

Melody Maker

MARCH 14, 1970

1s weekly

USA 25 cents

DONOVAN EXCLUSIVE!

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Stones tour Europe



THE Rolling Stones are Europe bound! In their first European tour in three years, they play a series of concerts opening at the Hague, Holland, on May 8. The concerts continue through to June 7 in Helsinki, and other dates will be added.

At presstime, there was no news about British dates, and no further details can be given until Mick Jagger returns from holiday.

Remaining itinerary of the Stones' Europe 70 tour is: Rotterdam (May 10), followed by two dates at the Konzerthalle, Vienna (12 and 13), Jahrhunderthalle, Munich (15), Zurich (18), Deutschlandhalle, Berlin (21), Ernst Merck Halle, Hamburg (24), Gruggehalle, Essen (26), and two more concerts—at the K.B. Halle, Copenhagen — May 30 and 31.

June dates so far fixed are Gotenberg (2), Ice Stadium, Stockholm (4) and Ice Stadium, Helsinki (7).

The tour will be staged by Chip Monek, who handled the American tour of the Stones, and who also staged the Woodstock Festival.

ELLINGTON FOR BRITISH DATES



DUKE ELLINGTON and his orchestra are definitely set to play one London concert in June. And a few provincial dates are being negotiated by impresario Robert Paterson. The London venue is the Odeon, Hammersmith on June 27. The concert will come at the beginning of Ellington's 1970 European tour.



CAPTAIN BEEFHEART: coming over specially for the festival.

CAPTAIN BEEFHEART, ALBERT KING, TRAFFIC, STEPPEN WOLF, COLOSSEUM

ALL STAR FESTIVAL

at Newcastle-under-Lyme

TRAFFIC, Captain Beefheart, Steppenwolf, Albert King, Colosseum, and many others will appear at the North Midlands' own equivalent of the Isle of Wight Festival.

Held on a 50-acre site near Newcastle-under-Lyme on the Spring Bank Holiday weekend of May 22, 23 and 24, it will be called the Hollywood Music Festival and is being run by the Red Bus Company, a London agency.

Beefheart and Steppenwolf will be coming over specially for the festival, and Red Bus are currently negotiating for John and Yoko Lennon, Can, Heat, Led Zeppelin, Ginger Baker's Airforce, Jack Bruce, Arlo Guthrie, and the Steve Miller Band.

Other Attractions

Quintessence, Trader Horne, and the Radha Krishna Temple are certain to appear, but King Crimson, who have been booked, are doubtful because they may still be in the process of reformation.

A fun fair and other attractions are planned for the festival, with marquees providing all-night contemporary films and plays put on by two local universities. The disc jockeys will be Jerry Floyd and Simon Stable.

Car parks, camping sites, food, and other facilities are promised by the organisers, who say that they can cope with an audience of 200,000 people. Tickets, which will go on sale in the next fortnight, will be 50s. for the three days.

Win a free weekend in New York with Brinsley Schwarz

SEE PAGE 13

Melody Maker POP 30

- 1 (1) WAND'RI'N' STAR Lee Marvin, Paramount
 - 2 (2) I WANT YOU BACK Jackson 5, Tamla Motown
 - 3 (11) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 4 (3) LET'S WORK TOGETHER Canned Heat, Liberty
 - 5 (4) INSTANT KARMA Plastic Ono Band, Apple
 - 6 (5) LOVE GROWS Edison Lighthouse, Bell
 - 7 (12) YEARS MAY COME, YEARS MAY GO Herman's Hermits, Columbia
 - 8 (10) UNITED WE STAND Brotherhood of Man, Deram
 - 9 (13) NA NA HEY HEY — KISS HIM GOODBYE Steam, Fontana
 - 10 (7) MY BABY LOVES LOVIN' White Plains, Deram
 - 11 (6) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros.
 - 12 (8) TEMMA HARBOUR Mary Hopkin, Apple
 - 13 (18) THE SAME OLD FEELING Pickettywitch, Pye
 - 14 (20) DON'T CRY DADDY Elvis Presley, RCA
 - 15 (—) LET IT BE Beatles, Apple
 - 16 (9) VENUS Shocking Blue, Penny Farthing
 - 17 (17) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel, Warner Bros.
 - 18 (22) SOMETHING'S BURNING Kénný Rogers and the First Edition, Reprise
 - 19 (7) MY BABY LOVE'S LOVIN' White Plains, Deram
 - 20 (14) BOTH SIDES NOW Judy Collins, Elektra
 - 21 (19) TWO LITTLE BOYS Rolf Harris, Columbia
 - 22 (26) YOUNG, GIFTED AND BLACK Bob Andy and Marcia Griffiths, Trojan
 - 23 (—) EVERYBODY GET TOGETHER Dave Clark Five, Columbia
 - 24 (16) WITCH'S PROMISE/TEACHER Jethro Tull, Chrysalis
 - 25 (28) SYMPATHY Rare Bird, Charisma
 - 26 (25) DOWN ON THE CORNER Creedence Clearwater Revival, Liberty
 - 27 (—) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
 - 28 (21) I'M A MAN Chicago, CBS
 - 29 (23) COME AND GET IT Badfinger, Apple
 - 30 (30) BE YOUNG, BE FOOLISH, BE HAPPY Tams, Stateside
- Two titles tied for 24th position.

pop 30 publishers

1 Chappell; 2 Jobete/Carlin; 3 Pattern; 4 United Artists; 5 Northern Songs; 6 Mustard/Schroeder/Mason; 7 Cyril Shane; 8 Mills/Belwyn; 9 United Artists; 10 Cookaway; 11 Harmony; 12 Major Oak; 13 Welbeck/Schroeder; 14 Glasys; 15 Northern Songs; 16 Page Full of Hits; 17 Blue Sea; 18 Carlin; 19 Copyright Control; 20 Essex; 21 Herman Darowski; 22 Essex; 23 Irving; 24 Chrysalis; Carlin; 26 Burlington; 27 Carlin; 28 Island; 29 Northern Songs; 30 Lowary.

Two publishers tied for 24th position.

- top thirty albums**
- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, Tamla Motown
 - 2 (2) LED ZEPPELIN II Led Zeppelein, Atlantic
 - 3 (7) PAINT YOUR WAGON Soundtrack, Paramount
 - 4 (3) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
 - 5 (6) EASY RIDER Various Artists, Stateside
 - 6 (4) ABBEY ROAD Beatles, Apple
 - 7 (5) BASKET OF LIGHT Pentangle, Transatlantic
 - 8 (9) TIGHTEN UP Vol 2 Various Artists, Trojan
 - 9 (11) LET IT BLEED Rolling Stones, Decca
 - 10 (10) CHICAGO TRANSIT AUTHORITY Chicago Transit Authority, CBS
 - 11 (12) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
 - 12 (18) CANNED HEAT COOKBOOK Canned Heat, Liberty
 - 13 (6) A SONG FOR ME Family, Reprise
 - 14 (15) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
 - 15 (14) HOT RATS Frank Zappa, Reprise
 - 16 (—) HELLO, I'M JOHNNY CASH Johnny Cash, CBS
 - 17 (21) FUNNY GIRL Soundtrack, CBS
 - 18 (13) AMERICA Herb Alpert, A & M
 - 19 (25) THE SOUND OF MUSIC Soundtrack, RCA
 - 20 (22) THE BEST OF THE CREAM Cream, Polydor
 - 21 (—) MONSTER Slappin'wit, Stateside
 - 22 (—) ALICE'S RESTAURANT Arlo Guthrie, Reprise
 - 23 (17) WORLD OF MANTOVANI Vol 2 Mantovani, Decca
 - 24 (28) HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves, RCA
 - 25 (18) ON THE BOARDS Taste, Polydor
 - 26 (23) BLACK SABBATH Black Sabbath, Vertigo
 - 27 (—) FROM MEMPHIS TO VEGAS — FROM VEGAS TO MEMPHIS Elvis Presley, RCA
 - 28 (18) VOLUNTEERS Jefferson Airplane, RCA
 - 29 (25) LIEGE AND LIEP Fairport Convention, Island
 - 30 (—) BEST OF THE SEEKERS Seekers, Columbia
- Three LPs tied for 28th position.

COLOSSEUM CONCERTS WITH NJO

JON HISEMAN'S Colosseum and the full 18-piece New Jazz Orchestra are to present a series of joint concert dates before Colosseum leave for an American tour in the autumn.

This follows the success of their joint appearance at the Lanchester Festival in January.

The first dates are being planned for May and the series will probably kick off at Croydon's Fairfield Hall.

March dates for Colosseum include: Pavilion, Weymouth, tomorrow (Friday), Manchester University (14), London's Marquee (17), York University (19), Floral Hall, Southampton (21), Bath Pavilion (22), Queen's Hall, Leeds (30).

The group is currently working on a new LP.

BUDDY RICH CLEARED

NEW YORK, Tuesday. — Buddy Rich was cleared of drug charges in Buffalo, New York, last week; after a police officer testified in court that drugs had apparently been planted in the musician's luggage.

Rich had been charged with felonious possession of drugs, including marijuana and a stimulant. Buffalo City Court Judge Wilbur Trammell ordered the charges dismissed and directed police to destroy Rich's fingerprints.

DOORS, RHINO PLANS

THE DOORS and Rhinoceros, two top American bands on the Elektra label, may visit Britain before the summer.

Elektra's Mike Hales told the MM: "We spoke to Rhinoceros's managers recently, and they were very keen to come over. Nothing's been set, but they may be over in May."

"The Doors business is still very vague, and absolutely nothing has been organised. In fact we're concentrating on getting their new album out and in the charts before we get them over." The album, "Morrison Hotel," comes out this month and features veteran rock guitarist Lonnie Mack on several tracks.

MAMA CASS DUE

MAMA CASS Elliott was due to fly into London yesterday (Wednesday) to tape inserts of British artists for her American TV show, which goes out on 200 stations on the ABC-TV network.

Featured in guest spots will be Donovan, the Hollies, Lulu, Jethro Tull, Edison Lighthouse, the Moody Blues, Badfinger, and Vanity Rare.

u.s. top ten

- As listen in Cash Box
- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, Columbia
 - 2 (3) RAINY NIGHT IN GEORGIA Brook Benton, Columbia
 - 3 (7) THE HAPPER Jagger, Kama Sutra
 - 4 (2) HEY THERE LONELY GIRL Ed Holman, ABC
 - 5 (6) TRAVELIN' BAND Creedence Clearwater Revival, Fantasy
 - 6 (8) MA BELLE AMIE Tee Set, Colossus
 - 7 (11) EVIL WAYS Satiana, Columbia
 - 8 (18) HE AIN'T HEAVY HE'S MY BROTHER Hollies, Epic
 - 9 (14) GIVE ME JUST A LITTLE MORE OF ME Chairman of the Board, Invictus
 - 10 (17) KENTUCKY RAIN Elvis Presley, RCA

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"BROTHER" JACK McDUFF
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BST 84322

"Swinging organ sounds by the excellent Mc Duff" MELODY MAKER




HORACE SILVER
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BETTER DEAL FOR POP ON RADIO 1

PROGRESSIVE pop gets a special daily showcase in the new Radio One schedules announced on Tuesday. The new schedules operate from April 6.

Under the title Sounds Of The Seventies, the series includes a repeat of John Peel's Sunday Show on Wednesdays from 5 to 7 pm. Other DJs featured in the same series during the week are David Symonds (Monday), Mike Harding - a new DJ who is also a BBC studio manager - on Tuesdays, Stuart Hanny on Thursdays, and Alan Blake on Fridays.

Ned Edmunds takes over from Johnnie Walker on Saturday afternoons from 3 to 5 pm, while Johnnie now gets a daily show from Mondays to Fridays from 9 to 10 am following Tony Blackburn.

Jimmy Young, previously heard both on Radio One and Two, will in future be heard on Radio One only from 10 to 12 noon. Pete Murray's Open House will be heard on Radio Two from 9 to 10.30 am. But he gets an extra half hour. The only programme featured on both channels during the day is deejayed by Terry Wogan from 3 to 5 pm.

What's New continues as previously but moves to a later time - 5 pm on Mondays to Fridays on Radio One only.

Creedence Clearwater - two London concerts

CREEDENCE CLEARWATER Revival are at long last to make their debut in Britain. They star in two concerts before 8,500 people at London's Royal Albert Hall on Tuesday and Wednesday, April 14 and 15.

Impresario Robert Paterson, who flew back to Britain last Sunday after clinching the deal with the four-strong group in San Francisco, told the MM on Monday: "Creedence Clearwater art bringing over four tons of equipment, and transport costs make it impossible for them to appear out of London.

They should be doing radio and TV while in Europe, but they regard the trip mainly as a holiday and want to see as much as possible of the towns where they are appearing. They play Germany first, then, after the Albert Hall dates, appear in Stockholm (17), Copenhagen (20), Lyon (22) and Paris (24).

SHINES ON TOUR

CHICAGO blues guitarist Johnny Shines arrived in England last Thursday, and immediately took on the dates intended for Fred McDowell, who had to cancel the tour at the eleventh hour owing to illness.

Shines, an excellent bot-

leneck guitarist in the Robert Johnson idiom, plays Aberystwyth University tonight (Thursday).

NEW BLUE MINK

"GOOD MORNING FREEDOM" is the title of the second single from Blue Mink. The record is due for release on Friday and is composed by Roger Cook and Roger Greenaway.

MARIAN MISSES

SINGER - MARIAN MONTGOMERY, who damaged her ribs in a fall, had to miss her Ronnie Scott's engagement this week. Her place on Monday (opening night) was taken by Carol Sloane, who should have finished the previous Saturday. Then on Tuesday pianist / vocalist Blossom Dearie stepped into the vacant spot opposite Nucleus. On Monday (16), Cleo Laine and Johnny Dankworth's Big Band return to the Club for a two-week engagement. With them on the bill is the Alan Haven Trio.



JOE COCKER (above) has broken up the Grease Band and is currently rehearsing a new outfit in Los Angeles.

The new band will include American pianist Leon Russell, who wrote Joe's hit "Delta Lady" and has recorded with Delaney and Bonnie, and ex-Grease Band man Chris Stainton, who will play bass-guitar.

Guitarist Henry McCullough and bass guitarist Alan Spenser have joined Mike Harrison (vocals), Luther Grosvenor (guitar), and Mike Kellie (drums) to form the new Spooky Tooth.



Ringo cuts LP of oldies

OVER the weekend Ringo Starr completed his album of standard songs, which Apple will probably release under the title "Sentimental Journey".

He also recorded a self-penned number called "It Don't Come Easy" with George Harrison on guitar, which may be a future single.

The album consists of a dozen tracks, all of which are old favourites. They are "Stardust", "Night And Day", "Let The Rest Of The World Go By", "Blue Turning Grey Over You", "Dreams", "I'm A Fool To Care", "Love Is A Many Splendoured Thing", "Bye Bye Blackbird", "Whispering Grass", "Have I Told You Lately That I Love You", "You Always Hurt The One You Love", and the title track.

HEATH TRIBUTE

TOP BRITISH jazzmen and arrangers will pay tribute to the late Ted Heath at a gala concert on Tuesday, March 17, at the Camden Theatre, London. The concert will be recorded for a special BBC Jazz Club programme on Sunday night, from 11.30 pm to 12.30 am, on Radio One and Two.

COLLEGE COLUMN

GIN HOUSE, the Newcastle group who won the MM's search contest in January make their first college appearance since the final when they can be heard at Maidstone College of Art tomorrow (Friday) and at Stratham on Saturday.

Since the final the group have signed a recording and production deal with Air London and have been working on new material for their first album which they start recording at the Abbey Road studios in April.

Tomorrow also sees a multi-media jazz experiment at Brunel University where they are staging an evening of Kaleidoscopic jazz which will include jazz studies, ballet and art produced while a student quartet led by pianist Chris Sudden play.

On Saturday Exeter University starts its arts and rag week which opens with Deep Purple, W.A.S. and the Principal Edwards Magic Theatre and Tyrannosaurus Rex. Other attractions during the week include Mika Westbrook (March 20) and Procul Harum and Erash (21).

Although Exeter does not have such a large capacity as Leeds, for instance, it can seat 1,400 in the great hall which is a favourite with a large number of bands because of the excellent acoustics.

Exeter have already booked the Who on May 1 and hope to have Colosseum, Family, Traffic and the Kinks later in the new term.

Gloucester College of Art and Design have run into difficulty finding a suitable venue for their promotion. Apparently neighbours objected to the use of the college dining room because it wasn't sound-proofed and the college has been forced into holding tomorrow night's dance with Yes and Fresh ten miles away in Gloucester Guildhall.

Other college activities during the next week include Chicago Climax Blues Band and Madrogon at the College for Distributive Trades, Leicester Square tonight (Thursday) ... Third Ear Band and Arcadium at North Oxfordshire Tech, Banbury, tomorrow (Friday) Dukes De Grey and Marsupialami at Bath University, on Saturday Jan Dukes De Grey at Kingston Polytechnic, the Bonzos make the last appearance for Loughborough University ... R.E.

Clarinet man Emile dies

VETERAN New Orleans clarinetist Emile Barnes, aged 78, died of pneumonia at the Crescent City's Charity Hospital last week. Emile, brother of Paul Barnes, was active on the N.O. scene from 1908 to 1966.

Scots singer Bernadette, who represented Scotland last week at the Roumanian Song Festival, is marrying in April. Her bridegroom-to-be is an American marine from Philadelphia, John Francis Connelly. Bernadette plans to settle in North Carolina but will continue her singing career.

Bookings at Birmingham Town Hall by Mothers - the Birmingham progressive club - include Flock and Edgar Broughton Band (April 20), Chicago (May 11), Tom Paxton (May 21), Roy Harper (May 28) and Pentangle (June 29).

Cleo Laine gives a concert at London's Queen Elizabeth Hall on Friday, April 3, titled Cleo's Spring Collection, the recital features new material, some written by Richard Rodney Bennett, who will make a guest appearance. Cleo will work with the John Dankworth Quintet.

Music 70 Exhibition, sponsored by members of the Music Trades Association, will be held at the Wessex Hotel, The West Cliff, Bournemouth, on March 16, 17 and 18. Exhibition is open from 2 to 10 pm, and has been organised by Eddie Moors and Sidney Webb, the managing director of Mins of Bournemouth Ltd.

Radha Krishna Temple fly to Paris today (Thursday) for a TV appearance. On Friday, George Harrison joins them at a press conference to launch the group.

King Crimson have dropped out of Traffic's short tour which opens at Sheffield on May 22. Dick Morrissey's new group If replaces them. Apple will release the British entry for the Eurovision Song Contest - which will not be known to the general public until Saturday night - on Monday. The six entries have already been recorded by Mary Hopkin and the winner and runner-up will be the A and B sides respectively.

Lou Christie arrives in Britain on March 20 for promotional work on his latest single, "Love Is Over". Dates include California Ballroom, Danstable (21) and Chester Grange, Coventry (13).



MARTY WILDE
No trams to Lime Street. BF 1839

BERNADETTE
Ladyfingers. BF 1836

TIM HOLLIER
In this room. TF 108C

DAVE DEE
My woman's man. TF 1074

JUICY LUCY
Who do you love. VI

STEAM
Na na hey hey kiss him goodbye.
TF 1058

DUSTY & TOM SPRINGFIELD
Morning please don't come.
BF 1835

DAVID BOWIE
The prettiest star. MF 1135

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Cream story denied as Jack cuts jazz album

Lawrence band summer shows

Melody Maker
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GIVING AWAY THE GREEN STUFF

PETER GREEN surprised the pop world this week by announcing intentions to "give away" a large proportion of his income as a guitarist with the Fleetwood Mac.

A spokesman for the group said on Monday: "All the group agree with Peter's aims and they will probably give several charity performances. Peter plans to give up his own money as well, although we don't know exactly what he intends to do with it." The group are currently working in Switzerland.

O'CONNOR SERIES

DES O'CONNOR who recently returned from a promotional trip to the U.S., starts a new series of 14 colour-TV spectacular shows at the end of April. Transmissions will commence in America on May 20 and at a later date in Britain.

JACK BRUCE recently recorded in New York with the Tony Williams Lifetime, which includes British guitarist John McLaughlin, organist Larry Young and ex-Miles Davis drummer Williams.

The material they recorded together will be issued on Lifetime's next album.

Jack just completed a US tour with his newly-formed Friends group, featuring Mitch Mitchell, Larry Coryell and Mike Mandel.

Ginger Baker is currently rehearsing with Air Force, and is preparing a string of concerts, including a show at London's Lyceum Ballroom on Sunday, March 29.

Eric Clapton returned this week from the States where he was touring with Delaney and Bonnie and completing his debut solo album.

Hopes of plans to reunite Cream for one concert at this year's Isle Of Wight Festival, as reported in last week's MM, were denied this week.

"There are no plans at the moment for Cream to reform," said their manager Robert Stigwood on Monday. It was widely believed in London that the record-breaking trio could be brought together again, despite each musician's heavy involvement with separate projects.

However, Cream will be heard again. The Stigwood Organisation announced the discovery of an album of unreleased tracks in America. They are "live" recordings made at concerts in the States, and will be released next month.

COHEN CONCERT

AMERICAN singer-poet-guitarist Leonard Cohen will appear at London's Royal Albert Hall on May 10. This will be part of a brief Continental tour.

cuts jazz album



■ This is the impressive window display featured last week by HMV in London's Oxford Street. It shows the results of the 1970 MM Jazz Poll with special emphasis on Miles Davis, who captured the titles of Top Musician, top Small Group, and top trumpeter. His CBS recording of "Filles-De-Kilimanjaro" was also voted LP of the Year. Says HMV shop manager Simon Lawman: "We feel the display put the name of Miles Davis before many more members of the public."

SYD LAWRENCE with his Glenn Miller-style big band, is to star in the 1970 summer season show at the Winter Gardens Pavilion, Blackpool.

Signed only last week-end following protracted negotiations, the show will open on Friday, June 12 for a 16-week season, ending early in October.

Negotiations are in hand for Syd Lawrence's Philips LP to be released in Europe.

GLEN CAMPBELL DUE

AMERICAN singing star Glen Campbell flies into London on April 21 for television appearances. On April 23 he can be seen on Top Of The Pops, and three days later he guests on the David Frost Show.

On his return to the States, Campbell opens at the International Hotel, Las Vegas, for a fee reportedly the highest the hotel has ever paid any of their stars—who have included Elvis Presley and Barbra Streisand.

MAC/SHACK SHOW

FLEETWOOD, **MAC** and **Chicken Shack** head a star-packed line up for Reading Football Club's first pop concert, to be called Spring Thing.

It will be held at the club's Elm Park ground on April 25 from midday to 7 pm and tickets will cost one pound. The full line-up includes the Mac, Shack, Colosseum, Viv Stanshall's Big Grrrrr, Liver-pool Scene, Christine Perfect and her Band, Mike Cooper and comper Mike Raven.

KING CRIMSON

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An exclusive interview with Chris Wood

CONFUSION IS no stranger to the rhythm business. But in the last year there has been a devilish dance of disintegration among groups, accompanied by a frenzied fabrication of more to take their place, which threatens to baffle the listening public.

At the centre of this whirlpool is a mild-mannered, quietly spoken flute-player, Chris Wood, a popular man about groups and much in demand. But now he is back with the group that brought him to fame — the reformed Traffic.

How does Chris feel about the ever-changing face of groupdom?

"Confused. I've just left Airforce and now I'm rehearsing with Traffic. We are going through all the old numbers and a lot of new ones as well. It was great to do Airforce at first, but when the idea to reform Traffic came up I preferred the idea of working with a smaller group."

"The Airforce are a 13-piece band now. It's great the way all these musicians can come together, and it was enjoyable to work with musicians like Harold McNair, Graham Bond and Ginger."

Loyalty

"There was a great atmosphere in the band and the two concerts we did were the first appearances I had made in Britain since the Mason-Capaldi-Wood and Frogg group."

"After that broke up I went to the States in July and worked with Dr. John The Night Tripper. We didn't record together but worked all over the place from Chicago to LA."

"But eventually he laid off work and broke up his group. I ended up doing nothing and came back to England not knowing exactly what to do. Then Airforce came up."

Had Chris and Jim Capaldi been hoping for a return of Traffic?

"It's a strange thing. When we first split up, that was inevitable. We wanted to go our separate ways and play

BY CHRIS WELCH

A popular man about groups

with different people. This is the kind of development that makes groups split up. It's true fans have a loyalty to groups but I think when musicians play together who are sympathetic towards each other, probably the audiences will be sympathetic as well."

"We are all geared to thinking in terms of a permanent group, but musicians should be able to come together and play in different combinations."

How did Chris start his career?

"Well if you go back long enough, there was always a piano at home in Birmingham which I used to play, but my first instrument was a flute which I bought when I was about 16. I began playing at school and later at the art college in Stourbridge in a little blues band. I always wanted a saxophone as well. It needs more physical effort than flute. But flute is not always delicate. Really I'd like to play all sorts of different instruments. I probably think of myself as a flute player basically."

Chris has all the cheerful vagueness that somehow

typified the Traffic school of musician.

"I keep changing but I probably think of myself as a flute player basically. One of my first groups was a three-nights-a-week R&B band with Stan Webb and Christine Perfect called Sounds Of Blue. We used to play around Dudley and Wolverhampton in the Black Country."

"Then came a Birmingham group called Locomotive with Pete Hodges the singer and four months later came Traffic. I'd known Steve Winwood for some time although we had never played together."

Primitive

"The first musician who turned me on to flute was a guy who played flute and guitar with Dizzy Gillespie — Les Spann. I thought he was incredible."

"I had been listening to a lot of jazz as well as classical music and rock and roll. I liked Les Spann because he played such bluesy sounds on flute."

"But, I don't look on

myself as a jazz player — not at all. I'm influenced by jazz but there are a lot of other things to listen to as well. I like to think of getting a more English sound."

"I'm a very primitive musician really. I had some lessons when I was young, but the guy that taught me at school couldn't play flute himself. He just showed me the routines."

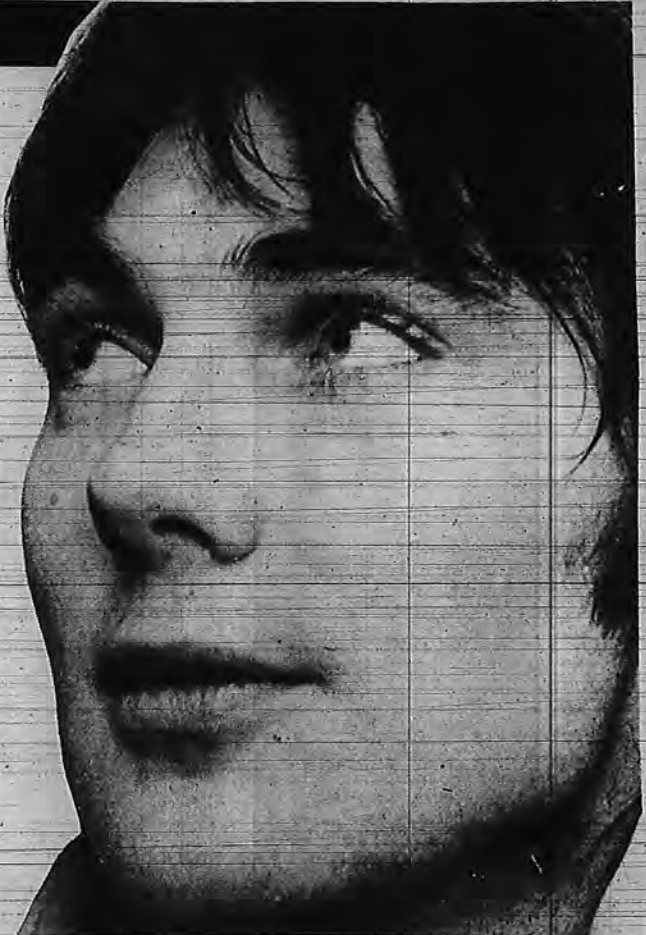
What will Traffic be doing to kick off?

"The tour. And we should have an LP out by June. Jim and Steve have already done four things for the record and we are getting numbers ready for the stage. We are very erratic really, but the business side gives things a kind of urgency that we need."

"We can't get the same atmosphere in the studio that we get at the cottage. There is a timeless atmosphere there and we like to work at our own pace."

Will Chris ever record his own solo album?

"I probably will do one sometime. I was going to do something with Jim and Steve. . . I will some day. I like to back singers really."



CHRIS: worked with Doctor John the Night Tripper

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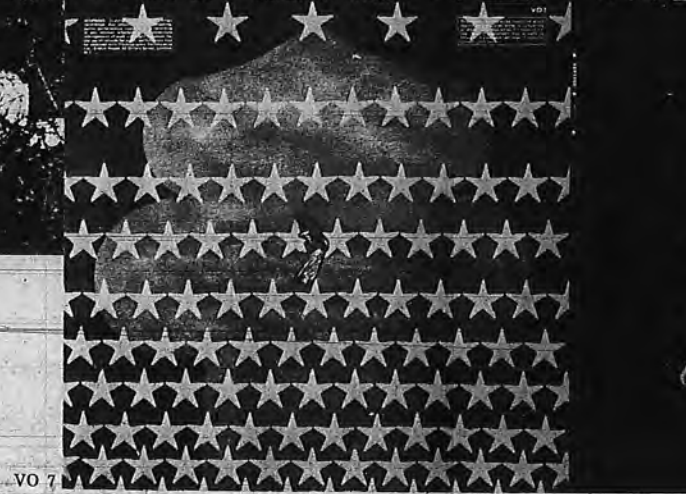
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IT

JAZZ SCENE



JOHN SURMAN: "It's impossible to keep a group in Britain"

THE QUALITY of the music played by John Surman on his long-awaited return to Britain has, I think, exceeded all expectations. Beginning with the Purcell Room and later travelling all over the country, he — with Barre Phillips and Stu Martin — gave a wonderful demonstration of what can be achieved given a suitable environment in which to work.

Meeting John and Stu in London last week, I asked them how much they had fulfilled the intentions they had when they came together in a Belgian cottage last autumn.

JOHN: "I didn't really know what to expect when I went. I was prepared for anything. You see it's impossible to keep a group together in Britain, but we've been together since last October."

STU: "When we first joined up we wanted to start by working the music out, not by playing gigs straight away. So for the first three months the only gigs we took were at the Berlin and Amougies festivals. Then we started working properly in January, and we haven't been home since."

Surman: the happy wanderer

JOHN: "We hadn't worked together before at all. It was just a vision, and we had to start by finding out what we were all into."

STU: "It was taking a big chance. We had to give up a lot to kind of invest in this. The first month was really tough between John and I, living together. We'd laugh at different things, and it took quite a long time for us to be able to say that we knew each other in the way we wanted. And that's what we were after... we wanted to get into building a group music."

"The music is based on personal inter-reactions. You can get in some groups and find yourself playing just what you are capable of, and not being open enough to the other people to go into what they're doing. It becomes a heavy challenge."

JOHN: "There's not enough work in Britain, and in order to survive as a professional jazz musician, it's necessary to play with a lot of people. You can stay with one group because no single person can make it alone... you have to do it to keep body and soul together."

"Take Mike Osborne's trio — it sounds fantastic, but Louis is playing with McGregor and Harry's with Westy. How can you make any decisions in a situation like that? I'm sure Ossie would love to be able to keep the trio as a unit by itself."

One of the most striking facets of the band's character is the organisation of the trio, the way they can play together without any one man seeming to be accompanying another. How did this evolve?

STU: "Maybe we'll play something and John'll say to

Barre 'let us be the rhythm section', or maybe Barre and I will put different things under one of John's tunes, I can add rhythmic pattern, while Barre adds a bass line, and so on."

"We'd like to try and get the instruments to look a little different. For instance, a two bass-drum set-up is unheard of in a trio, but it gives an unlimited supply of new rhythms. It changes the whole sound and feeling. Plus the fact that John's three horns don't limit a song to one sound."

JOHN: "We can continue a rhythmic feeling behind Stu or Barre without actually having to supply it."

STU: "None of us wants to be relegated to the conventional roles of our instruments... like keeping time, for instance."

JOHN: "Yes, the rhythmic feeling has always been a horn thing as well. Look at Parker... I like horn players with time."

I put to John a comment of Miles Kingdon, who told me at the Purcell Room that, to him, every Surman solo sounded like a continuation of the one before.

JOHN: "Well, once I've started there's no outward control. It becomes the process — whatever it is that makes you play in the first place. I think it's the same with the whole group: whatever comes up, happens. At the beginning we'll have some sort of a guideline, but after that it often doesn't follow any set pattern."

STU: "We don't talk about the music before we go on to play, except that a few seconds beforehand one of us will throw a few ideas around. We'll pick one to start with, and maybe we'll

start with it, maybe we won't... the first guy who gets onto the stage and picks up his instrument really decides what we're going to play."

JOHN: "The moment you get on the stage you're involved with the people in the audience. That determines most of it: if the people are really into the music, they have a lot of control, particularly over the emotional thing."

STU: "It's really nice because nothing is set and there's always the possibility of surprise for each of us, which adds to the enjoyment of playing."

JOHN: "And the response in Britain has been really great."

STU: "Yes... in fact I've been waiting for the bubble to burst."

JOHN: "We're completely involved with each other even down to just doing the shopping. I've always felt that this was a desirable situation."

STU: "We're trying to build something that doesn't have a time span. We have a home base, and there's no saying that we can't leave as we like, and then come back. It's like a not-formed corporation."

JOHN: "As far as Britain is concerned, there's some really beautiful music happening. Coming back after being away for so long, we've been listening to the guys and there's a whole lot of music going on."

STU: "Yes, I was really knocked out with Ossie at Newcastle. He was so strong. The only complaint about the written criticisms we've had in Britain is that although the critics heard and noted the relationship between John and Barre, they didn't seem to hear the interplay between the three of us or between me and the other two."

JOHN: "Possibly that's because they haven't heard you before, whereas they know my language and Barre's language. The first time they hear you they're not really into what you're doing."

STU: "You have to stop listening to my playing as drumming, and listen to the whole thing as a three-way conversation. It might be difficult to hear a lot of time because the volume level is very high for a trio, which makes it difficult to hear everything that's going on, but at times that's what we want: to create a big wide mattress of sound for John to soar over. When our LP is released, I guess everybody will be able to spot it."

RICHARD WILLIAMS.

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RESLO MIKES ROMFORD ESSEX

Art's integrity

IF I were a trumpet player, I'd sure hate to be in Art Farmer's shoes. After years of getting it together on the scene, you'd make up a reputation for both musical and personal integrity, he finds himself now in the normal's land that lies between the happy old mainstainers on the one hand and the blazing Young Turks on the other. It's an uncomfortable position, and one of which he is acutely aware.

"It's very possible that people are calling me old-fashioned because I feel that way myself," he said with a gentle smile.

"I'm still trying to do my thing well and I really can't see myself 'jumping into whatever the trend is just because it is a trend. I really have to do something that I feel is the closest to my own wishes and desires, and just because it may seem old-fashioned to me, number one, and to other people, too, that's not reason enough to make me attempt to do something I don't feel like I'll do."

He admitted that as he has to earn much of his living playing in big bands, backing singers and even occasionally working in pitchbands, he could hardly be said to feel everything he attempts. "But when I go to work on my job, it's a reasonable assumption that I have been hired to do what I want to do. And that's what I'll do."

"The flugelhorn player lives in Vienna where he works in an orchestra and small combo for the local radio station to supplement his income from jazz."

"But if I were to take on a jazz gig and play just like everyone else is playing these days — just to be trendy — it would be like being a trained animal in a circus who does his tricks but doesn't know why he does them. All he knows is that he'll get some food at the end of it!"

"Nevertheless," he allowed, "I think they see through 'insincerity' on the part of the performer in the end. We can grow our hair, grow all kind of sideburns or dress up, but the fashion will change tomorrow and a person who jumped in for one better reason than not doing the conventional thing will be stuck with a trend he doesn't even know what to do with."

At Ronnie Scott's, I heard the flugelhornist playing with a heavy drummer for the first time. Tony Oxley sounded good and well-worked together. "It's funny," Art smiled, "I'd never choose that kind of drummer but now I find myself playing more and more with them. So many young drummers are

influenced by Tony Williams but I can hardly tell a drummer 'don't do that' if I don't like something because that's the way he wants to play, but with Tony Oxley I noticed that after the first night his playing changed considerably and I guess that's because of his sensitivity."

"Unfortunately some drummers just have a plain 'f' you attitude nowadays and it's not just towards me. I listen to the way they treat other people, too. They always seem to want to go for themselves in to dominate the whole thing."

Which is something Art Farmer never does. He always gives the other man a chance to say his piece — even when it's his own gig. Where he's at the sounds are mellow and the journeys are lyrical ones made through currently unfashionable territory, yet when he made his surprise takeover from Stan Getz at Scott's, he brought with him an indelible breath of fresh, clean mountain air.

VALERIE WILMER.

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MARC BOLAN: happy to experiment

TYRANNOSAURUS REX has taken rather a pasting recently. Trevor Brice of *Vanity Fare* in *Blind Date* said of their new album: "I think it's horrible. It's like an old age pensioner singing."

On the wireless too, uncomplimentary remarks have been noted. But are Marc Bolan and Micky Finn subordinate with gloom and humiliation? Never in a million years B.C.

Marc cheerfully denies that he is hurt by this kind of criticism. He lives with wife June Child in a cosy flat in Notting Hill Gate, and the couple kindly prepared an excellent feast of non-fattening vegetables, cheese and wine for me this week while we discussed the problem.

"I'm not hurt at all," said Marc beaming through a mass of black, curly hair while hopping slightly to a Johnny Burnette album. "I know where Trevor Brice is at and I wouldn't want to hear 'Hitchin' A Ride' either. Tommy Vance played four tracks off our new album last week and he became totally hostile and paranoid. He said he couldn't understand any of the lyrics. It seems to be alien music to them. It's a bit of a mystery to me, because I can understand them. Why can't they understand me?"

"Tommy Vance slated the album terribly then played a Honeybus record. But I liked the Honeybus as well, so we can agree on that. The album has sold about 6,000 in a few days and I think 'A Beard of Stars' is the best one we have ever done. Yes, I suppose there is a lot more electric guitar. At the time I thought

by Chris Welch

'Unicorn' was incredibly electric, but now it sounds like an acoustic album. Some of the sounds on 'Beard' are so different, it's like starting again — like being three LPs ahead. I've been staying down at Eric Clapton's home quite a bit recently and you can't be around Eric and not be influenced."

While Marc is a long way from sounding like a one-man Cream, he is happy to experiment within the framework of his technique. The point about T. Rex is that one has to approach their work with a smile.

Not a heavy rock group, or a folk group or even an Underground band, they are Marc and Mick having a little fun and adding a delicate morsel to the main musical diet.

In his poetry, Marc takes pleasure in words for their own sake and even if they don't necessarily make the kind of sense that dillards want to hear, they are all printed on a separate sheet with each album, and Bolan has taken pains to ensure better diction this time.

"Can YOU hear the words?" he asked anxiously. "Sure," I mumbled through a mouthful of Brussels sprouts. Marc changed the album backgrounding the conversation to Frankie Lyman singing "All-Time Oldies."

"I've always been a fan of early rock and roll — it's really good music. The first Elvis records were really incredible. I'm not into Merrill Moore, or Charlie Rich, but Lonnie Mack is great."

"A lot of today's kids only know about underground groups. They think of us and Beefheart and Family, but it all started with people like Frankie Lyman. All the Beach Boys and Beatles harmonies were based on these early records. It's nice to get back to the originals. The Beatles just use modern techniques. Lennon is a

rocker — totally. It would have been too much if they could get today's drum and bass sound on the old records.

"My first experience of rock came when I heard 'Ballad of Davy Crockett' by Bill Hayes. My dad went out to buy me a record and got one by Bill Haley. I was so disappointed — until I heard the record. Then I threw Bill Hayes out of the window and rocked. I've been rockin' ever since. I got turned on to Carl Perkins when the shop flogged me his version of 'Blue Suede Shoes' because they had sold out of Elvis Presley. I was really brought down. Then I played the record — and rocked again!"

"Marty Wilde influenced me a lot. He has a really great voice. And there were the others — Billy Fury, Vince Taylor, Vince Eager and Cliff Richard. Cliff used to be incredible. When I was working behind the bar at the 21's they kicked Cliff Richard out and said he would never make it. Those 'Expresso Bongon' days were great — just like the hippy days of 1967."

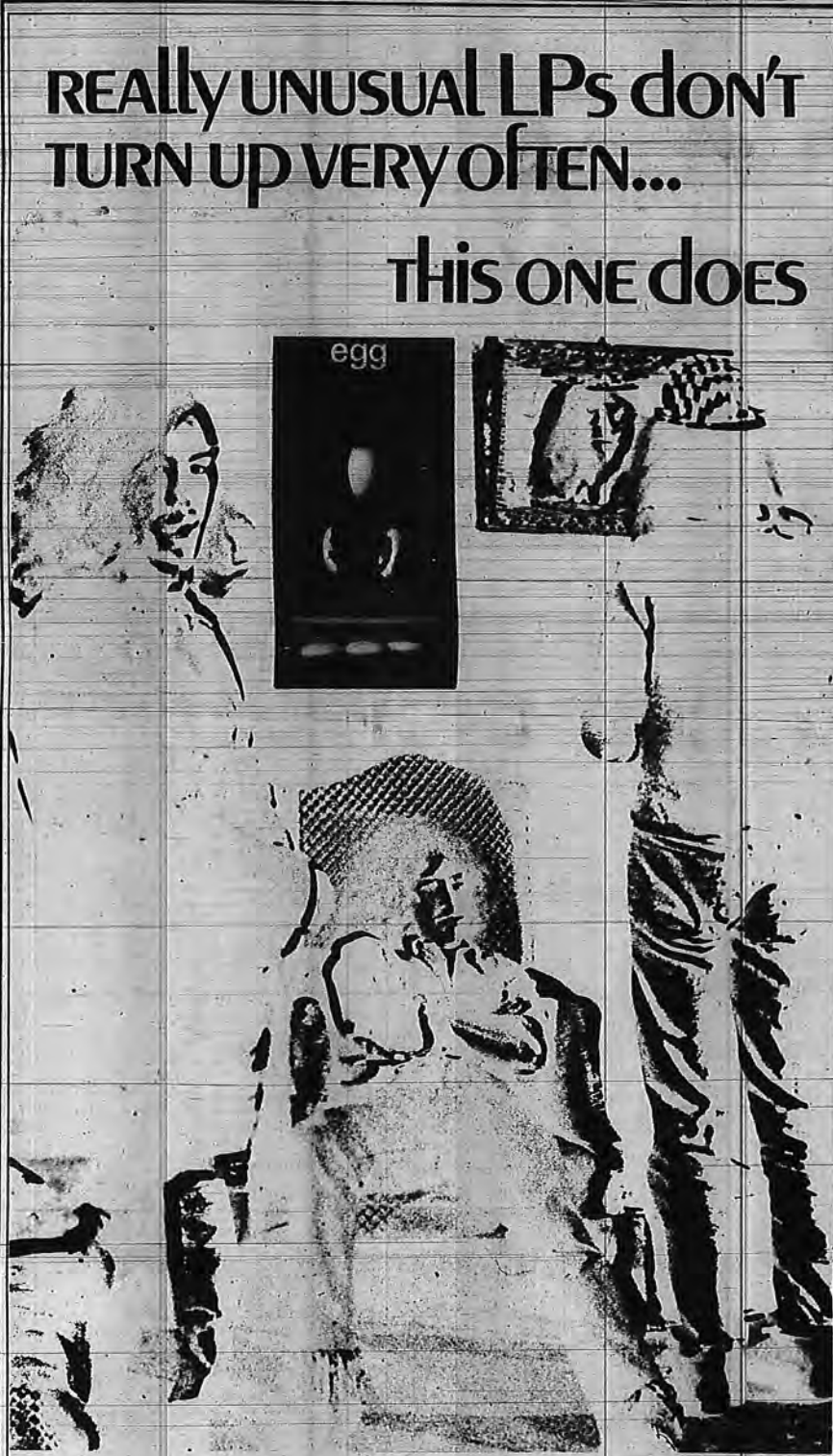
But while Marc was in nostalgic mood, he also had plenty of plans for the year ahead.

"We are doing a Festival Hall concert soon and we go to the States in May for five weeks. I want to play there very much because it is such a huge market. The trouble is the American middle-class are exactly like our middle-class and they respond in exactly the same way, except they are magnified by a million times and they are less inhibited in punching you on the nose. England is a very lovely, and ancient Isle in comparison.

"Things are going very nicely for us, really. We are just a contemporary rock group. We are not the Incredible String Band or a folk group."

"We were thinking of going on at the Festival Hall with 400 watts each and freak out at our! All the kids will come to see freaky Bolan quietly doing his thing — then NEAGH!"

If Bolan and Finn try the Wall Of Sound technique, it will certainly shock those who plague Marc with: "How does it feel to be a little elf?"



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THE BLUES

The original rock and roller

ARTHUR "BIG BOY" Crudup, the man responsible for firing Elvis Presley into one of the biggest crazes of all time, has been recording for over twenty-five years. And the session which gave him most pleasure was not recorded in Chicago, or Atlanta, Georgia. It happened two weeks ago in London where Crudup was joined by a band of British blues musicians he couldn't believe existed.

And if one moment superceded this, it was when Crudup arrived at the 100 Club last week with a similar band of musicians, and gave one of the most breathtaking and emotional performances seen there for a long time. Present were: Bob Hall (piano), Shaky Vick (harmonica), Tom McGuinness (guitar), Hughie Flint (drums) and Benny Gallagher (bass). On the recording session for Liberty, Hall and Shaky Vick dropped out, pianist John Lewis and tenor player Dave Gelly stepped in, and everything went fine.



"BIG BOY": tour has been a major success.

BY JEREMY GILBERT

As Arthur puts it: "If I ever come over here again and these guys ain't around to play, I'll just get the next plane outa London. I reckon that's some of the best stuff I ever recorded."

band and play electric guitar," he decided, propping his hat on the back of his head and relaxing over a large whisky.

His first step outside America has been an important one; the tour has been a major success and at each venue, blues fans and rock 'n' rollers have been showing up to see the guy that wrote

"My Baby Left Me," "That's Alright Mama" and "So Glad She's Mine."

Amazingly, Arthur Crudup and Elvis Presley have never come to face to face, although it is believed that Presley put up a sum of money for Crudup to record in Nashville on a Fireball label.

Other artists also looked to Crudup's songs during the R & B boom—B. B. King recorded "Rock Me Mama" and Junior Wells and Elmore James have also featured Arthur's songs.

"I'm enjoying the tour and would like to come to England again; at least, they say I'm coming again," said Crudup, pointing an accusing finger at the NBF's Chris Trimming and Ron Watts. Ron explained: "We'd like to have him back about the same time next year, when the people we've brought over Arthur has stood up to the pace better than any of them. He's got a lot of stamina, and it's been a really great tour, especially with authentic Teds turning out in full regalia to dig the original rock and roller."

But the tour opened tragically and nearly didn't get underway at all. Owing to a mix up, Arthur arrived on the wrong flight from the States, and there was no one at the airport to meet him. It took him two days to locate the NBF, and when he walked into the office on the Monday after the tour had supposed to start, it ended a lot of worry for Trimming and Watts.

"They say they'd been out looking for me, but I know'd they was drinkin'," Crudup quipped.

In fact the entire tour has been a non-stop joke and laugh parade with the unlikely exception of the NBF calling the tune.

"On the way back from Bristol I just had to go to sleep to keep from laughing. These boys was giving me stomach cramp," Arthur stated.

In the mid and late '40's he cut a number of sides for RCA Victor, working with bass player Ransom Knowling, Elmer James, Chick Saunders, Jump Jackson and Judge Riley. He recorded under the names Arthur Crudup, Big Boy and Percy Lee Crudup, and he sold so well on the race label that he was one of the only artists RCA persistently recorded, and he cut around a hundred sides in all. But the first time he worked professionally has been in the last three years. Prior to that he played at country dances and juke joints until Dick Waterman discovered him several years ago. "Well I wasn't doing nothing now, so I thought OK," said Arthur.

The only available records featuring Crudup, are the RCA "Bluebird Blues" album, Sam Charters' Rural Blues album, and a couple of Delmark albums, one of which has yet to be released in Britain; Liberty is his first major company since being re-recorded, and he cut 17 sides, most of which will be available around June.

But like all the great blues singers, Arthur was cruelly exploited and paid a pittance for his recordings. "I don't know which was my best selling record, I just got paid a little when I made 'em."

He taught himself to play guitar, and worked for a while with Sonny Boy and Elmore James, mostly for no fee, but whatever they could drink. This situation was revised when Arthur & Co got round to sinking a gallon and a half of whisky at a time.

Then in 1946 Arthur recorded for the first time, to find such people as Tampa Red, Big Bill Broonzy and Memphis Minnie hovering in the same studio.

Crudup is also reputed to be a fine dancer after the time spent in juke joints and at country dances. But in 1927 someone shot him while he was dancing which has made him a bit reluctant to show off his skills.

IT IS only in comparatively recent years that Fred McDowell has been recognised for the excellent Mississippi bluesman he is. In doing this period, that he has produced some of the best songs, often reshaping originals by adding, subtracting and exchanging verses. In 1963 and '64 he was re-recorded with his wife Annie Mae Collins, and the excellent results are available at a huge price on an album called "GOING DOWN SOUTH" (Polyor Special 22457). Playing characteristically in the open country tunings, aiding rhythm by tapping down the treble strings, Fred includes some of the most popular numbers associated with him: "Waiting For My Baby," "Diving Duck Blues," "Get Right Church," "Amazing Grace," "Keep Your Lamp Trimmed And Burning" and "Jesus Gonna Make Up My Dying Bed." The "A" side reveals Fred as the folk/blues singer while on the "B" side he is joined by Annie Mae on a set of spirituals. Without exception, an excellent album.



FRED McDOWELL: reshaping original songs.

NEW ALBUMS

from Henry Thomas, a rowdy cheerer gospel song led by the Rev. J. C. Burnett and a poor recording of Blind Joe Taggart. The upgrade turns out with a nicely duetted country tinged-spiritual, and the album ends with some highly sensitive and emotional singing and preaching from Elder Ois-Jones and his congregation on "Holy Mountain."

It's not unusual to come across Sonny Terry and Brownie McGhee doing their guitar/harmonica bit, but on "SONNY TERRY BLUES FORM EVERYWHERE" (Xtra 1099), Sonny uses the jawharp (Jew's harp) with the same degree of skill and makes the idea that it is merely a primitive instrument look ridiculous. On most of the tracks Sonny and Brownie are joined by J. C. Burris on bones and the result is a splendid comprehensive range of folk/blues tracks. When Brownie and Sonny get in full swing, there are plenty of slants of the old Blind Boy Fuller style which Brownie inherited and Sonny was a party to. This is evident on "Crown Jane" and "Dirty Mistreater" although their version of "I've Been Your Dog" bears no resemblance to the Fuller original.

Of the non-blues tracks, "Shortnin' Bread," "Pick A Bale Of Cotton" and "Skip To My Lou" break the album up nicely while Sonny is at his most evocative on "Whoop And Holler," "Chase Chase" and "Harmonica Blues." The album closes characteristically with the all time rave up classic "Bull Up And Go," with Burris joining Sonny Terry, and all three of them having a ball. A highly recommended album, and at budget price.

Albert Collins has been making sweet music for a long time, without gaining much recognition. But there is justice at all "TRASH TALKIN'" (Liberty LBS-8377) should recdify this. He is backed here by a small rhythm section (organ, bass and drums) and it's very difficult to pin him down to any style. There are definitely shades of Lightnin' Hopkins, but his adoption of an unusual guitar tuning gives him an original sound even though the market is flooded by so called original blues guitarists. His guitar is jerky and jumpy but extremely incisive; you can feel every note he plays. But it's a pity there aren't more vocals, which would help to break the album up a bit. When he is persuaded to talk his way through a few blues like "Conversation With Collins" and "Trash Talkin'" the results are amusing. Strange, really, as most about every title refers to talking. Another strange aspect of this album is that all the material is original with the exception of a side two medley consisting of the Jimmy Reed standard "Baby What You Want Me To Do" and B. B. King's "Rock Me Baby." Two unusual versions with piano and harmonica backing.—J.G.

Records like Black Cat Bones' "BARBED WIRE SANDWICH" (Decca Nova 520 15) seem so unnecessary. They are unfortunate in having had to wait so long for the release of this album, and probably aren't too pleased with this themselves particularly as they have undergone a personnel change since this was cut. It's not a bad album but it's not good either. Who needs any more British blues rehashes? Black Cat Bones create quite a nice sound, plenty of volume and the sort of group you could really dig live in the midst of a beer-soaked, beer-soaked, smog-filled dance hall, but sitting soberly poised over a typewriter with the Bones repeating the same old phrases through a headset, it becomes very difficult to know what to say.—J.G.

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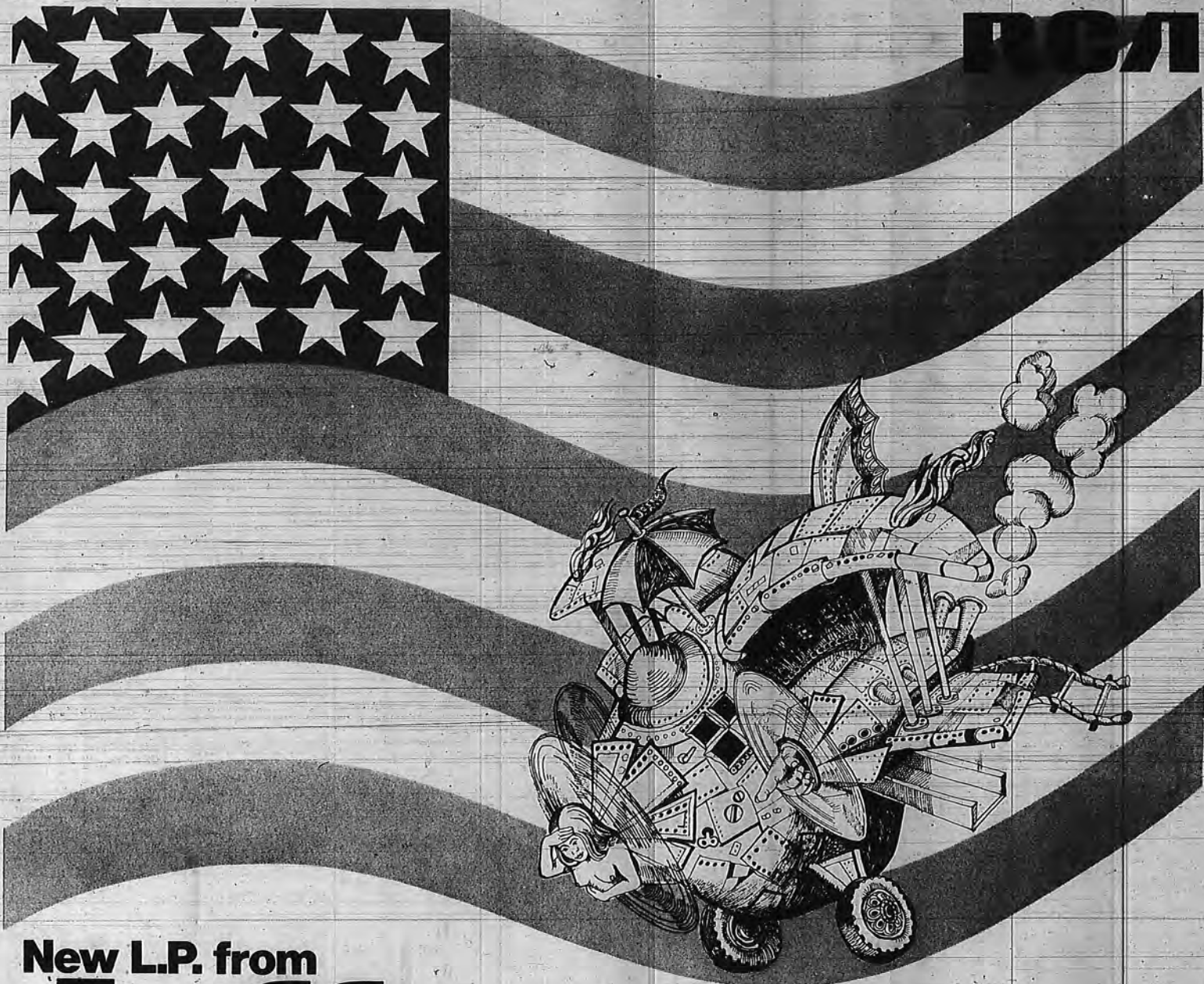


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JAZZ SCENE

Branscombe comes back to jazz

EARNING a living playing jazz is rather like making a career in the Swiss navy. So it's hardly surprising that a vast amount of British jazz talent gets swallowed up in the session world of other people's recordings and TV shows.

Yet the vast majority of those musicians seem to retain a passionate love for jazz and will accept ludicrous fees for the chance of an after-hours blow.

Alan Branscombe has done little jazz work over the past five years but over the past month at Ronnie Scott's — first with Stan Getz and then with Art Farmer — it has been obvious that not only is his jazz playing better than ever but is also giving him enormous pleasure.

"I honestly didn't realise how much I was missing jazz," he told me this week. "This last month has given me a new lease of life. I've enjoyed it more than I ever remember enjoying jazz in the past."

"When Getz asked me to do it I was a bit worried about having the physical strength to play piano for a full set. For the first couple of nights I found my hands and arms were aching. But I soon got over it and I think not having done much jazz over the past five years has made me more adventurous."

"Branscombe is one of our busiest session players and hardly surprising when you consider he not only plays piano, but all the keyboard instruments, vibes, alto sax and innumerable percussion instruments."

"Actually, I started on drums," he told me. "My grandfather was a professional musician with the Liverpool Philharmonic — one of the original members, in fact. My father is a semi-pro and I was doing ENSA shows for the troops when I



ALAN BRANSCOMBE: appearing at Ronnie's

was very young — my mother has a photo of me playing drums at the age of four which is also the age when I started piano lessons.

"I bought my first sax when I was 11 or 12. I had a teenage group in which I played piano. We played local hops, things like that. One of my friends' old man had a sax. I found I could get a sound on it so I switched to alto and we got in a new piano player.

"I was already very serious about music and used to buy everything I could by Charlie Parker, Duke Ellington and Coleman Hawkins."

"When I left school at 16, my first pro job was pr tenor with Artie Williams at Elfmere Port. It was a good band. Syd Lawrence was in it and he was a marvellous trumpet player, the first I heard who could do a Miles Davis."

"I was with Artie until I went in the Army at the age of 18. That was in 1953 and I became a bandsman with the Third Hussars. Stan Robinson

and Jeff Clyne came in after me. They had a good dance band and we did a regular broadcast on the British Forces Network. In the military band I got to play a lot of clarinet.

"When I left the Army I worked for a year with Red Carter in Liverpool. He had been the drummer with Mrs Wilf Hamer for years and he had a good band. Then I went on the boats and had a ball on the West Indies cruises. Actually, it must have been one of the first jazz groups on the boats, and it included Lennie Metcalf and Jeff Clyne — Jeff had started playing seriously in the Army and I'd helped with choirs and things."

"This was the first time I went to the States and we came right off the boat and into Birdland. It was unbelievable. I remember we saw the Basie Band, Thelonious Monk and Horace Silver all within a couple of days."

"When we got back, Jeff joined the Jazz Couriers and I went with Vic Ash on piano

and tenor. With Vic we were one of the first British groups to go to the States under the exchange scheme.

"Then I had two years with Tony Kinsey on alto — the longest period I've had on sax. Those were the days when you could make a good living playing jazz. We had four nights a week at the Flamingo, plus two all-nighters."

"Eventually I left Tony to join Johnny Dankworth, taking over on piano from Dudley Moore. I originally joined for two weeks to do a tour of Southern Ireland and I ended up staying five years."

"It became a ridiculously busy period of my life. Big bands were still on the road and John was very busy. He also started doing film and recordings and I also started doing sessions in the day time — all the tired things. I also did one of the first TV things with Dave Lee, playing tenor, vibes, piano and all kind of things."

"What does Alan regard as the highest spot of his career?"

"Working with Al Cohn and Zoot Sims at the old Scott Club was marvellous," he recalled. "Zoot had always been one of my favourites. And Stan Getz — I had all his 78s when I was about 15 and I think I learned every solo by heart. Funny — he was still doing some of the same tunes at Ronnie's, but not the same solos. I always wondered if I'd get a chance to play with him."

"This last month has been wonderful — especially playing with Tony Oxley. He is a great drummer and he drives you on all the time. Then of course it was great to be working with Kenny Napper again. He is one of the best musicians of any kind in music and almost all the enjoyable moments I have had had Kenny on bass." — BOB DAWBARN

DESPITE being practically unknown in Britain, Manfred Schoof is widely regarded on the Continent as being Europe's best New Music trumpeter.

At 33 years of age, German-born Manfred has a wealth of experience under his belt. He's played in the bands of George Russell, Gunter Hampel, Albert Mangelsdorff, and many others, as well as leading his own excellent quintet since 1965.

He wrote his first arrangements for his school band, and from 1955-58 he studied in the Academy of Music in Cassel. The following five years were spent in the Musikhochschule at Cologne, during which he took part in a jazz course supervised by the bandleader Kurt Edelhagen, and received lessons from the Scottish trumpeter Jimmy Deuchar.

After finishing college he worked around Cologne, and wrote arrangements for Edelhagen's Radio Big Band. In 1964 he began playing with vibist Hampel's group, with whom he played a three-month stint at the Blue Note in Paris the following year.

Also in 1965 he formed his own quintet with Gerd Dudek (tenor and soprano), Alex von Schlippenbach (piano), Buschi Niebergall (bass), and Jacky Leibzell (drums). The band was one of the first to play New Music in Europe, and has now appeared at practically all the major European Festivals, including Berlin, Cologne, Lugano, Antibes, Donaueschingen and Molde.

This band, with the addition of Swedish drummer Sven Ake Johansson, made a fine album called "Glockenbar" for the German Wergo label in 1967, and Wergo also recorded the quintet playing the music of the contemporary composer Bernd Alois Zimmermann from the opera "Die Soldaten."

Manfred also made a quintet album for German CBS titled "Voices," and appeared on Gunter Hampel's 1968 album "Schlippenbach's 'Globe Unity,'" and an



SCHOOF—best New Music trumpeter

Schoof: apostle of the New Music

interesting record with Indian sitarist Dewan Mohtra and Swiss pianist Irene Schweizer called "Jazz Meets India," all for MPS records.

More recently, he was part of which "cut" "The Living Music," and now his own big band record. "European Echoes" is out on the Free Music Production label, which is based in Berlin. He has also formed a trio with bassist Peter Trunk and drummer Gies-See, and has made a record with them which will soon be released.

In the last few years, says Manfred, European New Jazz has become more and more separate from its American counterpart.

"I think the development started at the same time all over Europe in the middle Sixties," he says. "In Germany there were Peter Brotzmann, Alex and myself; in Switzerland, Irene Schweizer and Pierre Favre; in Holland

the ICP people like Mija Mengelberg, Willem Breuker and Jan Bennink in Scandinavia, Hugh Stinson and John Tchicai; and in England the Spontaneous Music Ensemble with musicians like Paul Rutherford, Evan Parker, John Stevens and Kenny Wheeler, plus of course the Chris McGregor Group.

"Out of all this have come the musicians who today play their own styles. For instance, John McLaughlin and Derek Bailey are for me the two best new guitar players in the world, and I think the same of John Surman on baritone. Schoof in fact recently included Surman in an eight-piece band which broadcast on Radio Cologne."

"I think the situation in Europe is getting better for the New Jazz, because it now has a firm and steady position in the cultural life and is reaching an interested and growing public. Personally, I'm no bothered about where I play — I'm only interested in the chance to play."

Schoof's album for FMP is called "European Echoes" and was written and recorded for one of these radio broadcasts. It features 16-piece ensemble with three trumpets (Schoof, Steinmetz and Enrico Rava), trombone (Rutherford), three tenors (Brotzmann, Dudek and Parker — who solos on soprano), guitar (Bailey), three pianos (von Schlippenbach, Schall and Fred Van Hooy), three basses (Niebergall, Peter Kowald and Arjen Gorter), and two drummers (Bennink and Favre).

It's an astonishingly powerful performance, with particularly superb work by Dudek, Bailey and the three basses, who play a really fantastic trio section. Apily, Manfred himself comes in right at the end to cap it all with a solo which is the best of the whole album.

Although it's not officially released in Britain, you can get it from some specialist shops — including Collet's of New Oxford Street.

The effort will certainly prove worthwhile, because this truly European summit meeting provides a view of the work of many of the best musicians in the world — not least the magnificent Manfred Schoof. — RICHARD WILLIAMS

Jazz news

MILES DAVIS was arrested in New York last Tuesday (5) and the following day cleared on a charge of carrying weapons — brass knuckles. He was, however, fined 100 dollars for being an unlicensed driver.

Police said Davis' red Ferrari was standing in a no-parking zone in Central Park South and, when asked for his licence and registration, searched through a bag. The brass knuckles fell out of the bag, Davis, in court, said the knuckles for self-protection.

JOHN STEVENS plans to take "as many of the 25-piece Spontaneous Music Ensemble as possible" to the Monterey Jazz Festival on June 21 where they are to play opposite Tony Williams' Lifetime. The large group plays the Old Granddaddy on March 16, Tonight (Thursday) and Saturday they play at the Little Theatre Club in London's St Martin's Lane.

ORNETTE COLEMAN invited a host of friends and neighbours to his New York flat to sit in and provide a live back-ground for an album he is producing, and recording with Dewey Redman (tenor), Clippie Harden (bass) and Ed Blackwell (drums). Among the sitters-in were Gil Evans and Don Cherry.

MIKE WESTBROOK starts recording a new LP, probably "Metropolis," next week. On March 20 he takes part in a mixed-media show at Exeter University. The Westbrook Quartet, with Mike Osborne, Harry Miller and Alan Jackson plays the Fishmongers Arms, Wood Green, on March 14.

THE PHIL SEAMEN Group and Bobby Wellins Quartet share the bill at London's 100 Club next Monday (28). . . . Dill Jones is now resident pianist at the Jolly Sixpence on New York's Second Avenue, taking over from another Briton, while Metcalfe who had been resident there for three years and is now at the Potted Lion.

PIANIST Dave Dawson and clarinetist Brian Wells have formed the Rhythm Kings, resident on Thursdays at the "Martin's Cafe" on Warwick Street, Clerkenwell. Rest of the line-up is Stan Swenden (trumpet), George Richardson (bass), Brian and Clive Duncan (drums).

NEW ORLEANS pianist Alton Purnell plays the Golden Jubilee, Belfast, tomorrow



(Friday) under the auspices of Belfast Jazz Society, and the following evening visits Kelly's, Dublin.

NUCLEUS have their first LP, "Elastic Rock," released in May. The group is currently at Ronnie Scott's, and from June 17 to 21, they will be featured at the International Jazz Festival in Montreal. Nucleus plays the Marquee (March 26), Universal College, London (18) and the Torrington, North Finchley (19).

DRUMMER Terry Seynour's big band plays the Plough, Stockwell in Sunday (15) lunchtime, and at Clapham Baths on March 24 from 8 pm to midnight. Terry leads Len Wright, Howard Bates and Billy Riddick (trumpets), Norman Fris and Pat Kelly (saxophones), Jimmy Collins, Jimmy Paxton, Maurice Jennings and Mike (sax), Don Cherry (piano) and Brian Evans (bass).

THE Keith Tippett Group, on tour in Devon, play the Lobster Pot, Intown, tomorrow (Friday), on Saturday afternoon they play South Devon Jazz Workshop at Dartington, and in the evening are at Dartington's Cyder Press.

INSTRUCTORS for the London Youth Jazz Association's Easter Jazz course include Don Rendell, Ian Carr, Trevor Tomkins, Dave Gelly, John Birch, Ken Colquhoun, John Stevens, Neil Arley and Bruce Baxter. Maynard Ferguson is among the guest instructors. A few places are still available on the course and all details can be obtained from the Lyric, 11 Victor Road, Harrow, Middlesex.

THE Alan Wakeman Quintet plays London's Albion Jazz Club, Fulham Broadway on March 19. . . . Alan Eisdon's Band visits the Piccadilly Club, Windsor on March 14 and the Salisbury Hotel, Barnet (17).

GRAHAM COLLIER Music plays the Oldway Mansion, Palginton, tonight (Thursday), the Midland Arts Centre, Birmingham (24) and the Albion Modern Jazz Club, Fulham Broadway, (April 9). . . . Willie Bill Davison is currently leading a group at the Colonial Tavern, Toronto.

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Lewis Carroll tells lies

Win a free weekend in New York with Brinsley Schwarz



SO who the hell is Brinsley Schwarz?

Well, he's both a who and a what, actually. He is the lead guitarist with a group of the same name, completed by Bob Andrews (organ), Bill Rankin (drums) and Nick Lowe (bass guitar).

And they'd like ten MELODY MAKER readers to go on a gig with them. The gig just happens to be at one of the world's most famous venues, Bill Graham's Fillmore East in New York where they are on a concert bill topped by the Quicksilver Messenger Service.



BRINSLEY SCHWARZ: Bob Andrews, Bill Rankin, Brinsley Schwarz, Nick Lowe.

Fillmore

And the concert is to be filmed as part of a TV documentary being made about Brinsley Schwarz by producer and pop writer Tony Palmer.

Brinsley's management, Famepushers Ltd, and the MM think it just possible that you might fancy a free weekend in New York and are giving away five pairs of tickets.

So! Would you like to go? You could be one of the ten lucky MM readers who will leave the Brompton Terminal in London at 10 am on Saturday, April 4, board an Aer Lingus jet Boeing 707, at Heath-

row an hour later and arrive in New York at 2.30 pm, local time. At 8 pm you could be sitting in Fillmore East as the four-hour concert gets under way.

A fleet of limousines has been laid on to take you to the hall and wherever you may want to go subsequently.

Sunday, April 5, can be spent sightseeing in New York — or just doing your own thing.

The Aer Lingus 707 will leave Kennedy Airport for the return journey at 9 pm and you will be back at Heathrow at around 7.30

am on Monday, April 6.

How can you win two seats on this fabulous trip? Easy: just fill in the coupon on the right — in ink, please.

Entries

The competition will be printed again next week and all entries must reach the Melody Maker by the first post on Saturday, March 21.

No competitor can win more than two tickets although readers

may enter more than one attempt — but each one must be on a separate form.

Only the coupon published in Melody Maker can be used for entry. The Editor's decision is final and no correspondence can be entered into with regard to this competition.

Employees of Longacre Press Ltd and Famepushers Ltd, and their relatives, are not eligible.

Don't delay. Fill in your entry now and post it to Brinsley Schwarz, Melody Maker, 1-3 Pemberton Row, London, EC4.

Here's what to do

PRINTED below are seven qualities needed by the successful group of the 1970s. All you have to do is put them in the order you believe to be the most important by numbering them from one to seven. For instance, if you think ORIGINALITY is the most important quality, put number one alongside originality, and so on.

QUALITIES	NUMBER
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Showmanship	
Originality	
Visual appeal	
Clothes	
Having a message	
Composing talent	

Now use your skill and judgment to write, in ink, in 25 words or less, what you think will distinguish the successful groups of the 1970s from those of the 1960s.

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THE SOUND OF  THE SEVENTIES

THE PHENOMENON of the bootleg album is not a new one. For years collectors have been privately taping rare records and having them dubbed onto disc, but recent events have brought the practice right into the public eye.

It must be made clear at the outset that practically everything about bootlegging is illegal. The original tapes from which the copies are made usually belong to either record companies or the artist, and the songs are subject to royalties through their publishing companies.

Power

So, when a bootleg record is made and sold, no money goes to the artist, the song-writers, or the musicians. It obviously can't be condoned.

But the music on some of the bootleg albums which have appeared is so important, and throws so much new light on interesting subjects, that it can't be ignored and suppressed.

One can only hope that the bootleggers and the people who buy the albums have persuaded the companies who own the tapes that they should be made legitimately available for all to hear.

The Rolling Stones and Bob Dylan have so far been the artists who have been subjected to these tactics in Britain, although tapes and records by others, such as the Plastic Ono Band and the Beatles, have turned up in America.

To deal first with the Stones: their album, "LIVER Than You'll Ever Be," was recorded at concerts in Los Angeles and Oakland during their American tour late last year.

Let's say to start with that this is simply the best album the Stones have ever made (albeit unwittingly), and very probably the best "live" rock LP ever.

The sound quality is so good that it's almost unbelievable, and everything that's happening appears to have come through on the tape. Tune-ups, Jagger's comments

and exhortations to switch on the house lights are all there, and the whole thing catches the uncontrolled power of the Stones at their best.

Rejected

As usual there's nothing on the sleeve or label, so where the album starts is up to you. The only song which is not available on one or other of the Stones' studio albums is "Little Queenie," which by comparison with the record's other—Chuck Berry—song, "Carol," doesn't really get off the ground rhythmically. The latter has some fine idiomatic Keith Richards guitar.

"Midnight Rambler" is probably the best track, far superior to the "Let It Bleed"—cut, based on a

chunky rhythm and topped off with a brilliant stop-time coda which includes some really superb guitar (Taylor). "Honky Tonk Women" is a screaming gas, and "Sympathy For The Devil" has some plangent guitar chording.

In fact the main value of this record is to demonstrate the importance of the two-guitar set-up in the Stones. It comes over here better than anywhere else—the way they riff together, separate, wheel round, and slice back into each other. Stunning.

Apparently Jagger has spent the last fortnight editing tapes of the American concert, which will be re-released in the near future. The Stones' London office says that the official tapes are vastly superior in quality to the bootleg album, so when it appears... watch out!

The saga of the pirate Dylan records grows more complicated almost by the hour. Really it all began a couple of years ago, when the so-called Basement Tape (made by Dylan and the Band at Woodstock) was circulated to various groups, including the Byrds and the Stones, as a kind of demo for Bob's newest songs.

Cut shortly before "John Wesley Harding," these cuts form the backbone of the notorious "Great White Wonder" album, and are duplicated on several others. No single bootleg album has them all, and in fact there are in circulation in America several rejected takes of some of the songs.

Single

The "Great White Wonder" double-album is the all-time mish-mash, but it's essential to a deeper understanding of Dylan. Seven songs from the Basement Tape are included: "Mighty Quinn," "This Wheel's On Fire," "Open The Door Richard," "Too Much Of Nothing," "Nothing Was Delivered," and the heartrending "I Shall Be Released."

Other bits and bobs include "Mixed-Up Confusion," a hard rocker released as a single on the Continent in 1965 (some copies were imported to Britain), and recorded in 1963, when Dylan was at the zenith of his acoustic stage. In view of the fact that he was originally a rock and roller, this track may be representative of what he'd like to have done at the time, given the resources.

There is also a very solid "Killing Me Alive," from the "Highway 61" session with Kooper and Bloomfield; the hilarious "If You Gotta Go" from the same year, with Bruce Langhorne; the typical 1969 "New Dylan" on "Living The Blues" from the Johnny Cash TV show; and a rather rough "Only A Hobo" which he recorded for Broadside in '68 under the name Blind Boy Grunt.

But it's the 1961 tracks which are the most revealing. Taped informally in a Minneapolis hotel room in December of that year, 20 or so tracks were recorded, of which nine are reproduced here. The quality of the recording is often very rough (although not as bad as some of the Band tracks), but the emerging fire of young genius is very apparent.

Gutty

He says it on pretty thick vocally, as he was apt to do in his early years, but these tracks are probably better, in sum, than those released by Columbia as the first LP. Certainly they're more relaxed.

Possibly the best of all is his version of Big Joe Williams' "Baby Please Don't Go," far and away the best white version of this I've heard. His gut work is fiery and gutty—and the bounding rhythm makes this one a real charger.

"Man Of Constant Sorrow" which was on his first album, is a lovely

rendering—hear the way he holds the high first note before plunging into the tune—and "Poor Lazarus" shows the first flowering of the social-conscious bit.

This also crops up on "The Death Of Emmett Till," a fine song which is quite typical of the period, recorded in October 1961 for the WBAI-FM non-profit radio station. Excerpts of discussions with Pete Seeger from this programme are also included, and finally there are "Bob Dylan's New Orleans Rag," an incomplete take from 1963 or '64—Bob blowing very barbershop piano, and the version of "If You Gotta Go, Go Now" with Bruce Langhorne, released as a single on the Continent in 1965.

On "now to 'Live Parts One and Two," a really mysterious double-album. This contains the same versions of "If You Gotta Go," "Mixed-Up Confusion," "Killing Me Alive," and "Living The Blues."

Possibly the most enigmatic side is the first, which comes from the Isle Of Wight concert. The recording is terrible (probably from a cassette), which completely blanks out the bass and gives prominence to Robbie Robertson's guitar.

Tension

In fact Robbie's playing is probably the best part of these tracks, as they race through "She Belongs To Me," "Maggie's Farm," "Highway 61," "One Too Many Mornings," "Like A Rolling Stone," "Mighty Quinn," and "Rainy Day Women" (which was the last encore). Except as a souvenir, this side is pretty well a write-off.

The quality of the second side is even worse, but it's far more valuable because it's one of the very few reminders of Bob's tour of Britain in 1966. The four tracks are taken from the second half of a concert (possibly the first in Dublin, because someone can be heard to speak with an Irish accent), and feature Bob backed by the Hawks, as the

Band was then called.

I can't identify the first song, but the others are "Baby Let Me Follow You Down," "One Too Many Mornings," and what sounds like a cataclysmic "Like A Rolling Stone." If these tracks had been even slightly higher fidelity, they might have qualified as the best-ever Dylan, because the tension and excitement is readily apparent. There's even a bit of barracking, which Dylan seems to squash quickly.

Label

The first side of the second album has "If You Gotta Go" from the first half of the concert, an acoustic "Mr Tambourine Man" from the same time (it's not the 1965 tour, because the audience recognise and applaud the opening bars of the tune, which was premiered in 1965) and another unidentified Dylan-plus-Hawks track.

Part Two is padded out with the duplicate tracks already mentioned, but the second side contains two old duets which were released a long time ago and are now unavailable: "Playboys And Playgirls" with Pete Seeger, recorded at the Newport Folk Festival in 1963 and issued on Vanguard's "Newport Broadside"; and "With God On Our Side," with Joan Baez, recorded at Dylan's 1964 Hallowe'en concert in New York, and I believe, released the following year in Britain on a Baez EP.

Lastly there's "Stealin'," the only bootleg album with a label, which reads "California Records—Los Angeles," and gives the titles. Duplicated here are "Killing Me Alive," "If You Gotta Go" (the single version), and "Bob Dylan's New Orleans Rag."

Jokey

The title track, "Hard Times In New York," "Wade In The Water," and "Cocaine Blues" come from the previously mentioned Minneapolis hotel session, while "The Tough Song," a jokey instrumental full of great harp and guitar, was cut in late 1963



RICHARD WILLIAMS on the growing trade in 'pirate' records

for the Broadside "Blind Boy Grunt" session (this and "Only A Hobo" from "GWV" were released on Broadside BS-31).

The rest is the best: three out-takes from the "Bringing It All Back Home" session, with beautiful Langhorne guitar lines, and the famous first version of "Can You Please Crawl Out Your Window," with Mike Bloomfield on guitar.

This was originally put out as a single in the States under the title "Positively Fourth Street" but was quickly recalled and replaced by the right song. The second version of "Window," with Robertson on guitar, was later released on a still-available single and an EP. The Bloomfield version is better, and should have been released.

Seer

Listening to these records has brought home to me just how much we never knew about Dylan, even though I've always believed him to be this generation's seer. I'm not going to tell you to buy them, for the reasons outlined above, but it's time Columbia got off its seat and started reacting to the great desire people have to hear more of Dylan.

Anyone who reads Greil Marcus's excellent survey in Rolling Stone will know just how much material there is in the vaults. For instance, a complete live session from a 1964 Carnegie Hall concert which was once planned for release, and it's positively frustrating to know about it but never hear it.

After he's dead it'll come out in a set of 47 memorial albums, but why can't we hear it now, when it's needed?

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ONE OF THE WORST group hang ups is the premonition of having to play on stage according to audience expectations rather than choice. The alternative is to forsake any form of creativeness and just play shallow good time music; but in either case it's a pretty frustrating experience.

But what does an audience expect when Liverpool Scene climb up on stage? What are their preconceptions? The beauty of the gang (they dislike being acknowledged as a group) is that they can have a good time, give the audience a laugh but not at the expense of creative satisfaction.

Poet Adrian Henri carries his vast frame onto the stage and immediately provides the visual entertainment. He then delivers his razor-sharp satire which has emerged from the Scouse tradition of poets. Then Mike Evans' sax starts bouncing and the Liverpool Scene switch to their infectious brand of mock rock with Henri gesticulating, cajoling and brewing invidious and provocative humour.

But there is one problem, Adrian Henri, Mike Evans and guitarist Andy Roberts are producing such a wealth of material that there's great difficulty working it all into their stage act.

Only one solution — a solo album for Andy which will help to promote the group's album which follows soon after, and features a predominance of Evans-Henri material. The group album is called "The St Adrian Co. Broadway and Third", one side is sub-titled "Made In The USA" and presents a series of fragmented thoughts on the States moulded into one long track by Mike and Adrian after the Liverpool Scene's three month long tour late last year.

The other side was recorded live at Warwick University. Andy Roberts this week rushed a copy of his own album "Home Grown" into the office, and then spoke about the group past, present, and future, as well as his own project.

"We seem to be going back to the starting point. We set out doing the folk-poetry thing, then things built up through the festivals and concerts and we featured more rock and roll, but now we're going back to doing more poetry on the album which comes out in April; but it's totally unlike anything Liverpool Scene have done before and even stretches to a bit of Chicago blues with Ian Carr on piano and myself playing country violin."

"We did the whole thing in a couple of days but haven't heard the results yet. My contribution



ANDY ROBERTS solo album.

Back to poetry for Liverpool Scene

to the album is purely musical but true to the Liverpool Scene tradition it contains social and political commentaries.

The Liverpool Scene are a pretty crazy bunch at the best of times, but how come a Londoner like Andy gets involved?

"I'd already met Roger McCough of Scaffold but by the time I was ready to write around for a university place I didn't have much musical background, and what I did have was mostly on violin. I was given a choice of Hull or Liverpool, so I picked Liverpool and then met up with Scaffold again."

"The closer you get to the centre of Liverpool, the more concentrated it becomes. Unlike London, you know exactly where to find people all the time in Liverpool, and although I now spend little time there, I can't ever see myself moving back to London; I regard myself as a nationalised Liverpoolian. I got in on the poetry scene, and started doing things with McCough, but then "Thank U Very Much" got big, Scaffold

moved out of town and I started working more with Adrian Henri. Along with Brian Patten they were the major Merseyside poets.

In the summer of 1967, the book "Liverpool Scene" was published, and at Roger's suggestion a few of us collaborated and formed a ready-made group. There was Adrian, Mike Hart, Percy Jones, Mike Evans, Neil Crawford and myself. It was a real laugh, we had no drummer and at our first gig to Aberystwyth we were billed as the Clayton Squares, a local group who were defunct by this time. Then people started referring to us as the Liverpool Scene and the name stuck. I was doing John Koerner numbers and not writing any songs, but we were getting either a complete pro-reaction or anti."

The group then added drummer Brian Dodson, and started getting things together, with the unlimited help of John Peel; they eventually decided it was time to find a manager and quit taking bookings over the communal telephone.

But the group's ride to the top hasn't always been a smooth one. Mike Hart left at the end of 1968 and they suffered another blow when Brian Dodson contracted tuberculosis and Pete Clark, formerly with the Escorts, left his session work with Apple to join the Liverpool Scene. With virtually no rehearsals he stepped in to play the Beat Festival and then the Pop Proms at the Royal Albert Hall.

"We're stable as a group now, though still musically fluid. We are just a collection of individuals who function as a group without any consistent style." Andy went on. "Although it's often not mattered in the past whether I go off and work with Scaffold, it may not be feasible to do solo gigs to promote my album."

Andy dispelled rumours that the American tour had been a flop. "Financially it was disastrous, but the main trouble was that we found that the audiences were expecting a standard British rock band which, of course, we aren't. If we ever went back there we'd first ensure that there was some kind of interest. As it is, I guess people might resent us commenting on the States after only three months there."

Andy's "Home Grown" album, the title track of which sounds like a good single, is packed with good material. Gordon Hunfley and members of Mighty Baby provide excellent backing and Andy is very pleased with the result.

He has full reason to be as his own works cover a wide spectrum and the album runs longer than most. Andy Roberts plays guitar, flute, organ and violin, and is seen at his best on "Moths and Lizards In Detroit," which is typical of his poignancy.

JEREMY GILBERT

Black Sabbath



BLACK SABBATH, four unknown rock musicians from Birmingham have emerged from obscurity with what is probably the first true underground success since the days of Pink Floyd and UFO.

by ROYSTON ELDRIDGE

Without mass media exposure, the Birmingham band now find themselves with a best selling first album, sold on the strength of their hard-rock sound which has built them a fanatical following in isolated areas.

Record

As Black Sabbath the group have worked steadily both in Britain and on the Continent, building up an increasing following wherever they appear. At Birmingham's Henry's Blues, house recently, they broke Jethro Tull's attendance record which had lasted for over a year.

It's in Birmingham that the group are the biggest draw. Their reputation has spread from there through their live appearances and a solitary Top Gear session they did before Christmas and the release of their Vertigo album, still making progress in the chart.

Magic

The album is an accurate reflection of their music, hard, driving and blues based with lyrics that have been influenced by Black Magic, a subject they have become interested in since changing their name.

Their environment, they believe, is reflected in their music.

"Aston is a bit of a tough area in Birmingham and a lot of our music could really be put together in this way. The Black Magic thing came about when we changed our name, we just looked into it a little bit out of interest; Geeser is the most interested in it. We were playing

the blues things and just became interested in the supernatural through changing the name."

The group have been together in various forms for the past 18 months but at one time they lost lead guitarist and flute player Tony Iommi who left to join Jethro Tull when Mick Abrahams left to form Blodwyn Pig.

"Tony was with Jethro for about a week and he did the Rolling Stones Rock 'n' Roll show but he came back to the nest, I'm glad to say," said Ward.

Iommi's return strengthened the group's writing talent. They all share in the writing of their material which forms the basis of their act, which is all original apart from two numbers.

Black Sabbath spent six months of last year on the Continent, they were re-booked at Hamburg's

famous Star Club five times during the year, and have built up a big following in Germany.

Success

With their first album still selling tremendously well and moving into the higher reaches of the chart, the group have now started on their second album which should consolidate their surprising first success, watched closely by the group.

"It sold over 500 copies on Monday. We've been checking the sales figures and watching the album charts. It was number five on the underground chart."

In Black Sabbath's case "underground" is probably used in its right context. Their success has been built on their own un-hyped appeal.

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ANDY ROBERTS

of
'Liverpool Scene'
solo album

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"John and I have always been brothers, obviously. But we regard ourselves just as friends. That's the way it is with the group too. We've been together for ten years. We've got a unity of minds. Our goal has been constant . . . to make it in music, but only after making it together as people."

— Tom Fogerty —

"The group is my life and my personal challenge. The music for me is a highly personal form of communication, and one that breaks down walls of language between people. If music helps people communicate, that's important. If it makes them feel good too, as I think ours does, that's just as important."

— Doug Clifford —

"Right now I'm where I've wanted to be since I was seven years old. But we've still just scratched the surface. There is so much untapped sound and so many songs waiting to be written. We've studied hard what went before. Only the future can tell us how well we learned."

— John Fogerty —

"Creedence to me is four individuals who together make up a fifth person. I like to think of that fifth individual as a perfect blend of art and science and one that voices both. All the notes have been played before so there's nothing new scientifically. Artistically, I feel we're injecting something new and with good taste."

— Stu Cook —

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Pete Drummond

on the latest sounds in Blind Date

FRANK ZAPPA: "Peaches En Reagla" (from the Warner Reprise album "Hot Rats").

"Peaches En Reagla" from Frank Zappa, I use it as the theme to my programme . . . Zappa works everything out, he builds rather like a bricklayer, building from a foundation without getting too complicated which is why he's so good. He's a visionary and a very good guitarist, actually. I dig him very much except that's he's a bit of an egotist and very single minded indeed. It's a good record, a beautiful record and I could listen to this for hours and hours. It's a good record to start off.

BUDDY HOLLY: "Rave On" (MCA)

1957 wasn't it? . . . It's memory value really, this doesn't turn me on any more although for its time it was like the tops. I wonder what would have happened if he'd lived?

KING CRIMSON: "Cat Food" (Island).

Beautiful, a very good production. This is so far above the average sort of single, there's nothing left to chance, everything is so well put together. I don't see how anybody can say anything detrimental about it apart from the fact that it's too short—come on King Crimson give us more!

WATTS 103rd STREET RHYTHM BAND: "Love Land" (Warner).

It's got a good beat but the words are incredibly bad. I just cannot believe that whoever it is believes it, it's a fake. If there's any truth, this is a downright lie. He sings it as well as he can but it makes me want to go to the toilet. Who was it? . . . I heard their first album last year and thought it was nice but they've turned out into just another cog in the music business wheel. A waste of time recording.

STEPHENWOLF: "The Pusher" (Stateside).

Very relevant record this. As a single it's an exact



antithesis to their previous one but quite a few people I know should listen to this. It's on the Easy Rider album isn't it? It has the same sort of feel as Stephenwolf the second, a very uncomplicated sound.

TIMON: "And Now She Says She Is Young" (Threshold).

It's a pleasant little tune isn't it? It vaguely reminds me of something I know, it sounds a bit like Herman—those flat A's. It leaves me more or less as I was before I went in although I think a lot of 45-year-old housewives will rush out and buy it immediately.

RADHA KRISHNA TEMPLE: "Govinda" (Apple).

This is what religion is all about. The Radha Krishna Temple have succeeded in bringing their religion to everybody without anybody feeling that they've been pushed into accepting it. You're bound to get many good vibes out of it, it's like the Church Of England putting out "Ave Maria", it affects people in the same way. This record should go to number one, good luck lads, and lady.

HOT ROD ALL STARS: "Treasure" (Duke).

SHERIDAN: "Follow Me, Follow" (Gemini).

Don't like the strings. The whole thing smacks of "Let's find ourselves a good commercial record, fellas." My mind keeps wandering off it which is probably a good sign. Frightful, frightening, take it off.

CLIFF AUNGIER: "Good Good" (Pye).

Sounds like a Tiny Joe White intro—the voice isn't though. It's a very clean production but the song itself is absolute crap. It doesn't get anywhere, it ends. It's like some sort of exercise you would do in school—produce a two and half minute piece of music. Well done, Jimmy, but you could have tried harder.

HONEYBUS: "Story" (from the Deram album Story).

(Listens and then in a hooray voice.) "I think I'll have an avocado pear, what would you like darling. What a pleasant restaurant this is, though I wish they'd turn that noise down, I can't hear myself read the Times." If it's all like this, it's a shame because he's got a pleasant voice. They're making a pleasant nothing sound, there's no direction there. They're capable of much more than that I'm sure. They seem to have acquired the technique all they need is a little more idea of where they are going.

THE SUCCESS of the Four Tops was instrumental. In making the Motown sound of major importance in the development of rock music during the mid-Sixties.

It was the Tops, the newcomers, to the Gordy recording complex, who consolidated the earlier breakthroughs by Marvin Gaye, Mary Wells and the Supremes with a string of hits in the two years from their joining the Detroit corporation which culminated in their "Reach Out I'll Be There" classic gaining international recognition at the end of 1966.

Two of their recordings from that period—"Baby I Need Your Loving," their first on Motown, and "I Can't Help Myself"—have been re-released here this week and the Tops arrived in Britain at the weekend to record television appearances.

The group—Renaldo Benson, Lawrence Payton, Abdul-Fakir and Levi Stubbs—have been together since high school. Fakir talked on Friday about the formative part of their career before they joined Motown:

"We first started recording in 1956 on the Chess label where we had a record out titled 'Could It Be You' which didn't do anything. We'd started singing together in high school before that, just messing around, and for two years we were known as the Four Alms. We changed our name to the Four Tops when we signed with Chess. "In 1958 we were on Columbia and were with



ABDUL FAKIR: 'we started recording in 1956'

Tamla's senior citizens

By Royston Eldridge

we're hoping for something pretty big again. Holland, Dozier and Holland have their own company in Detroit and have had two or three big records out. They're very talented writers and we were with them from when we joined Motown. Some of the other writers are still feeling their way. We've started to write quite a bit ourselves now and to do some producing but we haven't used one of our songs on a single yet.

The Tops arrived in Britain from Holland where they had been appearing at the Grand Gala Du Disc. It's their first visit to Britain for three years, since they came to London for Brian Epstein.

"I was very sad when Brian died. He was planning something with Berry which would have been really something. He was coming to Detroit to discuss it. I don't know what it was but it would have been something great, can you imagine it?"

On this trip the Tops are only making television appearances but there are plans for them to return later for concert appearances at the Talk of The Town.

them for a year. I can't remember the tunes we did with them now, it seems a long time ago. Then we recorded on the Riverside label from 1961 and we did an up-tempo version of 'Pennies From Heaven.' "At that time we were doing a lot of night club stuff. We sang a few rock and roll type tunes but it was mainly for the grown up people who used to come into the clubs. The Four Freshmen had been a great influence on us, most of their songs were fine for cabaret.

"There were a couple of rock and roll groups like the Clovers and the Platters who had influenced us but basically it was the Four Freshmen."

It was in 1963 that the group signed with Motown and began their partnership with Eddie and Brian Holland and Lamont Dozier, the Motown song-writing team who came up with all the group's big hits.

Holland, Dozier and Holland were responsible for the group's outstanding singles which included "It's The Same Old Song," "Shake Me, Wake Me," "Loving You Is Sweeter Than Ever" and "Reach Out I'll Be There." They left Motown, however, to set up their own company and the Tops have missed their songs. "It's pretty hard," said Fakir, "to come up with songs like theirs. We're got about fifty writers working for us at the moment, Frank Wilson's doing more than anyone else. He's a very talented writer and was like an understudy to Holland, Dozier and Holland but he's got his own touch as well so

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By Steve Thomas & Angus McGill

A MELODY MAKER EXCLUSIVE



AS THE final rhythmic patterns by Donovan and the group faded into the twilight of the dimly lit control room there was a pregnant pause before Gipsy Dave opened his eyes with a smile and eulogised a new high in folk-rock!

"That," he sighed admiringly, "is how to smoke it without touching any of the damned stuff!"

This is the album, tentatively entitled 'The Open Road' as is the group, comprised of guitarist Mike Thomson, percussionist 'Candy' Carr and supplemented on disc by pianist Mike O'Neal when the occasion demands, with whom Donovan has been working for the past year.

For the first time Donovan features on electric guitar and his simple songs have found a new musical dimension in the sympathetic framework of a group which at its instrumental best sounds like the Cream without the musical clots.

"At first I was very scared of playing electric guitar," admitted Don. "But we got together down at my country cottage to play and after a while the band just lifted up into the wind like a sailing ship and there was no weight to worry about. We lost our individual identities and took off — it was fun."

Strange

"Before this when I was produced by Mickie Most and working with session men they only took the surface impressions from my guitar. Mike and 'Candy' looked into my songs and extracted rhythms from them — they are always strange rhythms from a guitar 'picker' because his kick back is with the thumb and lead with the top strings but they always come in different riffs — you're a little one man band. I was always the star who was played for but now I've blended into a group as a singer and guitarist. Having taken off with acoustic I'm now

talking with power!" My arrival at Morgan studios was preceded by a comprehensive tour of Willesden, courtesy of Gip, who is possibly the worst navigator since Mr. Magoo, and an accidental crash introduction to Paul McCartney in the studio below whom Gip greeted like a long lost brother. Paul smiled engagingly through his stubble, shook hands — kissed Gip's lovely wife Yvonne — took one look at what is probably the nearest thing he has seen to a reporter in four years and cracked: "I'm not going to kiss you," before extending a hand. Gip began to install himself and his packages about the control room — apparently on the assumption that Paul must be on his way out and Don on his way in. This rather confused a technician in charge of the studio — and Paul queried "They're not in the way are they?" "Well," said the technician dubiously, "Oh you are," grinned Paul and still the perfect diplomat managed to make us feel complimented that we were being asked to leave, adding, "Don's in the studio upstairs — I'll pop up later."

Upstairs we found our company assembled awaiting our arrival and the accompanying wines

we had brought with us to lubricate the preview of the new album as Don mixed it. Gip produced some coloured prints of the band taken on Wimbledon Common with horses from which they hope to take the photograph for the LP sleeve.

"We're just putting the album's coat on now," said Don. "It's all solid and chunky — the fatness is there and what we put around it doesn't seem to matter now. I could cover my name up and it wouldn't matter."

Attack

The track likely to cause most attention is "Poke At The Pope" which is both good and bad because musically it is very good, although it will concern most because it is an attack upon Pope Paul. Donovan is thinking about this track as a single!

"If I was the only person having a go at what Pope Paul stands for I might be crucified myself," said Don, "but young people all over the world are questioning his actions and authority. The Pope to me is like the I.Spy TV series which tries so hard to look like reality but reality is more fictitious than the show! I'm fighting against that system which says you



have to go through this big syndicate before you touch 'Mighty Griff' or whatever you want to call God. I revolt against graven images of the Super-star Jesus and the Super-star Mary — they are only the symbols of Sun and Earth which have been handed down over the centuries. The man and the woman who get together and mix up something which becomes the Son of God. It happens in Battersea every day!

Senile

"There doesn't have to be a building to take you to God or a senile society. It's not just Catholicism I am having a go at it — it's the whole Church thing. One day there will be the prophets who speak the words of truth and the truth will be written down and put into books. And once it gets put into books it gets screwed up. It has to be a living thing I think." Also on the album is "A Song For John" (not the Lennon but the Sebastian), a bossa nova titled "Joe Bean" (Antonio Carlos Jobim) in which Donovan declares that at the name of "Astrid" (Gilbert) "Jasmin feels the air" and "Don't Let The Changes" in which are lines like "It's not what you eat, it's what you balance upon" jigs around in your mind.

Patterns

Songs like "Revolution" (formerly the "Troll Song") and "Roots Of Oak" provide the group with enough room to stretch themselves and the drum patterns which emerge through a kind of Celtic-rick have hypnotic quality.

"I never really wanted to be labelled just a 'folk singer,' said Don. "That was just a coat which people put on me. A lot of the 'superstars' are now going through a period of dematerialising themselves and I'm surprised it has taken me this long to find something which I fit into. We are three corners of a triangle now. I intend to play a couple of hours on the Isle of Wight Festival next year and maybe a Hyde Park thing with Mike and Candy.

"Listening to the album especially after having heard it through your ears and so I can stay with it and work some more with the group. I have two more albums completed, one of which is a what you might call 'contemporary' head songs' of which there are some we want to adapt to

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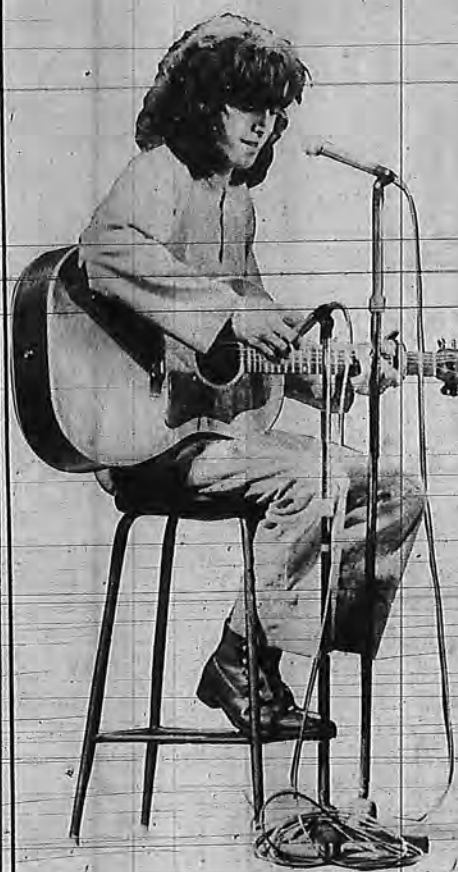
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BY FRANK MORRISON

QUIETLY HOWS DONOVAN



It's not just Catholicism I am having a go at

...or does he?

the group and another of children's songs which I sing with just my guitar, but I'll stick with the group for a while unless here's an earthquake." Donovan has re-emerged from his brief but traumatic flirtation with drugs to an attitude which is positively in opposition to any form of drug-taking—saving alcohol apparently. An obsession? I learnt what was good and what was bad by listening to my system,"

said Don. "And your system tells you what is a drug and what isn't. I had the idea of making this 'Anti-drug' film because I was so intensely involved with America where all the people I saw were so spaced out and lost. "What I wanted to say in the film was that things like cocaine make you high because it speeds up the flow of blood passing through the brain—and that's why you are feeling high, so you are just

kidding yourself if you think something else. The more you take it the more the system craves until you might get stuck with it. I wanted to say it because most of the medical people who go around saying it 'legally' don't understand the motives of the kids in getting high. "Meditation is a substitute but unfortunately you can't provide it in a capsule. I have a good feeling for my life—I don't know whether that's

because I've been around before but I seem to have the reins. It's good for me but that doesn't mean it will work for every one."

Should there be some distinction between musical and political intent in America? "It's not possible for young people to ignore it in America because they are involved so personally with it. America is a new and young country in which a lot of races, religions and creeds have been mixed and they can't get together yet—England is old and hoary and has been through much of it already. "Maybe Dave Crosby is

right when he says it will turn into a 'blood bath'—poets are gifted with prophetic talent so maybe he's right. The order is crumbling."

What do you think went wrong with the Rolling Stones' Festival in Altamont?

"Mick wore the wrong tie!"

How much of the blame should be apportioned to those who put the Hells Angels in charge of security?

"Maybe you can tell what happens when you throw five types of chemicals into a jar—maybe you can't. Maybe you throw them in to see what happens. If the Stones were responsible as the geezers for that mix—I don't think you can tell what would happen."

Would you have the Hells Angels to be security guards at your concert?

"I heard that the Angels doing the job were not the top boys and this means they were of a lesser intelligence. I do believe that THE Hells Angels are intelligent

enough to handle people—it was a good move to use them because it was like taking the Devil and making them kiss the Madonna. It was like saying they are friends and making them do the cops work.—I can dig that."

"America is the boiling pot for so many paranoids and frustrations—they take pills to go down and pills to go up and pills to keep them in the middle. It's the trip out of the affluent state where belief is nowhere anymore. America is the future as someone said, when they see it in America they don't like it. America is going to be the one to change the world because it's so messed up!"

Does Donovan see any musical influences overtaking the omnipotent Beatles?

"In some ways the Canadian musical thing from Joni Mitchell, Neil Young and the Band have already overtaken and influenced Beatle-dom but in the end there is only

one music. It seems to be basic, simple, often made up of only three chords, mountain music, fiddles, guitars, harmonicas. We keep getting near to the simple truths and the best bands work from those basics."

How influential does Donovan believe his music is upon others and how contrived is that motivation to affect the lives of other people?

"That's really standing outside the skin and looking at it. My motivation is my life. To externalise, categorise, analyse, assess, or look at it is impossible because I cannot distinguish between my music and my life. Some people have to distinguish between their jobs and their lives—the factory and their life. I was lucky to stumble into a fellow who said make some money out of it. I am doing what I am." It was Ian Baz who once said to me in the early days of Donovan's career that he would always be around because he was.

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DRUMS Jamaica Road to Getz drum chair

ALTHOUGH THE gig ended disastrously, with Stan Getz being taken off to hospital half way through and although it wasn't too happy a musical experience, either, during the two weeks before that, it still remains a fact that for 24-year-old Bryan Spring to be recommended by Alan Branscombe and Kenny Napper to fill the drum chair behind one of the world's great jazz musicians is the high spot of a musical career which began properly, some six years ago in the great days of the Lilliput Hall, in Jamaica Road.

"Before that, from when I was about 15 onwards, it was the usual thing—local pop groups and pub gigs in the Surrey Docks. The time at the Lilliput was when I started to develop, playing with bassists Cole-ridge Goode and Tony Reeves.

"That was a very good time for me most of the jazz soloists played there at one time or another—Tubby Hayes, Bob Eford, Peter King; people like that. Funny enough that was where I first played with Frank Ricotti (he was only 15 at the time) and Chris Spedding. And then there were the singers—Norma Winston, Jo Stahl, and Bobby Breen—that was valuable experience too."

This is the kind of back-



STAN GETZ off to hospital

ground which Spring believes to be of prime importance in acquiring the skills of the jazz drummer, and it is not too easy to come by nowadays; at least with the calibre of people that he first began to blossom with. Currently, when he isn't working with Stan Tracey, he has a similar resident spot, four nights a week at the Bull's Head with Spike Heatley and Bill LeSage.

"I don't think my approach to drumming is 'old' but for now my goal sounds like a simple one, and that is to play doing things properly. To any young drummer, I would say no matter what your ultimate objective is, you must master the time thing first, and that isn't as easy as it may seem in these days of a much freer approach to the drums. It takes a lot of practice and sheer experience. That's what I'm trying to get by working with a lot of different people—mature players mostly.

"Some younger musicians make a big mistake in dismissing the older players because they aren't doing what they themselves want to do. That is so wrong. People like Spike and Bill and the ones who come up as soloists—these are monster musicians, and even if the music is sometimes a bit so so, on balance I have learned so much working with men like this.

"People are easily able to forget this point. They look at drummers like John Stevens and Tony Oxley, just to speak of our own players—the ones we know best, and they forget that they have been playing for a long time and have done all these other things first. I'm not saying that I shall ever necessarily want to be as 'free' as they are. I can't say what I shall be doing six years from now, but I am absolutely certain that any drummer can only proceed slowly to this end. You must learn to play time first."

The other thing which is crucial to Bryan's approach to drums, as I have

already indicated, is learning from non-drummers, and in his case no one has been more important than Stan Tracey.

"Getting to play with Stan has been the most influential thing in my life as a musician. It was just a stroke of luck—Jackie Dougan needed a dep about two years ago and I was called. To me, Stan is a musical giant, so forceful in his playing, rhythmically, do not think even now that people evaluate him at this true worth. The number of things he is into is amazing and if I've reached any standard of playing at all, I wouldn't be at the level I'm now at without this experience with him."

Prior to the Tracey Quartet, Spring was with Frank Ricotti's group with Chris Spedding and Chris Laurence and he can be heard on their album "Our Point Of View" as well as Tracey's, just one last month, "Free In One."

Did leaving Ricotti mean that he was anti the jazz-rock idea? "No I think it can work. I didn't leave Frank because of any great musical disagreements. It was becoming more and more difficult to fit Stan's work and Frank's together that's all—and I considered that I could develop more as a player in the kind of setting I am now in."

"The problem about the jazz-rock idea is that there doesn't seem to be many rock drummers who want to come the other way, and economically you can see why. Everything that's happened that way seems to have been from the jazz side—Tony Williams, Jon Hiseman, Ginger Baker—these were jazz drummers first. I admit that I don't hear all that much rock now, and although the good ones do what they do very well, it seems to me that their technique is still limited. I would still like to see a few however, coming into jazz to see what they would bring."

On the question of basics for young drummers, Spring admits that he is probably not the ideal model, although he is a great comfort to any aspiring drummer who cannot get at tuition too easily, or who simply cannot afford it, for he is one of that rare breed who never took a lesson in his life.

"I wouldn't recommend 'no lessons' to anyone. I'm sure that I would have been much better if I had started with lessons at the very beginning. As it was, my father bought me a drum kit when I was five and somehow I just seemed to spend the next ten years or so messing about with it on and off. For me, books, listening to records, and watching others was enough to get started. Since then I've had tuition in reading, which is essential, and some advanced teaching from Philly Joe."

It seems a bit bizarre then that Bryan, the complete do it yourself pragmatist, will be teaching, for the second year in succession, at this year's Barry Summer School and his approach to that is typical of the intelligently perceptive play it by ear methods which have brought him so far, for in my opinion along with Hiseman he is the best drummer of his age group in this country.

"All I want to do in that fortnight is find out what each individual is striving for and try to guide him towards it. People play jazz because they want to express themselves. Once a player has enough basic technique that is all, as a teacher, that I can hope to do in the time—I can help him to find himself, at whatever level he's at."



BRYAN SPRING: local pop groups and pub gigs in the Surrey Docks

Congas: a new world of rhythm

THANKS TO the ingenuity of amplifier manufacturers, the guitarist and the organist have a wide range of tone colours to use in today's music scene. The percussion player should also use all at his disposal (writes Pete York).

Eddie Hardin and I have recently added conga drums to our arsenal and we find the less staccato sound a useful contrast to the drum set. We have a pair of congas on a stand, one tuned higher than the other.

The shells are fibreglass and the heads are thick hide. These fibreglass drums are easier to obtain than the laminated wood drums and have a durability and tone which is as good, if not better. Latin experts may disagree, but like all instrument choice, it's just a matter of what satisfies the ear—and these satisfy mine.

There is a knack in drawing the sound from the drum. If the hand is slightly cupped on striking the drum, the hollow will act as an echo chamber. As the fingers hit the head, the fleshy part of the palm hits the rim. The sound can be dampened by using the other hand flat on the head.

Experimentation will get you everywhere. No need to be too violent in search of volume—as I said, a penetrating sound is produced by the correct method of striking the



PETE YORK recently added conga

drum. There are instruction books which explain playing technique at length.

As for what to play when you know how to play it, I try to play a constantly shifting pattern, as I would play bass drum and tom-tom variations on the drum set. I don't know any 'standard' Latin-American licks, so I don't play them—they wouldn't fit, anyway.

So, drummers—buy some congas tomorrow and open up a whole new world of rhythm. It'll give your lead singer something to break his fingers on, too.

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DRUMS



BILL BRUFORD WITH YES: "hair should be long but not as long as the lead guitarist's"

FAVOURITE DRUMMERS!

ELVIN JONES: Elvin is no mere mortal drummer—he's a force of nature whose playing retains an innate freedom despite its complexity. At the beginning of the Sixties he joined the John Coltrane Quartet, and in six years he changed the heads of a whole generation of jazz percussionists. The perfect foil for Trane, Elvin developed a furious, thrashing style, possibly the most exciting in jazz history, which is well displayed on Coltrane's "Love Supreme" (HMV).



JONES

ED BLACKWELL: Blackwell first achieved attention with the Ornette Coleman Quartet of the early Sixties, and was immediately obvious that his playing held certain unique qualities. He played with a loose, rocking swing which appeared to be very "African" in conception, particularly in the use of rhythms for punctuation. Unfortunately his brilliant, deceptively simple style is "lost" from "Ornette" (London) is no longer available, but a good example of his playing is "Ornette On Tour" (Atlantic).



BLACKWELL

DANNIE RICHMOND: A jazz player turned drummer almost overnight, Richmond is another "natural". The constant companion of Charles Mingus for the last 13 years, he has developed a complete musical understanding with the bassist which has helped his own playing to mature. Richmond can swing as hard as anyone in any kind of metre or tempo, and he too generally adheres to a simple but affecting solo style. Hear "Charles Mingus Presents Charles Mingus" (America). — RICHARD WILLIAMS.

Decca with another favourite drummer—Stephenson.—CHRIS WELCH.

GUS JOHNSON: One of the best men who ever occupied the "Count Basie drum stool", Gus displayed all the virtues of classic big-band drumming in a well defined, stately, almost monumental style. He was with Basie in the early 'fifties, before Sonny Payne, and his throaty snare drum and booming cymbals can be heard barking and hissing to tremendous effect behind the brass and piping on numbers like "Cash Box" and "Jack-And-Jill" in the original Columbia Clero album.

SID CATLETT: Big Sid, who died in 1951, was one of the all-time swingers and, many people think, the first modern drummer. He came from the big-band school represented by such as Chick Webb and Kaiser Marshall but was inspired also by Baby Dodds and the New Orleans drum tradition. I saw Big Sid at the Nice Jazz Festival in 1948 and in my memory he is still the most remarkable rhythm-maker I have ever heard in person. He adds to the general attractiveness of Louis Armstrong's Town Hall Concert on RCA Victor but for quantity (plus his "Spunk Face" solo) I will recommend "Satchmo At Symphony Hall—Vols 1 and 2" (Ace Of Hearts).

GEORGE WETTLING: Wetling, on his day, could be the greatest sounding of all the Dixieland-Chicago school of percussionists. He always claimed that Baby Dodds was his idol, but he drew early inspiration also from Chick Webb, Gene Krupa, George Stafford and others. Wetling, who died in June, '68, had a distinctive tone (like Catlett in behind respect) and a tremendous feeling for jazz when his mood was right. Most of my favourites with Wetling albums are unavailable just now, but he is on a couple of tracks on Louis' Town Hall album, and three on Eddie Condon's "We Called It Music" (Ace Of Hearts). At four tracks on the latter set feature Dave Tough, the buyer gets two of the greatest from the Chicago era.

BUDDY RICH: Buddy is now a household name in any home where there is the slightest interest in music, such has been the success of his big band "come-back" which began in 1965. Before that was a long time period when he failed even to figure in the jazz polls. Yet his playing reached an incredible peak in the 'fifties with many interesting combinations of musicians. For ability to drive a small group listen to "Basie's Beat" with the Basie Sextet, for jam session excitement "Blues For Norman" of Lionel Hampton's "High And Mighty" — all on Columbia Clero.

CHARLIE PERSIP: Persip has always seemed to me to rank with the finest players of the modern jazz era—and he is equally at home in small group or powerhouse big band. Whatever the context, P.C.P. drives consistently and with a free sound which never goes too far out. His playing owes something to Buddy Rich and something to Blakely and Roach. He completed a high-lift rhythm section on Harry Edison's "The Swinger" (HMV) and is the drummer (Elvin Jones is on general persuasion) on Evans' "Out Of The Cool" (Impulse). — MAX JONES.

KENNY CLARE: One of the most respected drummers in jazz, Kenny has made a welcome emergence from the studio world with the Clarke-Big Band in recent years. He came to fame with the Johnny Dankworth Band. His sheer ability made him much in demand for hit-making purposes, but for excitement and bags of solo work hear "Drum Spectacular" an album he made on Columbia Clero.

SO YOU finally packed it all in and took the plunge. With a bed-roll on your back and a drum kit round your neck, you set off to seek fame and artistic serenity in Earl's Court. But before you get as far as the first gig with any rock band, you will have to undergo one of the more gruesome ordeals known to man — the Audition.

The audition— and how to pass it

BY BILL BRUFORD
DRUMMER OF YES

A fairly tasteless line in velveteen trousering should do.

Your musical credentials will be scrutinised with the inevitable: "Who did you play with before, man?" Again, your local clarinet teacher is not a wise response.

Just name any pretty well-known rock band; by the time the organist sorts out whether you did or not, you'll be in the group.

If you've made out so far, you've almost certainly got the job. All in all, the best approach now for the steed-nerved is to audition the

band rather than vice versa.

This involves sitting at the back of the hall and demanding that they run through some things before you set up. When they have finished that, suggest that it's a nice band that would be nicer without the bass player.

I will give you a few tips. First, go out and purchase an advertisement in a musical paper, a small pot of black paint, a pair of hair clippers, and a variety of sticky labels stamped with the trademarks of some leading drum manufacturers.

With these few items, and a little planning, you can wait by the phone sure in the knowledge that the audition is all sewn up.

When the telephone rings, the first question — and it is always the first — concerns the make of your instruments. It's no use explaining that money is scarce and that you don't really have rope tensioners on the bass drum. Just state the name of the first leading manufacturer that comes to mind, then fix the corresponding label to the front head of the bass drum prior to going to the audition.

This minor deception never fails — to a non-drummer, the only distinguishing mark on a drum kit is what's written on that front head. If you can add "made in USA," so much the better.

will have to answer concerns the musician at the other end of the phone will probably try to determine the exact hue of your instruments with a casual "By the way, what colour are your tubs, man?" or something to that effect.

There are three answers open to you here, and only one is right. If you state baldly, "Gold glitter," then you run the risk of clashing with the bass player's vermillion amplifier.

Worse, still, should you be so rash as to stammer: "Well, the big one's red and the little one's . . ." then the mind boggles at the effect. No known owner of a multi-coloured kit has ever got the job. No, the only answer is black — an anonymous finish that is aesthetically discreet yet reasonably hip. So, if they're not black, get out the pot and paint them.

Having satisfied on the telephone, it is important to impress at the audition. A good opener is always an extensive and complex kit. You stand a greater chance with an eight-drum, eight-cymbal set-up than with, say, a washboard and t-daxon.

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**EXPERT
ADVICE** BY
**CHRIS
HAYES**

WHAT is the composition of the Gene Krupa Slingerland drum outfit, which was apparently designed to meet his own specifications? — Charles Wainwright, Gloucester.

It is known as the Gene Krupa De Luxe Outfit No. 1N and consists of 14 inch X 20 inch bass drum, 14 inch X 14 inch snare drum, 9 inch X 13 inch and 16 inch W16 inch toms, Set-O-Matic tom holder, Telescopic Smoothie hi hat, Tempo King-base drum pedal, flush base cymbal stands, Rocket snare drum stand, 41 inch cow bell, 24 inch cow bell holder, 728 GK brushes and 6a-GK sticks.

I HAVE been trying to get a book by Andy White dealing with drum rolls, but our local music shop has never heard of it. — Barclay Arnold, Lenington.

Apparently you want Roll Control, which is a method to assist drummers in roll technique and control and is published by Mills Music Ltd at 25s. If you give these details to your dealer he will be able to order the book for you.

I HAVE some excellent 78s made by Jack Payne and his Band on Rex in the 1930s, which include a really driving drummer who doubled on xylophone. Do you know who it could have been and what has happened to him? — Bill Willmott, Lancaster.

Undoubtedly it was Jack Simpson, who toured the world as a double act with his acrobatic dancer wife Dot-Remy after he left Jack Payne. They retired in 1961 and settled in California, where Dot died in 1967. Jack suffered a serious illness in 1964, which left him partly paralysed. He still walks with sticks, but works as an insurance official and does concerts and broadcasts on xylophone, marimba and organ. He is now married to a schoolteacher and amateur organist.

CAN you tell me which cymbals were used by Swiss drummer Pierre Favre when he did some clinics in Britain a few weeks ago for Paiste? — Jack Browning, Luton.

His six cymbals were (1) 18 inch modern adaptation of the ancient Chinese cymbal sound, which can be used for a very distinct ride and produces different special effects (2) 13 inch Sound Edge hi hats, the bottom of which has a wavy edge to prevent air locks (3) 18 inch thin crash, which is lighter than a thin cymbal and therefore vibrates very rapidly, being especially suited for a flat-response crash (4) 18 inch bell-type very thick cymbal with a very high sound comparable to a triangle, but richer and with more carry-through (5) 21 inch medium, which combines the properties of a thin and a medium ride; the ride comes through very smoothly and the cymbal gives a good crash (6) 18 inch flat ride, which has an unusual dry sound character, can be played vigorously or gently without building up, yet carries amazingly far.

IS there a book on conga drums, which explains everything from the beginning? — J.E.S., Putney.

Authentic Conga Rhythms, by Bob Evans (Leeds), 12s (6d) covers biographical notes on the author, definitions of musical terms and signs, notation of time values, time signatures, diagrams for use of the hands when playing, the open and closed tones, a sharp percussive stroke, grace notes, the flam, tumbao and cinquillo, plus 24 examples of authentic L-A rhythms for the conga drums.



KRUPA special design

Club and am occasionally called upon to back artists who supply drum music on special arrangements which I cannot interpret. — R.G.K., Pontypool.

Nowadays it is very difficult for a young drummer to gain experience. Years ago, even a small band used to play most of the lines from printed parts, giving the drummer an opportunity to recognise various rhythms and phrases. You're lucky being able to play for cabaret acts, which is a great source of experience. My advice is to get the Premier Modern Drum Tutor, starting with simple exercises and gradually building up. Try not to miss one day without doing some reading. Remember, you don't need your drums with you — just a tutor.

Any odd ten minutes can be filled usefully. Other tutors I can recommend are Ed Thippen Talking Drums and Reading by Recognition, by Joseph Levitt. Of course, you can't beat actual playing experience for really becoming a first-class sight-reader, so if you can manage to join a rehearsal band, so much the better, and the faster your reading will become. — Freelance drummer and teacher, MICKEY GREVIE.

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DRUMS

3



JOHN WILSON: played with Van Morrison

A biscuit tin beginning

JOHN WILSON is the drummer with Taste, the trio of Irish musicians whose ability and imagination have earned them a growing respect and reputation since their return from America a year ago when they toured with Blind Faith.

BY
ROYSTON
ELDRIDGE

Since that summer tour, the group have produced a best selling album "On The Boards" but it is on live appearances, as their album title would suggest, that they excel. It's on stage that Wilson, guitarist Rory Gallagher and bass player Ritchie McCracken have gained their reputations.

Wilson's experience is varied. He's played in showbands, brass bands, pop groups — "we wore frilly shirts and worked the usual eight hours a night in Hamburg" — and with musicians of the calibre of fellow Irishman Van Morrison.

"I had a long period with a brass band where you had to be able to play all the scales back to front before they'd let you play. They wouldn't let you blow freely but it was good in that now I'd be able to pick-up any three valve instrument."

"I joined them after they'd had a hit with 'Gloria' and I was with them in London for about ten months. Before that I'd been in showbands and played with a group called the Misfits who wore frilly shirts like the Merseybeats. I'd always admired John Banks of the Merseybeats who I thought was a good pop-rock drummer. "I started playing drums on a biscuit tin just like

everybody else but I carried on and became stronger while everybody else became doctors or something. I've always played the way that I do now and it got me into more trouble than enough. I always wanted to do things my way although I learnt a lot from different people, from Van, from Rory, from every type of group or band that I've played with.

"I remember when we played at the Essen Festival, we got the drums and everything set up and I watched Pete York, Blinky Davidson and Aynsley Dunbar and I'd think I liked that and I'd think I liked that what Aynsley did and I'd go away and practise but I usually threw all those practice-books away in the end.

"Aynsley gave me a great deal of encouragement. To me he was the English group drummer and I liked Mike Huggs and Blinky but I always wanted them to do more. This was when I was with Them and it was at that time that I got interested in jazz — Van played tenor and I never wanted to be the guy who was into the jazz thing. He was like Rory in that respect but he always wanted to get back to the roots. It was Coleman and I liked what Ed Blackwell and Billy Higgins were doing. I'd been talking to Ritchie, our bass guitarist, about the role of a drummer and a bass player. I never wanted to be the guy who just kept everybody in time. "That's why I've never

liked big bands. I admire Buddy Rich's technique, but to me the big band thing is just like a lot of pop groups, the drummer just keeps everybody in time and keeps everything nice and lively. I prefer a smaller sort of thing where you can communicate. You should be able to experiment, to get a different feel, to make mistakes. I prefer to do things the wrong way because that's how you LEARN.

"We did the Belgium Jazz Festival and met Blackwell. Ritchie and I sat on the stage and he was tremendous. I saw Sunny Murray at last year's Jazz Expo but I was embarrassed for him. They didn't give him a chance because they didn't understand what he was doing but that's no reason not to listen.

"I like that type of drumming. They didn't have the experience of rock groups but they play with guts. My heritage is with groups. If I had the technique I'd end up playing like Tony Williams."

"It's with Gallagher and McCracken in Taste that John has found the freedom he missed in other groups and misses in big band jazz. It's a freedom that allows him to express himself as a musician. "I've got the freedom and I know how to use it. We don't do solos, I'm not a solo type drummer but now and again Rory will give you a section where you can express yourself.

"Some nights Rory will really stretch out and Ritchie and I play to complement him. We change the time, the tempo and the accents and that's much harder than a solo. It's really three separate solos but they're together and if you can do that within a simple blues, if you can get a feeling, light and shade, then you can make a simple number into something fantastic."

African talking drums in pop music

THE EXPLOITATION of new sounds in recording has been boosted by the recent progressive influence in pop music. A demand has been created for African and Oriental percussion, with its weird appearance and unusual sounds.

At present a favourite with pop musicians are African talking drums, made in the heart of London's Tin Pan Alley by Top Gear, Rod and Bob Bradley's retail music store in Denmark Street, which has supplied several groups, including Tyrannosaurus Rex and Quintessence.

Using authentic leathers and goatskin vellums, the drums are completely hand-crafted in genuine native fashion, to the specifications required by Top Gear. The shells are glassfibre, as these can be economically moulded to the desired shape, whereas wooden shells would need to be hand carved, a very expen-



MARC BOLAN OF TYRANNOSAURUS REX

sive process. The thickness of the glassfibre, however, produces a sound similar to wood.

At present two models are available, retailing at 16 gns each. The Talka-Drum is designed to change pitch when squeezed under the arm or between the legs. The West African Hand-Drum has two

heads, with rope and block tensioning. On both drums the native talking rhythms and patterns can be faithfully reproduced.

At present a lot of interest is being shown in the drums in America, where African cultures form an important aspect of Negro education. —CHRIS HAYES.

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SINCE THE days when Chick Webb arrived at a gig armed with gongs, tubular bells, Chinese temple blocks, and an African sunset painted on the front of his bass-drum, jazz percussionists have been involved in a process of refining the tools of their trade.

It's been a process of miniaturisation, so that now practically every drummer uses a standard small kit, which includes a small bass-drum, two tom-toms (14 x 14 and 13 x 9), a snare drum, a hi-hat, and a couple of cymbals (one "ride," one "crash-ride").

Of course, one or two have their own variations, like using an extra cymbal or a second bass-drum, but that doesn't alter the basic conception of the kit, and the intention is still to provide a small number of highly-defined sounds.

Of late, though, several drummers have been questioning the usefulness of this idea. Why, they are asking, should a snare drum sound like a snare drum? Why shouldn't it have an entirely different sound? Who, after all, determines what sound a drum should make? And why should they be struck with wooden toothpicks? Why not use plastic sticks, or have them made in aluminium?

The upshot of all this questioning is that some of the younger percussionists, which is probably a better word than drummers, have begun to add some bits to their kits, taking away others, in an attempt to get newer, less stale sounds.

This was begun in the early Sixties by Ceel Taylor's former drummer, Sunny Murray, who built his own hi-hat and cymbal stands, and carried on by the German-Mani Neumeier, who invented the "Mani-tom," a tom-tom which could have its pitch varied by the simple expedient of blowing down a rubber tube which was attached to drum's shell, thus altering the pressure inside the drum.

Currently among the innovators are the Dutchman Han Bennink and Britons John Stevens and Jamie Muir. Bennink, in an effort to get the drums to sustain a note, uses larger drums, slackens their tension, and adds snares. This gives a low, buzzy rumbling sound which, when

BY RICHARD WILLIAMS

added to his use of aluminium sticks ("They never wear out," he says) has a ferocious power.

Neither does Bennink have any great affection for cymbals. He is, he says, a drummer — not a cymbalist. Accordingly he doesn't base his playing on a constant ride-cymbal beat, and the only cymbals in his kit are small (7in) and very thick, with a highly unusual tone.

John Stevens, too, has evolved a kit with a very personal sound. His concern is not with sustaining; quite the opposite, for his kit produces short, rounded noises which die almost as soon as they begin. His playing is loose and has a floating rhythmic flow.

His kit consists of a Launcher practice bass-drum, two New Era tambours (a kind of tom-tom), four small Chinese drums, four cowbells of different sizes, one temple block, a 14-inch gong, two very heavy five-inch Japanese cymbals which are very high-pitched, one thin five-inch Paiste cymbal, two heavy 12-inch military cymbals, one 12-inch cymbal, a pair of 14-inch Avedis hi-hat cymbals, and 14-inch Chinese "swish" cymbal with rivets and a dished rim, like Dizzy Gillespie once made his drummers use.

Muir also uses cowbells, temple blocks, and his own variation of the "Mani-tom" — and altogether these drummers are participating in the beginnings of what could be a very exciting future for drumming.

Supplement edited by Laurie Henshaw



Love thy drums and learn to play

"NOW WHEN I was very young I had a terrible poverty problem — as a matter of fact it's hanging on — and so I didn't get a really decent set of drums until I turned professional."

Charlie Persip, one of my favourite drummers although I haven't heard much of him in an out-and-out jazz context lately, was telling me how he and percussion got together.

I started banging around on drums when I was about four, but that was more like a toy thing. Then, at the age of seven, I saw a picture of a drum kit and began looking at kits in the local drum shop.

"My parents decided I could have drum lessons, so I got a snare drum, you know, a parade drum. My folks laid it on me, and I used to march up and down Main Street enjoying myself with this snare drum.

"At that time we had moved to Springfield, Mass., where we lived until I was 12 or so. Then we moved back to New Jersey, where I was born, and I have been there more or less ever since.

"You ask why I began to play. All I can say is I just liked 'em. Drums were my favourite toy. I took them up as a child. I mean I studied while I was still in Springfield. The real training came after we moved to New Jersey, though.

"The period would be early Forties. The big-band era was dying out then, but between the Adams Theatre in Newark and the Apollo I got a little taste of the end of that era and, of course the beginning of the bop era.

"It was in Newark I got my first gigs, with Billy Ford and other local groups in the early Fifties. I had a day job, too, at first — and that's when I bought my first real drums. Then the day job gave me up and I was a real professional drummer. By 1953 I had joined Dizzy Gillespie."

Persip talked about the changes he had seen in music since those days, making it clear that he took a broad view himself. He didn't like what he termed the blinkered approach, either by jazzmen or rock musicians.

"All of it can be enjoyed and played well. Rock-and-roll is jazz-orientated music and I like some of it. The only thing I dislike about the pop artists at all is that they tend to denigrate everything else. This applies to drummers as much as anyone.



PERSIP favourite toy

BY MAX JONES

"And I believe you can have a hipper story if you dig it all. A lot of the kids don't want to dig anything but their scene, but some of them do. That is going to be the salvation of the younger generation of players, to get beyond their immediate thing."

I asked what advice, in general terms, Persip would give to a young drummer starting out today. He said it would be the oldest of all advice: love the instrument and learn to play it really well.

"When I came up, we loved the instrument before the style. Today, a lot of them love the style and that's it. The whole thing is, and this is important, you have to be a musician first before you can think about anything heavy. You must master the instrument musically.

"I'd say that jazz-orientated music is at two extremes — there is rock with the heavy beat, which (like the old big-band music) makes everyone want to dance. And on the other hand there is the freedom music — no steady beat, let it all fall out.

And what about the kit? Does a learner-drummer need to buy a whole lot of expensive equipment right away? Some drummers say that he can begin with a pair of sticks and a practice pad. Persip isn't one.

"As fast as things are moving today, I'd advise trying to get the whole lot in one go. Why? So that he'll have the instrument to work on. I look on the complete set as one instrument. It's like if I don't have a certain cymbal or tom-tom I feel like a saxophone player with a bad reed. In other words, I don't have a proper instrument. And I don't see much sense in the beginner starting out on a poor instrument."

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in brief

One of the most joyous spirits in jazz must have been encased within the physiognomy of Thomas Fats Waller. A fair sample of the fun and flowery in the Fats can be found on **AIN'T MISBEHAVIN'** (RCA International INTS-1044). The album is completely bereft of noise or information, but Fats' usual cohorts, Herman Auger, Gene Sedric et al can be heard blasting away. Apart from Waller's delightful and bewildering piano, his shouts, saxes and general badinage are a gas. No doubt most Waller addicts will have most of the tracks on this album but, if not, don't miss it. Buy it. Complete line-up of sides are: Honey-suckle, Rose, "Ain't Misbehavin", "Can't Get You Anything But Love", "Two Sleepy People", "I'm Gonna Sit Right Next to You While You Tell A Lie", "The Minor Drag", "The Joint Is Jumpin'", "Hold On", "Your Fats's Too Big", "Until The Real Thing Comes Along" and "Tea For Two". — J.H.

One of the most exciting big band records in recent months is **HAMP'S BIG BAND** (RCA International INTS-1044). Made in 1959, the Hampton era of the era featured Cat Anderson on trumpet, and what a trumpeter. He leads the band in sections with his customary verve and high note excitement and roars into his solo with head-taking power, control and crackling tone. Hamp's band was full of stars — Charlie Persip, Donald Byrd, Bobble Pliater, Wilbur Hogan — but Hamp outclasses them all. He plays the piano and grunts. He is an inspired soloist, always melodic, and the term "swing" must have been invented just for him. This is a glorious big band album. The brass roars and all the sections are crisp and precise. Highly recommended. — J.H.

Ahmad Jamal in person in a club is not an exciting proposition. His music grows as he sets progress and excitement mounts. Unfortunately, that doesn't happen on **AT THE TOPPONOICIANA REVISITED** (Impulse SIFL 524). Ralph Gleason, causing in his present pop-pronouncements, rambles on in the sleeve about "head lines" (whatever they are) seduction and intensity. But they just don't come across here. It's rather pleasant, not all that far above background music. There's a lot of stinging but to little effect. — J.H.

YOU CAN usually anticipate some excitement when Rosetta Tharpe takes the floor. A new release from France, **SISTERS ROSSETTA THARPE** (Musidisc 30 CV 978), does not disappoint for fire and vitality but I find it uneven in quality and a bit heavy-handed on the instrumental side. Rosetta works with the Tabernacle Choir and an organ, piano and rhythm group to serve up a programme of religious songs put across with unremitting attack and hand-clapping fervour. At times the effect is tremulous voices backing up the Sister's driving and urgent solo parts. It is most compelling (as in "God Lead Us Along or "I Saw The Light") at other times, it seems to me that the stabbing declamatory notes become a trifle wearing. "De" and "What Are They Doin'". Nothing, anyway, has the cumulative effect of splendid recordings, solos and duets (with Marie Knight), made with the Sam Price Trio in the late Forties. Nevertheless, the album may make a useful introduction to Rosetta's gospel art for those who haven't collected her singles and earlier LPs. **Of The Valley**, "The Trumpet Among other tracks are "Lily pet Of Zion" and "Family Prayer". — M.J.

ALAN SKIDMORE QUINTET: "Once Upon A Time," "Once Upon A Time; Majaera; The York; Old San Juan; Free for All; Image." (Deram Nova-SDN-11). Skidmore (tenor), Kenny Wheeler (flugel), John Taylor (piano), Harry Miller (bass), Tony Oxley (drums). Recorded London, Autumn 1969.

GIVEN TIME and a chance to develop together, Alan Skidmore's band will become a great one. Already, despite the attendant problems of keeping a unit together when all the members have other, possibly more lucrative, commitments, it's a very fine one.

Their first album, sensibly released in the medium-price Nova series, is a beauty, and is testimony to just how much thought and care has gone into building the outfit. Skidmore's choice of material is exemplary: two from John Surman ("Time" and "Image"), and one each from Taylor ("York"), Oxley ("Majaera"), John Warren ("San Juan") and the leader himself, whose "Free" draws out all the fire and power latent in the band.

Sometimes I feel that Alan has a little trouble relaxing when he plays, but here he's near his best, inventive, and roaring when the occasion demands. He has his own pet runs, but I feel that he can only get better.

Wheeler, of course, needs little comment from me. His phrases have a lucid, translucent quality and even when playing fast he never seems to be hurrying. He and the leader make a beautiful job of the free interplay of the final track, which frequently appears in this context as "resolution" in their live appearances.

John Taylor is already probably the best pianist in the country (certainly for this kind of music), and people will know it soon. He has a limpid touch which sorts particularly well with Wheeler's approach, and his solos are thoughtful whirlpools of deep lyricism.

The rhythm team with this band has to work hard, making split-second decisions all the time. "Time isn't speed" — it's measured motion" — Ted Robinson, I think, and they respond with unflinching drive and real emotion.

Here is a record, and a band, which could scare a lot of people across the Atlantic. It speaks well for the future, and one can only hope that Skid can keep it together long enough to reap the full rewards of his endeavours. — R.W.



GENE KRUPA

GENE KRUPA: "Swinging With Krupa," "Ain't Misbehavin'," "Handful of Keys," "Honey-suckle Boss" (Wheat Did It, Do To Be So), "Ain't No One," "Walking With The Blues," "Pantalo' Rag."

Bonaparte's Retreat, I'm Forever Blowing Bubbles, Swing Is Here, I Hope Gabriel Likes My Music, I'm Gonna Clip My Wings, Marty In The Parour, (RCA INTS 1072).

ONE of the great jazz sports is revived — "guess the soloist." Also "guess the recording date and any other information you might need."

RCA in the year 1970 cheerfully issues an LP devoid of detail. There are advertisements for Jim Reeves and Ray McVay albums, and a photograph of a hound illustrating "Dog Training My Way" by Barbara Woodhouse. No photographs of the drummer of course, or mention of the musicians involved, for example Benny Goodman, Roy Eldridge and Chu Berry.

Compiled from three EPs, the first four tracks feature a pleasant if unexceptional big band — a selection of Fats Waller hits, probably recorded in the late fifties, with a tenorist who sounds like Eddie Shu.

Gene's drumming is subdued to avoid doing too much damage to the arrangements with a style that never progressed after 1940. Erratic cymbal work and rudimentary phrasing are evident. He plays a nice break on "Handful of Keys" but the band tend to play as if he were not there.

Next comes a kind of Chicago jazz recreation with fine trumpet and clarinet lead, and the world's worst singer — the painful Mr Bobby Soot — a cross between Gracie Fields and Tex Ritter.

Here Gene's drumming sounds happier, and a few down home drum breaks can be salvaged from the mess caused by Soot.

Heat and excitement abound in the final set dating from the thirties, with some of the finest Eldridge trumpet on record. Searing hot and fluent he shines through a seamy front line. With great solos and riffs from Goodman and tenor giant Chu Berry, even the twee Helen Ward vocals become acceptable.

Gene steams along with driving accompaniment and while nothing much can be done about the horrific Mr. Soot, the three ages of Krupa is basically a worthwhile investment. — C.W.



CHARLES TOLLIVER

CHARLES TOLLIVER: "The Ringer," "Pliant On The Nile," "The Ring," "Mother Wit, Spur," (Polydor 583 750). Tolliver (trumpet), Stanley Cowell (piano), Steve Novosel (bass), Jimmy Hops (drums). Recorded London 1969.

GOODNESS knows why so many trumpeters feel they need a reedman beside



SKIDMORE: meaty, inventive, roaring

them when they record, because this record proves that the trumpet-and-rhythm format is extremely flexible and refreshing.

Those who know Herbie Hancock's "Empyrean Isles" with Freddie Hubbard on trumpet in a similar line-up will already have a taste of what this group sounds like. In fact Tolliver works roughly within the same stylistic area as Hubbard, and shares with him that full, flaring, brassy tone and crackling attack.

But Tolliver has fewer of the annoying mannerisms that often hang Hubbard up, and his playing is both more varied and more melodic.

The rhythm section, which comprises Charles' old comrade from the Max Roach band Stanley Cowell, plus Novosel and Hops, plus Roland Kirk's last-but-one quartet, is quite adventurous within this modern-mainstream context, and as this album was cut while they were touring Europe as a quartet last year, it's only natural that there's a lot of togetherness.

"Pliant" is a medium 3/4 swinger with pretty changes, and Tolliver's machining (tonguing finds a parallel in Hops' snare work. The trumpeter shows here just how rhythmically interesting he can be.

Heavy trumpet trills introduce the mildly exotic, elegant theme of "On The Nile," which is nicely structured over a fast 9/8. Tolliver's long solo is conventional in terms

of rests and breathing spaces, but he makes most intelligent use of dynamic contrast, and shows far more awareness of light and shade than most players of his persuasion.

The choppy title track gets a little too frenetic during Cowell's solo, but "Mother Wit" is a flowing ballad which the leader caresses beautifully before going into tempo for a light, lilting section.



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

Novosel has four choruses of Sam Jones' walking bass to introduce the final blues, "Spir." Tolliver screams in for his first chorus, hesitates in the second, picks it up in the third, and never looks back.

This isn't a particularly forward-looking album, but it's superb jazz played by men who really know what they're doing. More from Mr Tolliver please. — R.W.



HORACE SILVER

HORACE SILVER: "The Best Of Horace Silver," Senior Blues, The Preacher, Doodlin', Sister Sadie, Fibby McFassy, The Tokyo Blues. (Blue Note BST 84325).

HORACE SILVER and Art Blakey seem to me, to sum up the sort of music that established the Blue Note label. Both play gutsy, comparatively uncomplicated, hard-swinging, very bluesy jazz.

Silver persiflaged the word "soul" long before its pop connotations and it is still a good way to describe the music on this album. "The Best Of..." is a title that some may argue with, but these are all good and typical

Silver performances ranging from his earliest 1954 band ("Preacher" and "Doodlin'") to the 1962 "Tokyo Blues". All Silver's groups are well drilled and, like Blakey's, very much reflect the leader's musical personality. He is the star soloist but he always has good men around him and there are some notable contributions here from such as Donald Byrd, Kenny Dorham and Blue Mitchell (trumpets); Hank Mobley and Junior Cook (tenors); Doug Watkins (bass) and Louis Hayes (drums), who was only 18 when driving the band relentlessly on the early tracks.

Silver's compositions are all admirably tailored to the human material available and, like his playing, are often far more subtle than he is sometimes given credit for.

This may not have been history-making jazz, but it certainly still makes very nice listening. B.D.

NEXT WEEK
King
Crimson
NEXT WEEK

radio jazz

- BRITISH STANDARD TIME**
- FRIDAY (13)**
4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs), 8.2 p.m. J: Jazz Unlimited (Fri, Mon, Tues, Thurs), 8.40 U: New York Tenaberry-Laura Nyc, 10.30 J: Jazzstudio Frankfurt, 10.45 A3: R and B (Fri, Mon-Thurs), 11.30 T: Nostalgia (Bands and Singers), 12.0 T: Woody Herman and the Second Herd, 1947-49, 12.5 a.m. J: Underground Music, 1.5 J: Jazz.
- SATURDAY (14)**
12 noon B3: Jazz Record Requests (Steve Race), 2.0 p.m. E: Eddie Heywood, 1942-44, 2.35 B1: Radio Jazz Magazine, 6.45 B1: Jazz Club, 9.55 H1: Theo. Loewenthal Censor, 10.20 Q1 (3) Judy Collins, 11.5 Q: Sweet and Swing, 11.50 T: Big Bands (Count Basie Org, 1949), 11.30 A1: Colde JF (Joe Newman, Ted Monroe, Harold Land, Ben Webster), 12.0 T: Billie Holiday, 1935-39, 12.10 a.m. E: Jazz.
- SUNDAY (15)**
9.30 a.m. J: Silhouette (Rel-

- gious programme featuring pop and jazz groups), 12.5 p.m. J: Finch Bandwagon, 6.45 A3: Buddi, 7.30 B1: Mike Raven's R and B Show, 11.0 B1 and 2: Best of Jazz on Records presented by Humph (63 stereo from approx. 11.15), 11.5 J: Bobby Trump Show, 12.5 a.m. B1 and 2: Just Jazz (John Frazer), 12.30 B1 and 2: Jazz Workshop.
- MONDAY (16)**
9.15 p.m. A2: Get to Know Jazz, 11.15 A3: Free Jazz, 11.30 T: Woody Herman and The Band That Plays The Blues, 1938-1942, 12.0 T: New Jazz Records, 12.5 a.m. J: Underground Music.
- TUESDAY (17)**
9.15 p.m. H1: Jazz, 9.45 B3: Jazz Today (Charles Fox), 10.30 J: Jazz Journal, 11.0 U: Stockholm JF (Graham Collier Seletts), 11.5 Jazz Jamboree, 11.30 T: Woody Herman and the

- First Herd, 1946-48, 12.0 T: Kenny Burrell (Alphart Canyon Suite).
- WEDNESDAY (18)**
9.10 p.m. E: Jazz from Poland, 10.20 E (1) Quincy Jones Org (2) Nina Mouskouri (3) Jean-Claude Pascal (4) Nancy Wilson (5) Ted Heath Org, 11.30 T: Woody Herman and the Second Herd, 1947-50, 12.0 T: Coleman Hawkins (Night Hawk), 12.15 a.m. E: Jazz.
- THURSDAY (19)**
9.30 a.m. Q: Big Band Serenade, 11.30 T: Some Singers, 12.0 T: Freddie Hubbard (The Black Angel).
- Programmes subject to change. LISTEN TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-282, 2-248, 3-368, B: BBC 1-241, 2-1500/VHF, 3-664/108/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-208, V: AFM Frankfurt 547/344/272, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 291, U: Radio Bremen 221.

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Rock with Willy and the Poor Boys



CREEDENCE CLEARWATER REVIVAL: "Willy And The Poor Boys" (Liberty). Fed up with Swamp Rock as a description of Creedence's music? Then how about Bluesabilly. Their music here cross-breeds rock and roll with blues and country and the child is healthy and thriving.

The fact that Creedence can sell their albums by the million shows there is hope for popular music, for they are undoubtedly among the most talented and original groups to come to the fore in the last couple of years. John Fogerty's voice and guitar have an authentic, down-home toughness about them and the group — Tom Fogerty (rhythm guitar), Stu Cook (bass) and Doug Clifford (drums) — are as forceful as they are tightly to gether. This is already my favourite Creedence album, with tracks like "Down On The Corner," "Poorboy Shuffle," "The Midnight Special" and "Side Of The Road." — B.D.

DIANA ROSS PRESENTS THE JACKSON 5 (Tamla Motown). The Jackson 5 are very young boys who sound like a strangled version of the Supremes. The lead singers' strains, distressingly for high notes and it's rather disturbing to hear him singing about the problems of love which he's assured are coming to him, presumably when he reaches puberty. Still, perhaps you dig precocious kids. If so, you'll hear here "Zip A Dee-Dee Dah," "Can You Get It or Not," "You've Changed," "My Cherie Amour." — J.H.

FILL YOUR HEAD WITH ROCK (CBS). Twenty-three contemporary CBS rock artists each get a track on this great double album which is unbeatable value at 29s 11d. A list of the names, which reads like a Roll Of Honour of 1970, will tell you what to expect. In order of appearance they are: Chicago, Santana, Spirit, Steamhammer, Blood Sweat And Tears, Flock, Black Widow, Argent, Byrds, Skin Alley, Laura Nyro, Leonard Cohen, Moon-dog, Amory Kane, Trees, Al Stewart, Tom Rush, Janis Joplin, Al Kooper, Taj Mahal, Mike Bloomfield, Pacific Gas And Electric and Johnny Winter. — B.D.

ALLMAN BROTHERS BAND (A&O). Former Muscle Shoals session guitarist Duane Allman has assembled the kind of white blues band which draws out questions about validity. It's roaring, virile, convincing music which will please anyone who likes their blues loud and heavy. And "heavy" is the word; in

fact the sound is so dense that it leaves little room for subtlety or individual expression. But Duane manages to make himself heard with some good Johnny Winterish guitar and brother Gregory Allman's vocals are powerful and authoritative. Material by Muddy Waters and Spencer Davis is included, but the band are best on their own blues, particularly "It's Not My Cross To Bear" and "Whipping Post." An exciting, if deafening, debut. — A.L.

THE TEMPTATIONS: "Live At London's Talk Of The Town" (Tamla Motown). Exciting stuff, this as Temptations in top form are brilliantly backed by augmented Burt Rhodes Orchestra at the Talk Of The Town on such hits as "Gritty My Girl," "The Impassioned Dream," "A Time For Us" and "This Guy's In Love With You." For groovy vocal arrangements you can't do better than this. — J.H.

BLUE MINK: "Melting Pot" (Phillips). Wonderful music and singing. As the sleeve suggests they are the aristocrats of pop music. The entire album is an unqualified success musically and lyrically. Includes "Gimme Reggae," "Chopin Up Stix," "Over The Top," and "Mary Jane." — J.H.

DION: "Sit Down Old Friend" (Warner Brothers). Well, look who's here. It's Dion with a different relaxed sound. His voice sounds deeper and more thoughtful and he turns in some pleasant performances on songs like "Natural Man," "Jammed Up Blues," "If We Only Have Love," "King Con Man," and "Sit Down Old Friend." — J.H.

BILL HALEY: "Rock Around The Clock" (Sonet). Bill and his boys sound exactly the same as they did all those years ago. Their music engenders a kind of surface excitement. They never plumb musical depths emotionally. But the audience at this Swedish concert obviously had a ball. Old favourites you'll hear again include "Shake, Rattle And Roll," "Whole Lotta Shakin' Goin' On" and "See You Later Alligator." — J.H.

THIS IS SHIRLEY AND JOHNNY (Phillips). Boy and girl singing duos are not all that popular at the moment, but Shirley and Johnny could change that somewhat. They are well worth getting on to. They blend well, solo well and sing with conviction at all times. They deserve a nod for being. "Deep Mountain High" and making a good job of it. Other titles: "Rivers Of Your Mind," "Don't Make Waves," and "Lady Fingers." — J.H.

MICK FARREN: "Mona-The Central Circus" (Decca Atlantic). Master Michael Farren, Squire of the Parish of Notting Hill, is out to bring a little joy into everyone's life. A laudable aim, because a bit

of simplicity never did anyone any harm, and you've got to have something to counteract all that equally laudable seriousness. Having said that, it's difficult to find anything nice to say about this record, which consists of a kind of suite written by Mick plus "Mona," the venerable Did-dley classic, and "Summer-time Blues." Somebody's just said that it sounds like Zappa taking the mick, and maybe that's what Mick wants, but the point is that Zappa always does it with great precision, which is why it's funny. I find much of this album's slapdash and uninspired but without the simplicity and spirit which characterised the originals. Mick's motives are too complex to make it work — he should listen to how the Wild Angels do it right. — R.W.

ELECTRONIC CONCEPT ORCHESTRA: "Electric Love" (Mercury). Keep on Mooging is the motto of this set, which uses a dreaded synthesizer to play around tunes like "The Look Of Love" and "Love Is Blue." Possibly not as bad as it sounds in print, and in fact generally unob-

jectionable. But I can't see who'd buy it. — R.W.

THE KINKS: (Pye). A double album that is virtually a history of the Kinks on record, from the aggressive roughness of songs like "You Really Got Me" and "All Day And All Of The Night" to the pastoral work like "The Last Of The Steam Powered Trains" and "Days" via the commentaries like "Well Respected Man" and "Dedicated Follower Of Fashion." Twenty-four tracks that convince me of the high stature of Ray Davies as a composer even if some of the vocal and instrumental work occasionally leaves something to be desired. They were, and are, one of Britain's most original groups. — B.D.

HARVEY MANDEL: "Games Guitars Play" (Phillips). A very bluesy set. From the latest addition to Cannon Heat, Mandel is teamed with Russell Dashiell (guitar, organ, vocals), Larry Taylor (bass), Eddie Hoh (drums). He gets a remarkable range of sounds out of his guitar and shows a magnificent technique allied to a strong feeling for the

material. A first class album that includes Sleepy John Estes' "Leaving Trunk," Horace Silver's "Senior Blues" and several good originals. — B.D.

AARDVARK (Deram Nova). There are moments of uncertainty and doubtful pleading here that hint this may have been a rush recording job. Some of the recording isn't too brilliant either. But singer Dave Skillin (who also wrote most of the material), Steve Milliner (organ, piano), Stan Adonis (bass guitar, celeste, vibes, marimba and recorders) and Frank Clark (percussion) show plenty of promise. The group gets a nice, if not yet particularly distinctive sound and obviously put a lot of work into the ideas for the arrangements. The group to watch in the future. Tracks include: "Copper Sunset," "The Green Cap," "Put The Outing 'Yes" and "Put The In Your Pipe And Smoke It." — B.D.

THE FUGS: "The Belle Of Avenue A" (Warner Reprise). Hard to believe that the Fugs were ever thought-shocking or ultra-trip. Their "Voice Of Protest" has become more of a whine than a howl. Their satire, such as it is, concerns Mayor Daley, Yuppies and Flower Children, and is either too dated or too American to mean much here. Only the title track, concerning a horny truck driver who pulls a hippie chick, manages to raise a smirk. Musically the approach is joke C and W with trick vocals and acoustic guitars. The Mothers Of Invention hit their targets by being both funny and musically brilliant; the Fugs are neither. In the eleven tracks seem to be sending themselves up but even on this level the album is a flop. — A.L.

GRATEFUL DEAD: "Live Dead" (Warner Bros). I wasn't expecting too much from this, having been bored silly by the Dead on their previous three albums. But all the fuss is clarified on this double album, recorded in the truck, which allows them to stretch out and take their time savin' the ticks down. "Dark Star" is almost worth the price of the album as Phil Lesh brings his bass-guitar up to join the guitars of Jerry Garcia and Bob Weir in the front line for some surprisingly delicate and inventive interplay. Pigpen gets off some nice backup organ behind the stinging Garcia on "Death Don't Have No Mercy" while the unusual choice of "Turn On Your Lovelight" works well. Listening to this, you can glimpse what all the fuss has been about. — R.W.

TONY JOE WHITE: "Continued" (Motument). For those who like categorisation, Tony Joe White sings and plays "swamp" music in fact this is the family sinister rock purveyed by Creedence Clearwater. Mr White has a virile voice and a knack of imparting a deeper meaning than perhaps some of the lyrics merit. He also plays nice guitar and harmonica and has written ten good songs for this album. With a jumping band behind him it all adds up to a worthwhile LP. Tracks include "Elements And Things," "Woodpecker," "Old Man Willie" and "The Migrant's B.D."

BILL FAY (Deram Nova). Peter Sarstedt is perhaps the best comparison to make when listening to Bill Fay, though Fay's songs are more poetic and rather less cynical. The voice, out of Dylan, is adequate but the songs are the main side of his talent and someone, presumably MD Michael Gibbs, has done a magnificent arranging job giving telling effect to the lyrics. The line-up includes Ray Russell (guitar) and John Marshall (drums) with the composer at the piano. A good first album. Material includes: "Garden Song," "The Sun Is Bored," "Gentle White" and "Down To The Bridge." — B.D.

ANDY ROBERTS: "Home Grown" (RCA). Guitarist-singer Andy Roberts takes time off from the Liverpool Scene to stretch out and produce this quiet, relaxed and highly personal album. It has the intimate feel of music produced by and for a few close friends, and as such it works very well, without being outstanding. Roberts, who also plays flute, violin and organ, receives sympathetic support from Gordon Huntley (steel guitar) and Mighty Baby on a mixture of traditional songs, instrumentals and new songs, some of which describe his recent experience in America. A restful, musically 50-minute set which will certainly appeal to followers of Liverpool Scene. — A.L.

TRADER HORNE: "Morning Way" (Dawn). Judy Dyble, the original Fairports singer, and Jackie McAuley, formerly of Irish group Them, have got together to produce an airy, gentle, butterfly of an album which gives a lot of pleasure without making any great impact. Their music lacks the strength of other folk revivalists like the Fairports and at times they are almost too cloyingly "pretty" in their harmonies. But some of their songs, moody written by McAuley, and Jackie's beautiful voice reveals itself after a few plays, and the playing on guitars, harpichord, piano,

TONY HATCH AND THE SATIN BRASS: "Sounds of the 70s" (Pye). Lush orchestral sounds are ten a penny these days, but there is one to catch on to. The personnel (for once detailed on the sleeve) includes Kenny Wheeler, Tony Fisher, Derek Watkins, Les Gannon, Johnny Edwards, Don Lusher, and Ray Premru. It's simply beautifully played. — J.H.

organ and woodwind, has a quiet charm. A bit more guts is required, but this year there's certainly a promising debut. — A.L.

ONE (Fontana). The first side of this album has some of the most masterfully relaxed music to be heard from a British band this year. The overall sound is that of a great production job: very mellow, wonderful balance, and you retaining a bite and edge. All the members of this six-piece band play with great command and imagination, and are as together as a glove with six fingers. Alan Marshall sings with beautiful control and feeling; the second side, with "Shaker" and an original called "Near The Bone," is a bit of a let-down. The thing goes on and endlessly on, and it could have used a lot more editing. A shame really, because this could have been a great album. Maybe next time they'll get it on all the way. — R.W.

LINN COUNTY: "The Break Of Dawn" (Phillips). When almost every group insists on belabouring us with their own "original" material, it's a relief to get back to some straight R and B standards from a mature band who know what they're doing. Linn County are a West Coast outfit who've cut several good albums, and this one has far more vitality than their last, "Fever Shot." They play with a relaxed, swinging feel for the music — not unlike the old George Fame Blue Flames of a few years back — from the intimate feel of Miller's organ and some fair tenor sax from Larry Easter. Solid, uncomplicated, enjoyable sounds on songs by Ray Charles, Johnny Parker, Lowell Fulson, Buddy Bland and John Lee Hooker. — A.L.

VARIOUS: "Soil From The Vaults" (Embex). A collection of early soul cuts that will mainly appeal to collectors. Some of the tracks, like the Cadets' "Strained In The Jungle," were recorded back in 1956 and there's a historic track from the Ikettes, the first black girl group to make the charts of the more commercial names, there's the Ikey & Brother's "Don't Be Jealous," recorded in 1958, plus tracks from Chuck Jackson, Don Covay, Betty Everett and Garnet Mimms. — R.E.

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Two-page focus on folk music in the North West

IT HAS long been a popular belief that any form of worthwhile music will eventually arrive in London and use the metropolis as a mighty springboard.

Similarly folk musicians have long been regarded as the back seat boys of the popular music scene. But unlike most spheres of music, folk can prosper in the provinces and continue to propagate the folklore and heritage within the regions.

But with the barriers and prejudices slowly being battered down, a certain respectability and sign of recognition is coming to the London based musicians who are in the thick of it, while the provincial musicians who have emerged in the new wave, tend to be ignored.

Unfortunately, as fast as some barriers are coming down, others are going up; and now the biggest conflict is the immortal north versus south battle.

For it's not a vacuum that's been created between the northern and southern folkdoms, but a second Berlin wall over which angry northerners hurl insults at the blase southerners. Their main claims to fame are better ale, tougher football teams — and now excellent folkies. But, they claim, the wandering minstrels are hawking their wares around the country yet are unable to penetrate the city walls of London and the powers of centralization.

Recently a provincial critic persuaded me to undertake a rare and intrepid journey — past Watford, up the motorway and into the unknown. Four days in Manchester and one day in Liverpool later, I knew exactly what it was all about.

This particular section of the north west is rich in talent, although fifty days would scarcely have been sufficient to gain a comprehensive picture, let alone live.



PETE RYDER: remarkable stage presence

Where the folk is so friendly . . .

The folk world moves at breathtaking speed in Manchester, as I immediately discovered on arrival. On this particular Thursday Granada TV were taping a pilot folk show at the Two Brewers in Salford which, until recently, was operated by a very successful group, The Four Folk.

Granada's Wally Butler and Arthur Taylor were very pleased with the result, and well they should be, as the programme was excellent. Jeremy Taylor compered and his guests included Diz Dingley, Magna Carta and the Blackpool Taverners. Later the same evening

Blackburn College staged an excellent folk concert to coincide with their rag week, and this provided the opportunity of a glimpse at several more of Manchester's excellent musicians as well as Martin Carby, champion of the revival, whose brilliant guitar work often tends to get overlooked. Not on this occasion though — Martin featured as an encore the dazzling rag-time piece "Dallas Rag."

Also on the bill were bluegrass duo Tom and Smiley and Rosie Hardman, who was backed by Bob Axford. Rosie and Bob together produce the Manchester Folk Directory, and they

are currently enjoying a tour in the south. Rosie explained: "I have now produced three editions over the past two years; I seemed to be recognised as the authority on the Manchester scene, and people were phoning me up so much that I decided to produce a directory. Then the whole thing snowballed, and while it's still essentially a local production, it's aimed at the whole country."

Last year Rosie had an album out on the local Folk Heritage label which sold well, and she now plans to meet Bill Leader with a view to doing a follow up. Both she

and Bob write part of their material and Rosie's forceful delivery is particularly impressive. Her current aim is to work the dulcimer and concertina into her act, and "do unusual things with traditional music." After hearing Wolverhampton's Jon Raven, she is now hoping to learn and feature traditional songs from the Midlands.

Rosie rates Bryn Pugh as one of the finest solo singers in Manchester, and on the contemporary scene, she reckons Mary Asquith and Pete Ryder lead the field. One of the delights of the tour was seeing Tom and Smiley in action at Blackburn, but even this was superseded by a highly successful experiment which saw Smiley (Tom Bowker) playing with Marie Little for the first time. They were rehearsing together for one concert only but it would be tragic if they were to disband after this concert as, probably quite by accident, they have struck an exciting new sound.

Marie sings contemporary material as well as traditional dialect songs, and is currently rated as one of the most exciting young prospects in the City. She possesses a powerful, gravelly, yet extremely melodic voice, and already has a string of television appearances behind her.

In the Tom and Smiley line-up, Tom is the humourist while Smiley is the expressionless musician. Between them they form a perfect combination although playing bluegrass music for so long, with two albums to their credit, they are now planning to broaden their scope. I suspect that Smiley's link with Marie Little is the first step towards achieving artistic satisfaction. Smiley, encouraged by his wife Norma, plays two steel Dobros, one for finger style and the other a high action guitar for slide work — a style in which he is a specialist.

But Tom and Smiley dabble in all kinds of music, and one of the highlights of their Blackburn gig was a version of Arthur Crudup's "That's Alright, Mama." "We've been playing together for about three and a half years, are on the verge of making a third album which will definitely be different. I don't want to carry on crashing a banjo all night, that's for sure," Smiley admitted.

Friday night also proved to be a ball for traditional folk lovers in Manchester although it was a nightmare for promoter Alan Hudson. The concert, featuring the High Level Ranters, Harry Boardman, Cyril Tawney, Tim Hart and Maddy Prior, and the Canny Fettle, was held at the Free Trade Hall before a very small audience. The evening

was superb, particularly Tim and Maddy and the High Level Ranters from Northumbria, who whipped up a tremendous atmosphere. Afterwards I spoke to Harry Boardman, who is more qualified than anyone to speak on the Lancashire tradition and revival. Harry has done a tremendous amount of folklore research and Topic, who released his "Songs Of Deep Lancashire" a year ago, now have another album in preparation.

That album was one of Topic's best sellers last year, but I shall be broadening my policy a bit. I've dug out a lot of fresh material, particularly from the cotton town areas, Rochdale, Bolton and so on. A very well indeed, but we pay according to drawing power, not capacity. However, they expect northern (or out of town) artists to play there for peanuts while they are very greedy when booking London artists outside," he told me.

Over the years, such names as Buffy Sainte-Marie, Felix, Paul Simon and Bill Munroe have played at the club, as well as eminent jazzmen, and it seems a pity that technical and remarkable being priced out of the market.

Sunday night I was faced with a choice of seeing ragtime guitarist John James at the Two Brewers, Marie Little at Pointon, or traveling to Wolverhampton with Pete Ryder. I chose the latter, but alas, I almost wished I hadn't as the trip involved a two-hour motorway drive through blinding snow.

We finally made it to Wolves and my decision to brave the elements was justified. Pete composed himself to produce two excellent sets — one of the highlights of the weekend. Mixing his repertoire very professionally, he showed off his varied guitar technique and remarkable stage presence in several humorous songs. He also featured some of his own material as well as songs by Thomas Yates and Dave Wilcox, and it is a pity that

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PENNY FOLK: stable unit now

London audiences have so far been denied the opportunity of seeing him.

As well as the more reputable northerners like Christy Moore, the Foggy Dew, and so on, he is reluctant to move onto Liverpool without having seen others like The Beggarman, The Grennan Sisters, Mary Asquith and Ian James and Raphael Callaghan, who were very impressive on the Liberty blues album "Gasoline".

The "unfortunate" thing about Liverpool is that there are four clubs running on a Monday evening, and I only managed to visit Jackie and Bridle's club at the Domestic Mission, and The Spinners at Gregson's Well. I also had the chance to meet the Pennine Folk, who run their own club at Hyde and appear regularly at the Manchester Sports Guild, and the Leedisers.

In fact they, too, used to run their own club at Birkenhead, but now spend most of their time playing gigs around the country, making TV and radio appearances, and playing abroad. Bob Buckle and Pete Douglas have been playing together for five or six years, and have been doing it professionally for most of that time. Both play guitar and double up on banjo and mandolin. They have a knack of selecting the right kind of material to put across, and although no all-star to London, Bob Buckle had some candid comments to make about the place.

"No one sets out with the intention of being happy in London. They sit there looking all glum, and at Chelsea College, did we have to work hard to get them raving? We

generally get the feeling that London audiences are judging us rather than letting themselves enjoy us. The fringe clubs seem to be much better than in the centre of London."

The Pennine Folk are one of the most popular groups in the north, and they run one of the most successful clubs. They recently appeared on BBC's "Country Meets Folk", and in view of their weight in numbers, they come in for a fair bit of ribbing. When all are present, the Pennines consist of Ken Campbell (songwriter and vocalist), Margaret Whitehead (lead singer), Judy Burt, Chris Swann and Pete Astles (guitars), Paul Bridge (bass) and Frank Clapton (banjo).

They have been together in various permutations for five years, but now reckon they've got a pretty stable unit. To date, the only proof they have of their existence is a record which they financed themselves, but the Pennines have also done My Kinda Folk, and they are now featuring material by unknown singers as well as original stuff.

Jackie and Bridle's club is most unusual inasmuch as it is a "dry" club, and welcomed people of all ages. It is a refreshing sight to witness people of 8 and 80 all thoroughly engrossed in the same music. On this occasion provided by cockney Don Partridge.

Jackie spoke of the growth of the club which started out six years ago. "We used to hold it in the front room of our house, which was a converted coach house. Then things started to happen, and

five years ago we moved to the Domestic Mission and called the club the New Coach House."

Jackie and Bridle have a new songbook coming out in the Autumn, and expect that an LP will be released in conjunction with this.

Across Liverpool at Gregson's Well, the Spinners were conducting a fairly typical evening. It was ironic that Bridle, most successful and popular folk group should be last on the list—but it made a perfect finale to the tour.

It says a lot for a group who try to make a point of appearing at their club every Monday, despite the heavy demand that exists for them in over ten years of professional activity. The Spinners still remember their earliest fans, and put just as much into their act now, as when they were trying to make a name for themselves—and that was a long time ago. The same friendly atmosphere pervaded throughout, and again the club was packed with 150 or so people.

Obviously a good deal of interest has been cultivated by the Merseyside Folklore Research Association which has been operating for the past three years under the guidance of Messrs Tony Wilson, Ian McMillan and Paddy Doody. The Association has now purchased a single decker bus and arranges trips to various festivals around the country.

With a membership of around 40, the Association is now starting to flourish, and is currently directing its research work deep into Lancashire with a view to compiling a collection of tapes. In this respect, Merseyside has set a provincial precedent, and now Roy Harris of Nottingham is engaged in a similar venture.

Perhaps it is organisations such as these that provide a greater link-up between northern clubs, audiences and artists than in the south. Certainly there seems a greater amount of tolerance and friendliness. And if the northern folk followers are a pretty broad-minded bunch, they are single-minded in their intention of going along to the clubs for an evening's entertainment, and with the will to make the best of things.

Bob Buckle draws interesting comparisons between the northern attitude and the London intellectual front. After five days out of town I can't help but feel that his remarks are valid and justified.

folk news

BBC are to launch a new folk series on Radio 2 and 4. Starting on April 10 with the Corries, the programme will be called Folk On Friday and goes on the air from 7 pm-9 pm. The series, to be compared by Jim Lloyd, is aimed specifically at traditional music, although the contemporary aspect won't be ignored.

This joins the Sunday night contemporary folk programme with sessions at 7.30 p.m. on Radio 1 and 2, and features Accolade (March 15), Strawbs (15), Strawbs with Peter Barle (25), Fotheringay (April 5), Pentangle (12), Pentangle (19), Pentangle (26), and Paper Moon (3). Meanwhile Country Meets Folk keeps rolling.

OWING to lack of support, Frarham Folk Club, which meets at the William Cabnett on Mondays, is in danger of closing. In a bid to keep things rolling, organisers Will Warner and Ken Ausley are broadening their policy to include contemporary and blues as well as traditional music which began last Monday with Ian Anderson.

IAN ANDERSON's other dates include Aberystwyth tonight (Thursday), Godalming (March 17), Ebbw Vale with Al Stewart (20) and Dunne (22). His Philips album is released on March 31.

FIONA STEWART appears at The Sloop Inn, Inw (March 13), Navigation Inn, Wootton Bassett (15), and The Dukes Head, Canterbury (20).

TIM HOLLIER's Fontana single "In This Room" coupled with "Love Song" is released tomorrow (Friday). Written by Tim and Rory Fellows, both tracks are from his forthcoming album, which is released in April and simply called "Tim Hollier."

"The Anything Accoustic" sessions at the Marquee on Wednesdays, run by Mike Taylor and Peter Rice, are proving successful. Spencer Davis and Magna Carta have already appeared, and future guests include Sunforest and the Famous Jug Band.

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DICK SNELL, JIMMY CARROLL, PHIL COLCLOUGH, SANDRA KERR, Railway Tavern, Angel Lane, Stratford, E.15. 7.45 pm.

DIZ DISLEY at the City University, St. John St, E.C1, 9 pm.

DR HOBBS at home, The Gloucester, King William Way, Greenwich, S.E.10. The Southern Ramblers and **DEREK SARJEANT TRIO**

JUG TRUST
ONAA Sports Club, Holwhite Hill, Enfield.

MIKE ABSALOM
General Haverlock, Ilford.

THE SPINNERS, Queen Elizabeth Hall, Friday, April 10.

SATURDAY
ANGLERS, TEDDINGTON: **JOHN JAMES**
The Ragtime Millionaire.

POOLE COLLEGE RAG
DAVY GRAHAM
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-SUPPORTING ARTISTS

8-12 Midnight - COLLEGE HALL - LICENSED BAR
THURSDAY, MARCH 19th - 10/-
CHICKEN SHACK.

GROUNDHOGS & ACID BOURNFOUTH PAVILION TUES. 24th 8-1 p.m.

Barnard-Bale presents March 24th, at 8 p.m.

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WATFORD TOWN HALL
Tickets: 15/-, 10/6, 8/-, 6/- (Watford 22010)

STRABBS
CITY POLY presents on 12th March 8pm
+Dave Kelly + BOB HALL

8/-, 10/-, Aldgate BAR at Sir John Cass College, Jewry St.

FOLK FORUM

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NICK HARRISON
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FOR ACOUSTICAL SOUND - Ring Paul Doningley, 01-340 9483.

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ORANGE BLOSSOM SOUND
DEREK BRIMSTONE

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ANDY ANDREWS

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PAUL BRETT

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HUNTER MUSKETT
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JOHN FAULKNER & SANDRA KERR (Argo)
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Easter Press Dates
*
MARCH 28th ISSUE
FRIDAY, MARCH 20th

APRIL 4th ISSUE
THURS., MARCH 26th

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wish to apologise to all their friends who came to see them on Sunday, March 8th, at the LYCEUM
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TOWN HALL, BIRMINGHAM

Friday, April 10th 7.30 p.m.
CITY HALL, NEWCASTLE

Saturday, April 11th 7.30 p.m.
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Sunday, March 15

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Monday, March 16

THE PHIL SEAMAN QUARTET

BOBBY WELLS QUARTET

with Peter King

Tuesday, March 17

JOHNNY SHINES

with

THE CHICAGO CLIMAX BLUES BAND

Wednesday, March 18

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LOVE'S ARTHUR LEE: 'pretentious songs from a cliché-ridden rock band'

ONE NIGHT OF LOVE, AND WHAT A BORE!

MAILBAG
Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

HAVING RECENTLY attended the Love concert at Reading University I feel that I must set pen to paper and protest about this classic example of the hype. What I confidently expected to be an evening of interesting and exciting music turned out to be nothing more than a collection of boring and pretentious songs from a cliché ridden "rock" band. Only the excellent and intelligent Mighty Baby saved the evening from the depths of mediocrity. — M. WINSER, Newbury, Berks.

WE ARE trying to get an Arts Lab started in the Borough of Wandsworth (which includes Wandsworth Putney, Balham, Tooting and Clapham) and are currently in great need of support.

Would anybody interested in starting an Arts Lab in the Borough of Wandsworth please contact and/or send signatures to CAROL ACKERMAN (Arts Lab), 11 Ferrier Street, Wandsworth, SW18.

AS I was reading last week's new LP reviews I came across "The Moonstone" by Tom Flanders, about whom the reviewer knew nothing. Tom Flanders was the vocalist in the Blues Project, whose name is never mentioned in Britain, although Al Kooper's name crops up from time to time. I have their LP "Live At The Cafe Au Go Go" in Greenwich Village, which is excellent.

I am very pleased to see Tom Flanders' name over here, but it seems a pity to say the least, that the Blues Project are not known as they were among the first progressive groups in America, and although they do not exist in that form any longer, the

Blues Project has fathered many talented musicians. — SHARON KIRKLAND, Northwood, Middlesex.

AT LAST the perfect radio station is in operation. It is, of course, Genonimo, broadcasting on Saturday at midnight on 205 metres. After only two weeks it has already scooped by being the first station to play tracks from the Alliance double album. It has also featured such noteworthy names as Frank Zappa, The Doors and Fairport Convention.

The unusual, but compelling feature is that whole sides of albums are played at a time. — GERALD LEWIS, Aberdare, Glamorgan.

Angel Mal Gray—the new Eddie Cochran?

WE THINK the Wild Angels are terrific, and vocalist Mal Gray is sexily stupendous. Surely there is much evidence in his vocal talents to suggest this cockney rock and roll singer is the new Eddie Cochran!

More rock and roll bands like South London's Wild Angels, Shakin' Stevens and the Sunsets, and the Legend I am sure would be appreciated. — JILL "BIG MAMA" BREWSTER and FRANTIC FRED GILHAM, London, NW6.



GRAY

group this country has in the Groundhogs.

Why is it that the record buying public, music papers, etc., have overlooked them? Tony McPhee's guitar playing must be the most original in the country.

So come on all you unformed musical cabbages out there, forget about Jimmy Page and Eric Clapton for a bit and give a listen to "Blues-Obituary" and in a short time the Groundhogs will be as successful as they deserve. — ANNABEL BURTON, Moberley, Cheshire.

I AM sure James Roy (Mailbag 17/1/70) would be pleased to hear that Basil Kirchin is still very much around in the music business. Basil is now a composer, mainly for films, and his present direction is barely related to his previous career as a bandleader. His films include "The Shattered Room," "Assignment K," "The Strange Affair," and also "Negatives." "I Start Counting" and his recently recorded score for "The Freelanders." He has used several well-known British musicians from all fields of music.

I befriended him after first hearing his marvelous music in two of his films, and was unable to purchase a record or a tape, even direct from the companies concerned. Being a musician myself, I have listened and studied his tapes of his music and I am now convinced that Basil Kirchin is the most original, most versatile composer in any field of music to appear in the last decade. It is now up to the record companies to release this sadly neglected and under-rated talent. — JAMES BEDBROOK, London, W5.

ROYSTON ELDRIDGE's interview with Tom Jones last week was very interesting, partly because it appears to reveal that Tom does not understand either Elvis Presley's career, or his own. He starts off by saying "When Elvis stopped working... When was this? Elvis has made 31 films, averaging about three a year from 1960 to 1968, and we know he has worked since (Tom calls it a "comeback").

The tragedy of Elvis is that he is a very fine actor, I believe even more than he is a singer (his acting ability helps his singing considerably). So it was natural that he should go to Hollywood, but Hollywood almost destroyed him in its continual search for safe and easy profits. It is amazing and a great tribute to Elvis's ability that he escaped from the system with his popularity unscathed. But tragically his acting will never be allowed expression unless he goes overseas to a country where art is as important as profits.

Tom then finishes by saying he will move more into films and doing less personal appearances (notice he doesn't say "stop working"). Is this really what he wants? He may be passable and may make plenty of money but I predict that he will be totally destroyed, as his talent is singing and not acting. — MARTIN KERRIDGE, Ewell, Surrey.

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