkpatrick. Dates are South Molton (December 2), The Lobster Pot, Instow (3), and Plymouth Polytechnic (4). New folk rock duo, Curtis Muldoon, are to appear at the Kafers Folk Club, Manchester, on Tuesday, November 9.

Consort make it four

Bob Copper is opening a folk club at his Central Club, Peasehaven. It will meet on the first Thursday in every month. Guest tonight, Thursday, is Seamus Ennis. Residents will be the Coppers and Vic and Christine Smith.

Wally Whyton and The Exiles are guests on this week's Folk On Two. Steeleye Span and Ron Goslin are on Sound Of The Seventies on November 15.

Byard Ray, fiddle player with their Bury St Edmunds gig on Friday. Trevor and Anne are playing at Cardiff tonight, Thursday.

Tex Ritter appears at the Ponderosa Club, near Southampton, on November 21, with Nick Carter and Little Ginny.

Tight Like That have added a fourth member to their line-up. He is washboarder Bill Shortt, formerly with Spencer's Washboard Kings and the Temperance Seven. His first appearance with the group is tonight, Thursday, at the Shakespeares Head, Carnaby Street.

A part has been written into Matt Nicoll and John Cairney's "McGonerrall" for Watt's wife Doreen Swan. She plays Mrs

McGonerrall, and Watt plays McGonerrall. The cast for the show includes a folk duo from Fife called The Others, and an actor Robert Virtue.

After a Scottish tour with the ICA, Nash House, tonight, Thursday. Two further concerts have been added to the Ralph McTell/Dranfields tour — Bracknell Sports Centre (November 20) and City Hall, St Albans (27). They also play at Free Trade Hall, Manchester, on November 12.

Dando Shaft, Gillian McPherson and Daylight are at the Shaw Theatre, 100 Euston Road, London, on November 21.

Best sellers

The following are among the best-selling folk albums in Britain this week:

- BLUE JONI MITCHELL Reprise. REFLECTIONS Pentangle Transatlantic. MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor Warner Bros.
- NORTH STAR GRASSMAN AND THE RAVENS Sandy Denny Island.
- BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS.
- OUR FRIENDS THE YETTES Argo.
- WELCOME TO OUR FAIR OAK Topic. NINA AND THE DREAM Tree Andy Roberts Pegasus. SELECTIONS Martin Carthy and Dave Swarbrick Pegasus. SUMMER SOLSTICE Tim Hart and Maddy Prior B & C.

List compiled from returns by: LONDON — James Asman's, W.C.2; Dobell's, W.1; Folk Shop, Cecil Sharp House, N.W.1; Chris Willard, S.E.14; CHESTERFIELD — Some Kinds Mushroom; BIRMINGHAM — The Diskery; EDINBURGH — Bruce's; NEWCASTLE — J. G. Windows; LIVERPOOL — Nems.

Folk Forum

THURSDAY

ALBERT FOLK CLUB
The Pied Bull, 1 Liverpool Rd. N1. (Near Angel Tube Station).
EUGENE WALLACE
Next week:
SPIROGYRA

AT WHITE BEAR, Kingsley Road, Hounslow.
LEON ROSSELSON
N/W Singers night.

BASEMENT FOLK CLUB
GASWORKS
Rothborough Pub, College Road, Harrow. 8 p.m. 42 mins. Harrow Met.

BLACK BULL, High Road, N20.
JACQUI & BRIDIE
DENNIS O'BRIEN

CDT FOLK CLUB, 30 Leicester Sq., London, W.C.2.

MIKE ABSALOM
Entry 10p for members. Membership 25p (plus free entrance (this week)). Licensed bar. Starts 7.30.
CROOKED BILLET
North Circular, Walthamstow
TIM GREENWOOD

FOLK CENTRE, HAMMERSMITH
CHRISTIE MOORE
with hosts ROD HAMILTON and DON SHEPHERD. Prince of Wales, Dalling Road (2 mins Ravenscourt Park tube).

FOLK CHELSEA presents
CLIFF AUNGIER
JOHN FOREMAN
At Bridge Place Parsons Green Lane, nearest tube Parsons Green. Admission 20p.

FREEDOM FOLK CLUB
Common Road, Langley, Slough. 7.30 p.m. COME ALL YE. Resident Paddy Clerkin, all singers very welcome.

HARLOW, Tye Green Community Centre.

DEREK BRIMSTONE

I.C.A. TONIGHT!
HUNTER MUSKETT
and
DAYLIGHT

Health food/drinks/parking and ROY HENDERSON'S LIQUID LIGHT, 25p. 8 p.m. (2 minutes from Trafalgar Square.)

KINGSTON Polytechnic S.U. presents

JOHN MARTYN
ROGER RUSKIN SPEAR
Knights Park, 8pm. Adm 35p (members).

SHAKESPEARES HEAD, Carnaby Street (Oxford Circus tube), 8 p.m.

TIGHT LIKE THAT
appearing for the first time with their new washboard player
BILL SHORTH
and friends. Please come early.

THURSDAY, 11 NOVEMBER
NORWICH LADS CLUB
MICHAEL CHAPMAN
PETER BELLAMY
TOTEM and **ALEX ATTERSON**
TICKETS 30p FROM BRISTOWS

TOAD HALL, The Red Lion, Toad Hall Street, Barking. An incredible guitarist.

BO IDLE
plus Jonathan Turner. Monty Python TV in bar.

FRIDAY

AT COUSINS, 49 Creek Street, 7.30-11 p.m.

FRIDAY cont.

AT THE Sugarbush Kitchen
BONDED BOOTS
Your host: **TONY BRADLEY** and friends at Duke of Wellington, Balls Pond Road, N.1.

CAPRICORN, Albany (opposite Great Portland Street tube), 8 p.m.
DAVE TURNER
Residents: **TOUCHWOOD**.

COACH HOUSE, Farningham
MARTY WYNDHAM-READ
Residents: **CRAFTYLOK**.

COUNTRY CLUB, Opening November 12. The Engineer, Gloucester Avenue, N.W.1.

FIGHTING COCKS, KINGSTON OAK

plus
BROKEN CONSORT
8.30 p.m.

FOLK PLUS, Crooked Billet, High Street, Penge.
TOWNSEND & CLARK
Many thanks Martin Winsor for last week's review.
Residents: Wild Oats 095 4263.

NERGA CELIHOJ, Rakes, Hugh Rippin, Morris, Oxhey Pavilion, Green Lane, Oak (Carpenters Park Station), bar extension.

ORGAN INN FOLK CLUB
Lombard Road, E.C.4.
JIM McCANN
Residents: **MOSAIC**

PUTNEY HALF MOON
LOWER RICHMOND RD, PUTNEY.
TINTAGEL

SEVENOAKS FOLK CLUB, 47 Bradbourne Vale Road, (A25).
STEVE BEMBOW & DENNY WRIGHT, Bar. Residents: **TARAGON**.

THE LIGHT OF DAWN
AT THE SOL ARMS, HAMPSTEAD
RD, N.W.1 (near Warren St. tube).

SPIROGYRA

THE TINKERS CLUB, Hendon Busby Club, Great North Way, NW4 (behind Chevron Garage, opp Sunny Gardens Road).

TIGHT LIKE THAT
Host **NICK SLYNN**, Bar.

SATURDAY

"**ANGLER**", Teddington
THE TRAMPEES
Skyport Ade.

AT COUSINS, 49 Creek Street, 7.30-11 p.m.
Says we didn't have Duffy on last week.

DUFFY POWER
LINDA LEWIS
Next week: Mike Chapman.

BRUNEL UNIVERSITY, Folk Club, Kingston Lane, Uxbridge

IN CONCERT
MIKE CHAPMAN
KEITH CHRISTMAS
HALYCON
8PM. ADM 50p

FOLK CELLAR
8 p.m. Cecil Sharp House, 2 Regents Park Road, NW.1. **JAY**. Special guest: **CHRIS FOSTER** (London Folk Music Festival Winner). Residents: Roger Fleming, Karl Wabrig, Kevin Shells.

GERRY LOCKRAN
LIVE RECORDING COMMAND STUDIOS, PICCADILLY (NEXT TWA OFFICES) TONIGHT AT 8 P.M. ADMISSION FREE.

GREEN GINGER
available for bookings. — 01-427 6463.

LONDON CO-OP presents Singers Club, Union Tavern, King's Cross Road, W.C.1. 7.45 p.m. **SANDY KEER**, **JOHN FAULKNER** and **BOB BLAIR**. Members 30p, non-members 35p.

SATURDAY cont.

PEELERS, Kings Stores, Widegate Street, off Middlesex Street, near Liverpool Street Station.
BONDED BOOTS
Plus **FROGMORTON**.

STEELEYE SPAN, McKendree Spring, Maya, L.S.E. Houghton Street, Aldwych, W.C.2. 7.45 p.m. 55p.

TROUBADOUR, 265 Old Brompton Rd. 10.30 pm.
HARRY BOARDMAN

SUNDAY

BARREL HOUSE MEETING, The Swan, Sudbury, Wembley, Middlesex. Guest speaker, Alan Belfour. "Train Blues" 7.30 spring.

BOUNDS GREEN, Springfield Park Tavern, Bound's Green, S11.
Plus **ALAN GORE**.

CROWN HOTEL, School Road, Chislehurst Common, Kent. 01-698 6810. 7.30 p.m.

THE NATURAL
ACOUSTIC BAND
25p.

DARTFORD FOLK, Royal Victoria Hall, Faversham.
ISAAC GUILROY
Residents: **CRAFTYLOK**.

DR HOBBS Railway Hotel, Dartford.
TIGHT LIKE THAT
presented by the **SOUTHERN RAMBLERS**.

GRAVESEND BOWING CLUB, Riverside Blues Club.
GERRY LOCKRAN
Opening tonight.

JOHN HANDLEY BAND
THEBES 78 BELL ST
NEAR EDGWARE ROAD TUBE
SINGERS WELCOME

KINGS HEAD, Hornchurch.
DAVE & TONI ARTHUR

MAGS HEAD, 205 York Road, Battersea. On tour from Scotland.
RANKIN FILE

ST. MARTIN-IN-THE-FIELD
Trafalgar Square
CRYPT FOLK CLUB
MR FOX BRANCACCIO

THE BELFRY FOLK CLUB, Milton Common, Oxford (A40). 7.30 till late.

MICK ABRAHAMS
BOB SARGEANT
MICHAEL CLAIRE FOCUS

THE ENTERPRISE, Hampstead.
HARRY BOARDMAN with resident Don Bonito and Kevin Shells (opposite Chalk Farm Station). 7.30 pm.

THREE TUNS, Beckenham.
MIKE MARAN

TOWER CLUB, William IV 816 High Road, Leyton.
ROSEMARY HARDMAN

TROUBADOUR, 6-11 pm.
BOB AXFORD

WEST LONDON FOLK CLUB, White Hart, King Street, W.6. 7.45 p.m. **FRANKIE ARMSTRONG**, **BRIAN PEARSON**.

WHEATSEAF, DORKING. **MARC ELLINGTON** introduced by **FLUFF**.

YORK & ALBANY, Parkway, Camden Town, Canary Flatfoot, John Burden and Chris Turner. For 1.V.S. 7.30 p.m.

MONDAY

ALLEY WALTON-ON-THAMES, 16b Church Street.

THE NATURAL
ACOUSTIC BAND
THE WESTERN LINE
ENFIELD FOLK CLUB
HOP POLES BAKER STREET
DIZ DISLEY
DAVE HISLOP

FOLK FOR ALL, Three Wheatshaves, Upper Street, Islington, N1. **MAJOR WILEY**, resident Trevor Hyatt.

HADES FOLK CLUB, behind Christ Church, Albany Street, N.W.1 (S.G. Portland St. tube).
SINGERS NIGHT

MONDAY cont.

HALF MOON, Lower Richmond Road, Putney.
ON ENGLISH TOUR
RANKIN FILE

HANGING LAMP
The Crypt, Saint Elizabeth's, The Vineyard, RICHMOND, 8 pm.

HUNTER MUSKETT

Please come early.

OLD BULLS HEAD, Ware.
DEREK HEWITSON

ORPINGTON FOLK, Royal Oak, Green Street, Green, Wild Oats.

TABBY'S FOLK CLUB
OPENS NEXT MONDAY, 8 PM
OPP EALING BDDY TUBE, WS

TUESDAY

AT CATFORD RISING SUN
HARRY BOARDMAN, **DAVE COOPER**, **MIKE AND TONY**.

CHELSEA FOLK, The Stanhope, 97, Gloucester Road, (opposite Underground).

DEL ROBINSON

MEDWAY FOLK CENTRE, ASH-TREE, RAINHAM ROAD, CHAT-HAM, TONY ROSE. PLUS SPECIAL GUEST APPEARANCE OF

THE JOHNSTONS

SOUTH BANK POLYTECHNIC, Botherly Street, Borough Road, S.E.1.

HUNTER MUSKETT

THREE HORSESHOES FOLK CLUB, Heath Street (near Hampstead tube).

DIZ DISLEY
and your hosts THE EXILES.

THE PEELERS

East Wing, Guys Hospital, London Bridge, S.E.1. 8 pm

UNIVERSITY COLLEGE, Theatre, Central Collegegate Theatre, Gordon Street, W.C.1.

BRIDGET ST JOHN
JOHN MARTYN

WEDNESDAY

AT DINGLES, The Roebuck, Tottenham Ct Rd, W.1.
DAVE BURLAND

BARMY FOLK, Riverside, Twickenham.

TIGHT LIKE THAT
FROGMORTON

BLACK EAGLE at Badgers Music, 42, 43

RURAL DELIVERY
CROYDON folksong club, Waddon Hotel, Stafford Road.
COME ALL YE
Pete Twitboth

HOLY GROUND, Royal Oak, 88 Bishops Bridge Road, W.5.
RONNIE CAIRNBUFF presents

ORANGE BLOSSOM SOUND
Resident singers: **TONY ROGERS**, **MIKE STIMPSON**.

LORD RAGLAN, St Martins-le-Grand, E.C.1. St. Pauls Tube).
FRIEDEMANN

SURBITON ASSEMBLY ROOMS, **DEREK SARJEANT TRIO**, **PAT NELSON**

TROUBADOUR, 9.30-12.30.
TUDOR LODGE

UNITY THEATRE presents Grand Celebrity Concert to help intercast families in Northern Ireland. Compers **DOMINIC BENAM**, with Bobby Campbell, Gordon McCullough, Sandra Kerr, John Faulkner, Frankie Armstrong, Gabe Sullivan, Paul O'Brien, Red Franklin, Fred McKay, Trevor Hyatt, and other favourites. 7.30 for 8 P.M. (prompt) at 1 Goldington Street, N.W.1 (S&P 647). Adm. 50p. Don't miss this night of nights in a good cause.

YOU TOO CAN GET TIGHT LIKE THAT
Phone: Dave Griffiths, 01-567 4913 or write to Hugh Hutchby, 104 Cromwell Road, Neasden, Middx.

APOLOGY
Nineteen Twenty Personnel on behalf of
THE KINGPINS

HENRY VIII'S (ex-Famous Jug Band) EXCITING NEW BAND **RUMOUR** or **RUMETTE**
01-648 7198 (eve) or 01-877 2045 (day)

Britain's No. 1 Comedy C&W Duo
The boys will not appear on the Hank Snow tour, due to contract cancellation by Mervyn Conn Org. We regret disappointment for fans throughout the country. But don't miss NASHVILLE ROOM W. London, Tues or Sat throughout November.

SPORTS CENTRE, BAGSHOT ROAD, BRACKNELL, BERKS.
IN CONCERT
RALPH McTELL
ROBIN & BARRY DRANSFIELD
Saturday, 20th November, 1971
Advance tickets: 40p, 50p, 80p and 54E (P.O.s only) from McTELL TICKETS, 1 DUKE STREET, LONDON, W-1

FAIRFIELD HALL, CROYDON
MONDAY, NOVEMBER 22nd 7.45 p.m.
RALPH McTELL
with ROBIN & BARRY DRANSFIELD
Tickets 80p, 70p, 60p, 50p from Fairfield B.O.; Park Lane, Croydon (Tel. 688 9291)

CIVIC HALL, GUILDHALL, THIS SUNDAY!
AL STEWART
IN CONCERT
Sunday, November 7 Doors open 7.30 p.m.
TICKETS AT THE DOOR: 40p, 50p, 60p

NAZARETH

NOVEMBER DATES:

- 3rd CITY HALL, NEWCASTLE
- 4th TOWN HALL, ALCESTER, STRATFORD-UPON-AVON
- 5th PIED BULL, ISLINGTON
- 6th ROUNDHOUSE, DAGENHAM
- 7th GUILDHALL, PLYMOUTH
- 8th GUILDHALL, SOUTHAMPTON
- 11th TOWN HALL, MIDDLESBROUGH
- 12th **MARQUEE**
- 13th GLYDERDROME, BOSTON
- 14th TOWN HALL, DERBY
- 18th GLASGOW UNIVERSITY
- 19th ABERDEEN UNIVERSITY
- 20th IMPERIAL COLLEGE, LONDON
- 24th COLLEGE OF EDUCATION, WORCESTER
- 27th TOWN HALL, HIGH WYCOMBE



FIRST ALBUM: 'NAZARETH'

PEGASUS PEG. 10
RELEASE NOV. 12th

MANAGEMENT: Derek Nicol, Mountain Managements Ltd.
5 Knightsbridge Ct., Sloane St., S.W.1. 01-235 5739

AGENCY: David Oddie, Gaff/Masters Ltd. 01-824 4234

RECORDING: Pegasus (B&C Records)

MUSIC PUBLISHERS: Carlin Music Corp.

PRESS: Bill Harry, 01-727 3505; Hazel Griffith, 01-734 3932



SADLER'S WELLS THEATRE
SONGS, DRUMS, DANCE and
MUSIC of BENGAL and for BENGAL

Concert in Sympathy

(Folk — Traditional — Contemporary)
for the refugees of East Bengal
in aid of the PRIME MINISTER
of INDIA'S Relief Fund

SUNDAY, NOVEMBER 14th
at 3.30 p.m. and 7.30 p.m.

★ **FAMOUS ARTISTES** coming from India and East Bengal:
RUMA THAKURATA (Singer) • NIRMALENDU CHOWDHURY (Singer)
SABITA BRATA (Singer/Actor) • RADHAKANTA (Drummer)
CHANDRA KANTA (Flute) • PHANI BHUSAN (Percussion)
MOHAMMED MOSAD ALI and APEL MOHAMMAD (Singers)

★ **BRITISH ARTISTES** appearing: KEITH HARVEY (Cellist)
JOHN TAYLOR (Pianist) • NORMA WINSTONE (Jazz Singer)

- Produced by Birendra Shankar
- "Producer Birendra Shankar has chosen his ensemble at a high level." — *Daily Express*, 1967.
- "Birendra Shankar presented some distinguished and most accomplished singers and players." — *Financial Times*, 1970.

★ **TICKETS:** 50p, 75p, £1.25, £1.50, £1.75, £2.00 and £5.00, available now from SADLER'S WELLS THEATRE, Rosebery Ave., E.C.1. Box Office (01) 837 1672/3, and 70 Grafton Way, W.1. (01) 387 2338, (01) 240 3905.

PROVINCIAL CONCERTS

November 17th: TOWN HALL, BIRMINGHAM. November 21st: COLISEUM CINEMA, LEICESTER (with the help of the INDIAN FILM SOCIETY of Leicester. November 22nd: TOWN HALL, LEEDS.

★ **PATRONS** of the Appeal Committee include: The Earl of Harewood, Bishop of Stepney, Colin Davis, Cleo Lane...

Currently appearing until Saturday, 13th November
excepting Monday 8th, when he will be in Jersey

ALAN HAVEN

at

RONNIE SCOTT'S CLUB

creating his own unique brand of beautiful sound
with the new

VISCOUNT X150 organ

and
the amazing

ARP 2600 Synthesizer

Sole U.K. Distributors:—

General Electro Music (U.K.) Ltd.
Hudsons House
Brunswick Place
London, N1 6EG
Tel: 01-253 8962/3

MM Club Calendar

THURSDAY

BIRD CURTIS QUINTET, Pindar of Wakefield, see box.

HOUNDS GREEN Man. See display ad, page 50.

MIKE DANIELS Big Band, Half Moon, Putney.

NEVILLE DICKIE TRIO, Mitre, Greenwich.

PASADENA ROOF ORCHESTRA
Old Maypole Barkingside.

STANHOPE ARMS, Kensington (near Gloucester Road tube).

SONNY DEE BAND

THE PLOUGH, Ilford Lane, Ilford Jazz Club
GEORGE CHISOLM
and the New Era Jazzband. 9-11. Licensed bar dancing.

FRIDAY

ABERYSTWYTH UNIVERSITY

HOG
ALBION Imperial College S.U., Prince Consort Rd., S.W.2.
CONTEMPORARY IMPROVISED MUSIC GROUP
DEREK BAILEY/CHRISTINE JEFFREY DUO

AT PLOUGH, STOCKWELL, SW9

BOBBY BREEN

BANZAI
City of London Poly Event, Chigwell, Essex.

BLACKBOTTON STOMPERS, Osterly Jazzclub.

ERIC SILK, Chestnuts, Lee Bridge Road.

HARROW INN, Abbey Wood, London, S.E.2.

CHICKEN SHACK & REFUGEE

MIKE WESTBROOK with **NORMA WINSTONE & PHIL MINTON**

STUDENTS CENTRE, 11 Portland Place, W.1. 836 8888 (opposite Broadcasting House), 9 p.m.

OSTERLEY JAZZ, Rugby Club, Tenlow Lane, BURNFIRE, FIREWORKS.

BLACKBOTTON STOMPERS next week: Chosen Six.

PEANUTS, Kings Arms, 213 Bishopsgate (near Liverpool Street Station)

MIKE OSBORNE

BRUNEL UNIVERSITY ENTS., KINGSTON LANE, UXBRIDGE, UXBRIDGE 39125

SATURDAY, NOVEMBER 6th, 8 p.m.
Folk Club Special

MICHAEL CHAPMAN
KEITH CHRISTMAS
HALCYON
Tickets 50p

CHRIS MCGREGOR GROUP
50p; Students 40p
Presented with assistance from Greater London Arts Council.

LOUDON WAINWRIGHT III
+ EGGS OVER EASY
N/W: NUCLEUS

STUART LYON presents
Wednesday, November 10th
LOUDON WAINWRIGHT III
+ EGGS OVER EASY
N/W: NUCLEUS

FRIDAY cont.

PIG STY
General Havelock, Ilford High Road, Essex.
MR MOSES & SCHOOLBAND & MELISMA
Groups M/W Promotions.

THREE HORSESHOES Jazz Club, Heath St., Hampstead, N.W.3.

THE JAZZ INFLUENCE

SATURDAY

BEFORD COLLEGE, Inner Circle, Regents Park, N.W.1. Everybody welcome.

BOB DOWNES OPEN MUSIC

BLACKBOTTON STOMPERS, Birdcage Jazzclub, Cambridge.

D.J. JOHNNY PERKINS FORGESIDE RFC BIAENAVON

GEHENA!

NIMBUS

SPRING OFFENSIVE
OV Rugby Club, St. Albans.

TOFTS FOLKESTONE ASSAGAI

WHITE HART, DRURY LANE EXCELSIOR JAZZBAND

SUNDAY

AT PLOUGH, STOCKWELL, S.W.9.

DAVE HANCOCK & THE SPINKY DUK BAND
12 o'clock start.

BIRD-CURTIS Quintet, Every Sunday 12-2 pm, Barnards Bar, Greenwich Theatre, Croome Hill, SE10. Admission Free.

BLACK PRINCE HOTEL, BEXLEY. BLACK WIDOW
EMERY, plus PHIL BROADHURST BAND, Troubadour, 205 Old Brompton Rd., 3-5 pm.

HUNTERS DRAINTREE HOG

JANE GWINN, HOT SIX, Timesbury Arms, Stevenage, 8 pm. Admission 25p.

Pindar of Wakefield
328 GRAYS INN ROAD (KING'S X)
01-837 7269

Thursday, Nov. 4th
BIRD CURTIS QUINTET (with Guests) Adm. 15p

Sunday, Nov. 7th
THE ALAN WAKEMAN TRIO Adm. 15p

Monday, Nov. 8th
TREVOR CLEVELAND JAZZ BAND Adm. 15p

Wednesday, Nov. 10th
THE MARTIN FRITH QUARTET Adm. 15p

Monday Date at 100
100 Oxford St., W.1
Monday, 8 November
"Jazz Promenade Concert"

CHRIS MCGREGOR GROUP
50p; Students 40p
Presented with assistance from Greater London Arts Council.

COUNTRY CLUB
STUART LYON presents
Wednesday, November 10th
LOUDON WAINWRIGHT III
+ EGGS OVER EASY
N/W: NUCLEUS

FRIDAY cont.

NICHOLLS HOT SIX, lunchtime. "Mitre", Greenwich.

PROHIBITION JAZZ BAND, Mitre, Greenwich, evening.

SCARECROW
Bridge House, Canning Town, 9 p.m.

SPRING OFFENSIVE
ESMERALDA'S BLETCHLEY
ZEPLIN, KINGS HEAD, MERTON.

BRUIN

MONDAY

AT PLOUGH, STOCKWELL, S.W.9.

KENNY BAKER
JIMMY COLLINS

BLACKBOTTON STOMPERS, "Ship", Reading.

BLACK PRINCE HOTEL, BEXLEY, Monty Sunshine.

COOKS FERRY INN EDMONTON (N. CIRCULAR), **AMAZING BLONDEL**

MCGEE'S, Northfields Avenue, Baling (nr station) **22ND BIRTHDAY PARTY**, Southern Stompers plus Frog Island Jazzband. Many guests. Late var.

TUESDAY

MART FRANKLIN QUARTET
The Crown, Cloudford Rd, Isling, London, N1. Admission Free.

NICK PICKETT
The White Bear, Kingsley Rd, Hounslow, nr Hounslow East tube. (singers welcome).

1832 WINDSOR 1832
WILLIAM STREET, WINDSOR
PATTO & BEN
Admission 40p.

WEDNESDAY

ALAN PULLINGER CENTRE Southgate High Street

THE PIONEERS + DISCO

AT PLOUGH, STOCKWELL, SW9 MILLINER / LITTLEJOHN featuring **PHIL SEAMAN**

BLACKBOTTON STOMPERS, "Mitre", Greenwich.

NEW MERLINS CAFE, Margery Street, W.C.1. **BRUCE TURNER QRT.** with Eric Lister.

S. BANK POLY, Rotary Street, S.E.1. 7.30
BARBARA THOMPSON 'E' W. J. Dyani, P. Lemer. 20p.

100 CLUB
100 OXFORD ST. W.1
7.30 till late

Thursday, November 4th
KEN COLYER with the **CASIMIR'S NEW IBERIA STOMPERS**

Friday, Nov. 5th, 7.30-12.30
CHAMPION JACK DUPREE
ALAN ELDSON'S BAND
Friday, Nov. 5th, 7.30-11 a.m.
Mr. ACKER BILK and his Paramount Jazzband
BERYL BRYDEN Sudhalter/Salsbury Sextet

Monday, Nov. 7th
JOHN BASTABLE'S Chosen Six
CHRIS MCGREGOR'S QUINTET

* Tues. Nov. 9th, 7.30-midnight *
* Benefit Evening for *
* PAT MASON *
* Bands include Kenny Ball, Dave *
* Jones, Freddy Randall *

Wednesday, Nov. 10th

ALEX WELSH
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. 01-634 0933

ALAN PULLINGER Y/C
High Street, Southgate, N.14

Wed. 10th Nov. 7.30 p.m.
THE PIONEERS
+ Rusty Blade :: Disco

STUDIO 51
10/11 Gt Newport Street
near Leicester Square
Nov. 7th afternoon. 3-6

BRUNNING-HALL
DADDY STOVEPIPE & FRIENDS

THE BLACK VELVET
AT THE WORCESTER COLLEGE OF EDUCATION
SAT. 6th NOV.
01-730 5181

WALTHAM FOREST TECHNICAL COLLEGE
FOREST ROAD, E 17

THIS SATURDAY, NOVEMBER 6th

ATOMIC ROOSTER
(Last appearance before second U.S. tour)

BURNING RED IVANHOE plus **ATTILA**
Tube: Victoria Line - Doors open 7.30 - Lights & Bar 8.00
5.00 till 7.00 on night
NEXT WEEK: HAWKWIND plus SPECIAL GUESTS
Enquiries: 521 3576

jazz centre society
COUNTRY CLUB tel. 01-794-8377
210a Haverstock Hill NW3 2AG, opp. Belsize Park Odeon

Thursday, 4th Nov. Adm. 15p
8-11 p.m.

NATIONAL YOUTH JAZZ ORCHESTRA
Directed by Bill Ashton

Friday, 5th Nov., 7.30-11 p.m.
ANIMA
Brian Miller, Kerry Wheeler, Stan Subramen, Jack Thomcroft, John Webb and Catherine Wheel doing a turn.

+ **MART FRANKLIN QRT.**

Sun., 7th Nov., 12.00-2.00 p.m.
Lunchtime - Adm. free to all
COLIN PURBROOK 3
+ **SANDY BROWN**

Rochester Medway Little Theatre Club, Sunday, 7th Nov.

BARNEY DAY SEXTET

DICK SUDHALTER/ GERRY SALISBURY SXT.

Monday, 8th Nov., 7.30-11.00
Bring your own seq. Adm. 10p all

Tuesday, 9th Nov., 8-11 p.m.
The Jazz Consortium presents
PHIL BROADHURST 4
WHITE/ROGERS SPT.

Thursday, 11th Nov. Adm. 15p
EDDIE HARVEY
Big Band

Sunday, 14th Nov., Country Club
First Winter Special with assistance from Camden Council & Arts Council
MIKE OSBORNE BAND
Stan Tracey, Malcolm Griffiths, Harry Miller, Louis Moholo
Members 40p, others 50p

BUDDY RICH ORCH.
wa shows each night 8-11 p.m., 12-3 a.m.

upstairs
AT KENNES

Friday, Nov. 5th
Saturday, Nov. 6th
Wednesday, Nov. 10th

Fr., Nov. 12th
Sat., Nov. 13th

OJAH SHANGO
Gonzalez
Lady member free night every Wednesday

90 Wardour St., W.1

Thurs., 4th Nov. (7.30-11.0)

* **MORGAN**
* **CITY WAITES**
Fri., 5th Nov. (7.30-11.0)
From U.S.A. - Debut of—
* **REDWING**
* **JACKAL**
Sat., 6th Nov. (7.30-midnight)
DISCO/DANCE NIGHT
* **D.J.**
* **NIMBUS**
Sun., 7th Nov. (7.30-11.0)
* **PETE BROWN'S PIROKTO**
* **D.J. JERRY FLOYD**
(20p reduction with this ad.)

VILLAGE ROUNDHOUSE, Lodge Ave. Dagenham.
Saturday, November 6th
7.30 p.m. Adm. 35p members
NAZARETH + GUFF
N.W. SLADE
LICENSED BAR - LIGHT SHOW - NEAREST TUBE UPSTAY

ALAN PULLINGER Y/C
High Street, Southgate, N.14

Wed. 10th Nov. 7.30 p.m.
THE PIONEERS
+ Rusty Blade :: Disco

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7.30 p.m. Adm. 35p members
NAZARETH + GUFF
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LICENSED BAR - LIGHT SHOW - NEAREST TUBE UPSTAY

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(Last appearance before second U.S. tour)

BURNING RED IVANHOE plus **ATTILA**
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THE NIGHT EFFECT

CAT STEVENS

WITHIN three days of tickets going on sale for Cat Stevens' Sunday evening concert at Toronto's Massey Hall, the 2,000 tickets had all been sold.

Stevens' performances have created a happy little problem for local promoters. He is now so popular here that they could probably book him in for a week and still do sell-out business.

This was his second visit to Toronto in four months and the feeling on this occasion was even warmer than the first. It was also obvious that Cat Stevens knew he was among friends. His deeply personal songs come across the footlights as though he was sitting among a small group of his closest friends telling of an experience which could be shared by them all.

The standing ovations given to him were made even more appealing by the lighted match tributes, now given in a more discerning and discriminating manner than it was 12-18 months ago.

It wasn't only his popular material, like his two recent hit singles — "Moonshadow" and "Peace Train" — that won the audience's affection, but new material heard by many for the first time. "If I Love" was typical of this and a real appeal to the entire audience.

So were older numbers like "Sad Lisa" in which he was accompanied by guitarist Alan Davis.

The appearance of Tom Jones and Mimi Farrow — Joan Baez' sister — was mediocre and completely out of context with the sincerity of Cat Stevens. — BRIAN HETHERINGTON.

CAT STEVENS Toronto ovation

suit to an elderly blues singer. But she created an atmosphere with her melody of songs by established stars. Unfortunately, it was an atmosphere I didn't like, and the "old trouper" act left me cold. — CHRIS CHARLESWORTH.

ZACHARIAH

SO often popular art forms are reluctant to say anything definite, let alone complex. They rely on suggestion, and even then when the best is on they sneak smartly into generalisation.

The rock western film Zachariah makes little pretension at meaning, which is a shame because as the film's script drags itself across the screen it cries out for the more ambitious theme it is capable of carrying. It's an entertaining film, but having thrown together rock music — from Country Joe and The Fish, The James Gang — one might have expected at least an attempt to draw a parallel between two people of like term, otherwise why not play it as a straight western?

The music is tied in with the archetypal characterisation as Matthew (Paul Quin) and Zachariah (John Rubinstein) wander in search of whatever gun-slinging wanderer (Kevin Jones) band. Jones makes an impressive entrance to the film, substantiating it with a vigorous drum solo and fifty-six gun shooting.

The story stumbles into Groupville, where Belle Starr entertains Zachariah with the new York Rock Ensemble providing music. From thence Zak takes a trip to the desert, and who can blame him with White Lightning's fiddle and banjo duets. — ANDREW MEANS.

HOLLIES

THE HOLLIES are in grave danger of becoming bored professionals. Their performance at Nottingham University's Rag Ball last Thursday was very much a case of going through the motions.

True, the audience didn't help much. Their undevoted applause stuttered to a halt well before the band had left the stage. But their lack of enthusiasm throughout came as a result rather than the cause of the Hollies' uninspiring performance.

One felt most sorry for Allan Clarke, who has recently announced his plans to leave the group. His vocals on Neil Young's "Only Love Can Break Your Heart," Dylan's "Blowing In The Wind" and Judy Collins' "Amazing Grace," should have lifted the band out of the just-another-silly-dol-drum, but didn't.

Even the oldies like "You've Got a Good Thing" and "Just One Look" failed to work their old magic. — ADRIAN TAME.

DEL SHANNON

AT Liverpool's Wooky Hollow club on Sunday (31) there were a few genuine fans from the past when Del Shannon turned back the clock to the city's earlier days.

It was natural for Del to start his set with "Mats Off" to Larry followed by a string of old favourites including "Handy Man," "Under My Thumb," "Hey Joe" and after an audience request "Kelly." Kelly wasn't one of Del's rehearsal numbers and he and his backing band, John Mac's Flair Band, could only get half way through it before going over to "Little Town Flirt."

Yodel song — distinctive of the Del Shannon sound brought actual applause and a Roy Orbison ballad, "Crying," more or less ended the show but "Runaway," the number was the last to be sung and also served as Del's double encore. — BARBARA DRILL-SMA.

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Melody Maker



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ALL RIGHT! The game's up!

I admit it. Not only do we charge too much for entry to our performances (Mailbag last week) but we all made it in the first place by sleeping with record company executives. Of course my ideals aren't really what I PRETEND they are. I'm merely indulging in honest to God lying. Why tell the truth anyway? People don't listen.

So we just rip you off, spin you yarns, call you unresponsive and retire to our hard earned convalescence, happy in the knowledge that at least we had always played good old fun-packed value for money Rock and Roll.

... off the lot of you! If the Who weren't selling records in the States we wouldn't even break even on the road over here. Whether you and your five bob government subsidised classical claptrap believe it

TOWNSHEND HITS BACK



or not. — PETE TOWNSHEND, Winner.

COULD SOMEONE please put my mind at rest and assure me that my taste in music is not different from that of everyone else. It seems no one shares my enthusiasm for one of the most talented bands around — Egg. I have been to two of their performances, and have been astonished on both occasions at the apathy with which they were received.

To assure myself that I was not mistaken I purchased both of their albums ("Egg" and "The Polite Force"), and this confirmed to me that here was a totally original

and exciting band. — DAVE JEFFREYS, Middle Green, Doddinghurst, Brentwood, Essex.

DOES Richard Williams remember the Melody Maker Review of Velvet Underground's "White Light — White Heat" when it first came out here. "Utterly pretentious — unbelievably monotonous, etc." Okay, so it wasn't Williams who wrote that but it does demonstrate how your long-suffering readers are way ahead of your own staff. The recognition came from the public, not from the music press.

I cannot wait to hear what you say when you discover

something worthwhile about Grand Funk Railroad. — ALAN HADFIELD, Waterside, Appleton, Cheshire.

PETER GREEN is the best white blues guitarist in the world. But he has slipped quietly into premature retirement and nobody seems to care. I could not believe my eyes when I read those two message lines in a John Mayall interview that announced this fact. I have always admired and always will admire his unique talent for translating his emotions into music, something it was believed only black musicians could do. When all other white blues artists sounded sterile and predictable, Green's music stood out and proved him to be a rare exception, a genius which just cannot and must not be allowed to die. — IAN RHVYDRECH, Garlands, Whitrose Lane, Woking, Surrey.

LP WINNER YOUR open letter to Radio 3 (October 3), defending jazz was real cool. Some musicians we know, on reading it, wept openly. Other, connected with jazz less directly, expressed a new high opinion of your journal.

We had intended to write to the MM expressing a double (and connected) concern (1) over the paucity of jazz coverage on the BBC; (2) over the paucity of jazz coverage in the MM; but now feel your leader has taken the sting out of our second complaint.

We are most impressed with your new militancy. We know, coming from such quarters, the BBC will take notice. — HENRY HARRIS/ANNETTE TANHAM, The Polytechnic of Central London, Wells Street, London, W1.

SOME months ago John (the top DJ) Peel made some rather scathing comments about record companies that issue records in plain white inner covers suggesting at the same time it would cost little more and be good for the records to issue plastic inners. I've just bought Bridge St John's "Songs For the Gentleman," and what do I find on Peel's own label? A plain white inner! Come on Peel, practice what you preach. — ALAN A. DEVINE, Oscott College, Sutton Coldfield, Warwickshire.

SO Tony Blackburn has finally discovered "When You Get Right Down To It." Typically the version he's raving over by Ronnie Dyson is inferior to the original by the Deftones. If Blackburn opened his ears, perhaps the Deftones would have gained a hit with this song. This would have made all their recent releases unnecessary. — ANNE PETERSON, Eastleigh

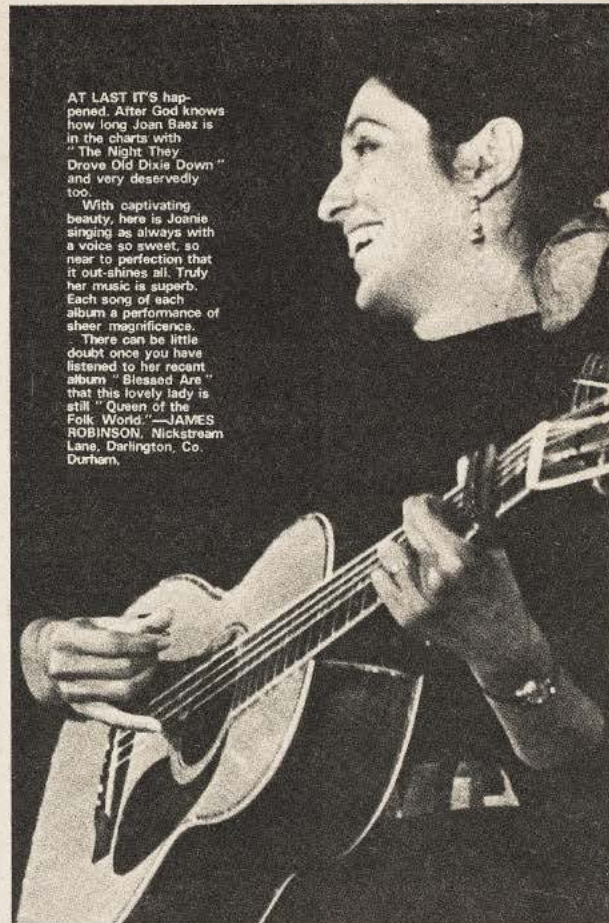
From the Heep ...

I READ WITH interest the review of our new LP in last week's MM and also the Caught in the Act. As Chris Welch says, "It is too easy to be cynical about Uriah Heep and other bands that appear to be labelled in the same category." After all if we were such a load of rubbish or "clever con-men" as Miss Barbara Drillsma (Caught in the Act) put it, I doubt very much whether we would have lasted as long as this.

It is a hard battle for acceptance now, and our battle is not made any easier by pop-critics who expound their own preferences rather than giving a clear concise review. I am quite sure the public would rather know what is on a record and whether it is likely to appeal to them, rather than reading this non-information, elicits ridden (to quote yourselves) drudge each week.

So come on MM, we don't really play like Purple, Sabbath, Funk, Who, Stones, Edison Lighthouse, or the Incredible String Band, we play like Uriah Heep and we'll carry on playing as long as people want to listen.—DAVID BYRON, Uriah Heep, 29-31 Oxford Street, London, W.1.

LP WINNER



AT LAST IT'S happened. After God knows how long Joan Baez is in the charts with "The Night They Drove Old Dixie Down" and very deservedly too.

With captivating beauty, here is Joanie singing as always with a voice so sweet, so near to perfection that it out-shines all. Truly her music is superb. Each song of each album a performance of sheer magnificence.

There can be little doubt once you have listened to her recent album "Blessed Are" that this lovely lady is still "Queen of the Folk World." — JAMES ROBINSON, Nickstrearn Lane, Darlington, Co. Durham.

Croft, Walmley, Sutton Coldfield.

WHY is everybody knocking Guidrol? They are far from being the worst band in Britain, as the Raver and Brian Bell (Mailbag Oct 23) like to think. Guidrol are in fact a very good band, playing original music (an achievement in itself). If these ungrateful cynics must put somebody down, Deep Purple are your boys. — GRAHAM GARDNER, Sherlock Avenue, Chichester, Sussex.

WE ATTENDED a superb concert by Pato at Dundee University on Saturday, October 23. Unfortunately Pato, being a relatively unknown band except to those who appreciate good music, did not receive favourable reaction from the audience, the majority of whom seemed to be there for a pick-up and now else. Quiet passages on vibes were accompanied by constant chattering, disturbing both the group themselves and those who were eager to listen.

The only good thing Scotland has to offer is whisky. They couldn't tell a good band if it was stuffed up their nostrils. — ZIGGY AND OLLIE, Brands, Hotel, Ceres, Fife, Scotland.

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- Nov 19 Osibisa & Others
- Nov 23/24 Theoderoakis conducts Theoderoakis
- Nov 26 Family & Terry Reid & America
- Nov 27 Fairport Convention
- Dec 2/3/4 Leon Russell & Others
- Dec 10/11 Frank Zappa & The Mothers of Invention

Also: Argent & Climax Chicago & Duffy Power presented by Astra Agency Nov 15 (50p in advance 60p on the day)
Al Green & Rufus Thomas & Tami Lynn presented by Blues Soul & Music Review Dec 5
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