

Melody Maker

JANUARY 30, 1971

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Underground today

'RELEASE' GIRL CAROLINE COON SPEAKS ON PAGE 19

BEATLE SOLO BOOM—BY GEORGE!

Tom Jones — tour dates

TOM JONES will play concerts in five British cities before leaving the country for his massive American tour on April 1, when he will be away for about six months.

Tom plays four concerts in Cardiff, Birmingham, Newcastle and Manchester and two at the London Palladium. They will be his first British appearances since March last year.

Dates and venues set are Cardiff Capitol on March 17 and 18 (two shows each night), Birmingham Odeon on March 19 and 20 (two shows each night), London Palladium on March 21 (two shows), Newcastle Odeon on March 24 and 25 (two shows each night) and Manchester Odeon on March 26 and 27 (two shows each night).

Tickets

Box offices will not be open for some time.

A spokesman for MAM, Jones' agency, told the MM: "The Palladium box office will open and probably close on March 1, but in other areas we advise Tom's fans to phone the theatre to find out when they can buy tickets."

Just before the British dates, Tom plays his first Continental concerts for almost four years. Dates set are Paris Olympia (March 9), Falcon Centre, Copenhagen (10) and Concert House, Stockholm (12). He will do two shows at each venue.

Tom finishes filming his current TV series at Elstree on February 28, and will spend a few days recording before going to the Continent. He has a new album out shortly, on Decca featuring "easy listening" material.

Throughout the tour Tom will be backed by the Johnny Spence Orchestra.



GEORGE HARRISON jumps up to the top of the MM chart this week with "My Sweet Lord," the song from his triple album which originally he did not want issued as a single.

Apple planned to release the record in November. At the last minute George decided against it. But the song proved so popular on his album that DJs kept playing it on the radio and clamoured for its release as a single.

It shot to the top in the States along with the album and 10 days ago was released in this country as a single. Last week it made the MM chart at 17. Today it was hit number one, the first Beatle record to make the top since "Hey Jude" in September, 1968.

On the record, Ringo plays drums and Klaus Voorman, of the Plastic Ono Band, plays bass. Gary Wright is on piano and Badfinger play guitars with George. Singers in the background are the "George O'Hara Smith" Singers — George's voice multi-tracked many times.

Sales of the single are around the 200,000 mark in Britain already. But in America, the single has reached the two million sales mark. About 30,000 a day are being sold in Britain, and sales of George's album, "All Things Must Pass," are approaching 60,000.

Air Force nosedives

GINGER BAKER'S Air Force will break up at the end of the band's current series of British club and concert dates.

Ginger announced his intention to disband the group last week — but before he does, they have 14 dates to play including his MM-inspired drum-battle with Elvin Jones.

Ginger said this week: "It originally started as a band for just one Albert Hall concert but it went so well and we all got so much out of it that it has carried on until now."

Final chance to see the nine-strong group led by Ginger will be at the Belfry Hotel, Sutton Coldfield, on February 20. Rest of the dates are Leeds Polytechnic tomorrow (Friday), Lyceum, London (February 1), South Parade Pier, Southsea (4), Reading University (5), Sheffield University (6), Memorial Hall, Barry (11), Melody Rooms, Norwich (12), Hull University (13), Locarno Ballroom, Blackpool (15), Festival Hall, Paignton (18), Market Hall, Haverfordwest (19) and Belfry Hotel, Sutton Coldfield (20).

LEON HITS TOWN!

LEON RUSSELL (above) flies into London from Los Angeles today (Thursday), to attend the premiere of the film, "Mad Dogs And Englishmen" at London's Leicester Square Theatre at midnight tonight.

Leon made the film when he was touring with Joe Cocker in the States.

Next Tuesday, Leon and his Friends top the bill at London's Royal Albert Hall with the Grease Band, Juicy Lucy and Status Quo.

The Friends comprise Chuck Blackwell (drums), Don

Preston and Joey Cooper (guitars), Carl Radle (bass) and singers Claudia Lennear and Kathy McDonald.

Leon and his Friends then top the bill at the Lancaster Arts Festival (3), followed by dates at Free Trade Hall, Manchester (4), Newcastle (6), Sheffield (9), Derby (11), Glasgow (12) and Leeds (13).

Leon's version of his own songwriting hit, "Delta Lady," is being rush-released tomorrow (Friday) on the A&M label.

Leon Russell records an In Concert show for BBC-TV's Stanley Dorfman on February 28.

● Cocker film preview: page 14.

ELTON JOHN story starts next week DON'T MISS IT

110 p. 2008

**Melody
Maker**

POP 30

**Melody
Maker**

SINGLES

- 1 (17) MY SWEET LORD George Harrison, Apple
- 2 (16) THE PUSHBIKE SONG Mixtures, Polydor
- 3 (1) GRANDAD Clive Dunn, Columbia
- 4 (2) RIDE A WHITE SWAN T. Rex, Fly
- 5 (3) WHEN I'M DEAD AND GONE McGuinness Flint, Capitol
- 6 (7) APEMAN Kinks, Pye
- 7 (4) I'LL BE THERE Jackson 5, Tamla Motown
- 8 (11) AMAZING GRACE Judy Collins, Elektra
- 9 (10) BLACK SKIN BLUE EYED BOYS Equals, President
- 10 (5) BLAME IT ON THE PONY EXPRESS Johnny Johnson, Bell
- 11 (29) STONED LOVE Supremes, Tamla Motown
- 12 (15) YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley, RCA
- 13 (12) YOU'RE READY NOW Frankie Valli, Philips
- 14 (30) RESURRECTION SHUFFLE Ashton, Gardner and Dyke, Capitol
- 15 (21) CANDIDA Dawn, Bell
- 16 (8) IT'S ONLY MAKE BELIEVE Glen Campbell, Capitol
- 17 (6) I HEAR YOU KNOCKING Dave Edmunds ... MAM
- 18 (9) CRACKLIN' ROSE Neil Diamond, UNI
- 19 (26) NO MATTER WHAT Badfinger, Apple
- 20 (—) YOUR SONG Elton John, DJM
- 21 (14) NOTHING RHYMED Gilbert O'Sullivan, MAM
- 22 (13) HOME LOVIN' MAN Andy Williams, CBS
- 23 (—) SHE'S A LADY Tom Jones, Decca
- 24 (—) IT'S THE SAME OLD SONG Weathermen, B&C
- 25 (—) WE'VE ONLY JUST BEGUN Carpenters, A&M
- 26 (22) MAN FROM NAZARETH John Paul Joans, RAK
- 27 (20) MY WAY Frank Sinatra, Reprise
- 28 (—) HEAVY MAKES YOU HAPPY Bobby Bloom, Polydor
- 29 (19) YOU'VE GOT ME DANGLING ON A STRING Chairman of the Board, Inivictus
- 30 (—) LAS VEGAS Tony Christie, MCA

ALBUMS

- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 2 (2) ANDY WILLIAMS GREATEST HITS CBS
- 3 (5) ALL THINGS MUST PASS George Harrison, Apple
- 4 (3) LED ZEPPELIN III Atlantic
- 5 (4) TAMLA MOTOWN CHARTBUSTERS Vol 4 Various Artists, Tamla Motown
- 6 (6) EMERSON, LAKE AND PALMER Island
- 7 (9) SWEET BABY JAMES James Taylor, Warner Brothers
- 8 (7) DEEP PURPLE IN ROCK Harvest
- 9 (10) AFTER THE GOLD RUSH Neil Young, Reprise
- 10 (21) TUMBLEWEED CONNECTION Elton John, DJM
- 11 (13) WATT Ten Years After, Deram
- 12 (11) ABRAXAS Santana, CBS
- 13 (8) PAINT YOUR WAGON Soundtrack, Paramount
- 14 (11) T. REX Fly
- 15 (19) AIR CONDITIONING Curved Air, Warner Brothers
- 16 (17) FRANK SINATRA'S GREATEST HITS Vol 2 Reprise
- 17 (—) STEPHEN STILLS Atlantic
- 18 (—) LED ZEPPELIN II Atlantic
- 19 (16) JOHN LENNON/PLASTIC ONO BAND Apple
- 20 (15) EASY LISTENING Various Artists, Polydor
- 21 (18) LET IT BE Beatles, Apple
- 22 (23) ATOM HEART MOTHER Pink Floyd, Harvest
- 23 (—) LIZARD King Crimson, Island
- 24 (20) CANDLES IN THE RAIN Melanie, Buddah
- 25 (—) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 26 (25) PENDULUM Creedence Clearwater Revival, Liberty
- 27 (22) SOUND OF MUSIC Soundtrack, RCA
- 28 (—) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
- 29 (—) TIGHTEN UP Vol 3 Various Artists, Trojan
- 30 (27) LEFTOVER WINE Melanie, Buddah
- (—) JIM REEVES GOLDEN RECORDS RCA International

Two titles tied for 30th position.



TONY ASHTON
up to number 14



CINDY BIRDSONG
up to number 11

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

THE MELODY MAKER acknowledges the valuable co-operation of record dealers this week in making available their returns for the Pop 30 despite the disruption of postal services.

PUBLISHERS

1 Apple; 2 Carlin; 3 In Music; 4 Dolwyn Music; 4 Essex Int; 5 Feldman; 6 Carlin; 7 Jobete/Carlin; 8 Harmony; 9 Grant/Kassner; 10 Mustang; 11 Jobete/Carlin; 12 Feldman; 13 KPM; 14 Edwards/Coletta; 15 Carlin; 16 F. D. & H.; 17 F. D. & H.; 18 KPM; 19 Apple; 20 DJM; 21 MAM/April; 22 Schroeder/Mustard; 23 MAM; 24 Jobete/Carlin; 25 Rondor; 26 Feldman; 27 Shapiro/Bernstein; 28 United Artists; 29 KPM; 30 In Tune.

British gigs for Mayall

JOHN MAYALL will play eight British dates as part of his February/March European tour with his latest band — all of whom appeared on his current album "USA Union."

Playing with Mayall will be Larry Taylor (bass), Harvey Mandell (guitar) and Don "Sugarane" Harris (violin). This band has only been seen once on this side of the Atlantic — at Croydon's Fairfield Hall when they made a flying visit in November.

The tour opens on February 12 at the Uppsala University, Sweden but the British itinerary starts at Birmingham Town Hall on March 3. Other British dates are Colston Hall, Bristol (March 5), Leeds University (6), Fairfield Hall, Croydon (7), Free Trade Hall, Manchester (8), Royal Albert Hall, London (9), City Hall, Newcastle (11), and Green's Playhouse, Glasgow (12).

Throughout February Mayall's band visit Sweden, Denmark, Germany, Austria, Switzerland, Holland and Italy.

The tour winds up at the Paris Olympia on March 14. Guesting on the tour will be stalwarts Randall's Island.

ELO ALBUM

FIRST album from the Electric Light Orchestra is expected at the end of March and the band, formed by three ex-Beatles musicians, will be taking the road at the beginning of April. Nine or 10 musicians will be featured in the orchestra, including a string quartet. Roy Wood, who has dropped his electric guitar, will play cello, oboe, bassoon, French horn, acoustic guitar and double bass. Bev Bevan and Jeff Lynn from the Move are also in the group, along with Bill Hunt, French horn player from Birmingham.



■ SPEAR, the band led by African altoist Dudu Pukwana (above), recorded a single last week using members of Fairport Convention, Osibisa, and Brotherhood of Breath. Back-up vocals were sung by Pat Arnold, Doris Troy, and Martha M'Denge, and among the musicians were Richard Thompson and Dave Pegg from Fairport; Sol Amarfo, Teddy Osei, and Loughty Amos from Osibisa; and the horns from the Brotherhood. They cut two compositions by Dudu, "The Bride" and "MRA," the latter with lyrics by John Martyn. The date for release has yet to be decided.

SURMAN ALBUM

An album cut by John Surman and John McLaughlin in New York last year will be released on the Dawn label on February 26. Titled "Where Fortune Smiles," it was recorded at the Apostolic Studios and also features German vibist Karl Berger, bassist Dave Holland, and drummer Stan Martin. Surman is soon to produce an album for the Turtle label under the leadership of pianist John Taylor, featuring

Kenny Wheeler (trumpet), Chris Payne (trombone), Stan Sulzmann (reeds), Chris Lawrence (bass), and Tony Levin (drums).

NYRO ON TV

LAURA Nyro will be featured in a special TV programme on BBC-2 produced by Stanley Dorfman on February 12. As previously reported the singer will do one concert at London's Royal Festival Hall on February 6.

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JONES



JOANS

John Paul and the name game

A ROW has blown up between John Paul Jones, organist-bassist with Led Zeppelin, and John Paul Joans whose "Man From Nazareth" is currently at number 26 in the MM Charts.

Said Peter Grant who handles Led Zeppelin: "It is some years now since John Paul Jones was asked by Harvey Lisberg, then Manager of comedian Reg Gray, if he — Jones — had any objection to Gray changing his name to John Paul Joans.

"Jones replied that he had no objections providing Joans appeared purely as a comedian and did not venture into the pop music world."

"So the position remained until Joans' recent record success. We have now advised Joans' new manager — Miss Maureen Press — that under present circumstances, John Paul Jones has no option but to take whatever steps may be necessary to protect his name. Those are the plain facts."

Comments Harvey Lisberg: "John Paul Jones was an arranger for Herman's Hermits (which Lisberg manages), and Led Zeppelin were not even born, when four years ago I asked his consent to change Reg Gray's name. Now — all that I am concerned about is that the record continues to sell. We are about to release it in the US — but whether it will be labelled John Paul Joans or any other name, I cannot comment at this stage."

Said John Paul Joans' new manager Miss Maureen Press: "I have received a letter from a solicitor representing John Paul Jones requesting an immediate written undertaking that we will 'forthwith cease using the name John Paul Joans or anything similar'."

"We offered to change the name to J. P. Joans for the American release — but they would not agree to this," she concluded.

Zachariah here soon

ZACHARIAH, the "electric western" film starring Country Joe and the Fish, Elvin Jones, The James Gang, White Lightnin' and the New York Rock Ensemble, will be opening at a major West End cinema in the first week in March.

Dawn for Britain

TOP American group Dawn, at number one in the American charts with "Knock Three Times" will be in England from April 1 until April 25 for a series of concerts and one night stands.

Venues for the group, whose record "Candida" is rapidly rising up the British charts, are being fixed. Following their British visit, the group will commence a Continental tour.

BIG BOY'S TOUR

ARTHUR Big Boy Crudup begins his second British tour at the Lanchester Arts Festival tomorrow (Friday). He was due to arrive in London today.

Liberty are planning to release Crudup's LP "Rock-a-Boogie Man," on February 5.

CURVED AIR TOUR

CURVED AIR are set for a seven-date "mini-tour" taking in various towns not visited during their recent tour with Black Sabbath.

And on March 22 the group are off to the States for a six/seven week promotional visit.

Air will top the bill on the tour and supporting groups are Procul Harum and Tir na n'Og. Dates set for the group before they visit the States are: Southampton Technical College (February 1); Manchester Institute of

(10); De Montfort Hall, Liverpool (12); Civic Hall, Guildford (15); and Albert Hall, Nottingham (16).

Other dates set for the group before they visit the States are: Southampton Technical College (February 1); Manchester Institute of

Science and Technology (6); Dunstable Civic (8); Civic Hall, Tunbridge Wells (10); Bath University (12); Bradford University (13); Farx Club, Potters Bar (17); Town Hall, Devises (19); Birmingham University (20); Manchester University (23); York Univer-

sity (26); Imperial Ballroom, Nelson (27); Bolton Technical College (March 5); Dagenham Roundhouse (6); Greyhound Hotel, Croydon (7); Essex University (13); Exeter University (17); Dublin Arts Festival (19); and Leeds University (20).

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LEE JACKSON, former bass guitarist with the Nice, and now leading his own band, Jackson Heights, with his bride photographer Jane McNulty, pictured at Wandsworth Register Office last Saturday. Many stars were at the reception including Lee's former Nice colleagues Keith Emerson and Brian Davison, and members of Jackson Heights. Viv Stanshall and "Legs" Larry Smith, from the old Bonzos, were also present.

Bigger Ashton, Gardner, Dyke

ASHTON, Gardner and Dyke who have been working as a quartet since last August when they added guitarist Mike Lieber to their ranks, are now a sextet.

The two new members are ex-Keef Hartley bassmen Dave Caswell and Lyle Jenkins who made their first appearance with the group on last week's "Top Of The Pops."

The new six-piece line-up joins the Deep Purple tour which starts tomorrow (Friday) at Leeds Town Hall.

George Harrison and Eric Clapton are among a whole host of musicians who guest on Ashton, Gardner and Dyke's second album which is released next month.

George Harrison, Chris Barber, Jon Lord, Rosetta Hightower, Jim Price and Stan Webb, are among artists listed on the cover of "The Worst Of Ashton, Gardner and Dyke." Others are, Sir Gedric Clayton (alias Eric Clapton), Gigi Arnold (P. P. Arnold) and George O'Hare Smith, the name George Harrison used for his voice double tracking on "All Things Must Pass."

GOODMAN TOUR

BENNY Goodman, who played a concert at London's Royal Festival Hall just a year ago, plans to return in April for another British concert date.

As previously, Benny will be leading a British band on an extensive tour of Europe, probably starting in March. British recordman Frank Reidy — long-term associate and friend of Benny Goodman — is once again organising Benny's British band.

eye opener

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WELLINS BENEFIT

A BENEFIT for tenorist Bobby Wellins, will be held at London's 100 Club next Monday night under the aegis of the Jazz Centre Society.

Donating their services will be the Stan Tracey Big Band, Coe/Wheeler and Co., Barbara Thompson's Revelation, Mike Osborne, Harold Beckett, Ray Warleigh, Norma Winstone, and many others.

Profits will go towards helping Wellins, currently working in a factory, back into music.

THE Bee Gees begin their States tour on February 11, playing seven cities and appearing in three TV shows. With them will be American gospel group, the **Staples Singers**.

The tour opens at the Palace Theatre, Albany, and other cities on the schedule are New York, Baltimore, Chicago, Santa Monica, Vancouver and Portland.

NEW WORLD, the Australian vocal/instrumental trio who won the recent Opportunity Knocks TV series a record nine times, rush-release their debut single on Mickie Most's RAK label on January 29. This is "Rose Garden."

Former cabaret singer Annie Haslam has joined the progressive Renaissance II outfit and makes her debut with the band at Wolverhampton's Music Room on Friday. The group start recording a new album under ex-founder member Keith Reil at the end of the month.

CURRENTLY touring Scandinavia, **Black Widow** return to Britain on January 28 and star at Leeds University the following night. The group appear at The Place, Stoke (February 9), Cloude, Derby (11), Glenn Ballroom, Llanelli (12) and Civic Hall, Guildford (13) before flying out on their first American tour, which opens at Fillmore East, New York, on February 14. Widow are appearing with Pink Floyd.

Egg play one of their rare gigs at St. Thomas' Hall, Canterbury on February 13.

COMUS have a maxi-single released on the Dawn label on February 5. Top side features two numbers "Diana" and "In The Lost Queen's Eyes," and the seven-minute "Winter Is A Coloured Bird" takes up the "B" side. Two weeks later the group's first album "First Ulterance" is released.

Shirley Bassey, scheduled to make a fresh series of U.K. concert appearances in April, flew into London last Friday night to begin a 10-day visit. She aims to finish recording her next LP this week. She is expected to play between 12 and 15 provincial cities and include a pair of London performances.



NANA MOUSKOURI: longest tour

QUATERMASS are to score the music for a new movie entitled "Friday's Child" which will be released on November 1. The group will also be seen in the picture during sequences shot in a beat club. The group are currently recording their second album for Harvest and will be featured on Radio One's "Sounds Of The Seventies" on February 9. Their only live date fixed is at Southampton Technical College tomorrow (Friday).

Nana Mouskouri will be making her longest U.K. concert tour ever in April and May. Initial confirmed dates so far set are Hammersmith Odeon, London (May 1), Manchester Odeon (April 24) and Newcastle City Hall (April 26). Fifteen further venues between April 16 and May 6 are being finalised.

THE Edgar Broughton band will be touring Germany during the first two weeks of February, playing concerts in Frankfurt, Düsseldorf, Munich, Wuppertal, Keil and Hamburg.

Fairport Convention's Royal Albert Hall date has been switched from February 5 to February 6. The group will feature songs from their forthcoming album at the concert. This weekend the group fly to Holland for a short tour before returning to spend most of February in the studios.

THROUGH a deal concluded by Ed Silvers, Bob Gaudio and Ian Ralphen, future releases by Frankie Valli and the Four Seasons will appear on the Warner Brothers label in England. Valli arrived in England on Tuesday to start a four-week tour. His new singles will be released on Warner Brothers in the near future.

Nucleus play a special concert at the Notre Dame Hall, in London's Leicester Square, on February 12 when they will feature music from their album "We'll Talk About It Later" which is released on the same day. Other dates for the group are Keele University (February 9), Lancaster Arts Festival (7), Leeds University (11), Bangor University (14), Salford University (20) and Newcastle University (24).

ROBIN Jones and his Quintet set appear with the 17-piece Carlos Romanos Latin American Band at a Latin Extravaganza by Carlos at the Fairfield Hall, Croydon, on February 8. Robin, who plays with organist Alan Haven's trio, shortly leaves for a seven-week tour of Japan with Edmund Ross and his Orchestra. Robin plays drums and Latin-American percussion and will be featured on bongos with Edmund.

The Hollies left for a tour of Australia last Friday. When they return at the end of February, they will appear on

Dutch TV and play other dates on the continent. They star in their own concert at Manchester's Free Trade Hall on April 25.

JULIE Felix, currently on a concert tour, opens a tour of Australia and New Zealand following a show at Manchester's Free Trade Hall on February 12. This Saturday, Julie stars at Bourne-mouth, followed by Guildford (Sunday).

Lulu, who opened a three-week season at London's Talk Of The Town on Monday, returns as a guest spot on ATV's Tom Jones Show on February 21. She then returns to America to record a new album. On March 14, she opens for two weeks at Manchester's Golden Gate.

TO coincide with his two-week British tour, EMI are rush-releasing **Edwin Starr's** "Stop The War Now" tomorrow (Friday).

Tour dates are: Twisted Wheel, Manchester (Jan 30); Top Hat, Spenny Moor (Jan 31); Sands Club, Whitby Bay (for a week from January 31); Quaintways, Chester (Feb. 8); Victoriana, and Mardi Gras, Liverpool (double booking 12); and the California Ballroom, Dunstable (February 15).

Mark Almond, whose first album is released half way through next month, go back on the road this week after a two month lay-off to play a handful of dates before they go to the States in March for a month tour.

The four-piece group's dates are: Big Apple, Brighton (January 30); The George, Burslem (31); The Van Dyke, Plymouth (February 5); Swansea College of Education (8); Brunel University, Uxbridge (12); Big Brother, Greenford (17); Colston Hall, Bristol (20); and the Torrington, Finchley on February 21.

JOHN Renbourn's concert, at the Queen Elizabeth Hall, London, next Tuesday, is a sell-out.

FOTHERINGAY make their radio farewell on Folk On One. A last look with Sandy Denny, Trevor Lucas, Karl Dallas and Robin Deslaur.

The Southern Ramblers, Steve Benbow and Denny Wright, and Pete Sayers are on Country Meets Folk on Sunday. Keith Nelson has now split from the Ramblers and is working solo. The Hillsiders are Country Style's guests on Monday.

Two North East folk singers have launched their first disc — recorded in Sunderland. They are Stewart and Harrison who sing contemporary folk music.

Their record is a maxi-single featuring their own composition "Deep December," an arrangement of the traditional folk song "The Blacksmith," and two tracks "Green She Said" and



EDWIN STARR: rush release

"Girl" written by Sunderland school-teacher Dick Bradshaw.

FAMILY are doing a short Scottish tour during February, promoted by Peter Howyer of Nems.

The group open at Caird Hall, Dundee on February 18 and other dates are set for Green's Playhouse, Glasgow (19); Empire Theatre, Edinburgh — late night show — (20); Music Hall, Aberdeen (22) and a final concert at Liverpool Philharmonic (24).

JOHNNY Mathis is to play a two-week visit to Britain next month. On February 21 he is due to open for a week in Cabaret at Batley Variety Club followed by a concert at the London Palladium on the Sunday (25). This will be the singer's only London appearance of the trip.

During the week commencing February 19, he will record two television appearances and will complete his brief tour with two concerts at the Palace Theatre, Manchester, on March 7 where he will be backed by the Syd Lawrence Orchestra.



LULU: new album

news in brief

Byrds go heavier, earthier

AFTER years of hit successes in America, Neil Diamond is finally making it big in Britain. Following his appearance on Top Of The Pops last week, UNI's press office was besieged with telephone calls asking for the two tracks he sang along with "Crocodile Rose" to be released as a single. UNI therefore rush releasing "Sweet Caroline," and "Brother Loves Salvation Show" tomorrow (Friday).

THE BYRDS, due here in May, have shelved plans for their film, "Gene Tryp," a loose adaptation of Grieg's Peer Gynt, with a cowboy setting.

At present, however, the band is recording material they wrote for the film in CBS studios in Los Angeles. So far 18 songs are in the can.

Ringer McGuinn told the MM from Los Angeles that the music would be a lot more earthy and rock and roll-oriented than numbers they had been doing recently. "We're trying to move away from country music," he said, "but there will still be some of it there; it overlaps."

One of the songs, he remarked, was a political satire about a man growing up to be a politician. Another was a tale of a person returning home to find that people and things have changed — "it's kinda sad," he added.

There is also a number called "Citizen Kane," an exploration of the Hollywood scene in the 30s and 40s.

McGuinn said that despite his intense interest in electronics they had not done anything "very electric" for the album. "I'm trying to find new electronic sounds; it's very easy to get stock riffs using things like oscillators," he explained.

When the band has finished recording they will be going on the road in the States.

Dates for their English tour are: Bristol (May 3); Brighton (May 4); Croydon (May 6); Newcastle (May 7); Liverpool (May 8); Manchester (May 10); Birmingham (May 11); Albert Hall (May 13); Rotterdam (May 14); Amsterdam (May 15); Rotterdam (May 15); Encheide (May 21); Breaux (May 22); Haag (May 23); Groningen (May 25); Fithoven (May 29); Utrecht (May 30); Copenhagen (June 1); Gattunburg (June 5); Stockholm (June 6).



No Jethro for London

Judith to tour Britain

JUDITH Durham returns to Britain from Australia next month to open an extensive series of her one-woman concerts.

The shows start at London's Royal Festival Hall on February 27, followed by some 20 dates in March. They include Birmingham (March 1), Croydon (4), Manchester (6), Rosehill (7), Harrogate (11), Bristol (13), Darlington (14), Southend (20), Corby (21), Camberly (25), possibly Weston-Super-Mare (26) and Brighton (27).

Judith then plays a week at the Wakefield Variety Club from March 28. She follows with more concerts at Sun-derland (April 7), St. Helens (8), Chatham (10), Weymouth (11), Portsmouth (14), Folkstone (15), and Barry (16). Judith records a Spinners TV show on March 24 for later transmission.

JETHRO TULL are set for a nine-city tour of Britain during March — but are still without a date in London.

The tour opens at The Dome, Brighton (March 3), and other dates set are Winter Gardens, Bourne-mouth (5), Guildhall, Plymouth (7), Leeds City Hall (11), Victoria Hall, Stoke-on-Trent (12), St. George's Hall, Liverpool (13), Opera House, Blackpool (14), Empire Theatre, Edinburgh (19) and Empire, Sunderland (20).

Supporting group will be Steeleye Span, who are undertaking their first British tour.

PRICE RECORDS

VETERAN rock saxist Red Price has recorded a track for a forthcoming B&C album called "Battle Of The Bands," being produced by Donnie Marchand.

Price's band cut a version of "Wee Dosh And Doris,"

which will be included on the 19s. 11d. LP with tracks by Shakin' Stevens and the Sunsets, Dave Travis and Carol Grimes.

PAXTON AT POLY

T. REX, Tom Paxton and Colosseum are among the artists booked for the North-East London Polytechnic 1971 Arts Festival from February 13 to 19.

The Festival opens on February 13 with a concert by T. Rex and Comus. On February 15 there is a traditional folk concert with Cyril Tawney, the Chingford Morris Men and Dave and Tom Arthur. On February 16 Tom Paxton is featured in concert and on February 17 there are three films — Alice's Restaurant, Yellow Submarine and Easy Rider — will be shown.

Jon Hiseman's Colosseum, and Gentle Giant play a concert on February 18. The Festival winds up the following night with a folk blues concert featuring Davy Graham, Tom Paley and the New Deal String Band. Steve Rye, Simon Prager and Bob Hall.

Tape delays Traffic album

A LOST tape has caused a delay in the release of Traffic's live album, which was expected to be released at the end of January.

A spokesman for the group told the MM that Steve Winwood was not happy with the finished album. "We have about one side but the other may have to be recorded again," said the spokesman, "Steve is having a studio built at his home in

Gloucestershire and he may record some new material for the album there."

Traffic finish their British tour this week at Lancaster University on Friday and Leeds University on Saturday. The group are off to the Continent for eight days of concerts. Venues are Nuremberg (February 4), Frankfurt (6), Munster (8), Stockholm (12), Upsala (13), Gothenburg (14), and Copenhagen (15).

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Eric in Queen's knickers rumpus

EMI have refused to distribute Eric Burdon and War's latest twin album, "The Black Man's Burdon" because the words to one of the songs on it refer to the Queen being caught with "her knickers down."

The song, "PC 3," refers to her Majesty the Queen in a light-hearted manner but EMI feel that many people could find the lyrics insulting and in bad taste.

A spokesman for Burdon's record company, Liberty, said they were standing by the track and going ahead with distribution via independent distributors. "To us it is a

fantastic album and we shall be going ahead with distribution.

"PC 3" is a track we all knew about and find rather funny," said the spokesman.

But despite Liberty's stand on the record, copies will be going out without the offending song, and each album will have a sticker on it to distinguish if it is a copy with "PC 3" on or not. EMI will be distributing copies without the song.

The managing director of EMI Records, Mr Brody, commented: "It is not our record, we simply have an agreement to press and distribute in the UK. However, having had the record prior to UK release we have written to Liberty declining to distribute the record in its present form.

"We realise that it is meant in a lighthearted way, but it could clearly sound offensive to many people, and we are letting Liberty have the rights to distribute through other channels if they so wish, or modify the record."

Commented Eric Burdon: "I think it's a compliment to any queen, anywhere."

"I wouldn't have performed it if I'd thought that it wasn't. It was my vision of a sort of comical English way of life.

"It wasn't meant to be



FREE's Paul Rodgers: 19 city tours

pointed at Queen Elizabeth." Eric Burdon and War start a three-week British tour at Stepmothers' Belfry, this Saturday (January 30).

The rest of the dates are: De Montfort Hall, Leicester (January 31); Free Trade Hall, Manchester (February 2); Theatre Club, Wakefield (3); Lyceum, London (5); Big Apple Brighton (6); Greens Playhouse, Glasgow (11); City Hall, Newcastle (12); Sheffield University (13); Colston Hall, Bristol (15); and the Winter Gardens, Bournemouth on February 16.

MATTHEWS SIGNS

IAN Matthews signed a world-wide, three-year, recording contract with Vertigo, following his split with Southern Comfort, on Monday.

Matthews is already working on his first solo album. Says manager Ken Howard: "Paul Samwell-Smith will be producing the album and they will be going into the studio shortly. All the material is prepared."

Warren band for Ceres

The big band of Canadian composer John Warren will play the next of the Jazz Centre Society's Winter Ceres concerts tomorrow (Friday) at the Notre Dame Hall, Leicester Square, London.

The band's personnel includes Kerry Wheeler, Harold Beckett, and Nigel Carter (trumpets), Malcolm Griffiths, Dave Amis, and Danny Allmark (trombones), Mike Osborne, Ray Warleigh, Alan Skidmore, and John Williams (reeds), John Taylor (piano), Chris Lawrence (bass), and Alan Jackson (drums).

NEW SHACK GIGS

FOLLOWING two weeks of rehearsals, the new Chicken Shack formed by Stan Webb, commenced live gigs again at the Mistral Club, Beckenham, on Friday.

The group has three new members and can be seen during February at Norwood Technical College (6), Bournemouth College (10), Queen Mary's College, London (12), Wake Arms, Epping (13), Marquee Club, London (16), Royal Belfast Academical Institution (19), Hydrospace Club, Watford (20), Liverpool University (26) and Borough Polytechnic, London (27).

Post strike: pop carries on

THE national postal strike, which hit the country mid-way through last week, doesn't appear to have had serious effects on the record and music industry according to reports reaching MM this week.

Record companies were able to send out mail in vans delivering batches of records, while enterprising executives flew to the continent to post mail to Europe and America.

Promoters had difficulty sending contracts out to managers, while fans living away from major cities had difficulty obtaining tickets for pop concerts.

Promoter Peter Bowyer, of Nems, told the MM: "It hasn't been a major catastrophe but it has been a drag. It will probably be affecting fans who have to collect tickets for concerts by post, but at the moment I can't seriously judge how much. At some concerts I have made a calculation on the takings and the percentage of tickets sold seems to have dropped."

Says Dick Katz, of the Harold Davison Agency: "My secretary has been running around to the BBC with contracts. It must have hit people sending out sample records—they've got to run about like blue-assed flies. Otherwise, the strike hasn't affected us too much."

DE PLATA GIGS

SPANISH flamenco guitarist Manitas De Plata visits 13 British cities during a March

FREE GO NATIONWIDE

FREE, who finished their American tour at the weekend begin a 19-city British tour on February 5 at Victoria Hall, Stoke-on-Trent.

Various alterations to the venues have been made and the schedule of dates now is Liverpool Stadium (February 6), Fairfield Hall, Croydon (7), Oxford Town Hall (8), Guildhall, Plymouth (11), City Hall, Hull

(13), Empire, Sunderland (14), Guildhall, Portsmouth (18), Bristol Colston Hall (19), Imperial Ballroom, Nelson (20), Civic Hall, Guildford (21), Big Apple, Brighton (22), De Montfort Hall, Leicester (23), Sheffield (25), Newcastle City Hall (27), St George's Hall, Bradford (28), Wolverhampton Civic Hall (March 1) and Winter Gardens, Bournemouth (2).

Charisma package tour

JACKSON HEIGHTS, Every Which Way and Audience are all featured in a nine-city tour during February.

Dates set are Colston Hall, Bristol (February 8); Lyceum, London (12), Dome, Brighton (17), Philharmonic, Liverpool (18), Town Hall, Birmingham (22), City Hall, Newcastle (23), St George's Hall, Bradford (24), City Hall, Sheffield (25), and Free Trade Hall, Manchester (26).

The tour follows hot on the heels of the other three-band package from Charisma Records, featuring Genesis, Van Der Graaf Generator and Lindisfarne, which opened at London's Lyceum on Sunday.

These three groups play St George's Hall, Bradford to night (Thursday), Free Trade Hall, Manchester (Saturday) and City Hall, Newcastle (Sunday). Later dates fixed are Dome, Brighton (February 11) and Winter Gardens, Bournemouth (13).

LOUSSIER TOUR

THE Jacques Loussier Trio is set for a seven-day British tour presented by Robert Paterson in February.

Venues and dates are ABC Theatre, Cambridge (February 19), Sunderland Empire (21), Albert Hall, Nottingham (23), Guildhall, Portsmouth (24), Cliffs Pavilion, Southend (25), Town Hall, Chatham (27) and Fairfield Hall, Croydon (28).

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Python sell-out

TICKETS for all three live performances by the cast of Monty Python's Flying Circus at the Lanchester Arts Festival on January 31 and February 1 and 2 were sold last week within two hours of being put on sale.

Sunday, February 7, will now be Ronnie Scott Night, featuring Nucleus, singer Esther Marrow, the Maynard Ferguson Big Band, guitarist John Williams, the Ronnie Scott Quartet, Duffy Power, Zoot Money, and possibly tenorist Zoot Sims.

HYPE CITY

DATELINE Cannes... where the music industry last week held a fantastic, heavyweight talk-in.
Ray Coleman reports



TINA TURNER: a fioness

"FREEDOM! Liberty!" Eric Burdon screamed the vital clichés of the seventies from the stage. And his band War is perhaps one of the better examples of liberated music.

But though the music is free, backstage and elsewhere at Cannes, it would take rare perception to see any of the revolution that's taken place in the world of popular music. The scene has changed drastically in the five years since the Cannes festival began. But the business ticks on with little acknowledgment.

Aggressive wheeling and dealing is rampant. Music may be just a "trip" for a player. For thousands of others, it's just business. Today's young musicians have bred a fresh attitude to music and even to life, but they're not yet free of businessmen whom they often regard as hangers-on.

Hustlers

This is MIDEM, where shiny suited hustlers of the music industry are gathered for their annual convention. MIDEM, where the words like progressive/rock culture/ecology/life style are alien. Where money rather than music is the big deal.

For seven days, it's the music businessman's promised land. Music publishers, managers, record company executives, press agents, radio people — they're here in their thousands to talk about copyrights, licensing of songs, record releases, and other business activities that grease the wheels of the music machine.

They gather every day in rented offices in the seafort

Palais des Festivals. In a five-year to build up, this remarkable market place has become a wheeler-dealer's paradise where it is reportedly easy to cover travelling and other expenses.

Some statistics: more than 5,000 people attend MIDEM, 3,000 of them from Britain. Millions of dollars' worth of business is estimated to be transacted, and 300 pressmen and radio men from all over Europe are flown in to report the affairs.

But what sort of business is done at Cannes? Music publishers arrange outlets abroad for their songs; there is vague talk of lucrative links with European countries that will make British music firms' influence stronger than ever; the Board of Trade, delighted with the prospect of £5d coming into Britain, subsidises visits to MIDEM to the tune of £300 for each company hiring a stand.

So for the businessmen, it's a week of high-adrenaline pressures: for the singers and musicians who come to perform at the bow-tied gala concerts, it is a bit of an anathema.

Some of the men of the music business who are here

seem astonishingly out of touch with today's scene. And some of the rock musicians wonder where, among the agents and publishers, they can find men of sympathy.

Tony Stratton-Smith, who runs such acts as Van der Graaf Generator, Jackson Heights, Every Which Way and Rare Bird, says: "MIDEM reminds me of 'All Our Yesterdays.' It's a banal market place for second-rate copyrights, second-rate products, with occasional exceptions. Today's music has nothing to do with catalogues being handled about by money-grabbing publishers who often don't care about the music. It's my first and last week at MIDEM because I don't associate it with the music young musicians represent.

Glee

"These publishers sit on their stands all day and peddle copyrights of stupid cover versions. I mean, how can you make a cover of a masterpiece?"

He went on to report with some glee that MIDEM had uncovered for him the fact that Rare Bird's "Sympathy" hit has 51 cover versions.

MICHAEL D'ARBO, in Cannes as a songwriter rather than as a singer, stood surveying the MIDEM scene and said: "This business hasn't the understanding of the musicians. Superficially, everything may be cool, but while the band is relaxed on stage and playing hip stuff, there is still that old, familiar backstage scene. You know, the rows, with people saying things like 'My boy's not going on that stage for a penny less than £— hundred pounds. It's a bad trend, and I don't see much link between this and reality.'"

Eric Burdon commented: "The trouble here is the same trouble that faces the British music scene; it is uncreative. In Los Angeles and San Francisco, there's a movement. Musicians feel free and encouraged. In England — and this is a predominantly English affair, even though it's in France — the scene is dead. It's just a case of old groups getting reshuffled into new ones.



RICHIE HAVENS: there are only 12 people in the world

hands breaking up and reforming. The disease here at this festival is symptomatic of the trouble in Britain. It's non-creative and money-oriented."

And so the gulf between the music industry and musicians is emphasised strongly by a festival like this; and the evening concerts, mixing rock and showbiz, accentuate it. The people who do win the battle, if that's what it is, are the businessmen. Musical freedom is under the control of the artists. But if the aim is to overthrow the "establishment" or even change its constitution, the new-wave still looks like breeding its own hangups.

Pointer

Cannes, meanwhile, is a useful pointer to the future: there are signs of a reluctant acquiescence and coexistence from the business's most mercenary reactionaries.

One music publisher, eyes aglow after a successful week, said to me at the end of the festival: "I may not understand heavy music, but I do know how to make money from it."

That seemed to merge the dilemma and the solution into beautiful harmony.

Heavy Havens

RICHIE HAVENS is a big man physically, mentally, musically and spiritually. His heart and mind are as great as his music. He's a gentle giant.

He's shy, very shy. Thirty journalists waited for him in a room that had been set up like a schoolroom for a press conference in the Hotel Martinez at Cannes last week. Richie was supposed to come in and take the head chair like teacher for a question and answer session. Unnoticed by most there, he sidled into the back of the room, hiding, among friends, and giggling nervously like an overgrown schoolboy fearful of having to stand up in front of the class.

Trying to hide the size of his frame (an inch and a bit over 6 feet) he sank himself down on a couch.

He was agitated, shuffling about and mumbling: "I can't go through with this, man, I can't just stand up there facing all these people."

The silence before the first question was awfully pregnant. Worse than usual because some reporters were being silent in French and some in English. Someone finally spoke — in French. Translated, the question became: "What do you think of playing at this kind of commercial venture?"

Whatever Richie said in reply was inadequate to himself, the questioner and everyone else there, but the question stuck in his mind and he went on thinking about it and repeating it to himself and his friends as they relaxed in the hotel room when the conference was over. Make no mistake about what it was an ordeal for him, he is so deep that the answers to that first and many of the other good questions put to him couldn't be capsuled up in simple sentences, and certainly not in the state of nerves he was in at that time.

He talked afterwards of how awful it felt just being the centre of attraction like that, "with everyone's eyes on you and waiting on your words, what can you say? How can you say anything?" And: "What will they make of what I just said?"

Johannes Vigoda, a lawyer friend who's known Richie the last eight years relaxed him by pretending himself to be the centre of the question ring and seeing how he would handle the answers.

Two hours later the curtains of the gala performance at the Palais du Festival opened for Havens. But before he gave the audience any music, he frowned at them and gave them the answer to the "commercial venture" question. He said: "I come here to sing my songs and exchange my music and I think that is what we all come here for from our different countries. I don't get along and understand better through our music, that's all. Then he gave his concert, and he was superb. Reflecting back to the afternoon conference, he told reporters he "didn't go along with Black Power." He "believed in evolution — not revolution." Woodstock was an event in his life like this festival (MIDEM) was an event in his life. He sings mainly to white audiences because in America most of his concerts are at college and university gatherings and you don't find many black people there. These aren't things that trouble him, neither does the nationality of the people, he is singing to in France he likes singing to French people, in Denmark, Danish, "it just doesn't matter."

Then he added a little enigmatically: "There are only twelve kinds of people and the character was dominated by the Zodiac."



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MUNGO'S BAY DORSET: skiffle on target

Turners turn 'em on

THE worst piece of luck that could hit any musician would be to have to follow Ike and Tina Turner on a stage. Their act is electrifying, exacting, exciting, and driving.

Last Wednesday, at the final gala in Cannes at the start of the European tour, Ike and Tina closed the show.

The Kettes opened the proceedings with their high-speed acrobatics and rip-roaring dance routine that leaves little to the imagination. Take "A Little Piece Of My Heart" is a knockout as a kick-off to the Ike and Tina revue.

Then it was time for "the star of the show." Tina sauntered on stage, her neck heavily bandaged to hide a nasty infection, and it was the "hardest working lady in show business today."

Dressed in shimmering gold, Tina roared into "Do You Like Good Music with a Solid Rhythmic Beat Led by Ike's guitar and a beautifully flexible band.

"River Deep, Mountain High" was not quite so breathtaking as the record, but "Honky Tonk Women" swung mighty and "Proud Mary" started off before exploding into a phonic maelstrom and driving number.

Tina raps about the stage with the agility of a feline, and her dancing accomplishments from the Kettes helps to project one of the most genuinely original ACTS today.

Marmalade must have consolidated their European status when they added little musically to their recorded work, at least emphasised the gals' pathos. "Rainbows" sounded exactly as on their record: "Fire and Rain" was attacked too liberally, though Dean Ford sang with conviction; "Reflections Of My Life" came over with bold orchestral textures backing up Dean's tambourine work and

fine vocals. It received hot applause.

Mungo Jerry's sledgehammer skiffle is right on target for Continental audiences, and in spite of appalling stage presence, and unfortunate, foul-tongued speech, the group succeeded with some nice boogie piano and a driving "Mighty Man," which actually got the crowd clapping. Mungo Jerry work hard.

Braxton Jarr Rodriguez is a singer fronting a wildly jumping band of seven, who all sing about. Dressed in white silk, they go potty with exhilarating rhythms which are impossible to resist.

Rest of the show included Germany's Katja Ebstein, who took herself too seriously; France's Regine, a tremendous Piaf-style singer with excellent timing; a Russian trio and singer; and a determined Italian singer, Massimo Ranieri, who and Tina were, however, miles ahead of them all.

TAMLA TALK-IN

Mark Plummer meets the Motown stars currently on tour in Britain

Stevie freaks out

LAST time Stevie Wonder was in Britain he promised that his next album would be the new style him, with a deeper musical and lyrical feeling.

Listening to "Signed, Sealed And Delivered," that promise was not to be found. Admittedly, the songs were personal, interesting and away from his usual style, but where was the progress?

Weird

Thank God that's not the end of the story — For the NEXT Stevie Wonder album "Where I'm Coming From," when it is released is a gem, a real big fat black pearl.

Stevie is in Britain at the moment, heading a Tamla package that includes Martha Reeves and the Vandellas, and has taken up temporary residence in a suite at the Royal Garden Hotel, in London's Kensington. In the suite's living-room he has parked his mini portable recording/playback system, that would turn a hi-fi enthusiast green with envy.

"Listen to this," he says putting a cassette in a stereo cassette player, which is linked up to an amplifier and in its turn to two speakers. "Who is it?" springs to mind "God it's Stevie."

Well he's gone and done it, playing all the instruments himself — organ, clavichord, guitar, bass, drums, harmonica, piano — everything that is except the strings, and he's produced it too. The song he played first is titled, "The Way You Love Me," and it's dead weird, even weirder considering it's Stevie.

Dalek

The voice comes over like a Dalek (hope you've seen Dr Who because that's the only explanation possible), and the lyrics, true it's a love song, but they are really deep. The whole backing has the same effect, and over the pounding bass the music is free form — wah-wah guitar, strange organ sounds and a piano somewhere in the distance.

The next song he played me was entitled "Burning Jazz Man," and the lyrics could well have been written by John Lennon, and the backing supplied by the Plastic Ono Band in a melodic mood. Perhaps the best explanation of the

lyrics is Stevie's. "People are always trying to say more than they feel. You meet these people and they say to you, 'I've done this for you and I've done that. Usually they haven't done anything at all, because if they had they would have no need to tell you. The lyrics go, 'On the outside you keep laughing, but you know you're on your last leg.'"

The last song he played to me was called "Don't Stop The Love Beat," and is more or less in typical Stevie Wonder style. The lyrics are better than his old material, and the soul in his voice does get through, or else your skin must be too thick to breathe.

Listening to the songs, one thing springs to mind, what do Tamla Motown think about his work? "They're open for new things, but you've got to remember they've got to think of the public. Everybody must change, especially when they've been in the business as long as me, and Tamla realise this," said Stevie.



STEVIE WONDER: new album, new style



MARTHA REEVES



LOIS REEVES



SANDRA TILLEY

No place like England says Martha

"I WANT you to tell everybody what a beautiful audience we had tonight. We haven't been over here in four years. We're professional but I haven't been that shaky in ten years."

Martha Reeves and the Vandellas (Lois Reeves and Sandra Tilley), are back in Britain playing second fiddle on the Stevie Wonder tour, and feeling more at home than they do at home in the States.

"The minute we were met at the airport by a press guy from EMI he was saying welcome home, and it really feels like that. People remember you in this country. When have you heard of a four-year-old song being re-released in the States and going into the top ten?" says Martha, back stage in her dressing room.

"What song was that?" asks her kid sister, Vandella Lois Reeves.

"Dancing In The Street," Martha answers.

"Yeah, I really love it here, there's no place like England."

"I mean to move over here, whereabouts? Why here in London, maybe Hampstead," says Martha, offering me a glass of wine and lemonade, and asking me did I like their stage outfits.

The girls' next single has been written and produced by Stevie Wonder, and Martha sees it as the single they need to get back into the American charts.

"It really is a great song, and just what we need for the States. Stevie really is a genius, he produced it, and played drums and clavichord on it."


Had Martha thought of following in the footsteps of Stevie Wonder and the Temptations and letting their music progress?

"Well personally I don't like what's happened to the Temps. It's OK for people who are self contained and can do it on stage, but it would be difficult for us as we don't carry our own band around. I think I'd like to stay away from that for a while," says Martha.

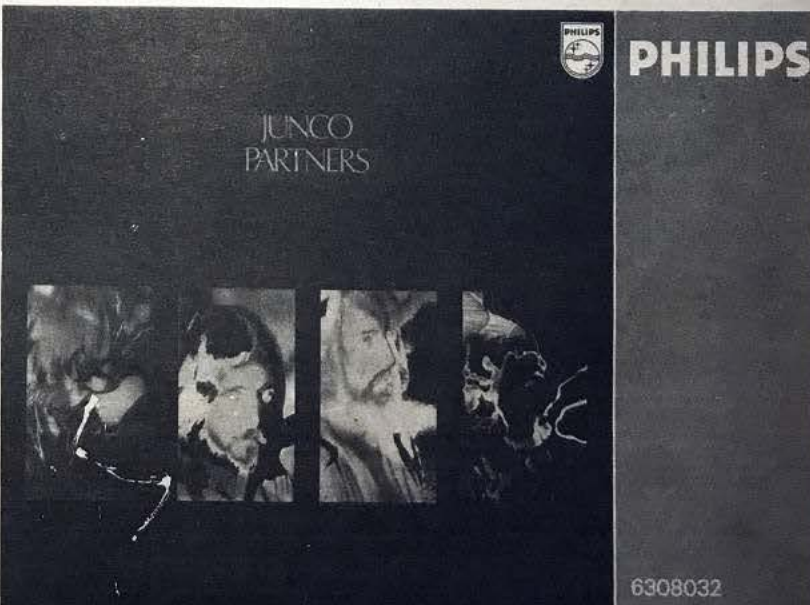
"I like to listen to progressive music on my record player at home, but on stage I prefer bands who use lyrics, I like lyrics. But there's a time and place for everything. Everybody has their own thing," adds Martha.

"They don't forget to mention the Vandellas, don't forget their names will you?" says Martha, as her manager comes in to tell the girls to get ready to join Stevie for his last number during the first house.


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History

"I don't want to write everything I do, but I want everything I do to be good. I think of my records as part of history, and after I die I want people to hear my best and know what I was capable of," said Stevie.

"It's funny, people say Taureans don't like change, but in a sense I feel that I am just beginning. This is why so many artists get me, when they get to 25 or 26, they say they're finished. Look at the old guys, Bach and people like that, they were writing their best at eighty," laughed Stevie.

"Financially an artist might be there, but you can't pay your mind to work," he said philosophically.

Which side of his many talents does he see as the most important one? "I've done a lot of writing for myself recently, I suppose my writing is becoming more important than my singing."

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you**

IF you think that the longhairs of this splendid land of ours suffer at the hands of the straight society, then this week's incredible story in the "Daily Mail" proves more than an eye-opener.

It revealed that Russian agents are studying "Western hippies" to prevent the spread of long hair to Moscow. Already "enraged workers" have dragged young people off the streets to cut their hair. Ignorance and prejudice flourish whatever the ideology. When you think about it, things aren't so bad over here after all.

Peter Frampton got his guitar back, repaired stolen last week. They apparently attempted to sell it to the same shop it was bought from. Anatomy of Pop on BBC-1 extremely interesting. Why is it on at the crack of dawn on Sunday?

Marx Brothers scriptwriter S. J. Perelman lapping up music of Wally Fawkes-John Chilton Footwarmers at Merlin's Cave, Clerkenwell. Why are so many bad artists on absurd eye trips?

Liberty Records Press release on Eric Burdon at MIDEM states: "Enthusiasm was overwhelming and the question on many lips was 'Are these the Beatles of the 70s?' In one word, No."

And now your Raver in Holland: Al Straws first Dutch gig in Delft, audience rose as one, or two maybe, there weren't many more people there. Rick Wakeman's appetite incredible. One breakfast, a young suckling piggie, and two acres of potatoes, washed down by large dunkenflingers of ale. Dutch girls certainly know how to make a poor boy sweat. Group took to long-

ish dips in the canal to crush desires.

Amazing "head" scenes in Dutch clubs. They make their English cousins look like choirboys, clapping and asking for encores regarded as uncool, while large spills of certain substances smoked in comfort. Verdict: comfortable as it seems, rather uncool. It's nice taking music seriously to some extent, but it went too far.

With this postal strike a weird collection of dispatch riders peering into MM offices. Soaked with rain and sea water, these brave Englishmen arrived braided, grazed by arrows and bullets, fine lads. The mail has to get through. Leon Russell looks like John Peel on photographs. Stones booked box at Festival Hall for Russell's February 2 concert. Agent Dick Katz, complimented on amount of work, and money he gets for his artists, comments: "They make it, but they sure know how to spend it."

Marc Bolan stood for 30 minutes watching giant gorilla Gay in action at London Zoo. "He's really so cool," said Marc. That star from imminent Don Partridge seen snapping in Tottenham Court Road, and looking plum.

Ex-burglar turned songwriter Alan Young (see MM exclusive on Page 20) potty about that feigning young business Judith Darban. "Omnibus" on blues not the sort of TV that jumps out and punches viewer in the guts.

Burns Nights shandy in the Scottish reaches of West Hampstead, on Monday, enjoyed not only by haggis and pipes, but by clarinetist Sandy Brown reading from Burns' and William McGonagall's Away With You.

MIDEM Music Festival Ravings from Cannes: Eric Burdon and War gave away Army helmets, inscribed "War is Coming." Uncool.

After Dick James told a press conference that Elton John's journey to Cannes cost between £4,000 and £5,000, Elton muttered: "I feel like Brinsley Schwarz!"

Linda Thurston compered the concerts, sounding better in French than in English.

Raver's guide to the week

RALPH McTELL (Queen Mary College, London, today, Thursday). One of the brightest lads on the folk scene today, and not a hype as has been recently suggested.

TRAFFIC (Lancaster University, tomorrow, Friday): It seems that Traffic have been out of the country for an eternity, but they're back and gigging. Who could ask for more, and if you do, Elton John's on the bill, too.

LANCHESTER ARTS FESTIVAL (Coventry from tomorrow, Friday, until February 7): Monty Python's Flying Circus, Curved Air, Leon Russell, The Strawbs, Centipede, Andre Previn, Caravan, Skid Row, Ronnie Scott's. There must be something on at the Festival to interest you.

SAVOY BROWN (Liverpool Polytechnic, tomorrow, Friday): Savoy Brown have for a long time been one of the top blues outfits in the country. Recently re-formed

by guitarist Kim Simmonds, they have entered yet another sphere of the blues.

FOTHERINGAY (Queen Elizabeth Hall, Saturday, January 30): Loved by many, loathed by some, Fotheringay will be missed (even if it's for the wrong reasons) after they play this, their last concert together.

STEVIE WONDER (Hammersmith Odeon, Saturday, January 30): Stevie is doing his own thing on stage now, and getting away from the strict Tamla format. Martha and the Vandellas are also on the bill, and a good time is guaranteed for all.

BRINSLEY SCHWARZ (Wake Arms, Epping, Sunday, January 31): Brinsley play a beautiful set of straightforward country-rock, and never fall into the trap of overlong boring solos.

ROY HARPER (Old Refectory University, Southampton, Sunday, January 31):



ERIC BURDON: War is coming

Ike and Tina's Orange amplifiers, contrasted beautifully with Ike's white suit.

New manager of Ike and Tina is Charles Green from Los Angeles (he's handled Sonny and Cher, Dr John Buffalo Springfield, Bob Lind). Apples given away to all visitors to Apple stand. A trifle obvious, chaps!

For a guy who shouts of freedom, Eric gave very little to Elton, who was heard to say: "I was burdened."

Richie Havens jammed until the early hours in Cannes. Whiskey, A-Gogo. Radio Monte Carlo was the broadcasting hit of the week, beaming out the galas "live" and creating a groovy atmosphere with its mobile studio outside the MIDEM centre. Tommy Vance claims Radio Monte Carlo exclusive first broadcasts of new

albums by Janis Joplin ("Pearl", her final LP), new Faces, Yes and Eric Burdon LPs, and Labi Siffre's single. Listening John Peel.

Gammesmanship: at Eric Burdon's press conference, Barbara Scott wandered about with a walkie-talkie set. Burdon calls Steve Gold his "partner" rather than "manager".

Elton John renewed his attack on MIDEM gala organisation, calling it a "disgrace and a fiasco."

Mike d'Abo planning to relaunch himself as singer, songwriter/pianist, a-la-Elton, and hopes to team with Elton's friend Gus Dudgeon for records. Douglas Muggidge so impressed by Pete Townshend's MM article on Radio 1 that he sent copies all round the BBC. Douglas agreed with many of the points Pete made. Dave Cash of Radio Monte Carlo was hired by Muggidge to interview Burdon for Radio 1.

Charles Trenet singing "La Mer" — the ultimate in French romanticism. He was celebrating 30 years of successful singing. Quote by a businessman: "After a week at MIDEM, you need a week in Cannes to recuperate!"

Cryptic messages dept: Will Alex contact Jungle Pilot, c/o MM.

Lee Jackson, that lad of lads, married photographer Jane McNulty at Wandsworth Registry Office on Saturday, while most of the raving guests sipped ale in pub across the road. Reception held at Christmas boss Tony Stratton-Smith's luxurious Sussex country home. When Lee and Jane finally got rid of the guests they found bottles of Scotch and Vodka in their bed. Alan Price may team up together on a permanent basis. Should keep them both happy.



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30	January	BELFRY (STEPMOTHERS), WISHAW, SUTTON COLDFIELD	11	February	GREENS PLAYHOUSE, GLASGOW
31	January	DE MONTFORT HALL, LEICESTER	12	February	CITY HALL, NEWCASTLE-UPON-TYNE
2	February	MANCHESTER FREE TRADE HALL, MANCHESTER	13	February	SHEFFIELD UNIVERSITY, SHEFFIELD
3	February	WAKEFIELD THEATRE CLUB, WAKEFIELD	15	February	COLSTON HALL, BRISTOL
5	February	LYCEUM, LONDON	16	February	WINTER GARDENS, BOURNEMOUTH
6	February	BIG APPLE, QUEENS ROAD, BRIGHTON			

TOUR DATES



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WARM DUST: peaceful propaganda

War, peace and Warm Dust

TO TELL the truth I had virtually decided what to write even before I met Warm Dust. A bountiful supply of handouts had kept Melody Maker, among others, well informed on every aspect of the group's thoughts on war and peace during the latter weeks of last year. Their weekly bulletins were greeted with a certain amount of cynicism. A chance to interview the group was likely to be an enlightening occasion — one way or another.

The showdown occurred deep in Notting Hill, and instantly Les Walker, vocalist with the group, and Paul Carrack dispelled any visions of musical jack-boots and peaceniks. Speaking quietly and sincerely, they quickly explained that their peaceful propaganda had really got out of hand. It had been intended that it should be released to publicise their current album "Peace For Our Time," but the album had been released and the handouts sent out too soon.

"The letters really sounded as if they were preaching but we don't know enough to preach," explained Les. "We feel strongly about the subject though, strong enough to make an album about it and risk getting knocked, because we knew we were going to get knocked before we made it."

One of their ideas that attracted criticism was to distribute white poppies on Remembrance Day. "We weren't starting a campaign. We just thought it would be a nice thing," Les continued. "One incredible thing about that was the amount of people from the older generation who thought it was a good idea as well."

A single has just been released — "It's A Beautiful Day" with "Warm Dance" on the B side — but according to Paul it isn't really representative of the group.

"What kind of music are they playing at the moment?" "What we want to do is get into a 12 note cycle in a rock rhythm," said Paul. "It just means that you use every note without them being related. You get weird harmonies. We don't plan it. It's spontaneous." Les remarked that their stage act had suffered for a while from the response their publicity had received.

"We were really worried about it. Our music went to pot as far as stage acts were concerned. We really felt like slinking away."

"A lot of our gigs are at colleges. People there really seemed to flip over the album. They really took it the right way. It isn't a political album at all."

One consolation for Warm Dust is that they are widely appreciated on the continent. Their first album probably sold the most in France and the group make their first visit there on February 6 and 7. — ANDREW MEANS.

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Richard Williams with the first of a series of profiles from America's soul centre...

BOOKER T and the MCGs have often been called "the ultimate rhythm section." For tightness and simple cohesion they've never been beaten in the rock/blues field, and their playing has graced the records of many outstanding artists, from Otis Redding through Wilson Pickett and Don Covay to Carla Thomas.

Their most influential member has always been guitarist Steve Cropper, who's never been quite able to believe how well-respected he is in this country.

Right from his first gigs on "Green Onions," Steve's style has been the target of a million copyists, yet no-one has been able to master his ability to say in one bent note what others can't manage in a dozen choruses.

Last year Booker T. Jones moved to Los Angeles to set up a base for recording and producing, and at the same time Steve struck out on his own to build a studio of his own, Trans-Maximus Incorporated. This doesn't mean, though, that the era of the Memphis Group is over, as Steve told me when I talked to him at TMI a few hours after an Eddie Floyd session which produced what I reckon will be Floyd's best-ever album.

■ What's happening with the MCG? Are you just a recording hand now?

No, we're still playing live. When we finished the last tour with Creedence we decided we'd all take off and do our production thing. We'd got two albums in the can, already cut. Booker'll be in next week to discuss plans for a new album.

■ He's based on the West Coast now, isn't he? What's he doing there?

Same thing that I'm doing here.

■ Has he got his own studio?

No, he's building one, but it isn't finished yet. He's working at Sunset Sound and Wally Heider's. He's done some outside production. He's been there almost a year.

■ Tell me about the Creedence tour.

It was all last summer. About every three weeks we'd go out and do three nights. We're going to do the same thing in March, and then there's plans for a European tour with Creedence, so it looks as if our year's full of Creedence work, which is great, because those guys are just fantastic.

■ How did you come to work with them?

Originally we had the same booking agent, and then they pulled away to do their own thing and they called and asked if they could get us to do it.

■ You've got another album in the can, then, after "Melting Pot"?

Well, it's not completed and I would imagine that whatever we cut in the next month or so will probably be the next album. It's just a collection of things that we had worked on all during the year... a sort of throwaway thing, there's no direction, whereas the "Melting Pot" thing definitely had a direction.

■ "Melting Pot" isn't out in Britain yet. Could you tell us about its direction?

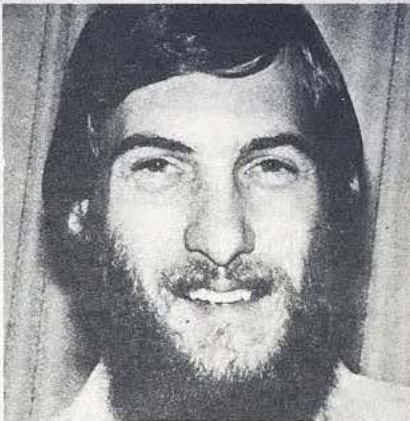
Number one, it's the first album we've ever done of all original tunes; number two, it's the only album we've done where the individual musicians get a chance to stretch out with basic rhythms behind them, without a bunch of overdubs and things.

■ It also has voices on it.

Yes, that was just one concept. Believe it or not I got the idea when I was mixing the album. I said this song needs something, and that's what I put on. None of the others had even heard it, and it flew to L.A. and played it for Booker and he said "Yeah... leave it in there, it's great."

■ You've been playing together a long time. Do you

Cropper—soul picker supreme



STEVE CROPPER: own studio

record very quickly? Same as always. It's funny, because when we cut every body gets ideas — I get one early in the morning at home, and Booker has an idea — so when we come to recording there's no preplanning of songs to do and so forth. We go in the studio and set up and somebody says he's got an idea, so that's what we work on first. We've always done that. There's nobody saying "I don't want to cut that because it's not the way the MCG operate."

■ Is it still as rewarding as it was in the early days?

Oh yeah, sure. I think the thing we got a little tired

of was playing together 365 days a year, and especially on somebody's else's material. It got to be such a routine that it took all of the life out of it. If you can understand that point of view. But we love to play... there's nothing we like doing better. The idea is to pull it all together, so that Booker can stretch out and do his productions, and Duck and Al and myself, and then eventually we'll get it headed in one direction where we'll all help each other make records. That's something that's never been done in the business... it's the reason this place was built.

Of all the rock styles and sounds associated with particular cities, that of New York is perhaps the truest and most representative of what pop music is all about. It's the New York Sound? It's the Drifters, the Four Seasons, and that harmony-group approach which grew out of the acappella singing of black and Puerto Rican kids, standing on street corners smoothing their greasy collars and chanting "Doby dooby wah wah sh'boom boom."

The "Strange Brothers" single, "Right On," is a direct descendant of that tradition and it's not terribly surprising to hear that the group contains former members of the Strangeloves, whose smashes included "Caroline" and "I Want Candy," and the Belmonts of Dion DiMucci fame, with backing from the Angels, whose "My Boyfriend's Back" is surely a true underground classic.

Richie Gotchev and Bob Feldman, the ex-Strangeloves produced that Angels record which went on to further production success with the McCoy's. The two Belmonts are Frank Lyndon and Fred Milano, both of whom were on the early Dion classics and stayed on with the Belmonts when Dion went solo. So it's no shock that "Right On" is, by contrast with most current product, a very conservative record. It comes out of many years of experimenting with the Orioles, and perhaps going back even further, and there are conventions—loose ones, perhaps—to be adhered to.



STRANGE BROTHERS: New York sound

Strange goings on

the road," Richie told me, "but it all depends on the success of the single. If it breaks we're going to try and put together a show with the three groups — the Strangeloves, the Belmonts, and the Angels who'll perform by themselves and the Strangeloves. I'm also very busy at the moment with the record company—we're partners in Blue Horizon with the Vernon brothers—and the Belmonts are pretty tied up, working as a group."

Richie talked about the music itself: "We're East Coast rock and roll — rhythm rather than Rhythm and Blues, but certainly not bubblegum. It's definitely an East Coast thing — people like Delaney and Bonnie are a Southern thing, but with us it's the group that counts and the musicians are secondary." Frank's "The New York Candidate" has been exploited to the fullest. Have you heard "Candidate" by Dawes? That's the group that counts and the group never sold in Britain, but it's understandable because that area has been practically forgotten. "Maybe we're in for a renaissance of interest in soul music with rhythm and blues. I'd like to see them on stage in Britain... sha la la sha la get a job (yip yip)." —

MM IN MEMPHIS

■ When did you decide to build the studio?

Jerry (Williams, Steve's business partner) and I got the idea about four years ago. The actual planning of the thing started about two years ago, and then it took about a year to get a building where you wanted it. We just knew that there was a bigger market for recording in Memphis than a lot of people give credit for, and most of the other studios tend to work on their own product, so there's nobody actually trying to pull it all together, in the last six months there's been such a drastic change in Memphis music that those things are starting to happen now, people are starting to get together and speak to each other. That's the basis for this place here — everybody's welcome, it's not a situation where "I've got my own rhythm section and don't touch them." If my rhythm section isn't working here, they can work anywhere they want to.

■ Who do you have in the studio band?

There's Paul Cannon, the lead guitar player, Richie Simpson on drums, Jim Johnson on bass, and Jay Spell on piano. I've been associated with these guys for a long time, four or five years, and they're like hand-picked guys, who I've been watching for years. They've still got a lot to learn, but they're willing to learn. They can do just about anything — anything you throw at them, they'll come up with something for it.

■ Who have you cut here so far?

Eddie Floyd and David Mayo, and some other people that may not come through. We're starting on Eric Mercury today, which looks good, and I have some other people coming in that I don't have contracts on yet. ■ What do you enjoy most about being in the control booth or playing guitar? I've never been able to make any distinction between the two. Anything to do with making a record is where I'm at. I've been doing the same thing for ten years now — I'm either playing on it or helping to write the tune or producing the thing or arranging it or mixing it or editing it. Somewhere along the line I've got my hand in there.

■ What do you think of the current crop of rock guitarists? Is there anybody in particular who catches your ear?

I like 'em all, that's all I can tell you. Eric Clapton I dig personally, I dig his music as well, but there's no particular guitar player that I sit down day after day and listen to. Never have to. ■ Has your style changed over the years? Yes, it's been changing a great deal. Music is changing and I'm changing with it. Music is going backwards again and that's where I want to be anyway. I don't get turned on by playing some fantastic lick any more; I get just as turned on by playing a 2/4 rhythm pattern, which I always did anyway. I really don't enjoy soloing... I like to play behind Paul. It just seems like the bottom drops out when I start pickin', y'know.

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jazzscene

THE image of the jazz, pop or rock musician as pedant and intellectual has never been readily acceptable to the layman; yet in the past few years many accomplished artists, especially in jazz, have been lured into an academic career.

Donald Byrd is the definitive musician cum laude. Acclaimed in the late 1950s as a young trumpeter on his way to the top, he played with Art Blakey and Max Roach, then led various small combos.

Gradually, during the 1960s, his life style shifted. He became deeply involved in both teaching and studying, ultimately earning an M.A. from the Manhattan School of Music. He immersed himself in Afro-American music, its history and culture.

"My fascination with this subject," Byrd said recently, "began with a trip to West Africa, where I saw etchings in caves, showing musicians playing a variety of strange musical instruments. Some of them were estimated to date from 5000 B.C."

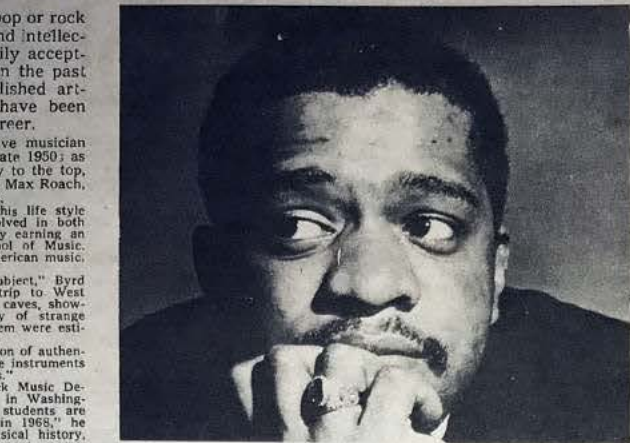
Recently I recorded a collection of authentic African music, using primitive instruments and the dialects of several tribes.

Byrd is chairman of the Black Music Department at Howard University in Washington, D.C., where most of the students are black. "When I started there in 1968," he says, "I had three classes: musical history, a seminar, and a jazz band. The next semester, I added arranging. I've continued to expand; there are six now, and ultimately I plan to offer as many as 18."

Though young black Americans are belatedly gaining the opportunity to study their own history, their music still is predom in a tly bought and supported by whites. Ironically, at the first Washington Blues Festival held recently at Howard, an estimated 75 per cent of the crowd in the auditorium consisted of young, white hippies.

Black music, is of course, an omnibus phrase that takes in not only jazz but choral forms (spiritual and gospel), classical works by Afro-American writers like William Grant Still, pure African music, and the various Caribbean and South American idioms.

One of the classes lately



DONALD Byrd: quest for knowledge

Donald Byrd, MA—ethnomusicologist

added to his curriculum is called "Legal Protection of Literature, Music and Art." His decision to give this course has had a remarkable side effect: last year, at the age of 37, Byrd enrolled as a student in the law school at Howard. When he isn't blowing the blues on his horn, or explaining some phase of musical history to the 250 students in his class, he can be found exploring the min-

utiae of torts, contracts, copyrights, federal communications and labour relations. As if this were not enough to take up his time, Byrd has been accepting concert and lecture engagements around the country, has hosted an educational TV series in New York, and continues to record for Blue Note Records. His latest album, "Electric Byrd," illustrates how far he can move from African prim-

itivism when the mood takes him: it combines all the new textures that modern technology can afford the contemporary musician — feedback, fuzztone, echo, wah-wah, along with a sax section and electric piano.

During his quest for knowledge he has been shaken by the discovery that much of the history of Afro-American music has gone unwritten, or is urgently in need of a re-write job. The common assumption has been that jazz was baptised in New Orleans around the turn of this century.

"I was talking to a scholar down South who said he had seen manuscripts by black musicians that go back to the early 1800s, and they are certainly jazz-related."

Myth

"As for the 'Jazz-was-born-in-New-Orleans' theory, this is definitely a myth. It's the product of propagandists. Eubie Blake, the ragtime pianist, who'll be 88 next month, told me about hearing jazz in Baltimore before the 1900s; also I discovered recently that they had jazz bands in Detroit around the same time. Alain Locke, the philosophy teacher who wrote a book on the Negro contribution to American culture, has talked about the existence in the 19th century of at least six different regions of jazz or black music around the country."

It was Jelly Roll Morton, the egocentric pianist-composer, whose extravagant claims helped bolster the reputation of New Orleans as a jazz centre, Byrd has found. "According to Eubie Blake, if it had been left up to Jelly, the history books would credit him with having written the 'Star Spangled Banner'."

"I enjoy sharing with my students the discovery of all these misapprehensions. There are so many unanswered questions, social as well as musical."

"For example, there was a study around 1910 by H. E. Krehbiel, examining Afro-American folk songs, but it's only recently that the African-derived Gullah language of the Georgia Sea Islands — and that's an historically significant area — has been studied and understood; so what kind of knowledge could this man have possessed? Most of the ethnomusicological data from that era is invalid, and there's much, much more information that has to be dug up."

"It's my dream," said Byrd just before his departure, "to have the finest ethnomusicology department in this country." Given his inquisitive mind and limitless stamina, his ambition seems very likely to be realised.

A FATHER who played Fats Waller style must be a great advantage when you want to be a professional musician. And a brother who became deeply involved in jazz trombone must have played no small part in the musical development of Mike Pyne.

"Chris and I both started on piano about 1944, when I was 3 years old. We used to go to a nearby convent for our lessons."

I was able to observe how far Mike has progressed during the recording of a BBC Jazz in Britain programme which is broadcast next Monday and which features an all-star personnel including brother Chris, Kenny Wheeler, John Surman, Ray Warleigh and Tony Oxley.

"The secret of having a good session is to get the best guys. Then, whatever else goes wrong, the solos will be great." Despite the self-deprecating tone, it was Mick's strikingly individual compositions which were largely responsible for challenging these experienced musicians to give of their best.

"I sometimes give the guys a hard time, because there are some effects I want that perhaps could be produced more easily. But I don't always know the easiest way," he said.

A self-taught arranger, Mick obviously has big enough ears and big enough horizons to be somewhat reluctant when singing out anyone for praise. Pausing carefully before each name, he decided "My favourite writers are Delius, Gil Evans and Bartok. Which isn't to say I could ever write anything like that. But, just for listening, I think you should dig everybody. You can get some kind of kick from all the different schools of players, well, Herbie Hancock and Wayne Shorter. I think of those two first, but there are thousands, really, that I admire." out in a local New Orleans style band with his brother. "That was in 1956, and I was 10 years old. I remember somebody bought me some Art Tatum records, and later we got the Jazz At Massey Hall album. The band gradually turned into a sort of mainstream band, and then I got more modern. But I never lost my love for that kind of traditional music. Chris and I just developed along the same lines, and our playing changed more or less at the same time."

Although remembered by most people for his two years with Tubby Hayes, Mick has been through some changes recently. His last two recordings were with the widely different Humphrey Lyttelton and Mike Gibbs bands both of whom have provided more than a little work. And, for the past year or more, Mick has been heard regularly with the avant-garde Amalgam and Spontaneous Music Ensemble.

Reluctant

"It wasn't something I planned deliberately, it just happened. But it came just at the right time for me. I got a bit bored playing on chords all the time, and I felt I couldn't think of anything new to say. Just recently we did a 13-gig tour with SME for the Arts Council, including Scotland and all over. John (Stevens) wrote a — I don't know what you would call it, but it was great. It was basically John and Trevor (Watts), and the group varied from night to night between five and 11 people. John and I used to have a trio back in 1968, with Ron (Matthewson) and before that Rick Laird. We were doing a sort of Bill Evans thing with a bit more freedom, just playing for ourselves. We only ever did a couple of gigs."

Nevertheless, Mick doesn't seem to have had any second thought about becoming a musician. "I always was more interested in music than anything else, and sport while I was still at school. I first came down to

Pyne branches out

town in 1959 just for a few months, which was pretty terrible.

And then I came to stay in 1961, and joined the Tony Kinsey Quintet. But I had a year playing the American bases in France in 1963, just to earn some bread. That's where I met Ray Warleigh, he was in the band I went with. Then I spent part of a year back home in Bridlington, Yorkshire, doing a lot of hard practicing, and I was back late in '64. I did a few gigs with Chris and Ken Wheeler after that, and I even spent part of 1965 with Alexis Korner. That was on tour, but I couldn't really play the thing, it must have been early in '66 that I joined Tubby, which was a fantastic experience. When you play with someone like that regularly, it's bound to rub off on you."

Any ambitions for the future? "Well, I'd like to earn a steady living. The music business is pretty precarious, but I'm getting used to that now. Studio work is one solution, and I would if I could. The only reason I'm not doing more is that my reading isn't up to scratch. But, as I do more writing, it's getting better. Of course, if you end up doing only studio work, it kills your inspiration, but anybody does it if they're asked. I wouldn't want to leave the jazz side, though. I've managed to stay put for ten years now, without going anywhere I didn't want to go. Now I'd like to enlarge from that and do more writing, but still writing what you want to write, you know. I'd take on anything at all in the way of writing, even just incidental music for films or TV must be great. There's so much freedom there if you can use it."

Early days

I asked if the freedom of playing avant-garde jazz had influenced Mick's arranging perceptibly. "Well, I hope it's improved. I believe everything you go through will come out eventually, but it's early days for me as far as writing. You could say I've been playing safe so far. I'd like to build up a catalogue of sounds, all the different voicings, and be able to incorporate all kinds of different devices. But I can listen to the tape of the broadcast, and notice things I should have left out, which is a start. Considering that it's only the third time for me, I think it was pretty successful. And, of course, the solos were a gas, but that's why you choose those people."

Unfortunately, I can't tell you the title of the suite on next Monday's broadcast, because it doesn't have one. "I didn't want to give it a title just for the sake of it, you know." Which is a good idea basically, but how do you refer back to a milestone in your career when it hasn't got a name?

BRIAN PRIESTLEY



LEONARD FEATHER

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"EVERYONE who interviews us wants to talk about the Beatles. Sure, we were influenced by the Beatles, like ten million other groups.

"There are a million groups copying Led Zeppelin at the moment but nobody bothers to criticise them for it. We like melodies and songs and we get called a second Beatles."

That's Pete Ham talking. Pete is guitarist, singer and keyboard consultant with Badfinger, a group strangely ignored in this country since their chart success with "Come And Get It" a year ago. Now they're back in the charts again with "No Matter What."

Badfinger are trying desperately these days to shake off the "new Beatles" image, and there's a lot of truth in what Pete said about Zeppelin. Perhaps it was the Apple label a McCartney-composed hit, and Magic Christian music that did it.

The situation is just as bad (or good) in America, where Badfinger are far more successful than in this country. Their recent three-month tour over there went down a bomb, and they're looking forward to returning soon for another lengthy stay.

Badfinger live in a big house in Golders Green and signs of their increasing wealth are littered around. A large blue Mercedes truck stands in the street, and workmen are currently putting the finishing touches to a mini-recording studio — sound-proofed for the neighbours' benefit — on the ground floor.

Guitars and amps are scattered about, but bedrooms don't display the untidiness of most group houses. Perhaps their tidy nature is reflected in the tidy songs they write and sing.

Peter Ham appears to be the father figure. Liverpool accent, Joey Molland sits crosslegged and grins cheekily. Tommy Evans, the bassist who — I can't help it — looks remarkably like McCartney, starts sentences but doesn't finish them, and Mike Gibbins says very little.

"Badfinger has been my only group so I'll tell you about us," says Pete to my initial question. "We were going as The Iveys when we joined Apple to make some demo tapes. That was two and a half years ago and that was when Badfinger was born. Joey joined us about then and we decided to start again with a new name.

"It was then that we did 'Come And Get It' which became a hit. Just before then we had done a song called 'Maybe Tomorrow' which we thought was going to be very successful but it wasn't.

Fickle fate of Badfinger



BADFINGER: shaking off Beatles image

"When it didn't do anything it was quite a blow to our own judgment but 'Come And Get It' came along and we did that instead. That was very big in America and we did an album which also did well over there so we went over for 12 weeks."

"We did 25 college dates over and had our minds blown in various directions," said Joey. "It took us about a week to get used to the place but when we did it was great. It was unusual for us to play to people who were sitting down and watching and listening for a change."

"The people there seemed to have come specifically to see you instead of just to see another group to dance to."

"The Beatles have done us a lot of good," admitted Joey after a bit of pressing. "To have been associated with them has done us a lot of good because they are great people."

"What we would really love is to be accepted in this country but it doesn't seem

as though we are yet," said one of them.

"We're not complaining. It's a fight for us in England," said Joey.

"English people think of us as the group that did 'Come And Get It'. Full stop," said Pete. "They don't seem prepared to listen to other things we do, but in America they view every number separately."

Essentially a melody group, how do Badfinger rate the current wave of heavy bands? "Boring," said Joey. "A lot of it is a load of rubbish. They play a guitar riff and write a number round it. They should try writing a number and finding a guitar riff to fit it. That's much harder."

"I think people will get back to more melodic things soon. They have all learned to improvise now and they will use this in writing good songs. That is what we are trying to do."

CHRIS CHARLESWORTH

ON THE SHORE TREES



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MIXTURES' CYCLE OF SUCCESS

WHEN the phone rang in Australia for the Mixtures last week, the lads had the surprise of their lives.

On the other end of the line was Polydor Records, demanding that the group fly to England immediately for an indefinite stay.

So they packed their bags, and a few days later were heading for a country none of them had ever been to before. In fact, they had never been out of Australia.

Yes, we're still not sure what's happening, guitarist Fred Wieland muttered about the noise created by clinking glasses at press receptions.

Three days ago we were in Australia and now we're here, and we don't know when we'll be going back.

The Mixtures turn out to be four suavely dressed Australians, though the day before the reception they bought all their clothes in London. The group were actually formed seven years ago, but none of the originals are left. In fact, guitarist Greg Cook joined the band just two months ago because the previous guy wanted to go solo. That was the guy who wrote "The Pushbike Song," too, so he must be feeling a bit sore right now.

It makes up the story of the group. "Originally it started as a three-piece but with all the changes it ended at four. We

were playing around balls and dance for the upper class set in Melbourne and it wasn't until we did a cover version of Mungo Jerry's 'In The Summertime' that people got to know us."

In fact, "In The Summertime" earned a gold disc for the group down under — but a gold disc Australian style only needs 50,000 sales to qualify. And while we're on the subject, just 10,000 sales earn an artist a gold album.

"The Pushbike Song" is the first record we have released over here," continued Fred. "It isn't really typical of the music we play. We do a great variety of styles and like to en-

ertain or put on an act on stage. We used to play at a lot of socialite balls and we'd try to get the audience to communicate."

"We write a lot of our own material now but we didn't before the success of 'In The Summertime'. Generally it doesn't go down well, especially in the pubs, because people want to hear songs they know. But since we became well known we have played some of our own numbers on stage one night and found the audience requesting them the next night."

Mick Fynn (bass and lead vocals) and drummer Mike Holden make up the quartet, who actually met Princess Anne during a Royal tour of Australia. The Princess asked them to play "Love Grows" and they couldn't manage it. But the request taught them to learn to play hit records and that in turn led them to recording "In The Summertime."

So perhaps it is not incorrect to suppose that their clash with Royalty has indirectly led to their present success. — CHRIS CHARLESWORTH.



THE MIXTURES: from Melbourne dances to the top 30 — in a week



CAUGHT IN THE ACT

Cameras on Cocker

THE BIRTH of the rock hero, one of the most crucial parts of any documented history of the music of the past few years, will be no better recorded than in a film that had its European premiere last week at the end of the MIDEM Music Festival in Cannes, France.

"Joe Cocker: Mad Dogs and Englishmen" is so much more than the two-hour romp it could have become. It did, of course, follow the well-worn film path of one-night stands with all they entail. But with such a gloriously animated subject as Cocker in the lead, here was an exceptional chance for director Pierre Adidge to explore the whole panoply of contemporary rock. He did it with great music and straight reporting that blended into a movie of stark sadness and carefree happiness. Together, a matchless mixture.

We go on the road with Cocker and his bizarre friends made up of band, "space choir," a load of roadies, and assorted ladies. Dressing room preparations, an illuminating interview with a groupie, hotel scenes, an honest and superb cameo of a man who hates all that, Cocker's rock culture stands for, and the brilliant technical screen mixing bring us a rare insight into a real human story as it happened.

The film opens with a view of the Cocker party's airplane, emblazoned with the words "Cocker Power." Life on the jet is captured with all the heady trips that beset a band of our times.

The music, brilliantly recorded, offers a splendid insight into the curious facial contortions of Cocker, never before so closely examined. We all knew his eyes bulged when he sang, but to see them almost popping out of that screen is an experience par excellence. He performs "She Came in

Through "The Bathroom Window," "The Letter," "Monky Tonk Women," "Space Captain," and turns in breath-taking, searing versions of "Something" and "A Little Help From My Friends." The band has to be seen in action like this to fully absorb the Cocker trip: the album does nothing beside this visual exercise.

Claudia Lennear, who with Rita Coolidge helps build up a marvellous vocal backup, solos on a beautifully poignant "Let It Be." Leon Russell's piano work complements Cocker's vocals nicely, but I got the feeling Leon would have preferred to have been the star by name. As it is, he comes across with a slightly sinister edge — a foil for Joe's eccentricity, maybe, but not on the same, a reluctant second-on-the-bill.

Joe, on a freak-out trip in most of the dialogue, emerges as a figure of Chaplinesque pathos.

"If I hadn't been a singer, I'd have probably murdered someone," he tells an interviewer. He goes on to expound his theory that most people in the world are far too tense, he needs a proper release, so he has found his by singing. He performs rather like a puppet; he appears appallingly lonely and clinging to the band people for comfort and solace — and that's the strength of the film, Cocker is a catalyst.

The black and white dog, Canina, who travels everywhere with the entourage and even goes on stage, wearing a "Cocker Power" badge, looks bewildered but gets the sort of ecstatic audience response automatically reserved for all child actors or animals.

There will never be another film like it because this travelling road show is a once-and-forever thing. Cocker acts with a bravado of the early Marlon Brando, and as a movie magnet, he's tremendous.



JOE COCKER: important film

It's a vitally important and stimulating film. When it goes on general release in Britain soon, don't miss it. — RAY COLEMAN

SPEAR

SPEAR brings together diverse musical elements under the banner of happy music and welds them into a driving, exuberant whole. Officially what they play is inspired by kwela — the contemporary folk music of South Africa — but "high-life" sums up better its uncomplicated beauty and high-stepping rhythmic surge.

On Sunday night at the Country Club in Hampstead, Spear's usual frontline of Monogel Feza (pocket trumpet), Dudu Pukwana (alto) and Bezo (tenor), was augmented by the ubiquitous Brit/American refugee from Symbiosis and Centepede, Gary Windy, Circle's Barry Altschul sat in for Louis Moholo and Terri Quaye was added on two Cuban conga

drums and a deep-toned Nigerian drum to give the overall sound more resilience and lift than ever before.

On Spear's second number, Winds blew some tasty Rute that could have come straight out of Cape Town or Johannesburg, and the percussion team really worked out. For a while Altschul had the heavy Afro beat together but as he gradually started to slow down, so the band lost some of its usual impact. However, Pakwana redeemed all this as he took off like a rocketship, flying high and walling.

Everything grew stronger in the second half, especially during one extended number where everyone was featured at length. Winds played a really meaty, crackling tenor solo and Feza, who has left aside his control problems of the past, was actually superb as he rode over the pulsating rhythmic of the wind. The joyous on the Grand National winner.

Bezo provided a few relaxed moments with a light and airy tenor excursion backed only by Miss Quaye's super-controlled drumming, but all in all it was the lead's set. Not only did he sing a handful of uproarious choruses but he blew such ferocious alto saxophone that he threatened to tear the skin off the singer faces turned towards the bandstand. — VALERIE WILMER

T. REX

MARC BOLAN became a star and T. Rex supergroup on Monday. Over 2,000 jammed London's Lyceum. And they cheered.

It was heartwarming for those who have followed the career of the unlikely duo down the years. Several doubts arose during the almost unbelievable response. "Reviewing the audience" is often an easy trap. But there was something just a little disturbing about the lead's set. Not only did he frequently unsmile.

Marc in a fetching silver sailor suit, whipped up his credible excitement with his minimal instrumentation and technique. While I'm sympathetic to the cause of Marc's cheerful pastiche of rock and poetry, when banging the top of Woodworth's organ in loosely rhythmic fashion — having only managed to extract approximately one chord from its keyboard — becomes the basis of a performance, one has to own up.

The best moments were during Marc's electric guitar during "Elemental Child" where his fantasies of being a heavy rock star were fully played out. And "Ride A White Swan" is a great riff on a lovely melody. But the elements that make up the web of fantasy, fun and pop or Tyrannosaurus Rex are being uncomfortably stretched to the limits of credibility. — CHRIS WELCH

LINDISFARNE

IT IS NOT too far-fetched to say that at least one of the three bands that appeared at the Lyceum on Sunday will become major forces in the rock world during this year. Genesis, Lindisfarne and Van der Graaf Generator are essentially in the formative stages at present, but all have a freshness in approach and a musical completeness that is balm to jaded ears. It would be invidious to single out any one of the bands

for future success, but at Sunday's concert, the beginning of Charisma's package tour, Genesis emerged with the greater honours and audience acclaim. They are harder and more incisive than the delicacy and refinements of their album would suggest and their vocalist, Peter Gabriel, frantic in his tambourine shaking, his vocals hoarse and urgent, is a focus for all the band's energy.

Lindisfarne, who followed them, are the most complete band on the Charisma label with a flowing continuity of style and melodic strength that encompasses the best of pop and avoids its pretentiousness. They are essentially acoustic-orientated, very easy on the ear and the quintessence of Aesthetism. And in their chief writer and vocalist, Alan Hull, they have a dominant figure capable of drawing together all the band's influences, which range from country blues to what can only be termed folk music.

Van der Graaf Generator are their complete antithesis. They are much more of an energy band, very fierce and vital, and are featured on the album. A crisp sound from David Jackson on sax. One reservation, though, the songs themselves appeared slight in the context of a crowded Lyceum; I prefer the more intense material on the album. Nice playing, all the same. — MICHAEL WATTS

STEVIE WONDER

STEVIE WONDER is using his current big-selling British tour to once again demonstrate his versatility. At the Sheffield City Hall last Saturday, he completely dominated the stage throughout his long set.

He did this despite being handicapped by the most complete enthusiastic band which did little to enhance his talent.

The standard practice of sending out the visiting American stars on tour with under-rehearsed British sidemen to complement the visitors' regular rhythm section is one which has marred many a tour in the past. This one comes near enough to such a failure to cause consternation.

However, a very appreciative audience didn't seem to mind. All they were interested in was Stevie's show himself, showing his fervour even before he came on.

From the moment he started into "Uptight" he had the packed house eating out of his hand. He was in a groove, running to the front of the stage to touch his hair.

He was there, including "For Once in My Life" and "I Was Made for Lovin' You." Even if the band didn't help, the enthusiastic audience and an excellent sound system did.

He could do little wrong. Apart from his singing his harmonica playing was as stirring as ever, and he was matched by his fine snatches of grooving organ.

Martha and the Vandells proved almost as popular, especially with the ladies like "Jimmy Mack," though the backing was also over-loud in parts. The trip looked scintillating and moved well.

Martha Reeves made herself at home and talked in informally with the audience for a while before, perhaps inevitably, asking them to join in. Her only failure of the evening was a rather weak rendering of "Doo-Wop," which might have brought tears from Jim Webb. — ROGER GRAVES

FACES

THERE were wild scenes at Newcastle's City Hall on Wednesday last (20) when the Faces opened their British tour. "The Faces" philosophy of music is that it is to be enjoyed, and both performers and audience made sure that they did that to the full. The group appeared to throw the audience and feed from the rebound.

The opening with Amaze McCartney's "Baby I'm Amazed" which is on their forthcoming album, was a swinging around and wandering about the stage, the band still showed to be tight and well rehearsed.

Things really got moving with "Doo-Wop" which Rod Stewart belted out the vocal. "Love In Vain" highlighted Ronnie Wood with his electric guitar solo, and he continued the good work with bottleneck "Down Down." Here, Keny Jones added considerable technique to his obvious power on guitar.

After the final scheduled number "It's All Over Now" the Faces were called back for two encores and kept the pace going with "Feel So Good" and "Doo-Wop." It is to be loved by you. It is a shame that the Faces do not come up Newcastle often.

A final mention for Dorris Henderson's Election who opened the show with far more gentle and melodic sound. Dorris showed off her excellent voice especially well in "Morning Dew" and "Time For Love." — PHIL PENFOLD

Come to Montreux with MM!

GARY BURTON

OSCAR PETERSON

CHICO HAMILTON, Oliver Nelson, Gary Burton, Oscar Peterson, Paul Bley and America's latest jazz/soul sensation, Roberta Flack are among the stars lined up for the 1971 Montreux Jazz Festival... and today the Melody Maker announces a unique offer to readers who want to go. This year's Festival runs from Saturday, June 12 through to Tuesday (22). And it offers a chance for jazz fans to enjoy the world's top jazz names in a Swiss setting.

Surrounded on both sides by mountains of the Swiss Alps, it is an ideal centre for excursions to Geneva, Lausanne or the French Alps. The trip to Montreux, including all travel expenses plus accommodation offering bed and breakfast at a good grade hotel for three days is available at the extremely low price of £26.10s. For an extra £8.10s, you may obtain a Festival Pass for three days giving entrance to the concerts with drinks, excursions, and entrance to the swimming pool listed in the itinerary.

A Festival Pass covering all seven jazz concerts and other facilities is available for £11.10s. Here are full details of the special MM itinerary: The coach leaves London on the morning of Thursday, June 17 to transfer you to the Hoverport in Ramsgate for the 40-minute crossing to Calais. A coach then takes you to Paris by mid-evening. This will give you time to enjoy the Paris night-life.

FRIDAY, June 18: The coach leaves Paris at about 1 a.m. and travels through the night to Dijon, where you will have breakfast and a chance to see the city. The coach then arrives in Montreux in mid-afternoon, and the hotel. The rest of the afternoon is free. Dinner can be taken at the hotel and you may then visit the first of the concerts.

SATURDAY (19): An optional tour by steamship of Lake Geneva with the rest of the day free for sightseeing or shopping until the concert.

SUNDAY (20): A day excursion along Lake Geneva with the jazz concert that evening.

MONDAY (21): More shopping. Then the coach leaves Montreux for Calais, with dinner at Dijon.

TUESDAY (22): Coach arrives in Calais for breakfast and the morning Hovercraft trip back to Ramsgate. The coach then transfers to London. And here is the music itinerary.

FRIDAY (18): Ornette Coleman Quartet, Eddie "Clamhead" Vinson, Chico Hamilton Quartet, Oliver Nelson with the Festival Big Band, Winners of the European Band Contest.

SATURDAY (19): University of Illinois Big Band, Gary Burton, Keith Tippett — and Roberta Flack, the singer/pianist whose two Atlantic albums have been highly acclaimed by critics.

SUNDAY (20): Oscar Peterson Trio, JPJ Quartet with Oliver Jackson, Budd Johnson, Bill Pemberton and British pianist Bill Jones. There's also the Paul Bley Synthesizer Show, and the Hutcherson/Land Quartet.

The Festival programme also includes a photographic exhibition by pianist Les McCann, photographer Champion Jack Dupree, films and workshops. The Montreux Festival actually starts on Saturday, June 12, and a Festival Pass for the seven days costs £11.10s.

This covers entrance to all seven concerts, seven drinks of your choice, and excursion on the Friday, permanent access to the exhibitions of photographs and Casino swimming pool, free copy of the Festival Book, free long-playing 12in. jazz record, specially pressed for the Festival; an official poster — and other items.

The Festival passes for three days (June 18-20) at £8.10s, includes the same as above less the first four days and three drinks instead of seven. At the Pop Weekend of June 12 and 13 (with artists yet to be announced) tickets will be sold individually for £1.18s. each.

For further details — including hotel accommodation in tourist class hotels — and other information not included in the MM special offer Festival itinerary, fill in the coupon below and POST TODAY. There is bound to be a big rush to take advantage of this exciting opportunity to see the world's best jazz in a picturesque setting.

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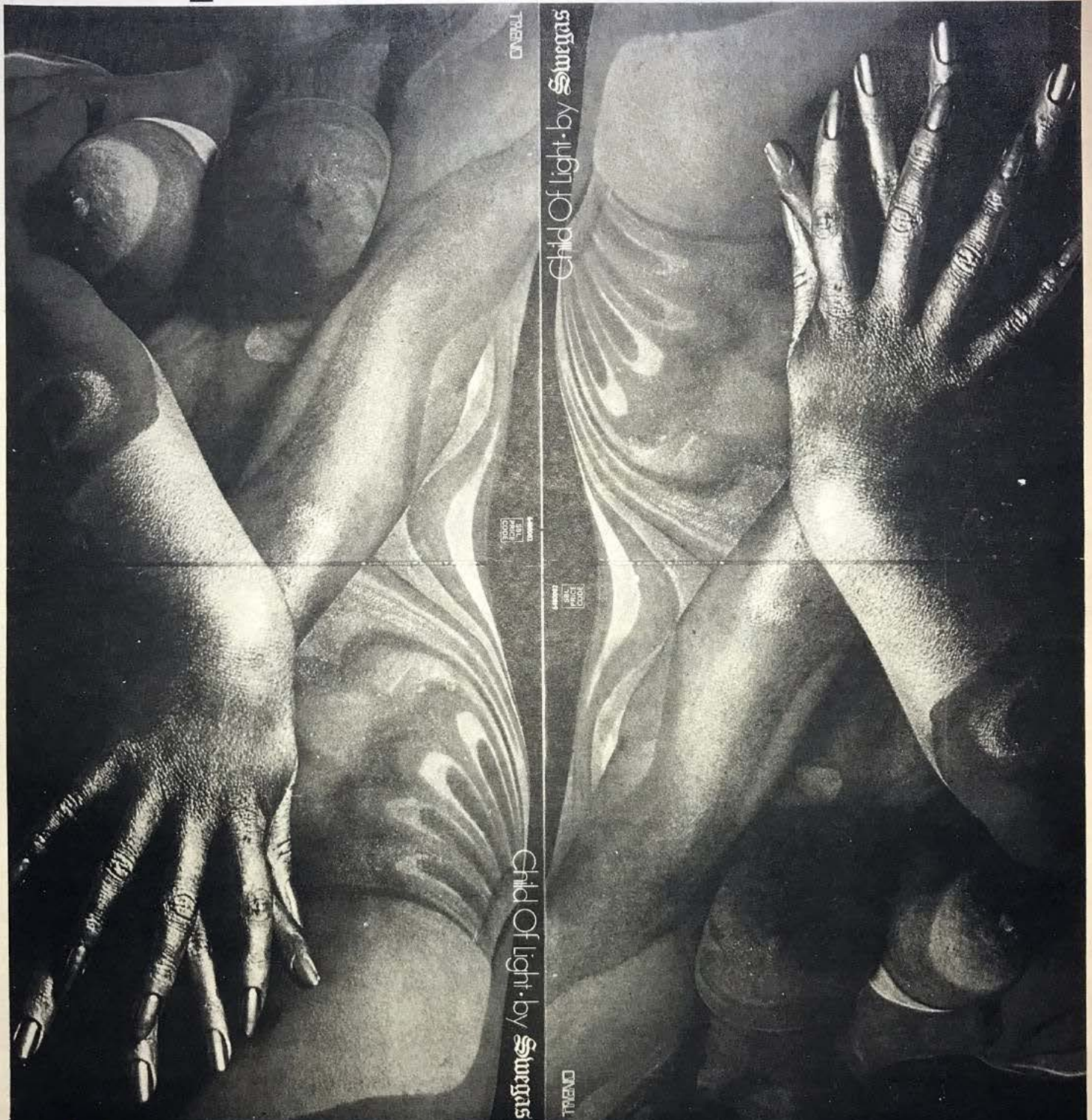
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STUDENT STATEMENT

SOcial secretaries who feel they have been gyped by bands not turning up for gigs are advised to instruct the agencies with whom they have dealings to supply them with contracts issued by The Variety and Allied Entertainers Council.

This contract has 32 clauses which virtually ensure the promoter's immunity from any kind of hype or double dealing.

Under its rules there is a guarantee that if the artist(s) fails to appear, the promoter can make him (or them) do another gig free of charge or pay the promoter a sum equal to the fee had they turned up.

If the artist does not appear, the promoter can put his case to the V.A.C. which can make the artist come to some agreement.

At present the situation in most cases is that the promoter, i.e. the social secretary, signs a contract issued by the agency from whom he is booking a group. The clauses on this are virtually dictated by the agent. The promoter, however, is absolutely entitled to insist on a V.A.C. contract, despite any objections/reassurances by the agencies.

Inquiries should be addressed to the Variety and Allied Entertainers Council (GER 2183), whose secretary is Mr. George Knappan.

Get a VAC contract

by Michael Watts

rebooking. We were most thankful for this, as we had lost on publishing etc. and could not afford to lose more."

Rod thinks the point should be made that if Ewell or any other college set a precedent by taking a band to court, then it will also work in reverse and rebound on many colleges who have to pull out of contracts for one reason or another.

Point taken.

FINALLY, I was somewhat amused by the literary efforts of one Adrian Davis, College Event's answer to Scene and Heard's Michael Wale. On page 13 of the current issue of that worthy mag, he dashes into print with a review of the pop



WILD ANGELS: at Southampton

press (basically a time-wasting occupation, although possibly useful for social secretaries wanting to know in which paper they should place their ads.) His comments are quite witty and perceptive, though

occasionally lack truth (e.g. his discussion of our editorial policy). However, he does state that this column does not highlight any real problems on the campuses or provide any solutions. I would be most grateful if

he could enlighten me concerning these problems I have omitted, and tell me where in College Event they have been both discussed and solved. All press and journalists are fair game, I agree, but criticism ought to be constructive.

This week's dates

THURSDAY, January 28:
Sussex University: Traffic, Freedom
Strathclyde University: Thunderclap Newman, Troggs, Nazareth (in aid of the flood disaster)

FRIDAY, January 29
Southampton Coll. Tech: Quatermass
Liverpool Polytechnic: Savoy Brown, Wide Open (Byron Street Hall)
City Polytechnic, London: Radio Geronimo Benefit, with Formerly Fat Barry, Gringo, Crouched Batter, Viv Stanshall and Friends.
Lancaster University: Arts festival, with John Slatin, poet (Morning), Big Roy Crudup, Climax Chicago Blues Band, Larry Johnson and Brewer's Droop (evening).
Salisbury College of Education: Image.

Exeter University: Fates, Gentle Giant
City of Liverpool College Of Education: Colosseum, Supertramp (Parr Hall, Warrington)
Harrow Tech: Gin House
Lancaster University: Traffic
Gipsy Hill College, Kingston-on-Thames: Rost and Jenny Jack-

son's Peace Corps
Essex University: Pentangle (in concert)
Roan Boys School, SE3: Breat Marvin and The Thunderbolts
Tamp Selfcenter

SATURDAY, January 30:
Lancaster University: Arts festival, with The Hogarth Puppets, and Centipede
Slough College: Folk concert with Michael Chapman and Gordon Giltrap
Southampton University: Wild Angels, Pink Fairies (Drag Week)

Westfield College: London University: Faces, Man
London School Of Economics: Curved Air, Hendrix, Floyd, Incubites, Bins
Kingston Polytechnic: Osibisa, Mogli Thrash

Ashton University: Christie
Leeds University: Traffic, Spirogyra
Durham University: High Tide
SUNDAY, January 31:
Southampton University: Roy Harper (Drag Week)

Lancaster University: Mixed Media, with Curved Air, Ivor Cutler and Adrian Henri, and Monty Python's Flying Circus

MONDAY, February 1:
Lancaster University: Arts Festival with student poets, London Gabrieli Brass Ensemble, and Monty Python's Flying Circus
Southampton University: Steelie Span, Tir na nOg (Drag Week)

TUESDAY, February 2:
Lancaster University: Arts festival with George Melillo, Adrian Mitchell, Andre Previn and the London Symphony Orchestra, and Monty Python's Flying Circus
Southampton University: Steelie Span, Tir na nOg (Drag Week)

WEDNESDAY, February 3
Southampton University: Adeo Cutler and The Wurzels (drag week)
Exeter University: Dr. Strangelove, Strange
Brighton College of Education: Roy Harper

Northern Polytechnic: Folk with Peter Knight and Bob Johnson
Lancaster University: Poet Tom Pickard, Linn Russel and Friends
Osibisa, Indian Summer.

Cross: future guitar hero?

AN 18-year-old guitarist with blond hair and a worried expression may yet disprove the theory that the age of hero guitarists is over.

Back in the mid-sixties, a wave of giants emerged — Winwood, Clapton, Beck, Green. Now standards have risen even higher. And we've heard it all before.

But Keith Cross is getting the buzz of acceptance. With a powerful little band called T2, he made a minor name for himself.

They were together a year, struggling. Now Keith has left T2, and is planning his own group — Sunburst.

"T2 helped me a lot," says Keith. "I was with semi-pro groups before that around my home, Shenfield in Essex. I'll be moving up to town soon — unfortunately I don't like the music business at all really. I just like playing on stage."

"I've always liked music, but I really got into it after I heard a Mr. Eric Clapton. I saw Cream at their first gig at Windsor, in the rain, and they were brilliant."

"It was also the first time I saw a big Marshall stack of speakers. That's when it all started I suppose."

"I had heard Clapton with Mayall, but this was the start of the three-piece line-up."

"I know what I want to do. After leaving T2 I wanted to get away from volume for a bit. David Hughes is working with me on guitar. We're rehearsing now with a bass player and drummer, but I can't say who it is yet because of copyright. We're not starting work until we have got a single out. The music is going to be different — that's all I can say at the moment. Dave is a very good guitarist."

"The single we want to do is 'Two Finger Funker.' And it should be out around the middle of February. I feel confident we've got over the stage of playing for ourselves and we want to play to audiences."

"It's funny — Eric started it all. But there are a lot of new guitarists coming up, like Steve Howe. Right now — I want to go on the road!"

Whether Keith and Sunburst become a force to be reckoned with is up to Keith.

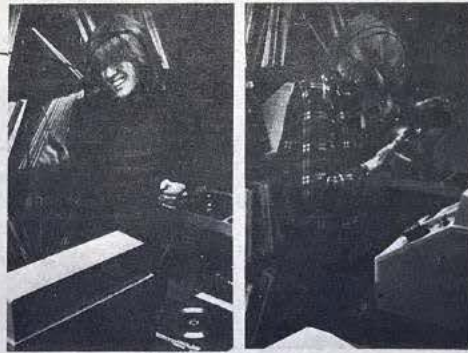
But he has the basic ingredients for success in a competitive field. Talent and star presence.



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JONATHAN KING in

BLIND DATE

"You'll have to go and get my car," jested Jonathan King, as your blind dater arrived late, "if it gets towed away." An original in pop if ever there was one, King knew most of the records played to him and ended up playing his favourite tracks rather than listening to what was being played. The only thing he didn't like about Blind Date: "I'm a singles man, not an album man, you should have played me more singles," he protested.



LIVINGSTON TAYLOR: "Carolina Day" (Warner Bros). I've heard this before, Livingston Taylor. It's very nice, but I can't cope with the whole family thing.

I think it's a hype. Livingston Taylor doesn't offer anything more than James does at the moment, but then that's only me talking on a fairly limited knowledge.

NEIL DIAMOND: "Free Life" from the album Top Room Manuscript (UNI).

I think the best track on this album is called "Done Too Soon," the next best track is "Cold Water Morning." Yes, this is the best track and the one you should listen to. No, it's the next one that is best, it hits you immediately. Listen to this, how many names can you catch? You can turn it off now. Fabulous album, takes some time getting used to, the whole album is good. I have been a number one fan of Neil Diamond's for a number of years and I've just had the pleasure of meeting him. Very nice person.

JIMMY CLIFF: "Synthetic World" (Island). Yes, Jimmy Cliff. Alright, take it off. Jimmy Cliff is very good, it is a good

record and it deserves to be a number one hit. Island are a very good record company and deserve a hit. Are you enjoying this Blind Date?

RICK NELSON: "Look At Mary" from the album Rick Sings Nelson (MCA). Is this a British or American copy? Most of the American products I get direct from the States, and get to know them before most people over here have heard them. He hasn't released a single from this yet. The last album had a great track on it, but the name defeats me, he did "She Belongs To Me," the Bob Dylan song. A lot of these true teenybopper artists have gone back to their roots in folk music. I would like to say this is a very good album.

THE KINGSMEN: "Under My Thumb" from the album Up And Away (Wand).

Well I don't know who they are. I think it is a bad record. The voice sounds as though it could be alright. There is not all that much excitement there.

LANCE LE GAULT: "Cantakin Clink (Part One)" (Polydor). Is this the right speed? From the music I think Catch My Soul is disastrous. I go down in history as saying Hair was awful. If I'm as incorrect about Catch My Soul as Hair it could be a fantastic hit, and if it is Lance Le Gault will probably end up a big star.

DADA: "Big Dipper" and "The Last Time" from the album Dada (Atlantic). I don't know who it is. Can you turn it down. I don't know who they are. It's the sort of album you can't comment on until you've heard the whole thing three or four times.

TEDDY BROWN: "Rose Garden" (Trojan). Song written by Joe South, originally recorded by Doble Grey who had a hit with the "In Crowd" about ten years ago in the States. It's a well made record, nice strings, nice listening. Yes, it's a nice record isn't it? The lyrics are inane, who would go out and buy a record with lyrics like "I beg your pardon, I never promised you a rose garden."

WALRUS: "Who Can I Trust" from the album Walrus (Deram). It's Walrus, isn't it? They could be a very big band. I put them in the same bag as Caravan, who should be big, and Gypsy, who should also be very big. I heard another band in this bag recently called Burning Red Ivaahoe, who should be big, and Van Morrison, who should be even bigger. Now there's a few name checks for you, I think that's enough said.

While I'm on this subject I might as well have a go at rock groups in general who do this sort of thing. Like Blood, Sweat and Tears, who are vastly over-rated. Of all the pop music I don't like, this is the worst. I don't like most jazz pop, and Blood Sweat and Tears play the worst pseudo jazz rock. End of Sermon.

STACK WADDY: "Road-runner" from the album Stack Waddy (Dandelion). Next track, horrible. Progressive music is more full of talentless people than down and out Bubblegum music. Stoney and original. I see they haven't any credits on the labels, or the cover — probably just as well. If they did people would know where to send the bimbos.

by Chris Welch

THE birth of a band is always an exciting business, especially when the musicians involved are both experienced and determined.

Jack Lancaster has a longish history of involvement in the music business. A saxophone, flute, violin and phoon-player he has worked with every combination from trad band to Blodwyn Pig.

Just recently he formed his own band. Confusingly this was actually Blodwyn Pig which guitarist Mick Abrahams had just quit. Jack brought in Yes-guitarist Peter Banks and all seemed set for a reasonable, hard-working future.

But Pig fans and bookers still wanted the sound of "Cats Squirrel" and the band was doomed. They went down well enough, but Peter quit, and later Lancaster decided to kill the Pig.

Byke but committed — Jack went back to the country. Procol Harum drummer B. J. Wilson kindly made available his pad for rehearsals.

And to hear the band in action, Jack and I repaired to the pad last weekend.

After a torturous midnight journey through the black lanes of Sussex, we arrived at the gaff which proved to be a secluded cottage built in 1480.

If there were any ghosts, they are probably stone deaf after the noise made into the early hours of the morning.

But before jamming commenced, dinner was served by a comely wench and the group settled around long wooden table. Today's groups frequently lead an existence more in keeping with the traditions of our forefathers, than the dullards of today's society.

Not for them rigid time-keeping dictated by office hours and commuter trains. In the world of the group cottage, people sleep according to their own dictates and not an alarm clock.

The diet tends to come from the soil rather than the supermarket. Clothes are frequently home-made.

This is not to suggest that Jack's band were on the verge of Morris dancing after only two weeks on the rural idyll.

But said the lad from Manchester: "We like it here so much we don't want to go back to London, or any city."

Having "got it together" in quite a few cottages, one appreciates the feeling. A pok upon the pianos. Are shopping precincts and housing estates the dreadful, remorseless fate of the future? Doom!

Meanwhile, back to the music... The line-up of Jack's new band consists of the incredibly named Dave Cakebread (bass guitar, cello), Burlington Reynolds (acoustic guitar, vocals, harp), Alan Powell (percussion, drums), and the gov'nor on aforementioned horns.

Disaster

"The last band was a disaster," said Jack without emotion, "this time we want to spend time getting together. We have all played together before in various bands. Dave, Barry and myself were in a Manchester jazz group."

"We haven't thought of a name yet — they all sound pretentious or silly, like Blodwyn Pig. The policy of the new band will be to play songs rather than instrumentals. It won't be out on a limb as far as solo as we want to get back to simplicity and play to audiences."

"Music has been getting louder and louder. One thing we want to do is form a half circle together on stage so we are more intimate."

"We want to get on the road as soon as possible. We're ready now. We've certainly got enough material. I'll be vastly different to the last band. Blodwyn was just an extension of the Pig and people thought we should keep the same thing going. The only thing we could do was break the band up."

"We are thinking of doing a single... look, we'll play something to show you what we're doing."

After dinner, the chaps assembled their instruments and commenced blowing "it's our after dinner string quartet," grinned Jack, as Dave wrapped himself round his cello and began emotive sawing.

Alan was instructed to utilise the table top for percussion, but swiftly swapped to the more responsive

The band that Jack built



JACK LANCASTER: new band, no name

"Dave really plays nice Bach cello," said Jack proudly. "He's still taking exams you know."

"I went to the States to join a band that didn't even have a name," revealed Dave. "I came back fed up and disillusioned."

Stable

For the second half of the evening or morning, for it was now around 3 am — we moseyed into an adjacent stable-like construction, filled with junk and amplifiers and heated by a brave radiator keeping the vile plagues of the rheumy night air at bay.

Alan took to the drums and blew a number with

electric guitar and bass in operation. Jack swopped his violin for tenor. And it sounded just as good — in another bag.

During a heavy number in six-eight, Jack blew the phoon, a home-made instrument, constructed from the ruins of an old soprano sax (I think). But even during the heavy and/or louder electric numbers, the band displayed taste and restraint. The noise began when Alan kindly loaned me his drums and Jack lead into a fast bossa nova — "Sombrero Sam," a Charles Lloyd tune, once a favourite with the Nice.

One hearing of the new band is obviously not enough. But it does seem as if Mr Lancaster has brought home the bacon.

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MM1

NEW POP SINGLES BY CHRIS WELCH

CREDENCE CLEARWATER REVIVAL: "Have You Ever Seen The Rain" (Liberty). There must be a kind of genius at work in the midst of Credence. Perhaps it's just the voice of John Fogerty. At any rate, their sound immediately grabs one's vital parts, in my case, the left lug-hole. A slower tempo than most of their past hits, however, this track from the "Pendulum" album deserves to displace much of the bilge currently infesting the chart.

BRENDA & THE TABULATIONS: "A Child No One Wanted" (London). At first I looked for the "first recorded in 1958" remark on the label. But the only remark I found was: "Use Spiffo, the wonder cleansing agent for all tomato sauce and gravy stains." A decidedly modern production for young Brenda. The Tabulations must be the orchestra, 'cos no other voices are discernible. Even THAT is incorrect here, come the vocal chorus now, on a tune that reminds me of Spencer Davis' "I'm A Man."

DESMOND DEKKER: "The Song We Used To Sing" (Trojan). Reggae has probably become more sophisticated. From the strange habblings of yesterday, now Desmond sings brightly and clearly an attractive reggae-ballad destined to smash the chart asunder with all the skill and power of Ashgrove, the Barbarian whose reign of terror in Saxony in 602 AD led to his conviction for several breaches of the peace.

SANDIE SHAW: "Rose Garden" (Pye). A point I was going to make about Desmond Dekker, before being so rudely interrupted by Ashgrove the Mad Axe Man, was that he now sounds oddly like Adam Faith. And here is Sandie Shaw, Adam's discovery, now a first lady of song. "I beg your pardon, I never promised you a rose garden," she announces rather like saying, "I'm terribly sorry, I never promised you a ten-ton borry." A fine rendition however, and the lyrics are strangely fetching. A hit? Only time and the mystic forces of the universe can tell.

IKE & TINA TURNER: "Proud Mary" (Liberty). This seems to be John Fogerty week. Now Ike and Tina sing the Credence song from their new album "Workin' Together." Lovely spoken introduction from the incredible Miss Turner and if this doesn't get SOME plays, I'll drink stink-water straight from the hollow log. Shucks.

CURVED AIR: "It Happened Today," and "What Happens When You Blow Yourself Up" (Warner). It's definitely National Ignorance Week. Here is a telling announcement. I have never seen or heard Curved Air. Their name is bandied about the corridors of pop with almost as much regularity as Elton John. Mind you, I've never seen him, never. Nor want to. Over to Michael Herring, our pop commentator.

ERIC ELDER: "San Tokay" (P.H.I.P.s). Manchester's Strawberry Studios seems set to become as legendary

This seems to be John Fogerty Week

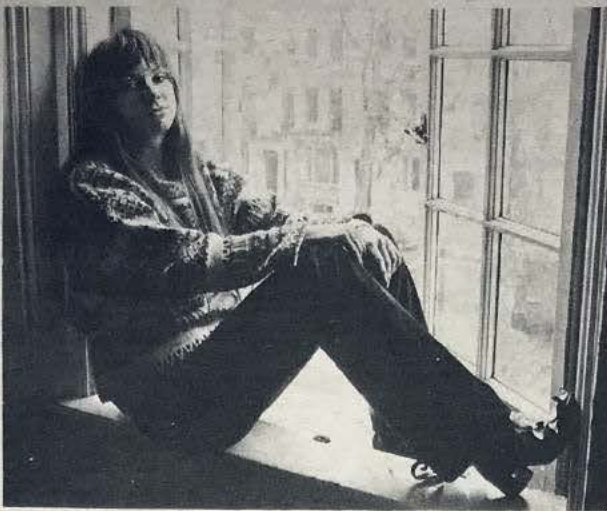
around here. Just wait until I start my progressive rock underground newspaper Rolling Cream. Out Curved Air are probably one of the greatest bands the world has ever known. These twin tracks reveal the essential depth of their involvement in the gum-elastic of the fabric of our universe, the common salt of the gnosis and the liberation of pissant Zeitgeist. Non progrediet regredi! And these two songs are beautifully progressed.

LEE DORSEY: "Oceapella" (Polydor). Ah yes, Lee Dorsey, you've heard of him. Pop chappie, made a couple of hits what? Yes, I loved his "She Love You." Here's one to set the fans' toes tapping. It's not my cup of tea, and the life style of these pop fans is wrong. But this will be a hit. Yeah, yeah, yeah!

PINK FAIRIES: "The Snake" (Polydor). Ah sweet memories of the British Underground! All this enthusiastic bashing and bellowing reminds me of the original UFO and the first time I took acid. Wow — what a trip. I could see colours and it was beautiful. This geezer in a club sold me a tab for a few bob. In fact there were quite a few tabs in this coloured tube and they all had a kind of chocolate flavour. He sold the whole deal for about five pounds. I took the lot and was sick. But it was worth it. I could see God and now I don't need it anymore.

BOBBY GOLDSBORO: "Watching Scotty Grow" (United Artists). A dull fellow our Bobby what? I can never get really excited about his musical output. Let's try. It's fantastic, really warm, emotive rock-ballad... no, it's no use, I'm just kidding myself. He's dull, hideously dull. DULL!

ERIC ELDER: "San Tokay" (P.H.I.P.s). Manchester's Strawberry Studios seems set to become as legendary



SONJA KRISTINA: who are Curved Air ?

as Muscle Shoals, and Cosmo's Factory. Raw pop sounds are emerging with a distinctive sound. We've had Hot Legs, and now for another winner. It rocks in a medium-tempo beat, over to Ron Dustbug, your local record reviewer. "Bags of atmosphere." That's what I thought!

TRIFLE: "Old Fashioned Prayer Meeting" (Dawn). Yes the Government are setting up regional record reviewers on a commercial basis. Come on Jack Steggle's of Bristol. "Hello MM readers, I am speaking to you by nationwide land-line. Get this. Oabert's Trousers are bigger and better. And for a dry shampoo and superb Chinese take-away meal, try Ling Foo Steggle's Super-

market and Garage, just twelve miles outside Bristol City Centre. A groovy record by Trifle, lots of brass and a piano riff behind the repetitive vocals. Should be a biggie!" Thanks Jack — and as they say in Bristol, don't break your bagwash with an axe, you might rat the tam o'shanter. (Odd, these local savings, but if you insist on regionalism, you must learn to live with idiosyncy and boredom. And there's more to come!)

FESTIVAL: "Would I Lie To You" (Parlophone). And now over to Leeds for a comment from regional reviewer Jack Steggle's. "Hello (pan), here's a chart bound sound. Lots of violin and country and

western rock beat. Should be a biggie! And don't forget, for the best in concrete posts, try J. Steggle's, builders' merchants, 1 City Road, Leeds.

C.C.S.: "Walking" (Rak). The follow up to their hit. What was it called? God knows. I'm beginning to crack up now. All these bloody singles are ruining my cartridge anyway. Over to Jim Steggle's in Beccles. What's that? Oh the line's gone dead. Well, thank goodness actually. This is a Donovan tune given a fantastic treatment. Lots of harmonica and another hit. Get your targets resprayed at George Steggle's walk-around store, Caithness. Good grief, is that Alexis singing? Oh well, dum spiro, spero.

Take a haunted trip with Laura

LAURA Nyro arrives in Britain this week for her first British concerts, including a date at London's Royal Albert Hall on Saturday. That fact alone will be enough to send a legion of fans scurrying to the box offices, for Laura is the kind of lady who inspires a cult following.

In fact recently, when one American writer dared to voice mild criticisms of her, his subsequent mail contained threats of assassination.

Unhealthy, perhaps, but then one of the singular attractions of Miss Nyro is that the feeling she extends is not quite... well, healthy.

Born 23 years ago in the Bronx, she's the daughter of an obscure jazz trumpeter, and began to write poetry at the age of seven. Up till three years ago, her career was a disaster.

She'd signed with Verve at 18, and released an album originally called "More Than A New Discovery" which contained later hits (for other artists) like "Wed-

ding Bell Blues," "And When I Die," and "Stoney End." The first song was put out as a single, and to promote it Verve dressed her up for publicity photos in a wedding dress. She was plump then, and unhappy.

Salvation came when she signed with CBS, who've released all her four albums to date: "Eli And The Thirteenth Confession," "New York Tendaberry," and "Christmas And The Beads Of Sweat," the last due for British release any day now. All these albums have been sympathetically arranged and produced, with Laura having complete control over choice and selection, and they're stunning testaments.

She's pretty frightening, really: that spine-chilling voice veering from a low whisper to a pain-filled screech, the disdain for conventional language (or perhaps just a love of word/sounds) which leads her to write phrases like "Red yellow honey/Sassafras and moonshine/stoned soul..." and the sonorous piano, following the broken cadences of the songs everywhere.

She's never afraid to change tempo or mood at will, yet she can maintain continuity through even the most tortuous progressions, taking the listener on a trip through the most haunted crevices of the mind.

Her songs deal with drugs much of the time, even when they don't seem to, through uncomplimentary metaphors like "trains." "Tendaberry" is full of references to her "captain," which could be a man or maybe something else... That's the beauty of her work; she can tantalise in the very act of exorcism, wring the listener dry while comforting him. With Laura, one is never quite sure of anything apart from the fact that life is one hell of a rocky road.

On stage, she'll wear black velvet or taffeta, or perhaps pink silk, that looks like it's just come from Leonard Cohen's "Salvation



LAURA NYRO: cult

Army counter," and she holds the audience in a perfect grip, without seeming to try, as she carries them through the stages of her own self-destruction.

But there are always the seeds of hope as well as those of despair in her work, and maybe somehow she'll avoid becoming this generation's very own Judy Garland. People always love to see someone else dying.

RICHARD WILLIAMS

More humour for solo Linda

TRAVELLING, travelling and more travelling. Vans, motorways, cafe's greasy eggs, dirty little hotel rooms, boats, planes and time schedules to meet, changing rooms the size of toilets.

It's not much fun for a working pop group, especially on the road. In recent months the turnover of musicians leaving groups has been growing. Each week the MM carries at least a couple of "I'm quitting stories," and who can blame them.

Latest in the long line of leavers is Linda Hoyle, one of Britain's most talented girl singers and the driving force up front in Affinity. A position she did not particularly favour, and one she is pleased to get out of.

by Mark Plummer

"The first reason, and the most important reason for my leaving," said Linda, "is that I am so fed up with all the travelling. To be honest, recently it has been getting on top of me, and my health has been suffering for it."

"I've been under the weather for quite a long time, and decided to go to a doctor a couple of weeks ago. I went to him mainly because I was getting palpitations of the heart. He told me it was because I was going to bed tense, sleeping badly due to overwork and thinking about it continually, then waking up tense," said Linda.

"Secondly I feel I have taken the front because I'm the singer. If you look at all the groups around at the moment with a woman singer, she becomes the focal

point. If I was going on stage and not giving my best, and if my stage performance was bad, the band would follow. At one gig recently, I wasn't singing all that well, and they went all limp behind me.

"I think going out on their own will do the lads good, they aren't ace backing men because they deserve to be heard," said Linda.

Of all the girl singers I have met, Linda is probably the nicest and most honest of them. Underneath her hard exterior, she's as insecure as the next person and it's easy to see why she's content to use the recording studio for a while.

"I've known the lads in the band for years, since I was a little girl, but you get to the point where you want to rest. I just suddenly decided — no more. We always travelled in discomfort, six of us up there in the van with all the equipment. If you fall asleep you wake up with a most revolting taste in your mouth, and when you're doing three or four jobs in a row by the fourth you just don't want to know."

The material Linda wants to do now will be different. "Whatever I do will definitely swing like the clappers, but it doesn't necessarily have to have volume to swing."

"I would like to do something with a bit more humour. Years ago the blues could be about something ghastly, but it could still have humour. The blues today is far too serious. I'd like to try to make my material slightly less heavy. In the van with all the equipment, if you fall asleep you wake up with a most revolting taste in your mouth, and when you're doing three or four jobs in a row by the fourth you just don't want to know."

"Actually I can think of a hit," said Linda correcting herself. "People like Jagger have humour, when I listen to him I get the feeling he is camping it up a bit. Making it larger than life."

The material Linda will be using now will be mostly originals, but she is still looking for a music writer and an arranger. In the past Linda has concentrated on lyrics, but now she will also be moving into writing the whole thing. "I suppose my guitar playing isn't that appalling," she said when I asked her if she would be writing using her guitar to work out tunes. "When you listen to a lot of the hip songs at the moment, I've certainly got enough chords to play them."

"If you're going to sing, you've got to make it entirely your own — this is something I've got to work towards. Not to the extent as singers like Edith Piaf, and that woman who cries on stage, Vicky Carr, who's probably not had it that bad. But they're so miserable, it's so heavy and it sounds to me as if it's all put on," said Linda.

Now Linda is solo, and has only herself to think about, she has other things on her mind. One of them is acting. "I'd love to do some acting now. When I was at school I played Lady Macbeth for five days, and I loved every minute of it. Actually that was a scream, the dress I had to wear was made for an enormous bust, and poor little old me didn't have any. They had to pad it out with old socks of all the horrible things they could think of."

"I used to do quite a lot of acting, amateur dramatic stuff that is. What sort of part would I like to play? Well anything except for something totally drabby. I suppose I'd like to have a bash at a character part. That's not so difficult."



LINDA HOYLE: will be swinging like the clappers

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Michael Watts
talks to
CAROLINE COON
of Release

A FEW WORDS of advice. If ever you are arrested, make no statements; do not discuss the matter with which you are charged; request that any property taken from you is packaged and sealed in your presence; and be polite to police officers.

I have culled these statements — they form part of a catalogue listing each citizen's rights — from a card issued by Release, the organisation that for the past three years has played Evelyn Home to the more errant members of the underground.

Just over a fortnight ago, if you recall the headlines, this unofficial body was compelled through lack of funds and an overworked staff to temporarily cease operations, only for it to be forced a few days later to reopen in spectacular circumstances.

Panthers

They reviewed their decision because of the action of members of the White Panthers and other underground extremists, who, on the evening of the closure, raided the offices in Princedale Road, Notting Hill, and took the files as a gesture against what they considered to be Release's growing conservatism.

After a confrontation between the liberators and Release, the latter got back its files but agreed at the same time to keep going their emergency phone service and have one case-worker on hand at the new house they have bought just down the road.

It was a situation that Caroline Coon, who co-founded Release with Rufus Harris, handled with admirable dexterity. She refused to give in to the demands of the liberators, who wanted to take over Release in exchange for the files.

I can imagine the county people back in Northamptonshire, where she was brought up by her posh farming parents, calling it a damned spirited show or something — presuming that is, they approved of her and her lifestyle in the first place.

It's not very likely. After a spell at both the Russian and Royal Ballet Schools she left home at 16 through a disagreement with her parents over what she should be. "They wanted me to be straighter," she says now, without a touch of remorse. "Living there was a bit boring."

So as not to darken their doorstep anymore, she came

to London and worked as a waitress. By the age of 19 she had graduated to modeling, but she was desperately trying all the time to get to "school," as she phrases it. Eventually she made it, and set up easel at the Central School of Art in Charing Cross Road.

It was during this period, really, that the seeds of Release germinated. She had a boyfriend, who was black, incidentally, and he got busted for being in possession of cannabis and was sent down for two years. Trying to get him released, she became very familiar with the processes of the law and what was happen-

ing to young people on drug offences. Accordingly, when Mick Jagger was arrested for having pep pills, she and Harris decided to start Release in order to help all drug offenders. That was in June 1967.

She is 24 now and, in appearance at least, very much a child of the underground. She is also very much the actress. When she talks she likes to draw patterns in the air with her hands, and she holds her cigarettes in that exaggerated way that many people in the acting profession adopt.

Actually, she has been in a film. She appeared in that Ken Russell movie about Rossini, "Dante's Inferno," but she says she was not very good.

I suppose, taking these facets in toto, she might seem rather a bossy cat, a bit flighty, and a typical parader in the Kings Road tradition. In fact, she is very conscious of her position as an intermediary, one of the thin chains between the underground and the Establishment.

She sees herself as an interpreter running between the heads and the fuz and other figures of authority. The underground, she pointed out as we lunched in a Notting Hill pub — she on tomato juice and my cigarettes — needed someone to interpret because of its comparative inarticulacy. "Most kids we've seen," she said, her hands waving expressively, "have left school at 16 and all they could look forward to was manual work, jobs as dustmen. They don't read because the books at school were meaningless to them. So they're inarticulate in that middle-class sense; yet, in a certain way, they are articulate. That is why, like spades, they like music. Music is their language. You don't expect them to argue in a literary way against the Establishment."

"I was never educated, either, which is why I identify with them — you can't call ballet school being educated in that sense. I'm not an intellectual arguer on any level. I'm not good enough. I could never argue against a politician, for instance. But I have this back-

ground which helps me to speak to the Establishment.

"I was elected, you know, as a political candidate for a ward, but I never really went to the meetings; I could not have spoken. I think political action has to be centred on another level. We present the facts to the necessary people but they don't want to know, they're afraid to take action, so maybe we've got to be more dramatic, which does not necessarily mean being destructive or violent."

SHE lit another cigarette. "That David Frost show, you see, although it was not entirely successful because the verbals of Gerry Rubin were uncomprehending — we did at least have 35 kids on the show, and Frost lost his cool. The violence is the result of frustration. The underground only reacts against repression."

I said that the underground papers, with their tendency to see only in black and white, did not exactly help to further their cause. She countered with the statement that the media and the straight press often distorted the activities of the underground.

"For instance, it often comes to the point where they want somebody from the underground to put a point of view across on television, and they often ask me. Well, they wanted me to do One Pair Of Eyes, which was okay, but the guy asked me to say how better the young kids of today are than their grandparents. I said, we are not optimistic, we don't see any changes. I'm sorry, I told him, but I can't tell you what you want to hear."

Did she relish her bit of fame on the TV screen, I wondered. I put the question to her as we left the pub and walked into a coffee bar which she called "The Chicken Death," because of the number of dead chickens that were usually hung up there. She explained.

"For me to be on the telly is a wholly nerve-racking experience," she said, as we sat down two tables away from Richard



CAROLINE COON: "I never feel I've done well enough."

THE UNDERGROUND ANGEL OF MERCY...

Neville, editor of Oz. "When I was asked to appear on the Simon Dee show I fainted in the taxi on the way there. I'm nervous, because I feel responsible, not for any image that I might have, but for the people I represent. If I let them down, it's me who is responsible, Caroline Coon, talking for people and things I represent."

HER work, I interjected, must have taken a knock with the White Panther raid on Release. "I see it philosophically. It's a pity, but their anger should have been directed against straight society. For example, had they been a lot more aware of the Charity Commissioners (who so far have refused Release's application to become a registered charity), they might have ripped them off. But it's difficult for some kids to understand. I think we've been raided because we're not radical enough for them. But there are so many complications."

"For three years I've been getting MPs to go to the Home Office with cases, but these have been whitewashed. There's not a kid in the street who does

not know the reality of what's happening, but the Home Office will not divulge the facts about corruption. And they are so afraid at the Home Office because they think I can direct the aggression. They know the sort of information I have which is lump sums of £2,000 changing hands, and kids not being able to make a call when they're busted, and being told to plead guilty and you will be let off lightly, or give us the names of your friends who smoke and you'll be all right."

"I've heard as well of rich kids being ripped off for £250 in return for the promise that two charges would be dropped. The trouble is that the police force is undermanned and the police are given the benefit of the doubt by the magistrates. We try not to implicate police officers but that's what needs saying."

"I don't think it's the fault of the copper on the beat; it's at a higher level that the change has got to come. It's getting more and more difficult for the ordinary cop to catch the real criminals, but he has to get busted, so he busts the easiest people, which is us."

WHAT was their biggest problem? She accepted another cigarette, lit it and waved it about expressively. "We're deeply in need of funds," she said bluntly. "We're £4,500 in debt. It's a crisis. They've refused us charity status; the money is going to the big trusts. But hopefully people will now understand it does take money and not words to run Release. We're not just an organisation for drugs, we'll help anybody."

"The reason we continued in the past was because of the help of George Harrison and Eric Clapton. George and Eric were fantastic. I'd like all pop stars to think of their debt to the kids. Actually, I asked Mick Jagger not long ago but he said he was broke. I'll have to ask him again."

"You know, I thought of asking Keith Tippett to play at Implosion, but then I thought of all those poor musicians who don't earn much money themselves."

I asked if she knew Keith. "No," she replied, with a twinkle in her eye, "I'm the world's worst groupie."

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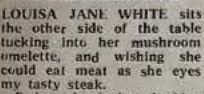
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new names that could break the sound barrier

Louisa is no loser



LOUISA JANE WHITE sits the other side of the table tucking into her mushroom omelette, and wishing she could eat meat as she eyes my tasty steak.

"Perhaps that is the only thing about her that typifies a pop singer of today, apart from that she is as uncomplicated as a jigsaw puzzle for toddlers. For Louisa isn't protesting about Vietnam, or waffling on about the top ten commercialism, and with a voice like hers why should she."

Now who is Louisa you are probably asking yourself at the moment. Well, Louisa is a straightforward, good, in fact very good pop singer, content to sing anything that she feels, can help her career along.

At the moment she's hoping her new single "Jerusalem," a Jim Webb song, will catch on and turn into a gigantic hit.

"If the record tells I would like to get a band on the road, but it would have to be flexible enough to play anything. But I feel at the moment being on the road would be a bit restricting, but I do miss audiences and seeing their faces. You don't really progress sitting in the studio, and really I think you are at a bit of standstill," said Louisa.

The last contact Louisa had with audiences was a cabaret tour, which she did using resident club bands. "You know I can see why people pack up doing cabaret, I did four weeks doing the Northern club scene and it was really bad. At one place the band was an organist and a drummer, and they couldn't even read," said Louisa, looking out of the restaurant window across the Charing Cross Road.

A while before we had been sitting in one of the many music offices that line Britain's "Tin Pan Alley," listening to tapes of her album which is released mid way through next month. The smile that lined her face showed she was proud of the work that had gone into the record, and no one, no matter how big a freak, could deny that it is a superb record, and worthy of being a big seller.

Who, I asked her, was she trying to get through to using such a tapestry of different styles of music? "Perhaps," she said, a little uncertain of herself, "people who think like me. People who are not heavy minded and like good songs with good music and arrangements."

Well, I'm not too keen on most plain simple pop music, but believe me Louisa is a must if all you want to hear is some pop music way above the average.

— MARK PLUMMER

From Dartmoor to Denmark St.

THE songwriting partnerships of such hit-makers as Greenaway and Cook, Macaulay and Mason, Coulter and Martin — even, going back a bit, Rodgers and Hammerstein — are too well known to the music business to need any introduction.

Such famous names, in fact, have probably filtered through to your average housewife as she lightens the chores while listening to the soporific babble of Jimmy Young.

But has anyone heard of the song team of Alan Young and Tom Watson? Unlikely, because Alan and Tom have only teamed up after serving terms in Dartmoor. They were released within a week or two of each other just before Christmas.

Alan Young is the ex-burglar who's already taken a keen interest in Alan's lyrics. "I Promise You" (In fact Alan hasn't even decided on this title for certain. He favours "Solitude" — a word that perfectly sums up its haunting, evocative melody and lyrics).

And Georgina Brown may include one of his songs on a future album. Famous film music composer Stanley Myers is already taking a keen interest in Alan's career. Jo Lustig, who manages the Pentangle, has asked for copies of Alan's songs.

Stanley Myers, who wrote the scores for the current films, The Raging Moon and Take A Girl Like You, told the MM: "Alan has a great gift for melody, and a strong bossa feel." And Graham Churchill, of Essex Music, has already recorded 20 of Alan's songs.

So far so good. An ex-Dartmoor prisoner who writes songs may be good copy for an MM news story. But where does Horizon come in? Isn't this the MM feature that showcases talent that may set the world on fire?

Just so. And that's why the MM's Laurie Henshaw this week is going out on a limb to spotlight a young man whose talent already far surpasses that of many contemporaries who are riding around in Jensens or Rolls-Royces.

At present, Alan is pushed to find his bus fares. "I've been after 20 jobs," he says, "but when they heard I had been inside for burglary, they showed me the door. I can't say I blame them," he adds with a wry smile.

However, he has found a porter's job. And this should keep him going until he makes it as a songwriter-performer on his own account. Which he is bound to do.

And where does Tom Watson come in? He met Alan in Dartmoor. "I was in



ALAN YOUNG: ex-burglar

there for receiving," says Tom, a former professional musician who has played with many of Britain's top bands. "I started to lose interest when you had to stand on your head to make a living," he says with a grin. "I saw Bill Haley at London's Dominion when he came over, and I couldn't believe it!"

Tom still plays alto, tenor and arranges, and it was he who helped school Alan in the finer points of harmony and musical theory.

But it was Alan who taught himself to play guitar — from a tutor by Ivor Matranis. And he composes his own melodies and writes lyrics to the chord patterns he now plays with such skill.

In Dartmoor, time for the two to get together to work out their musical ideas was, of course, limited. "We had a period during the evening from 7 to 9 when we were free — we had to work during the day," says Alan. "And don't believe it if they tell you you don't break rocks with a hammer these days," says Tom. "I know; I did it for three years."

Tom got together a prison band. "It was about 12-piece strong, and I did the arrangements for them," he said. "And I taught most of them how to play, too," adds Alan. Tom's interests are based on such jazzmen as Paul Desmond, John Coltrane, Gene Ammons ("you don't hear much about him these days") and Stan Getz.

Alan's playing reveals he also has a tremendous jazz feel. But his talent as a composer lies in the fact that he can write to the style of a particular artist or group.

He sang and played me a song that was a "natural" for Matt Monro, "created" by a James Bond film; he also played a song written with the Kinks in mind. Both were superb.

Alan modestly disclaims any pretensions to being a singer. The paradox is this: while he may not have a "strong" voice in the accepted sense, his renderings of truly beautiful songs like "I Promise You" and "Someday" reveal a pathos and sense of communication that hits the heart as well as the ears.

Alan, ex-burglar, achieved all this by working on a guitar he bought for half-a-crown a week from his five bob prison earnings.

The hours he spent may yet prove to be his salvation. In all senses of the word. He is now buying a better guitar. The old one? I gave it to a man serving life and 28 years for murder," said Alan simply. "I reckoned he needed it more than me."

Laurie Henshaw.

BACK in the Summer, when Chris Welch was on holiday, I had the pleasure of reviewing the singles. Or was it a pleasure, looking back there is only one single I bothered to keep to play at home.

The record was "Who Can I Trust," by the strangely named Walrus, who obviously had a favourable review. Now the eight piece band have a good album on the market in a couple of weeks, so it seemed a good time to meet a couple of the band and write a small piece about them.

Walrus are not the average run of the mid rock band with a guitar, bass, drum line up — they have gone further and added a brass section who do more than just augment the rhythm section. It would be easy to go into the usual "yeah they're just like Chicago" rap, but Walrus really do deserve a better airing than that.

Their bass player, Steve Hawthorn and vocalist Noel Greenaway popped into the office during the week to talk about the band. "We're just trying to be as original as we can. I think the

greatest asset we have is the subtle use of light and heavy passages," said quietly spoken Steve.

Walrus — Steve, Noel, John Scates, guitar, Barry Firth, organ and piano; Don Richards, trumpet, Roy Vooze, tenor sax; Bill Hoad, soprano, alto, tenor and baritone sax, flute, alto flute; and newcomer Italian drummer Luigi Salvoni —

Mylon and that white hot gospel sound



MYLON LEFEVRE: believer

I HAVE to admit straight off that I do not know too much about Mylon. Their first album was mailed to me from New York two weeks ago after my meeting in London with the American manager of Mountain who is connected with them.

What I do know is that the band is composed of five white guys and takes its title from its lead vocalist, Mylon LeFevre, who also plays acoustic guitar on it. The others are: Kim Venable (drums and percussion); Barry Bailey (guitars); Arburn Burrell (guitars and bass), and Dean Daughtry (piano and organ). All the names are totally unfamiliar to me, but production is credited to Allen Toussaint, a man who needs no introduction because of his work in the past with such soul artists as Lee Dorsey.

Believe

"We Believe" is the little epitaph on the album's inside cover and therein lies the key to the band's music. The cornerstone of their work is religion, which they appear to have got into in a big way. Just look at the titles: "Old Gospel Ship," "Sunday School Blues," "Sweet Begin Within," "Searching For Reality," and "Peace Begins Within"; almost the first phrase you hear on the album is, "I'm gonna take a trip/on that good old gospel ship." It's almost as if the Salvation Army Band had dumped their big drum and cornets and become infected with a strong whiff of gospel.

So the band essentially is a collection of white gospellers — a path that is strewn with pitfalls as Delaney and Bonnie have found out (for rather, as we have found out from them). In fact, there is a good case for saying that Mylon have continued where the Bramblets left off with their first album for Elektra. They sound very fresh and youthful, and there is no conscious attempt to deliberately produce a new sound, although they are greatly assisted in producing the right goods by Merrie Clayton and some other excellent backup vocalists.

Stomp

LeFevre has a light, unforced vocal approach, but he can stomp when he so wishes, and he does on such cuts as "Who Knows" and "Old Gospel Ship." The guitar work is also excellent and totally in keeping with the musical context. Bailey and Burrell — I am not sure who has the lion's share of the work — evidently have learnt rule number one in the gospel songbook: keep solos brief and make them punchy.

The songs themselves are mostly mid-tempo and relaxed, though several kick up the dust a bit, and with one exception have all been written by the band, usually LeFevre himself, working in either a solo or joint capacity. There is one really tremendous cut, "Peace Begins Within," that begins very much like Sly's "Thankyouafettinme," with short prickly guitar phrases, underscored by very heavy bass and organ riffs, before Mylon and Merrie, etc, come in and chant the title over and over.

I don't know if the album is coming out over here — could be Atlantic will release it as it is on Cotillion — but keep your eye on the window of your friendly neighbourhood record store. It's worth buying better than Warcry anyday. — MICHAEL WAITS

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WALRUS: subtle

They am the Walrus

greatest asset we have is the subtle use of light and heavy passages," said quietly spoken Steve.

Walrus — Steve, Noel, John Scates, guitar, Barry Firth, organ and piano; Don Richards, trumpet, Roy Vooze, tenor sax; Bill Hoad, soprano, alto, tenor and baritone sax, flute, alto flute; and newcomer Italian drummer Luigi Salvoni —

have gone through few line-up problems. The biggest hang-up to date has been finding a drummer who can play with light and shade. Luigi is the third they have had in the eighteen months they have been together, and judging by Steve's good remarks about him, he is the man they have been looking for.

Walrus, previously known as Mother's Dead Face, use 95 per cent of their own material in their road show and most of it is written by Steve, who plays a twelve string guitar well enough to write the basic song. From there two of the horn section, Don and Bill get together to arrange the songs.

"Actually one of the songs on the album is mine," said Noel, while Steve explained the way they go about choosing material. "But I'm embarrassed by it — it's not really all that good."

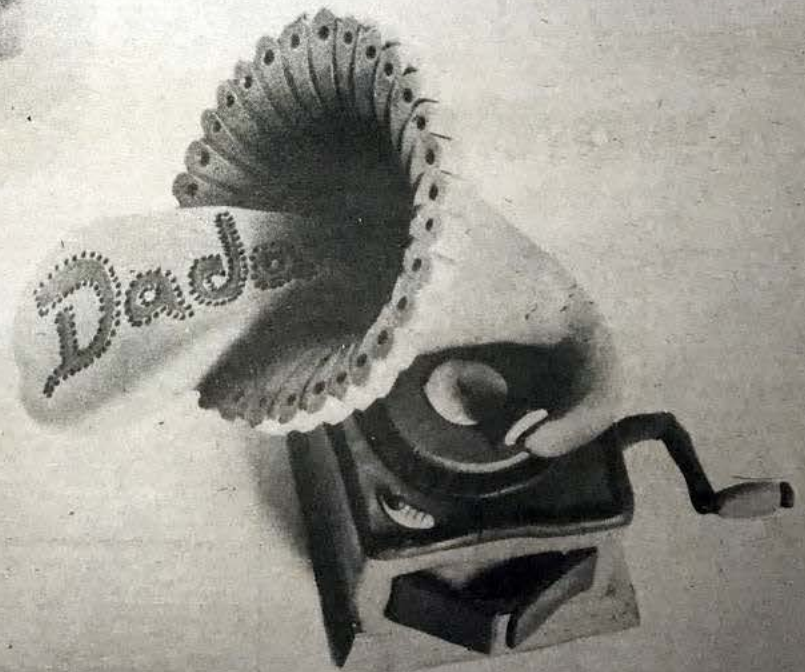
How far Walrus will go with the formidable problems laid on a big band is hard to say, but judging by the album they should have little trouble in getting to the top in their own particular field. — MARK PLUMMER



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pop albums

VAN MORRISON: "His Band And The Street Choir" (Warner Bros). I heard "Domino," sighed inwardly, and thought I knew that everything was gonna be all right. As a worshipper at the shrines of Them, "Astral Weeks," and "Moondance," it was important for it to be so, even more when I know that this band is the best live unit I've ever seen.

Why, then, is so much of "His Band And The Street Choir" vaguely disturbing, even moving towards disappointment? There's nothing "wrong" with any of the 12 tracks, as such, it's just that I have the feeling that Morrison is maybe too relaxed, too happy.

The sleeve illustrations depict the singer and band in commune-style scenes surrounded by wives and kids, and the aural content of the album reflects this loose, easy mood. Therefore the songs don't snap like they used to, his voice stretches but doesn't bite, and there's a lack of the fierceness which made him so attractive. Apart from that, the music has much to recommend it. Van seems to be delving back into early R&B (maybe he never left it), and in keeping with this the songs are mostly slight, depending entirely on the quality of performance. "Domino" is a small masterpiece, based around a Motown guitar riff, and the trumpet/also riffs are sprinkled throughout with rare understanding and freshness, for a band with horns, they're about as far away from BS&T of Chicago as you could get. Among my favorites are the ballad "I'll Be Your Lover, Too," with pretty acoustic guitar, "Crazy Face," which almost seems to hark back to "Astral Weeks" in mood, "I've Been Working," a real chugger which builds majestic tension, and "Gypsy Queen," which could almost have come from the pen of Curtis Mayfield. The humorous scat, riffing of "Blue Moon" is quite diverting, too. In fact the more I listen to this album the more I get out of it. I still have definite reservations, when one compares it with his earlier masterpieces,

Was Van Morrison eased up?

but anyone who dug the latter to any extent will want this.—R.W.

THE DELFONICS (Bell). Once upon a time, back around the mid-Sixties, there was a brief phenomenon known as New Wave R&B, a kind of choral Soul music mainly identified with groups like the Impressions. The Delfonics from Philadelphia, are a direct descendant of this spin-off, utilizing the softer side of Curtis Mayfield's old trio to produce smooth, silky sounds which insinuate rather than insist, seduce rather than batter into submission. The cuts on this album (seven from 1969, three from '70) are notable for a subtlety of vocal and instrumental technique which can sometimes obscure their quality; a superb falsetto turn and turn will mesh so perfectly that it goes almost unnoticed, while some small but important felicity of arranging (a forlorn French horn, perhaps) will underscore the mood of a particular piece in a manner all the more pleasing for its reticence. For this much of the credit must go to arranger and producer Thom Bell, but the superb vocal work throughout would sound good in any context. Among the best tracks are the classic "Didn't I (Blow Your Mind This Time)" and the incredible "Over And Over" with its urgent, pleading lead vocal of surpassing beauty. A gem of an album, from one of the best of the current Soul teams.—R.W.

HONEYCONE (Hot Wax). The Honey Cone are a sexy trio (one ex-Raelin, one ex-Iketts) and one ex-Bobby Sox and the Blue Jeans) whose driving, relentless "While You're Out Looking For Sugar" has become a discotheque favourite for nearly a year. It was a big hit in the States and was one of the first releases from Holland's Holland Records. Invictus/Hot Wax empire. It's included here, and most of the other songs are just as strong. They're backed up by the incredible Dunbar-Wayne team and most of them sound like natural singles. In fact the album Antares, which was Freds Payne's, which is praised indeed. The girls themselves are basically nothing new, but they have a tremendous attack, combining something of the range and improvisation of the Sweet Inspirations with the sheer rhythmic drive of Martha and the Vandellas.—A.L.

THE KINGSMEN: "Up And Away" (Wand). The Kingmen are no doubt a very polished, professional cabaret act, and that is where they show their true mettle. The art of recording rock and roll "Murder" they cry in unison—now can anyone do this? The Kingmen, led by Richard Sacrilege—just listen to their version of "Under My Thumb" it's like watching a maverick water. "There's no guts in it," interrupts Jeff Starr, looking horrified (poor lad, but it's not his fault). The headliner has been busted again. Well that's it, Jeff's summed it up.—M.P.

WALRUS: "Walrus" (Deram). Walrus, a fairly new group, serve up their own form of funk in style, with thoughtful arrangements, tasty vocals and a raving brass section. With seven tracks on the album, the brass really comes into its own on a splendid version of Traffic's "Coloured Rain," interlaced with their old theme song "Mother Dear Face In Memoriam." In parts the brass could be playing a slightly more active part, but

rarely is a group's first album its best. First albums serve as a guide as to what is to come, and judging by this the future is bright for Walrus.—M.P.

ROY CLARK "I Never Picked Cotton" (Dot). It's just as well with a voice like that he would have driven all the Spades out of the fields. But he did work down the mine and, made good money by the look of it. Yes that's a nice little Rolls on the cover—well it just shows you with a bit of pain and perspiration what country music can do. Country music can either be real down home blowing or up town Holly-wood rubbish. Roy Clark falls into the second category, and what a bore he is.—M.P.

CONTINUUM. "Continuum" (RCA). If you don't know Continuum, they are a quartet of classical musicians playing Spanish guitars, double bass and percussion with leader Yoe! Schwarz doubling on various woodwind instruments as well. They are doing something which no one else is doing at the moment which makes comparisons impossible, and which must appeal to a minority audience. This is their first album and there are two sides to it in more ways than the obvious. Side one features the group improvising on three pieces by Bach and one by Handel. They start with an attractive guitar theme, break off by degrees into jazzy improvisations, and inevitably return to the original idea before long. It's a fine piece, especially Handel piece, but a trifle boring for me. Sounds like chamber music, said a chick who was listening with me, and she was right. Now for side two, which is another set of fish allover the board, from boring far from pretty and almost another group. All five tracks come under the general title of "Legend Of Invisits Harold" by Richard Hartley and are linked by the sleeve notes if not the music. It's mostly free form stuff which I'm afraid my ears cringed at. Additional strings and some electronic gadgetry accompany the group on this side, which built up to a third Ear Band type climax. Overall it's a good debut album, from a group of obviously talented musicians, but a bit more life and fire wouldn't be out of place.—C.C.

B. J. THOMAS: "Everybody's Out of Town" (Wand). B. J. Thomas first came to light in this country with a splendid little ditty from the film Butch Cassidy and the Sundance Kid, but "Raindrops Keep Fallin' On My Head" was overshadowed by a number of lesser versions. Now B. J. has recorded an album, and it sure is a nice piece of smooth, slick background music. Well worth its price if Radio One is driving you mad, or if you really do like background music. B. J. sings a fair amount of Bacharach-David songs and manages to make each one sound more than similar to "Raindrops."—M.P.

NEVILLE DICKIE: "A Salute To Fats Waller" (Columbia). Old striders never die, and Thomas Fats Waller died in fact in '43 at the age of 39 lives on in such compositions as "Ain't Misbehavin'" or "Keep Out Of Mischief Now," "Squeeze Me" and many more standards. Those three, plus "Aligator Craw," "Handful of Money" and "Viper's Drag" and "Gladys" are interpreted with affectionate care by ragtime expert Neville



LOVE'S ARTHUR LEE: Hendrix influence

Dickie. His piano is especially keen on the more complex rag compositions but he also strides the stuffing out of "Sin To Tell A Lie," for example, which is one of several tunes here associated with Fats but not written by him. Among others are "Write Myself A Letter," "I Believe In Miracles" and the inevitable "Very Good Friend The Milkman." In many respects a jazz record, this should entertain a wide range of tastes.—M.J.

HAYSTACKS BALBOA (Polydor Select). Sad to see Shadri Morton, the man behind the Red Bird label and those classic Shangri-Las records, associated with this tedious stuff. A totally original heavy rock band using every cliché in the book: strangled vocals, obligatory rip-off lead guitar solos and crashing obvious bass and drum patterns. The fact that it's played with typical American tightness and precision does nothing to alleviate the boredom. Morton produced it, but there was more individuality in one of a Shangri-Las song than in a whole album of this stuff.—A.L.

IF: "If 2" (Island). Pity this album has a dull cover and title. The music is superb. Isn't it worth being given just a little PUSH? If Grand Funk Railroad can be promoted like a national airline, like a heavy Monkees, why not a bit of bellowing about IF? Or perhaps "the fans" don't really want music. Over to "a fan." "Hello, I am NOT an idiot. Please tell me all about IF? Are they any good?" Well we can't afford to erect a

flashing neon sign in Piccadilly Circus detailing their brilliance. But take off that disguise and reveal yourself. "Yes, you're quite right of course, like musicianship, talent, invention and excitement. If I knew a bit more about IF I'd probably be this album." Terry Smith is the star. The ever affable guitarist who emerged in the unglamorous circuit of South London pubs a couple of years ago, as a fast, fluent swinger, has progressed and is progressing. Listen to his feature on "Sunday" where he moves easily into techniques of the fuzz and wah-wah pedal, adding new dimensions to his talent. And listen to the charging, full-bodied horns of Dave Quincy and Dick Morrissey. There are passages in "Sunday" which sound like a big band, as the saxes phrase behind John Mealing's organ. J. W. Hodgkinson is the singer who makes it— with strength and a most original tone. Jim Richardson is on bass, Dennis Elliot on drums. If MUSIC's answer to hype. And THEY are here if you want them.—C.W.

ALLMAN BROTHERS BAND: "Idlewild South" (A&O). A happy and clean sound kicked off with the union guitars of Duane Allman and Dicky Betts on "Revival." Pleasant, unpretentious, the band jump through a selection of Allman and Betts originals with Willie Dixon's "Hoochie Cochie Man," revived rather unnecessarily. The beautifully named Butch Trucks stomps on drums and Greg Allman adds some fairly unadventurous keyboard work. Like

most US bands they fall into a funky beat and straight ahead rifts without too much of a problem, concentrating on the rhythm section and letting the steel guitar find its own way to the end of the chorus. Aint' none of that psy-kay-delic stuff here you all.—C.W.

SWEGAS: "Child Of Light" (Trend). It would be easy to be rude about Swegas, or worse still, charitable. There is no denying their bravery, enthusiasm and reasonable stage of development. The climate is right for young saxophonists, trumpeters, and guitarists to get together in large aggregations, to blow fairly advanced arrangements, and bow in the direction of Chicago, free jazz and the big bands. Sad it is then to report the failure. Perhaps the lads can hear them already. Playing the album back at home perhaps they are already winning at certain bands. After the initial excitement of completing an adventurous assignment. If only they had waited until they had similar ideas came from America. If only they had just a little more experience and it might have come off. First the good news. The guitarist Stewart Wilkinson is fast, facile and has a nice line in Wes Montgomery chords and runs. Chris Dave on trumpet and Nigel Ronai has a warm tone on trombone and can obviously get ground on a difficult instrument. The vocals are generally painless and Maurice McInroy swings on drums (with the occasional demands. One of the faults in the union brass intonation. At times Swegas sound and act aggressively like a circus band. Already we are being rude, but there are moments during the rhythm section chugs like Workers Playtime. The low spot is undoubtedly the saxophone "freak-out" during "Magic Pipe," when scales are blown off-course and seventy years of jazz saxophone development are lost if in a time warp.—C.W.

LOVE: "False Start" (Harvest). A new album from Arthur Lee and his band is not always even to be greeted with some pleasure. Love music has a special place in rock history. The name evokes a receding, mysterious days of the infiltration of the world-wide flower power movement, before it became as adhesive sticker on somebody's amplifier. And the music has always been just a little more classy than average, a little stronger and more meaningful. The line-up is the same as when Arthur Lee finally made it to Britain early last year. And there is one "live" track, recorded at Waltham Forest Technical College, a slightly less glamorous-sounding than Hollywood, but the music is the same. Strangely, Arthur Lee's songs and vocals have been especially distinctive, the influence of Jimi Hendrix has been noted in the past. And now Jimi actually makes an appearance on the first track, "Everlasting First." And "Gimme A Little More" recalls the treatment Jimi used to give "Wild Thing." There are 10 songs in all, and Arthur did the while, while mysteriously named Noony Rickett joins in Lee's vocals. The main mood is an up-tempo, even when he sings some like "Love Is Coming." As rather ordinary, "Keep On Shining" has a kind of gospel feel, and soul is the groove on "Feel Daddy Good." Production is excellent, and while not one of the great Love albums, it has lots to offer, not the least being Gary Rowles lead guitar work.—C.W.

LAURA NYRO "Christmas And The Beads of Sweat" (CBS). Each of Laura Nyro's four albums has had its own distinct personality.

"The First Songs" showed an immature girl struggling against unsympathetic arrangements; "Eli" was freer, a testament to her melodic ability and to her vocal virtuosity; "New York Tendeberry" was a deep exploration of self, an inner-directed monologue.

"Christmas" is different again, for a star shines accompanied, on the first side, by the brilliant Muscle Shoals band: Barry Beckett, Eddie Hinton, David Hood, Roger Hawkins, et al. The fact that other names include Duane Allman and Rascals Dino Dineen and Felix Cavaliere, and that production is credited to Cavaliere and Arif Mardin, might lead one to expect a certain kind of funky music. In fact the essence of the music hasn't changed at all, and Laura (and Mardin) uses the assets of these musicians to serve her approach, rather than becoming subservient to their way of playing. The result is probably her best album to date, although it's difficult to talk about her in such comparative terms. Many of the songs create an impression/illusion of greater happiness than before, like the opening "Brown Earth" (positively euphoric) or the gorgeously impressionistic "Upstairs By A Chinese Lamp," which uses Joe Farrell's flute and the aid of Ashod Garabedian to enhance Laura's descriptions: "The steam of Chinese tea you could hear the woman singing the soft flames of spring." But underneath most of the songs there's still the leitmotif of self-destruction, as in "Map To The Treasure." "My pretty medicine man/got pretty medicine in his hand." Even more disturbing is "Been On A Train," which uses the railroad as a terrifyingly graphic metaphor for the state of mind. The best track overall, is "When I Was A Freeport And You Were The Main Drag," which is a real gem, recorded as a single in the States. It's rather in her tradition of singable songs, like "Wedding Bell" or "Stoney." "Stoned Soul," and Mardin's arrangement is the soul of tactful emphasis. Beth O'Brien's lovely cover portrait sets the seal on a magnificent record.—R.W.

LEE DORSEY: "Yes We Can" (Polydor Select). "How long has it been since you've had a really good time listening to an album?" asks the blurb. Well, about half an hour, actually. And you know what they mean. Dorsey's music is happy music, chugging, and shuffling along merrily, even when he sings Peace message songs like the title track. He's been making discotheque hits for nearly 10 years now, and even if a lot of them sound the same, you have to admit that he's consistently good and utterly distinctive. Much of the credit must go to writer and producer Allen Toussaint, master exponent of the New Orleans sound, who has an incredible ear for detail but retains an overall lightness of touch. He's written most of the songs here, and there's nothing very new or adventurous, but you have to admire the care and skill with which it's put together to create that deceptively lazy, throwaway style. Come to think of it, it is a long time since I heard a soul singer, or any singer—with a sense of fun Dorsey has it.—A.L.

Frightening, desolate Nico

NICO: "Desertshore" (Reprise). It's funny, isn't it, this time last year Nico arrived in London, played two quiet gigs at the Roundhouse, and a bare handful of people wanted to know her. This time round she does 97 interviews a day, and is feted as the High Priestess of Weird. One is tempted to wonder about some people's motives. Never mind, it might just be a good thing, for Nico has always deserved some kind of recognition, ever since that hammed voice first appeared on "Femme Fatale." I'd like

to restart this review by saying that "The Man in the Index" belongs to somewhere around 1991, it's just possible that one can listen to "Desertshore" in 1971. For that reason, most people will probably think it's "better," because it's more accessible, because its rhymes and rhythms are based in conventional practices, and because the lyric content is, this time, not wholly abstract. Nico sings and plays harmonium on nine of her own songs with her small son singing the brief, wistful "Le

Petit Chevalier" John Cale's arrangements are superbly evocative of the state of Nico's mind, reaching a magnificent climax in the North African sounds of "All That Is My Own." While Nico's viola and a trumpet to create a very exact mood. Forgets, though, I prefer her songs in the "Abbeccedario" and "Mutterlines," simply because I don't understand the language and therefore Nico's search for "meaning," whatever that may be. Nico frightens me, yet some-

how draws me closer to drink from her fountain of desolation. In the state of mind that she's at all aware of the effect she has, which is why conversations with her may be so comparatively so. She has the strange fascination of a Garbo, though, and "Desertshore" is a magnificent album, and even if I think that nothing contained in it quite reaches the heights of "Memento Hode" or "Froze," it's a warning. However, it'll almost certainly get through to more people.—R.W.

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pop albums

GRATEFUL DEAD: "American Beauty" (Warner Bros). The best adjective I can think of to describe the Grateful Dead is "disarming." They're beautiful because, unlike so many bands, they never overwhelm you.

Their method is to creep up on you and steal your head through a combination of musicality and sheer enjoyment. Like I said, disarming.

"American Beauty" is their sixth official album (seventh if you count the early live cuts just released in the States), and it shows off perhaps the most attractive side of their collective personality: the low-key, harmony singalong side with pretty, old-timey songs set to light acoustic backings. Listening to it, you won't believe that these songs were written this century, yet they were all penned by members of the band, plus lyricist Robert Hunter, whose craft equals that of Robbie Robertson. The playing is brilliantly unassuming, just a few really excellent musicians sitting down to play, and the singing is rough but affecting, the harmonies straining ever so slightly but always, always gelling. This is where they beat CSN&Y: the Dead sound human, never manufactured. They're joined along by a few friends, like the members of the New Riders of the Purple Sage, their spin-off group, and Howard Wales, who plays lovely piano on the sad, lazy ballad "Brokendown Palace." If you prefer the hard, jamming, electric side of the band, I'd recommend a listen to "Sugar Magnolia" or "Till The Morning Comes," which contains the repeated line: "Make yourself easy." That's what this album is all about: I never suspected they'd cut such fine "Workingman's Dead," but they've done it, and here it is. Buy it. — R.W.



JERRY GARCIA OF THE DEAD: disarming album

Bonus for Dead heads

NINA SIMONE: "Black Gold" (RCA Victor). Some call her the High Priestess of Soul and they're right, in the sense that she's now more of a cult figure than a musician. Her live performances have become rituals attended by worshippers mesmerized by her "magnetism" and seemingly oblivious to the merits of what she's actually putting down. 'Twas not always so. I still remember her early Colpix albums, with their strange, stark beauty and compelling atmosphere. Now she's become so heavily mannered, so theatrical, so self-conscious (in the egotistical sense) that it's difficult to take her seriously. This live album captures her at her worst, complete with long "meaningful" silences, sickeningly soporific applause and laughter from the audience and a lot of dreary chat. Songs include the predictable "Black and White" and "The Colour of My True Love's Hair." "I Ain't Got No, I Got Life" and an awful, ragged version of "To Be

Young Gifted and Black," which she wrote. Even allowing for the lady's undoubted strength of "personality," it is all very, very boring. — A.L.

COUNTRY JOE McDONALD: "Tonight I'm Singing Just For You" (Vanguard). So Country Joe is actually living up to his name. The titles on this album are going to come as a shock to anyone who retains fond memories of Martha Lorraine and her spaced out brothers and sisters. There is "Ring Of Fire," for one, Tennessee Stud" for another. Or how about the Buck Owens number, "I've Got A Tiger By The Tail"? By God, he even sings "Heartaches By The Number." Yes, children, Uncle Joe has put away his electric guitar and his writing pad, tumbled through the old country and western catalogues, hired some very upright and well-respected session men like Norbert Putnam, and gotten his backside into the nearest studio to put down some country stuff. It's all an ill-judged bore. Not so sweet Country Joe this time around, I'm afraid. — M.W.

EVERYONE: "Everyone" (B and O). The sleeve on this album I have seen in a long while. Photos of the band, list of personnel, production and engineering credits, etc. and titles are all contained in a concertina-like pullout on the front. Very ingenious (it was done by Keith Davis and Grahame Berney, incidentally). And now to the music. Having heard of the reputation of Andy Roberts and seen The Liverpool Scene a couple of times I was quite looking forward to this album. Unfortunately, my faith was misplaced. The songs here are so slight and dull as to bore the hereticest optimist. At best they are mediocre; at worst they are horrifyingly amateurish. But if they are all boring it is only half the fault of the band. There seems to have been no effort at all by the producer, Sandy Robertson, to inject some life into the material and lift it out of its rut, even dress it up, if you like. As it is, only very fleetingly is the interest caught. I quite liked Bob Sargeant's organ work, fluent and decorative, but not much else. The vocals are thin, playing ordinary, and the band under-recorded. Good sleeve, though. — M.W.

DONNY HATHAWAY: "Everything Is Everything" (A&O). A useful cessary of soul terms occurs during the title

track, a warm, friendly if somewhat meaningless piece of philology. It's all superbly produced and played and includes such illuminaries as the funky Mr Philip Upchurch on guitar. Donny is the arranger, pianist and singer and has produced for Curtis Mayfield and the Impressions, the Staples Singers and Carla Thomas. Percussionist Ric Powell wrote the sleeves and says of "Thank You Master (For My Soul)" — "On this particular selection, Donny sings his prayer of gratefulness to the Creator." There is quite a bit of church prayer meeting feel involved and sometimes it even swings. There is a hot brass section made more distinctive by the bass trumpet of Cy Touff. It needs a little more bite and a few surprises to lift off the ground, and nothing is everything sometimes. But a pleasing morsel for soul freaks. — C.W.

THE GUYS WITH SOUL (Wand). I remember buying this as an import, back in the mid-60s when Soul was the "underground" music of the day (which it still is, excluding Motown) and each new record was seized upon by British bands hungry for ideas. It's unusual because it contains not only three of our artists (Chuck Jackson, Tommy Hunt and Timmy Shaw) but also two from Atlantic: Otis Redding and Solomon Burke — the kind of compilation which is common in the States but very rare here. And what classic tracks these are! Redding's first hit: "These Arms Of Mine" and "Pain In My Heart" (a favourite with the Stones); Solomon Burke's heavily gospel-influenced "If You Need Me" and "You're Good For Me" and Timmy Shaw's "Gonna Send You Back To Georgia," which worked its way into the repertoire of just about every British band, notably the Animals. Chuck Jackson is a husky-voiced "quality" soul man who shared with Dionne Warwick the honour of recording the early Bacharach-David songs. He's now a Motown man but he's never equalled the plaintive but subtly sophisticated mood he created on songs like "I Wake Up Crying." Tommy Hunt has a similar voice, if slightly bluesier, and his wild "I Am A Witness" still sounds remarkably strong. Many of these tracks were issued a while back on Pye's "Super Soul" set, but collectors will welcome a second chance to grab them. — A.L.

Miles ahead of his time



Miles Davis at Fillmore CBS 66257 2LP SET

Captain Beefheart and his Magic Band



Lick My Decals off, Baby STS 1063

Airplane flight history

JEFFERSON AIRPLANE: "The Worst of Jefferson Airplane" (RCA Victor). A fine chronicle of the Airplane saga, from "It's No Secret" with Signe Anderson to Grace Slick's final rallying call, "Volunteers Of America." For me, the Airplane's best period was that between "White Rabbit" and "After Bathing At Baxter's," but that's only personal. Of course, "Rabbit" is included, sounding as mysterious as ever, plus "Somebody To Love," "You And Me And Pooneil," "Martha," "Crown Of Creation," "We Can Be Together," and others. For those who aren't familiar with their work, I suggest a listen to "Embryonic Journey," a frothy, delightful piece for acoustic guitar, which originally leavened "Surrealist Pillow." It's just a shame that the best thing they ever did, "Spare Chayn," was too long to be included. And when are RCA going to release the original "Jefferson Airplane Takes Off" album in Britain? — R.W.

The Big Band recorded live at Fillmore



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THE days when songpluggers would haul out fistfuls of fivers and bargain with bandleaders on the actual dance floor to get their latest plug number played are dead and gone.

And yet every so often, a big 'payola' scare story appears in the national press.

Often, years pass between one plug scare and the next. But as certain as the music goes round, so the scary headlines will pop up with the persistence of weeds in a well-kept lawn.

The old saying goes: there's no smoke without fire. And the fact is that one TV producer has been sacked following the latest press disclosures.

And this latest "scare" has certainly resulted in a black mood at the BBC. One plugger told the MM this week: "The hierarchy is conducting a big investigation. Producers are looking at each other and wondering: 'Is he taking payola?' Altogether it's a pretty dreadful scene there."

NOTES

But what ARE the facts? Are music publishers and record companies pouring out gold or pressing notes into producers' hot hands to get a single a few minutes of precious air time?

One man who pours scorn on the idea is JOHNNY GORDON, Exploitation Manager of Records with KPM Music, who has been with the firm for 32 years.

"BBC producers are intelligent men," says Johnny. For them to accept plug money would be about as wise as to advertise that fact in your own MELODY

No bribes at the Beeb?

MAKER. After all, most of us want security, and to accept plug money would be the surest way to lose it.

"The best asset a plugger can have — and they like to be called promotion men these days — is a good personality. And a good record. He can take a 'dog' record around to as many producers as he likes, and push it as hard as possible. But that record won't make it.

"Remember, the producers know the charts as well as anyone. They are aware of the latest American hits — and their positions in the US charts. But even that, of course, doesn't mean that a record that's a hit in America will be a hit over here.

"And these days it's much harder to get a record a hearing by a producer. There are the record com-

Laurie Henshaw investigates the BBC payola scare

pany's production team, the publicists, and the music publishers' promotion men. If producers saw everyone who was lining up with a

record, they'd never get a stroke of work done.

"Mostly, they stick to the appointments systems. There just isn't any time for coffee, or winning and dining. How does a record man operate? Well, I have Mark Spector working here with me. There's another man for TV — shows like Top Of The Pops and Golden Shot.

"But to take Mark He's 22 and very keen. We pick out deejay or advance copies — usually issued about 10 days before they are released to the public — and decide on the ones we want to push.

"You may pick only three. One may be by a famous artist, two by lesser-known people or unknowns. But you think they are all good.

PRODUCER

"So Mark makes the appointment with the producer and plays him the other two first. If you play him a Sandie Shaw, say, he may decide on that and not bother about the others.

"If the producer doesn't want the record, or thinks it's not suitable, then that's it. There's no time to waste — you'll meet someone else coming in on your way out.

"But you may be lucky, say if the producer has a gap to fill in the programme and finds your record is of the right tempo or suitable in some way.

"If you consider it for a moment, it just wouldn't be worth a publisher's while to offer payola. There isn't that much to be made out of a record from outpoint of view.

"Now, it might be different if, say, an agent's putting Mister X around the country for 20 guineas. If he can get a record in the charts, then that 20 guinea fee can easily go up to 50 guineas.

"But, on the other hand, where are you to draw the line? Supposing a man has

an act appearing, say, in Paris and wants to fly over a producer to see them? A producer has to be on the lookout for new talent. I see no reason why he should not be taken over at someone else's expense to hear them. If he doesn't like the act, then he's not obliged to book it. But if he likes them and comes back and books them, then I can't see anything wrong.

"We know that payola went on when the pirates were on the air. That was well known. As far as the BBC's concerned, I think it's all a big scare.

IAN KIMMET, who handles record promotion and also produces records at Feldman's, the music publishers, endorses Johnny Gordon's opinion on the plug scare. Ian says it's vital to have the right record for the right programme. "It would be no use my taking a heavy record along to the Tony Blackburn or Jimmy Young shows," he says.

"As far as payola goes, I personally don't know of anything going on. People are human, and I suppose some must have been tried, but I think it would be fatal for the established firms to be involved.

LAUNCH

"I suppose there might be a case of a local businessman interested in a group. Maybe a man whose normal line of business is making boots or toilet paper thinks he has found a group that will turn out to be as good as the Beatles. He might be prepared to pay out money to launch them. But very soon he'll find he'll be sacked making those books or toilet paper."

Agent DICK KATZ says: "It may sound corny, but I think the BBC work very much as a team. Which is marvellous when you consider they get less money than anybody else.

"But there's a lot of team spirit there, and to get an act on TV — well, they've got to be bloody good. And if the producers don't dig the act, then that's the end of it. They vie with each other for the best acts.

"A BBC producer has much closer contact with booking an artist than commercial TV. BBC producers book their artists direct. Commercial TV books through a booking office. The producers may have some say — but to a lesser extent than those at the BBC.

MONEY

"I've taken a BBC producer out to dinner. But you do this anyway in the normal course of business — even if you're selling tomatoes. As for payola, I've never had anyone at the BBC even fish for it.

"Of course, if an artist gets a record in the charts the money can go up — and they can get a show like Top of The Pops or the Ed Stewart Show for London Weekend. But they don't pay much money anyway. The bigger the star the more money they can lose. Top money on Top Of The Pops for an English star is £150.

A girl will have to spend three times as much for dresses for the show anyway.

"To pay £100 out for a plug would be quite uneconomical.

"Lulu, for instance, loses money on radio broadcasts. You have to spend £100 on arrangements. You have to get someone to do the arrangements, and then there are the copyists to pay. That costs £25. Six arrangements like that and you're in the red. Especially if you're getting only £40 for the broadcast.

"There's just not the money around to make payola economical. I think those stories are a lot of

Richard W... bands who traditions

IT'S now half a year since some Continental bands providing a challenge to the Anglo-American axis. In them, Burnin' Red Ivan couple of successful British nationalists have lately been another, Amon Duul II, or playing visit.

Soon after that first piece a visit from Rolf Ulrich Kaiser man writer involved in a new which specialises in recording man bands. He informed me of an interesting fact: that it's only who can writers praise their ban youth will take them serious.

Wealth of f...

That seems to me an unfortunate there's a wealth of talent building which needs first of all to be public, purely for survival. For a promoters have been packing kids a dozen British bands (any do padding out the bill with a few and Xhol, paid rock-bottom rate a On more than one occasion I've to make itself heard while playing the headline British or American

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Williams on the European who are rejecting the ons of Anglo-American rock...

year since I wrote about
atal bands who looked like
nge to the dominance of the
axis. In that time one of
ed Ivanhoe, has made a
ul British tours, while jour-
nals fighting to interview
aul II, on their recent non-

rst piece was published, I had
rich Kaiser, a well-known Ger-
d in a new label called Ohr,
a recording avant-garde Ger-
med me of a somewhat aston-
only when English or Ameri-
their bands that the German
n seriously.

th of talent

n unfortunate state of affairs, for
ent building up over the Channel
ill to be recognised by its own
val. For a long time now, Ger-
acking kids into festivals by hiring
(any dozen British bands) and
with a few local outfits, like Duul
tom rate and accorded no respect.
ation I've seen a band struggling
ible playing far better music than
American acts.

third-rate blues bands from
that well-known Home of the
the Blues — London.

So I went to write again
about some more European
bands, playing European
music. In the hope that it will
persuade a few more at home
as well as abroad, to listen to
them. I'm not saying they're
better, but some of them are
certainly different and have
new ideas worth rather more
than footnotes.

FIRST, there's Pan, a
Danish band from the
same stable as Burnin' Red.
Actually they owe as much to
France as to Denmark, for
their singer, second guitarist,
and main composer is French-
man Robert Lelievre. I've had
their album, on Danish Sonet,
for some time now, and it
gets played all the time. They
are capable of an unusual
variety of textures and dy-
namics, while sustaining a
recognisable personality which
places considerable emphasis
on clean, lithe playing and in-
tellectual, melodic songs.

Perhaps the outstanding
track is "Lady Of The Sand",
which starts as a ballad but
develops into a 6/8 jam on a
brief chord cycle, highlighting
the contrast between the
guitars of Thomas Puggard-
Muller (long-lined, graceful
arabesques) and Lelievre
(harsher, tauter, but still
screaming). This track, with
its slow fade and final ringing
vibes arpeggio, carried a very
real cathartic effect.

It's not the only jewel,
though. Lelievre's phased
vocal over stinging guitar on
"Song To France" is ex-
tremely beautiful, while "Il
N'Ya Pas Si Longtemps De
Ca" marks him as a com-
poser of unusual merit. The
other musicians, who perform
with an unerring sense of dis-
cretion, are Henning Verner
(soprano organ, vibes), Arne
Wurgler (bass, cello), and
Michael Puggard-Muller
(drums). Freddy Hansson's
production is, surprisingly, far
better than that on most
British albums, not afraid to
use the technique of the
studio to enhance the music.

ANOTHER Danish band,
now apparently
defunct, it was Maxwells,
whose "Maxwell Street"
album was recorded by Joe
Berndt for the German MPS
label in 1969. Led by guitarist
Lasse Lundstrakov, their line-
up was Lars Bisgaard (vocals),
Kjeld Ibsen (trombone), Bent
Hesselmann (soprano, alto,
bass, flute), Torben Egholm (tenor
flute), Niels Hørrist (key-
boards, flute, voicel), Joergen
Werner (bass), and Boerge

Robert Mortenson (drums).
At the time it was cut, it
probably sounded excellent;
now it's a bit too close to
Chicago for comfort, and the
jazz content occasionally
sounds rather half-baked, with
the exception of Egholm's
tough tenor. The album in-
dicates that they must have
been pretty exciting live,
though, even though the
material isn't too strong.

AND so to Germany,
where Amon Duul play
in the shadow of Amon Duul
II. They don't deserve to
though, for their ideas are
even more extraordinary. I
know of three records they've
made: two albums ("Psyched-
elic Underground" and "Col-
lapsing") for Metronome and
a single ("Eternal Flow/
Paramachanical World") for
the same company's hip sub-
sidiary, Ohr. They're all fairly
amazing.

The albums, which are the
earliest, consist mainly of
strong, simple riffs played
over and over again, often ten
minutes at a stretch, with
variation kept to the mini-
mum and then only being a
slight shift in rhythmic em-
phasis or some electronic
modulation of the sound.

This music is wholly Ger-
manic, leaden, unswinging, in-
transparent, but extremely hy-
pnotic. It sounds as if they're
not very good musicians, but
then, in technical terms,
neither was Baby Dodds. The
feeling, the continuum, is
what matters.

The single, which also
appears on a worthwhile sam-
pler double-LP called Oh-
renschmaus, is quite recent,
and indicates that they may
be moving back to more
melodic forms. I don't see any
reason for them to sing in
English, though; the guttural
consonants of German suit
this music far better.
"Paramachanical World" is
actually quite... pretty.

STABLEMATES of Amon
Duul are Guru Guru



FLOH DE COLOGNE: political rock band

and Floh De Cologne. The
former, consisting of Ax Ger-
rich (guitar), Ulli Trepte
(bass), and Manj Neumeier
(electric drums), have their
first cut, "Der LSD-Marsch",
also on "Ohrenschmaus," and
they seem to be farther into
sound than the others. The
electronics are manipulated
fully, particularly by Neumeier,
a former avant-garde jazz
musician who some years ago
invented the "mani-ton," a
tom-tom with variable pitch
operated by blowing through
a length of rubber tube.

Despite Gerich's oc-
casional clichés, they sound

promising, and I look forward
to hearing their album,
"UFO," when it arrives.

Floh De Cologne (Floh =
Eau or Flea, get it) are a
full-blown "polit-rock-band,"
whose album "Fliesband-
baby's Beat Show" is an
anti-materialistic, polemic,
pouring scorn on current
capitalist fads. Much of it is
recited, rendering the words
meaningless to non-German
speakers like me, but the
music is attractive and sounds
appropriate.

They seem to be exploring,
conscious of the possibilities

of pop as political theatre,
and they appear to be suc-
ceeding. I'd like a translation,
though, because the words
sound most interesting.
"Fliesbandbaby" by the way,
means "Conveyor-belt baby,"
so you get the general drift.
The line-up is Markus
Schmidt (guitar, organ, bass),
Dick Stadler (guitar, organ,
bass), Gerd Woltschon (guitar,
organ), Dieter Klemm (guitar,
bass), and Hansi Frank
(drums).

OHR have several other in-
teresting bands, like

Limbus, probably the furthest
out of the lot; Witthauer and
Westrupp, a folksy duo
specialising in social commen-
tary; Annexus Quam, and
Embryo. The label can be
contacted at Wittelsbacherstr.
18, 1 Berlin 31, West Ger-
many.

Lastly there's a French
band, Zoo, who've been
pestered in some quarters but
to my mind conform to the
general pattern of French pop
over the past decade: where
Hallyday copied the Presley/
Cochran/Holly/Vincent arch-
type, Zoo go after the big-
band BS&T thing, only using

two violins. Good musicians,
obviously, but their album ("I
Shall Be Free" on Riviera) is
pretty boring, and isn't
helped by the dire vocals of
Ian Wallace, an Englishman
who veers between Clayton-
Thomas and George Fame.

What's encouraging about
bands like Pan, the Duuls,
the Can, and Floh De
Cologne is that they're be-
ginning to play their own
music, with no gunflections
towards the Anglo-American
tradition. That is just as it
should be.

... and Roy Hollingworth on the Strawbs in Holland

STRAWBS roadie Dick
Bell announced in dry
tones that a chummy bunch
of Dutch heads were out to
shoot the group.

"Don't go outside Roy,
they've got shooters and
they look nuts enough to
use them," was the message
Dick squeezed from his lips.
It's amazing how pseudo
you feel when you reply
"Nice one."

This six-gun episode was in
fact the climax of an evening,
that in itself was stranger than
fiction. It was the Strawbs' first
gig on a promotional tour of
Dutch clubs—and if you haven't
heard much about Dutch clubs,
read on.

The gig, at The Eland, Delft,
followed an incredibly boozy Thurs-
day spent supping non-stop on the
boat that ploughs between Harwich
and Hook of Holland. The trip
takes six hours. There's nothing
else to do but drink, and when you
travel with the Strawbs, the drink-
ing bit is in capitals.

It only takes a few minutes to
drink in the amazing togetherness
of Strawbs, a band packed with
brilliance.
You've got Dave Cousins, a
shining jolly character on the out-
side, and just as sincere inside.
That's coupled with lanky Rick
Wakeman, an organist pianist who
deserved all the acclaim it's pos-
sible to give. John Ford is the
quiet one. Tony Hooper is the card
genius and drinker and Hud
"Thud" Hudson is a sort of good-
looking Fagin, and twice as funny.
The road between Amsterdam



DAVE COUSINS
jolly character

and Delft is mostly heavily-trucked
motorway. "It's a great feeling
going somewhere where they've
never heard of you. It's some
great sense of challenge," said
Rick.
After the usual getting lost rou-
tine, another famed characteristic
of the Strawbsmobile, we arrived
at the Eland, and gasped as one
man.

The place was no bigger than the

Brought down by the Dutch

normal-sized village youth club,
but it wasn't table tennis and
lemonade that filled the room.
About 20 heads littered the place,
smoking a good deal of the Devil's
Shag.

A fetching blonde sat at the bar,
and an industrial machine kept
the room at a stifling temperature.
Dave humbles around. "They must
be joking," he says. "What the
hell's this?" Chirps Hud.

There's an ancient flicker and
clicker and soon there's an old
movie being beamed onto a wall.
The movies, old Chaplin giggles
and early cartoons put the incredi-
bly cool heads into an even cooler
mood. We rush out to the nearest
cafe and lift elbows.

Roadies Dick and Frank do a
splendid job in impossible
situations, but the club's still near
empty, and the band aren't feeling
all that happy. But the gig starts.

"Don't get worried if the audience
don't clap, it's quite a normal
thing over here," we are told. Too
right. It's hard for the band to get
into anything, but after a couple
of numbers the rasping qualities of
the Cousins voice, and the
terrifically fast organ of Rick
starts the heads turning.

Suddenly there's a bout of clap-
ping. There's a sly smile from
Tony to Dave, who adopts a dulci-
mer, and handles it brilliantly on
"Finger Tips," a delicious song
with roasting words.

But it's Rick who's getting most
attention. On the board outside
the club he's named as "tomor-
row's superstar," that's well near
true. The band become a little
heavier, and Rick really starts
working, fighting with Hud who's
hands beat like bees-wings on the
comps.

Then this lad starts leaning over
Rick's organ. He does more than
lean, he's almost on top of it. Rick
has his head down, then looms up
to wrench out a massive chord.
He's confronted with the youth's
face, and says something. He ac-
tually warns him to get out of the
way, or he might get hurt. The
youth understands it differently.
The set is finished, and the band,
although good, were far from
pleased.

Rick comes over to the bar.
"You know that guy, well, he's
just told me he's going to kill me,
and he's got a gun. Well that's
really nice isn't it. It's the first
time anyone's ever said that to
me."

Fortunately nothing came of the
threats and we sped back to Am-
sterdam at full speed.

We get lost again on the way to
Heerlen, but land safely at the
Electric Centre, tucked prettily
into the wall at the side of a
canal.

This is a good club. It's bigger,
friendlier, there's a really relaxed
atmosphere, a massive cage of
budgies and other assorted birds
takes up one corner of the bar
room.

There are two other rooms, one
filled with people and a stage, the
other with a cinema screen and
the now familiar Chaplin movies.
"I've slung 100 watts into the
cinema room," announces Dick.

The band are in good fettle, and
soon get well into a brilliant set.
Strawbs are naturally and without
force becoming more powerful,
heavier if you like. Dave is really
enjoying electric guitar, but there's
still the same beauty, the same sub-
tlety. There's fabulous applause for
Rick as he lapses into old time
piano, and then plays the national
anthem of the Dutch underground.
They go quite wild, actually
become a little frenzied. And the
set goes on.

The Climax comes in the form
of a massive free-set. Rick really
gets into the glorious chords of
the anthem, works jazz and blues
into it. Hud, who that night deliv-
ered a superb star solo, plays like
a madman. There must be shouts
for an encore. But no. Amazingly
the audience don't even clap much.
They just walk out to the cinema
become a little frenzied. And the
set goes on.

It comes as a massive downer for
the band. "Don't get the wrong
idea," say the locals. "We want
you to play more, but in Holland
we don't ask."

"Well if they don't bloody ask,
how do we know how it's gone
down," says Dave. Actual club opi-
nion was that The Strawbs were
indeed brilliant.

It's just about the way they
show appreciation in the clubs.
Nevertheless the name of Strawbs
has quickly spread through the
country, the album is now selling
well, and the tour goes on. It
should get better and better.

The Blues Page



ROLLING STONES: abysmal book

Books

FRANK KOFSKY: "Black Nationalism And The Revolution In Music" (Pathfinder Press, 280 pp, 23s).

Valerie Wilmer's recent article in these pages, titled Great Black Music, was received with a scorn amounting to viciousness in some quarters. Valerie, you see, dared to express the truth that black people play better jazz than white people, as a general rule, and that the music is a reflection of their state in the world at any given time.

The cries of the reactionary white critics who've been able to make comfortable livings out of jazz while Bird and Eric have died were predictable, bearing a startling resemblance to the utterances of those Blimps who tried to keep the South African cricket tour going. Take the phrase "Keep politics out of sport," substitute "music" for "sport," and you have exactly what these guys are all about.

Of course, this puts all white critics at risk, myself no less than any other. We are all to some extent parasites, and that dilemma constitutes a large proportion of Kofsky's book, which is available as an import in Britain. Critics are necessary parasites, yet perhaps they are necessary parasites too; otherwise, how are people to know what's going on? A critic has, of course, to remember his responsibilities, particularly to the artists who provide him with something to write about. It's when these responsibilities are forgotten that a critic begins to look like the lowest form of human life.

Kofsky lays into many well-known critics very hard indeed, providing documented evidence of hypocrisy in the case of several, and destroying their credibility in the process.

Telling

Kofsky's most valuable writing, though, comes in his early positions of the closeness between jazz and the life of American blacks. He traces this from the very earliest days of the music, through the way bebop was retarded in its public acceptance because of the lack of shellac for recording during the last war, up to the undeniably revolutionary content of the black avant-garde.

Perhaps his most telling sentence is: "In no other sphere is the disparity between the level of black achievement and the lack of appropriate white recognition (in economic terms) as gross as in jazz." And who do you think is responsible for that? The paternalistic critics are no better than the Mafia, for they mislead and subvert in the most capricious manner once they have "influence."

One way and another, most of Kofsky's book is taken up with political and revolutionary polemics. That's nothing against it though, for he says things that must be said and said again until all wrongs have righted. His reasoning is often complex, and he quotes at length

from Lenin, Marx and Engels, Marcuse, Nkrumah, Trotsky, and LeRoi Jones in support of his arguments.

The fact that this book also contains probably the best interview with the late John Coltrane comes merely as a bonus, one more reason why everyone interested in the past, the present, and (crucially) the future of jazz should make every effort to read it. I can see that the same people who criticised Valerie will say the same things about Kofsky, but I pay them no mind. What the author is doing isn't guilt-ridden breast-beating; in this case it's honesty, and it's about time we had some.—RICHARD WILLIAMS

PHILIP C. LUCE: "The Stones" (Wingate Baker, 35s.).

This is, and hopefully will remain, the worst book on popular music to have ever confronted my critical powers at all and is eager to spatter every other sentence with some fatuous, adulatory remark. "They are the greatest group in the world," Mr. Luce says on page 90... "so 12-50 dollars isn't really that much to pay. Many people pay nearly as much for tickets to go and see rubbishy groups perform!"

Or again, on the same page: "The Stones are easily, and by far, the most exciting group the world has ever known."

These sort of totally subjective remarks litter the book like fog ends in a gutter. Mr Luce's writing fawns in the most idiotic and hilarious manner.

He chooses a strictly chronological and sequential style, taking the reader briefly from the origins of the band to around the time of Altamont (which he describes in the deathless words "it seemed so incredible"). He does not try to get inside the skins of his subjects or comment on some of the extraordinary events that have surrounded their careers. His passion is facts, and upon these his book has been founded, with as much wit and sparkle as a weather report.

At least he remains true throughout to his style, though. In fact by far the most interesting aspect of this pop bulletin is the discography at the back which I am sure is absolutely correct. I was much more interested in this than how many people were at their New Musical Express concert in 1968, or the fact that in seven years the Stones' record output has dropped from a yearly average of one hour 21 minutes 56 seconds to that of 47 minutes 55 seconds. Fascinating stuff, isn't it?

Lastly, I wish to extend a word of gratitude to the publishers, Allan Wingate Ltd, for the helpful way in which so many of the pages were either stuck together or lacked print. It represented a little less exposure to tedium.

MICHAEL WATTS.

albums

Sam's black magic

● Samuel (Magic Sam) Maghett, who died from a heart attack at the age of 32, was one of the best of the younger crop of Chicago - out - of - Mississippi bluesmen.

His singing, with its crying "soul" sound, was always effective if less than mighty; and both the vocal and finger-picked guitar style had sufficient originality to make his work recognisable. In addition, he liked his bands to groove easily, as buyers will be able to hear on BLACK MAGIC (Delmark DS620), that label's second full set by Sam's Blues Band. All round I guess it is an improvement on "West Side Soul" but there can't be much in it, and the approach and mixture of songs is much the same. Both sides include a few familiar items from earlier recordings or his '69 tour with the American Blues Festival. "What Have I Done Wrong" and "All Your Fault" are two; and his well-known and excellent "Easy Baby" is of course another (the 1958 Cobra version of the latter can be found on Blue Horizon's "Magic Sam" LP). "You Belong To Me" has the modern beer-guitarist sax-riff backing which helped to make his music good for dancing — tough singing, too. The second side includes a regrettably instrumental, "San Jose," which is sparked by Magic's biting guitar, also right on "You're Hurting Me" and "Same Old Blues." Others in this West Side group are Eddie Shaw (tenor), Joe Young (sax), Mark Thompson (bass), Lafayette Leake (piano) and Odie Payne (piano). They combine to make an earthy city-blues combo. — M.J.

● Another pleasant, possibly important album of blues and folk music comes from Matchbox with their FURRY LEWIS IN MEMPHIS (SDR190). This versatile old singer-guitarist-showman recorded these 15 items — some are short cuts of unusual material, and the final "I Got a Head" is a half-minute of chat, but interesting — at 247 South Fourth Street in Memphis, Tennessee during September '68, Carl Greenzer Heider, who made them, promoted an easy, relaxed atmosphere which probably helped Lewis to pull out some pretty fair performances, for a man in his middle 70s. "Furry Lewis Blues," "Lay My Burden Down," the long-familiar "Katie Jones," "See That My Grave," "Going To Brownsville" and a roughish "John Henry" which was once in his medicine-show routine, are recommended for one quality or another. Lewis sounds elderly, natch, and unpolished but if you strain to catch everything he does (in-

cluding good slide guitar and, on "Furry Lewis Rag" a bit of box-tapping) you should derive entertainment from much of it. COZY deserves our gratitude for the amount of background information in his notes. — M.J.

● BLUES BY JAZZ GILLUM, WITH ARBEE STIDHAM AND MEMPHIS SLIM (XTRA 1111). The organ does not make regular appearances on blues albums, and here in the hands of Memphis Slim it is a somewhat novel ingredient. Slim's short, sharp, jerky chords and curling instrumental phrases are partially successful. To some extent they refresh worn blues riffs, while at other times they sound like passages from the introduction to a Wilfred Pickles radio show. When he switches to piano for "You've Got To Meet Me Halfway" the feeling is much stronger, and more authoritative. Jazz Pickles radio show. When he switches to piano for "You've Got To Meet Me Halfway" the feeling is much stronger, and more authoritative. Jazz Pickles radio show. When he switches to piano for "You've Got To Meet Me Halfway" the feeling is much stronger, and more authoritative. Jazz Pickles radio show.

● A rare and fair, mostly mid-'sixties selection from Stan Lewis' Jewel and Paula labels is released on Pye International's BLUES FROM



BUDDY GUY: in Chicago Blues film

THE BAYOU (NPL 28142). Bo Bo Thomas' "Catfish Blues" and Big Boy Crudup's "Make A Little Love" are early fifties releases originally credited to Trumpet to Elmore (or Elmer) James and subsequently reissued by Lewis. Others on side one, the more traditional side, are the obscure Big Mac, Jerry McCain's 1967 "Juicy Lucy," with the chirpy harp and a modern beat, harpist George Wilk, Child Butler's "Jelly Jam" (produced by Willie Dixon), Frank Frost's "Ride With Your Daddy" and an admirably old-school Lightning Hopkins version of "Lovin' Arms" featuring appetising harmonica. There's harmonica on all but one of the first seven tracks. The second half brings on a full whack of B. B. King disciples: Ramon Carter (of the Carter Brothers) with "Booze In The Bottle," Little Joe Blue (Joe Valery) with "Threshold" and "Loose Me," Curtis Griffin, and even to some degree Peppermint Harris. When the voice doesn't sound too reminiscent of King, the guitar solo does. As the sleeves notes put it: "Side two features fuller band accompaniments behind singers who show influences of the gospel-blues style of B. B. King, Bobby Bland and Junior Parker." Harris has most of his own thing going. Not a knockout album but tasty all the same. — M.J.

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television

Great film—but not for beginners

ANYBODY with even the faintest interest in vocal blues would have found something rewarding in the film, Chicago Blues, screened on the BBC's Monitor programme on Sunday.

It showed the environmental background of Chicago blues, and as a documentary which set out to explain the temper of contemporary city blues in sociological terms, I suppose it succeeded. Musically it was okay, apart from some sound problems, and Johnnie Lewis, Muddy Waters, Floy Jones, J. B. Hutto, Junior Wells and Buddy Guy gladdened both ear and eye.

Introduced by Dick Gregory, always a perceptive commentator, the film showed "the hustling town" as a dodgy place — poverty-stricken and dangerous — for the million black citizens who lived separate existences (sub-standard if judged by material things) alongside two-and-a-half million whites.

Many of the city blues characteristics were "explained" in a way, but I was left with some powerful reservations, as were most of the viewers I know.

How did the music we were hearing relate to the younger population we were shown so often in the Chicago streets?

The blubs, for which producer Harley Cockins may not have been responsible, suggested that the programme went back to the roots to make plain the development of today's Chicago blues. Aside from a brief chat from Willie Dixon, it didn't really attempt this.

Viewers who knew little of where the blues came from when they switched on the programme knew very little more when it ended. But they'd seen a lot of strikingly photographed city backgrounds, and learned much about black attitudes.

In fairness, I have to say that Muddy, in speech and song, just about summed-up the champion's pride and unshakable spirit. Anyway, not being too bothered about the historical setting myself, I was able to lay back and absorb the music.

Lewis' "Hobo Blues," Muddy's store-front church chorus, Jones' "Stockyard Blues," Hutto with choice amplified slide guitar (nice talking too) and Junior Wells with voice, harp and band, were among the highlights. Also the anguished singing of Buddy Guy on "First Time I Met The Blues."

It may be that the film over-explained the blues in socio-political terms, said too little about its value as music and entertainment, but I'll compliment Cockins on producing 50 minutes of intelligent documentary about black music. Repeat please! — MAX JONES.

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Sam becomes new AMII president

SAM NORTON, export sales director of poetry and Hawkes, was elected new president of the Association of Musical Instrument Industries at their annual general meeting at London's Russell Hotel.

His successor, Maurice Wolf, joint managing director of Rose-Norris, who has held office for the customary two years, A resolution to appoint a new president every year, to give more opportunities for people in a growing trade was defeated because it was felt that a little less exposure to the experience of the job was more useful.

Dick Coppock, of Fletcher, Coppock and Newman, was elected vice president, and Dick Hake, of Barnes and Mullins, remains as treasurer. Despite ill-health lamented by all members, popular secretary Doug Michel will continue in office, aided by his wife and by

Les Collins (Hehner), who stood in for him at the meeting.

It was decided to hold the annual trade fair at the Russell and Bloomsbury Centre Hotels for 1971-72, despite lack of space to meet ever-increasing demands, because better premises have yet to be found. Efforts will be made to obtain extra space in the adjacent Imperial Hotel.

The date of the fair is slightly earlier this year, will be advantageous from a trade point of view, it will take place from August 15 to 19, with the usual dinner at the Connaught Rooms on August 17.

It was decided to form a "ginger group" committee of younger members of the Association to bring fresh ideas into the promotion of the exhibition and dinner. This will be

chaired by Michael Doughty (Stentor), assisted by Ivor Arbitor (Dallas-Arbitor), Rex Fieweod (John Hornby Skewes), Michael Cowan (Rosetti) and a member of the Services Division of the AMII.

Trade was bestowed on Phil Cowan, hardworking director general of the Musical Instrument Promotion Association for his tireless efforts in many directions, notably MIPA's encouragement of music in education, especially its forthcoming Festival of Music for Youth, which promises to be a big success, with countryside publicity.

Despite criticisms in some quarters MIPA was doing a good job in the right way, and given time would make itself felt throughout the trade. One remarkable aspect of its activities is a circulation of 25,000

for its quarterly magazine, Living Music.

Sam often spoke with enthusiasm about the Frankfurt Fair, which is scheduled for February 28-March 6. The arrangements are better than ever, with all exhibitors on one floor, equipped with a restaurant and bars and a car park outside.

A meeting will be held by

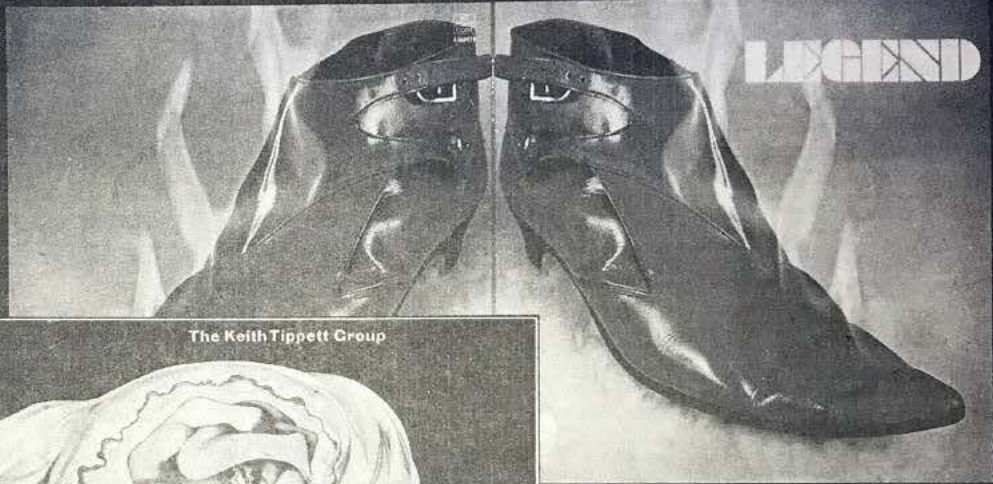
AMII on February 2 to discuss plans for the summer fair in Chicago. It was announced that the Music Trades Association conference will be held at Lansdowne from May 26 to 28.

The AGM was followed by a luncheon at which the chief guests were Gilbert Sherwin, President of the MTA and Bob Kemble of the Piano Makers Association.

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ANY QUESTIONS?

Can you tell me how to get hold of a genuine wobbleboard for serious use in a band? — P. J. Filby, Eastbourne.

■ The wobbleboard is a relative of the thundersheet, which is a sheet of metal usually about 5ft x 3ft and approximately 1/32 of an inch thick, preferably made of slightly tempered steel. The thundersheet is used as a theatrical and orchestral percussion instrument to obtain such effects as thunder. The wobbleboard has the same principle, but is made either of hardboard doped with paint, or an artist's canvas which has been painted on so much that it has become very stiff, which was the method used by Rolf Harris on his hit record, "The Kangaroo Down, Sport." You hold the wobbleboard longways with both hands horizontally and proceed to wobble it by slight compression of the hands, so that the board is activated in a wave form, vibrating from one curvature to another and causing the sound. — THUNDERCLAP NEWMAN.



THUNDERCLAP NEWMAN

Thunderclap and the wobbleboard

■ There are no books of instruction, but you need a good-quality 28 inch steel saw — with the teeth unset, or you'll tear your trousers! Play it by bending it slightly and using a violin or (preferably) a cello bow.

What kind of bass guitar is used by Peter Giles on "Giles, Giles and Frapp" and "In The Wake Of Poseidon"? Does Robert Frapp really stutter, as he does on "Rodney Toady"? — S. Shaw, Leeds.

■ On the "GGF" album, Peter Giles used a Rickenbacker bass guitar with direct injection, i.e. plugged straight from the guitar into the studio control desk, without the use of an amplifier. On "Poseidon," Peter used a Fender Jazz Bass, with the exception of the title track, when he used a Rickenbacker through a Hiwatt 100-watt amp, with added top and bass and a 50-watt limiter in the circuit. The speaker cabinet was a Hiwatt with two 15 inch speakers. The stammer is the outward manifestation of a small cyst on the right ear lobe, normally covered by my hair! — BOB FRIPP.

Having just seen Colosseum, I was amazed at the way Jon Hiseman bounced his sticks off his snare drum while playing his solo. How does he do it? — C. E. McLeod, Hayes.

■ Although it looks as if I bounce the sticks, it's just an illusion! What you do is to throw the sticks up in the air, let them revolve once and catch them. Once you've mastered it you can play things on the drums and throw the sticks up whenever you've got a free hand. — JON HISEMAN.

What gear is used by Ken Hensley, of Uriah Heap (Peter Cook, Perivale). Does he use the same amplification for guitar and organ? They seem to have so much gear on the stage! What strings does he use on his Gibson? — Ernie Valey, Brentford.

■ I play a Hammond B3 organ with a Pro 900 Leslie and a Simms-Watts 150-watt amplifier, with 4 x 12 Simms-Watts cabinets. My guitar is a Gibson SG Special and I used Simms-Watts strings called Bluesenders, which are just above medium gauge. Until recently I mixed-up the Leslie through the Simms-Watts gear and just changed the settings for guitar. But now we've got a much bigger PA and the Leslie is miked through that, so I just use the amp and speakers for the guitar. Actually, the band has now halved its equipment on stage and its all monitoring through the PA system. — KEN HENSLEY.

What equipment is used by Wishbone Ash? — Phil Brown (Leeds) and B. A. Hodson (Eldersmore Park).

■ Andy Powell: Gibson Flying Arrow with Orange 100-watt amp and two 4 x 12 cabinets. Ted Turner: Gibson three pick-up model Les Paul, with Orange 100-watt amp and two 4 x 12 cabinets. Martin Turner: Rickenbacker bass with Laney 100-watt amp through one Orange 4 x 12 cabinet and one Orange Reflex bass cabinet. Steve Upton: Ludwig drum kit. PA: 300-watt WEM Audiomaster.

Which guitar and strings are used by Mel Galley (Trapeze), how long has he played guitar and what have been his influences? — T. Ryan, Yardley, Birmingham.

■ I play a Gibson Les Paul with the following strings: Gibson Somatic 5th as an E, 4th as an A and 3rd as a D. Rotosound 3rd (013), 2nd (011) and 1st (009). I've been playing for six years, since the age of 14, and I picked it up by ear. I like George Harrison, Eric Clapton and Memphis blues guitarist Steve Cropper. — MEL GALLEY.

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● I sing for myself. For the audience, too, but they distract me more than help because they always react and I would rather not have reactions. ●

NICO used to be a blonde; you can see it on the cover of The Velvet Underground's first album, on a photograph from which her face stares out very haughtily, very icily. Very Germanic.

She changed its colour three years ago, just after she finished being the band's chanteuse. A symbolic act, a renunciation of all aspects of Warhol's theatre of junk nightmares? Maybe. She is more prosaic, though: "Blondes are considered glamorous" — she pronounces the ou as oo — "and I don't want to be thought of as glamorous. When you're a blonde, people place you. Anyway, I like my hair the way it is."

Model

It's a dyed red colour now, and it hangs around her face and over her forehead in a fringe. Her cheekbones are coloured slightly red, too, but the rest of her face is dead white, and out of it stare abstractedly these very blue eyes.

They are not icy, like on the photo, and she is not haughty, either. But she is German. She was born in Cologne though she has not been back for a long time. She returns only to see her mother, with whom she went to America when she was 15 after an intermediary spell in Ibiza, "collecting impressions," as she puts it.

The mother later went back home but the daughter stayed on, working for a long period as a model, which she did initially to help her mother. "I don't like modelling now," she says. "It sounded the easiest way to make money at the time, but it's very hard work. I find it more easy to write songs."

These songs are contained on two albums: "Marble Index" which she made for Elektra, and her very latest, "Desert Shore" which is being released by Warner Brothers. Three years ago she also cut an L.P. for Verve, "Chelsea Girls"; her first solo work on which former members of the Underground, Lou Reed, its eminence grise, and Jackson Browne, played and composed songs.

Her own material, however, is stunningly distinctive. Her songs have a cold, formal beauty, emphasised by a sparse instrumentation that consists essentially of the piano and viola of her friend and producer Jon Cale (the former electric violinist with Velvet Underground) and her own harmonium. The harmonium — a curious instrument to find in the hands of a contemporary singer — is exactly right: it gives her work a detached, austere feeling, the severity of a religious celebration.

She is an enigma: sometimes a woman, sometimes a child. Occasionally she answers questions with a rare flash of insight, other times you think she has not heard the question at all; those vague blue eyes look away and gaze at the wall, and the reply comes very slowly and hesitantly.

We talked in her South Kensington hotel room the day after her performance. She was half sprawled on a bed, a tall, imposing figure in a red and white dress.

She was tired, having already done several interviews that day and more to come. "My mind is empty after all this talk," she said, passing the back of her hand across her forehead. I sympathised.

Her music, I said, reminded me a little of churches. "Really?" She stared at me wide-eyed. "Is that good or bad?" I said I was not sure. Perhaps, too, there was a French chanson. "French... Oh yes, in the Middle Ages France was important for music. I like the songs of the 12th century; medieval music. My music, its ceremonial."

What sort of associations did she want her music to conjure up in the minds of her listeners? "I don't want it to do anything. She gazed at me impassively. "I sing for myself. For the audience, too,



NICO: detached, austere feeling

Nico, the cool enigma

but they distract me more than help because they always react and I would rather not have reactions."

Was it stage shyness? She had appeared to be slightly shy during her performance. "No, I was a little nervous. But I played for only the third time in public for three years. When you don't have a manager it's difficult, and I also don't like to sign contracts."

I said I found her lyrics very abstract, their meaning difficult to unravel. Did each song have a definite meaning? "I never explain... I never want to explain. I just write about things the way it feels best. I can never explain what I say, I just say it. The titles always indicate what the songs are about. "Janitor Of Lunacy," I wrote it for a movie. It's French, "La Catriatrice Interieure," and directed by Philippe Garrel."

What was the film about? "What?"

The film, what was it about? "A queen finds a kingdom wherever she goes."

I said it sounded like a fairy tale. "No, it's not a fairy tale because they have a sweet taste and it's not a sweet film. It's very, very emotional. I play the queen... it comes out in Paris at the end of this

month. It's playing in three cinemas there."

It sounded half-romantic, at least. I wondered if she was romantic. "Romantic? In a way."

She looked down long and hard at her hands, which were in her lap. "Well, I like candlelight; I prefer it to electric... I don't know what it means, romanticism. Maybe I have a wrong idea."

If romance did not inspire her, at what times did she find herself writing? "I write when I'm alone. I can't be preoccupied with problems. When I write there can't be anybody around me. It's such a privilege. To be alone. "It's not always easy. When you like somebody the person wants to be around you all the time, and the moment you can't be there he is hurt and thinks you don't like him. So it gets in the way sometimes."

She added that she had not written anything since she had been in England, but she had been getting some ideas. She smiled, and said she could not say what they were until they had been written.

Perhaps America was more conducive to writing than here, then? "I don't know. I prefer to live everywhere. In different places all the time. I live out of a suitcase."

MICHAEL WATTS

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LANCHESTER '71

Tomorrow (Friday) is the start of Coventry's Lanchester Arts Festival — a week-long event packed with big names from every field of contemporary music: rock, jazz, blues, folk, and classical — as well as poetry, films and theatre. MM presents three pages of background features . . .

Something for everyone — and they aim to break even

THIS year's Lanchester Arts Festival Organiser has the hard task of running a festival that is not aimed at making a profit or a loss, but breaking even on the £23,000 which will have been laid by the time it opens tomorrow (Friday).

As in the previous three years, the emphasis has been placed firmly on the contemporary arts, music in all its forms, poetry, comedy, lectures, films and exhibitions.

"The festival is aimed at everybody," said organiser and third year economics student at Lanchester Polytechnic, Martin Poppleton.

"Because it has been organised and booked by students the emphasis is on contemporary arts, and I think a lot of people will see it as biased towards pop. In the broadcast sense that is true, but I think it is well balanced. Centipede are completely different from anyone else at the Festival, and Elton John is completely different from Curved Air," said Martin.

For a student body the Festival is extremely well booked and should appeal to most people who are interested in the arts. Comedy is supplied by the complete cast of Monty Python's Flying Circus, who will be performing their television show on stage for the first time, and Scottish poet Ivor Cutler. Classical music is represented by Andre Previn and the London Symphony Orchestra, the London Gabrieli Brass Ensemble, and Harpsichordist, Colin Tilney.

For Melody Maker readers who are more interested in jazz, the whole Ronnie Scott Jazz Club will move to the Festival for a night, plus Success. Folk music is featured by the Strawbs, Ralph McTell and Mr. Fox. But it is in the field of pop music that the festival really comes into its own, and the list reads like a who's who — Leon Russell, Elton John, Curved Air, Skid Row, Caravan and Centipede among others.

Last year Martin Poppleton worked in the ticket sales branch of the festival committee, and took a larger part in the festival after it was over helping to clear up the huge amount of money lost.

The suggestion that pop groups could pay off the less commercial arts doesn't pay off either. It never works out that way, and a social secretary at a college will tell you it is almost impossible now to put on a show at a college and make it profitable. "No one makes a lot of bread out of groups now, because they are pricing themselves right out of the market," said Martin.

Martin started booking last summer, and with an eye for successful groups he managed to get Elton John at £200 less than his asking price now, and Curved Air for a lot less than they are going out for with success under their belt. Although he has been lucky with his pop judgement, his biggest streak of luck was being able to get hold of Monty Python's Circus, who are virtually a sell out on each night they are appearing. "I managed to get them at exactly the right moment, when I first asked them they had just finished filming and were very tired. About two weeks later I got in touch with them again, they had a meeting and decided they would like to do the festival," said Martin.

THE "Master of Space and Time," the ace super session man of our time, and now a star in his own right. Leon Russell leads his own band now, and will be playing his second gig when he plays at the Lanchester Arts Festival on February 3, and that is bound to stick in the minds of people lucky enough to catch him in concert.

With his long grey streaky hair, wild clothes (I don't actually have a wardrobe — people just give me things they think I will like"), and his natural talent for bringing out the best in people he works with, Leon has been a man behind the scenes for a long time. His work with Delaney and Bonnie was not realised in this country until he took on the job of master-minding Joe Cocker's marathon tour with Mad Dogs and Englishmen. The mammoth tour that included over forty musicians, friends, children, dogs and a battered Dakota to get them from town to town.

COCKER

Before the tour he released his first solo album, from which Joe Cocker took the new classic "Delta Lady," using a number of top British artists including Eric Clapton, George Harrison, Ringo Starr, Charlie Watts, Bill Wyman, Stevie Nicks, Klaus Voorman, Joe Cocker and Chris Stainton,

Leon the lion

the record did reasonably well in Britain and went down a storm in the States.

Following the Mad Dogs tour, Leon made his first "solo" appearance with his band, and turned the Anaheim Stadium, in the States, into a raving mad house when over 30,000 kids went out of their heads. Finally Leon was there, no longer just a name that people knew because of his associations with the famous, but as a face and as an incredible honky tonk pianist who could stand up on his own.

Russell is still the perfect session man, he has his own definite style but his sound is still based around his sidemen, and so are his songs. Usually Russell goes to his musicians if he can, gets a basic backing track done and then adds lyrics in his studio at his home in Los Angeles.

"The whole house is a studio," Leon says. "The money in the two rooms

where the studio is situated is worth thirty or forty per cent more than the rest of the house. I like to record all the time. I can do a whole record myself — starting with a metronome, working my way through all the keyboards, guitar, bass, valve trombone, bass trumpet, haritone horn and percussion."

SHY

The thing that hits you when meeting Leon Russell for the first time are his quiet mannerisms, he seems almost embarrassed at the fact that you actually want to talk to him. Not that he is a cold person, just naturally shy. The sort of person who believes he says all he needs to say in the music he plays.

The music of simple Southern folk, who like to have a good time. And that's what it's all about.



LEON RUSSELL: super session man

LANCHESTER ARTS FESTIVAL

JAN 29 - FEB 7



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SAT. JAN 30	CENTIPEDE & Patto
SUN. JAN 31	CURVED AIR, Ivor Cutler, Adrian Henri, Vivian Stanhall.
MON. FEB 1	London Gabrielli Brass Ensemble.
TUES. FEB 2	ANDRÉ PREVIN & the LONDON SYMPHONY ORCHESTRA.

WED. FEB 3	LEON RUSSELL & FRIENDS, OSIBISA, Indian Summer.
THURS FEB 4	Harpsichord Recital - COLIN TILNEY.
FRIDAY FEB 5	ELTON JOHN & Special guest artists: CARAVAN & SKID ROW.
SAT. FEB 6	STRAWBS, RALPH McTELL, Mr. Fox.
SUN. FEB 7	RONNIE SCOTT'S NIGHT featuring: Nucleus, John Williams Maynard Ferguson Big Band

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LANCHESTER '71

Big Boy—the blues giant they almost forgot

ARTHUR "BIG BOY" CRUDUP is the personification, the living essence, of the blues. At 65 years of age he's lived the blues right down to the last detail, even having had one of his songs made famous by a vastly inferior white popular singer.

Born in 1905, in Forest, Mississippi, he taught himself guitar and played with both Sonny Boy Williamson and Elmore James. As Paul Oliver notes in *Jazz On Record*, "his voice was pitched high and he employed a hollering delivery which stemmed from his work as a water-boy, farm and sawmill hand.

It wasn't until he was 36 years of age that he cut his first sides, for Bluebird, with Tampa Red, Memphis Minnie, and Big Bill Broonzy hovering round the same studio.

Then, in the middle and late Forties, he recorded for RCA Victor, working with Ransom Knowling, Elmore James, Chick Saunders, Jump Jackson, and Judge Riley.

Presley

Like many bluesmen of the era, he recorded under several names: Arthur Crudup, Big Boy, and Percy Lee Crudup. He cut a hundred sides in all, and sold so well on the "race" market that he was one of the few artists consistently recorded by Victor. Amazingly, though, he never worked on a professional basis until four years ago, when he was discovered by

Dick Waterman. Before that he'd worked in juke joints and at country dances, and was somewhat sceptical about going out on the road.

"Well, I wasn't doing nothin' nobow, so I thought okay," he told the MM last year, when he made his first visit away from the States, to Britain. That tour was a considerable success, drawing audiences from both the blues fans and the rock and rollers who remembered his link with Presley.

This link, which gained Crudup some notoriety if little more work, came when Presley recorded "That's Alright Mama" for Sun in the very early days of his career, in the mid-Fifties.

This song, and "My Baby Left Me," are his best-known compositions, the latter having become a major British hit for pop singer Dave Berry around 1963.

King

Crudup and Presley have never met, but rumour has it that Elvis once put up the money for a Crudup recording session in Nashville, for the Fireball label. Others of his songs have also been picked up by other artists. B. B. King made his "Rock Me Mama" popular while Elmore James and Junior Wells have also featured his songs.

Of his appearance at London's 100 Club last year, Max Jones wrote: "Crudup gave a sterling exhibition of blues shouting, solid and straight down the line. At his quite considerable age, Big Boy retains a good deal of power and a rocking kind of heat, and his basic music made an amusing change from much of today's stuff."

Arthur "Big Boy" Crudup could easily have gone to the end of his days forgotten and unrewarded. We should be thankful to those who care that he'll be up there and blasting away at the Lanchester Festival tomorrow night.



ARTHUR BIG BOY CRUDUP: wrote Presley hit

'The bloke who saw brassmen okay'

GIOVANNI GABRIELLI was perhaps the earliest master of composition for brass, and his use of polyphony as a dramatic device has almost certainly never been bettered.

His name lives on in the title of the London Gabrielli Ensemble, who'll be playing at the Lanchester Arts Festival on the evening of February 1, in St Mary's Hall.

The five-strong ensemble was formed in 1963, basically from members of the Royal College of Music, by Richard Hill, composer and now the group's recording manager, and John Simcock, the business manager. The original intention was to give educational concerts for schools, but with the release of their first album they began to undertake regular public recitals.

Since the early days the group has become well known in several countries, and they now make an annual visit to America, where they play a concert at New York's Carnegie Hall to a traditionally packed house.

The members of the ensemble are trumpeters Peter White and Terry Lax, French-hornist Russell Hayward, trombonist Eddie Thompson, and tubaist Ian Hills. Their programme for each concert invariably contains at least one item from the Gabrielli canon — "Because he was the first bloke to see brass players okay" — but ranges from early church music right up to modern British and American composers.

They've made five albums, the latest (on Deutsche Grammophon) being a four-part piece called "The Elements," each movement being written by a separate composer. They will almost certainly perform at least part of this at Lanchester.

Now that Bach's been "rediscovered" by everyone from Jacques Loussier to Keith Emerson, maybe it's time that a few more listeners were woken up to the beauties of Gabrielli. His use of antiphony, in which he'd split the ensemble into two brass choirs which played against each other from either end of a hall or cathedral, would certainly seem to bear exploitation by some bright young plagiarist.

In any case, the London Gabrielli Ensemble won't seem out of place among Centipede, Leon Russell, John Williams, or Osibisa. In 1971, it's all music.



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Larry puts new life into country blues

COUNTRY BLUES is not new. But in recent years it has lacked young and talented disciples. While city blues, electric blues and psychedelic blues attracted hordes of enthusiastic followers, country blues always appeared the poor relation of the English blues boom.

Larry Johnson should prove to be an absorbing ambassador. He combines the essential excitement and dexterity of the music form with relentless ambition and an alertness and depth of expression that injects country blues with new life.

Towards the end of last year he made an introductory tour of this country and attracted wide acclaim. An album — "Fast And Funky" (Blue Goose 2001) — has also been issued over here, and it contains an impressive sample of his work. Amongst the numbers he plays are the oldies "Two White Horses," "Keep It Clean," "Spoonful Blues" and "Nobody's Business."

Perhaps the most valuable of Larry's qualities is his fresh and powerful approach to playing and singing. Whilst many blues musicians allow traditions to strap them to expressionless conformity, Larry interprets the old numbers with a personal and direct vitality. Maintaining the style he instills the music with an immediate force

that makes it part of today rather than a defied carcass.

At fifteen he was primarily a harmonica player, and grew up in his hometown of Riceville, Georgia, alongside rhythm and blues hits like Slim Harpo's "King Bee." He changed allegiance to the guitar after joining the Navy in 1955, and finally came under the influence of the Reverend Gary Davis.

Much of his technique still reflects back to his days as Davis' pupil, but the turning point came in 1968 when during a spell in hospital Larry rethought his style.

The subsequent emergence of Larry as a performer of note bears witness to the hard work and energy he has put into the blues.

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LANCHESTER '71

Centipede—Tippett's amazing feat

THE PROVINCES are due for a treat when Centipede plays the Lanchester University on Saturday. Keith Tippett's attempt to fuse all elements of contemporary music has come in for a lot of criticism, some of it justified (on occasions it has seemed somewhat unwieldy and the different musical areas have not always gelled). Basically, though, he has been extraordinarily suc-

cessful in producing a synthesis of classical, rock and jazz music. There have been a few rough edges, but at core his creation is vital and exciting, and he has left spaces in his writing for the blowers in the band to flex their muscles — people like Gary Windo on tenor,

Elton Dean on alto and saxello and Marc Charig, the cornettist. The 50-odd piece band that troops on stage on Saturday will virtually be the same as at its first outing at the Lyceum in November, which was followed by two spots at the Bordeaux Arts Festival. Drummer Robert Wyatt has

had to opt out of that line-up because of a contractual obligation with the Soft Machine, and in are new men like Mongezi Feza, Alan Skidmore, Dudu Pukwana and Ian McDonald. The percussion section will now be John Marshall (in for Bryan Spring), Kevin Westlake (from the Blossom Toes) and Tony Fennell. The intro-

duction of the two trumpeters and alto should give the horn section even more fire. Look, particularly, for Feza, who plays some insane, neurotic lines on pocket trumpet. Tippett will again be performing his "September Energy" (so-called because it was written in the months of October and September last year), but as it has great flexibility and he has left wide improvisational areas, it should be interesting to see what new shapes his piece will take.

It is held together by a basic rock figure, very urgent and compelling, which is carried along by the horns and chanted by the four vocalists — Julie Driscoll, Maggie Nichols, Zoot Money and Mike Patto. The lyric theme of the piece — Julie's creation — is centred around a sort of "day in the life," tracing the progress of Man from when he wakes from a dream and then exploring the ways in which his energy is directed.

Perhaps the most remarkable quality about the band is the spirit of brotherhood that pervades it. A really happy atmosphere is engendered. As Tippett said in November, just before their Lyceum gig: "In a sense we'll be creating a family." That just about sums it all up.



JULIE DRISCOLL: one of Centipede's four vocalists

MONTY PYTHON'S Flying Circus — a dull show. It's extremely difficult to understand why the tickets sold out practically within minutes for their Lanchester shows.

It's almost impossible to understand why so many find their TV show entertaining, or even faintly amusing. The jokes are weak, the taste doubtful and frequently downright offensive.

The visuals are singularly unimaginative, much of the animation stilted and unconvincing.

The filmed inserts are usually badly made, with poor camera work, atrocious sound and the lip-sync is awful.

The amateurish clowning of the cast would be better suited to the end of Clacton pier, although many would find this a slur upon the high standard of professionalism of the hard working troupers who entertain the public with honest fun.

The sick jokes, innuendos and so-

Beware of Python rot!

are shortly to be exposed to "Python-rot," as it is referred to in police and medical circles is a cause for concern among the educated and responsible.

At an emergency meeting of social workers and watch-dogs last night the view was expressed and heartily endorsed that swift measures ought to be taken to prevent the performance.

Said Alfred Catchpole of the Scottish Temperance and Bible Society: "In my view the east should be impeached. It is high time their activities be curtailed. Perhaps we could lock them out — or shoot them down. Has any of us better ideas?"

"Certainly," said Doreen Smith, housewife. "We could garrote them."

The meeting ended without any other significant contributions being made, but it is symbolic of the silent majority that . . . and now for something completely different.

Monty Python's Flying Circus — we salute you! — CHRIS WELCH.

called "zany" humour is indicative of a society whose moral position is negative and discrimination nil.

That the BBC should find valuable viewing time for their inane posturings and cheap innuendos is a sad indictment of the ever lowering standards of a once respected broadcasting organisation.

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jazzscene

IT'S very rare to be able to forecast success for a group you've never even heard, but an awareness of the work of the individuals involved mixed with glowing reports and a dash of imagination add up to a quartet to reckon with — namely, Circle.

The original members of this co-operative were pianist Chick Corea, bassist Dave Holland and drummer Barry Altschul, and now with the addition of alto saxophonist Anthony Braxton who was previously associated with Chicago's AACM organisation, Circle is a quartet.

At the moment working on the Continent, they expect to be filling British dates in the very near future and I, for one, await their music with eager anticipation.

Altschul, a cheerful New Yorker in his late twenties, is best known for his work with Paul Bley. He has also played with Hampton Hawes, Sonny Criss, Lee Konitz, Tony Scott, David Iznanon, Sam Rivers and the original Jazz Composers Guild Orchestra, and is a potent, imaginative force behind the skins. Asked about music, he summed up with a definition he feels hits the nail on the head: "Art is the quality of communication, and so the music that I like and the music that I like to play is one that can communicate on the highest level."

The drummer stressed that all the members of Circle are very concerned in the area of communication — no turning their backs to the audience for this quartet. "I think people can feel our concern," said Altschul. "There are sometimes young kids in the audience, and classical composers and so on, but they all can enjoy our music. I think they sense what we're doing."

Part of the group's ability to communicate stems from their involvement with Scientology, the much-maligned organisation that has its headquarters at East Grinstead in Surrey. Corea, Holland, and Altschul have been committed to this philosophy for some time while Braxton is hovering on the brink of decision, but as far as Altschul is concerned, their beliefs help them to discuss both musical and extra-musical problems with a complete frankness. "In the band, the musical communication is incredible but that's not all," he said. "When we all know each other's intentions are positive and good ones, it helps the music an awful lot. We don't usually let anything bother us for a long time without throwing it in



BARRY ALTSCHUL: Communicating on the highest level

Altschul in a nutshell

the group for discussion, and this really helps the music. There have been some bands who have come up to us both individually or as a group and were amazed that we were able to discuss things. This just doesn't happen with some musicians. At first our rehearsals consisted of maybe 20 minutes playing to get the music down, and the two or three hours of discussion."

The communication practiced among the members of Circle extends to personal and verbal exchanges with their audience. "It used to be that the musicians would get on the bandstand, take a look at the audience, blow, and then split," said Altschul. "Well that's cool, in a way, but we also feel that the people are a part of the music and so we talk to them. We've found that they're more receptive just by our doing this. We also found that people were inhibited as far as

coming up and talking to musicians is concerned, but now they come up and talk about what they felt and heard and this makes it all worthwhile."

An important factor in the group's public relations is the provision of a mailing list wherever Circle plays. "We ask the people who are interested in our music to put their names and addresses down, then before we leave town, we throw a concert at an absolutely minimum fee and invite them. We ask them to bring a friend and in that way we not only make a little money to help us survive, but we reach more people."

The members of Circle are not too keen on the word 'jazz' being used to describe their 'contemporary improvised music.' "People can say what they want to say," commented the drummer, "but as far as we're concerned, we're just playing music. To say that we play

'free' music is to be caught up in one bag. The openness of our music — rather than the ability to be typed in one particular category — is what matters in the end."

"We don't consider ourselves jazz musicians, we consider ourselves contemporary musicians. Naturally, our roots came from jazz but we're trying to get into new areas of the audience. Our music is very wide because there's a love in each of us for melody, for harmony, and for time music, as well as for playing abstract music, and so our repertoire consists of everything. It even includes our version of 'You Go To My Head'. The forms of the music that we play are new — with certain barriers set up — but the difference is that those barriers are made by us rather than by convention."

VALERIE WILMER

JOHN HANDY died at his home in Pass Christian, Miss. at 2 am Tuesday, January 12. He was buried by the Olympia Brass Band in Live Oaks Cemetery on the following Saturday.

Although acclaim found him very late in life he did live to enjoy five years of recording, touring and international fame. This all seemed to happen after he was brought to Europe for the first time in 1966 but what of the years prior to his discovery or rediscovery? I first met him in New Orleans and although I had been in New Orleans a few times before that visit Johnny had been working for two years in Bermuda with his son Roy playing drums and Earl Roach the piano player from New Orleans.

I was in New Orleans to record 'Kid Howard' and when Howard learned that Handy was coming back from Bermuda he held up the whole session insisting on using him. I was a little apprehensive about recording someone I had never heard play, added to which Howard had said something that always stuck in my mind: "It's easy never hearing Handy play, it's just knowing what to do after you have."

Howard was so right; we recorded with Handy, his first recording on alto, and when he played you didn't know what to do with your feet, hands or anything. He was the most infectious player I have ever known. When success finally came it changed him not one iota and he would still drive into New Orleans the 100-mile trip just to shake hands and buy you a beer.

He still wanted his friends to come out to his house for parties — his wife Mabel did the cooking at these parties while Handy provided the booze and the music.

In the music business he toured a good deal of the world in the last five years and recorded countless albums, topped jazz polls, became famous in New Orleans, secured a recording contract with RCA Victor. My fondest memory of Johnny Handy was when he played at a club in Belgium with my band and as always at the end of the concert he held his alto above his head as a sign of appreciation for the applause.

This particular time it became entangled in some artificial fish netting hanging from the ceiling and Handy couldn't pull it loose. He held that sax up there for some ten minutes while the applause went thundering on until he had to go off stage leaving his instrument hung up in mid air.

When I saw him in New Orleans six months ago we had fixed for him to tour England and Europe for the third time this coming October. Now he won't be coming any more. He was accepted by even the harshest of English jazz critics and although most of them liked him because he wasn't, according to them, "typical stylistically of most of the older New Orleans musicians." John Handy was a New Orleans reed man in everything, in fact he was one of the best examples of what a reed player in a New Orleans band should be doing.

He never saw himself as an "alto star" as he was referred to in the music press. "I just play saxophone and clarinet like they been doing in New Orleans since I was a boy."

BARRY MARTYN

Captain John: a real New Orleans reed man



CAPTAIN JOHN HANDY: acclaimed late in life.

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BRITISH STANDARD TIME

FRIDAY (29)
8.33 p.m. A3: R and B (Fri. Sat., Mon-Thurs). 9.15 U: May Blitz. 10.30 A2: Get to Know Jazz (Frank Zappa). 10.30 J: Progressive. 10.30 Q: Jazzstudio Frankfurt. 11.30 T: Big Bands (Bobby Sherwood 1943-1947). 12.5 a.m. J: Underground. 12.15 T: Ai Cath.

SATURDAY (30)
2.0 p.m. E: New Orleans 1925-1926. 3.30 B3: Jazz Record Requena (Steve Race). 6.0 B1: Mike Raven's R and B Show. 7.5 J: Jazz Scene. 9.30 V: Jazz Corner. 11.30 A1: Jazz Concert. 12.15 a.m. T: Stan Tracey Big Band.

SUNDAY (31)
12.15 p.m. J: Finch Bandwagon. 2.45 A3: Louis Armstrong (Hughes Panatier). 10.5 J: Jazz. 11.1 B1 and 2: Peter Clayton's Jazznotes (B3 from 11.5). 12.5 a.m. B1, 2 and 3:

Jazz Club (George Chisholm Jazz Gang, Beryl Bryden, Ray Warleigh Quintet, Humph).

MONDAY (1)
10.30 p.m. Q: Pop Jazz. 10.30 J: Oldies, But Goodies. 11.0 B3: Jazz in Britain (Mike Payne Band, Brian Priestley). 11.15 A3: Free Jazz. 11.30 T: Pop and Jazz. 12.15 a.m. T: New Jazz Records.

TUESDAY (2)
8.5 p.m. J: Bobby Troup Show (Tues, Thurs). 10.20 Q: Jazz for Everyone. 10.30 J: C and W. 10.30 Q: Jazz Journal. 11.0 U: Colossium (Siero). 11.30 T: Pop and Jazz. 12.15 a.m. T: (1) Music from "The Lion Thomas Album" (2) Art Blakey and the Jazz Messengers.

WEDNESDAY (3)
2.45 p.m. B3: Jazz Today (Charles Fox). 7.2 B1 and 2: Best of Jazz on Records (Humph). 9.25 E: Cannonball

Adderley Quintet, Gary Burton Quartet. 10.20 E: (1) Chris Barber (2) Harry Belafonte (3) Erroll Garner (4) Nina Simone (5) Benny Goodman. 10.30 J: L-A. 10.30 T: Jazz Club. 11.30 T: Peggy Lee. 12.1 a.m. T: Jazz Records. 12.15 E: Jazz and Near Jazz.

THURSDAY (4)
7.2 p.m. B1 and 2: Big Band Sound (Alan Dell). 10.30 J: Soul. 11.30 T: Pop and Jazz. 12.15 a.m. T: Bobby Hackett and Jack Teagarden. Programmes subject in change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500/VHF. 3-444/184/VHF. E: NDR Hamburg 309/109. J: AFN Frankfurt 547/348/271. Q: BR Munich 375/187. Q: NR Frankfurt 304. T: VOA 251. U: Radio Bremen 221. V: Radio Kiruna 839.

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" 12th	Lyceum Strand, London*
" 17th	Dome, Brighton
" 18th	Philharmonic, Liverpool
" 22nd	Town Hall, Birmingham
" 23rd	City Hall, Newcastle
" 24th	St. Georges Hall, Bradford
" 25th	City Hall, Sheffield
" 26th	Free Trade Hall, Manchester



Insidious at some points, energetically brash at others, the complexities of this album are a joy to subject yourself to, it's rock you can listen to when you're very relaxed (stoned) and getting to without any effort whatever. Just put it on, give yourself up to it and it'll take, smoothly and easily, to what you want but don't always get when you're looking too hard.

An experience.

MARTIN SHALLON - FRIENDS



There is a future for Jackson Heights which only time will show to be without limits. Their composing and inventive powers already rank in the front line of international pop - if "pop" is the word to be applied to poignant commentary songs like "King Progress" and "Doubting Thomas".

PHIL PENFOLD - MELODY MAKER



Audience are the kind of band I would happily go out of my way to see.... Audience are in store for a lot of success this year.

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KEEF HARTLEY

jazzscene

At last: Harold's own LP

HAROLD BECKETT: "Flare Up," Flare Up; Go West, When Fortune Smiles; Scarlet Mine; Third Road; Flow Stream Flow; The Other Side; Rolly's Tune; Fools Play. (Philips 6308026).

Harold Beckett (trumpet/flugel), John Surman (baritone, soprano), Mike Osborne (alto), Alan Skidmore (tenor, soprano), Frank Ricotti (vibes, Gongga drum), John Taylor (piano, electric piano), Chris Lawrence (bass), John Webb (drums).

ENTERING a hot, airless discotheque and being stopped in one's tracks by the sound of a bold and beautiful trumpet rising above the familiar clamour of guitars was a surprise never to be forgotten.

It happened in the mid-sixties. Herbie Goins and the Night Timers were blowing in London's Blaises. A sadly underrated band, they were fusing musical elements, and doing it with guts and conviction, when blood, sweat and tears still related to a wartime exhortation.

Harold Beckett was the direct cause of my ceasing dance steps more noted for their energy than grace, and the mere consumption of alcohol. For the trumpeter, man in this R&B band was playing with the fire and authority associated with the historic giants of the instrument. No fluffs, sprangled phrases, patry tone or mean spirit here. Mr. Beckett seemed to be blowing brilliant and sheer good music with cheerful unconcern for the unlikely surroundings.

Since then more recognition has come his way among musicians and writers. One of his champions has been a fellow fan of the legendary Night-Timers colleague Richard Williams who has contributed the sleeve notes, to Beckett's first (astonishingly) solo album.

Gathered around Harold are a team of young musicians, the beginnings of French jazz, a brilliant new breed of British jazzmen who were taking their first uncompromising steps at the time he was blowing the blues to Blaises.

The music herein is exciting, full, rich and moving. Jazz has survived through its ability to absorb and adapt, whether it was Alphonse Picou playing French military marches or Charlie Parker playing Alphonse Picou.

"Flare Up" has freedom but it also has form. Surman and Skidmore wall and shout, but there is still a feel for melody. Listening to the beginnings of French jazz made many feel that more would be lost than gained. The first arresting bars of the title track dispel all fears. The music is by Surman, Graham Collier and Beckett. The solo honours are equally shared for although this is Harold's set, the sound is essential that of co-operation and mutual benefit.

Particularly interesting is the use of two keyboards, including the increasingly useful electric piano. John Webb's drumming is exciting throughout as a creative stimulant. As a personal preference I like to hear less symbols and tighter execution during rock improvisation as Harold says: "I told John to play what he wanted,



HAROLD BECKETT: heartily recommended

records

regardless, and he played the best I've ever heard him."

It's exciting, full and rewarding music, whatever the bag, and is heartily recommended. — C.W.

IMPROVISATION COMPANY

THE MUSIC IMPROVISATION COMPANY. (a) Third Stream Bookings. (b) Dragon Path. (c) Unltd No. 1. (d) Unltd No. 2. (e) Tuck. (f) Wolfgang von Ganglbauer. (E.C.M. 1005). (g) Daren Parker (soprano), David Bailey (guitar), Hugh Davies (live electronics), Jamie Muir (percussion), Christian Jeffrey (voice). London: 25, 26, 27, August 1970. (h) minus Miss Jeffrey. Same dates.

IF you enjoy the sound of a heavy lorry revving up in a narrow street, or the Doppler effect as a train rushes by, then the Music Improvisation Company is about what you enjoy.

This is their first record, for a German label, and is as hard to write about as any of their performances. The sounds they make are not random, being the product of human metabolism, but they are ordered by the nerve-ends rather than the head, and they come from an even deeper place in the physique than the sounds of most conventional musicians. (The five sometimes four, before Miss Jeffrey joined) members seem in perfect accord. All produce decidedly unconventional sonorities on their instruments as a matter of course, and all are hard listeners.

I sometimes feel that you have to see music like this performed live to appreciate it for the physical intolerance of a crucial part of it. Even in concert, though, it's often difficult to tell who's making which noise, that high screeching may be coming from Muir, the percussion clacking from Miss Jeffrey, the harsh scuffling from Bailey.

Parker, of course, is as resourceful as they come, producing noises (not a dirty word) of astonishing range and variety, while Hugh Davies' electronic board is a constant source of fascination to those who, like me, haven't a clue how he does it. And it's no good muttering "ring modulators and sine curves," strict one-syllable explanations, please, on the back of this review to the address on page three.

Actually, this album makes almost as good listening as the so-called "wrong" sides of the Lemmons' "Wedding Album," which was a true underground classic. A recommendation higher than that I can't give. — R.W.

EDDIE THOMPSON

EDDIE THOMPSON: "By Myself," Love Me, By Yourself, At Long Last, Love, Willow

Weep For Me, Doug It, Sweet Georgia Brown, Robbins Nest, Fine And Dandy, Than I'll Be Tired Of You, Little Suzie, Memphis in June ("77"). (E.U.T. 78)

Thompson (piano solo). Recorded at Ronnie Scott's, London. 28-27/70.

REAL live two-handed pianists who play runs, trills and all sorts of decorations over full parts in the left hand including walking basses and use all their digits

to create rich, dramatic, swinging, polyrhythmic keyboard music are getting thin on the jazz ground these days.

Hines and Peterson are two who can go it alone on piano, and Ellington when he wishes. And there are several British players making names for themselves in the USA as solo pianists. Eddie Thompson is among them. He left Britain in 1962 and

has made periodic visits home since then. During a working holiday last July he recorded this album for young Dobbell before an audience at Ronnie Scott's.

Clearly, Eddie was well in his stride on those two days. The playing is confident and strong, bristling with melodic ideas and dynamic contrasts. It is eclectic, I suppose, but with an abundance of what I recall as distinctive Thompson humour and dash.

His main source of inspiration is still Tatum, as it always was, but much of Gornor's romanticism (some of it out of Hines no doubt) has entered Eddie's armoury.

Waller's rather "upright" balanced-hands approach is in there still, and I'd guess that Thompson greatly admires Ray Bryant ("Sweet Georgia" as well as "Suzie").

Eddie likes tunes, cherishes good ones and rare ballads, and he rings the changes in all senses on such agreeably varied songs as "Love Me," "At Long Last," "Robbins" and "Fine and Dandy."

The pianist's harmonic thinking as well as his stride talent is pointed up in "Dandy," the perennial pianist's favourite, "Willow Weep," and "Memphis" are two which show the depth of his feeling for the exploratory way Tatum interpreted interesting ballads.

It is a satisfying piano set, vigorous and a bit show-offy in the grand manner. Thompson even plays the strings now and then to prove he's no stranger to "advanced" techniques. One for all tastes. — M.J.

Drinking Water

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

"A TOUR — we've got a tour!" Spinwright threw his cap into the air and danced a drunken jig.

"But you'll need a roadie," warned Rock Smith, Boots' chum and mentor. "All right," said Boots, "we'll audition a few. Ask some round to the pub for a drink and a chat."

Sean Spinwright put the word around, and that same evening a colourful crew of characters shuffled in a queue at the door.

"Come in," called Spinwright, as the first roadie kicked in the panels, tripped over the rug and smashed a priceless antique vase.

"Bugger," he swore, breathing heavily. "I'm sorry about that." Clad in jacket, trousers, shirt and scarf all apparently made from jean material, he sank into an armchair and placed his boots delicately on a puma skin rug.

"Get a light mate," he asked, blearily eyeing Spinwright. As the latter seemed incapable of speech, Boots began to ask: "Have you had any experience with groups?" "Huh! That's a laugh. Have I had experience with groups? Huh, that's a laugh. He sank into a kind of trance. "Okay," that kind of experience. Rock asked tersely. He had dealt with the type before.

"What? Have I had experience with groups Huh?" The roadie reached out for a bottle of Scotch, missed and sent a set of crystal glasses flying.

"I've been on the road ten years," he announced kicking glass under the carpet. "Black Sabbath, Ten Years After — you name it. Great groups. Bastards though. I remember when we were getting from LA to Boston. That's eighteen thousand miles by Transit. Anyway, we got to Buffalo and blew out a con-shaft. The guy at the Holiday Inn was a real redneck. So we threw a colour TV set through the window and a let off cherry bomb in the bathroom. It's lunny — they can't stand anybody with long hair over there. Anyway, we worked all night, and by 8:30 a.m. got a new



Boots' roadie

part, and drove another eighteen thousand miles to Eric's place in San Antonio. "George, Bob and Jimmy were there jamming, so we threw a grand piano in the swimming pool, laid all these chicks and caught an old DC-3 to up-state New Jersey, just seven hours too late for the gig."

"Anyway, another time we were in Sheffield with Ringo and Joe Cocker when this guy pulled out the mains connector cable and that's 32 separate connections to make, so we drove down to Penzance to get this soldering iron, and only just got through the customs, when this copper on a bike stopped us for ten hours and we got held up in fog on the motorway and blew out the Tranny, and I drank nine pints of brown ale and beat up this skinhead."

"Stop it for God's sake!" yelled Boots. "Next!"

In came a small, blond-haired youth, who looked like a steeper version of Mick Jagger.

He stood in a corner, grinned and offered round a joint. "It's all right man," he said pleasantly. "I can get it together for you. How many days is the tour? You'll need a lot of drugs."

"Can you drive?" asked Rock Smith in some vexation. "Nah — but I stole a licence." The youth giggled and produced a dog-eared document which enabled Mr E. Catchpole to operate a three-wheeled motor cycle in Bristol with full authority.

"Can you shift 7,000 watts of PA, drive 1,000 miles a day, organise air tickets, hotel accommodation, argue with police, customs and night porters, fight off fans protect the group, repair the instruments and wake them up in the morning?"

"Er — no," said the youth grinning. "But I've got some speed."

"Next," said Boots wearily. In came a man of medium build with black, filthy hair over his shoulders, a cowboy accent and a cowboy jacket.

"Hey man, your problems are over," he said easily, drawing on a Camel. "Well, you look experienced," said Spinwright. "You betcha life," he burped cheerfully, and spat into the corner. "I worked for the Airplane for a while. Grace was a load of laughs. And then I was weared with Bobbie. And the Byrds don't do no gigs unless I'm there. "I could move Mad Dogs and Englishmen, Ginger Baker's Airfores and Chicago in 120 minutes flat. And my sound system is THE BEST. You see sir, I have my own sound system. And I insist you use it for only 200 dollars a day. You won't regret a cent! "One thing boys I must have my own way on stage. No arguments now! Gave Dylan a split lip when he wouldn't shift his ass. And Elton and Ray Charles a consignment for his antique shop in his absence. Alan Edden and Ray Crane been sharing trumpet duties. Edden, who guests with Colin Symons, London's Kensington on Sunday lunchtime (7), leads his own band tonight (Thursday) at the Whittington, Pinner, at Redhill Jazz Club on Monday (February 3) and at Chelsea College of Technology on Wednesday (3). The Edden bands starts on Tuesday (February 2) at the Lord Napier, Thornton Heath 7.00. The Red Lion, Brentford, is using strong this year with the New Taz Band every day except Friday. 'Ella Fitzgerald is number one guest (and no wonder) on the Andy Williams show on BBC1 Thursday (4) — Jazz At The Torriington, Finchley, presents the Garry Garrick Sextet tonight (Thursday) on BBC1 on February 4. 'George Chisholm's Jazz Gang with Berry Brydon and the Ray Warlick Quintet feature on BBC Jazz on Thursday (3) and Friday (3). Acker Bilk's band at the Keith Tippett Group share the billing on February 7. 'Ches Chesterman and his Jazz Band will Andover a Hammy ship to play Jazz at the New River on Saturday (30). 'The Eastland Stompers play in the New Prinsidney tradition, appear each Thursday at Manchester's Black Lion Hotel. 'BASSIST Johnny Dyanell's new group, Earthquake, give me plays at the Ledbury New Arts Lab, Robert Street, Buxton, next Monday (February 22). 'Bore have their tomorrow night (Friday) he plays the Albion, 21 Holland Park, London."/>

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jazz news

Louis for New Orleans festival

FINAL plans are being made for this year's New Orleans Jazz and Heritage Festival, which takes place from April 23-24. It will be dedicated to Louis Armstrong, who is slated to appear in the last concert of the festival on closing day. Dixie Gillespie and Bobby Hackett will be making guest appearances, as well as more than a hundred New Orleans musicians, many of whom play regularly in Preservation and Dixieland Halls.

The festival will open with a Mississippi boat ride on the steamship President. Later the proceedings move into the ballrooms of the Roosevelt and Jung hotels, also into Beau-regard (Congo) Square for the Louisiana Heritage Festival. A firm of travel brokers offer a two-week package deal for the festival with direct air flight from London to New Orleans and back. Coach journeys are in the West City and 13 nights in a hotel are included for a figure of £230. The departure date is April 19 (return on May 3), and readers interested in making use of the deal should apply to the Must Fly International (N.O.), 72 Malden Lane, London, WC2.

AN NIENE ROSS is to go into London's Ronnie Scott Club for a week beginning Monday (8) opposite tenorist Zoot Sims. Blossom Dearie continues at the club until then.

Altoist Bruce Turner has revived his Jump Band for a weekly engagement at the Fish-mongers Arms, West City, London. Frank line of the band, which made its comeback on Monday, is Turner, Ray Crane (trumpet) and Les Strange (trombone).

Bob Downes was the subject of a miniature portrait aired from Baden-Baden on Tuesday. Downes Open Music, which recently played a double album at Philips, plays the Surrey University Jazz Club on February 15. John Wain's Jazz Band plays regular Wednesday sessions at London's Highway Café. With Wurr (clarinet and alto) are Paul Mason (trumpet), Les Strange (trombone), Brian Austin (piano), Arthur Bird (bass) and Dave Jenkins (drums).

AFTER JUST three weeks' activity, the new mainstream sessions at the Silver Springs Hotel near Haywards Heath are being met by police opposition to the renewal of its supper licence. Thursday sessions by the Silver Springs Sextet have brought Sussex jazzers the pluckiest surroundings they've enjoyed in a great while.

MICK MULLIGAN does his once-monthly gig with Sussex's Stane Street Jazzmen at the Egmont Arms, Mithurst. Friday, February 5, Geoff Brown, trumpet player with Colin Symons' band, is in Spain for a week collecting a consignment for his antique shop in his absence. Alan Edden and Ray Crane been sharing trumpet duties. Edden, who guests with Colin Symons, London's Kensington on Sunday lunchtime (7), leads his own band tonight (Thursday) at the Whittington, Pinner, at Redhill Jazz Club on Monday (February 3) and at Chelsea College of Technology on Wednesday (3). The Edden bands starts on Tuesday (February 2) at the Lord Napier, Thornton Heath 7.00. The Red Lion, Brentford, is using strong this year with the New Taz Band every day except Friday. 'Ella Fitzgerald is number one guest (and no wonder) on the Andy Williams show on BBC1 Thursday (4) — Jazz At The Torriington, Finchley, presents the Garry Garrick Sextet tonight (Thursday) on BBC1 on February 4. 'George Chisholm's Jazz Gang with Berry Brydon and the Ray Warlick Quintet feature on BBC Jazz on Thursday (3) and Friday (3). Acker Bilk's band at the Keith Tippett Group share the billing on February 7. 'Ches Chesterman and his Jazz Band will Andover a Hammy ship to play Jazz at the New River on Saturday (30). 'The Eastland Stompers play in the New Prinsidney tradition, appear each Thursday at Manchester's Black Lion Hotel. 'BASSIST Johnny Dyanell's new group, Earthquake, give me plays at the Ledbury New Arts Lab, Robert Street, Buxton, next Monday (February 22). 'Bore have their tomorrow night (Friday) he plays the Albion, 21 Holland Park, London."/>

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IT HAS taken Jon Hendricks many years to build his reputation to what it is, internationally, in the field of vocal jazz. Quite apart from his present standing as a solo performer in Europe, he has the cachet of a man who helped revitalise the whole jazz-singing bit in 1958 with his vocal treatments of Basie tunes on the "Sing A Song of Basie" LP.

Now he is striking out in a new collection for him, not forsaking jazz, of course, but concentrating on a new songwriting and singing image — that of general entertainer.

Over a flavoursome lunch, graciously served by Judith Hendricks in their Stanhope Place flat, I enquired what the change of image really meant.

"What I'm doing," he answered between mouthfuls of chicken and noodles, "is really starting a whole new career from bottom up."

"It makes me kind of scared, you know, because it has taken quite a time to get where I've got. I've been singing really since I was seven, and I did club dates by the time I was 13."

"Art Tatum accompanied me in Toledo now and again, and when I was about 18, in high school, I was recommended for jobs by the Mills Brothers who were also friends of my family."

"So I was earning a living in music when I entered my teens and haven't stopped since. Now I'm embarking on a new thing, going into entertaining on a generous scale, working clubs and cabaret — places like Caesar's Palace, Tito's in Cardiff and Hickey's in Bristol."

"One reason is that today nobody can live on jazz alone and living's become a habit with me. It means I'm having to re-assess all my old ideas."

"You know, in jazz you are apt to look on the more commercial-type artist as being kind of corny. However, since I have had to walk out on the floor by myself and do my best to keep an audience entertained for an hour, I've gained a healthy respect for this kind of artist."

This striking out towards new horizons does not, as I've said, mean that Hendricks is forsaking his first love. Far from it.

The scat cat aims for the cabaret scene

Max Jones talks to jazz singer JON HENDRICKS

"They appear to be condensing what took 50 years into ten. Apart from the blues, we've seen the Swing thing, the Blood, Sweat And Tears. And I think the next step in this capsule evolution is now taking place."

"I look forward to hearing the group, Dreams, which has Randy Brecker and Billy Cobham Jr. I understand they're stretching out, you know, really blowing and this is what's going to happen more and more in rock music. If it goes on they'll catch up with modern jazz and then perhaps Annie Ross and I will be fully booked up again."

In his personal musical tastes Hendricks has always been a forward-looking chap, partial from the start to style-setters, like Parker, Roach, Gillespie, King Pleasure and Gil Evans.

Miles Davis he has appreciated to the extent that he has written words to "Miles Ahead" and plans to record the whole thing with arrangements by Alan Copeland.

But the present-day Miles, of "Bitches Brew" for instance, gives him less enjoyment and enlightenment. He feels about it as he does about much avant-garde stuff.

"Once you've seen where the music comes from, and you know what it's been, it's hard to feel so keen about it. The kids don't know, so they accept it all."

"I can't be nuts about it because I have known it all, from the basic blues up to Bird. They talk about the avant-garde, like Shepp and even Ornette, and I wish I could accept it."

"But I think I know what the avant-garde is in jazz: Diz and Bird. Sometimes I wish I didn't have this background in the music, but I do. Once you know, you can't unknow."

Hendricks, as admirers of Lambert, Hendricks and Ross should know, has put words to all sorts of instrumental solos.

Had he had any luck, I wondered, with setting lyrics

to avant-garde jazz instrumentals? Jon admitted defeat (not a thing he does easily I should imagine), and told me why.

"When a song's musical — when it has form, contains melody, harmony and rhythm — I can sing it. When they take away one or more of those things, I'm not so sure. A theme must mean something to me."

"To put it another way: when I write words to what an instrumentalist has played I consider it a translation from one language to another, to the spoken word in fact. It's not unlike translating something from, say, Russian to English."

"But the original must be comprehensible. And I regret that I find much of what the avant-garde people are saying is unintelligible. It sounds to my ears like the mutterings of Neanderthal Man, and I can't write that."

We returned to the subject of Jon's new career. He admitted a few snide remarks had come his way "about going commercial and all."

But what some of these young jazz musicians don't realise, he asserted, is that jazz started out as entertainment music.

Jokes

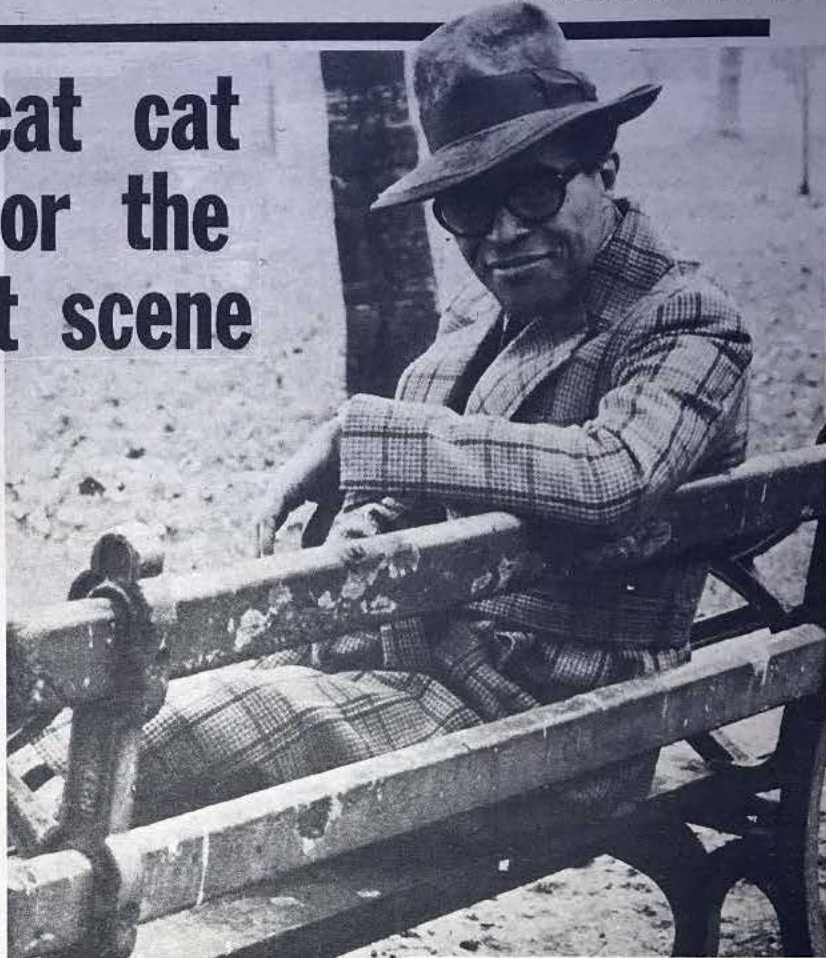
"It was always part of show business. The bands used to dress smartly, smile at the audience and speak to 'em. They accompanied whatever came up. And they were good bands composed of good players."

"A man was what they called a 'musician' in those days and he played what was asked for. There was none of that 'No, that ain't my bagman, I ain't going to play that.' You said: 'What do you want?' and you played it. Myself, I like to smile and tell jokes and be in touch with the crowd."

I remember seeing Jimmie Lunceford's orchestra and they had all kinds of showmanship. The men changed uniforms about three times during their act. But what they played wasn't adversely affected."

Agreed that it was so, when did the change of attitude take place? Hendricks thinks some time during the Forties, starting with what he describes as the "get high" set.

"Previously, jazz musicians felt they were part of a big



HENDRICKS: going to cabaret

thing instead of the whole thing itself. They had this sense to limit their egos, which was very intelligent of them."

This stopped about the time all the young musicians who got to New York wanted to play like Bird and thus felt they should be like Bird, shoot dope like him.

"They didn't know that his habit was inflicted on him at 14. Bird would tell them not to do like he did. That habit

makes you become introspective; it doesn't make you feel like smiling at your audience or even talking to them."

"So they made these attitudes a part of life and that took much of the entertainment value out of jazz and it became an introverted and selfish music. If they want to play to themselves, I think they should do that at home."

"The fact was," said John, "we were playing in Los Angeles, and it was Christmas Eve, we started to run off into 'Jingle Bells' and the whole thing worked out. It wasn't a case of us playing silly chords, but chords that were really good. Suddenly there was one mind ruling us, and we all knew what we were doing."

Quatermass aren't a rich band, but are finding things are working out well, in fact better than they ever anticipated. "We don't find all that many restrictions with a three-piece, what with our electric piano, that almost makes a fourth instrument. But it's amazing how people always expect you to have a lead guitar. If we did, I'm pretty sure we'd sound like too many bands are trying to sound. I mean if we had a guitarist, he'd want to play lead breaks and things."

The band will be going into the new A.R. studios, next week to start recording their next album, and they are hoping that it will turn out as being a far looser session than the last.

We began to talk of the days of the Merseybeats, the days of screaming girls, the days of very poor noise and one night stands.

"Personally, I'm glad all those bloody girls have gone home. I mean, even with the Merseys, we tried to do things that were quite good. You know, what the hell, when you came on stage and played it, all you got were girls screaming and shouting at you throughout the whole set. It was very annoying. I'll agree with you, it's amazing how the whole thing has changed, but changed for the better. Now at least an audience will listen. With a three piece you don't make mistakes, or at least if you do make a mistake it stands out like a sore thumb."

"It's so hard to survive these days as just being a band. Now there are so many bands," said Mick, "Unless you can find some fresh concept within the fields of heavy music. It's all been done before."

Creativity

After a period for reflection over the home-made apple pie, he assured me he had no desire to leave the kingdom of jazz entirely.

I wish to bring home some of the feeling and creativity into the world of entertainment. And this I believe I have been doing in my act recently.

"If you sing, say, three songs for the people you might be able to do one for yourself. And they might dig it."

We talked about the emergence of various jazz and rock amalgams and Jon indicated that he felt no hostility towards such blends so long as the jazz element wasn't swamped.

He listens to Blood, Sweat And Tears and finds them pleasing. In any event, he thinks groups like that and others such as Nucleus, If and Colosseum — show the way things are going.

They represent the next step whether you like it or not. It seems to me that this age is trying to recreate the evolution of our music — the basic blues, like Blind Lemon or Howlin' Wolf, up to the sophisticated city blues and jazz of Bird and people like that.

QUATERMASS have just returned from a six week tour of the States. Drummer Mick Underwood states: "America is 'hey man', 'cool it', 'got anything', and that's that." Fact is Quatermass went down well, went down well through doing sheer hard work, and with that they are satisfied.

As three-pieces go, Quatermass are among the better ones. Somehow they have managed to come up with originality, somehow they arrived at an interesting output. The first album was good, sold well for a first album here, and sold even better in the States.

John Gustafson sank a Guinness — remember the Merseybeats? — and said "The whole American thing went down much better than we ever expected. I mean we knew all about the album sales being quite good, but it was only selling in certain areas, and we weren't sure what the reaction would be. As it turned out, hours after a gig we were being booked back for twice the bread, which as you can imagine was great."

"Most of the tour was off our own back, at the first gig in Chicago, 15,000 people turned up, and we knew that we would either make it or break it. Fortunately we made it. At the Fillmore we played as backing band, but didn't see what any came up to us and told us he'd never seen the first band clamped, let alone allowed to encore, then we were well pleased."

John Gustafson remains the same cheery figure that existed within the Merseybeats, who were quite a loud, naughty band for their time. "The last time I actually went to the States was with that band," said John. "But we didn't do any live gigs. The TV shows and suchlike in New York."

"When we first hit America, we saw how well things like Buddy Miles Express were going down, so we went into the big show bit. But after a while we found ourselves cooling down, and just

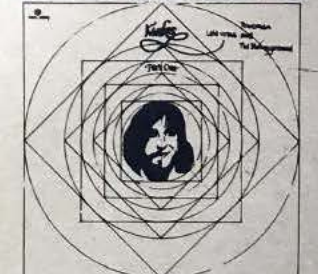


Quatermass reaction

playing how we should play, and the people liked it. I was amazed at the way things were run over there. You know at Blackpool you'll be met with a friendly character saying 'Hello boys, what time are you on? Well over there you are grabbed by the arm, and almost pushed onto the stage. Christ, the busting is fantastic. You act, and react like an automatic thing. It's pretty frightening, and with that groupie scene going on as well."

How did Mick feel a three-piece stood in present musical tastes? "Well, lets put it this way, we're doing okay. The American Trip saw a telepathic thing develop between us. I mean one night John and I went on. Pete (Robinson) went onto something I'd never heard them play before. I just kept beating time, and I thought they had pulled one over me by rehearsing a new number."

KINKS



KINKS PART ONE - LOLA VERSUS POWERMAN AND THE MONEYGORBATS

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album includes **APEMAN and LOLA**

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THE MELODY MAKER AND 205 AT CANNES MIDEM.... THE MELODY MAKER AND 205 AT CANNES MIDEM....

JUST four-pence—that's what it cost Ann Louise Sullivan to have the weekend of a lifetime in the "Playground of Millionaires," Monte Carlo. She posted her competition entry to Britain's newest commercial radio station Radio Monte Carlo International and ended up last weekend as guest of honour at a string of cocktail parties, compering her own radio programme, being introduced to some of the top people in the music business and escorted by one of the country's top disc jockeys, Tommy Vance.

Ann Louise, whose home is at 5 Park Avenue, Fleetwood, Lancs, entered Radio Monte Carlo International's first competition in December, started her dream weekend at 4 a.m. on Friday morning when she left her home to catch a plane to Nice to become the centre of attraction for three glorious days.

The sun was shining at Nice when her Caravelle

touched down and Ann Louise just didn't know what to expect: "I wasn't sure what was going to happen, the only information I had was a phone call from Radio Monte Carlo International's boss Maurice Gardett who just told me that I would be receiving a plane ticket to Nice, when we arrived at Nice airport the pilot told me to wait on the plane for a few minutes and when I eventually got to

the steps I saw all these cars with Radio Monte Carlo International 205m. all over them and I realised that the weekend had really begun."

Ann Louise went on: "From the airport the fleet of 205 cars whisked me off to one of the Cote d'Azur's top hotels, the Martinez, and 205 was the order of the day — my room number was 205 and we even had champagne which was called 205.

From the hotel Maurice Gardett took me on a tour of the MIDEM Festival and introduced me to hundreds of people at their stands, on the way back to have lunch I met Jair Rodriguez, playing football on the beach. During lunch I was introduced to French recording millionaire Eddie Barclay and Don Wardell the head of promotions at Decca Records."

After lunch Ann Louise went about preparing herself to be the guest of honour at a world film premiere: "I had my hair done and was fitted for a Nina Ricci dress which was out of this world, I was feeling very apprehensive about the film premiere but when Maurice Gardett picked me up at the hotel he put me at my ease. As I walked up the stairs into the theatre all these photographers were



A Fourpenny Passport to the SUN



ANN LOUISE... "My heart dropped." Tommy Vance, M. Gardett, Anne Louise



Ann Louise welcomed by Maurice Gardett and Tommy Vance at Nice-Midem airport



Tommy Vance and Ann Louise starting from the arrival line of the Monte Carlo Rally

taking pictures and the crowds thought I was a star and started cheering, it was a very funny feeling."

After the film, which was presented by A and M Records called "Mad Dogs And Englishmen" and featuring Joe Cocker, Ann Louise had dinner with officials of MCI and Bernard Chevray, the director-general of Midem. She left at 12.30 to start her evening of clubbing with Monte Carlo International's resident disc jockey Tommy Vance.

Cannes, top night spot, the new Brummel, was the first stop followed by the Playgirl, the day finally came to a close at 7 a.m. "when I finally got into bed I felt as though I had been a star all my life."

"I woke up at lunch-time and I was taken for another fantastic meal at the Felix Restaurant, one of the best eating houses in the South of France, I don't think I stopped eating for the whole weekend. Lunch was followed by a visit to a reception at the Midem before leaving for Monaco. I always imagined it was a place

for gambling so MCI got special permission for me to watch for a few minutes which was the first time I had ever seen roulette."

After another meal Ann Louise was taken to the studios of Radio Monte Carlo where she was to be the special guest of Tommy Vance: "When I was told that I was going to speak over the air my heart dropped, for the first few minutes I was absolutely petrified, I must have smoked about twenty cigarettes in the first ten minutes but when things got going I really enjoyed it and I'm thinking of asking Maurice for a job on MCI."

When the show finished she went to Monaco's top club "The Black Jack"; she finally got back to the hotel at 5 a.m.

Sunday was sightseeing day, a car took her to see Monaco, the palace, harbour, exotic gardens and most important — the views: "the views were really magnificent, beautiful high cliffs covered in clouds and masses of buildings surrounded by palm trees — a really exotic sight."



In sunny Monte Carlo

Dinner in the evening was followed by a trip to the studios for another show and finally a trip to the harbour to look at the first Monte Carlo Rally cars coming in.

At 9 a.m. on Monday morning the trip back to reality began. Describing her weekend Ann Louise summed it all up as "sheer bliss."



Arriving for the world premiere of the Joe Cocker film



At the New Brummel

REMEMBER TO BUY YOUR COPY OF MELODY MAKER EACH WEEK FOR DETAILS OF THE 205 COMPETITIONS AND OTHER PASSPORTS TO THE SUN

FOCUS ON FOLK

by Andrew Means

FOR a jug band, and one from Cornwall at that, The Famous Jug Band is a unique outfit. For a start, all those associations that spring to mind in the case of a conventional jug band clearly aren't applicable in their case. In fact they have often thought of changing their name entirely to avoid misleading some and of discouraging others. The band is firmly based in London which gives greater opportunity to those who wish to hear them.

Popularly known as Henry VIII, their jug player and bassist combines with the rich voice of Jill Johnson and the accomplished guitar of Pete Berryman to produce a sound that betrays jazz, blues and folk influences.

They are currently at the crossroads, with plans to expand the line-up and change their recording company. Pete and Jill arrived at MM recently to talk about the band's future.



THE FAMOUS JUG BAND: at the crossroads

Getting along famously

even though we're not as we want to be. The limitations of our line-up is what it is," Pete told me. "We've got a very good musical act but we don't get a chance to sit back and play freely."

"I think that in the next month we will be trying some new things. I can't tell what musicians we will be using. It's a matter of seeing what works. We're not looking for a lead man. What we want are instruments that will give us a more rhythmic basis and also give us a melodic back-up. We've been considering using a valve trombone and horn player doubling on clarinet because you can use these instruments to play riffs or solos. It would be an unusual sound but I'm not sure whether it would work."

The main reason behind these proposed changes is that the band feel they need to be able to jam or play instrumental solos freely whereas at present they are too restricted to the basic structure of their songs.

"You're either in the business or you're not," Pete remarked. "We try to get back to Cornwall whenever we can, but it's really much easier here because we used to have to travel 250 miles before we started just to get out of Cornwall."

"People don't realise it's a 24-hour job going to a gig," added Jill, pointing out that

people only see bands on stage for a couple of hours and think that's all they have to do. "Really we have never had it so good. We have got the best manager we could have."

"At the end of the summer we had had enough and we were going to break up. Then Bruce May (their manager) came down and said that after the hard graft we had been through we might as well get up and do something. We had no record sales or audiences and Bruce made us feel stupid for just sitting about."

Pete began by explaining that they had nearly enough material for an album. "The idea was that this time we were going to be more open minded about adding to the line-up of the record, but now listening to recordings we've made it doesn't seem to mean much."

"We always felt that we wanted to do the record as we are live," said Jill. "But now we feel we should make a good reproduction. The thing was that with our last album we weren't given time. This time we've done a demo of the very basic stuff and we're going to make another one before going into the studio."

"One reason why Pete is pleased to be based in London at the moment is that he gets the opportunity to play with other musicians. The experience should come in useful."

"I'm semi-serious about trying to make my own solo record after the band's album," he said. "The band will come first of course but I have enough material to make a solo. I would like to be in a position to make it an instrumental."

"Basically I am a guitarist, and then a songwriter and a singer, hardly ever. It would be interesting to make an album with everybody I've ever played with. One of the blocks I try to play with as much as possible is Disley. It really is an education."

"I asked how Henry was progressing in his efforts to learn the double bass. In his absence Pete replied, "He's adequate. Like he says you've got the world's greatest jug player and you want him to play bass."

"Henry plays the jug as an instrument," added Jill. "He uses it to play notes as well as percussion."

"Things for the band are very good at the moment

GERRY LOCKRAN is to comper a Royal Albert Hall concert starring **Leon Russell, Juicy Lucy, the Grease Band, and Status Quo**, next Tuesday.

He will be given his own spot during the evening. The following day he flies to America to comper a tour with the **Grease Band, Savoy Brown, and the Faces**, and will again have his own set.

In April Gerry will record an album which will include **Grease Band and Band numbers**. The recording will be made in California, and members of the **Grease Band** will back him on some tracks. He will be on **Night Ride (Radio 1 & 2)** tonight (Thursday), at **Torquay** tomorrow, **Brighton** Saturday and **Bath** Sunday.

Michale Heath, songwriter, arranger and singer, makes his debut radio performance, along with three backing

musicians (cello, double bass and electric guitar) on **Night Ride**, February 3. During the programme thirty minutes will be devoted to Michael's songs.

A **Jugular Vein** tour the north, opening at the **Topic Club, Bradford** (Feb 5). Other dates are **Griffin Hotel, Worlington** (7), **Ambleside** (9), **Builders Exchange, Huddersfield** (10), **The Black Swan, Todmorden** (12).

Tight Like That are recording a single on **Vogue records**. They are guests at the **National Westminster F.C.** at **Sydenham**, with **Mudge and C.utterback** tomorrow (Friday). They play at the **White Horse**, Reading on Saturday, **One World Club**, off **Oxford St.**, London on Monday, **London Hospital Club, E.C.1.** (2), **Brighton**, **Elephant and Castle**, **The Angel, Hayes** (9), **Anglers, Teddington** (13), **Three Tons, Beckenham** (14), **Midlox F.C.**, **Northcote Roundabout** (18), **White Bear, Hounslow** (25), and **Troubadour** (28).

Gillian McPherson is the guest at **Hampstead F.C.** on Sunday. She is on the same bill as **Ralph McTell** and **The Patriarch of Glastonbury His Band**, at **Queen Mary College Mile End**, E.1, tonight.

After six months in Canada, **Vera Johnson** has returned to London, and will remain until the beginning of July. February dates are **Compasses, Tunbridge Wells** (1), **Hayes F.C.** (2), **Country Meets Folk** (6), **Bradford F.C.** (12), **Bradshaw** (14), **Kidderminster** (19), **The Crypt, St Martins-in-the-Fields**, **Anglesey** (26), and **Cousins** (Feb 5).

The **Spinners** release a single on **February 5**. "Black & White" is on the topside with "The Strangest Dream"

Gerry a rock comper

on the flip. Royalties are being donated to the UN's "Year of Racial Harmony."

Plans for a special 1971 Christmas concert featuring the **Spinners** follow the success of last year's show. The group are recording another series for the BBC at the Octagon.

Mr. Fox are recording their second album this month. **Bill Leader** is producing it, and it will be released in May. The group have been signed to the **Bron Agency**. February dates are **Bedford** (4), **Lanchester Arts Festival** (6), **Swansea Univ** (11), **Country Meets Folk** (13), **Nottingham** (14), **Liverpool** (18), **Leeds Poly** (22) and **London Univ** (24).

The **Johnstons** are in concert tonight (Thursday) at **Banbury Tech.**, **New Dog House F.C.**, **Walsall** tomorrow, **Manchester Sports Guild** (30) and **Poynton** (31).

Dave Ellis is at **Anglers, Teddington** (Jan 30), **Clanfolk, Peddington** (Feb 1), **The Fox, Islington** (Feb 4), **Brighton**, **Elephant and Castle** (Feb 5), and the **Hanging Lamp, Richmond** (8).

Cyril Tawney is touring the Home Counties. He is appearing at **Billerica** (Feb 4), **City Univ, London** (5), **Benfleet** (7), **Pulford** (8), **Egham** (9), and **Gaitney** (10).

A new **Liverpool** outfit **CALM** present their **Bren** concert at **St. George's Hall, Liverpool**, on Saturday, Feb 19, starring **Ralph McTell** and **Bridget St. John**.

Shirley Collins is guest at the **Roebuck Ceilidh Club, Tottenham Court Road W.1.** on Wednesday.

<p>THURSDAY</p> <p>AN ENTERTAINER, singer, guitarist</p> <p>DENNIS O'BRIEN</p> <p>Bookings 01-449 5618</p> <p>AT FOX, ISLINGTON GREEN, N1. COME ALL YE with Nat Simpkins, Phil Lovell, Mike Colon, Moonlighters, Mark Smith, Last Pound Down, Your hosts Clive and Carey. Reduced price before 8.15 pm.</p> <p>BEDFORD COLLEGE, Inner Circle, Regents Park (tube, Baker Street).</p> <p>THURS., FEB. 4th 8 pm. 5s.</p> <p>MR FOX</p> <p>BLACK BULL, High Rd. N20</p> <p>DENNIS O'BRIEN</p> <p>INTRODUCES</p> <p>STEVE BENBOW</p> <p>WITH DENNY WRIGHT</p> <p>FOLK CENTRE HAMMERSMITH, THE EXILES</p> <p>R O D HAMILTON, DON SHEPHERD, Prince of Wales, Da Filin' n' Road, 10 mins. Ravenscourt Park Tube).</p> <p>FOLK GROUND, Middlepark Hall, Middlepark Avenue, Eltham, S.E.9.</p> <p>BRIDGET ST JOHN</p> <p>HUNTER MUSKETT</p> <p>7.30 pm</p> <p>MARK NEWMAN</p> <p>Loughborough Colleges F.C.</p> <p>POLYTECHNIC of Central London, 115 New Cavendish Street, W1 (by GPO Tower).</p> <p>JEREMY TAYLOR</p> <p>QUEEN MARY COLLEGE FOLK SOCIETY</p> <p>RALPH Mc TELL</p> <p>GILLIAN McPHERSON</p> <p>THE PATRIARCH OF GLASTONBURY HIS BAND</p> <p>In the Great Hall, QMC, Mile End, E.1. STARTS 7.45 p.m. TICKETS 10/- Available from QMC Union Office or on door. Tel. 01-989 1240.</p> <p>SHAKESPEARES HEAD, Carnaby Street, 8.11. WELCOME THE RETURN AS A TRIO OF</p> <p>PISCES</p> <p>and friends. Please come early.</p> <p>THE MIDDLESEX FOLK CLUB, Guest</p> <p>BILL BOZAMAN</p> <p>WHITE BEAR, Kingsley Road, Hounslow</p> <p>SINGERS NIGHT</p> <p>FRIDAY</p> <p>AT BRIDGEHOUSE</p> <p>SINGERS NIGHT</p> <p>8 pm Borough Road, Elephant & Castle, 7.94 9226.</p> <p>AT COUSINS, 49 Greek St., W1, 7.30-11 pm.</p> <p>WIZZ JONES</p> <p>JIM WALKER</p> <p>BOARS HEAD, Bishop's Stortford</p> <p>DENNIS O'BRIEN</p> <p>JOHN BARLEYCORN, William IV High Road, Leyton, E.10.</p> <p>COME ALL YE</p> <p>ORGAN INN FOLK CLUB, London Road, Ewell.</p> <p>JUGULAR VEIN</p> <p>Residents MOSAIC</p>	<p>FRIDAY cont.</p> <p>THE LULLABY FOLK CLUB, 395 THE STRAND, 8 PM.</p> <p>BONDED BOOTS</p> <p>M.C. Rod & Blackbeard. Come early.</p> <p>SATURDAY</p> <p>ALL JOIN IN. The Metropolitan, Farringdon Road, E.C.1. Host TREVOR NYETT.</p> <p>"ANGLERS," TEDDINGTON:</p> <p>DAVE ELLIS</p> <p>AT COUSINS, 49 Greek St., W1, 7.30-11 pm.</p> <p>MIKE COOPER</p> <p>SAM MITCHELL</p> <p>DAVE ELLIS</p> <p>G.G.S 01 989 3165</p> <p>FOLK CELLAR</p> <p>Ceol Sharp House, Camden Town, 5 pm. "Come All Ye."</p> <p>Residents: Roger Fleming, Karl Wahngig and Kevin Shiels. Singers refunded.</p> <p>HANDRAKE CLUB, Meard Street, Soho.</p> <p>THE MIGHTY</p> <p>HAMISH IMLACH</p> <p>introduced by TOWNSEND and CLARK, 8.30-11.30 pm. Bar and meals.</p> <p>MARK NEWMAN</p> <p>Bay Horse FC, Doncaster</p> <p>LONG DISTANCE HAIRBRUSH, Pied Bull, Liverpool Rd off Upper St., N1. Admission 4s.</p> <p>PEANUTS, Kings Arms, 213 Bishopsgate Road, near Liverpool St.</p> <p>JOHANNAN KELLY</p> <p>PEELERS, Kings Stores, Wedgate Street, off Middlesex Street, near Liverpool Street Station.</p> <p>DAVE TURNER</p> <p>Plus BONDED BOOTS.</p> <p>TROUBADOUR, 365 Old Brompton Road, 10.30 pm.</p> <p>JOHNNY SILVO</p> <p>SUNDAY</p> <p>WINDS GREEN Folk Club, Springfield Park Tavern, Bounds Green Road, N11.</p> <p>JADE</p> <p>(Dave Waite Marian Segals Also BONDED BOOTS)</p> <p>CROYDON</p> <p>COME ALL YE</p> <p>Sean and Sugar Loaf, South Croydon.</p> <p>ROY HARRIS</p> <p>WITH COLIN MEADOWS AND BARRY TAYLOR.</p> <p>STON HALL, Reiford, Whisping Dwarf.</p> <p>MARK NEWMAN</p> <p>St Albans</p> <p>FOLK PLUS, 116 Lordship Lane, Dulwich, Bar 8 pm.</p> <p>Residents WILD OATS.</p> <p>TOWNSEND & CLARK</p> <p>ST MARTIN-IN-THE-FIELDS Trafalgar Square, 8 pm</p> <p>CRYPT FOLK CLUB</p> <p>Liquid Light by RON HENDERSON</p> <p>THE PATRIARCH OF GLASTONBURY AND HIS BAND</p> <p>Folk Service 2.30 pm. SAFFRON.</p> <p>THE ENTERPRISE, Hampstead GILLIAN McPHERSON, with residents The Folk Enterprise (Opposite Chalk Farm Station 7.30 pm.)</p>	<p>SUNDAY cont.</p> <p>THREE TUNS, Beckenham</p> <p>HERON</p> <p>TOWER CLUB, William IV, 814 High Road, Leyton opposite Baths).</p> <p>COLIN CATER</p> <p>TROUBADOUR, 8-11 pm.</p> <p>BRIAN PERRETT</p> <p>WHEATSHEAF, DORKING.</p> <p>JOHN TIMPANY</p> <p>AUDREY SMITH</p> <p>Residents ORANGE BLOSSOM SOUND.</p> <p>MONDAY</p> <p>AT CATFORD RISING SUN.</p> <p>TONY FOXWORTHY</p> <p>Dave Cooper, Residents.</p> <p>BOOZE DROP, White Hart, Acton High Street.</p> <p>MIKE MARAN</p> <p>BOURNMOUTH COLLEGES CLUB, Portman Hotel, Boscombe.</p> <p>CYRIL TAWNEY</p> <p>GRAND NIGHT at Dublin Castle, Parkway, NW1. Host of artists, 8.30-12. Bar. Special guest JOHN FOREMAN. Come early.</p> <p>HAMPSTEAD RFC CLUB, Redhill St. off Albany St. NW1.</p> <p>PISCES</p> <p>Admission 6s.</p> <p>HANGING LAMP</p> <p>The Crypt St Elizabeths, The Vineyard, RICHMOND, 8 pm.</p> <p>JOHN JAMES</p> <p>HOP POLES</p> <p>BAKER ST, ENFIELD, MIDDX.</p> <p>DIZ DISLEY</p> <p>and residents.</p> <p>PUTNEY, "HALF NOON"</p> <p>Lower Richmond Road</p> <p>JOHANNAN KELLY</p> <p>DIZ DISLEY</p> <p>JOHNNY SILVO</p> <p>JEREMY TAYLOR</p> <p>TUESDAY</p> <p>CHELSEA FOLK, Union Tavern, 11 Pimlico Road, SW1.</p> <p>TONY MAUDE</p> <p>MARK NEWMAN</p> <p>Flat 5, 46 Springfield, Leicester. Tel. Leicester 32585.</p> <p>THREE HORSESHOES FOLK CLUB, Heath St. nr. Hampstead Tube, presents:</p> <p>JEREMY TAYLOR</p> <p>and your hosts: THE EXILES.</p> <p>TROUBADOUR, Old Brompton Rd. That amazing man from Coventry.</p> <p>CHOLMONDELEY FEATHERSTONAUUGH-SMYTHE</p>
<p>at University of Essex</p> <p>Friday, 29th Jan. — in concert</p> <p>PENTANGLE</p> <p>15/- (S.U. cards)</p> <p>B.B.C. NIGHT RIDE</p> <p>WEDNESDAY, 3rd Feb.</p> <p>MICHAEL HEATH</p> <p>ZIMBACULA MANAGEMENT</p> <p>01-590 2617</p>		
<p>AT THE ROEBUCK, Tottenham Ct. Rd. W.1. JOHN KIRKPATRICK introduces</p> <p>SHIRLEY COLLINS</p> <p>7.30 p.m. Admission 5s.</p> <p>CROYDON FOLKSONG CLUB, Waddon Hotel, Stafford Road</p> <p>WILDS OATS</p> <p>PETE TWITCHETT</p> <p>BRIXTON BERT</p> <p>HOLY GROUND, Royal Oak, 88 Bishop's Bridge Road, Buswell, W2</p> <p>RONNIE CAIRN DUFF presents Scottish Nite</p> <p>THE McCALMANS</p> <p>SURBITON, ASSEMBLY ROOMS, DEREK SARJEANT FOLK TRIO, GASWORKS.</p> <p>TROUBADOUR, 9.30-12.30.</p> <p>DOUG TURNER</p> <p>TONY MAUDE</p>		

Why yearn to play when you can learn to play?

Don't just envy your mates who can play a musical instrument, join 'em.

Don't stay on the outside listening in, get yourself an instrument and play man play.

Guitar? Clarinet? Trumpet? Organ? Flute? Drums?

With a little help from somebody who knows how, most musical instruments are fun and easy to play even if you don't aim to become a star.

Discover the joy of making music, two thousand musical instrument shops throughout the country are ready and eager to give you free advice and the benefits of their experience.

Drop in to your local music shop today. Stop that yearning. Start that learning. MAYBE soon you might start earning.

Musical Instruments Promotion Association

ROYAL ALBERT HALL
Monday, February 1st, at 7.30 p.m.

PETER BOWYER
presents

DEEP PURPLE

ASHTON GARDNER & DYKE

Tickets: 30/-, 25/-, 20/-, 15/-, 10/-
£1.50, £1.25, £1.00, 75p, 50p

from Royal Albert Hall, 589-8212
and usual ticket agencies

SOFT MACHINE

UNIVERSITY OF KENT

Friday
January 29th
9 p.m.

Acorn Ascot House.
52, Dean St.,
W.I.

DIRECTORS: KEITH ROSSITER JOHN SALTER BRIAN LONGLEY CHRIS MORRISON

CHRISTIE

D.B.M. and T.

EQUALS

EDISON LIGHTHOUSE

ROYAL ALBERT HALL
Saturday, 6th February, 7.30

PETER BOWYER presents

AN EVENING WITH

JULIE FELIX

accompanied by

DANNY THOMPSON

Tickets: 30/-, 25/-, 20/-, 15/-, 10/-, from
Royal Albert Hall Box Office (589 8212) & usual ticket agencies

Also appearing at:

Fr. 22nd Jan	Town Hall, Leeds
Sun. 24th Jan	New Theatre, Oxford
Thurs. 28th Jan	Assembly Hall, Turbridge Wells
Sat. 30th Jan	Winter Gardens, Bournemouth
Sun. 31st Jan	Civic Hall, Guildford
Thurs. 4th Feb	Pavilion, Hemel Hempstead
Fr. 5th Feb	The Dome, Brighton
Thurs. 11th Feb	Town Hall, Cheltenham
Fr. 12th Feb	Free Trade Hall, Manchester

BREWERS DROOP

Jan. 29: LANCHESTER ARTS FESTIVAL
Feb. 1: GRANARY, BRISTOL
Feb. 2: 100 CLUB, LONDON
Feb. 3: CESAR'S CLUB, LITTON
Feb. 4: HIGH WYCOMBE TOWN HALL
Feb. 5: EAST BERKS COLLEGE
Feb. 6: BEACONSFIELD Y.C. DANCE
Feb. 7: GEORGE, BURSLEM
Feb. 9: 100 CLUB, LONDON
Feb. 10: CHELSEA COLLEGE
Feb. 12: CLUB MARYLAND, GLASGOW
Feb. 13, 14, 15: NORTHERN IRELAND
Feb. 16: HENRY'S BLUESHOUSE, BIRMINGHAM
Feb. 17: SWINDON COLLEGE
Feb. 18: SOUTHBANK POLY
Feb. 19: DUNDEE TECHNICAL COLLEGE
Feb. 20: CAMBRIDGE BLUES SOCIETY
Feb. 21: COUNTRY CLUB, HAMPSHIRE

WINDRUSH 01-437 9183
MUSIC STREET, ASCOT 21024

FAIR WEATHER

GRASS

LOVE AFFAIR

MANFRED MANN CHAPTER III

MIXTURES

IN ASSOCIATION WITH SLIM MILLER ENTS.

STATUS QUO

FAIRFIELD HALL, CROYDON
THURSDAY, FEBRUARY 4th, at 7.45

PETER BOWYER PRESENTS

T. REX

Tickets: 15/-, 13/-, 10/-, 8/-
From Fairfield Box Office, 01-688 9291

COME TO **EGYPT**

IN FEBRUARY:
Wed. 3rd Goldsmiths College, New Cross
Sat. 6th Youth Centre, North Street, Guildford
Sun. 7th Roundhouse, Chalk Farm
Mon. 8th Donmar, Civic
Tue. 9th City University, E.C.1
Sat. 13th Haymarket Theatre, Birmingham

ENQUIRIES/BOOKINGS
422 5191
253 9293

FROM U.S.A. "CANDIDA"
DAWN
EUROPEAN TOUR APRIL '71

DREAM POLICE

PLAYGROUND

THE BULL Upper Richmond Road, East Sheen
S.W.14 (South Circular)

Thurs., 4th February

CARAVAN

Thurs., 11th February **The STRAWBS**
D.J.: STEWART GENSIAN
Doors open 7.30 p.m. — Fully Licensed Bar
Buses direct from Richmond, Putney and Hammersmith

RAVING RUPERT
A whole lotta rock and roll
01-493 9694

VERSATILE COMMERCIAL—
STRAY CATS
02795 7388
35 Hart Road, Harlow, Essex

PETE BROWN PIBLOKTO

TIN LIZZIE

TOBIAS WRAGG

WEB

WORTH

Acorn Ascot House.
52, Dean St.,
W.I.

John Sullivan presents

LEON RUSSELL
and his American Band

FREE TRADE HALL, MANCHESTER
SUNDAY, FEBRUARY 7, 7 - 10.30 p.m.

Tickets: 10/- to 20/- from Hime & Addison, 37 John Dalton Street, Manchester 2. Tel. (061) 834 8019 or Lewis'

CLUB CALENDAR

THURSDAY

BLAISES
ROOT & JENNY JACKSON'S
PEACE CORPS

GREAT NEW Jazz-band, **LEN BALDWIN**, TED POPE ALL-STARS.
 Commencing 8 pm. No charge.
 Brewery Tap E17 Connections
 (New Victoria Line).

HOUNDS GREEN MAN, Plaxhei Grove, East Ham.
FUSION
ORCHESTRA

UFO LIGHTS OXSOUNDS. NEXT WEEK: HACKENSACK.

KINGSWAY TAVERN, Parker St. Nr. Holborn Tube.
GERRY SALISBURY/DAYE JONES Every Thursday. Free.

MIKE DANIELS Big Band, Half Moon, Putney.
SOUTHBANK POLYTECHNIC Blues Club, Rotary Street Union (tube Elephant and Castle), 8 pm. Bar. — 528 1614.

JELLYBREAD
 THE LITTLE THEATRE CLUB, JAN. 11 pm-1 am.

THE ORGANISATION at the LATCHMERE, BATTERSEA, Thursday, Friday and Saturday.

"WHITTINGTON," PINNER: ALAN ELDSON.

FRIDAY
ALBION, London Musical Club, 21 Holland Park, Johnny Dyan's

EARTHQUAKE POWER CALL

BLUES/HEAVY, Swan, Mill St. Kingston.

GIPSY HILL COLLEGE, Kingston

ROOT & JENNY JACKSON'S
PEACE CORPS

HAMBONE KELLY'S Jazz Band at the Crown Hotel, Chertsey, every Friday, free admission.

KARAKORUM
 Spa Lounge, Cheltenham

KINGSWAY TAVERN, Parker Street (near Holborn tube) **KEN ROGERS QUINTET**. Guests this week: **SANDY BROWN**, **GERRY SALISBURY**. Free admission.

NEW ERA Jazzband, The Spars, The Roundway, Tuttnham N17

NORTH WEMBLEY, Norfolk Arms, Llanover Road, Wolverine Cubs, Nurses Students Half-price

FRIDAY cont.

NOTRE DAME HALL, Leicester Place, W1 (next to Prince Charles Theatre), 8 pm. Bar.

THE AMAZING
JOHN WARREN
 BIG BAND

featuring Wheeler, Beckett, Osborne, Griffiths, Skidmore, Taylor, Jackson, etc.

OSTERLEY JAZZ CLUB PHIL RHODES'S SKYSPEED with guest **DICK CHARLESWORTH**.

PEANUTS, Horse and Green, 28 Curtain Road, near Liverpool Street Station.
GARY WINDO

PIED PIED, Liverpool Road, Islington.
STACKHOUSE
 plus Pretty Ugly Lites.

THE LITTLE THEATRE CLUB, JAN. 11 pm-1 am

TOLWORTH BOWL, Surrey NIGHTHAWKS

SATURDAY
BLACKBOTTOM STOMPERS, Private function.

EALING TECHNICAL COLLEGE, S.U. 8-1 am.

BRAM STOKER
 plus

KARAKORUM
ERIC SILK, Green Man, Blackheath.

JOHN CHILTON
BRUCE TURNER
JOHN PICARD

Strictly for swingers Green Man, opposite G1 Portland St. Wares

LOUIS MOHOLO SEXTET
 N.W.1, Bedford College, Inner Circle, Regents Park (Baker St. tube), 65 60.

NEW ERA JAZZBAND, Cellar Bar, Brewery Tap, High Street, Wares

OLD GRANARY, Bristol

ROOT & JENNY JACKSON'S
PEACE CORPS
 01-493 9694

SUNDAY

BLACK PRINCE HOTEL, Bexley, Kent

GROUNDHOGS
 CHELSEA KINGS Road, The Trafalgar, 12-2, New Orleans Jazz

MAX COLLIE
KINGS HEAD
 HERTFORD ROAD, EDMONTON PROGRESSIVE ROCK

THOR
 NEW ERA JAZZBAND, The Plough, Ilford Lane, Ilford. Admission free. Dancing.

MONDAY
BLACK PRINCE HOTEL, Bexley, Kent. Terry Lightfoot

COOKS FERRY INN
 ANGEL ROAD, EDMONTON
SAVOY BROWN

KARAKORUM
 Colston Hall, Bristol

LAKERS HOTEL, Redhill ALAN ELDSON.

TUESDAY
 AT FLOUGH, STOCKWELL, SW9.
HUMPHREY LYTTTELTON

BLACKBOTTOM STOMPERS, George, Merden.

JAZZ AT BOURNE HALL (Ewell). Bob Barber Big Band with Peter King, Don Rendell, Henry Lowther and Julie Stevens. 8.15.

LEMON is alive and well and living in Dunstable.

SCOTCH, of St James.

ROOT & JENNY JACKSON'S
PEACE CORPS

THE LULLINGSTONE CASTLE, Swanley High Street, Kent's top jazz, the Peter Band Trio, guests.

100 CLUB
 100 OXFORD STREET, W1. FIRST LONDON GIG USA BLUESMAN

ARTHUR "BIG BOY" CRUDUP
 ERROL DIXON
 ROY BOOKBINDER

1832 WINDSOR 1832
 WILLIAM ST, WINDSOR, BERKS. STAR GROUP

For contractual reasons we can't announce the name of the band.

PLUS HACKENSACK
WEDNESDAY
BLACKBOTTOM STOMPERS, Greenwich, Blackheath.

ERIC SILK, 100 Oxford Street.

KARAKORUM
 Town Hall, Birmingham

NEW BRIDGE, The Boathouse
MAX COLLIE
 RHYTHM ACES
 Tonight and every Wednesday New Orleans Jazz.

100 CLUB
 100 OXFORD ST.
 7.30 till late

Thurs, Jan 28
KEN COLYER'S
 JAZZMEN

Fri, Jan 29
 American Jazz Pianist
DON EWELL
 with Barry Martin's
 Roglime Band

Sat, Jan 30
AVON CITIES
 BILL NILE'S
 GOODTIME BAND

Sun, Jan 31
ALEX WELSH

 Mon, Feb 1
BOBBY WELLS' BENEFIT
 *Stan Tracey Big Band; Coe-
 *Wheeler and Co; Barbara Thom-
 *son's Revelations; Mike Osborne; *
 *Roy Warleigh; Dave Markee Trio.

 Tues, Feb 2
 American Blues Man
ARTHUR 'BIG BOY'
 CRUDUP
 & Errol Dixon Band

GROOVESVILLE
 SATURDAY, 30th JAN.
MANDRAKE!
 SUNDAY, 31st JAN.
BRINSLEY SCHWARZ
 Members 40P each night
 Next Sat., OSIBISA
 Next Sun., ARGENTI
WAKE ARMS (EPPINGHAM)
 EPPING NEW ROAD, ESSEX

ORFORD ARMS
 RED LION STREET, NORWICH
 Friday, January 29th
LITTLE FREE ROCK
 Saturday, January 30th
STONED ROSE

BULL'S HEAD
 BARNES BRIDGE, PRO 5241
BILL LE SAGE TRIO
 Resident Fri, Sat, Sun, lunch and evening
 Tony Lee Trio Wed. & Thurs.
 Thurs, Jan 28 **ALAN SKIDMORE**
DON RENDELL
 Sat, Jan 30 Evening
 Bill Le Sage QJ. feat.
 George Kish, Bob Effort
 Sun, Jan 31 Lunchtime and Evening
BE BOP PRESERVATION SOCIETY
 with Pete King, Hank Show
 Mon., Feb 1

MARK MURPHY
 Thurs, Feb 4 Tony Lee Trio & Guests

STUDIO 51
 KEN COLYER CLUB
 10/11 Gt. Newport Street
 near Leicester Square
 Sun, Jan 31st afternoon, 3-6
BRETT MARVIN AND
THE THUNDERBOLTS
 Sunday evening, 7.30
KEN COLYER'S
JAZZMEN

CALIFORNIA BALLROOM
 WHIPSADE ROAD, DUNSTABLE 62804
 SATURDAY, JANUARY 30th
JIMMY RUFFIN
 SATURDAY, FEB. 6th. FRANKIE VALLI and the
 4 SEASONS
 Advanced Tickets on sale now 25/-
 Every Friday is Disco Night
 8 till 12 Bar extensions and car park

HOPBINE (Next N. Wembley Stn.)
 Tuesday, February 2nd
 Termy White presents
DICK MORRISSEY
 & **TONY LEE TRIO**

PHOENIX
 CAPOEN SQUARE, W.1
 Wednesday, February 3rd
DUDU PUKWANA'S
SPEAR

ELGOR
 021-422 7834
 UNIVERSITY OF NORTH WALES
 DERNIOL ROAD, BANGOR, CAERNARVON
 present SATURDAY, JANUARY 30th
BARCLAY JAMES HARVEST

COUNTRY CLUB
 210a Haverstock Hill, NW3 Telephone 01794 3643
 opposite Belize Park, Octagon

FRIDAY, JANUARY 29th
MICK ABRAHAM'S
WOMMET
 SUNDAY, JANUARY 31st
 9-piece Jazz Band
CAPARIUS

TUESDAY, FEBRUARY 2nd
QUIVER
 FRIDAY, FEBRUARY 5th
ROY YOUNG
 + **BUBASTIS**
 SUNDAY, FEBRUARY 7th
HAN BENNINK

GROOVESVILLE
 SATURDAY, 30th JAN.
MANDRAKE!
 SUNDAY, 31st JAN.
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 9-piece Jazz Band
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TUESDAY, FEBRUARY 2nd
QUIVER
 FRIDAY, FEBRUARY 5th
ROY YOUNG
 + **BUBASTIS**
 SUNDAY, FEBRUARY 7th
HAN BENNINK

marquee
 90 Wardour St., W.1 01-437 2375

Thurs. 28th Jan (7.30-11.0)
TRACKS & THINGS
 * **D.J. Andy Dunkley**
 * **MAN**
 Friday, 29th Jan. (7.30-11.0)
 * **BRIAN AUGER'S**
OBLIVION EXPRESS
 * **DAVID O'LIST BAND**
 Sat. 30th Jan (7.30-midnight)
DISCO/DANCE NIGHT
 * **THE CREW**
 * **D.J. BOB HARRIS**
 Sunday, 31st Jan. CLOSED

Mon. 1st Feb (7.30-11.0)
 * **THE FACES**
 * **DORIS HENDERSON'S**
ELECTION
 Tues. 2nd Feb (7.30-11.0)
 * **WISHBONE ASH**
 * **GORDON GILTRAP**
 Wed. 3rd Feb (7.30-11.30)
 Mid-week Discotheque
 * **STEEL MILL**
 * **D.J. JOHN ANTONY**

THE CASTLE, TOOTING BROADWAY 1 MINUTE TOOTING TUBE
 Wednesday, February 3rd
RENAISSANCE
 Next week: PETE BROWN
 D.J. KEITH PEMBERTON — Doors open 8 till 11. Enq. Redhil 62270

VILLAGE Roundhouse, Lodge Ave., Dagenham
 Saturday, January 30th
SKID ROW
EVOLUTION
 Licensed Bars Enquiries 01-599 3966 Doors open 7.30 p.m.

KING'S HEAD Market Place, Romford
 Monday, February 1st
QUINTESSANCE
IGNEOUS STRATA
 Licensed Bars Enquiries 01-599 3966 Doors open 7.30 p.m.

TORRINGTON
 4 Lodge Lane, North Finchley, N.12. Tel 01-445 4710 (Tube to Ronnie Park)
 Thurs., Jan. 28
MICHAEL GARRICK
SEXJET
 Next week: Maynard Ferguson Orchestra
 Tickets now on sale
 Feb. 11, Blossom Dearie

Sunday, Jan. 31
ALAN BOWN
 Next week: Gentle Giant

CHEZ RED LION LEYTONSTONE HIGH ROAD 521 1369
 Friday, January 29th
DELIVERY with CAROL GRIMES
 plus UNION JACK SMACK Members 6/-

FOX at GREYHOUND Park Lane CROYDON
 Sunday, January 31st
ELTON JOHN
 RENAISSANCE • POOR SON
 Sunday, 7th: STRAY

FOX at STARLIGHT High Street CRAWLEY
 Tuesday, February 2nd 8 p.m.
URIAH HEEP
 Tuesday, February 9th: CURVED AIR

ronnie scott's
 3 floors of entertainment
 47 Frithest London W1 437-4752/4239
 Open at 8.30 p.m. Licensed until 3.00 a.m.
 Now **ZOOT SIMS**
BLOSSOM DEARIE
TRIO
 Comm. Feb. 15
MAYNARD FERGUSON Big Band
ESTHER MARROW

upstairs AT PANNIES
 Thurs, 28
 Fri, 29
 Sat, 30
 Sun, 1
 Mon, 2
 Tues, 3
 Wed, 4
PATTO
ZAPATA SMIT
LES FLAMBEAUX
AUDREY SMALL
AARDVARK
FLARE
 Lady members free night every Wednesday

LANCHESTER ARTS FESTIVAL
 We, at Ronnie Scott's, are very pleased to participate in presenting
 Sat, Jan. 30th: KEITH TIPPETS CENTREPE
 Sun, Feb. 7th: A Night from RONNIE SCOTT'S CLUB with Maynard Ferguson
 Orch., John Williams, Esther Marrow, Nucleus, Ronnie Scott QJ, Zoot
 Money, and surprise Guests. See you there.

BIG APPLE
 Saturday, January 30th
ELTON JOHN + **MARK ALMOND** + **DAVID REES BAND**
 Advance tickets 12/6. Send s.a.e. and P.O. to Big Apple or direct from Regent Theatre Box Office and Tiger Moth, 40 Middle Street, Brighton, Music Shop, 38 High Street, Crawley, Record Centre, St. George's Walk, Croydon, Record Centre, 5 London Road, Redhill

By arrangement with Harold Davison
 Saturday, 6th Feb
ERIC BURDON + **WAR**
 Advance tickets 15/-, details as above

Saturday, 13th Feb.
JOHNNY WINTER

OFF NORTH ST., BRIGHTON Brighton (0273) 29990 (Regent Theatre Concert Hall) 2 mins. Brighton Station
 UMA Lites and Sounds

UNIVERSITY COLLEGE, LONDON
Gower Street, W.C.1
Students' Union Cards please

SATURDAY, JANUARY 30th

EVERY WHICH WAY QUIVER

Next week: **Symbiosis, Come to the Edge, Gnidrolog**
ALL GROUPS BOOKED THROUGH NEMS, 629-6341
Enquiries/Advance tickets for Colosseum (£1)
payable to UCLU Ents. Comm. 25 Gordon St., W.C.1
S.A.E. 387-3611, Ext 30
Apologies for incorrect billing of Symbiosis last week

BIG BROTHER
Oldfield Tavern, 1089 Greenford Road
GREENFORD, Middx.

Wednesday, February 3rd, 8 p.m.

SKID ROW plus TRAK

Wednesday, Feb. 10th, 8 p.m. BRINSLEY SCHWARZ
Lights and Sounds by Zeta Cepheid Inc.

SISTERS CLUB Opp. Seven Sisters Tube
834 Seven Sisters Road, N 15

FRIDAY, JANUARY 29th 8/- 7.30

DADDY LONGLEGS + GNIDROLOG

Lights by Parthogenensis Sounds by Iron Fairy
Transport: Victoria Line Tube to Seven Sisters, Underground Street Main Line Bus: 41
241 229 279 243 149 67 16

CHELSEA VILLAGE GLEN FERN ROAD BOURNEMOUTH HANTS.

Thursday, January 28th

RUFUS THOMAS
his only appearance in the South

Special Scoop Booking
Friday, January 29th

EDWIN STARR

Open 7 nights per week
Speciality Progressive Night every Wed

TINY CLANGER

LSE HOUGHTON ST., W.C.2 LSE
(Advance, send S.A.E. to Ents. Students' Union)

Saturday, January 30th, 1971, 7.45 p.m.

CURVED AIR
HIGHLY INFLAMMABLE
12/- (60p)

13th February, YES - Supershow (Led Zep) Film 12/- (60p)

THE TEMPLE
33-37 WARDOUR STREET W1
Telephone 01-437-1549

FRIDAY, JANUARY 29th All-nighter 12/-

KEVIN AYERS & THE WHOLE WORLD
HOOKFOOT • CRUSHED BUTLER

SATURDAY, JANUARY 30th All-nighter 9-6 15/-

SAM APPLE PIE
JULIANS TREATMENT • FARM
MYSTIC SOUNDS MYSTIC LIGHTS JERRY FLOYD CATHODE ELYSIUM

FARX THE NORTHCOE ARMS, NORTHCOE AVENUE OFF SOUTHALL BROADWAY (UXBRIDGE RD.), SOUTHALL, MIDDX. BRITISH RAIL SOUTHALL BUSES 232, 130, 207, 105 OR 195

Sunday, January 31st, 7.30 p.m.

STUD! plus HACKENSACK

PORTSMOUTH POLY

Thursday, February 4th

GINGER BAKER'S AIRFORCE
HIGH TIDE
MR. BIZARRE • GRAPHITE

South Parade Pier, Southsea 10/- advance, 12/- on door

FARX POTTERS BAR YOUTH CENTRE, ELM COURT MUTTON LANE, POTTERS BAR, HERTS. BUSES 218, 309, 503A, 308, 313, 350, 350A, 134, 242 284, British Rail, Potters Bar

Saturday, January 30th, 7.30 p.m. First birthday party. Members 6/6

AARDVARK • CLOUDS
ALBERT MONK Eng. 01-445 4228

RESURRECTION CLUB at the SALISBURY 125 High Street, Barnet, Herts. Buses 124, 84, 104, 261, 107, 716 & 306, Northern Line, High Road

Tuesday, February 2nd, 8 p.m. BACK AGAIN!

IF plus SWEET SLAG

BIRDCAGE MARKET SQUARE, HARLOW

Special performance of
BARCLAY JAMES HARVEST
Tickets 8/- Thursday, January 4th

UE CLUB
THE BEST CLUB IN LONDON FOR ENTERTAINMENT
3A PRAD STREET,Paddington, W.2 TEL PAD 3374

Tuesday
DISCOTHEQUE WITH FUNKY RECORDS
LADIES' FREE NIGHT

Wednesday
FREDDIE NOTES & HIS UNITY BAND
DISCOTHEQUE WITH FUNKY RECORDS
LADIES' FREE NIGHT

Thursday
DISCOTHEQUE WITH FUNKY RECORDS

Friday
DISCOTHEQUE WITH FUNKY RECORDS

Saturday
THE RUDIES BAND with GLENROY OAKLEY

Sunday
BLACK VELVET BAND
COUNT SUCKLE SOUND SYSTEM with funky records from U.S.A. & J.A.
Ladies' free night
Club open 8 nights a week
Licensed Bar
PLEASE APPLY FOR MEMBERSHIP

SUNDAY LYCEUM
LYCEUM STRAND W.C.2

SUNDAY JANUARY 31ST

ARGENT
ROY YOUNG BAND
SLADE
BARCLAY JAMES HARVEST
6.30-11.30
ANDY DUNKLEY adm. 9/- **PROTEUS LIGHTS**

Colonel Bagshot 

Telephone: (051) 709 7371/2/3

TEAM DOKUS

NEXT WEEK:
Monday, 1st Feb.—Pole
Tuesday, 2nd Feb.—Shupwick
Wednesday, 3rd Feb.—Wallington
Thursday, 4th Feb.—E.A.S. Abingdon
Friday, 5th Feb.—Recording, Wexham Studios
Saturday, 6th Feb.—Sidmouth

Management:
J.C. THEATRICAL AGENCY
Winchester Road, Maiden Street
Weymouth, Phone Weymouth 4588
and 3223

Derek Block for Hemdale presents

1st U.K. CONCERT
LEON RUSSELL
with his U.S. musicians
TUESDAY 2nd FEBRUARY
ROYAL ALBERT HALL

Tickets 30/-, 25/-, 20/-, 15/-, 10/- and 5/- standing
From Box Office and usual agents

Reading University S.U.
READING UNIVERSITY SOCIAL COMMITTEE presents

FRIDAY, 5th FEBRUARY
GINGER BAKER'S AIRFORCE 12/-

SATURDAY, 13th FEBRUARY
ROY HARPER & BRIDGET ST. JOHN
8/- in advance 10/- on door

SATURDAY, 20th FEBRUARY
JOHNNY WINTER
14/- in advance 16/- on door

At the New Union, White Knights Park, Reading. Tickets in advance available from Social Committee, Students' Union, White Knights Park, Reading, Berks (S.A.E.)

TINY CLANGER!
ST. ALBANS 63184

BOWES LYON HOUSE, STEVENAGE
SUNDAY, 31st JANUARY, 7.30 p.m.

WILD ANGELS
plus TONGUE TIED DANNY & ROCKING ROY

Next week: DUSTER BENNETT Free Membership

KINGHAM HALL
Saturday, 30th Jan., 8 p.m.

URIAH HEEP
+ GINGER
LIGHTS & HEAVY SOUNDS
Feb. 13th
MICK ABRAHAM'S BAND

ROYAL ALBERT HALL SUNDAY, 31 JAN. at 7.30

TONY BENNETT
with
LONDON PHILHARMONIC ORCHESTRA
and **ROBERT FARNON**

10/-, 20/-, 30/-, 40/-, 50/- from Hall (01-589 8212) & Agents.

LUNCHTIME WORKSHOP
AT THE
LYCEUM, STRAND, W.C.2

TERRY KING ASSOC. PRESENT
Tuesday, Feb. 2nd, noon to 3 p.m.

GENTLE GIANT
D.J. ANDY DUNKLEY
Admission 10p (2/-)

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(Members of P.C. Bureau Press Ltd.)

WESTFIELD COLLEGE
KIDDERPORE AVENUE, N.W.3
Telephone: 435 6593

Tubes: Finchley Road and Golders Green

Saturday, January 30th, 8 p.m.

FACES
with **ROD STEWART**
plus
Admission 12/- Bar Lights

BRUNEL UNIVERSITY KINGSTON LANE, UXBRIDGE
Buses: 203, 207, 223

FRIDAY, JANUARY 29th, 8 till 12

SOUTHERN COMFORT
NEW HORIZON
plus
ANOTHER
Women 6/-, Men 8/- advance (10/- door)
S.U. CARDS ONLY Disco and Lights

MAJOR BRANDY
presents in concert
ALEXIS KORNER
with Peter Thurup of C.C.S.
DUSTER BENNETT
KARAKORUM

FEBRUARY 3— BIRMINGHAM, Town Hall
FEBRUARY 5— BOURNEMOUTH, Winter Gardens
FEBRUARY 11— HEREFORD, Flamingo Centre

FEBRUARY 1— BRISTOL, Colston Hall

Unfortunately, Duster Bennett will not be able to appear on this date. Special guest appearance of NATIONAL HEAD BAND

MAJOR BLUNT STAGE ENTERPRISE, 65 Widemarsh Street, Hereford. Telephone 3082

ALL SEATS 10/-
Tickets available from Box Offices and local agencies

island artists present
Free
and their guests
The Amazing Blondel

D.J. ANDY DUNKLEY

Victoria Hall Stoke on Trent	February 5th
Liverpool Stadium	February 6th
Fairfield Hall Creydon	February 7th
Town Hall Oxford	February 8th
Guild Hall Plymouth	February 11th
City Hall Hull	February 13th
Empire Theatre Sunderland	February 14th
Guild Hall Portsmouth	February 18th
Colston Hall Bristol	February 19th
Imperial Ballroom Nelson	February 20th
Civic Hall Guildford	February 21st
Regent Theatre Brighton	February 22nd
De Montfort Hall Leicester	February 23rd
Town Hall Birmingham	February 24th
City Oval Hall Sheffield	February 26th
City Hall Newcastle	February 27th
Civic Hall Wolverhampton	March 1st
Winter Gardens Bournemouth	March 2nd
Lyceum Strand London	March 7th



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FURTHER
ENTERTAINMENT
ADVERTISEMENTS

Roger Bunn and Omnibus present
SPECTRA
at the Open Space Theatre
Tottenham Court Road
Starts Monday, February 1st, at 8 00 p.m.
and then every Monday

BRIAN AUGER'S
OBLIVION EXPRESS
MOGUL THRASH
FOREVER MORE

Tickets 10/- Phone 580 4664
at Box Office 486 3218
(Non-members half hour before concert)

SLOUGH COLLEGE
(near centre of Slough)

SAT., JAN. 30th, 8 till late

MICHAEL CHAPMAN
GORDON GILTRAP

Tudor Lodge Brian Taylor
Heavy Eric Lights Ralph Grey Disco
Bars Refreshments

Tickets 10/- (NUS: in advance, 12/- on door
Enquiries: Slough 22338
Groups booked through Music Streets, Ascot 21024



Barclay James Harvest
Representation — 01-581 2565, 061-236 1355

IMPERIAL COLLEGE ENTS.
I.C. Union, Prince Consort Road, SW7
SATURDAY, JANUARY 30th, 8 p.m.

An evening with
QUINTESSANCE
BAR + DISCO
Tube: South Kensington • Buses: Albert Hall

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City UNIVERSITY NORTHAMPTON SQUARE ECT. 253 7191

RADIO GERONIMO BENEFIT FRIDAY 29 JAN AT 7-30

VIV STANSHALL NEIL INNES & FRIENDS
Film "Lennie Bruce Lives"
FORMERLY FAT HARRY FOREVERMORE
GRINGO
CRUSHED BUTLER
Radio Geronimo DJs
40p in advance, 50p door
P.S. don't forget: CITY ROCK every Tues for Leprosy 20p-Feb 2nd Guild Hill

TWO J's CLUB
HORN HOTEL, BRAINTREE, ESSEX
FRIDAY, JANUARY 29th, 8 p.m. EVERY FRIDAY
THE NATIONAL HEAD BAND
+ SEBASTIAN LODGE
UPSTAIRS: TWO J's DISCOTHEQUE
Groups booked through Eddie Sandham Organisation, 01-734 5138 and Chrisconrad Agency, Braintree 1363

ISLEWORTH POLYTECHNIC
LONDON ROAD, ISLEWORTH
Saturday, 30th Jan., 1970

GROUNDHOGS
HOWL • CHERRY PICKERS (STEEL BAND)
Licensed Bar • Light Show • SU/NUS Cards
N.B.: This is the dance postponed from Sat., 12th Dec. 1970

DUNSTABLE CIVIC
Monday, February 1st, 7.45 p.m.

IF + GUESTS
February 8th. CURVED AIR (Tickets 12/-)
February 22nd. COLOSSEUM (Tickets 16/-)
Send P.O. & S.A.E (postal strike permitting) to either Air or Colosseum Tickets, 15 Melbourne Road, Ilford, Essex

mott the hoople sunday lyceum feb.7th 7.30pm 10s

John Sullivan Presents

LYCEUM, STRAND

Sunday, February 14th 10/-

SKID ROW HIGH BROOM

ROOT & JENNY JACKSON PEACE CORPS

& SPECIAL GUESTS
DEMICK & ARMSTRONG

SIMON STABLE'S STABLE DIET

John Sullivan presents

ASSEMBLY HALL TUNBRIDGE WELLS

Wednesday, February 10th 16/-

CURVED AIR

Guests - WARHORSE

Meteor Illusion Lights and Sounds

Tickets: Music Rooms, Mansion Road
Tunbridge Wells (0892) 32087

HIGH WYCOMBE TOWN HALL

Windrush presents

MOTT THE HOOPLE

U.S.A. Bluesman

ARTHUR CRUDUP

BREWERS DROOP
ROOT & JENNY JACKSON'S PEACE CORPS

8 p.m. start 10/- and 12/-

Thursday, February 4th

In concert

BARCLAY JAMES HARVEST

University of Keele Ents., Wed., Feb. 3rd

TOP GEAR AGENCY, 01-858 9405

Now Representing

EVERY DAY PEOPLE

PROGRESSIVE AND SOUL

Would like to offer financial help to students for their entertainment

SIRIUS ALAN PULLINGER CENTRE
High Street, London, N.14
(100 yds. Southgate Tube Station)

FRIDAY, JANUARY 29th, 8 p.m.

WARM DUST

+ BAGGINS

Next week: CLARK HUTCHINSON

EXIT VICTORIA R. HALL
CHELMSFORD

ASYZEM AT VAN COCH
PAYCOCKE RD
BRAINTON

Sunday, Jan. 31st THIRDS
MADRAKE + WORLD WAR

Monday, Feb. 1st
TRAPEZE + IMAGE

N/W Patis + City N/W Madrake

SPACE BOOGIE

All Saints' Hall Powis Gdns., W.11

Fri., Jan. 29th 7.30

HELP YOURSELF ERNIE GRAHAM

4s. a head

IMPLOSION

Roundhouse, Chalk Farm Sunday, January 31st
3.30-11.30 p.m. 8/- (40 N.P.)

ARTHUR BROWN MIGHTY BABY WHITE TRASH HELP YOURSELF JEFF DEXTER*

LIGHTING FIRSTLIGHT AND PAUL AMPLIFICATION
HI-WATT
FILMS + STALLS + EVENTS

* Records from "Musicland", 44 Berwick St., W 1

QUEEN ELIZABETH HALL, SE1 MON., FEB. 8, at 7.45 p.m.

the live electronics and short-wave feast

*Nicolaus A. Huber Von Schiavone Bis
*Arne Nordheim Schiavone
*Yuji Takahashi Bridges 1
*Stockhausen Pole for 2
*Arne Nordheim Pace
Frederick Rzewski Les moutons de Panurge rite

*First performance in this country

20/-, 16/-, 12/-, 8/- from Hall (01-928 3191) and Agents
Institute of Contemporary Arts Music Section

THE PICKLE PICKLE CLUB

TOP ALEX. ALEXANDRA HOTEL
Alexandra Street, Southend (Central Station)

Tuesday, February 2nd, 8 p.m. Licensed Bar Admission 8/-

ALAN BOWN

+ Another full colour Peter Fonda movie N/W Groundhogs

EWELL TECH. S.U. present at Epsom Baths Hall, East St., Epsom

Saturday, February 6

LEON RUSSELL and FRIENDS DAVE O'LIST BAND

LIGHTS

Tickets £1 in advance from Soc. Sec., Ewell Tech S.U.,
Reigate Road, Epsom

MEDWAY COLLEGE OF DESIGN S.A.
FORT PITT HILL, ROCHESTER KENT

FRIDAY, FEB. 5th, 8.30

THE WILD ANGELS & DANIELS BAND

10/-, N.U.S. (Cards please). Non-members 15/-

Friday, Jan. 29: DORRIS HENDERSON'S
ELECTION
Saturday, Jan. 30: MICK ABRAHAM'S BAND
Friday, Feb. 5: MARK ALMOND
Saturday, Feb. 6: KEVIN AYERS & THE
WHOLE WORLD
Thurs., Feb. 11: In concert at A. Gaskell's, Plymouth
"FREE" - AMAZING BLONDEL

Van Dyke Plymouth

TINY CLANGER

University of Warwick S.U. present
In Concert

DANDO SHAFT + APRIL

Monday, Feb. 1, Admission 5/-

KINGSTON POLYTECHNIC

SATURDAY, JANUARY 30th

OSIBISA plus MOGUL THRASH

Sounds - Lights - 8/- in advance
Thanks Guinness for your stormy sea

All artists booked through 930-1771

THE HOUND DOG CLUB

FISHMONGERS ARMS, WOOD GREEN, N.22

Now opening on a Friday
January 29th, 8-11 p.m.

RAVING RUPERT'S ROCK 'N' ROLL REVIEW

Membership Free

Saturday, January 30th, 8-11 p.m.
The living legend in person

GENE VINCENT

WITH THE HOUSESHAKERS
plus DJ's TONGUE-TIED DANNY & ROCKING ROY

Authentic Rock 'n' Roll every Friday and Saturday
Tickets available at the pub any time, and also at
All enquiries 570-2579 / 574-1032

NAG'S HEAD WOLLASTON, NORTHANTS
Friday, Jan. 29th
JOHN PEEL invites
SKID ROW
N/W Groundhogs

BLISWORTH HOTEL
BLISWORTH, NR. NORTHAMPTON
Sunday, Jan. 31st
UNIVERSE
Next week: Van der Graaf
Generator

UC BARS (MEDICINE LIGHTS), 8 START

SALISBURY COLLEGE OF EDUCATION

January 29th, 8-12 midnight

IMAGE

HOUNDS GREEN MAN
FLASHET GROVE, EAST HAM

THURSDAY, JANUARY 28th

FUSION ORCHESTRA

UFO LIGHTS - OXSOUNDS - BAR

British Rail: East Ham, Upton Park - Buses 5, 1, 14, 7

DANTA

Tribal spectacular
"Cee Cee" CBS
01-493 9694

HIGH WYCOMBE TOWN HALL

SATURDAY, JANUARY 30th

AUDIENCE

plus SATISFACTION

Sahara Farm Lights - Canyon Sounds
12/- on door - 8 till late
Groups booked through Music Street

EARTHRISE

Directed by JOHN FOX & MIKE WESTBROOK

Feb. 11th, 12th & 13th, 8 p.m. 12/- (students)
GARDNER CENTRE THEATRE Box Office: (0273) 685861
Univ. of Sussex, Brighton

DE MONTFORT HALL - LEICESTER

SUNDAY, 31st JANUARY, at 7.30 p.m.

ERIC BURDON AND WAR

TICKETS 17/-, 15/-, 13/-, 10/-, 8/-
from Municipal Box Office, Charles Street, Leicester. Tel. 27632
Tickets available on night

DE LA SALLE COLLEGE
MIDDLETON, MANCHESTER

TUESDAY, FEBRUARY 2nd, in concert

BARCLAY JAMES HARVEST

WASP AT THE STAR HOTEL 296 LONDON ROAD
WEST CROYDON

OPENING NIGHT - MONDAY, FEBRUARY 1st
8 p.m. ADM. 6/- Booked Thru' BRUNY ENTERPRISES

FUSION ORCHESTRA

FEB. 8 GNIDROLOG FEB. 15 MADRAKE FEB. 22 UGLY ROOM

SEE CLUB CALENDAR FOR WEEKLY DETAILS

HOBBITS GARDEN
267 THE BROADWAY, WIMBLEDON

FRI., 29th JAN.
STEAMHAMMER
& SUPPORT BANDS
BRIAN AUGER

FRI., 5th FEB.
Light Show Discs Food Hot Drinks 8 to Midnight

THE POLYTECHNIC OF CENTRAL LONDON

Friday, February 12th,
8.15 p.m.

Free

plus

VAN DER GRAAF GENERATOR

Advance tickets:
15/-, from
Ents., Students' Union,
309 Regent Street, W 1

MICHAEL CHAPMAN

RICK KEMP
AND
NICK PICKETT

IN CONCERT

Fri., 29 Jan., 8 p.m.-11.30
Tickets: 8/-, at door 9/-

THE ALBEMARLE, Gooshays
Drive, Harold Hill, Romford,
Essex
(nearest stn. Harold Wood)

PHILIPPA FAWCETT COLLEGE
94-100 Leigham Court Road
S.W.16

Saturday, January 30th, 8 p.m.

BRINSLEY SCHWARZ and ANNO DOMINI

Discos. Bar. 8/6 before, 10/- on door
Buses: 137, N87, any to Streatham Hill
Train: Streatham Hill

Sat., Feb. 6th. SAM APPLE PIE
and TRIFLE

JOHNNY DYANI

EARTHQUAKE
POWER CALL

Monday, February 1st
New Arts Lab, 8.30

TRICORN CLUB

PORTSMOUTH

Thurs. ALAN BOWN
Fri. THE NITE PEOPLE
Sat. NASHVILLE TEENS + CITY
Sun. SKY
Tues. SKIN ALLEY
D.J. Pete Drummond
Booked through M.M. Gospar 61867

RELEASE

40 Princesdale Rd., W.11

is open and with
your help will stay
open. We are des-
perately short of
cash. Any amount
will help.

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3d. per word
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A ABLE accordionist — 876 4542
A ABLE pianist — 876 4542
ALL SAXOPHONES, clarinet, flute, PA, gigs, residency. — 01-483 5619

YOUNG lead also/clear experience theatre ballroom, seeks top class gigs — 01-444 4583
GASS/DRUMMER (both song), require work with pop group, anything considered, must have work — Tel: Southland 4476 or 5005

BASS GUITAR, experienced, 848 274 4997
BASS GUITAR/VOCALIST doubling tenor saxophone/clarinet, with girl guitar/vocalist solo/harmony night — Tel: 374 3411

BASS GUITAR, guitar, vocals, experienced — 342 2280
BASS GTR., gigs — Gerrards Cross 85039
BASS 5-GUITARIST, ex-name seeks with partner to join established family/Colosseum/Traffic type group — 529 4443

BASS GUITARIST vocalist, — Phone 827 4853
BASS GUITAR, musician — 574 4443
BASS (Ken. — Daytime).

CAPABLE HARMOND organist, own instrument, read, book, with or without a drummer, seeks worthwhile summer season, replies answered. Box 73.
REQUIRED BLUES/JAZZ guitarist seeks ambitious group. Has transport. Orpington 32772.

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DRUMMER — all styles — gigs — 438 8166
DRUMMER /Saxophone/clarinet/London / Surrey — Downland 463 2211

DRUMMER all experienced etc (28) works for money — 607 2887 (weekdays), 387-7010 Ext. 356 (day). Des Larn, also seeks summer season Europe.
DRUMMER, AVAILABLE rehearsal band, W. London — 570 7882

DRUMMER, c/w jazz, pop, gigs, residency — 01-340 5884
DRUMMER, country rock, pop, semi-pro, dancer, etc. — 01-483 4977
DRUMMER, group, etc., reliable, transport, 1975, anytime, where — 'Mitch', phone (day) 4446 6261 (night) Bownmans

DRUMMER, EXPERIENCED all styles, gigs or residency. — 440-8415 (weekdays)
DRUMMER, EXPERIENCED all styles, reader, requires summer season. Phone: Farnborough Heights 47525

DRUMMER, EXPERIENCED, requires good residency/gigs. — 01-782 7425
DRUMMER, EXPERIENCED, Standards, jazz, latin, pop, transport. — 01-242 6778
DRUMMER, EXPERIENCED, Tel. 01-390 8286 after 6 pm.

DRUMMER, ex. pr. — lan, 228 1183
DRUMMER, free Saturday, reader. 394 1991 (Hford).
DRUMMER, 6/8, residency. — 01-872 8561
DRUMMER, GIGS. — Simon, 01-836 8100

DRUMMER, top class, ex-name, professional musician, requires work with first class top standard band, etc. — 01-722 5709
DRUMMER (22) seeks work, 407 3839 after 5 pm.
DRUMMER (22) seeks work with progressive group. 82 Clarendon, Charlton. 01-303 4788 before 6, not Thrusby.

DRUMMER (21), experienced, gigs. — 01-427 6571
DRUMMER, Gigs, resident, season. — 108 3316
EXPERIENCED, GOOD young, professional, low cost, must do professional. 672 7086

EXPERIENCED PRO DRUMMER
ex-name, bass, seeks progressive, jazz, rock, pop Premier Age 21.
01-642 8443

EXPERIENCED PRO DRUMMER
ex-name, lead and base seeks commercial group. 83 Loughborough Rd. London.
— 357 1139 after 5 pm Thursday.
LUTE, ALTO and tenor sax, young, read. — 01-839 3421
PROG. ROCK GUITARIST and vocals, age 21, 22, seeks work in folk trio.

GUITARIST AVAILABLE. — 735 2222
GUITARIST, GIGS or residency. — Tel. 898 7247
GUITARIST, jazz, Dance/Cabaret. — Tel. 01-439 8586
GUITARIST, vocalists (Shedder, McGuire, Newman, Flender, Woodley) and GUITARIST doubling (McGuire, Flender) duo, who play P.A. with a dual channel stereo channel stereo mixer. See Melody Maker 21st Century Club to join or form baroque group. Will rehearse. — 872 8964
Tel: Watlington 4952 evenings between 7 and 10.
GUITARIST, VOCALIST. — Phone 853 1553

GUITAR VOCALIST, young, good reader, good lead voice, 53 years, 2000 West End Job. 2416 or 2417 or residency. — Watton 29188
GUITAR VOCALIST, London, residency/summer, season. 414 9181

ENGAGEMENTS WANTED

Continued
LEAD GUITARIST, pop, young and versatile, own transport, own material, seeks good country band or band doing pop and standards or anything else. — Tel. Derek, 763 7247 anytime.

LEAD GUITARIST seeks residency, read/busk. — 01 594 8377
LEAD GUITARIST doubling bass, also vocals and original songs, seeks name group. — Tel 883 5619 (Flat 3).
LEAD GUITARIST (free and Feb), seeks good band, must include. — 529 4914.

LEAD GUITAR/VOCALIST, 23, seeks good pop group or residency. — Gordon, 01-633 6583 (day).
ORGAN, DRUMS, girl singer, with target (following) require 3-4 night residency in family type work, Wembley area. — 888 0864.
ORGANIST DBLNG flute seeks London residency. — 01-624 7237.

ORGANIST, EXPERIENCED, good class residency London. — 01-534 5655
ORGANIST, free this weekend. Standards, etc (no instrument). — 01-534 5655

ORGANIST, HARMOND, own instrument and Leslie, seeks professional engagement in London or North. Phone 624 2026
ORGANIST/PIANIST /vocals, compere, read/busk all styles. Tel. If requires work. 404 4367.

ORGANIST/PIANIST, jazz, experienced, available, mid/week and sessions. — 590 5699
ORGANIST/PIANIST/VOCALIST (pedals) pro seeks work. — 01 380 8795
PIANIST, GIGS, Drummer. — 874 8288

PIANIST / ORGANIST, Pro accompanist, experienced clubs, restaurants, Gigs, Ships. — 847 2581 (Carabinieri).
PIANIST / ORGANIST / sessions/clubs, gigs — 888 0799
PIANIST, read, busk. — Bill May 852 1108
PIANIST, professional, seeks work. — 734 2060
PIANO. — 01-490 0218

PRO DRUMMER, jazz, rock, jazz, busk. — 01-229 7708 Room 10.
RINGO TYPE drummer seeks Seattle type group. — Phone after 6 pm. 174 5740.
ROB HACH (pro Hammond organ trio/vocals) needs new role & energy/interesting work. Shows ability. Residency available if necessary. — Day 645 0797, 640 4443 (weekdays)

ROGUEMOND, brilliant rock/folk. — 259 3335
SOLO SINGER, vocalist will entertain. Available for summer season. 892 0173
SOUL DRUMMER requires work urgently. Large Rogers. — Tel 317 8446

TENOR/FLUTE/CIT. — 387 4524 and 338 8269.
TENOR/FLUTE/clarinet. Sessions. — Tel. 771 9948
TENOR / FLUTE, pro, experienced, 28, will travel. — 01-268 4232
TENOR FLUTE, read busk. Jazz. — 663 9218

TENOR/FLUTE/soprano, seeks interesting prospects. bread. — 234 5210
TENOR/VOCALS/MC. — 242 9315 after 5
TENDR, young, doubling, read/busk available for gigs. — Pete Hadden, Watlington Cross 28594
TRUMPET/VOCAL, Coloured, extra and singers require good class summer season or residency. — Box 75

TRUMPET, name band experience, read, busk, lead session. — Phone 449 3218
TRUMPET, read, jazz, dance. — Phone Spinnaker 474 (Surrey)
TRUMPET/VOCAL, Coloured, Gig/Cabaret, Versatile. 229-2710

TUBES, club residency good class gigs. — Watford 32729 after 6
YOUNG GUITARIST/vocalist (hair) wants to join progressive band. Own 100 watt p.a. systems, 100 watt amp and speaker, guitar and microphone. — Phone John, Reading 5615 anytime.

ARTISTS
1/2 per word
FRELANCE Go-Go dancer. — Tel. 01-508 7420.
FUNKY Pro DJ with own records and equipment, seeks work. 483 2321.
ATTENTION AMBERLEE ARTISTS
Book your Entertainment Groups, Bands, Cabaret, Discotheque, Go-Go Dancers, etc., always available.
969 2315/6 (daytime)

ATTENTION RECORDING GROUPS
SETTLERS/SEKERS LINE-UP
If you require L.P./single material, we have vast original unrecorded repertoire written for saxophone group. 31 numbers on demo, the rest awaiting demonstration.
01-878 4460

ATTENTION RECORDING GROUPS
SETTLERS/SEKERS LINE-UP
If you require L.P./single material, we have vast original unrecorded repertoire written for saxophone group. 31 numbers on demo, the rest awaiting demonstration.
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ATTENTION RECORDING GROUPS
SETTLERS/SEKERS LINE-UP
If you require L.P./single material, we have vast original unrecorded repertoire written for saxophone group. 31 numbers on demo, the rest awaiting demonstration.
01-878 4460

VOCALISTS WANTED

1/2 per word
ATTRACTIVE GIRL vocalist for cabaret double act. — Perc. 39 Minster Road, NW2, 794 2179.
GIRL VOCALIST (instrument), friendly for acoustic group with original material. Prospects. Broom. 2800. Phone Paul, Ipswich 24698. No time-wasters.

MALE/FEMALE VOCALIST REQUIRED FOR MANCHESTER AREA, MUST BE VERSATILE, ABLE TO SING POPS, BALLADS, ETC. MUST HAVE STRONG PERSONALITY. TOP WAGES PAID TO RIGHT PERSON. PLEASE APPLY CATHY UNION STREET, OLDHAM, LANCs. TEL 061-652 2237 (GERRY).

SLANHAMMER require vocalist. — (Shelley) (shelley) 671.
S/PRO VOCALIST, PA and transport essential, north London Ring soulful group. Work waiting. — Evenings, 01-954 4413.

VERSATILE group seeks vocalist, male or female, age 18-26, in 1971, to sing various types of pop/jazz/blues. Will tour in 1971. Must have personality. Also able to play or learn instruments. Based in Essex (Loughton). — Please ring 720 1865

VOCALIST/GUITARIST wanted for band doing good quality work, mainly London area, with some out-of-town. Rocks, pop/standards etc. Suitable for good semi-pro. — Tel. 01 537 4976
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FUNKY BUT TASTEFUL KEYBOARD PLAYER / STRONG VOCALS / RHYTHM GUITAR

Caught in the act

extra

CHICKEN SHACK

IT seems harsh to criticise a new band which has recorded only four times and then receives a tremendous reception on its debut. Chicken Shack's new Chicken Shack looked a pale imitation of the old Shack at the Mistle Cloak, Beckenham, last Friday.

Stan has chosen the same back-up — drums, bass and guitar — as the group he disbanded early in January because the musical format had become so confining. Even most of the numbers are familiar — but the comparison seems there.

On "Tell Your Fortune," he had to save the band from dying a death of a very common colleague — Brian Chapman (organ). On "Glassed," with Chick and Pip Pyle (drums), But Webb as at his willing best, he has a good one — "Help Me Now."

KEEF HARTLEY can do no wrong

KEEF HARTLEY

Keef Hartley Band, judging by Friday's performance, can do no wrong.

Keef has a new policy, formed through his experiences with the Big and small bands. From now on he will have a basis of four in the band — himself, Gary Thain, Miller Anderson, and organist Wynder K. Frog, recently with Pat Maddox. This will be added soloists there could be one or two, and at Weymouth his guest was Johnny Almond.

Neither Wynder nor Johnny had played with the band before that night, yet the empathy between the musicians was tremendous. Everything was as tight as we have come to expect from Keef, nothing frisky, nothing sloppy, just excellent music.

Almond is one of the most versatile wind musicians around at the moment, altering his moods equally well on either tenor or alto sax, and flute. His looking on stage, along with Miller Anderson, one of the great unrecognised guitar/singers, added to the general atmosphere of complete enjoyment.

Miller and Gary Thain can only be separated when Keef plays his electric solo, so good they as the band's rhythm unit.

Wynder K. Frog is destined for unqualified success, not only with the band, but in his own right. As he said after the show: "No one can produce the sounds that Wynder does."

The band had great deserved standing ovation after which they continued with "Rock Me Baby" and "3,000 strong audience wouldn't let them leave" they continue for another 20 minutes. A great band.

Supporting were T2, who for a three piece produced some incredible sounds, with plenty of variation and Gary, who were too loud. — KIM RICHARDSON

HOT TUNA

HOT TUNA. The Elvin Bishop group, and Kwane and the Kwanitos appeared at the Fillmore West in San Francisco last week.

Hot Tuna includes members of Jefferson Airplane: Jack Cassidy, well-known bassist, Marty Balin, the Airplane's lead man, vocalists, Joe Covino and who recently replaced Spencer Dryden on drums, and the Airplane's lead guitarist, Jorma Kaukonen.

This group is an off-shoot of the New Riders of the Purple Sage who split up several years ago. Dead, both groups play far-out music and Hot Tuna the first to play clubs several years ago.

Hot Tuna was filling in for Spirit, an LA group whose first album, "The Holy Holy That Stays Together" made them big in LA and on underground radio.

The Elvin Bishop group, is star Elvin was formerly lead guitar and rhythm for the Paul Butterfield Blues Band. His last album with Butterfield was "Piggy Cabshaw, which is his pet name. Joe Baker a very talented black chick singer and also Elvin's girlfriend is one of the heaviest chick singers around.

"Chicken Shack Can't Go On," which she wrote for their first album on Fillmore Records, or even heard a seven minute song written by Bishop. So Good.

The album is entitled "Feel It" and it's available in Europe pick yourself a copy and get a taste of future San Francisco blues. Bishop is from Chicago where he learned to play the blues and as lead guitarist on this album plays some very tasteful solos. He also plays slide guitar and sings like a black John Fogerty.

The group, one of the most popular club groups in San Francisco, has also utilised guitar and the free jam quite effectively and is often reminiscent of Santana.

Stephen Miller is the organist and has co-written most of the songs with Elvin. Bishop, who was formerly with Linn County who recorded on Mercury records in the states. He is an excellent singer and is very exciting on stage. — COSMO DONAHUE

When someone uses nothing but superlatives to describe a band's performance, my immediate reaction is to suspect that the band is not as good as they claim to be. At Weymouth, I heard a band that was that good. The new

It's easy enough to be enchanted by the fresh, smart appearances, happy faces and lively performance of the Settlers. It's equally easy to be left cold by their uniform cuts, straightened hair and stage gymnastics. All a matter of preference.

To be fair to the group, their Queen Elizabeth Hall (London) concert on Saturday possessed all the qualities and ingredients for which they are renowned. Their audience came knowing what they were going to see, I suspect, and certainly showed many signs of enjoyment. But as easy as it is to accept this pipeline entertainment, I find it impossible to resist the urge for some criticism. Like cartoon characters, they mock strenuously, socialist John Kent's arm write, guitarist Mike Jones throws himself into sprawling poses designed to radiate the heaviness of existence.

Then it's over. The song vanishes and with it the drama. The four fresh smiles and triumphant bows appear instantly. "Sometimes I Feel Like A Motherless Child" and "The Black and Blue" are played like a song, shoved aside to make way for the next number. — ANDREW MEANS

SETTLERS

The tenorman, Paul Jeffrey, lives in Europe and his Dizzy Gillespie band in 1968. He is competent, but not inspired. Louis Chancellor the drummer was a little too intrusive. The most effective solos were produced by Pat Smith, a tenor saxophonist who undoubtedly teamed up with the perennial Monk melodies.

One of the highlights of the evening showed us a band "Round Midnight," but something it seemed as though Monk were creating it. Passionately, I found a great deal more success in the same evening, by trumpeter Louis Chancellor. Leading small group at another club. He seemed to extract from this beautiful theme, with the grandeur and harmonic subtlety with which Monk originally invented it.

One can only hope that Monk's locality group will have the attitude along with it. For the present, he seems to be at a dead-end. — LEONARD FEATHER

Thelonious Monk

AFTER several months of "The Thelonious Monk" returned to the Hollywood club scene recently sporting a new hairstyle and new tunes.

Not much has changed except for a rather bad and apparent deterioration. It looks like he sounds older, and walks a little slower. There is no more dancing behind the piano, at least on when I was there. Everything was somewhat low.

True, he uses the same jagged arpeggios and odd syncopation that suggest he is playing an orchestration rather than playing the piano. But "Back Street Back Street" Mustang and all the rest sounded so much fresher and more meaningful than the "Back Street" before the dry old had begun to

Monk's new sidemen are younger than his predecessors and have clearly been touched with the sound of the times, though their music appear to have something in common with

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THE COMPLETE dissolution of the Beatles has finally happened, as we all knew it would some day. But suddenly groups are reaching the headlines by being compared to the Beatles (e.g. Lindisfarne, Flame, Emitt Rhodes), which would never happen were the Beatles still at their peak. So instead of looking for substitutes for the Beatles we should be looking for something new and exciting in the music world. Also, these groups should be appreciated for their own talent rather than for their similarity to a group who were the biggest thing around for many years. How about lobbying the BBC for a reshewing of Magical Mystery Tour? — WILFRED WELBURN, 31 West Bank, Scarborough, Yorks.

● LP WINNER

MAILBAG

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LINDISFARNE: substitute

I HAVE read your "Caught in the Act" of the Pentangle concert at the Royal Albert Hall (MM, January 16) and feel bound to correct your remarks regarding the Park amplification used by Fairfield Parlour.

You imply that the reason for the delay at the beginning of the group's act was the fault of the amplification system. This was not so. The failure was caused simply by some unknown person pulling out all the amplifier main leads from the mains sockets. I would challenge Mark Plummer, the author of this piece, to begin a concert under such circumstances. As to Mr David Symonds having to hold a microphone close to a classical guitar during the first number, this again was no fault of the amplification system, but simply because the guitar was not fitted with a pick-up. — R. D. HEAFIELD, Cleartone Musical Instruments, Birmingham.

I AM fed up to the teeth with waiting for hours to hear pop groups play, and with watching their inefficient routines meander about the stage plucking indifferently at electric wires. Long live instant jazz. — EDWARD HEATH, Bexley, Kent.

BRUM'S DOLDRUMS

THE MUSIC scene in Birmingham was really great. You could always expect to see a good band every week. Then Mothers closed down and all of a sudden myself and hundreds of

others in fact found that there was nowhere to go to have a really good time listening to great bands.

The only place that promised anything really interesting was run by an outfit called Kinetic Circus, supposedly to have been Birmingham's answer to London's Sunday Lyceum. It is fantastic — when it's open, that is, which is proving to be not very often, which is sad.

So come on anyone who's got the initiative. The club scene in Birmingham is wide open, the people are there, the opportunity is there, so the first one to open a good

progressive club (which opens every week, that is) has got to succeed. — ROY EVANS, 150 Bromsgrove Road, Redditch, Worcs.

MANY observers have seen the past year as one without any outstanding musical features. I wholeheartedly agree. On the other hand, new albums by groups such as Family, The Nice, Jethro Tull, Canned Heat, and King Crimson have been reviewed as "best yet," "more together," or "simple and melodic." It seems to me that such comments have been made without any knowledge of previous works. When will we ever hear the like of "Music in A Doll's House," "Ars Longa Vita Brevis," "This Was," "Crown Of Creation," or "In The

A continental con by Zappa?

WHY take the Continental fans for a ride? During two months in Brussels the only name group to appear there was Frank Zappa with the Mothers of Invention — consequently it was a sell-out.

I went and was disgusted with Zappa's performance — apart from being obscene, the group fooled around on the stage and during the two hours very little serious music was played.

I wonder if they would

have dared give a similar performance to an English audience. In Brussels they knew it was not necessary to play well and it seemed very sad to me, to see this massive audience satisfied even happy with this third rate performance. — H. MUNT, Greenford, Middlesex.

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How am I supposed ever to hear new records? They can hardly expect me to rely on Radio One! Anyway, at £2 or more a time, you'd think the record sellers would try just a bit harder to get me to buy. — NATASHA ROBINSON, Dosssets Orchard, Temple Cowley, Oxford.

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