

Melody Maker

MAY 22, 1971

6p weekly

USA 30 cents

Life as a rock roadie



MM man joins the Rory Gallagher band show! See page 28



PAUL RODGERS: new group

Free split

FREE HAVE SPLIT. The group, formed nearly three years ago under the guiding hand of Alexis Korner, and currently at number 12 in the MM chart with "My Brother Jake," decided to disband during their Australian tour last week.

And three new groups may result from their decision. Lead guitarist Paul Kossoff and drummer Simon Kirke plan to form a new band together, while bassist Andy Fraser and singer Paul Rodgers intend to form new groups of their own.

Island Records told the MM: "It is an amicable split. The break-up is just because the group feel they have gone as far as they can go within the framework. Now they want to do different things of their own. They felt limited in Free."

Free gained a huge following in London in 1969 with a residency at the Marquee, the starting club for many of today's top rock acts. They signed a contract with Island and, after two initial albums, achieved national success with their number one hit single, "All Right Now."

This was followed by their most successful album, "Fire And Water," which sold over a million. The group visited America twice, first supporting Blind Faith, and later as a bill-topping act. Following the success of "All Right Now," fan scores resembling Beatlemania greeted the group on a nationwide British tour, especially in the North East.

Island plan to release a live album as a "farewell" next month. This will include the most popular numbers from their stage act and was recorded at Sunderland and the Fairfield Hall, Croydon.

BANDWAGON ROLLS



THE BAND arrived in Britain this week at the start of their first full-scale European tour — and there's a chance that they may record while they're in this country, around the time of the London concerts.

They have only to record one more track to complete their fourth and latest album, and they may cut it here. Instead of at their new Bearsville studio in Woodstock, where the rest of the album was recorded. On Monday afternoon they visited EMI's London studio at Abbey Road, but manager Albert Grossman, travelling with them on the tour, commented it was "just to say 'hello' — they probably won't be recording there." —Bassist Rick Danko told the MM that all the tracks on the album were new songs, mostly written by guitarist Robbie Robertson. "It's the first album we've done in a studio which hasn't had to be torn down afterwards. The last two were done in Sammy Davis Jr's home, and in the Playhouse at Woodstock."

He added that this tour was the first time The Band has played to an audience since last November. They don't play so much now because they've been through that over the past few years, he said, and they devote a lot of time to making their yearly album.

"In this way, if we play together as little as possible, we might play together for a longer period of time. It's not going to get as hectic, and we can also enjoy it."

Are they looking forward to playing in Europe? "Year, I guess everybody is, because it's been a long time since last November. But I'm sure that once it finishes, we'll be glad that it's done."

The Band play at London's Royal Albert Hall on June 2 and 3. Both concerts — some 10,000 tickets in all — sold out rapidly. This is their third visit to Britain: their first was in 1966 when, as The Hawks, they toured with Bob Dylan, and the second was in 1969, when they played with Dylan at the Isle of Wight Festival.

THE BOYS IN THE BAND in London on Monday (left to right): Garth Hudson, Richard Manuel, Levon Helm, Robbie Robertson, and Rick Danko. Picture by BARRIE WENTZELL.

TAPES
All the facts
on a booming
market: p. 31

PULSE
News from the
heart of the
scene: page 43

Melody
Maker

POP 30

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SINGLES

- 1 (1) **KNOCK THREE TIMES** Dawn, Bell
- 2 (2) **BROWN SUGAR** Rolling Stones, Rolling Stones Records
- 3 (2) **DOUBLE BARREL** Dave and Ansil Collins, Techniques
- 4 (8) **INDIANA WANTS ME** R. Dean Taylor, Tamla Motown
- 5 (4) **MOZART 40** Waldo De Los Rios, A&M
- 6 (5) **IT DON'T COME EASY** Ringo Starr, Apple
- 7 (7) **JIG-A-JIG** East Of Eden, Deram
- 8 (6) **REMEMBER ME** Diana Ross, Tamla Motown
- 9 (15) **SUGAR SUGAR** Sakkarin, RCA
- 10 (17) **MALT AND BARLEY BLUES** McGuinness Flint, Capitol
- 11 (21) **HEAVEN MUST HAVE SENT YOU** Elgins, Tamla Motown
- 12 (15) **MY BROTHER JAKE** Free, Island
- 13 (9) **LOVE STORY** Andy Williams, CBS
- 14 (23) **UN BANC, UN ARBRE, UNE RUE** Severine, Philips
- 15 (10) **HOT LOVE** T. Rex, Fly
- 16 (14) **FUNNY FUNNY** Sweet, RCA
- 17 (28) **I AM ... I SAID** Neil Diamond, Uni
- 18 (18) **DIDN'T I (BLOW YOUR MIND THIS TIME)** Delfonics, Bell
- 19 (11) **SOMETHING OLD, SOMETHING NEW** Fantastic, Bell
- 20 (20) **MY LITTLE ONE** Marmalade, Decca
- 21 (24) **IT'S A SIN TO TELL A LIE** Gerry Monroe, Chapter One
- 22 (12) **ROSETTA** Fame and Price Together, CBS
- 23 (13) **BIDGET THE MIDGET** Ray Stevens, CBS
- 24 (30) **GOOD OLD ARSENAL** Arsenal 1st Team, Pye
- 25 (27) **RAIN** Bruce Ruffin, Trojan
- 26 (—) **I DID WHAT I DID FOR MARIA** Tony Christie, MCA
- 27 (19) **WALKING** C.C.S., RAK
- 28 (22) **IF NOT FOR YOU** Olivia Newton-John, Pye
- 29 (—) **RAGS TO RICHES** Elvis Presley, RCA
- 30 (—) **PAY TO THE PIPER**

Chairmen of the Board, Invictus

PUBLISHERS/COMPOSERS

- | | |
|---|---|
| 1 Tri-Dem Music (Hank Madras)/Phil Margo/Mitch Margo/Lay Seigel; 2 Mirco (Nick Jagger/Keith Richards); 3 B&C (Winston Riley); 4 Jobete/Carlin (R. Dean Taylor); 5 Rondor (Mozart); 6 Sterling (Bingo Starr); 7 Uncle Dons/April (Traditionals); 8 Jobete/Carlin (Nicholas Ashford/Valerie Simpson); 9 ATV/Kirshner (Nicky Chinn/Mike Chapman); 10 Galleher/Lyle (Benny Galleher/Graham Lyle); 11 Jobete/Carlin (Edoardo Holland/Lamont Dozier/Brian Holland); 12 Blue Mountain (Andy Frazzer/Paul Rogers); 13 Famous (Francis Lay/Carf Sigmond); 14 Chappell (Pierre Dourlayne/Yves Desse); 15 Essex Inter- | national (Marc Bolan); 16 Weinman (Nicky Chinn/Mike Chapman); 17 KPM (Neil Diamond); 18 Carlin (Thom Bell/William Hart); 19 Schroeder (Tony Macaulay/Roger Greenaway/Roger Cook); 20 Welma (Junior Campbell/McAlease); 21 Francis, Day and Hunter (Billy Mayhew); 22 Hit Records Music (Mike Snow); 23 KPM (Ray Stevens); 24 Weekend (Tony Palmer); 25 Ivan Mogul/Essex (Jose and Nilda Feliciano); 26 Britico (Mitch Murray/Peter Callender); 27 Donovon (Donovan); 28 Feldman (Bob Dylan); 29 Frank Music (Adley/Ross); 30 Ardmore/Beachwood (Perry Johnson/Eddie Dunder/Bond). |
|---|---|

AMERICA'S TOP 10

- | | |
|---|---|
| 1 (1) JOY TO THE WORLD Three Dog Night, Dunhill | 7 (8) LOVE HER MADLY Doors, Elektra |
| 2 (2) NEVER SAY GOODBYE Jackson 5, Tamla Motown | 8 (12) WANTS ADS Honey Cons, Hot Wax |
| 3 (3) PUT YOUR HAND IN MY HAND Ocean, Kama Sutra | 9 (11) ME AND YOU AND A DOG NAMED BO Lobo, Big Top |
| 4 (6) BRIDGE OVER TROUBLED WATER Aretha Franklin, Atlantic | 10 (14) IT DON'T COME EASY Ringo Starr, Apple |
| 5 (9) BROWN SUGAR Rolling Stones, Rolling Stones | |

FROM CASHBOX

ALBUMS

- 1 (3) **STICKY FINGERS** Rolling Stones, Rolling Stones Records
 - 2 (1) **TAMLA MOTOWN CHARTBUSTERS Vol 5** Various Artists, Tamla Motown
 - 3 (2) **HOME LOVIN' MAN** Andy Williams, CBS
 - 4 (4) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
 - 5 (10) **SONGS OF LOVE AND HATE** Leonard Cohen, CBS
 - 6 (5) **THE YES ALBUM** Atlantic
 - 7 (7) **THE CRY OF LOVE** Jimi Hendrix, Track
 - 8 (11) **ANDY WILLIAMS GREATEST HITS** CBS
 - 9 (9) **SPLIT** Groundhogs, Liberty
 - 10 (6) **AQUALUNG** Jethro Tull, Chrysalis
 - 11 (7) **BEST OF T. REX** Fly
 - 12 (12) **IF I COULD ONLY REMEMBER MY NAME** David Crosby, Atlantic
 - 13 (—) **4 WAY STREET** Crosby, Stills, Nash and Young, Atlantic
 - 14 (13) **ELEGY** Nice, B&C
 - 15 (17) **ALL THINGS MUST PASS** George Harrison, Apples
 - 16 (—) **EL PEA** Various Artists, Island
 - 17 (20) **I'M 10,000 YEARS OLD, ELVIS COUNTRY** Elvis Presley, RCA
 - 18 (—) **OSIBISA** MCA
 - 19 (15) **SYMPHONIES FOR THE SEVENTIES** Waldo De Los Rios, A&M
 - 20 (14) **FRANK SINATRA'S GREATEST HITS Vol 2** Reprise
 - 21 (—) **SOMETHING ELSE** Shirley Bassey, United Artists
 - 22 (21) **DEEP PURPLE IN ROCK** Harvest
 - 23 (22) **ELTON JOHN** DJM
 - 24 (19) **CLUB REGGAE** Various Artists, Trojan
 - 25 (—) **IT'S IMPOSSIBLE** Perry Como, RCA
 - 26 (24) **LOVE STORY** Johnny Mathis, CBS
 - **WOODSTOCK II** Various Artists, Atlantic
 - **PAINT YOUR WAGON** Soundtrack, Paramount
 - 27 (17-17) **WIM JONH** DJM
 - 30 (15) **PORTRAIT IN MUSIC** Burr Bacharach, A&M
- Two titles tied for 6th position and three titles tied for 26th position.

America's Top 30 LPs

- 1 (1) **JESUS CHRIST SUPERSTAR** Decca
- 2 (4) **4 WAY STREET** Crosby, Stills, Nash and Young, Atlantic
- 3 (9) **MUD SLIDE SLIM AND THE BLUE HORIZON** James Taylor, Warner Bros.
- 4 (19) **STICKY FINGERS** Rolling Stones, Atco
- 5 (2) **PEARL** Janis Joplin, Columbia
- 6 (6) **LOVE STORY** Original Soundtrack, Paramount
- 7 (3) **UP TO DATE** Grand Funk, Capitol
- 8 (8) **SURVIVAL** Carole King, Ode
- 9 (21) **TAPESTRY** Carole King, Ode
- 10 (5) **GOLDEN BISCUITS** Three Dog Night, Dunhill
- 11 (10) **TEA FOR THE TILLERMAN** Cat Stevens, A&M
- 12 (12) **LOVE STORY** Andy Williams, Columbia
- 13 (7) **WOODSTOCK II** Various Artists, Cotillion
- 14 (17) **MAYBE TOMORROW** Jackson 5, Tamla Motown
- 15 (13) **CLOSE TO YOU** Carpenters, A&M
- 16 (18) **THE BEST OF GUESS WHO** RCA
- 17 (11) **ABRAXAS** Santana, Columbia
- 18 (14) **THE CRY OF LOVE** Jimi Hendrix, Reprise
- 19 (29) **L.A. WOMAN** Doors, Elektra
- 20 (22) **PORTRAIT OF BOBBY** Bobby Sherman, Metromedia
- 21 (15) **THIS IS A LIVE RECORDING** Lily Tomlin, Polydor
- 22 (20) **EMERSON, LAKE AND PALMER** Shipy, Kama Sutra
- 23 (24) **TARKIO** Brewer and Shipley, Kama Sutra
- 24 (26) **THIRDS** James Gang, ABC
- 25 (16) **CHICAGO III** Columbia
- 26 (62) **SHE'S A LADY** Tom Jones, Parrot
- 27 (31) **NATURALLY** Three Dog Night, Dunhill
- 28 (69) **AQUALUNG** Jethro Tull, Reprise
- 29 (32) **PARANOID** Black Sabbath, Warner Bros.
- 30 (23) **BLOODROCK III** Capitol

FROM CASHBOX

Chicago cancel Albert gig

CHICAGO have cancelled one of their scheduled concerts at London's Royal Albert Hall—and over 3,000 fans have bought tickets for it.

Originally the American jazz-rock group were to play one show at 9.00 p.m., but later decided to do an earlier show at 6.00 p.m. because the other concert was an immediate sell-out. The extra performance will not now take place because the group feel there isn't time to put on their stage set twice in one evening.

Promoter Robert Paterson told the MM this week: "I contacted Chicago's management in Los Angeles and we arranged to put tickets on sale for an extra performance. Now I have had word from America to say the group will only do one show that night. I fully accept the group's thoughts on this matter. It's just a pity their feelings were not made clear at the outset. My main worry is that more than 3,000 people have bought tickets for the 6.00 p.m. concert, and I have no way of letting them know of the cancellation.

"We'll refund their ticket money in full, but I'm terrified at the prospect of thousands of angry people crowding round the Albert Hall demanding admission."

Tony Barrow, European press representative for Chicago, told the MM: "Chicago feel very strongly that they should present their full stage act in Britain. This lasts over two hours. I think everyone will appreciate that they could not possibly perform more than one full-length show each night."



STEVE GIBBONS, ex-lead singer with Balls, has his first album released this week. He wrote 11 tracks and the album was produced by Stones' producer Jimmy Miller. Steve has formed his own group comprising Trevor James (guitar), Phil Shutt (bass), Dave Dufort (drums) and Fred Reeves (keyboard). They start personal appearances in a month.

EDDIE BACK

CURRENTLY convalescing after a serious illness, Equals lead guitarist Eddie Grant appeared in court last week accused of possessing 200 rounds of ammunition—he was stopped by police when wearing a fashionable bullet belt made up of spent rounds on a leather backing.

Grant will return to Britain from Guyana early next week and make his first appearance with the group since his illness on a Swedish TV and concert tour. His first British appearance with the Equals is likely to be at Oxford University on June 22.

FAME/PRICE SHOW

GEORGIE FAME and Alan Price give their third major concert together tomorrow (Friday) at the Royal Hall, Harrogate. They will be joined by Zoot Money who will appear on his own for the first half of the show.

Georgie and Alan have just returned from Holland where they have been recording several TV shows. Their next British appearance—after Harrogate—will be at the Winter Gardens, Margate, on May 31.

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Town Hall, OXFORD Saturday, 12th June	City Hall, NEWCASTLE Saturday, 19th June	Central Hall, DUNDEE Friday, 25th June
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See local press for ticket agents

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Faces, Rory, Colosseum for festival

THE FACES, Colosseum, Rory Gallagher, Stud, Ian Matthews and Ralph McTell and a host of other British acts are set to appear at the Reading Festival on June 25, 26 and 27.

The concerts, which will be in the open air on a site by the side of the River Thames, are part of a month long festival to promote the town and are being run by the NJF/Marquee Organisation whose jazz and blues festivals have taken place annually for the past ten years.

Marquee boss Harold Pendleton told the MM this week: "The Festival is actually being run by the Reading Council and Chamber of Trade but they contacted my organisation to run the pop festival on any weekend during their Festival. They have given me a free hand in presenting it, and tickets for the three days will cost £2."

Other acts booked for the three day event include Van Der Graaf Generator, Al Kooper, Anno Domini, Clarke-Hutchinson, East Of Eden, Demick and Armstrong, Gillian Mc

Pherson, Hardin and York, Lindisfarne, Medicine Head, Renaissance, Sha Na Na, Storyteller, Terry Reid, Universe and Wishbone Ash.

Regarding this year's National Jazz and Blues Festival — tentatively set for the first weekend in August — Pendleton said: "We are still looking for a site because of the court case preventing festivals from being held at the Plumpton Racecourse."

"We were offered Fontwell Racecourse which is owned by the same people as Plumpton, but we said no because it was too far from London. We still have two other sites which we are considering."

mouth (12). Additional dates in other cities are being arranged.

IN FOR A POUND

TWO concerts for £1 are being run next month at Guildford Civic Hall.

Argent, Brewer and Shipley, and Stackwaddy are featured on June 6, and Cochiase, Hookfoot and Siren appear on June 12.

Tickets — at £1 each — will admit fans to both concerts.



RAY CHARLES: September visit

CHARLES RETURNS

RAY CHARLES, his orchestra and the Raglets return to Britain in September. Their tour — under the aegis of Norman Granz and Harold Davison on behalf of MAM — begins on September 25 at London's Festival Hall.

On Sunday (26), they appear at the Odeon, Hammer-smith, and on Monday (27) at the Colston Hall, Bristol. There will be two shows on each of these dates. Other engagements are now being set.

ABRAHAMS GUESTS

MICK Abrahams' band are to

guest at selected venues on Curved Air's British tour in June. The group, who are off for a short German tour next week, will play at 17 venues.

Dates are City Hall, Hull (June 4), Albert Hall, Nottingham (7), Empire, Edinburgh (11), Colston Hall, Bristol (14), Philharmonic Hall, Liverpool (15), Sheffield City Hall (16), Mayfair, Newcastle (18), St Andrew's Hall, Norwich (19), Free Trade Hall, Man-

chester (20), Guildhall, Southampton (21), Town Hall, Birmingham (23), Guildhall, Portsmouth (24), Civic Hall, Dunstable (28), De Montfort Hall, Leicester (29), Civic Hall, Guildford (30), Winter Gardens, Weston-Super-Mare (July 3), and Royal Albert Hall, London (12).

Abrahams has just finished working with the Hollies on their next album, on which he is featured playing pedal steel.

New Jimi LP 'not a bootleg'

A NEW Jimi Hendrix album appeared in selected London Record Shops this week, distributed by the Independent Record Service who claim the album is not a bootleg.

The album, entitled "Live At the Albert Hall," is actually the soundtrack of the film "Experience" which was shown recently at the Camden Festival at London's Roundhouse. Despite its title it was not recorded at the Royal Albert Hall.

The album is on sale at £3.15 and is in a specially coloured sleeve. It has a plain white label.

IRS boss Jeffrey Collins told the MM this week: "To clear up any misunderstanding, the "Live At The Albert Hall" record by Hendrix is the soundtrack of "Experience." The tapes are on loan to me officially and it is not a bootleg recording."

Track told the MM on Tuesday: "We have the sole rights to the tapes of the music from the Experience film and no one else is legally allowed to put out this album. The only way the tapes can be used is in connection with the film and not in the form of a record. We have the rights to most of the songs on the record anyway, as they have already been released by us."

"We shall be investigating this record along with any other Hendrix bootleg albums."

JESUS CASE

A NEW York Judge has issued an injunction against the American Rock Opera Company ordering it to stop plans to put on stage performances of the opera Jesus Christ — Superstar.

HEAT VISIT

CANNED Heat are returning to England for dates later this year—probably in August.

A spokesman for their record company, Liberty, said that their manager and producer Skip Taylor was hoping to bring Canned Heat to Britain as part of a European tour during August, but that nothing had yet been confirmed.

PENTANGLE LP

THE Pentangle's solo autumn concert tour, scheduled to coincide with the release of their next album "Reflections," will open at London's Royal Albert Hall on Thursday October 21. Other dates are Town Hall, Leeds (Oct. 22); DeMontfort Hall, Leicester (Oct. 24); Dome, Brighton (Oct. 25); City Hall, Newcastle (Oct. 29); Town Hall, Birmingham (30); Colston Hall, Bristol (31); Free Trade Hall, Manchester (Nov 5); Fairfield Hall, Croydon (Nov. 12); Guildhall, Port-

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Temps plan tour of UK

THE TEMPTATIONS are set for a major British tour, commencing on October 1 in London.

The tour, which will feature supporting acts, is currently being set up by impresario Arthur Howes. So far, dates have only been pencilled in, and may be subject to change.

But the Melody Maker is able to reveal that, at present, the tentative itinerary comprised: Regal, Edmonton, London (October 1), Odeon, Birmingham (2), Odeon, Hammersmith (3), Odeon, Manchester (8), and Gaumont, Wolverhampton (15).

Other venues are being fixed and the Temptations may star on Top Of The Pops during their trip.



STEVE STILLS and BILL WYMAN: just two members of the rock royalty who gathered for THAT wedding... See picture, page 12.

Double Diamond

NEIL DIAMOND, who flies into London on May 24 for his first lengthy European visit, is planning a double album as his follow-up to "Taproot Manuscript."

Double Diamond

Diamond makes his live debut with two concerts at the Royal Festival Hall on May 29. Next week he performs his latest single "I Am... I Said" on Top Of The Pops.

news in brief

Paxton concerts

TOM PAXTON is to make two concert appearances in Britain at the end of this month. He appears at the Liverpool Philharmonic Hall on May 27 and Watford Town Hall on May 28.

SINGER/scrap metal dealer Brian Chamberlain has joined the Rock'n'Roll All-stars. He replaces vocalist Tony Vincent. The group's first single "Baby Can You Feel It" is being rush-released on May 28.

GORDON LIGHTFOOT is set for four TV appearances before his Royal Albert Hall concert on June 4. His expected to appear in One In Ten (May 31), Disco-2 (June 1), Top Of The Pops (3) and In Concert at a later date.

THE Rolling Stones album "Sticky Fingers" has been certified by the Record Industry Association of America as a gold record for sales of over one million dollars. It is the fastest selling Stones LP ever released.

URIAH HEEP are to tour Scotland for three days prior to their club and concert series in Italy which opens in Milan on June 5. Scottish dates are Strathclyde University (May 28) Mayland Club, Glasgow (29), and Dunfermline Kinema (30). They resume their appearance at Pagate University on June 18, Dagenham Roundhouse (19) and Croydon Greyhound (20) before starting a 16-venue concert tour with Paladin and Sha Na Na at Wolverhampton Civic Hall on June 21.

FOLLOWING the success of two hit singles late last year, Birmingham's Idle Race are to play a three-week tour of Argentina this summer.

THERE'S a big night ahead in London for Edinburgh-born John Keating and appropriately enough it's called "Night of a Hundred Pipers."

John, who was chief arranger for the Ted Heath band for five years, began to study the "serious" music scene in earnest when he returned to London four years ago after writing film scores in Hollywood.

What John describes as "the fruits of my labour" will be exhibited at the Albert Hall on June 14 when his "Bob Idean Impressions" will be publicly performed for the first time. He conducts the Royal Philharmonic.

But John hasn't been able to shake off his pop image. In the second half of the programme he will be musical director for Petula Clark who tops the bill. He was M.D. on some of Pet's earlier records.

VAN: PROMOTER SUES

JO LUSTIG, who was to have promoted the cancelled Van Morrison tour, intends to sue Morrison's manager Mary Martin. He told Melody Maker that the

cancellation showed "a lack of responsibility on the part of the management."

Mary Martin had sent him a letter in which she said that Morrison was exhausted and needed time to col-

lect himself after which he would make a record and then come to London.

"I am sure that Van had misgivings about coming back but it's the job of a manager to reassure artists," he said.

In last week's Melody Maker Mary Martin gave the main reason for the cancellation as being lack of a backing group.

Lustig said that Morrison had agreed to do the television "In Concert" show and radio's "Sound Of The Seventies" solo, and if there was trouble over a group then he

could have done his Festival Hall concert solo too.

This has now been replaced by Bert Jansch's first solo concert performance for four years, with Clive Palmer, COB and Anne Briggs on the same bill.

US ROOSTER

ATOMIC Rooster are set to tour America with Savoy Brown from August 2 to 29. Rooster will be spending June on a European trip, taking in dates in Germany, Italy and Switzerland.

Dana, Lulu recover

BOTH Dana and Lulu have recovered from recent illnesses.

Dana had to cancel a week's engagement at Sunderland Empire last week owing to a bad throat.

Sheila Southern appeared in her place on the Monday night, and the remainder of the week was completed by Rosemary Squires. The New Seekers appeared on the show as planned all the week.

This Saturday, Dana guests on the Kenneth Williams show, Meanwhile on BBC-2. Her latest single, another Paul Ryan song, "Today," has just been released. Paul wrote her chart hit, "Who Put The Lights Out."

Dana plays dates in Ireland from May 23 to 31, and guests in a Rolf Harris special for BBC-1 on Whit Monday, and on the Engelbert Humperdinck Radio One show the same day. She plays Top Of The Pops on June 3, then opens her summer season at Scarborough on June 11. The show runs until the middle of September.

Lulu, who collapsed during the recording of a Val Doonican Show for ATV on May 2, will now be seen with Val on June 12. She also guests on the Kenneth Williams show on BBC-2 — on May 29. This Saturday, Lulu announces a special Walt Disney cartoon show for BBC-1 TV which will be screened at the end of the month.

Lulu revisits Las Vegas on June 16 for a two-week engagement, then returns to Britain to start the first of her peak-time Saturday-night shows on July 17.

SPAN CHOSEN

STEELEYE Span, who this week opened in the play Corinna at the Royal Court Theatre, London, have been chosen to represent Britain at the Philadelphia Folk Festival on August 27/28 and 29.

The group are also heading two other folk festivals during the summer — the Cambridge Folk Festival on July 31 and August 1, and the Loughborough Folk Festival on July 2 and 3.



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In aid of the Gurkha Welfare Appeal Fund and the RPO Trust

Osibisa for Berlin jazz gig

OSIBISA, who jump into the MM album charts this week at number 18 with their first album, are set to appear at the Berlin Jazz Festival on November 4, sharing the bill with the Soft Machine.

The band go to America in September where their album will be given a huge launch by MCA—their biggest launch since the signing of Elton John, who is on MCA's UNI label in America. The tour will concentrate on college dates.

Osibisa's first single is set for release in June and will be a track from the album. The "A" side is still under discussion but will be either the instrumental "Music For Gong Gong" or "Think About The People," the vocal track by guitarist Wendell Richardson.

The band play their first concert dates at the beginning of June on an MCA Records four date tour opening at Newcastle City Hall on June 1. Other venues are Guildford Civic Hall (June 2), Birmingham Town Hall (3) and Dome, Brighton (4).

Next week the group are featured in the album spot on BBC TV's Top Of The Pops.

McKuen

ROD McKuen, America's leading songwriter-poet, arrived in Britain last week from New York for an extensive tour.

He opened at London's Fairfield Hall, Croydon, on May 14 and tonight (Thursday) stars at the Free Trade Hall, Manchester.

Dates follow at Congress Theatre, Eastbourne (21), Colston Hall, Bristol (23), Winter Gardens, Bournemouth (25) and Royal Albert Hall, London (27).

After a few days' rest, Rod McKuen then flies to Vienna for a concert on June 4.

(A special MM feature on Rod McKuen appears on page 14.)

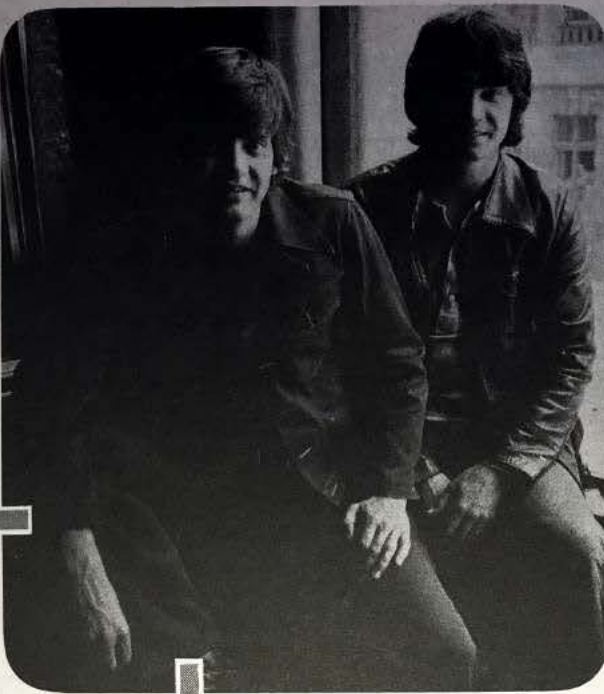
CHARISMA DATES

VAN Der Graaf Generator, Audience and Jackson Heights, the three Charisma

Everlys coming

THE EVERLY Brothers are in line to visit Britain this autumn for club, concert and TV dates.

Agent Dick Katz told the MM on Tuesday: "I'm negotiating for the Everlys to play two weeks at Bateley Variety Club — from September 12 to 25.



"There will also possibly be a major concert, probably in London, plus some TV."

bands currently coming to the end of a 20-date German tour, have had two extra concert dates booked for them. They play the Volkhaus in Zurich on May 22, and Hifler, Berne, on May 23.

Charisma say the extra dates have been arranged because of audience response to the bands on the continent.

ELLA BACK

ELLA Fitzgerald returns from the Continent to Britain on Sunday (23) to join the Count Basie orchestra for the four final shows of their 1971 tour.

These take place at London's New Victoria Theatre on Sunday (6.30 and 9 pm) and Monday (24) at 6.50 and 9.15. The second house on Sunday is already sold out, but tickets are available for the other three houses.

Count Basie and his band, without Ella, appear tonight (Thursday) at the Floral Hall, Southampton, and tomorrow (Friday) at the Birmingham Odeon. On Saturday, the band plays the Odeon, Cheltenham. There will be only one show at Birmingham, two at the other venues.

Bee Gees return to U.S.

THE BEE GEES are set for their second American tour in the autumn—taking in 32 concerts in two months—which is expected to earn the Gibb brothers a minimum of 400,000 dollars.

The group's follow up to "Lonely Days," entitled "How Can You Mend A Broken Heart" will be released by Polydor on May 28. The song was written by Barry and Robin Gibb and the "B" side "Country Woman" was written by Maurice Gibb. The tour, which opens on September 1, will be the American debut for the fourth Bee Gee drummer Geoff Bridgford, who joined the group two weeks ago.

Curtis Mayfield for Britain

CURTIS Mayfield is set for British dates as part of a European tour in June and July.

The American singer arrives in Britain on June 26, and so far only one date has been fixed — at the Luton USAF base on June 27. Other concerts have still to be set.

Mayfield was leader of the influential soul group the Impressions for ten years until he left to go solo last year.

His first solo album "Curtis" was a big seller in the States and his second, a double album recorded live, has just been released.

Besides performing, Mayfield is a songwriter and producer and is president of his own Curtom recording and publishing empire. His "Black Consciousness" songs have estab-

lished him as one of the most important black artists in America.

COHEN'S DEGREE

LEONARD Cohen has been made an Honorary Doctor of Law at the Dalhousie University, Halifax, Nova Scotia, Canada, because of his contributions to Canadian literature.

ATUNDE

Andy off, but...

BECAUSE of his American commitments, Andy Williams cannot now star at London's Royal Albert Hall on June 11, as hoped. News that Andy was in line for a big charity show for the World Wildlife Fund was front-paged in the MM on March 20.

But the World Wildlife Fund hopes to present an all star concert at the Royal Albert Hall on September 29 and 30, with both Andy Williams and Perry Como as star attractions.

Geoffrey Meek, operations director for World Wildlife, told the MM on Tuesday: "We are planning to make this a full two day all-star occasion. Invitations have already gone out to Andy Williams and Perry Como, and we are also hoping it will be a Royal occasion."

Brewer and Shipley dates

BUDDAH recording artists Brewer and Shipley arrive in England for a short tour on May 31.

The American singing duo are set for Radio One Club on June 1, and a recording for Radio One's Sounds Of The Seventies the same day. In the evening they play London's Speakeasy Club.

On June 2 they record a spot for BBC's Top Of The Pops which will be broadcast the following evening, and they are also featured in Disco Two.

Live dates set include an appearance at the Belfry, Birmingham, on June 5 and the following day they make two live appearances — at the London Roundhouse Implosion concert in the afternoon and at Guildford Civic Hall in the evening.

AMON COMING

AMON Duul II — not to be confused with Amon Duul on the Charisma label — are set for their first British concert appearances at the beginning of June.

Three London dates have already been fixed for the

German rock group — the Marquee on June 10, Lyceum (13) and Roundhouse (20). About 10 provincial dates are being fixed up by Paul Fenn of Asgard Enterprises.

DOLAN LINE-UP

GUITARIST Mike Dolan, who was with the now defunct Hard Meat, has set the line up for his new group which is at present unutilized but will probably be working under the name Troupe.

The five piece group, which makes its debut at the Kinetic Circus, Birmingham today (Thursday) with Mountain, comprises Mike Dolan, lead guitar; Steven Dolan, who was with Hard Meat on bass guitar; John Pope, organ and electric piano; Robert Wale, lead vocals and guitar; and drummer Giles Fope, who was formerly with Skin Alley.

The rest of their British dates are: Guildhall, Plymouth (May 23), Civic Hall, Wolverhampton (27), and Bowes Lane House, Stevenage on May 29.

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HAPPY FACES at the Crystal Palace garden party.

Another big gig for the Palace

PROMOTER Mike Alfandary, who firmly established Crystal Palace Bowl as Britain's biggest regular rock venue on Saturday with the Pink Floyd/Faces/Mountain/Quiver concert, was flying into America this week to finalise details of the bill-topping attraction at the second Crystal Palace Garden Party concert — fixed for July 31.

Alfandary told the MM this week: "I don't want to reveal the name of the group yet. All I can say is that I am negotiating with one of America's biggest acts for the next concert."

Fans on Saturday were surprised by the appearance of "Elvis Presley" midway through the afternoon. "Presley" was in fact rock 'n' roll singer Raving Ruptert, whose remarkable similarity in appearance to Presley was the subject of comment in the MM "Raver" column some weeks ago.

"A lot of people actually thought it was Presley who was on the stage. I hope we didn't disappoint them too much when they realised it wasn't," added Alfandary. He refused to comment on a suggestion that he might be

negotiating with Presley's management for an appearance at the Crystal Palace Bowl later this summer.

A further concert at Crystal Palace — promoted by the Trumps Agency — is set for June 18, when Jazz will be featured at the Concert Bowl and pop on the adjoining Terrace.

Humphrey Lyttelton and his band and the New City Jazzmen will play at the Bowl, with the Chairmen of the Board and Desmond Dekker and the Aces on the Terrace.

Motor racing and fashion displays will also be featured on the same day.

CHRISTIE COMING

LOU CHRISTIE arrives in Britain next week for six weeks of concert and club appearances in Britain.

Dates set for the American singer include Park Hall, Wolverhampton (May 24), Chelsea Village, Bournemouth (28), Belfry, Birmingham (29), Dreamland Margate (June 5), Dolce Vita and Cavendish Clubs, Birmingham (June 7-14), Cavendish Club, Blackburn (21), Bailey Club, Sheffield, and Monk Brittan Club, Barnsley (28-30 July).

LESLEY SOLO

LESLEY Duncan, who was featured in a song on Elton John's "Tumbleweed Connection" album, has her own solo album released on CBS on June 11, entitled "Sing Children Sing."

A single, with the same title, will be released next week.



SO HE SAID TO ME . . . Mountain men Pappalardi and West working in tandem at Crystal Palace.

Keef to re-form big band

KEEF HARTLEY is to re-form his big band on a permanent basis.

The move follows requests from fans following last week's announcement that Keef's big band is to

record a live album at London's Marquee Club in June.

Keef's small group will continue to play selected dates throughout the summer at larger venues, while the ex-Mayall drummer puts the big band together. It is not

yet known which musicians he will be using in the band.

DEAN'S VISIT

DEAN Martin, singer, actor and TV star, flew into Britain last week.

While here, he stayed in a suite at London's Inn On The Park Hotel. His manager told the MM: "Mr. Martin is here on holiday until May 20."

Dean Martin, however, made a last minute change of plans and flew to Paris on Sunday.

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POLYDOR 'OLDIES' SINGLES

THE Polydor Records group in England are set to release a selection of old hits by various artists on single records. The new line — which will have two or three hits on one single — is to be called the Action Replay line.

Planned for release in June are "I Say A Little Prayer"/"Think"/"Satisfaction" by Aretha Franklin, "Handy Man"/"Good Timin'" by Jimmy Jones, "Summer In The City"/"Daydream"/"Do You Believe in Magic" by the Lovin' Spoonful and "Wrapping Paper"/"I Feel Free" by Cream.

In July Action Replay will release "Dock Of The Bay"/"Respect"/"Mr. Pitiful" by Otis Redding. Other artists to be featured include Ben E. King, The Drifters, Connie Francis and the Young Rascals.

Price for the single will be 50p.

LENNIE IN JAIL

LENNIE Patterson, singer with the now-defunct Scottish band Writing On The Wall, has put together a five-piece band to play to the inmates at Soughton Prison, Edinburgh, next Tuesday (25).

Lennie approached jails in Perth and Glasgow, but owing to trouble with the prisoners, both were forced to refuse his offer. Also on the bill at Edinburgh will be folk singer Ronnie Murray.

'Castles' TV show by Magna Carta

MAGNA Carta are recording a series for BBC-TV in Scotland called "Castles." The series, to be produced by Brian Hulme, will feature seven famous Scottish castles and the group will compose a different song for each castle.

The castles are Glamis,

Mellerstain, Culzean, Inveraray and Falkland Palace, with two others to be chosen.

The group fly to Belgrade this week to record their own television show. On May 28 they appear in the Wavendon Season at the Old Rectory

home of John Dankworth and Cleo Laine. During the summer they tour Holland and Belgium.

Their new album on Vertigo, "Songs From Wastie's Orchard," will be released in July and the trio have a current single on release "Time For The Leaving," which was composed by Magna Carta's Chris Simpson and is taken from the LP.

BILL'S BEBOPPERS

BILL LE Sage's Bebop Preservation Society appears at the Bull's Head, Barnes, this Saturday (22). The group also records for the Dawn label on May 24 and 25.

Line-up comprises Peter King (alto), Henry Shaw (trumpet), Bryan Spring (drums), Spike Heatley (bass) and Bill Le Sage (piano and vibraphone).

Barclay for Swiss

BARCLAY James Harvest play with the Swiss National Orchestra at Bern Ice Stadium on Saturday (May 22).

Says Barclay James keyboard man Willie Wolstenholme: "The Swiss promoter heard us play in Britain with the full orchestra and kept us in mind. The Bern concert may be recorded by French TV."

Barclay James hope to have their new album in the shops by October. Wolstenholme added: "We are planning a double album of one LP featuring the group on its own, and the other with the group augmented by a full orchestra."

"We might also have them available for sale separately, like Cream did."

The Single Is!

It's Too Late / I Feel The Earth Move

(AMS 849)

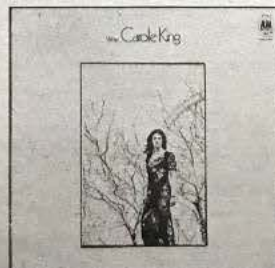


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AMERICA

MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

from VICKI WICKHAM
in New York

SUNDAY was Mothering Sunday here and Americans are very Mum conscious, they seem to have huge Oedipus Rex complexes and everyone goes home to their families, flower shops and Western Union run up a storm.

Among all this hive of activity at Carnegie Hall, Nina Simone gave a beautiful concert.

Nina's been off the scene for a while, getting her divorce, herself and her work together. It's all been worth it. Even though she kept us all waiting one hour for the show to start, when she did arrive she was in good humor, looking gorgeous in a long, white dress with a large slit and bra-less and very short Afro.

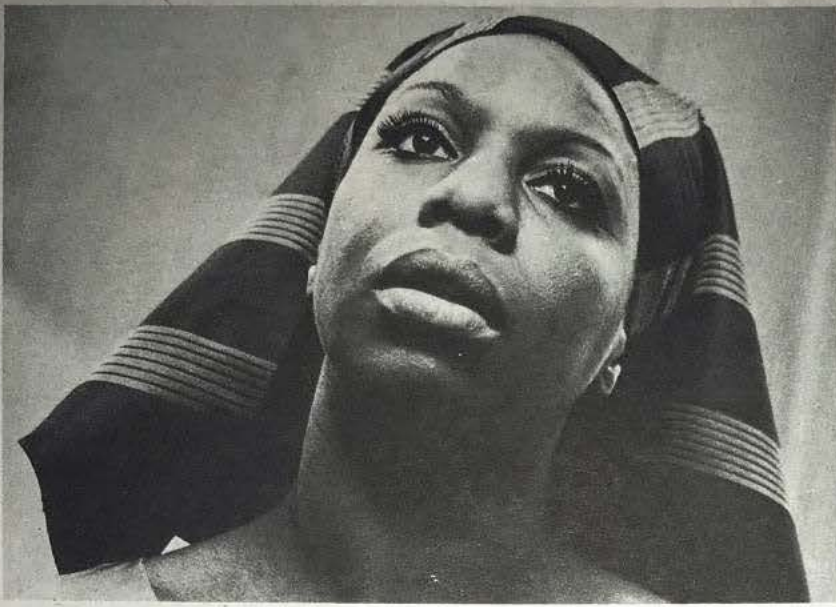
Power

The last time I saw her I was critical of her "black power/bitter" attitude, but this time she was effective in what she had to say and relevant rather than defensive. She is a "leader" — she's led in music for many years, but I now feel the audiences are looking to her to extend her music into socially important areas, and she's found a way of doing this, primarily through her rap between numbers, but also with such numbers as "We're Wind."

"This is a number Miriam Makeba asked me to give to you," she says, "it's very long and it's a prayer. We can all do with a lot of praying." The number was long, most chanting and a lot of African rhythms played by her back-up band — all black except for a very Southern-looking white bass player, drums, congas, guitar, organ and a strange instrument which sounded like steel guitar, but looked like a drum with strings, which one player wore round his neck — with a repetitive line of "Unify us, don't divide us" which the audience joined in on.

She introduced her "inspiration and friend for ten years," her Indian Swami, and talked about The Beatles being disillusioned with the Maharishi after their trips with drugs. But mostly she was into blackness, of course, humanity, life and music. Her new single "Ooh Child" was moving, "Mr Bojangles" was so appropriate and believable, and, complete with two dancers in top hat and tails, was lifting.

Her daughter, virtually introducing herself, has been dancing in the wings, but during "Come On and Go With Me" it got too much



NINA SIMONE: looking gorgeous

Nina the leader

for her and she was on stage dancing. She was so pretty and Nina adores her and was rightly proud of her. Then she and her brother, Sam Wayman, on organ, sang a duet on "Let It Be Me," and then more surprises, she credited the song to Ike & Tina, but mostly to Tina for "telling someone something. One does not care about being used, it's the mis-use," and she danced a lot and sang a very hip version of "Funker Than A Mosquitoes Tweeter."

It was surprising, but it was very soulful and Nina moves, dances and sings as only Nina can. There's nobody like her and, me plus the other 2,700 plus people at Carnegie were pleased she's back and working.

"Hair" celebrated its third year on Broadway on Sunday by giving a programme at the Cathedral Church of St. John

the Divine. With a well-dressed, well-mannered audience, and balloons sloganized with "God Is Love" wafting through the cathedral entrance, the cast of "Hair" and the cathedral choir led by its composer Galt McDermot on electric piano, performed hits from "Hair" and McDermot's "Mass in F," comprising five numbers, "Kyrie," "Gloria," "Lord's Prayer" and "Agnus Dei." McDermot's music is a little religious anyway in feel and "Kyrie" sounded Beatle-like, but pop-enough to stop it getting too heavily secular. A great ceremonial way to celebrate three years of music.

Ex-Temptations man, Eddie Kendricks, now solo, was due to open and debut his act at The Apollo but he cancelled out saying, "the act wasn't

ready" but Wilson Pickett was there, plus Baby Washington and The Intruders, so the show not only went on, it was superb.

I took two kids of a friend of mine, Miracle, she's seven and Christopher nearly five, and it was just such a pleasure to see music enjoyed with no pretensions. They both adored Wilson Pickett, whose show was utempo and funky from top to bottom and when he came down into the audience singing "Hey Jude" it was too much for them, they were both up on their feet, down the aisle and by the time he was back on stage they were too, plus about a dozen other children ranging in age from five to 20! The stage was a mass of dancing and Wilson was singing, dancing and digging it all too.

Tight

That's just part of the enjoyment still left up town at The Apollo, it's expected and Wilson, in particular enjoys it and can cope with it. He's a really good performer. He does his records truly "live." The songs come out and stand up to his ad-libbing. In the middle of "Don't Let The Green Grass Fool You" (for which he's just received a gold disc) he suddenly smiled and said "Oh, yes, I really like this song" and sang it for another five minutes, while it built and built.

The band were tight — two guitars, bass, drums, two sax, two trumpets and three additional percussionists on bongos and giant shakers. Wilson Pickett is totally a showman and he uses the stage to show off both his

performance and his voice. "Funky Broadway" he adlibs through too, bringing it even closer to home to his own "soul-brothers."

Mick and Bianca are getting front-page photos/reportage and a lot of horrified and hysterical fan reaction to the "marriage" licence bit here in NY — and both the new single and the album are getting plenty of radio and both FM and AM radio and both are selling like crazy.

And the movie — "Gimme Shelter" — still doing capacity city business and it's been showing for months. The guys responsible for filming the movie David and Albert Maysles, are now in the process of doing a film covering live performances by Grand Funk, and in particular, an audience reaction to the group. Grand Funk are scheduled to play Shea Stadium later this year. They are the only group "cept The Beatles, of course, to take on this 55,000 seater stadium... and they'll sell it out — guaranteed.

She's a "very lovely lady" and she sure is, but somehow I was looking for a Janis or for someone who didn't just come on and sing good. Who? Linda Ronstadt at Fillmore. She sang "Silver Threads and Golden Needles" and credited it to Dusty Springfield "when she was still singing with her family" and she sounded a lot like Dusty, but with none of the hints in notes Dusty makes and with none of the soul.

Linda's country based. Songs like "Hank Williams Lovesick Blues" and "Dylan's I'll Be Your Baby Tonight" plus the country and western standard "Break Your Mind" were the highlights, and a very pretty version of Livingston Taylor's

"In My Reply." Backed by guitar, occasional acoustic guitar, bass, drums and two fiddle players it was a nice clear combination of rock and country, but there were just no mind-blowers, no thrills or chills to make me leap, but a good, solid singer none-the-less.

Along with her went Manhattan Transfer who did some really nice and funny 50s-type send-ups on the three/four part harmonies of those groups, plus they were serious and not into goofing a la Sha Na Na. Good and fun And top to the bill. — **POET**

The last show at Fillmore, according to Bill Graham, will definitely be June 26 but in the meantime Fillmore "Management" Company, Bill's company, of course, announce the signing of Taj Mahal and the release of Taj's new album, a double, recorded "live" at Fillmore East. It was produced by David Robinson for the Fillmore Corporation and is the first album recorded with Taj's new nine-piece band. Taj himself, plus band, will play Fillmore East the weekend of May 21. So, the show goes on, and I feel very certain Bill Graham has more than the closing of the Fillmore up his proverbial sleeve.

Tina

Ike and Tina are recording their new album in Ike's own studio in L.A. Seems the most likely for the next single will be a duet co-authored by Tina, called "Pick Me Up and Take Me Where You Hold Me." Or it could be one which she sings on too called "I Love What You Do To Me," but it's all coming together and a record will be out within the month.

I know I've said it all before, but here we go again: Roberta Flack's concert at Carnegie Hall was so enjoyable. Usually, when she starts off she isn't beautiful and she isn't anything more than a very good singer, but by the end of the evening she is just the most incredible woman you have ever seen. She blossoms before your eyes, stage presence, enthusiasm, her vibrance and her sense of humour all add up to something that just a few performances have and that's "star quality." She has it. Heaps of it.

She started off the show with a quartet — herself on piano, Bierrard Sweetney on drums, Nathan Page guitar and David Williams upright bass, and then after they came back with tympus and a twelve piece horn section conducted by Donny Hathaway.

Donny

Part two opened and there are all these guys sitting in stage in their tuxedos and instruments at the ready and waiting up there on the conductor's platform, and Roberta starts to play and sings "Bridge." Over Troubled Waters. She sings and plays from top to bottom and in the final chord the band come in. Imaginative, incredible and mind-blowing.

She and Donny have such a close rapport going that they tore up Laura Nyro's "Save The Country" which segued in and out of "Ooh Child" — and Laura Nyro herself stood up to take a bow in the audience. Two Gene McDaniels songs were superb — a new "Sunday and Sister Love" and, with Donny on piano and Roberta to testify, "Reverend Lee." She did them all. "Just What You Gotta Do," "Do Like a Woman" and an encore of "Let It Be Me." Her phrasing and delivery of a song like that or a word is just impeccable, but perfect to the point of emotion not to mechanism.

Donny conducted like he was in church on his way to a discotheque and she played like she was ready to sing. She has two albums out on Atlantic — "Chapter One" and "Chapter Two" — Chapter Three's on its way out but please, please, please go and see her. "Live" — it's such a pleasure.

JAZZ

from
Jeff Atterton
in New York

■ Duke Ellington and his orchestra will visit five Soviet cities this autumn as part of the Soviet-American cultural exchange agreement, the U.S. Embassy announced last week. A contract has been signed with Soviet officials for the 72 year-old composer-leader to make his first Soviet trip, the most important visit by an American Jazz artist since Benny Goodman and his orchestra toured the Soviet Union in 1962.

■ Stan Kenton is using TV to promote his Creative World Records mail order operation. Kenton has taped two colour commercials for a test run in the Philadelphia area over station WPHL.

■ The Opera Workshop of N.Y.'s Henry Street Settlement Music School will present the first New York performance of "All Cats Turn Grey When The Sun Goes Down," a jazz opera in two acts dedicated to the late great Charlie Parker, this weekend. The music is by Herby Six and the book is by Don Jaffe.

■ Baritone saxist Earl "Jock" Carruthers, best known for his work with the Jimmie Lunceford orchestra from 1932 until 1947, died at his home in Kansas City on April 5. He was 60 years old. Carruthers, born in West Point, Miss., attended Fisk University and played with Bennie Moten, Dewey Jackson and Fate Marable before joining Lunceford.

■ Drummer Chico Hamilton's Quartet played the first concert of the season in Jazz: The Personal Dimension annual series last weekend at N.Y.'s Carnegie Recital Hall. Electric sax and flute; John Abercrombie, guitar and Victor Gaskin, bass.

■ Tony Williams' new group, Ego, opened a new engagement in New York last week in Greenwich Village last week — and singer-pianist Blossom Dearie is back playing her soft-jazz at N.Y.'s Trade Heller's where she is accompanied by bassist Herb Bushler and drummer Al Harewood.

■ Jimmy Rushing, who's been singing weekends at the Half-Note, and the album in New York last week for RCA Records. He was joined on the first date by Ray Nance, cornet; Zoot Sims, tenor sax; Mel Fribshere, piano; Milt Davison, bass and Mel Lewis, drums, and on the second date by Budd Johnson, tenor; Al Cobb, tenor, with the same rhythm section.

■ Impulse will shortly release a new album by tenorist Pharoah Sanders titled, "Thembi." The LP features Lonnie Smith, piano; Cecil McBee, bass; Clifford Jarvis or Roy Haynes, drums, and a four-man African rhythm plus Mike White, on viola.

■ Guitarist Kenny Burrell recently cut a new album in New York for CTI Records. He was backed up by the session by Keter Betts, bass and Billy Cobham, drums.

TONY WILLIAMS
Ego 919

Judgement Day

is June 11

Barbra — backed by Fanny

from Jacoba Atlas
in Los Angeles

TWO LADIES have gone back into the studio to cut new albums, Barbra Streisand and Merry Clayton.

Miss Streis and will be backed by Fanny before that all girl band departs on their tour of Japan. Merry Clayton will have a few more people behind her, including 28 voices from the Cornerstone Baptist Church under the direction of Rev. James Cleveland and David T. Walker, Paul Humphrey, Bobby West, Billy Preston and Carole King under the direction of Lou Adler.

The Carpenters, rather like the "Love Story" of pop



BARBRA STREISAND new album

music, will provide the music for director Stanley Kramer's latest film, "Bless the Beats and Children."

There'll be a new album out next month of special interest to blues freaks; Nix Nixon production has recorded a blues tribute album with Mississippi Fred McDowell, John Jackson, Mance Lipscombe, Bukka White and 90-year-old Sonhouse, called the oldest living blues player. The new Leon Russell

album is called simply, "Leon Russell and the Shelter People." It contains eight original tunes and one by Dylan and one by George Harrison. Leon is about to play the 14,000 seater Los Angeles Forum, and quite unbeknown to him, a couple of film-makers are tailoring a role for the singer in their next movie, described as "the ultimate biker movie, the biker movie to end all biker movies." Can't you just see Leon in the role?

Blues guitarist John Hammond Jr has screen tested for a role in the Jane Fonda-Donald Sutherland epic called "Steelyard Blues" about revolutions in America. The film was written by UCLA student David Ward and is part of Miss Fonda's and Mr

Sutherland's commitment to make politically relevant movies.

Joan Baez and husband David Harris were recently on the David Frost show where Harris made the statement most people in America were not happy in their situation. Frost proceeded to ask his studio audience if they "were, indeed not happy" and the audience responded by stating they were happy. Emmy Awards, has a nasty way of taking things out of context and eliminating the point. Both Mr and Mrs Frost immediately tried to clarify what they were getting at, but unfortunately the power of the statement had been lost in the quickly accomplished poll.

AL ARONOWITZ
reports from
New York

HOW do you bury a cellar? The Village Gaslight has closed, after 13 years as the leading folk club in the country. Sam Hood, the club's boss, went upstairs and got good and drunk.

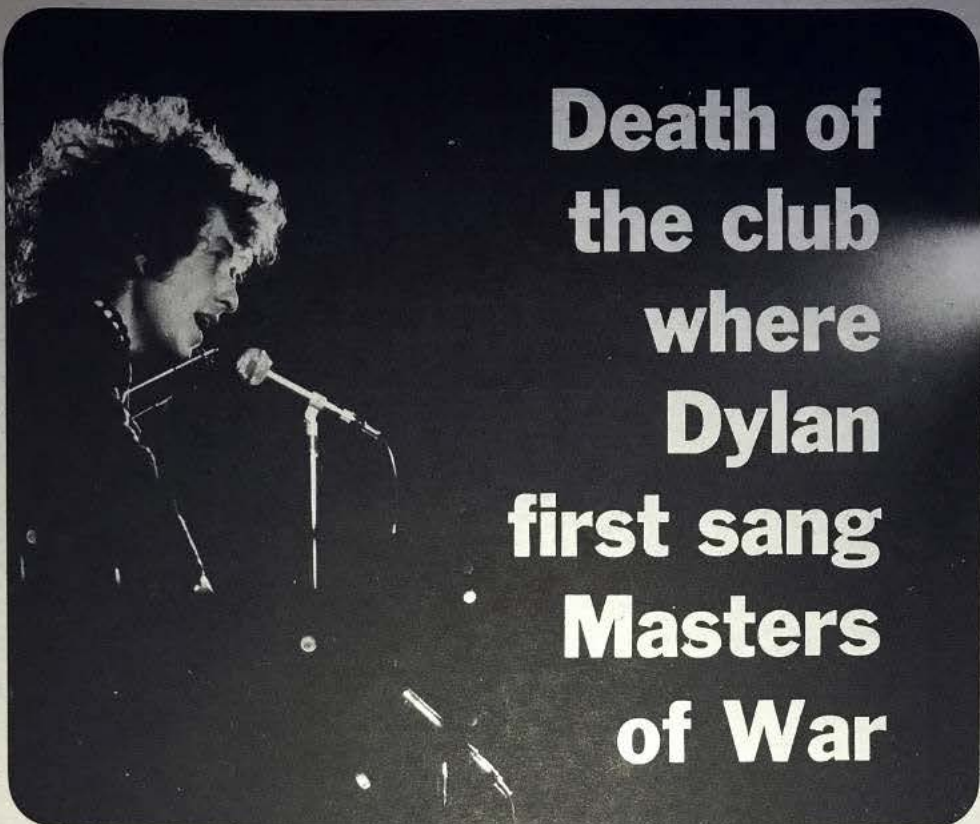
How do you sing the praises of a place where the pipes always leak? Sam spent a fortune on plumbers trying to find out where the water was coming from in the premises at 116 Macdougall Street. One of the drops was right over the spot on the stage where the performer was supposed to stand, in the aim of the battery of fixed spotlights.

I remember John Hammond Jr and James Taylor getting all but drenched in the middle of their sets. It also used to rain in The Gaslight, on those hot nights when everybody's sweat would condense on the ceiling and then fall back down again.

And then there were those nights when the air conditioning would break down. The legal capacity of The Gaslight was 110 persons. When James Taylor played there, Sam remembered one night they packed in 220. "I had to move the club," he said.

"At first I wanted to have a big party. I thought we'd have a gigantic celebration and move the whole show over to the new place in the same night. But then as the day got closer I got kind of scared of any kind of things happening. In the last two months, the club has never done better. But I had to move it because it was totally stifling us. To continue there meant we had to continue presenting performers limited by the confines of the place."

The new Gaslight in the old Cafe Au Go Go on Bleeker Street seats 320. It opened two nights after the old place's closure. "I don't



Death of the club where Dylan first sang Masters of War

know what's going to happen to the old club," Sam said. "There's so much music in the walls there that somebody will have to do something with it."

MUSIC in the walls? Like tuberculosis bacilli that infest the cracks in the paint of a slum tenement. It was in 1958 that John Mitchell walked down Macdougall St and saw the grat-

ings in the sidewalk that told him there was a cellar there. John Mitchell, the legendary pioneer of Greenwich Village coffee houses. He had built the Figaro, The Commons, The Fat Black Pussy and The Gaslight. They're all gone now, along with John himself, an expatriate in Morocco and Spain these last ten years.

The Gaslight became one of the first of the oldtime Village basket houses. That's what they called the places where they used to pass a basket through the audience to pay the performers. Allen Ginsberg and Gregory Corso read their poetry there. Len Chandler became the biggest folk star on the street singing at The Gaslight. Hugh Romney

transformed himself from a poet into a comedian working in the club. Paul Stookey, later the Paul of Peter, Paul and Mary got one of his first jobs as MC there. Those were the days of the Beat generation, when beer drinkers used to come in from Jersey to punch the beatniks around and the local population of Italians dropped water

bombs from the upper tenement windows on the block.

Sam's father, Clarence Hood, bought The Gaslight in 1961 while John Mitchell went down the block in search of another cellar. The Beat generation was being replaced by the folk revival and Clarence, who had been a millionaire three times and who had gone broke three

times, had no idea what he was doing.

"All my father knew was the lumber business," Sam remembers. "He had also been in citrus fruits."

Clarence closed The Gaslight in 1967 with a big, though premature, ceremony. By this time Sam was in Florida, running his own club. A new owner, Ed Simon reopened it in 1968. Two years to the week before he finally closed the club, Sam came back from Florida to take over as Simon's partner.

"I just didn't want to get maudlin," Sam said. "There were too many nights. I think Mississippi John Hurt put more music in the walls than anybody else. I remember his second night in New York. He had just been rediscovered. He was right in the middle of a song and he walked off stage. The place was packed."

"And then there was Ramblin' Jack Elliot and the night Johnny Cash stopped in to do a guest show and, Joan Baez singing along with a Doc Watson hymn and that, ever so often, singing along from the audience with Kris Kristofferson. There were a thousand things like that. And the nights when Bob Dylan would come in to work out a new song, to try it out in front of an audience."

"He did 'Hard Rain' and 'Masters of War' for the first time in The Gaslight. Until 1965, whenever he got a new song worked out, he would stop into The Gaslight unannounced to try it out in front of an audience. I remember the night of the Cuban Missile Crisis. We closed early and set around the big table. Dylan, Dave Van Ronk, Tom Paxton, and Luke Faust. We said it was all over, the end of the world. Everybody just played music for themselves, with no audience. Those were the best nights."

The Gaslight had a hard time being born. I remember the times when the cops would hand out tickets for no soap in the bathroom or no lids on the garbage pails. When the neighbours complained about the noise, the audience was asked to snap its fingers for applause. It had a hard time being born, but it'll have a harder time dying. Paul Siebel was the last star on its stage. Sam left early. How do you bury a cellar?

One date only for the Chicago seven

WITH the news that Chicago will play just one concert at London's Royal Albert Hall on June 1, instead of two as they planned after the first was a sell-out, 3,000 people at least are going to be disappointed.

Many more, of course, will be disappointed because the group choose to play just one British date when, undoubtedly they could have sold out a concert tour itinerary involving all the major cities in the land.

The current trend of top American acts — Santana and the Band are doing likewise — to play just one British date in a European tour, seems to underline the decreasing importance of Britain in the record sales league. After all, these groups continue on to the continent where even little Holland usually warrants a couple of shows.

The reasons for the "one concert only" attitude formed the basis of a remarkably short telephone call I had with Chicago's keyboard player and vocalist Robert Lamm this week. In slightly less than ten minutes, he did explain that it was not the group's fault that British fans were starved on their music, but there just wasn't time in their schedule — or the Albert Hall's schedule — for another show.

"As far as we are concerned we would play two shows if they were on different nights. We just wanted to play one really good long show and as it will last about two and a half to three hours, there wouldn't be time to have two in one night. It is just physically impossible to play twice in one evening," said Lamm.

"We would have played other dates in England outside London if we could, but I think the people who see the show will enjoy it more, because we will be able to put more into it."

The chances of the group

returning to this country in the near future seem pretty remote. "We have discussed the possibility of sneaking into a park somewhere to play before a large audience, but I don't know whether it is possible."

I mentioned the new Crystal Palace venue and Lamm seemed interested. "Yes, that's the venue we want, where a really large audience can gather. That sounds the best place for us. The whole band wanted to play to more people in Britain so we could come back in there's time."

Chicago's last appearance in this country was at last year's Isle Of Wight Festival, and I asked whether their act had changed much since then. "If you saw us the last time we played the Albert Hall, you would notice an incredible difference. The music is different and probably our attitude to it as well."

"The act changes each evening depending on how much we get into the music. Some of the numbers are just complete improvisation going on and on."

The group has just released their third album in this country which, as yet, hasn't registered in the album charts. I suggested that this could be due to the group not having a successful single to tie in with the album. With their previous two sets, the single "I'm A Man" and "25 Or 6 To 4" were released simultaneously.

"In the States we have just released the second single from the third album, called 'Free', but we are not a single group by any means. The record business is a big business and that's why we release a single, but now we are getting tired of them. Our producer figures out exactly what to release and it's really up to CBS in London if they want to put out a single."

"I think some of our fans are turned off by releasing singles. In general when you release a single you are called a commercial group and this is one reason why we are not worried about them."

"You reach a completely different audience with a single and, although you maybe reach a lot more people that way, the people who don't like singles start liking us less. We never go into a studio to record a single, just some tracks for an album." — CHRIS CHARLESWORTH.



CHICAGO: third album

Time for the Leaving Magna Carta

6059043

"Delicate, gentle and ethereal in parts with many overflowing guitars and beautiful stereo."

DAVID FOLGER'S—RISC AND MOBILITY CLUB



New LP June Songs from Wasties Orchard

6360040

Unicorn's long hard slog. Was it all worthwhile?

In 1963, when the Beatles were making it big, Unicorn were making it small.

They were all around 13 years old. They called themselves the Pink Bears. They had a very long way to go.



20/- a night. Split 4 ways.

Youth clubs were their circuit. Their pay: 5/- each a night (though it later soared to 7/6).

At 13 the Pink Bears were set on becoming professional.

They were writing their own material. And short of smuggling guitars into the classrooms, they used every minute to practise.

At 17, they left school and turned pro. It became so intense that one of the group dropped out.

Trevor Mee took his place.

2 years later, an addition to the group: Billy J. Kramer.

Now called The Late, they played small gigs, eventually landing a contract with two Negro soul singers.

Later they backed Sue and Sonny.

Then came their first real break.

Billy J. Kramer signed them as his backing group.

It may not have been their kind of music. But it was their kind of opportunity.

With Kramer they did 10 radio and TV spots, and realised the difference between small gigs and national tours.

They tightened up their harmony and wrote new material, influenced by groups like Traffic, and writers like Neil Young.

They learnt from them. But they never copied.



Pat Martin Ken Baker Trevor Mee Peter Perrier

A label to their name.

By now, The Late were looking for a label to promote them.

Transatlantic heard their tape, re-christened them Unicorn, and signed them immediately.



You'll realise why the minute you hear their album, "Uphill all the way"

Transatlantic. Tra 238.



Mutton dressed as Ram?

CHRIS CHARLESWORTH REVIEWS PAUL McCARTNEY'S NEW ALBUM

WHEN the Beatles were the Beatles and newspaper taxis appeared on the shores, Paul McCartney seemed to stand out above the crowd as a composer whose melodies — although credited to John Lennon as well — would be around for years.

Songs like "Yesterday," "Fool On The Hill," "She's Leaving Home" and "Michelle" had the mark of quality to make them classics in their time.

For this reason I expected his solo albums to be better than those of his three former colleagues. Unfortunately this is not the case. His first solo effort, with the exception of one track ("Maybe I'm Amazed") completely lacked the McCartney magic and now his second, called simply "Ram," although much better than the first, fails, in my opinion, to match up to those of Harrison and Lennon.

Most of the songs are simple, funky, rock songs with a shuffle beat which sound more like the work of Lennon than McCartney. It seems strange that the rift between the two was caused by their different directions in music — and now both are going the same way.

There are 11 tracks plus a short reprise of the title track "Ram On." Six tracks are credited to Paul alone, and six to Paul and his wife, Linda, who is featured on backing vocals throughout. It is packaged in a fold-out sleeve, with art work similar to a child's painting. A photo of Paul grappling with a large sheep adorns the front cover.

Other musicians featured are Denny Selweh on drums, and guitarists Dave Spinozza and Hugh McCracken. Musicians from the New York Philharmonic Orchestra are featured on three tracks.

TRACKS ARE:
"TOO MANY PEOPLE": A bouncy catchy song for operators, and one of the best on the album. Paul uses his growling "Do It In The Road" voice in parts. Sounds like an early Beatles song, with heavy guitar backing.

"THREE LEGS": A country sound beginning with throbbing bass line. Gets heavier as it goes along and a female chorus joins in.

"RAM ON": Piano and plucked ukelele introduces McCartney's solo voice which seems a bit strained on the high notes. A short track, with clapping in the background, which catches on after a few plays.

"DEAR BOY": Typical Beatles song with harmony backing and incessant shuffle beat.

"UNCLE ALBERT/ADMIRAL HALSEY": A novelty number with various themes all mixed together. The repeated phrase "Hands across the water" catches on immediately. Paul sings through a megaphone creating the effects used on "Yellow Submarine."

"SMILE AWAY": Another catchy rocker with a "1-2-3-4" intro and shuffle beat which catches on almost immediately. Lyrics about a man with smelly feet and bad breath. A very full sound builds up to an exciting end.

"HEART OF THE COUNTRY": The first instantly recognizable McCartney song. Sweet, simple, with a country and western sound and scat singing along the chorus lines. One of the best tracks.

"MONKBERRY MOON DELIGHT": An up-tempo growler with heavy backing and lots of chanting.

"EAT AT HOME": Another up-tempo foot-tapper, with excellent guitar breaks and funky backing.

"LONG HAired LADY": A slow song with Hawaiian guitar effects in the background and children(?) joining in the chorus. Longest track; grows on you with repeated playing.

"RAM ON (Reprise)": Short snatch from previous track fades in and fades away.

"BACK SEAT OF MY CAR": Another instantly recognizable McCartney melody. Slow, tuneful, building up to a dramatic ending. A likely song for others to cover.

A good album by anybody's standards and certainly far better than the majority released by British groups and singers. Trouble is you expect too much from a man like Paul McCartney. It must be hell living up to a name . . .



PAUL and family: we expect too much

AT HOME
 (We are here)

Chris Welch talks to a strangely unresponsive Buddy Miles

BUDDY MILES, the young rock big band leader, has taken on quite a headache. Dragging a ten-piece group around Europe is no easy matter. And by the time he got to London, Buddy was in a fairly switched-off state.

Not that he lacked energy for his performances. The symbol of the drummer's success is the wild enthusiasm he puts into every show.

Yawn

But he was strangely unresponsive despite the sun shining outside his West End hotel.

The band had been from Finland, to Denmark, Switzerland to Germany, France and Belgium. How was the reaction?

"Fairly good," said Buddy, a friend combing his hair, as he yawned and stretched in an armchair.

When he smiled, he was a different, happier person. Some unknown pressure or worry seemed to have him in its grip that made it difficult for him to relax.

Wasn't Buddy coming to Britain earlier this year?

"Yeah — the dates got messed up." Buddy yawned and began to talk — a little.

"The band had been together about a year. I do most of the arranging and singing. Occasionally I sing out front. We've been doing a fair amount of work — colleges. We work every week."

A manager interrupted to inform me the band was a frequent headliner in the States and was scheduled for a Hollywood Bowl concert on their return.

Mentioning Buddy's recent album I was intrigued to know the origin of the Dizzy Gillespie phrasing dating from about 1946 that appeared in one of the arrangements.

"I never heard the Dizzy Gillespie band," was Buddy's reaction.

Was it some kind of tribute to the previous era of big bands?

After the silence, I asked Buddy what he liked about working with a large group.

"It's a lot easier for me to work with a large group, rather than a trio. There's a lot more scope. All the members of the band can solo. Everybody takes part. We're just getting to the people every way we can. The audiences haven't been all that they could be on the tour — but that's just lack of promotion."

Exciting

"We recorded the band live on a few gigs, and it's a band that plays much better on stage. I'd like to get more into recording — and production. We're doing a new studio album when we get back."

What sort of direction was the band headed? What was it the band had that distinguished it from the competition?

"I couldn't say. I'm too busy to know what other bands are doing."

"We play every form of music and make it exciting."

Was Buddy playing with other musicians apart from his own band?

"I haven't done any sessions lately, but I'm doing something with Miles Davis and Johnny McLaughlin. I can't say what we're doing yet."

What about his early career?

"I did some work with Bloomfield and Wilson Pickett."

Had anybody got a cigarette? A girl pushed over a packet of Benson & Hedges. I lit them. With a match. Also belonging to the girl. She said nothing. It was rather like the arrival of a detective in a house where a foul murder had been committed and the dinner guests were saying nothing.

"So the body was found in front of the french windows?"

Mmmm. "With a paper knife protruding from the back?"

Mmmm. "No signs of a struggle?"

At this point the housemaid let out a piercing scream. "Don't be a little fool,"



MILES AWAY

snapped Roger Makepiece, snapping the stem of his pipe. "You know we are all vowed to silence."

"So Mr Makepiece, you do know something about this nasty little affair, after all?" Orange juice was served by one of those incredibly incompetent Spanish waiters, who had been asked to fetch beer, and the stilted conversation resumed.

"I started off playing when I was 13 years old," said Buddy, as if he were recalling a Linguaphone exercise. "In South Dakota I worked with different groups and backed different singers — Conway Twitty, Brian Hyland, the Ronettes. I toured the R&B circuit and went to New York, Canada, Nova Scotia, Montreal. I worked 11 months with Wilson Pickett when I was 16 — schlapping around. I earned just enough to survive. Then I joined Electric Flag and later formed the Buddy Miles Express which

broke up after one and a half years. "I was with Jimi Hendrix's Band of Gypsies, then formed my own band again." And one supposed he drew upon his vast wealth of previous experience to support him in this brave and exciting venture? "Yep." Among the favourite drummers Buddy rates are Buddy Rich, Jim Capaldi, Ginger Baker and Tony Williams. Oh, and Jack de Johnette.



Before the split

Some of the last sounds put together by Peter Green, Jeremy Spencer, Mick Fleetwood, John McVie, including 7 new Peter Green numbers. Its not going to happen again so don't miss out on this album

THE ORIGINAL FLEETWOOD MAC

ALL TRACKS PREVIOUSLY UN-ISSUED

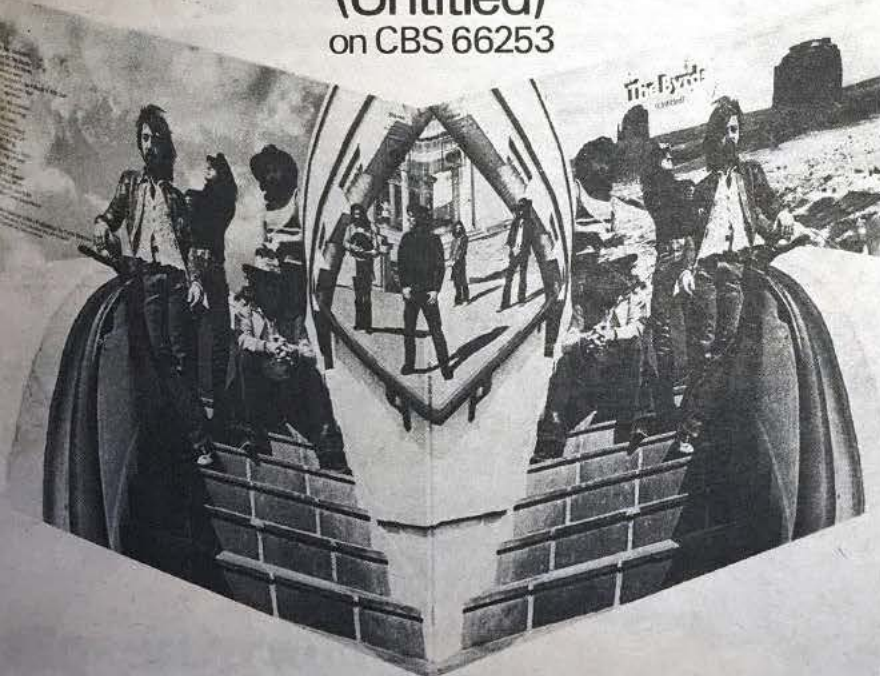
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CBS Congratulate The Byrds

on their highly successful tour promoted
by Frederick Bannister Promotions Ltd.
Now recapture their sound on CBS.

(Untitled)
on CBS 66253



The Byrds Greatest Hits
63107



Mr. Tambourine Man
62571



Turn! Turn! Turn!
62652

Together! with



HORROR story of the week was undoubtedly the BBC-1 TV documentary on Sunday about the growth of computers and subsequent invasion of privacy.

It was revealed that the Pentagon, more or less as an exercise, had compiled information in "data banks" on radicals and possible "trouble makers." These included respected politicians, and even more chilling, rock stars like Arlo Guthrie and Joan Baez. Big Brother, 1984 and the Brave New World, march ever nearer.

What can YOU do to beat the computer spies? Don't fill in forms, don't volunteer information, boycott credit cards.

Angry Elvis fans rang to complain about the hoax perpetrated at Crystal Palace.

Nice to see Ella Fitzgerald in "Pete Kelly's Blues" on BBC-2. Right on Time Out about Covent Garden Plan. Can London afford another Elephant and Castle style abortion?

Ronnie Scott, Tony Crombie and Mike Carr make an exciting threesome.

Amazing motorcade through Clapham — Jon Hiseman and Jiving K. Boots dicing in a Renault and Cortina.

Over 5,000 tickets sold for the Carshalton rock festival. And now BERT WEEDON is added to the bill! . . . Moody Blues beat Cobham FC six-three in football match at Cobham on Sunday. John Lodge scored four. Ray Thomas headed one in. And they raised £100 for charity.

There's actually a group called Timber. MM slang phrase for lumber is timber. Say no more.

Raver in New York last week: Biggest British band in the States appears to be Jethro Tull — and that's an unsolicited testimonial. . . . When are Poco coming to Britain? Must be best jamming American band in yonks.

And look out, too, for Manhattan Transfer — they do a brilliant take-off of late fifties harmony groups. Newark, New Jersey grease all.

Frightening! Although it wasn't Elvis Presley who put in an appearance at Crystal Palace Garden Party — even if it had been, the atmosphere of sheer disbelief would have been the same. It was actually trickster Raving Rupert, posing as Presley — what a hype. What price a replica of Presley, even worse than the original? . . . With weather humid and balmy to say the least, it all resembled a tribal gathering on the banks of the Zambesi. Much ale was quaffed, and the lady behind the backstage bar found great delight in dealing double shots of rum, and passing them off as whisky. Several artists



The wedding took place at St. Anne's, St. Tropez, France, last week, of Mr Michael Phillip Jagger (27), musician, son of Mr and Mrs J. Jagger, of Dartford, Kent, and Miss Bianca Perez Morena de Macias (21), unemployed, of Nicaragua.

The bride, who was given away, was attended by the local police. She wore a delicately spun white flapper suit, with matching white hat, and roses on the top. The bridegroom, whose hobbies include Amusing with a beat group, and amateur dramatics, wore a subtle white two-piece, pumps, and no socks. Mr Jagger's father is a physical training instructor.

The couple, who met at a dance, plan to live in France, and are travelling for their honeymoon at "a secret destination." Guests at the reception included Mr Paul McCartney, formerly of The Beatles pop group, Mr William Wyman, Mr Richard Starkey, Mr Stephen Stills, and many notables from the entertainment world. Music was supplied by Mr Freddie Notes and the Rudies Show.

suffered . . . Faces in usual party spirits. Spirits being operative words, whooping it up while the heavens opened their filth upon poor old Pink Floyd.

Only minutes before, a Raver's medal of Bravery was awarded to the roadie who swam without nerves across the lake, and freed the sunken inflatable octopus. . . . For God's sake, what are we going on about? Bravery Awards were dished out in hundreds following this achievement, as fans stayed firm in inches of water.

What a race we British are. Following our doomy "Is This the End of Strawbs?" article Strawbs manager Mike Dolan writes: "There is absolutely no intention of the Strawbs splitting us, either now or in the foreseeable future, Rick Wakeman was doubtless being very self critical in the interview. All the group are very happy with the new album, otherwise it would never have been released, and contrary to the implication, the Strawbs are more together than ever before." So there.

Family's next single a certain hit, says a Family man's

wife . . . Stephen Stills, Doris Troy and Bobby Keys jammed with Jagger at wedding reception.

Traffic are using Island Records' new aeroplane on joy rides to Gloucester, it says here. . . . Prepares for Peter Bardens' new band ON, album looks like being tasty.

Freddie Fox has several really original numbers, just give him a ring. . . . Crunchy Frog are English, and alive and well in South Beds.

Bleep . . . Bleep, a member of our staff has just been lumbered, hook, line and sinker, poor, poor fool!

It seems that every time you look at what's on the TV, especially "Trendy Times", it's Andrew Lloyd Webber and Tim Rice talking about "Jesus Christ, Superstar", yes, it's on again. Next week "The Crucifixion" (repeat).

Liverpool, formerly the land of rebellion and hope now lies deathly and still, even the Mersey stagnates. But Scouse heads a dapper sight friendlier than the Southern Jessie version. . . . Rory Gallagher now certain to be an absolute monster.

Raver's guide to the week

■ **SPIRO GYRA** (Kent University, today, Thursday): One of the most popular campus bands plays in their home town of Canterbury.

■ **CAT STEVENS** (Winter Gardens, Bournemouth, Friday): Cat falls half way between the progressive and the pop markets, making beautiful albums and commercial singles, and in doing so the progressive crowd tend to disregard his enormous talent, which is a great shame.

■ **HARDIN AND YORK** (Mayfair Suite, Newcastle, Friday): Contenders with Batman and Robin for the title of the World's greatest duo and well worth seeing (and Newcastle Brown is well worth drinking).

■ **JOHN THE FISH AND BRENDA WOOLFON** (Galsbury Cathedral, Friday): Cornwall's best loved duo perform in the splendid setting of celestial architecture, the

concert also features De Cameron among others.

■ **BRETT MARVIN AND THE THUNDERBOLTS** (Coventry College of Education, Saturday): While the blues boom has withered and faded away, Brett and friends continue to work the country taking good time humour to anyone who is willing to laugh with them.

■ **GREASE BAND** (Kingston Polytechnic, Saturday): Now there's a band that is really worth seeing, hearing and enjoying.

■ **THUNDERCLAP NEWMAN** (Wake Arms, Epping, Saturday): Thunderclap and his merry lads are back on the road playing occasional gigs mixing rock and roll and the zany piano playing of Mr Newman.

■ **MOUNTAIN** (Lyceum, London, Sunday): A heavy band who swing with muscle and guts without too much attention to volume.

Sha Na Na— the return of the greasers

PRESENTING Sha Na Na — 12 slicked greasers, with a rock 'n' roll show (50s style) that's going to have you bopping and crying rivers of sentimentality.

Sha Na Na, formed roughly two years ago, have been blazing a pretty mean trail across the States with a stageshow that apparently ends all stageshows. They reach England on June 3. I spoke to pianist and songwriter Scott Simons over the transatlantic phone. "We were originally all kids at Columbia University, but there's only four of us still at school, the rest of us have been thrown into the world to make a living, and it's a pretty hard world."

"We're an honest band really — because our only aim is to really make people feel good. Okay, on record we're attempting to do original material because we feel that recording 50s rock wouldn't be all that successful. We are also believers in the fact that a record is a totally different thing to a live set. I feel people are a little bored with bands trying to imitate their single, or album on stage. So we dress up in gold lamé suits, hop about — and in fact we're totally choreographed. It's a show. We are also a bang as well, but more of a show."

How were they looking forward to England? "We're hoping to make a very big splash. We've heard that there are still a whole load of 50s freaks about. You've got good stage bands but they don't really have the effect of 12 maniacs greased up to kill."

Did Scott feel there was too little "showmanship" and 50s corn around at the moment? "Yes, all the pop rubbish, which was what pop was all about, is vanishing in a big way. The closing of the Fillmores is an example of just how big, big bands want to be. They are just demanding too much money, and putting over heavy boredom. We ain't out for big money, in fact we've been playing smaller dates for less money. Money don't compete with the reaction you get from making an audience get up and freak."

"We usually get crowds throwing beer cans at each other, having a bit of a fight — just coming out to have some fun. They actually dance — and you know, it's great seeing that's going to have you bopping in your seats, have forgotten how to dance." — ROY HOLLINGWORTH.



SHA NA NA: an honest band



MICKIE MOST: "I have a 90 per cent say in what my artists record."

MICKIE MOST is, one supposes, a pop tycoon.

Whatever that phrase means, it doesn't necessarily imply he is a monster. He has a Hollywood-style deck chair with "Mickie Most" inscribed on the back in white lettering.

But he doesn't actually sit on this canvas symbol of power and authority. "It was sent to me by a friend in America," he says.

Mickie Most is a record producer. He doesn't manage artists. He leaves that to parafier Peter Grant of the Rak set-up which handles, among other things, Led Zeppelin and the successful Rak label.

Under this banner come Julie Felix, Jeff Beck, Alexis Korner and CCS — and many more.

Among the artists Most has produced are the Animals, Donovan and Herman's Hermits. And he handles

them all with the understanding of a man once a successful pop star himself. Mickie was a bit of a teenage rave singer/guitarist in South Africa. And after 15 years in the music business, he retains his enthusiasm. "After all it's better than working for a living," he says, allowing a smile to surface.

At his London office he coped, or rather dealt, with the flow of interruptions, with a kind of unerring intensity. How was business, I asked, rather as if I too ran a large empire of commerce, possibly in the imitation jewellery and greengrocery trade.

"We're all right," he said. "Everything we have released has been a hit this year — so far. The thing I'm so pleased about first and foremost is the certain success CCS will have in the future."

The CCS phenomena — brass, heavy riffs and Alexis Korner — has already been hailed as a big band revival. Mickie explained the thinking behind the planning.

"We spent a lot of time and money working on the idea. To me, it's quite simple. In the groups, like ELP, Led Zeppelin and Cream, we have had the greatest ever

rhythm sections. And how can you compete with that when they are people that have worked and lived together, and are completely dedicated to what they are doing?"

"So what do you do? Alexis Korner is a very interesting man with real roots in the music. We put him with a rhythm section and a really good big band."

"Most session men get bored with their work. They are dedicated musicians — they have to be. I have been playing guitar for 20 years, and I can't play it yet. The point is they don't want to spend all their time playing 'doo-wah' and the occasional Herb Alpert riff. With CCS we have a band as deeply into music as a group. In the past the musicians' enthusiasm has been killed by the riffs they had to play, but they enjoy playing with CCS.

And we are going to continue to use the same musicians — we don't want to change."

"The other thing I'm pleased about is the new Peter Noone single by David Bowie (called 'Oh You Pretty Things' friends). For seven years I've worked with Peter and Herman's Hermits and that's a long time. People change, but Peter has always been the same nice, pleasant guy to work with. But the business has changed from seven years ago. There are millions of groups that were big then who are not around today. But Herman's Hermits have kept going and have sold 40 million records — so they can't have been too bad."

"These days it's very hard to get groups into the position of having a TV series of their own. They don't want groups they want single artists — like Cilla. This is

why Peter is saying he wants to develop as a solo performer, or else become defunct, sooner or later. We talked about it, and I think the public doesn't like change. So his new single has one side which is the new Herman (courtesy David Bowie) and another A side which is the old Herman. That way we hope to please a lot of people. And it's good value for money."

"Lastly I've been handling Julie Felix for over a year and been on at her to write her own material. She has to write to survive, and she's a bit nervous of putting her words down again. But now she's working and has come up with some material. She's had an up and down career."

"First she was all ban the bomb demos and 'We Shall Overcome', then she went on the Frost Report, and when she became a TV star she lost her college support, because she had become 'part of the Establishment,' which isn't true of course."

"Now I'm trying to get her into the pop scene — so she's really being split up! But she has a modern approach. She isn't all frilly dresses and uplift bras. She has more of a Melanie, Joni Mitchell image."

"Jeff Beck has decided to work again and he's recording at Island and he's got a new group."

What was the hit maker's own taste in music?

"If I made records of the music I like — they wouldn't sell. I've been in the business 15 years and I really know a lot about music, and I've developed an interest in just about every kind. But I have to think commercially when I'm making singles. I enjoyed working with Donovan and the Animals and Herman's Hermits. And I enjoy CCS today. I wouldn't record anybody unless I had an interest in them. And I don't make anybody record anything they hate — although I will say if I think a record would be good for them. I have 90 per cent say in what my artists record."

CHRIS WELCH



TAMI LYNN

MOJO

MOJO GOT CHARTPOWER

Marketed by Polydor Records Ltd.

NEW POP SINGLES BY CHRIS WELCH



SLADE: "Get Down And Get With It" (Polydor). Now here's an obvious hit. No fret or worry about — "will it," or "won't it." None of those sleepless nights one so frequently suffers. Free of that nagging, gnawing uncertainty and fear that one has erred in one's judgement. I well remember the occasion when I predicted, foolishly as it transpired, that a recording by Edward Pottleton would be a "hit." For many months I waited in vain for it to appear in the chart. Eventually I had to admit defeat. The record was undoubtedly "a miss." Here Slade's Noddy bellows a belligerent rocker, and there is a foot stamping chorus that ENSURES it a place in the chart, and will undoubtedly cause an outbreak of "boot dancing," as it is known, to the distress of the nation's dance hall managers.



SUE & SUNNY: unlikely to score

TEMPTATIONS: "Just My Imagination (Running Away With Me)" (Tania Motown) "Ah beautiful."

chorus the soul freaks in this office. And it's certainly an excellent song, production and performance. Strings ebb and flow, as Eddie Kendricks treats the lyrics with an impregnation of soul and taste. A gold star. Tick.

SUE & SUNNY: "Let Us Break Bread Together" (Collection). Thunder — here's another splendid performance. Obviously a good week for music. The girls, so much in demand for session work, produce a gentle, delicate soul ballad, unfortunately, unlikely to score hitwise.

MUNGO JERRY: "Lady Rose" (Dawn). Have you ever wondered how the group get that distinctive "eeyugh," vocal sound? Over to an expert Prof. J. Clough. "Arrgh, we lege, zur beast woy toy distort voy voice, iss ter poot free potatoes in yore marfe, stick yore tongue ober de lower lip, and gront from de froat. It should sound suitably disgusting. That will bee noyne guinesa." Ray Dorset does it all without artificial aids, as he romps through another action packed skiffle maxi-single, which includes such Leadbely inspired favourites as "Have A Whiff On Me," doubtless something to do with coke, "Milk Cow Blues," and "Little Louis." Like the bagpipes, caviar and "Sportsnight With Coleman," the Jerry can be an acquired taste.

ally, still on the subject of Glo Macari and her live mice. I wonder how many readers recall Gladys Kleinster, the legendary vole woman of West Riding. She frequently gave performances of fine opera while creatures of the forest tap-danced on her navel. Meanwhile Jonathan comes up with a surprise. A rather anaemic version of Hoagy Carmichael's hit for the Casa Loma Orchestra, also recorded by Louis Armstrong.

DAVE CLARK FIVE: "Won't You Be My Lady" (Columbia). Dave

Clark Five — I thought they'd broken up? Well, here they come, hit in hand, with a boogie rocker of some considerable power and expertise.

SWEET: "All You'll Ever Get From Me" (Parlophone). What the hell was that huge hit last year? The intro is the same — all you'll get from this is confusion, and a mish-mash of inconsequential trivia.

MOVE: "Tonight" (Harvest). Another distinctive Roy Wood song, which could certainly enter the chart, which is better than entering a monas-

tery or lunatic asylum. Fans of "pop" music should listen out for the vocal harmonies, driving rhythm section, interesting chord sequence, etc. Fans of old trousers should watch out for zips coming down on crowded tube trains, small change falling through holes in the pockets, and the ravages of moths.

TOM RUSH: "Something In The Way She Moves" (Elektra). If I give this a serious analysis, I might end up in advertisement, listed with all the other trade papers. "A splendid version of the old tune, and one that reflects the howl of agonised youth and the tortured innocence of summer days gone by." Ron Atkins, Illinois Rock Bugle and Examiner. "Fantastic. Highgate in summer, the smell of T. Rex and incense, the ancient trackways and Druids, starship like altresses across the dragon lines." Ron Atkins, Nottingham Gate Free Press. "Great, hype free puritry-rock, smashing into the guts like the bullets from a peace fighter's cosmic howitzer." Ron Atkins, Time Up. "Ere I quite like Tom Rush. He don't half sing good." Ron Atkins, Melody Maker.

LOBO: "Me And You And A Dog Named Boo" (Philips). As I have never heard of Lobo, except as a black cowboy comic hero, know nothing about this record,

have absolutely no opinion to give, and remain totally aloof to the noise it makes spinning under the scouring stylus — it will enjoy seven weeks at number 14 in the chart. It's already deejay Ron Atkins' "pick-of-the-week."

FAIRWEATHER: "Lay It On Me" (RCA). A hand-woven rug? Two guineas? A telescope? Now are three items worth laying on me. A piano accordion, two milk bottle tops and an unpleasant musical instrument store assistant? You could lay those on Ron Atkins. You can tell I'm rather non-plussed by all this. Rambling, incoherent. Rubbish. Quick, down this drug and regain consciousness. You see I LIKE Fairweather. And I like Andrew, he of the vocal cords. And I like their publicity agents, splendid gentlemen, kind to both cats and dogs. The label design is singularly attractive. One wishes the company well and that sales continue to rise and gross profit margins are increased. But it has to be said. This record—is well, dull. DULL, DULL, DULL! I HATE IT. It STINKS! But, I don't want to hurt feelings. I don't want to be cruel and unpopular, hated and despised by the readers, the laughing stock of an entire generation, rejected and loathed by the industry. Oh, well, I'll just have to put up with it I suppose. Damn you ALL!

IN CONCERT

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THE Gold Room at London's Dorchester Hotel would put a setting for Doctor Zhivago to shame. The circular room is covered in a deep-pile green carpet. The white walls are picked out in gold bas-relief. Botticelli cherubs beam angelically from alcoves. A gold-cage centre-piece hangs from the ornate ceiling.

Inside the cage are colourful birds stuffed or imitated — one could tell only by climbing a ladder. The only chirping came from the real-life birds who thronged around the guest of honour: Rod McKuen.

The setting would have seemed incongruous if that same man had been there some years back. Then, he was happy to bum a living as a hobnob, cowpuncher or lumberjack.

Today, Rod could sign a cheque for sums that might make an Onassis think twice. "I could have retired two years ago," he said. "But I want to carry on while I still have something to offer — to communicate with people."

The sumptuous surroundings were only fitting for a party for a man who has sold seven million records, whose songs have been out on more than 100 million records; whose books of poetry sell in millions. "I have just been presented with two Gold Books for books that have each sold a million in hard cover," says Rod, without any trace of affectation.

Poet

The motif is reflected in his dress. A plain white polo-neck sweater, black trousers, white track shoes. He might just have stepped off a football field or from a basket-ball game at school. At a school where his education was, by his own admission, very limited.

Yet this man is today America's most widely read poet. And poetry is what he projects in his prolific song output. There are no halfway feelings about McKuen. People either like him or loathe him. Corrections: they either like or loathe his work. Those who fall into the latter category regard it as pretentious whimsy aimed at starry-eyed romantics. Other critics pour scorn on his singing ability. Certainly his voice, for a successful recording artist, has the bizarre quality of a man who has the tobacco barons rubbing their hands.

But it isn't smoking that gave Rod's voice that sawtooth sound; it was overwork. "I was doing 30 shows in eight weeks all over America," says Rod.

Rod wants to carry on communicating



ROD MCKUEN ten years to live

At the Copacabana in New York I was doing four shows a night for seven nights. The doctor told me if I didn't quit I'd never sing again. That I might not even speak again. It was about six months before I got my voice back. Now, my range has become extended if anything.

Yet I only manage about four hours sleep a night. I figure I have about 10 years to live. But so long as I can do what I want to, I'll keep on.

"I've been asked what I want to be — a singer, poet, writer or actor. I tell them I want to do all of these things. They said that was impossible.

"I didn't believe it then, and I don't now. If you set out to do something, there's no limit if you make up your mind to do it.

"It was the same when I was at school. I suppose I was a bit of a loner, but I did the best I could in every field — even if it was just playing basketball.

"At one time, my blood pressure got pretty low. I was told it was that of a 14-year-old. Now it's up to normal, I guess. My heart? That's very strong, too. But I've suffered a few heartaches.

"It's all a sum total of the human experience. People ask me about my songs. I'd never sing a song I didn't believe in. I've never got to the stage when I would sing a song

just because I felt it was the thing to do — like some people turn out books because they have become successful authors. I do what I believe in — whether it's writing songs, poetry, or writing for films.

Rod is an exceedingly tolerant person with strong humanitarian feelings.

"I've been asked about the Vietnam war. I don't get into politics," he said. "Ah I thought — here's the copout, is that charm a mask that is about to slip?"

But no. Honest McKuen added the incisive rider: "I said the Vietnam War would end six months before the next election."

As soon as, of course, is the secret of his success. His poems, his songs, reflect and echo the feelings and emotions of people who read his works and listen to his songs.

Praise

He eltes a perfect and timeless illustration to those who would put him down. A magazine praised his work when he was on the way up. As soon as he was acclaimed by the multitudes, that same magazine started hauling out the long knives.

But isn't that a familiar, old, old story? A poet, painter or musician is starving — and he's great. As soon as the money rolls in, "he's sold out."

My impression is that Rod McKuen would never sell out. And it was enhanced when he said: "I have over 100 tapes in my Beverley Hills home — on the unfashionable side of Beverley Hills — of songs that have never been heard."

"In my will, I've stipulated that some of them should be destroyed when I die."

That's not the comment of a man motivated by vanity. Rather, it's the frank admission of a person who is aware of his own strength and weaknesses.

Laurie Henshaw

MUNGO JERRY



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Jazzscene



TONY CROMBIE: composing for films

"LOOK at the old gangster," was how organist Alan Haven once referred to drummer Tony Crombie when they were playing as a duo.

The term was one of endearment; yet Tony's appearance does somewhat tend to resemble the heavy in an American TV series.

His substantial frame, lavish sideburns, cigarette holder stuck at a jaunty angle, are tailor-made for the role of a night-club proprietor with a good-bad-guy image.

But appearances are deceptive. Tony's rugged looks and colourful turn of speech disguise a sensitive, artistic temperament that finds an expressive outlet in two art forms: music and painting.

Tony, of course, is one of Britain's leading practitioners of the former; a collector of the latter. His flat in North London resembles one of the more exclusive Bond Street galleries. Paintings of practically all schools adorn the walls. And Tony talks authoritatively of artists ranging from the pre-Raphaelites to the surrealists like Magritte or Dalí.

He is equally knowledgeable about music, covering anything from the classical composers to Buddy Rich. It is such a diversity that has given him a musical adaptability and insight lacking in the musical education of so many of his younger contemporaries. There is nothing patronising about Tony's comment on the fact that so many of today's musicians have not had the groundwork he has.

"They just haven't had the opportunities," he says. "During and just after the war there were dozens of clubs around where you could sit in with all types of musicians."

"Today, youngsters coming up are having to play with guys from the same street. This is no fault of theirs. The facilities just aren't there any more."

The Crombie date book — spread over the years — speaks for itself. He has played for Ellington, Lena Horne, Tony Bennett, Ella Fitzgerald, Ben Webster, Coleman Hawkins, J. J. Johnson, Freddie Hubbard, Jimmy Witherspoon, Carmen McRae — the list is endless.

Tony is also a composer, bandleader and pianist —

Heavy with the light touch

though he admits his accomplishments at the keyboard are somewhat limited. "I want to get down to more playing and composing," he said, pointing to the upright in his flat.

Over cheese rolls and tea brought in by his attractive wife, Beryl — who had rustled up the food between tending to the Crombie's eight-week-old baby Alison — Tony ranged over the career that has made him one of the most respected drummers on the British jazz scene.

"I started playing at 15," he recalls. "It was during the war at the Fullado Club with West Indian leader Clari Weira. Ronnie was in the band, so was Denis Rose and bassist Jack Fallon, who had come to London with the Canadian Air Force Band."

"That enabled me to take off. Then I played with Carlo Krahmer's band, and that was quite a prestigious West End job."

"Next I joined Tito Burns. That was when he was leading a band on accordion," he added with impish humour. "Tito is now a leading British impresario." Ronnie, Johnny Dankworth, Pete Chilver, and Joe Muddel were also in the band.

It was during Tony's stint with Tito that the offer to back the Duke came along. "Tito released me," says Tony. "And Jack Fallon, Malcolm Mitchell and I toured with the Duke. Ray Nance

and singer Kay Davis, in concert halls throughout Britain."

"The Duke was great. He just left me to it. I think he didn't let me down. He even wrote two things for the trio — myself, Malcolm and Jack."

"I went back to Tito then toured with Lena Horne. Luther Henderson was on piano and Lennie Hayton (whose death was reported in MM recently) was MD. Lennie never bothered us either. I think you only have trouble with the lesser talents."

Tony's taste in drummers range through Sonny Greer — Duke's original — through to Buddy Schultz, who played with Jimmy Dorsey. "He had a very good band," reflects Tony.

Controversy rages over Buddy Rich — but not in Tony's book. "You can forget about trying to play like him," he says. "He's the Leonardo Da Vinci of drums. No other drummer comes anywhere near him. You'd need three drummers to do what he does. He's like an octopus enveloping the drums. He plays as though he has more than four limbs. He can do with his left hand alone more than other drummers can do with two hands. He's quite terrifying."

"I don't agree that he makes technique an end in itself; he plays with great sensitivity."

"Krupa? He made a tremendous contribution to drumming and featured a lot of African rhythms that had not been exploited before — even by the Negro drummers in the States. He did more to popularise the drums than anyone before or since."

On the British drum scene, Tony singles out Kenny Clare, Alf Bleden and a young kid, Keith Bailey, who works with Keith Tippett.

"Tony Oxley is another important drummer. He has a very uncompromising attitude to drumming. He does what he wants to, and if you don't like it — that's your problem. He thinks I'm some dinosaur out of the Dixieland era — but we're great friends."

Crombie is not one to put down the contemporary music scene. "Youngsters grow up in one era and play what they want to play. Maybe it doesn't always appeal to you or me, but who's to say what is right. It's the same as art. Have acceptance, it's the ultimate arbiter."

The only qualification Tony Crombie would make is that you perform to the best of your capabilities. He did this even when he led Britain's first rock and roll band, which was formed — frankly — for commercial reasons following the success of Haley's "Rock Around The Clock."

"I saw the film (Blackboard Jungle), and we had a band on the road 10 days later. We even played at the London Palladium."

That band was Tony Crombie's Rockets. But it was no sellout to purely "commercial" interests. "Everybody in the band was a first-class musician," recalls Tony.

As he mentioned before, it is the lack of opportunity for young musicians to play in a mature musical environment that can prove somewhat stultifying to the development of their latent talent.

"I think it would be to everyone's advantage to play with the sort of musicians I have," he says. "And also to play with top musicians from the States. You've only got to think of George Shearing, Vic Feldman and Ronnie Krollier — who's now leading his own big band in New York. They are all British musicians who have matured down here since they went to America."

Right now, Tony is excited about a big band project produced by Tony Tambarello, record producer for Tony Bennett.

"It's a 50-piece, and features a great new singer, another airport, that in ten to twenty years it could all be obsolete. I don't believe they really need another airport of that type at all, as everything is soon going to go up vertically, and down. We live near the airport, and the new, larger theatre we are going to build eventually at Wavendon would have been in the flight path. That was one of the reasons I objected forcibly, but my main objection was to the proposed destruction of the Vale of Aylesbury."

"This band — comprising Britain's top session men — is really great. Tony hammered the table to emphasise the point."

"Alan Clare and I have written some compositions, and lyrics have also been written by Spike Milligan and Kenny Lynch. Arrangements are by Les Williams, Peter Knight, and Dennis Wilson. One of the numbers that 'Tane' (i.e. Crombie, Clare, Milligan and Lynch) has been recorded by Stephanie Grappelly on his new album."

Though famed as a drummer, Tony is also composing for films and TV. Currently he is playing with Ronnie Scott and Mike Carr in Budapest.

Between regular stints at Scott's, he's also gigging up and down the country. "Prachy we'll be going to Portugal again soon," he says. "Mike and I have been three times — Ronnie too."

Tony Crombie is a drummer who gets around. And he's built up his extensive connection on a sound musical base and a wealth of experience as valuable as the pictures he studies with the discernment of the born artist.

Laurie Henshaw

REACTION

CLEO LAINE — singer extraordinary, actress, wife of bandleader John Dankworth — is currently appearing in a season at Ronnie Scott's in Soho. She made time before her first set to sit for the MM's Reaction interview. Then changed swiftly and went out and sang beautifully.

JAZZ INTELLECTUALS: I have only one opinion about people who expound on music: they should be open-minded enough to be able to embrace everything that's going on today.

BIG BANDS: I like big bands, but today anyway I like them to be rethought. In my opinion, Mike Gibbs is doing just that.

Nostalgia is fine in its way, and I'm all for going back to the roots and listening to great bands from the past. But I'm not very keen on the Glenn Miller revival; much prefer to hear young men playing their own music. Of course you can say that some music is classic. If opera can go back, light music can go back. And there are the exceptions. Duke Ellington eternal, but then he has a sound that has always been in tune with the times. He's sort of like a really creative dress designer. You can get the dress out that you bought from him ten years ago, and somehow it still works. It's got nothing to do with fashion.

FASHION: Fashion I think is fun. I get most of my things from Ossie Clark and Alice Pollock. I think they're timeless in the sense that I have dresses I bought from Alice when I was in that Hong Kong that was, and I can still wear them with confidence. Hot pants now... they're fun, too but only on young birds with long legs and upright backs.

COMPREHENSIVE SCHOOLS: I approve of them.

WING AIRPORT: That makes me see red, when men can dream of knocking down trees and putting acres of grass under concrete and not think of future generations or even that in ten to twenty years it could all be obsolete. I don't believe they really need another airport of that type at all, as everything is soon going to go up vertically, and down. We live near the airport, and the new, larger theatre we are going to build eventually at Wavendon would have been in the flight path. That was one of the reasons I objected forcibly, but my main objection was to the proposed destruction of the Vale of Aylesbury.

TV COMMERCIALS: I hate seeing them, and the only time I make them is when we have a big bill to pay.

POLLS: They do a lot for the business, but the only time I make them is when we have a big bill to pay.

NORMA WINSTONE: A very, very fine singer. For a long time I've been worried about the lack of jazz singers coming up in this country. There probably have been some about, but they were avoiding the title of 'singer.' And, you know, that the art was almost dying out with me, as I kept getting voted in year after year. It was beginning a bit of a bore to me. So when Norma won the MM



with **CLEO LAINE**

poll this year I was quite elated.

GIRL SONGWRITERS: Well, they seem to be flourishing at the moment. I think the reason must be that most young girls have piano lessons and learn the rudiments of music and now, instead of trying to play Mozart and Bach, they've started doing their own thing. Which I think is a very good thing, especially when it's combined with interesting voices like Laura Nyro or Carol King's.

MOTORWAYS: Love 'em. I don't know how we toured in the old days without them. Now we live not far from one and often commute from Leeds to our home rather than stay in some horrible hotel. But again, I think that, like airports, they must be planned properly, with the human element considered.

SOUTHALL: You mean Sarfali... Well, I suppose when I was living there my father must have been the only coloured man in the community. Now, from what I read about it, the place is almost taken over by Indians and Pakistanis. I find it very exciting to have been among the first there.

OH CALCUTTA: I've seen it and didn't find that I was shocked. A lot of the humour is a bit sixth form, but I got great delight from the dance done in the nude. To see dancers with nothing

on makes them much more magical. True, the lighting had a lot to do with it; nevertheless there were moments when they looked like fantastically beautiful pieces of sculpture. Who could be offended by that? Anyway, I wouldn't be offended by any nude body — good lighting or not.

WEEKEND SUPPLEMENTS: I abhor them, I read them, but it seems to me as if they're really having to search for material nowadays.

UNCLE TOM: Not sure what you mean by Uncle Tom. I think if there is dignity in what anybody is doing, it doesn't really matter how that Black Panther people abhor the Tom sort of thing and in a way I do agree, because to see someone kow-towing to a white audience to make them love you makes my blood boil. I don't think there's any need to belittle yourself because you have black fuzzy hair or dark skin, or because you happen to be Jewish, Catholic, Protestant or whatever. But there are some people who because of their happy nature and outgoing personality appear to be Tom when really they're not. This may have been the case with Louis Armstrong, who I've met and know. Nothing is further from an Uncle Tom character.

INTERVIEWER: Max Jones

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IT'S probably pouring with rain by now, but the sunny days we were vouchsafed by the Almighty last week prompted me—and almost certainly many others to wipe the dust off the pile of mouldy oldies fondly known as my "summer music."

Just as it's tied to emotional memories, so most pop music evokes specific times of year. Most of the best pop picks on summer, simply because that (ideally speaking) is when the nights are longer, the girls are prettier, and you can take the hood off your sportycar and bomb off into the glorious sunset.

There's never been any better summer music than that created by Brian Wilson for the Beach Boys, between '62 and '67. More so even than Chuck Berry, Wilson's compositions sum up what pop was always about, and what we're poorer for having lost.

The very early Sixties, the years just before the Beatles, were the most unproductive that white pop has known, until Wilson came along with "Surfin'" a weird mixture of goofy acappella-style vocal and Chuck Berry riffs recorded

A reappraisal of the Beach Boys by Richard Williams

in the Wilson's garage—wouldn't you know? Their first album, titled "Surfin' Safari" (Capitol T-1808) after their second hit, was incredibly naive, a combination of Berry-derived songs and "Pipeline" style instrumental work. In "409," though, you could hear the beginnings of a choral style, those stripped-down harmonies charging behind the light lead voice.

"Surfin' Safari" (T-1890), the second album, contained intimations of genius. The title song was a straight re-write of Berry's "Sweet Little Sixteen," but "Farmer's Daughter" and "Lonely Sea" were something else again. They both used falsetto leads; Mike

THE ENDLESS SUMMER

Love took "Daughter" at a fast clip while the other voices echoed him, and Brian himself sang "Lonely Sea," an ambivalent hymn to the surfer's home made all the more poignant by the realisation that Brian himself was only a mediocre surfer.

THIS was the first in his magnificent sequence of love-ballads, all of which became marked by sumptuously rich harmonies, and usually by the aching falsetto. "Surfer Girl," from the album of the same name (T-1981), was the next, and very possibly the best: from the first notes you could feel the sun, sense the texture of tanned skin.

"In My Room," from the same record, developed the theme of Brian's personal claustrophobia: "In my room I lock out all my worries and my fears." The wonderful intertwaving harmonies at the end of the middle eight ("Laugh at yesterday") also hinted at complexities to come, and the whole record was a tight, compact statement of almost stifling intensity.

"Shut Down Vol. 2" (T-2027) contained perhaps his most acclaimed ballad, the classic "Don't Worry Baby," in which production began to play a part: the voices seemed to melt into the softly pounding backing track, so that bass voice and bass guitar became almost indistinguishable.

His dance songs were beginning to get a bit better, too, and the emphasis was now on cars rather than "woodies." "Fun Fun Fun" began with a Berry guitar intro, and was about a girl borrowing her father's T-Bird, cruising through the burger stands with the radio on full-blast. On it, too, voices and instruments began to achieve a more organic unity.

THIS led to the totally devastating "Get Around" (on "All Summer Long," T-2110), where the voices appeared to provide their own cyclical impetus, achieving equal status with the bizarre whirling organ, the staccato guitar, and the simple, thudding drums.

Other good car songs here are the title track and "Don't Back Down," while "Little Honda" was a side-trip into motorbikes. There was a great ballad, too, called "Girls On The Beach," it was the song from a very forgettable surfing movie of the same name, and could have been retitled "Surfer Girl Part 2." But it still makes my toes curl, particularly those sudden modulations between major and minor keys (the kind of trick which brought Lennon and McCartney to intellectual respectability, but which, in Brian's hands, went unnoticed—maybe it worked too well).

"Wendy" though, was perhaps the most striking track, developing the spatial relationships intimated in "Don't Worry Baby." This in turn led to a series of superb up-tempo hit records: "Dance Dance Dance," "When I Grow Up," and "Help Me Rhonda" ("Beach Boys Today" T-2269) and "California Girls" and "Let Him Run Wild" ("Summer Days" T-2354).

Of these, "California Girls" was easily the most outstanding, a kind of ultimate anthem to the Wilsons' home state.

It begins with an out-of-tempo instrumental section, then moves into a loping beat over which the vocal strides. Fairground organ leads into a circular vocal fade which had its antecedents in "Kiss Me, Baby" (from the "Today" LP). The voice lines interweave and overlap, wind round each other, producing a seamless whole in which not one note takes precedence over another.

This innovation seems to me to put Wilson on the same scale as any vocal music in the world, and I don't expect to be contradicted when I say that Brian Wilson is a genius.

BUT he was a genius who never received his just acclaim, and it's possible that he never will. The main reason for this is absurdly simple: during 1966, he released an album called "Pet Sounds" (ST-2458)



which simply dwarfed all the rest of pop music put together. His entirely romantic songs were cloaked in shrouds of orchestra, massive arrangements sliding in and out with a subtlety and rightness which defied criticism.

Just as it was settling nicely into its position as the world's number one popular music record, the far more fashionable Beatles released "Sgt. Pepper," and "Pet Sounds" was forgotten, just like that.

The trouble was that the Beatles were eclectic, very clever at picking up on all kinds of influences, and

Wilson was different. He'd only ever borrowed his beat from Berry and his harmonies from the Four Freshmen; everything else, all the development, came from within.

HIS last real throw was the "Smiley Smile" album (ST-9001), which contained the epic "Good Vibrations" (the second-best single ever) and the much-underrated "Heroes and Villains," a two-minute clip from a two-hour work written in collaboration with Van Dyke Parks.

"Smiley Smile" was either ignored or dismissed

by the reviewers, and has since become The Great Undiscovered Pop Album. It contains fragments—mostly vocal, with minimal instrumental accompaniment—which have all the epigrammatic, enigmatic power of Japanese haiku. More: "Wonderful" and "Little Pad" contain passages written in the conditional tense (i.e. the songs move easily between reality and fantasy), a technique evolved by Godard in the cinema and which only Wilson, as far as I know, has picked up in pop.

Since then, he seems to have lost heart. There have

been some nice cuts, like "Darlin'" from "Wild Honey" (ST-2859) and "I Can Hear Music" and "Cottonfields" from "20/20" (E-ST 133), but the focus, once so tight and sharp, has been lost.

The analogy with the cinema is quite a good one. Wilson always was a director, moving his camera around to find angles on a rather narrow subject, and his movie-songs comprise a body of work which few can match.

The fact that such a talent can possibly become "unfashionable" frankly sickens me.

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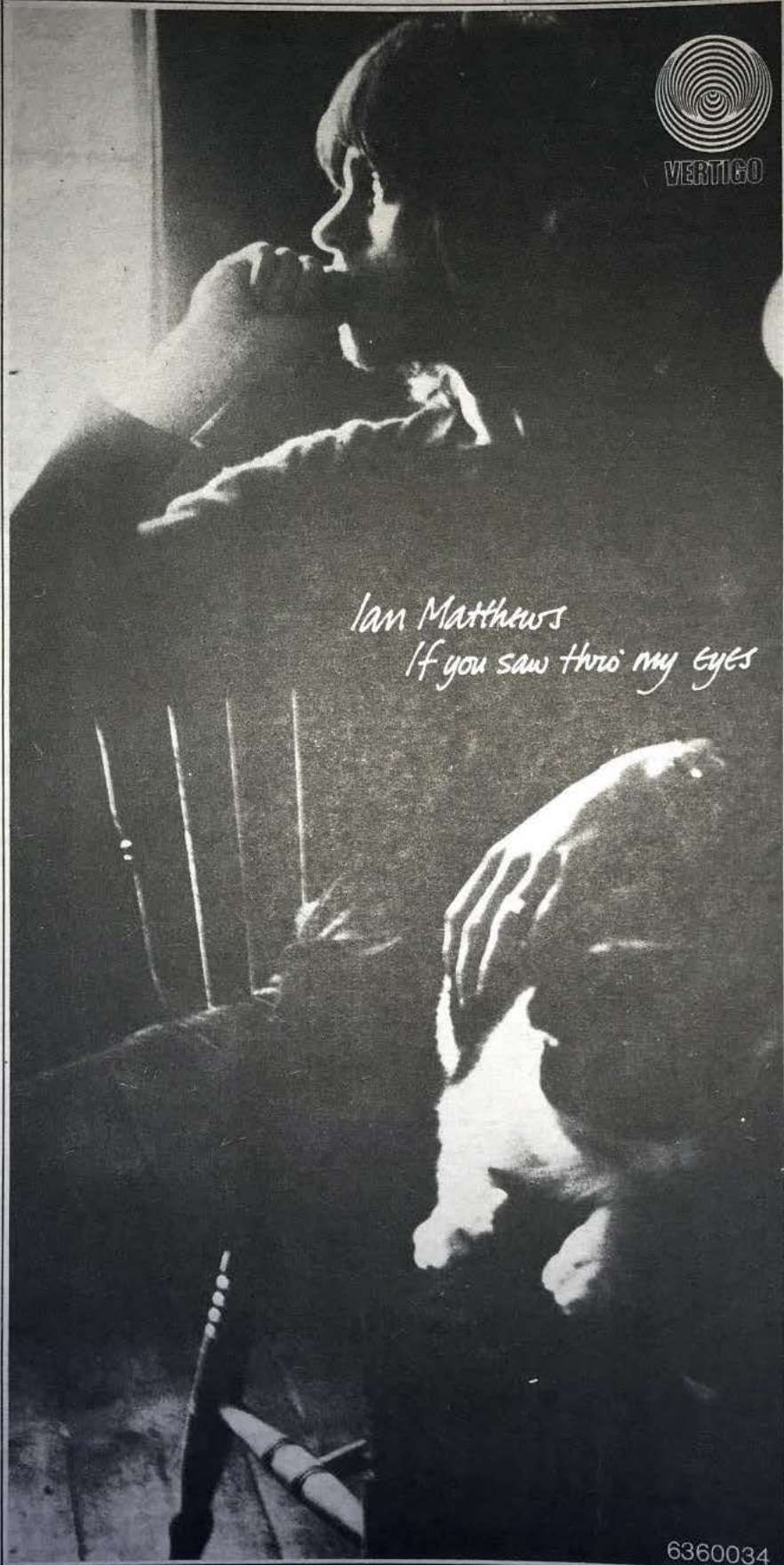


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"Send a reggae band for my wedding reception" said Mick Jagger. The unpredictable move by a Stone symbolised the final acceptance of the music as a potent force. Who likes it? How did it infiltrate the charts? MARK PLUMMER investigates...

"I AM the magnificent..." The opening lyrics to Dave and Ansil Collins chart topper "Double Barrel," and a phrase to sum up the success of reggae music in Britain.

A continuing success story and a phenomenon few people understand, and even fewer care about enough to start trying to figure out why.

Many self-appointed swingers write it off—but once you get past the hip phrases and satin trousers, the reasons for not liking it are just as vague as the reason for its success.

Probably out of all the music forms being broadcast and listened to in Britain, reggae is the only true "underground" music left. "Underground" people will now be saying as they reach for the chart and look at Dave and Ansil Collins, currently on tour in Britain, in the top ten with "Double Barrel."

But the truth is that it actually is as underground as Ten Years After were before Alvin Lee became a teenage idol.

"Double Barrel" was released in Britain during the August last year and received only 33 air plays before it broke into the hit parade a month ago. We've heard a lot in the last three weeks and it has gone on to sell over a quarter of a million copies and could well become the best reggae yet, topping Desmond Dekker's "Israelites." Yet it was scorned by disc jockeys alike until it began to pick up nationwide sales.

Why, then, has it taken so long to get off the ground? Trojan Records General Manager, Rob Bell, told me the record did well with what he calls the "ethnic" group—West Indian immigrants—in its first few months on the market. It became popular with discotheque crowds and began to pick up sales over the country.

This happens with most reggae records: first they sell to the ethnic group, begin to get played in discotheques and if the record could appeal to a larger market Trojan put their pluggers onto it, hoping it will pick up sales.

"A really good record will sell perhaps thirty copies to forty thousand purely to the black market," said Rob Bell. Reggae, in fact, is not the right title and is wrongly danced to go with the music. But when Desmond Dekker's "Israelites" broke on a national scale in 1969, reggae dance came over from Jamaica and it has stuck as the title. "Really," Rob Bell points out, "it is just Jamaican music."

Reggae, now the accepted term for Jamaican music, is quite akin to British heavy rock music as played by groups like Black Sabbath in that it was derived from American blues. As British blues bands came up with a unique new music at the end of the British Blues boom, so did Jamaican musicians in the mid-1950's.

With the exposure of improved communications in Jamaica during the early 50's, New Orleans rock and roll people such as Fats Domino and Smiley Lewis and the new rock music from the West Coast caught on in Jamaica as it did all round the world.

Soon their own musicians wanted to play rock and roll, and groups began to flourish all over the island playing what they considered rock and roll. But because they were not experienced enough musicians the music was very different, and had traces of the most West Indian folk music. Interwoven with the rock rhythms were the natural yassa, mento and steel band folk and within a short time (and remembering that Jamaica is not a huge place)

REGGAE



DESMOND DEKKER and the Aces: reggae is original

The figures

Unlike pop, where the album is still the dominant seller by an amazingly large percentage, at Trojan, album sales accounted for only one ninth of their record sales last year, and all those albums were made up of samplers. Last year Trojan Records issued 500 singles and sales to the black market were over one and a half million, and to the pop market (singles that made the charts) were roughly half a million. Trojan album sales on the other hand were only a quarter of a million to a pop market. Pama, the other main reggae label, issued 300 singles last year and sold more than two million copies—again mainly to the ethnic market. Their albums, ten released, sold 123,000 copies.

Blue Beat emerged. The dominant influences at this time were the sound system men, forerunners of the mobile discotheques in Britain. With mounds of amps and equipment that would put most British sound systems to shame they began a fierce race among themselves to play the "new sounds."

The chief sound men at that time were Duke Reid and Coxon Dodd, who saw where the music was going, knew how to tap the new market and started to get local musicians into the studio to record for them. Since then both Duke Reid and Coxon Dodd have become two of the most successful reggae producers and both have their own labels in Britain and Jamaica.

This again is another thing peculiar to reggae: artists are not the people who sell records—except for a few records—mainly to a white audience anyway—it is the producers. Consequently artists do not have contracts with specific labels but float

around working for any producer who wants them at a given time.

In the early '60s as Ska was becoming more and more popular in Jamaica, remembering that Ska was the beginnings of reggae, black immigrants to Britain began to import records from home because British rock at that time was too "twice." Today it is still this ethnic group that determines the strength of a reggae record.

But it was not until 1962 that a reggae record label came into being in Britain. During the early '60s records were still being imported by immigrants and sold in a few shops around the high immigration levels in London such as Notting Hill Gate and Shepherds Bush.

Melodic and island records were the first two British labels to be leasing tapes from Jamaican producers and having them pressed in England. Island records, started by Chris Blackwell, was of the two, the more successful. Blackwell, a white Jamaican, started selling his records from the back of a lorry taking them out to deliver them to ethnic shops himself.

He joined up with another pioneer, Dave Beveridge in the autumn of 1962, and set up offices in

Kilburn. The first few records they released were very successful and their eighteenth release, "Housewives Choice" by Derrick and Patsy sold 18,000 copies in five days but failed to make the charts because it was going to a completely ethnic market. At that time mods were coming into being, but they had still to discover reggae and were content with pop music and fringe ska white musicians such as George Fame and Mickie Finn's Thin Men.

Guns

They spent two more years selling records before they got their first chart entry with "Guns Of Navarone," a ska version of the film score played by the Skatalites who are still together and playing occasional gigs in London.

The pirate stations also helped give reggae a firm footing in Britain by playing the music over the air. "We had more airplay then than we do now," says Rob Bell.

Just after island had started, Lee Gopthal—who owned the premises where island had their offices—was an Indian West Indian and accountant by trade decided to

set himself up in the reggae business as a label owner and started the Coxone, Blue Cat and Amalgamated labels. Once again he was leasing the tapes from Jamaica and having them pressed over here.

Gopthal incidentally started off in business in Britain with a record stall in the Portobello Road and now owns 28 record shops in London including Musicland, Music City and Magic Phonograph. Later he joined with four other businessmen to form B&C and Charisma records.

As the market for reggae grew in both the ethnic and the pop world, Gopthal and Chris Blackwell realised they were competing against one another and realised they could pull together to launch a far better reggae label with more capital behind it. Also Chris Blackwell now had other acts on his island label including Traffic, and had launched side labels for reggae including Island Ska, Big Shot and Studio One.

They joined forces in the beginning of 1968 and formed Trojan. The other main labels are Pama—who had a hit with "Wet Dream"—Bamboo, and Melodisc.

The big boom came in 1969 when three reggae records managed to get into the top

twenty—"Return Of Django" by the Upsetters, now used as a TV commercial music, "The Liquidator" by the Harry Jay All Stars, and "Wonderful World, Beautiful People" by Jimmy Cliff.

Around that time Trojan released a couple of albums but found they did not sell very well because it was not the artist but the production that people wanted to listen to. So they spent money on a research programme and found that cut price albums featuring a number of artists would sell far better than full price albums featuring only one act. The most successful of these has been the "Tighten Up" series, named after a high selling single by the Untouchables.

Another strange thing with reggae is the number of labels that Trojan have under wing for releasing material by highly rated producers. Trojan has over forty of these labels including Upsetter which is producer Lee Perry's outlet, Technique, which features productions by Winston Riley who produced "Double Barrel".

Downtown for products by Dandy, one of the only producers who is working in England and used to sing in a double act called Sugar Simone and Dandy; and Summit, a label belonging to

producer Lesley Kong, also a director of Trojan in Jamaica.

These labels themselves have been a drawback in some respects because of the amount of material they were expected to release, and the fact that these producers if refused release permission by Trojan are likely to go to another record company. Again they help to get records played, Rob Bell explained that as it was awkward to get one Trojan record played on Radio One it would be impossible if they were all on the same label. By distributing the material around the chances of airplay become greater.

One thing that is underestimated on both sides of the fence by public and pop business people alike is the sales power of reggae, especially in the ethnic market. Last year Trojan was releasing roughly a dozen records a week—somewhere near 500 singles during the year—and they sold nearly two million records during that period. Actually sales figures have not yet been worked out.

"A really good reggae record will sell thirty-five to forty thousand copies purely to the black market," said Rob Bell.

Dance

"Taking last year's figures, which represent one in three records selling at a high rate, about one and a half million of those sales was to the black market and the rest to the pop market," added Bell. "The thing that amazes a lot of people is how reggae could match on with a young white audience to a black audience clinging to basic roots it is understandable. To a young white audience it is something hard to grasp."

"I think for some reason when pop progressed and audiences became very cool and adult, the younger kids and black market wanted something to dance to. As they could not dance to progressive music reggae caught on with young white kids," says Max Needham, press officer for Trojan.

"Also I think it is probably the one music to emerge in the last few years that is clear cut and gives them something definite to identify with," added Max.

Rob Bell, a young white businessman who declares that if reggae finished he would become a farm labourer, mentioned that reggae was one of the few musics that cannot be hyped. "Because no one wants to know it, press, radio, and most people, it cannot be hyped up by its own strength," said Rob Bell.

Although he is involved in a highly lucrative game there are some things he would like to see in reggae, including a little more understanding and intelligent listening to reggae from people in the business and out.

Reggae is an art like blues

What the reggae musicians say...

"I'm certain reggae is now an established pop form," said Britain's top reggae vocalist DESMOND DEKKER. "And, in any case, the ethnic market among immigrants will always remain. Let's face it, reggae is one of the few original—clean and completely different—musical styles to emerge in the last ten years."

NICKY THOMAS, one of the most articulate and artistic reggae artists thinks reggae is here to stay and admits to getting a great kick from singing his native music. "I sing reggae because it's great and it has helped to put Jamaica on the map, and as long as my fans want to hear I shall continue to sing reggae. Reggae is definitely a music form to be reckoned with."

BRUCE RUFFIN: I know a lot of people say reggae all sounds the same—but I don't classify my kind of music as reggae. To me it's Jamaican music, which is becoming more popular and sophisticated all the time.

Commented BOB ANDY: "That word reggae holds us back. I think it would be better to call it Jamaican R & B—because that's really where it's at. I'm positive Jamaican music really does have an artistic value."

ALTON ELLIS, a top reggae artist who arrived in Britain for a four last week has this to say: "Reggae is a great form of communication for Jamaicans. Admittedly the music is simple but at the same time effective."

A booker at the Apollo Agency, who deal a lot with reggae artists, U.S. FLATTOP says, "I can safely say that reggae meets forty per cent of the record and gigs market and considering the lack of exposure that it has had that is not bad going. It is not easy to produce. A lot of guys in the music business feel reggae is an easy form of music to produce. That is just not so. Reggae is an art, like blues where you have got to have a feel for the music."



DAVE AND ANSIL COLLINS



BOB and MARCIA



BRUCE RUFFIN



THE PIONEERS

It's black music being prostituted

What the rock musicians say...

AMONG rock musicians, not many put the music down outright; most of them don't seem to care enough about it, or know about it.

General opinion seems that it is there and doesn't get in the way or affect their way or life or listening habits.

"I don't really know enough about it to say anything constructive really," said ex-King Crimson musician IAN McDONALD. "Like everything else I dig reggae if it's good and don't like it if it's bad. Really it's just a good rhythm music to pop along to, I always think of blue beat when I hear it, it's nice but I don't know the difference between the artists."

EDGAR BROUGHTON, true to form, found the commercialisation of the music the worst part of it. "I do like it and I don't, if you see what I mean. The rhythm is infectious and when it is being played on the radio few people do not tap their feet. But what they (the music business) have done to it is atrocious. They have made it so commercial. The music is designed to sell. I don't like reggae records for that reason, but I do like the rhythms. It's not even an expression of them being happy. It's not like Afro music, blues, or Richie Haven, unfortunately it's black music being prostituted."

"To be honest," said IAN GILLAN from Deep Purple. "I don't really like it or dislike it. With most music I either like it or dislike it, and if I dislike I don't worry about why. For me it's not really exciting enough. It's kind of monotonous, lots of records are I suppose, but monotony can be exciting and get into a groove, but with reggae there doesn't seem to be any attack, but I don't rush and turn the radio off when it comes on."

ATUNDE
(We are here)
Ginger Baker

ONSTAGE, John Hammond sings his country blues, plays his guitar and mouth-harp with a driving intensity. The professional image is curiously at odds with his offstage personality.

At 28, Hammond is tall (6ft 2in), blond, lean, handsome in a way women find irresistible, and somewhat withdrawn; he still speaks with a stammer that has been with him since childhood.

His successful resolution of a knotty socio-esthetic problem (can a rich man's son feel the gut-level blues?) has been unique. Instead of magnifying and distorting authentic blues in the manner of a Janis Joplin and other white performers who appropriated the idiom, he sings as if it were a natural part of his heritage.

In a sense, it is — almost as much as if he were black. Though he prefers not to bill himself as John Hammond Jr., his father, who has given his name distinction in the blues field since he produced Beatie Smith's final recordings in 1933, is world-renowned as a jazz and blues authority and talent stalker. Though a descendant of the Vanderbilt and Sloane families, John the Younger more significantly is a son of the man who brought Billie Holiday and Meade Lux Lewis out of the ghettoes into the recording studios.

"From the time I was born," he says, "I was exposed to the jazz and blues my father was producing. Subconsciously it was always in my mind. However, Charlie Christian and his other jazz discoveries weren't directly responsible for my development. At 14 I became involved with a different area — country blues. I began to collect old recordings. At 19 I knew all the songs and could sing them well, so I bought a guitar and started playing at parties, with no thought of being a professional entertainer.

Dropping out of Antioch College during his sophomore year, in 1962, he signed with Vanguard Records. Soon he found himself catapulted

The Blues



JOHN HAMMOND: white, rich but authentic

Rich man's blues

directly into the milieu he had known mostly through records. "I met Muddy Waters, Howlin' Wolf, Freddy King, Lightnin' Hopkins, Mance Lipscombe, and even had a chance to work with them and gain respect from them. That really blew my mind."

Hammond may have played a considerable role in altering the definition of the term authenticity. A well-known black singer, listening to one of his records under blindfold-test conditions, said: "This is the real blues. I don't think

anybody today would be able to duplicate this, because they haven't lived in this way."

"He thought I was Brownie McGhee and Sonny Terry — both!" Hammond recalls with unconcealed pride. His most prestigious achievement was the recording of a one-man sound track for the motion picture Little Big Man.

"It was very scary, because I knew the weight of the film; but I got to know Arthur Penn, the director, and

knew I could trust him. He had experimented before with unconventional tracks; for instance, he used Platt & Scruggs in Bonnie & Clyde, and that really made it.

"I saw the edited version of Little Big Man five times, then created all the material myself. I played slide guitar, harmonica and regular guitar. It was quite a trip."

Because of his manifestly deep sincerity, Hammond has encountered no resentment. "I've played for black audiences and never had any hassles. I was a sideman with Big Mama Thornton at the Apollo Theatre, at the Ash Grove in Los Angeles, where I was on a show with Freddy King who played for predominantly black audiences every night. People who dig my music really dig it, no matter what colour they are."

"It's hard to explain to some people. The other night in Boulder, Colo., a black fan came backstage after the show and said, 'How can you do that? I can't do it myself!' Maybe because I'm young and have a clean-cut look, people don't understand why I would be into something

like this, but that's just a superficial reaction. I'm not the only young performer doing this sort of thing. Bonnie Raitt, the daughter of John Raitt, is into country blues. Watch out for her; she's wonderful. Taj Mahal, of course, is already established. He's about my age; he used to come and hear me play."

Hammond's future direction may take some unlikely turns. Asked what is his ultimate objective, he said without hesitation: "I'd like to be a movie star. I did some acting long ago, when I was in school, and I know it's in me; I'm a showman, I'm a performer."

He is also an artist of uncommon sensitivity, whose ambitions seem likely to be realized in short order. Keep an eye on your neighbourhood screen.

ALBUM OF THE WEEK: John Hammond — "Source Point" (Columbia 30458). His first LP for this label; with Charlie O'Ris, drums and Billy Nichols, bass. Possibly his best album yet.

LEONARD FEATHER

albums

BACON FAT: "Tough Dude" (Blue Horizon 2431 001). It is unfortunate that this outfit doesn't attract a bigger following. It has a distinctive character of its own. Not only is its live act exciting — this album proves that its capabilities live act solely limited to live performances. A sleeve note is dutifully points out that while the material on their first album "Grease One For Me" were written for the studio, of the items on this record and performance on "tough dude" seem that much more crisp and confident than their first. The standard of musicianship in this group of seven Americans is high. At present it's rare to hear a band with a good harp player. Bacon Fat go one better than that. They have two — George Smith and Rod Piazza. They also have an accomplished guitarist in Gregg Schaefer. The group stand out in their own right but collectively form an interesting album. A.M.

MARSHALL HOOKS & CO (Blue Horizon 2431 003). Swirling organ, pounding drums and distorted guitar surge together in what the sleeve notes describe as funkadelia. At the best it's arousing rock; at worst it's second class soul. The best it's arousing rock; at worst it's second class soul. The best it's arousing rock; at worst it's second class soul. The best it's arousing rock; at worst it's second class soul.

Having criticised Hooks' vocal interpretations it must in fairness be added that he does have flexibility, and most of the material he plays and sings overflows with vigorous enthusiasm. The nine tracks were written by him, and they each make a contribution towards the exciting atmosphere of the album. — A.M.

FLEETWOOD MAC: "The Original Fleetwood Mac" (CBS 63875). Peter Green is outstanding when it comes to English blues guitarists. His expressive style vibrates with individuality. When he joined up with Jeremy Spencer (vocals, guitar, piano), John McVie (bass guitar) and Mick Fleetwood (drums, washboard), there were few blues groups that could compare.

This set is of 12 previously unreleased tracks, seven written by Green. Strangely, considering the emphasis on the "original" line-up, there is no indication of when the numbers were recorded.

Compared to some of the later things that the group did, these tracks are precise, compact blues, without many prolonged guitar notes and instrumental bursts or undue emotional pressure. Spencer manages to work in some slide guitar on the traditional "Mean Old Fireman" and his own composition "Allow Me One More Show." Christine Perfect guests on piano. Overall, the record is an absorbing examination of the basis of the group, but it does lack the subtlety that developed as their music progressed. — A.M.



PETER GREEN: individuality

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THE PASSING OF THE NBF

A LOT OF water has passed under the bridge since I first wrote of the National Blues Federation which officially came into being on January 1, 1969. Like most of such societies, committees and federations, it was conceived in enthusiasm and launched amid a small clatter of pious hopes and well-wishes.

Now the NBF is no more, and last week committee man Chris Trimming came to see me to serve official notice of its demise. The death is not recent. The federation had been in decline for some time, and when Trimming quit last year in order to concentrate on record business, the writing was large upon the wall.

Bank accounts were closed and the whole operation ground to a halt. But nobody really noticed, and so the committee thought it time the death was publicised. I therefore report the event and pass a dutiful vote of thanks for what it did and tried.

The NBF's main function was always to bring over US bluesmen and tour them here, as solo acts or accompanied by British musicians, and around the Continent. And in this it was fairly successful. Let me remind readers of the names of artists brought to Britain by the federation. First of all came Fred



JOHNNY SHINES

McDowell in early 1969, followed by Juke Boy Bonner in autumn the same year. Then Arthur Big Boy Crudup toured in March-April 1970, followed by Johnny Shines in March-April and Son House in June-July.

Finally, the NBF presented Homesick James (October '70) and Larry Johnson in November-December. So what about Crudup in January and February this year?

Well, he came right enough. And word reaches me that he and manager Dick Waterman were less than satisfied with the results of that tour. What could Trimming tell me about that?

"It was nothing to do with me or the NBF," he replied promptly. "I left last year after the Larry Johnson tour, and the NBF actually did its last job when Larry finished."

"It was really wound up then — it faded away for lack of support. We thought



JUKE BOY BONNER

we ought to make a statement, otherwise the odd blues fans will think it's still going on. The last Crudup tour was a private venture by a private person."

Has Trimming any plans to form a similar or, for that matter, dissimilar organisation?

"Not at the moment," he said. "I'm too busy. Everyone on the committee is sad that it had to close. But basically it was because we weren't supported by the people for whom we were bringing over the bluesmen."

To me, that sounds a familiar complaint. Most of the federations I've known in the jazz field have petered out for lack of support, lack of interest really. Doubtless it is a cynical outlook, but it seems to me that the most sure way of damping people's interest in a subject is to form a committee to deal with it.

Still the NBF did present blues tours as promised, and sponsor or produce albums by McDowell, Bonner, Crudup, House and others. It is a sad end to a once-proud enterprise. And I'd like to know more about that Crudup tour.

MAX JONES

Have you seen the signs

MICK HEADS...



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pop albums

CAROLE KING: "Tapestry" (A&M). How strange it seems, and yet how pleasing, to be recording the recent ascendancy to stardom of a girl who, more years ago than we'd care to recall, teased us all as teenyboppers with simple songs like "It Might As Well Rain Till September" and "Will You Still Love Me Tomorrow?"

It's reassuring, too, for doesn't it mean that there was always a great deal more than might have superficially appeared in the charts of yesterday? Carole King is ten years older now, but her songs are younger. Her last solo album, "Writer," was a side road; this new one is a motorway, because it's difficult to turn off once you've started. Understatement in performance has a lot to do with Carole's charisma, but the words are powerful, too. How else would she secure the friendly cooperation of James Taylor on acoustic guitar; brilliant guitarist Danny Kootch; Merry Clayton on background vocals; and other notable Los Angeles names who pop up on the songs? The beauty of Carole King's writing lies in her rare ability to be sentimental without even bordering on the maudlin. At a time when California's music is getting embarrassingly introspective, Carole seems able to articulate other people's emotions and physical frustrations. "So Far Away" is a simple, touching song with the message echoing the ache of loneliness through words beautifully put together. "You've Got A Friend" is in the same league; "Will You Love Me Tomorrow?" is rich, meaningfully sung, with backing vocals by Joni Mitchell and James Taylor.

"Tapestry" features just Carole on piano and vocals, and it's an engagingly poetic performance, even though the lyrics are a bit strident. This is small criticism of a magnificent record which elevates Carole King to the Joni Mitchell division which she has escaped only by her own absence from solo performances in recent years. For rock romantics, an essential album that transcends all the barriers. — R.C.

THE DOG THAT BIT PEOPLE: "The Dog That Bit People" (Parlophone). On the radio a few weeks back I heard some mention of this band — which roughly translated from bopping air-talk came out as "a fairly new band who play fairly soft rock." Well, considering that came courtesy of a none-too-clear Radio One jockey, it couldn't have been more apt. The Dog That Bit People — the sort of name you'll always remember, for want of forgetting it — are soft, painting acoustic pictures that blend with pleasantly controlled heaviness. Each song is good looking, like a woman, a good looking face can more than often be bettered by an attractive one. This is where this album slips up, for there is little attraction. But there is talent, thankfully devoid of most clichés that are tending to dominate albums by our new English bands. Just a shame it's rather plain. Maybe next time. — R.H.

TOM JONES: "Tom Jones Sings She's A Lady" (Decca). It will sell many thousands, of course. But judged artistically rather than commercially, there's something missing in the long line of Tom Jones albums. Because when the visual interest of witnessing his beef, brawn and sex is not present, we perhaps have a right to expect something more than a vocal continuation of the last LP — at least, when the artist is in world class. There's nothing wrong with



CAROLE KING: essential album for rock romantics

God save the King!

this new record: his voice has settled into one of assured polish and strength, and the songs/arrangements are fine. It's just disconcerting that Tom seems to be on a conveyor belt to success, and there's no attempt to surprise. It's as if someone pushed a computer and came out with a new album. This observation apart, then, it's Tom Jones as we have known him in recent months. Nice relaxed interpretations of "Nothing Rhymed," by his stablemate Gilbert O'Sullivan; Roy Orbison's theatrical "In Dreams," and Tony Ashton's "Resurrection Shuffle." Standards include "Ebb Tide" and "You're My World." And

he turns in a worthy "Do What You Gotta Do," by Jim Webb. Tom's performance is impeccable throughout. It's simply the "production line" hat's disturbing. — R.C.

"GUY FLETCHER" (Philips). This is half of a songwriting partnership (the other half is Doug Flett), and a debut vocal LP. All the songs were written by the two men, and the sleeve is a very big picture of Guy Fletcher, who is being launched as a potential solo star of Scott Walker proportions. Sadly, the magic just isn't there. His vocals are grey; the lyrics to the songs are vulgar attempts at emulating the current vogue for poetic sensitivity. "I Can't Tell The Bottom From The Top" — made famous by

the Hollies — is the best track on a dismal album. Elsewhere, there are stabs at imagery using easy objects like a river, flying birds, war and abstracts like city life. But it doesn't come over as real. It's a mechanical album and I was a lot happier when it finished. — R.C.

JOHN ENTWISTLE: "Smash Your Head Against The Wall" (Track). John Entwistle is one of the finest bass guitarists in the country. His rock hard bass lines lay the foundations to the most exciting rock act in the country, while all the time he stays out of the limelight allowing his three colleagues to grab the spotlight. He had excuses to feel a little frustrated, but now he's come up with a solo album which proves he can do more than pluck bass strings in time with Keith Moon. Previous writings by John have been either macabre or sick (listen to "Cousin Kevin" or "Fiddle About" from "Tommy") and there's evidence of these ideas on this album. There's also ample evidence of his affiliation with the Who, and if I didn't know better, I'd swear it was the Who singing the opening track "My Size." Many of the tracks have a Townshend feel about them, either in the guitar riffs or vocal sound. "Heaven And Hell," one of John's best songs, which the group featured in their stage act, closes side one and there's John's recent single "I Believe in Everything," which I felt would have sold with better promotion. John plays a variety of instruments throughout and session men include Terry Shirley, of Humble Pie, on drums and guitarist Cyrano. — C.C.

MELANIE: "The Good Book" (Buddah). It annoyed me to some extent to see an excellent rock 'n' roll magazine dismiss this new Melanie album with one piffing, cynical little paragraph. Okay, so it's hip to ignore this little lady, and like most hip things,

that train of thought strikes me as childish and stupid to a sickening extent. Well, now that's over, with I'll go out and say what another delightful album this is. I can understand to a certain extent why Melanie is stripped bare for criticism — maybe it's because of the sentimentality, the pretty song, or the imagery that could easily be censured by the eyes of a child. Melanie's songs contain all these things — plus a diary of what is happening to her now. To all extents and purposes they are honest, and at a time like this, it seems stupid to rap honesty. I find "The Good Book" the most soul searching of her collections yet. She becomes a little depressing at times, but it's the sort of depression I can associate with. Then there's things like "Babe Rainbow" — the most beautiful song on the album, and one of her most thoughtful compositions to date. "Birthday of the Sun" is another warm, cuddly song, and "Nickel Song" is really what it's all about. Melanie may still be a flower child, and maybe a symbol of charismic youth — yet I dig her songs — and what on earth's wrong with sun and flowers anyway? R.H.

GENE PITNEY: "Ten Years Later" (Pye International). Here is one of the most commercial brains in pop. About ten years ago, Pitney evolved a heart-rending style of emotive ballad singing that found a ready, huge market on the fringe of pop/showbiz. His voice is frightening, it's so piercing — yet he never loses control, and aims a bullet-eye every time, right at the mainly female audience which he has captured for life. He chooses his songs with computerised accuracy, and purchases his way through them. Totally formulaised, Gene is the perfect example of "know-your-scene-and-stick-to-it." This anniversary LP shows he will never deviate. The songs are not memorable. — R.C.

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LINDA RONSTADT: sexy and energizing

GEORGIE FAME: "Going Home" (CBS). Very odd: just as his partnership with Alan Price gets under way, Georgie issues a solo album. Well, there isn't any such thing as a bad Fame LP, because at the worst there is the voice, so funky and naturally soulful. So it's all up to the songs and the treatment, and that's where this album falls down. First, it suffers from over-arrangement, putting backing vocals behind Georgie, and secondly it has the sort of accompaniment that reduce him to just a singer-with-a-band. Worst of all, the songs are so neutral that hardly one registers. The best is "Peaceful," and that's an old Fame single track, a sad commentary on an album going to have more solo Fame LPs, let's have him sitting at an organ or piano and singing some songs that are right for his style. The less production he gets, the better. — R.C.

GREASE BAND: "Grease Band" (Harvest). Inside the double cover of this album is

a painting of four guys hanging from trees, looking as if they have been lynched, in the midst of a gruesome forest. That is symbolic of the public rebuke the Grease Band went through when Joe Cocker was semi-forced to leave them and join the Mad Dogs and Englishmen tour in the States. With Cocker they were, without a doubt, the finest white soul band to emerge from either side of the Atlantic. Now without Cocker up front they are an equally good rock and roll band that leans towards the country for their inspiration. It is rare enough for back up bands to get together and make a good "solo" album, it's unheard of for a back up band to make such a splendid album as this, the Grease Band's first. It moves with that light relaxed American style that obscures the heaviness underneath, and by doing so needs a few plays for the music to weave a way into memory banks and to decide exactly how worthwhile their time in Island studios was. It's good to see

the Grease Band back together playing gigs and making records — even if keyboard man Chris Stainton has to be disguised as Phil "Harmonious" Plonk for contractual reasons. It will be even better to see them selling records and gaining recognition off their own backs. — M.P.

DEL SHANNON: "Tenth Anniversary Album" (Sunset). Those were the days my friend, I thought they'd never end, but they did. And retrospectively, the music was momentous. Different from today's — so much more shallow — but good for the times and good for the singles chart, which was the teenager's Bible. Del Shannon was quite an architect of the teen-ballad school, and it's interesting that on this LP, one of the tracks, "The Big Hurt," was arranged by Leon Russell. What memories are bestirred as Shannon romps through "Hats Off to Larry," "Little Town Flirt," "Runaway" and others. Girls wore stockings in those days. — R.C.

CELEBRATION: (A and M). Despite the excesses of Woodstock, Altamont and the Isle of Wight, the true spirit of the outdoor rock festival lives on — in Monterey, California, the place where such events had their first flowering.

This album is a record of last year's Big Sur Folk Festival at Monterey, and it represents the positive to Woodstock's negative.

At Woodstock, half a million kids sat down in the mud for three days without doing too much harm to each other, and they called it a triumph for the alternative society. Ironically, its only lasting effect has been to further fill the coffers of capitalism via a lavishly successful movie, two grossly expensive albums and an assortment of trashy T-shirts and headbands.

In contrast, Celebration was a small and relatively unpublicized event, yet proceeds, including the money from this album, will go to the Institute for the Study of Non-violence at Palo Alto, California. And while Woodstock's music was mostly blatted out at several thousand watts by flashy rock bands, this album features friendly, relaxed performances by (except for one track) solo singers with modest, if any, accompaniment. Joan Baez sets the mood, sounding less loftily more-committed-than-thou than usual, with The Band's "The Night They Drove Old Dixie Down" and a beautiful "Let It Be." But she's somewhat upstaged by Linda Ronstadt, sounding as good as she looks on "The Only Mama That'll Walk The Line" and "Lovesick Blues." Hers is a sexy, energizing brand of country rock and proves that music, contrary to the current prevailing gloom, doesn't have to be serious to be good.

Other highlights: the charismatic Country Joe with a telling new song "Air Algiers" and "Entertainment Is My Business," which promises to be as much a crowd-pleaser as the old Fish cheer, Kris Kristofferson, sounding like a freaked-out Johnny Cash on the sardonic "The Law Is For The Protection Of The People" and the Beach Boys, who make a tantalizingly short appearance with joyful "Wouldn't It Be Nice." I could have done with considerably less than eleven minutes of Merry Clayton, as unshabby as ever and still determined that we won't forget she used to be a gospel singer, but there's no denying her power on "The Times They Are A Changin'."

Not a historic album, and probably not one to interest the sociologists, but one that contains a lot of good, unassuming music. — A.L.

B. B. BLUNDER: "Workers' Playtime" (United Artists). Unfortunately this is a rather dull album, and I was wearing with tuned ears for it to be excellent. Maybe that was the wrong way to go about it, but whatever the case, Blunder, after an exciting build-up, have to say the least blundered heavily with a choice of material that warrants little more criticism than the word "samey." That delicious woman Julie Driscoll features on several tracks, but even her haunting blueswall is forced to enter into shades of boredom, and that really need not be so. "Seed" is a pleasant track, but if it takes a whole album to produce one nicey, it all seems a dreadful waste of time. It's a mixture between 1971 blues soul, and the usual progressive targets — now peppered with as many holes as the dashboard of a backstreet boozier in Stoke. Tired, worn, and sleepy. Yet Blunder are going to receive some success this year — although not directly. The album sleeve (modelled on the Radio Times) is one of the most original (if not the original) I've seen for some time. Excellent reading — but really Boy Blunder, talent on misguided lines. — R.H.

TRUK: "Truk" (CBS). We've heard it all before: the bass that pumps out all the old phrases, vocals that are as insipid as weak tea, drums that never branch out, and songs that only establish themselves by their amazing mediocrity. Truk themselves look as dowdy as their music, the new spotty all-American kids who regulate their dress to denim and leather in much the same way their brothers dressed in Ivy League button down shirts. If history books in the future want to get down to the truth of life in the plastic seventies records like this will be a great asset to them to point out how mediocre the average entertainer was. TV dinners, dyed peas and Truk — the all American dream. We look at China and at the way they all look alike and attack the system for breeding little faceless men. Judging by this, we're going the same way. — M.P.

JADE WARRIOR: "Jade Warrior" (Vertigo). Should we protect our children from porn is the current worry with British MPs and Lords. Can I suggest another fearful enemy: the standard of most rock music that is reaching my ears today. Orwell forecast the computer society, more than likely it will be a paranoid deaf and apathetic crowd who cringe at the word

good taste. Jade Warrior, are 'eavy but their lyrics ain't one bit 'umble. Canyons of your mind and all that jazz thinly disguised in passages of bongos and flute. — M.P.

HELP YOURSELF: "Help Yourself" (Liberty). This is a first album from Help Yourself, and is a lot better than one would expect. A lot of the credit for this must go to producer Dave Robinson who knows how to record country-rock from his job as manager and producer for Brinsley Schwarz. Instrumentally they are nothing special, but that's not really their gig and it's as songsters that they come across. For me my money the best track on the album is "Running Down Deep" written by guitarist vocalist, keyboard player Malcolm Morley who has managed to capture a semi West Coast sound within its haunting melody. He has done the same on the next track, "Deborah," where the tinkling piano adds a dimension to the vocals that projects a feeling of loneliness and lost love. Corry perhaps, but everyone should be allowed to be sentimental like David Crosby. After all, we all feel down at times and there's nothing like listening to someone else feeling down to put you back on your feet. Help yourself to a little of their music. If you like

country rock you'll enjoy this album. — M.P.

RAY CONNIFF: "Love Story" (CBS). Ray Coniff albums seem to be arriving on the market with remarkable regularity these days. This is the third one I've heard in as many months and — apart from the songs — they're all pretty much the same. This latest offering treats us to Ray's arrangements of the title track along with other recent chart hits, including "Rose Garden," "It's Impossible," and "My Sweet Lord." Nice easy listening. — C.C.

BRETT MARVIN AND THE THUNDERBOLTS: "Their Second Album: 12 Inches of" (Sunset SNIF 619). This is a record that belongs to that vast category which, while not sending one into ecstasies, does produce entertaining sounds. There really isn't that much that can be said about it apart from mentioning that it contains rhythmic, predictable twelve bar easy listening rock. The main instruments in evidence are guitars, Jim Pitts' harmonica, John Lewis' piano and "Big" — John Randall's washboard. The best track on the album is the eight minute 47 seconds version of "Going Back" (H. Leadbetter). Apart from that there is a tendency for the numbers to sound too similar to one another to make much impact. — A.M.

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With a polite smile he added that next week's avartime depended on whether I squeezed in a bit about Virgin Records' amazing free postage and packing-style mail order service, which enables people who can't get to London to buy any record as cheaply as those who can by filling in the coupon below and ticking the record of their choice.

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BOZ: plays nothing properly

BOZ: growing with Crimso

BOZ must be just about the bravest man in British rock. No more than eleven weeks after he began to play bass-guitar, he's negotiating some of the trickiest arrangements around on King Crimson's first British tour in more than a year.

There surely will have been plenty of people who, on hearing the news that he'd joined Crimson, realised that they knew the name, but weren't at all certain where they'd heard it. He's been around a long time, living from hand to hand and virtually from hand to mouth for eight years now, and it seems as though Crimson might be what he's been looking for all along (and I don't mean just steady employment).

When I spoke to him last week, Crimson had played their first two British gigs, at Plymouth and at Southampton University.

"Plymouth was a gas," he said, "the audience was so warm. We do some quiet things, like with just flute and guitar, and at times you could have cut the atmosphere with a knife. Southampton wasn't as good, but we learned more from that gig than we have in two months, and we talked about it all the way home, pulling it to bits. It was just another small lesson."

"Even at Plymouth there wasn't quite the same excitement that we had at the Zoom Club in Frankfurt. But it'll come again — it's a matter of getting the music up in the air. We're all perfectionists; Bob really lays in down if something's wrong, but I'm rather more lachrymose."

But hold on a minute. Let's get back to the beginning: "I turned pro when I left college in Norfolk with a band called — would you believe it — Lombard and the Teatime Four. Patto was around then — he was one of the local lads."

Eventually the band moved to London, where they added Mac McLagen on organ and changed the name to Boz. People. They were all "getting into jazz at the time — although we didn't understand it and couldn't play it. But the equipment was nicked and the band went bankrupt."

So he took the place of singer Dickie Pride in a band called The Sidewinders, with Mark Charig, Johnny Marshall on baritone, Tex Makins on bass, and Jimmy Scott on congas. They used to do the kind of Eddie Jefferson/King Pleasure things which Georgie Fams was flirting with at the time, and Boz says: "That band really turned me on to music, because it was full of musicians. But it was so disorganised — I mean, three months after the band packed up, the drummer rang to ask when the next gig was?"

So he left for the countryside, singing Soul with small bands, until he met Alan Price in Norwich and returned to London with him, to form a band which never had a name and which played mostly in Germany before breaking up.

Since then, there've been various blows, and another band, Mirrors, which folded the last Christmas. It was then that someone told Boz about the Crimson gig, so he went to the audition and got the job as singer.

"Then Bob heard me playing bass one day — I bodge about on everything, play nothing properly — and asked me if I'd like to learn it properly and play it with the band. For some reason I said I'd love to, and he's been teaching me."

"It's a bit frustrating, because I don't think I'd be a bass player yet, but we're all having a holiday after the tour, so I'll go away and get my scales together. I've been a singer, so all I know is feeling, and when Bob tells me that I was playing a third of a beat behind, I don't even know what a third of a beat is." — RICHARD WILLIAMS.

BLIND DATE

■ THE Byrds' last day in Britain. Journalists hustling for last-minute interviews, and Blind Date begins in a backstage dressing room.

THE BAND: "This Wheel's On Fire" from a live bootleg album.

Sounds like the Band live. That was obviously a live recording unless it was in the studio with people and recorded through a tin can. It sounds like the Band and Robbie (Robertson) did a long guitar break.

I was looking around the room and no-one seemed really knocked out with it, no-one's foot was really tapping. I've heard this is Dylan's favourite version of the song, but having done the song ourselves it's hard for me to judge.

DEE DEE WARWICK: "Suspicious Minds" (Atlantic).

It's nice. Is this an English record? A little birdie just told me it was Dee Dee Warwick.

I'll give it 78 just to dance to it. Do you know what I mean? Dick Clark has a radio show in the States where he plays records to kids and they say what they think of it and how many out of a hundred they give. Yeah, they give their name and age first. Well, I'll give it a 78 and the beat was good.

COWBOY: "It's Time" from the LP Reach For The Sky (ATCO).

Neil Young, Steve Stills, it's not Neil Young, no. Boy does that sound like him. It's a good copy of Neil



with Roger McGuinn

Young, sounds like a cross between Crosby, Stills, Nash and Young—it's calculated. Even the guitar is . . . Scott Boyer, is that the way you pronounce it? Well he's doing a good imi-

tation and sounds like Neil Young. Well that just shows you there are good imitators of everything — Cowboy do Neil Young, Bee Gees did the Beatles, Byrds did Bob Dylan.

MICK ABRAHAMS: "Big Queen" from the LP Mick Abrahams (Chrysalis).

I found it rather long and tiresome, except for the soft jangly bit. It had a consistent beat but I don't know what the words were. Melodically it didn't get off, I'll give it 69.

MARC BENNO: "Good Year" (A&M).

That's a fun record. Nice back-up voices and guitar, sounds like Marc Benno. Uncanny isn't it? Really nice one, I like that. Good year coming my way, that's the picture I get.

ASHTON, GARDNER, DYKE & CO: "Can You Get It" (Capitol).

Ashton, Dyke and something. Was it live or in the studio with lots of happy people and a dog? 4-4 beat with a big bass drum, and can you get it. Yeah, I can get it. Can you?

It's fun happy music, the sort of thing you play at a party and dance to.

LAURA NYRO: "When I Was A Freeprot And You Were The Main Drag" (CBS).

There's a CBS record. That's a weird ending—I like the ending. It goes in about eight different places but just breaks up rather than holding your attention. Singing is good, but the arrangement and studio doesn't hang together. It lacks continuity.

MYLON: "Old Gospel Ship" (Atlantic).

I really like that, it's in the Joe Cocker bag, Creedence Clearwater and Leon Russell style. Consistently solid, good guitar EQ, and the vocals are good. It sounds American. Mylon.



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- LEEDS, Town Hall**
- BRISTOL, Colston Hall**
- LIVERPOOL, Philharmonic Hall**
- SHEFFIELD, City Hall**
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- NORWICH, St. Andrew's Hall**
- MANCHESTER, Free Trade Hall**

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BEYER DYNAMIC

With blistered hands, Roy Hollingworth reports on a day as Rory Gallagher's roadie

THERE'S a telltale front-line of blisters running like a relief map of the Pennines, across what used to be a virgin poet's hand. I am forced to sit upright, due to the fact that my back won't allow the slightest bend.

In all I feel as if I have undergone a wrenching session on the rack — but my dear readers, I have done nought but be a roadie for a day.

My mind lapses into a state of optimism — looking forward to the fact that when my body heals, I shall have the strength of several beefy men, be able to quaff ale throughout day and night, and live comfortably on a diet comparable to that of a scavenging dog or mangy Tom. A good roadie does a reliable 30 miles to the gallon (beer that is). He is also expected to drive, stomp, hump, shout, and treat enormous problems with about as much visible concern as Drake acknowledged the arrival of the Armada.

It's a tough life in the regular roadies — but working with these warriors of the road offers opportunities to a young man, seldom found in peace-time. As I sit here, a mound of aching flesh, I look back with a casual smile (a full mouthed one is quite impossible) on those 24 hours as Assistant Roadie (Class One). Bleep... Bleep. Destination Liverpool, the adrenalin flows swiftly.

The log begins:

■ 11.30 a.m.: I take a light breakfast of two cigarettes, an apple, and the Daily Mirror, and pack a little hard case. Well all roadies have little cases. A change of Levi's, sweat-shirt, and my array of poovee-shirts — to keep away the flies, Donald Gallagher (brother of Rory, and road manager of the same) is to arrive at noon. I kiss my expired replica of St. Christopher, and trundle down the stairs.

■ 12.15 p.m.: The Transit purrs around the corner, and I meet my boss, Donald — who doesn't look like a roadie at all. I feel embarrassed because I've dressed the part, and now feel scruffy, and silly. To Hell with it, let's go. A drive round to Polydor for some leaflets, then the traumatic



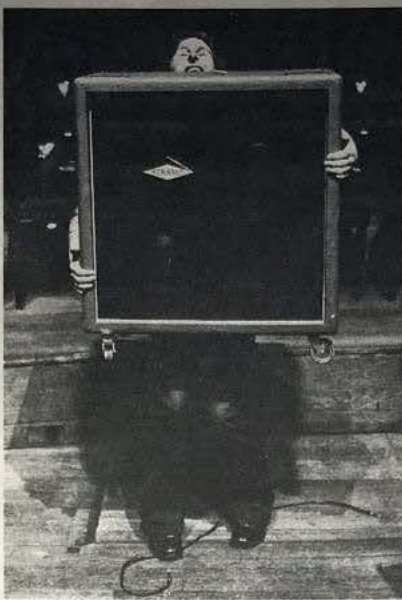
RORY GALLAGHER: where the hell is he?

experience of trying to get out of London. "We were supposed to be there by 2, but that's stupid. We should make it by 4. Can you drive? Good. Rory and the band are travelling later by car." Donald is an admirable conversationalist. I lounge about the front-seats. Well this is bloody easy. Slip on another cassette.

■ 1.30: How embarrassing. I am standing over the bonnet, trying to find the dipstick. We are at Mill Hill, fuelling this beast with gas, and it's my little task to check the oil. All fingers and thumbs. Donald has to show me everything. Oh dear, oh dear. Now there's grease on my hands. What a right poovee I feel. Smile, and just let him think I'm being funny.

■ 2.30: Ha, this is the life. Blasting away at 70 m.p.h. leaving Jags and Fords in the wake of our dust. There's a smell of burning rubber. "Nothing to worry about," says Donald. "Fasten your seat belt." The Blue Boar looms in the distance. Memories of that place have left me with a nervous twitch. We've not time to stop for a meal (thank God), but grab a handful of sausage rolls, hot and dripping with grease. A bag of chips, and cans of Coke.

■ 3.30: We are running way behind schedule, even though Donald never ducks below 60. We cut across country, and meet the M6. The rolls have left me feeling sickly, the cab is also roasting hot, and I'm getting bored with the cassettes. Oh dear, dirty finger nails, but I'm getting that



HOLLINGWORTH: my hands, my hands!

Put the load on me

trucking feeling

■ 4.15: New this is incredible. Yes, I'm driving the Tranny, and it's beautiful. Third lane stuff, get out of the way... silly idiots. I think Donald is a little nervous, but he just smiles. A dozen miles, and my arms feel as though they are being wrenched from their sockets. There's a vicious cross-wind, and even this heavily laden van is being blown about like a moth in a windtunnel. Crossing the Mersey one catches the full intensity in quick blasts. The van is whipped right out of the third lane, a quarter into the second, and there's just nothing you can

do about it. A feeling of doom fills my guts, but it's all okay. There is no sign of expression at all on Donald's face. I battle on, it's really a race against the clock now. "Time to start making up excuses," quips Donald.

■ 6.0: We've been driving around for 30 minutes now, past the grotesque squallors of Anfield and Everton. And we can't find the Philharmonic Hall. We have asked four people who in nasal tones and pease pudding, have sent us wrong. Donald is sweating, he dare not look at his watch again. Christ are we late.

■ 6.30: A drubbing from the promoter, and what's more I

bloody well get it. No excuse will count. I fumble for words. I'm asked what amps we are using. Um, sorry, I don't know. You see... I... Oh Hell! There's just one hour to set up. Donald opens the Tranny, and I am given tasks which prove the hardest physical efforts. I start humming "Mr. Apollo," flex my imaginary biceps, and kick sand in the faces of beach pooves. Although Rory's gear is transistorised, it's incredibly heavy. There's a little smirk on Donald's face. God, I think my spine's gone. I can feel muscles ripping apart in places even too personal to mention. Christ my hands, my hands — By now I feel like The Incredible Rubbery Man. Erect the mike stands. There's a river of sweat runs down my front, branches into two streams, across my chest, and trickles downstairs.

■ 7.15: Donald briefs me on the complete history of modern electronics since the invention of the telephone. I contribute by nodding, and making a jacking with its hole. I am now a filthy wreck, become rude, and snarl a little. I test the mikes in a voice uncommon to me. It's sort of grunting. Gone is the snappy Queen's English and tea and muffins chat — common in the Melody Maker office. Instead, Gorilla talk, a dragging of the heels, arms hang chimp-like at my sides.

■ 7.45: O'Connor's Bar. My brickie's hand lifts the pint of Guinness, and it's down. I brush my hand across my creamy lips, and swallow Flie. Then a flag, and another pint. Donald does the same — but adopts that elegance common to the Irish. Actually we get pretty boozed. Rory Jellybread will soon be finishing their set.

■ 8.45: Where the Hell's Rory? Jellybread have been finished for some time. The audience are tired with impatience. Donald and myself crouch near the monitor, and wait. But the Big G arrives, and shakes my sore hand, tunes up and the band go on, and blast away. I suddenly feel very concerned about the gear, the sound, and everything. I keep my fingers crossed. Donald rises, and heads for the toilet "it's all yours," he shouts. Oh God now, what am I to do? I feel numb with fear, and pray for Donald's return.

■ 10.0: Only minor problems have arisen. Rory has played a brilliant set, the crowd are going wild. A big encore, and then stillness. I feel extremely proud. Smile at a few nice little juddies on the edge of the stage. Donald appears with another bottle of Scotch. I get a bit edgy with two youths looning about the stage. Get rude with them. Then I feel guilty, and want to apologise. I tell Rory that I've worked my guts out for him. He smiles, and sinks a beer. There are several reporters around. I feel very odd. They treat me like the roadie. I want to tell them I'm not, but what the Hell?

■ 11.0: Chained up and back to the galley again. Get the gear down. Now this is hard, I'm tiring a little, but work like fury. Donald wants me to try my hand at packing the van. That may sound pretty easy, but God never intended the human body to perform such miracles. The final test of a "good pack" is shutting the back doors. Oh dear, O's dear, they won't shut. I've lost a few marks there.

■ Midnight: All done. Back into the van. She won't start. Donald reckons he knows what it is. We all push, including Rory. She starts, then splutters to a halt. We push again, the beast roars. I jump in, and we drive off. Then Donald and myself look at each other, smile just as the engine finally gives out. None of your minor breakdown stuff here — the big ends have gone. The van is only two weeks old.


■ Friday, 10.30 a.m. I'm sitting in a No Smoking carriage, opposite a Vicar. I gently open my copy of the Times, and suck a boiled sweet. The train gobbles up the track to London. I have reached a state of total paralysis. My neck is embalmed in a stiff skin and muscle collar. The last thing I can remember was us all booking into the grandeur of Liverpool's Exchange Hotel. I am in one of those states that edges on insanity. Why am I aching, why are my hands scarred and sore? What am I doing here? Who am I?

"Do you have the time," asks the Vicar. Eh, what? "No, but I've got the word VO stamped on my chest."



ALICE COOPER: Psychi

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The peripatetic

by MICHAEL WATTS

THERE'S a word for guys like Dave Mason. It's peripatetic. The Oxford Dictionary defines it as "itinerant, going from place to place." In the context of rock stars it means getting fidgety, not staying in one place for any length of time with any one outfit.

Mason has been fidgeting for the past five years. Ever since, in fact, he got his first break in rock music when Spencer Davis hired him as a roadie.

Being a natural-born fidget, of course, he soon got the itch to do more than pump amps for the pretty quickly winded up unofficially jamming with Stevie Winwood. Without Davis's approval, that was right about the time he was kicked out of the band, too. There's nothing like a boot in the backside for curing an itch. Mind you, the fidgets can be mighty good for the right man sometimes.



Take this case of the Spencer Davis group. It was not too long after Mason's unceremonious departure that Davis found himself virtually out in the cold, while Mason just itched himself into position as the guitarist and co-writer with Traffic, who, as you will recall, feature the same Mr. Winwood. Now there's jam for you.

With the commercial success of "Hole in My Shoe," their first single, an old Mason composition (it was the first song he ever wrote, in fact), Dave, the ex-roadie from Worcester,

looked set for a long st Personality clashes with members, mostly Winwood, him to quit after one however. He has been ever since.

He produced Family on Wood-Reprieve, Doll's House, got top ic again only for gic out as soon as they played six months in America had a month as side playing lead (use to

He made a solo album together," for Blue Thundering of 1970 which tion in the States. 6,000 copies in British ed his own published Toronto called "Con featuring himself and a dual partnership. together with a live band, he completed forms early this year

In between, of course med with just about who has blown a few at an audience.

MAN CALLED ALICE



DID you hear about the time Alice Cooper split open the head of a live chicken onstage and sucked all its blood out?

Or were you there when the whole group did its set in drag?

Of course, you must have heard how Frank Zappa discovered them — when he saw all the customers of a rock club fleeing and decided any group that could exert such a powerful negative force must have something worth looking into.

What does Alice, the 23-year-old group leader, say to all this? "We didn't deny it, of course not. I thought it was cool that they were saying all this." He laughs. "Parents were getting worried when they started reading that." And the chicken story gives him the biggest rise: "I like the notorious bit with that because everybody always says, hey, how'd that chicken taste." Alice's hoarse, infectious chuckle rings out again.

Alice is in an expansive mood this morning, although he's not fully recovered from a wild concert in Chicago's Opera House the night before. He looks weary and clears his throat frequently as we talk in his hotel room while he's waiting to leave for the airport and a plane home to Detroit.

Infamy

Alice Cooper, the group, is starting to pick up a reputation for playing good music, based mostly on their latest album, "Love It to Death." So Alice Cooper, the leader, is ready to discard some of the infamy.

"I'll tell you what happened the first night with the chicken, how it got out of control. We were playing with the Mothers in London, right. And somebody put this chicken on the stage. I said to myself, OK, it's a challenge, use it."

"The concert was outdoors in this veranda-like thing. And I said, I'll just throw the chicken out and it'll fly away. I didn't know chickens couldn't fly, you know. So I threw it out, and it hit the top of the veranda. And it fell down and went all crazy. Here Alice imitates the chicken's wild squawking.

"So I threw it out in the audience, and the audience just tore it to pieces, they were up to such a high tension. And the next day I get a phone call from Shep (his manager) in New York asking why I ate a chicken's head. The rumour travelled that fast."

As for the transvestite rock, Alice says, "No, really, but it's a nice term. We never used dresses — isn't this disappointing — but people took all these things and blew them up. On the first album, I wore a school cheerleader's outfit that was supposed to be a minidress — all sequins. And I split open the front and wore it like a jacket. Next thing I heard, 'They're all wearing dresses and lipstick and... And I thought, wow, how did

Al Rudis in Chicago reports on Rock's most outrageous band...

They get that out of that?" The story of their discovery by Zappa does have some basis in truth. Zappa had already met with them and talked about signing them before the night of a Lenny Bruce birthday celebration in Hollywood where they were playing ahead of the Doors. By the end of Alice Cooper's first song, virtually the whole crowded room was empty.

But you see, Alice Cooper isn't such a strange person or group after all. Yet what about the name?

"Well, it's such an American name, and we're such an American group," says Alice evasively. When pressed further, he laughs again. "This famous mimist had an alternate personality named Rosie something that he used on stage. A whole different personality, a whole different release for him."

"And that's the same way I feel about Alice Cooper. Like she's a whole different release onstage. It's like getting into the personality before you go on. Then, finally, when you get onstage, it completely takes over. It's like acting, only it's a natural thing."

"What I did was I just named my dual personality, my schizoid personality. It's like a Dr. Jekyll and Mr. Hyde type of thing. I enjoy it. And I can go up there and really just do anything I want to do — in the name of art!"

So Alice is feminine? "No, she's a tough old broad. It's probably more masculine than I am now. It's like real hookerish, real been-around-a-lot.

It's not feminine, it's real tough. In fact, I can't really see how anyone could consider our group feminine, seeing as how this whole thing is very masculine on stage."

Alice Cooper started out as a bunch of high school friends in Phoenix, Arizona. First they called themselves the Spiders, and after they moved to Los Angeles they became the Nazis, after Lord Buckley's famous dialogue. But there was another more famous Nazi in Philadelphia, so they had to change again. And Alice Cooper came out of their mutual interest in theatricality, especially the theatre of shock.

"We realized that people were getting off on our visual performance, so we decided to start controlling it more so we could control the audience. We spent about eight hours a day in this place in L.A. called the Psychedelic Supermarket designing our whole set, every prop for every song."

This has evolved into a very elaborate and moving show, complete with their own lighting and stage supervisor. Using props like an electric chair, live snake, dummy, feather pillows and powerful floodlights, they bombard the eyes as well as ears.

One of the most electric parts of the show comes in a combination of two songs: "Second Coming" and "The Ballad of Dwight Fry." The first number is a monologue by a sort of lackadaisical Jesus, who says, "It would be nice to walk upon the water, to talk again to angels," and notes the time is getting closer because he "read it on a poster."

Alice, who wrote the song, is the son of a minister. His father divides his time between electronics engineering and working as a missionary on one of Arizona's Apache reservations. "Wednesday nights and all day Sunday there was a lot of religious bombardment at a very impressionable age, and now I find it coming out a lot in the lyrics."

At the end of "Second Coming" the piano takes over and gets soft and kindergartentinkly as a nurse in a clean, starched uniform walks onstage and silently leads Alice away. "We carry the uniform with us and get a girl out of the audience each time, make her tie her hair back. But a lot of people take that nurse to be very serious."

While Alice is led off, a little girl's voice is heard above the tinkly piano asking for her daddy, who's been gone so long. Then the piano fades and a

slow measured drum beat begins the introduction to "Dwight Fry" as Alice comes back out in a straitjacket to sing the song of an insane man.

It's a stunning sight, and perhaps Alice is still trying to keep some of the element of mystery when he declines to say whether anyone in the group has ever been an inmate of a mental hospital. "I'd rather not comment on that," he chuckles.

"It's just like the show. We throw out all these vehicles to look at with no answer and then let them take whatever they want out of it. I'd rather have them make up their minds about it their own way because that's healthy. It's causing them to think."

"We're not telling them anything, really. A psychiatrist never answers questions for you. He lets you answer your own questions. Psychiatry, rock (he laughs), that could be good. Earlier in their career, many would have disputed any claims made for Alice's music, but with the release of "Love It to Death," most of the doubters were won over.

Music

"We're more interested in the music we're playing now than we were before. Before we were making up for the music in pointless theatrics, but now we've combined the theatrics with the music. And it all works out much tighter as one thing. And we're enjoying the music we're playing a lot more."

Now that they've achieved some acceptance in addition to the notoriety, Alice Cooper are moving on to bigger and better things. "We just acquired a huge white cross that we're going to be using. We had it on stage the other night just as an image. Then we have these gigantic wings — 60 feet long — and they flap. Huge Leonardo da Vinci type wings, and we'll use them like a backdrop and project on them while they're moving. We're going to make the stage into a total environment thing."

England may see some of this come summer. "England looks like the middle of June right now," says manager Shep Gordon, "possibly six dates."

Alice is looking forward to returning to Britain. "They're more apt to accept theatrics over there because they have more culture than America does. I think they probably think a little deeper than the Americans do."

riety Rock

Mr Mason...

size in the hand, with the other only six months, at moving around

ly's first album "Music In A Ghetto" with Trafalgar all to flip got to the States, and Bonnie for (1969-1969) and (with Clapton, May last year). "Alone Together" at the beginning of a lot of attention. He has formed a company in "Alone Together." And, put out an album of Eric Elliott in which situation, complete back-up of gigs in California.

And right now? Well, as of this moment he is back in England looking for a bass player to back him on his second solo album. He already has Jim Gordon, who did some of the drumming on his first. He is back in England for good, says Mason, and aiming to lay up in the Worcestershire hills around Malvern. He's done with idgiting.

"Yeah, I mean, England is my home," he says. "This is going to be my base while I'm working on the album and after. There isn't really anywhere else that I'd like to be. It's a bit annoying sometimes that it's very slow, but it's particularly nice to be back now that the Conservative government is in. They might not be the best — I don't know if there's any particular political party that's free enterprise. They encourage incentive."

Mason is all for keeping a hand in the business end of the rock spectrum, without naming any names, he says. He has been turned over a few times by the sharpies. That's the whole point of the publishing company, which he set up the middle of last year with

a Canadian, Billy Doyle, who now keeps an eye on his business interests. It's there for anybody who wants an honest deal, but "initially I set it up because I'd been screwed so much by everybody in the past."

"Not screwed intentionally, but because of ridiculous deals by people who by the time they'd cut their ends off and done this and that, I was left with five per cent of nothing. It's just a company that'll give you the right percentage of a gross rather than some fictitious net figure that could be anything."

"I don't know that a musician should exactly be totally controlling his own destiny; just that he should be aware of what he is and what the industry is. You've got to leave the industry where it is — exactly that I'm writing my songs and I want that industry to sell them, just as if I was a manufacturer making shoes. I suppose I'm a practical guy. This doesn't conflict any more with the music now I understand what it is, but it did. It drove me crazy for two years."

Edgar Broughton Band SHVL 791

CONT. ON P. 44

Jazzscene

LONG, long ago — in 1945 when Revivalist jazz was young — a band was formed in Holland under the direction of clarinetist Peter Schilperoort. Under the somewhat unwieldy name of the Orchestra of the Dutch Swing College Band or DSCB for short, it slowly but steadily gained a reputation as a clean-sounding Dixieland band with a style of its own.

It is still alive and kicking. DSCB celebrated its 25th anniversary last year with a concert and gala ball in the famous Kurhaus in Scheveningen. A recording, made at these events, was recently released on the band's own label, named (what else?) DSC.

Inside every long-lived band is a personality masterminding operations. Schilperoort is the man most responsible for the DSCB's international success, even though he absented himself from the ranks for quite a while in the late Fifties.

In Dunkirk a couple of weeks ago, after the band had played at the festival there, the reedman (he plays clarinet, soprano, tenor, baritone, alto and piano) talked of the past.

"Our band was born of the wartime resistance. We started on May 5 in the Hague, the day of Liberation. That's our official birth date. We couldn't start before because the Germans banned jazz."

Max Jones talks to Peter Schilperoort, founder and leader of the Dutch Swing College Band



DSCB's DICK KAART, BERT DE KURT and PETER SCHILPEROORT

Going Dutch

"Since then the band has travelled almost everywhere in the world. I left for a period in 1956 while finishing my studies in mechanical engineering, but the band continued with Joop Schrier, the piano player, in charge."

"I had a spare-time quartet, playing more modern jazz, and during this time worked for Fokkers Aircraft in Amsterdam."

"Arie Lighthart, our band and guitar player, came to me and explained that he wanted to go professional. Some of the band agreed with him, some didn't. So four of the members left, including Schrier, and they called me back as leader."

says, his favourite is the Bud Freeman style.

"I talked once with Lester Young and he told me his big influence was Bud Freeman. Every musician must have influences, but then you go on to play as you feel, to say what you are."

It seemed to me at one time I was writing about the DSCB every year or two. Now their last British tour is getting hard to remember. Is that a true impression, I wondered?

"We were there privately last year, to record, and we worked in Scotland but not England two years ago. But it must be, oh, four years since we toured in England."

"The reasons? Well, in the first place they wanted to fix us up for six weeks last time it was suggested, and that is too long. We prefer about three weeks away at a time."

"And the second reason was the devaluation of the pound. Our prices had to go up and apparently they were too high for those jazz clubs. But we must keep our standard of living, you know. Life in Holland is more expensive these days."

"Of course we wish to come over again and play a combination of club and concert dates. We mostly play concerts everywhere we go, but all concerts is not good for a band. Because clubs give you a chance to play more freely. In concerts you have some restrictions."

Last May at the time of the 25th Anniversary junket, a Knighthood in the order of Orange Nassau was conferred on Peter Schilperoort by Queen Juliana of the Netherlands. The title was granted to him as a goodwill ambassador.

"I was pleased to get that, yes," said Peter. "And I was delighted that our Princess Margriet and her husband were there at the gala, and your Beryl Bryden came over specially for that day."

"We have played in South America, though never the USA, Rhodesia, South Africa and East Africa, Indonesia and the Far and Middle East many times, Australia and New Zealand several times, and much of Europe. We've been in Czechoslovakia and East Germany, and all of Scandinavia. But not yet to Spain or Poland or Russia."

"I'd say that of all these, British audiences are the best, the most jazz-conscious audience I know. German audiences listen carefully but are always comparing your performance with records."

"Whereas British people listen with the heart. You reach them at once; they take you as you are, and you can do your best things."

Shortly after the festival ended, Schilperoort and the Dutch Swingers left Holland for six weeks in South Africa — the longest tour they've made for years.

They have been to South Africa twice before, but previously it was to a limited number of towns. This time they go all over the country. Peter has no reservations about accepting these engagements. As he explained to me:

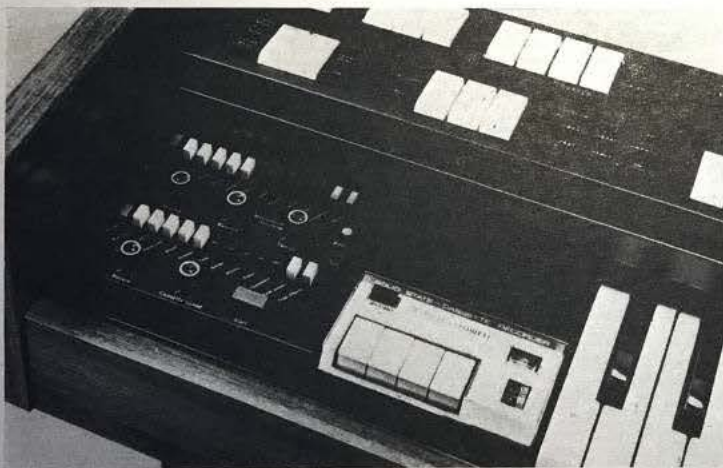
"I know there are bands which refuse to do that, to play for separate audiences. But we cannot make the rules in the country, and I feel we made the Bantus very happy with our music."

"We play for some all-white audiences, some all-black. Last time we did work in halls where people of all races were there, in the smaller of the towns we visited."

"As I say, we play for anybody and everybody and that's the best way to bring people together. Give your music to everyone rather than refuse it. That is how we feel. Jazz is an international language, and we play that and don't want to deal in politics."

"Otherwise there would be many countries we can't go to. Some behind the Iron Curtain; you see how they live and you don't want to go there. If you say no, you increase the separation, make it worse. That's the feeling we have, we'd go to China if we had the chance."

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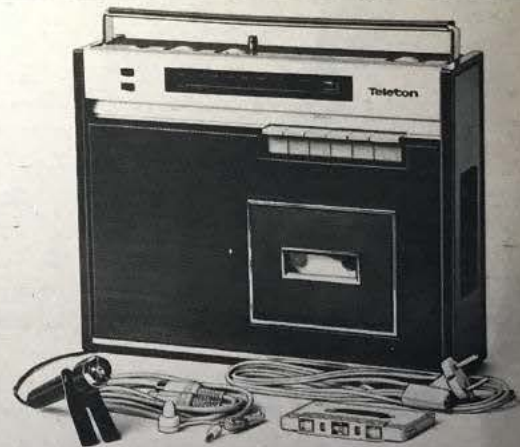
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THE TAPE BOOM

a seven-page MM special

More and more shops up and down the country are becoming increasingly aware of the importance of the cassette and cartridge market. There are specialist shops in the main towns, and many of the progressive record stores are making a special display of tape equipment.

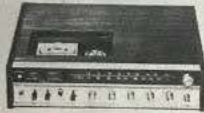
A pioneer of open display of tapes and cartridges is London's The New Shapes Of Sound. Manager Peter Carr told the MM:

"We've been open for 10 months, and business has really been booming for the past eight. I wish more shops were aware of the growing interest in cassettes and cartridges. Some still keep their cassettes in a cardboard box and trot them out only when customers make a special request.

"I would like to see more shops going over to open displays. I wouldn't go so far as to say that the portable record player is on the way out; that would be foolish. But those who are introduced to cassettes and eight-track cartridges tend to stick with them. And nowadays there's a tremendous repertoire to choose from. Mostly, tapes and cartridges are issued simultaneously with the records. If there's any delay in releasing cassettes and cartridges, it's only a question of distribution problems.

"There are three main reasons for the popularity of this equipment. Portability is

The tape of things to come



NATIONAL stereo tuner-cassette.



COURIER Mini-8 stereo tape player.

the obvious advantage. The second is that cassettes do not wear out like records; they can be loaned to friends without the risk that they will come back scratched or worn.

"Then, most of the cassette players include recording facilities. And if people want to play cassettes on

better equipment in their homes, they can do so."

Eight-track stereo cartridges are now running neck-and-neck in the tape stakes. They are not just restricted to car use; there's a variety of hardware for playing cartridges in any location. But the person with a car equipped for playing car-

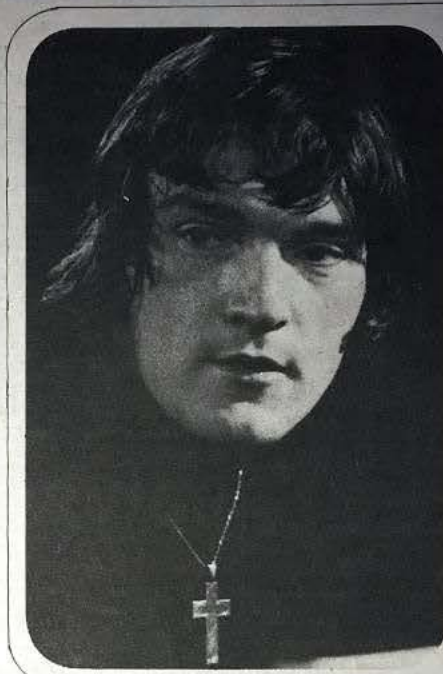
tridges or cassettes represents the "affluent" section of the market. And anyone who runs a car is a potential customer. Adds Peter Carr: "Of 100 people in the shop, fifty of these will buy cassettes and the other fifty cartridges." And the price range is attractive. Cartridges range from £1.75 to about £3; cassettes from £1.50 up to £3. "Then there are 'specials' like the George Harrison three-LP set, issued both as double-cassettes and cartridges."

Says Paul Swainson, tape manager for Philips: "I think cassettes will overtake portable record players; the portability of cassette players is a big factor in their favour. And cassettes don't deteriorate like records."

"There's a tremendous library to choose from these days — some 2,500 cassettes are available. There's been a terrific boom in the sales of cassettes in the past nine months. In that time, the library has grown from 6-700 to two-and-a-half thousand.

"Paradoxically, the Government's slapping on of 55 per cent purchase tax in 1969 resulted in a growth of sales. Prices had to come down, and they were dropped from around 52s to 47s 6d. This helped people become more aware of cassettes. Of course, we would all like to see the purchase tax dropped both from cassettes and records."

"Nowadays, most of the big towns have shops specialising in cassettes, and the market is developing all the time. You can appreciate just how much when you realise that only five years ago there were only some 25 cassette titles available. Now look at the total!"



Brian Auger (left) is one of the many pop and jazz people whose car is wired for sound. Says Brian: "I have an American cassette player installed in my 1938 4½ litre Bentley. I get a great sound from this player, and listen to cassettes by Jimi Hendrix, and Leon Thomas, the singer who does a lot with Pharoah Sanders. I also have cassettes, by Miles Davis."

1. THE BEATLES John, Paul, George, Ringo YBI 9113	2. THE BEATLES YBI 9114	3. THE BEATLES YBI 9115	4. THE BEATLES YBI 9116	5. THE BEATLES YBI 9117	6. THE BEATLES YBI 9118	7. THE BEATLES YBI 9119	8. THE BEATLES YBI 9120	9. THE BEATLES YBI 9121	10. THE BEATLES YBI 9122	11. THE BEATLES YBI 9123	12. THE BEATLES YBI 9124	13. THE BEATLES YBI 9125	14. THE BEATLES YBI 9126	15. THE BEATLES YBI 9127	16. THE BEATLES YBI 9128	17. THE BEATLES YBI 9129	18. THE BEATLES YBI 9130	19. THE BEATLES YBI 9131	20. THE BEATLES YBI 9132	21. THE BEATLES YBI 9133	22. THE BEATLES YBI 9134	23. THE BEATLES YBI 9135	24. THE BEATLES YBI 9136	25. THE BEATLES YBI 9137	26. THE BEATLES YBI 9138	27. THE BEATLES YBI 9139	28. THE BEATLES YBI 9140	29. THE BEATLES YBI 9141	30. THE BEATLES YBI 9142	31. THE BEATLES YBI 9143	32. THE BEATLES YBI 9144	33. THE BEATLES YBI 9145	34. THE BEATLES YBI 9146	35. THE BEATLES YBI 9147	36. THE BEATLES YBI 9148	37. THE BEATLES YBI 9149	38. THE BEATLES YBI 9150	39. THE BEATLES YBI 9151	40. THE BEATLES YBI 9152	41. THE BEATLES YBI 9153	42. THE BEATLES YBI 9154	43. THE BEATLES YBI 9155	44. THE BEATLES YBI 9156	45. THE BEATLES YBI 9157	46. THE BEATLES YBI 9158	47. THE BEATLES YBI 9159	48. THE BEATLES YBI 9160	49. THE BEATLES YBI 9161	50. THE BEATLES YBI 9162	51. THE BEATLES YBI 9163	52. THE BEATLES YBI 9164	53. THE BEATLES YBI 9165	54. THE BEATLES YBI 9166	55. THE BEATLES YBI 9167	56. THE BEATLES YBI 9168	57. THE BEATLES YBI 9169	58. THE BEATLES YBI 9170	59. THE BEATLES YBI 9171	60. THE BEATLES YBI 9172	61. THE BEATLES YBI 9173	62. THE BEATLES YBI 9174	63. THE BEATLES YBI 9175	64. THE BEATLES YBI 9176	65. THE BEATLES YBI 9177	66. THE BEATLES YBI 9178	67. THE BEATLES YBI 9179	68. THE BEATLES YBI 9180	69. THE BEATLES YBI 9181	70. THE BEATLES YBI 9182	71. THE BEATLES YBI 9183	72. THE BEATLES YBI 9184	73. THE BEATLES YBI 9185	74. THE BEATLES YBI 9186	75. THE BEATLES YBI 9187	76. THE BEATLES YBI 9188	77. THE BEATLES YBI 9189	78. THE BEATLES YBI 9190	79. THE BEATLES YBI 9191	80. THE BEATLES YBI 9192	81. THE BEATLES YBI 9193	82. THE BEATLES YBI 9194	83. THE BEATLES YBI 9195	84. THE BEATLES YBI 9196	85. THE BEATLES YBI 9197	86. THE BEATLES YBI 9198	87. THE BEATLES YBI 9199	88. THE BEATLES YBI 9200	89. THE BEATLES YBI 9201	90. THE BEATLES YBI 9202	91. THE BEATLES YBI 9203	92. THE BEATLES YBI 9204	93. THE BEATLES YBI 9205	94. THE BEATLES YBI 9206	95. THE BEATLES YBI 9207	96. THE BEATLES YBI 9208	97. THE BEATLES YBI 9209	98. THE BEATLES YBI 9210	99. THE BEATLES YBI 9211	100. THE BEATLES YBI 9212
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island tapes
Precision Tapes Ltd

THE TAPE BOOM

WITH cassette and cartridge player sales rapidly increasing a whole range of tape accessories has now reached the market.

And leading this new side of the tape market is Multicore Solders, which operates under the brand name "Bib."

The ideal accessory for the cassette player owner is Bib's cassette tape recorder care kit. It is contained in a plastic box and comprises an 1/8 inch splicer, splicing tape, tape piercer, ten cassette labels, three tape winders, two tape cutters, 30cc bottle tape head cleaner, cleaning cloth, two tape head polished and cleaning tools and full instructions. £1.90.

For use with 1/2 inch or 6.3 mm recording tape of any thickness is the recording tape splicer retailing at 99p. Essential for quick and accurate editing is the tape editing kit comprising splicer, 12 tape reel labels, razor cutter, splicing tape, tape market and instructional leaflet.

The cassette editing and joining kit is a complete set enabling cassette tapes to be edited easily, quickly and accurately. Included are two precision tape cutters, a tape piercer, reel of splicing tape and three tape winders. It retails at £1.45.

The Bib cassette case is designed to hold 12 tapes. The solid case is covered in black "deerskin" PVC and the lid is held by two

Now it's tape care kits

button fasteners, £1.24. A five-cassette carrying case is also available at 29p.

A set of 20 title labels retails at 10p. They are self-adhesive and supplied in sheet form so that details can be completed by typing or writing.

There are also four stainless steel cutters with special plastic grips for all types of magnetic tape recording tape. 14p.



MUSICASSETTES being made

What is a cassette?

CASSETTE is a French word meaning "little case" and that is exactly what it is: a magnetic tape recording in a little case. It employs two small reels with a tape playing from one to the other inside the cassette. The tape is approximately 1/8 inches wide and plays at a speed of 1.7/8 inches per second.

The recorded tracks on the cassette tape and playback head arrangement are unique, as compared with other tape recording systems, and offer distinct advantages.

The 1/8 inch cassette tape has four recorded stripes, two being required for each stereo programme to provide the right and left channels. However, the recorded stripes are adjacent to each other, permitting the bridging of the stereo pairs for mono playback.

In other systems the similar recorded stripes alternate. The adjacent tracks also provide an additional advantage in that the possibility of cross talk is greatly reduced since the tracks do not alternate, and there can be additional space separating the two pairs of programmes at the centre of the tape.

An eight-track cartridge: how it works

MAGNETIC tape is merely a coated strip of plastic. Sound, or a signal, is incorporated on the tape electronically at a studio or duplicating facility by a magnetic change of the iron oxide coating. If the makers put one series of signals on the tape, they can produce no more than a monaural recording.

If they put two series of signals and can play each one simultaneously, stereo is created. Consequently, with two series of signals playing at the same time one stereo programme is produced. When a single track recording is used the full 1/2 inch width of the tape is being used. On two-track or stereo, the same 1/2 inch in tape is used but divided into two channels, or 1/4 inch for each. Obviously when four tracks are put on, 1/4 of an inch is being used for each and in eight-tracks there is the maximum of 1/32 of an inch for each series of signals.

The 1/2 inch of tape inside the cartridge case is wound on a plastic hub in a manner that permits the splicing of the start and end, forming a reel of tape without beginning or end. The loaded hub is then loaded into the plastic case. Both the hub and the coiled tape can rotate independently, permitting the tape to be pulled and wound simultaneously without drag.

The drive mechanism of the machine moves the tape at 3-3/4 inches per second past a playback head that incorporates two spaces "points." Two signals, or "tracks" are simultaneously sensed and translated into sound, producing a stereo programme.

Handel or The Who. Whatever your music scene 'Scotch' cassettes and tapes give you professional quality.

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& 8 track cartridges



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*The Witchwood
started singing
with a strange
unearthly
sound
my fingers
grew like
branches
I stood rooted
to the ground.*

*The new Strawbs album
From the Witchwood
AMLH64304*



THE advent of the popular - priced cassette and eight-track cartridge player, and the rapidly expanding library of album titles in both configurations, has undoubtedly created a new horizon on the leisure market.

From the earliest days when Philips Electrical pioneered the cassette system in Europe (it was first shown to the public at the 1963 Berlin Motor Show), it had one major objective — to broaden the sales base for tape machines by virtually carving out a new market for the millions of people deterred from buying open-reel recorders which they considered to be complicated, confusing and only appreciated by the more technically minded.

When the cassette system was first developed Philips deliberately did not patent the idea but preferred to offer it to any manufacturer prepared to produce either the machines or actual tapes to a recommended standard laid down by the inventors — much in the same way as Biro did with the ball point pen and Hoover with the vacuum cleaner.

Now, in 1971 Philips could easily be forgiven for wincing when looking at the success of other companies — mainly the Japanese — and perhaps regretting that some sort of royalty is not being paid on every cassette player coming off production lines around the world.

The story of the eight-track cartridge is slightly different to that of the cassette.

The system was developed

The gear is here...

by engineers in America during the late 1950s and early 1960s. Regarded by many as an extension of the now-antiquated four-track cartridge system, it came to this country about the same time as the cassette but began its career with an immediate disadvantage — a total dearth of playback equipment. That is until the Japanese manufacturers, once again, began taking an interest in the situation.

According to Philips, of all the tape recorders sold in this country last year, about 62 per cent were of the cassette type. It is not only interesting to note that already the annual sales of cassette recorders and players account for such a high percentage of the total tape recorder market, but also that sales figures will almost show a ratio of 80-20 per cent in favour of cassettes within the next three years, they said.

But the state of the market is constantly changing with sales of one particular configuration rising and falling and some manufacturers changing from one type of machine to another with alarming rapidity. Many attribute this condition to the influx of foreign machines.

Where Philips in the early days had the monopoly of both machines, or hardware, and pre-recorded cassettes, or software, it wasn't long, as

Background briefing — and details of all the equipment available

has already been stated, before the Japanese began moving in.

Last year more than 15 million cassette and eight-track cartridge players were made in Japan. Four million units were produced for home use, while the remaining 11 million, including 300,000 for Britain, were exported to countries all over the world. By the end of next year, the experts say, the figures will have doubled.

Japan's interest in tape in this country are mainly represented by Sanyo, Sony, Hitachi, National, Toshiba, Skadnai, Sansul, Pioneer Akai and Aiwa.

One sales executive, John Wren, of Sanyo, summed up the current state of the home market by saying he firmly be-

lieves the potential of tape in Britain is enormous and that the surface has only been scratched.

"And," he continued, "the cassette is going to knock the eight-track cartridge for six, particularly as the price of cassette equipment starts to come down with the introduction of more and more playback only units."

Although there are many who would ardently disagree with him, particularly the importers and distributors of cartridge playing machinery, the thought is interesting.

Now, to go again into the availability of machines for the British market, MM has compiled a list of equipment to suit virtually every person's pocket — from the £13 portable cassette player to the very debonair £100-plus eight-track domestic player.

As Philips originally conceived the idea of the cassette, we will start with a representative listing of that company's machines.

PHILIPS ELECTRICAL
Model N2262 is a battery operated portable cassette player/recorder. The user can record from the microphone or direct from a radio or record player. The sound is then relayed back through a built-in loudspeaker, an external amplifier with loudspeaker. There is a single control for record (with a separate safety interlock) and a separate control for playback, fast wind and rewind. £29.90.

Model N2401 is mainly for those that go for the more

THE TAPES



PIONEER TP 83E



SONY TC 12



SANYO MR 408



RADIOMOBILE Stereo 8

of the last tape. Recording stand-by enables the recording level to be set before the cassettes are started. With loudspeakers it costs £99, without at £61.

Model N2400 plays both blank Compact Cassettes and Musicasettes. There's also an anti-erase device to safeguard valuable recordings and the machine is provided with sockets for earphones, radio, record player, amplifier and second recorder. This main machine comes complete with a one-hour blank tape, a moving coil stereo microphone and a radio recording lead. £90.

Model N2205 is a mains/battery cassette recorder with a wide frequency range and high efficiency transistor amplifier that ensures first class sound.

Sounds can be made even bigger by playing them back through an external loudspeaker or separate amplifier with loudspeaker. The machine is fitted with a socket for a microphone, radio, record player or second recorder and also has an anti-erase device when Musicasettes are being played. Long life batteries give about 16 hours' intermittent use. Included in the price are a compact cassette, moving coil microphone with a stop/start switch, a cassette library link and a direct recording playback lead. £43.15.

SONY
Model TC12 is a battery operated compact cassette recorder with the reliability of solid-state circuitry. Cassettes can be interchanged very simply and a remote control switch is installed on the ultra-sensitive microphone for easy handling. A special

recording volume device ensures perfect results. £26.75.

TC18, a battery/mains portable compact cassette recorder that is supplied with an attractive carrying case. It has a built-in AC adaptor for use off home current but as a portable four HP11 size torch batteries should be used. £33.75.

TC130 compact cassette stereo recorder system plays compatibly stereo and mono tapes. All-silicon transistor amplifier gives high power and low distortion. Despite its small size, the TC130 has an output of six watts per channel for dynamic power. The Sony-o-Matic recording automatically adjusts the recording level. £112.50.

TC127 is a high-performance, solid-state stereo cassette tape deck of compact proportions and functional design. It has simple sliding volume controls for both channels with two VU meters for precise sound recording levels. A limiter circuit ensures distortion free recording at unexpected peak levels. £69.75.

SANYO
MR410G provides perfection of Musicasette reproduction. This pushbutton portable, with automatic level control for music recording, also has monitoring facilities and a built-in battery condition indicator. A rechargeable power pack is available as an optional extra. £33.75.

MR8D is thoroughly portable and controls are of the piano-key type. With fast forward and rewind controls, a safeguard device to prevent accidental erasing is also provided. £28.25.

MR408 is a versatile stereo



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- Tango Malando & his Orchestra** 7551002
- Bossa Nova** Various Artists 7552004
- Luis Alberto del Parana y Los Paraguayos** 7554001
- Famous Viennese Waltzes** with Robert Stolz 7554004
- Operetta Highlights** Various Artists 7554006
- Dusty Dusty** Springfield 7554001
- Scott Scott** Walker 7554002
- Swinging the Blues** Various Artists 7552005
- International Hits** Various Artists 7552006
- Burt Bacharach's Greatest Hits** Various Artists 7552007
- 50 Years Richard Rodgers' Golden Melodies** Various Artists 7552008
- Harry Secombe** 7554003
- Ray McVay & his Orchestra**
- Strict Tempo Dancing** 7554004
- Drive In Party** Various Artists 7552009
- International Marches** Various Artists 7552014
- Tropical Dance Party** Various Artists 7552015
- Benny Goodman** King of Swing 7554005
- Une Soirée avec Nana Mouskouri and the Athenians** 7551001
- Vertigo** Various Artists 7557001
- Country & Western Winners Vol. 1** Various Artists 7553001
- Country & Western Winners Vol. 2** Various Artists 7552010
- The Roaring Twenties** Various Artists 7550004
- The Music of George Gershwin** Various Artists 7550003
- Relax With** Various Artists 7553005
- The Story of Rock** Various Artists 7553011
- Jazz With** Various Artists 7550002
- After Midnight** Various Artists 7550001
- Xavier Cugat** 7553005
- Joan Baez** The First Ten Years 7559001
- Frank Sinatra** in concert at the Sands with Count Basie and the Orchestra 7420002
- Sammy Davis Jr.** at the Coconut Grove 7420004
- Frank Sinatra** A Man and his Music 7420005
- Herp Alpert & the Tijuana Brass** The Brass Are Coming/South of the Border 7420001

PHILIPS



2E
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cassette recorder with a detachable satellite speaker for full stereo effect. Also with error-proof pushbutton controls, so there's no fear of rubbing out a prized recording. Other features include an automatic level control, cassette ejection and a battery indication. Plays on six size UJ batteries or 240V. AC. \$64.75.

MR605 is an automatic cassette changer deck, which will stack load up to six pre-recorded cassettes but will reject any cassette or side at the push of a button. Also has an automatic tape reverse system. \$99.75.

G2315C is definitely the most complete portable sound system of this year. Enclosed in a briefcase-type cabinet, it comprises a cassette recorder/player, SW/MW/VHF stereo radio, three-speed record player and twin speakers. Weighing only 16 1/2 pounds it runs on six size D batteries but can also be run on AC mains. The cassette recorder will play mono or stereo pre-recorded cassettes and record in mono through a supplied microphone or direct from the radio or record player. It has continuous tone control and combined battery condition indicator. Also a connection for stereo headphones is provided. \$89.95.

HITACHI

KCT1202E two-band radio cassette recorder featuring tuning, on/off and variable tone controls, cassette tape recorder built-in with push buttons, levelmatic control adjusts sounds to best recording level and input and output sockets. Accessories included are microphone, cas-

sette tape and earpiece. \$48.40.

TPQ200 allows one-hand operation. Optional AC adaptor or plug and convenient re-winding device is also provided. There is also a handle for convenient carrying. \$12.95.

TRQ240 with play, fast forward, rewind and record operations easily controlled by one single lever. The recording level is automatically adjusted through a special levelling device. The machine is equipped with a carrying strap. \$19.95.

TRQ202 has speakers built into walnut cabinets faithfully reproducing six watts output. Each channel has tone control adjustment for reproducing individual taste of sound and a VU meter to indicate correct recording level. The speaker switch permits monitoring while recording. A three-digit tape counter facilitates indexing or ejection, simply performed by push-button operation. Volume controls for each channel, input and output sockets are also provided. \$79.95.

NATIONAL

RS259 stereo tuner-cassette in an oiled Walnut finish cabinet. There are two large, easy-to-see recording level meters, separate tone and volume controls for each channel. \$115.

TELETRON

TRC530 radio-cassette tape recorder with MW and FM receiver, mains / battery operated, although mains adaptor is built in, and a microphone with remote control. The price also includes

an earphone, batteries and a one-hour blank cassette. \$47.75.

AKAI

CS50 is probably the world's first cassette tape recorder capable of reverse recording and playback. The system, called Invert-o-Matic, works on the same principle as the juke box — an arm grasps the cassette after side one has been played and then automatically turns it over so that side two is played. It will continue doing this until the cassette is removed but with a C120 compact cassette the user can enjoy two hours of uninterrupted recording or listening. The CS50 also features slide volume controls, fast rewind and forward, pause, control and push button record and stop. There are headphone, microphone and external speaker jacks attached. The music power is eight watts per channel. \$130.84.

TOSHIBA

KT10 is a new lightweight portable cassette recorder, ideal for the home or office. Time-saving cassette ejection system allows the tapes to be changed in an instant.

It features automatic record level control, remote control microphone and on/off volume, record, rewind/stop/play facilities. It operates on dry battery, car battery or mains electricity. \$29.95.

KT20P is also totally portable and features pushbutton controls and knobs for volume and tone control. It comes supplied with a microphone. \$36.95.

Moon's mobile music

IN AMERICA a tape player — either 8-track or cassette — is just about standard in cars coming off the production line — and before long British motorists will be playing their favourite albums in traffic jams instead of relying on a radio to kill the boredom of today's crowded roads.

The quality of a tape player in a car is so far above that of a radio that it will only be a matter of time before tapes are standard equipment in everything from a Rolls-Royce to a mini.

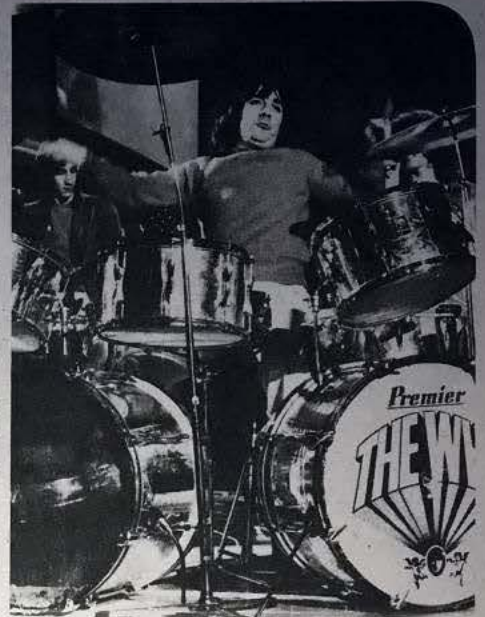
The bigger the car, the better the sound. Consequently a ride in Keith Moon's lilac Rolls Royce Silver Cloud is a dream for a hi-fi enthusiast. Six speakers built into both front and back doors and the rear parcel shelf belt out music to order while the white tornado drummer practises his paradiddles on the dashboard.

"I had a cassette player put into my car three years ago, but since then I have changed to an 8-track machine which I now prefer," says Keith. "With the cassette system, the tapes are very thin and consequently likely to have a shorter life than with 8-tracks. They could stretch easier and there is more chance of one track superimposing onto the other."

The player I have is a new Toshiba, a Japanese model, which costs about £65. It's the latest model they make and incorporates a fast-forward wind mechanism, the only machine in England to do so. This means you can skip numbers if you want to play one particular track.

"I also have a portable tape player which can be used off a battery or off the mains. It works in the car as well, plugging into the cigar lighter attachment."

"I carry a case in the car which holds about 24 tapes. One disadvantage of the



KEITH MOON: 8-track in his Rolls

8-track cartridge over the cassette system is that they are much larger and you can carry appreciably more cassettes than cartridges because they are three or four times smaller. It depends on how far I am going as to how many I carry around. Usually when I buy an album, I buy a tape of it as well."

Keith, like many others, holds the view that before long tapes will take over completely from records. "A record is too delicate, especially at a party and my house is a continual party,"

he says. "You can drop a tape, leave a cigarette on it and it won't damage it much. But try that with a record and you will ruin it."

"There are a lot of faults in the tape system, but I still think it will take over eventually. Once the system is perfected it will be better. Tapes are somewhat expensive at the moment, but sooner or later they will find an economical method of making them and bring the equipment within the reach of everybody. The advantages of tapes far outweigh the disadvantages. You can take a tape anywhere — like in a car, and you can't play your albums in cars."

For economy Keith recommends buying an 8-track recorder as well as player which, although initially more expensive, will save money in the long run through making one's own cartridges. "If I was buying my first 8-track player now, I would buy albums and a recorder," he says. "Then I could alter the treble and bass according to my own tastes." — CHRIS CHARLES-WORTH.

CONT. ON P.49

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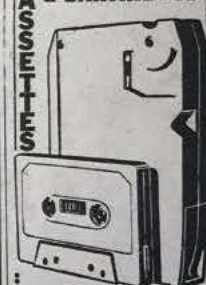
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THE tape software market—in other words the actual music, rather than the equipment—is, probably for the first time in its history, showing itself capable of being able to cater for the needs of most people.

Whether or not this situation has come about because of the unarguable increase of quality domestic, portable and car playback equipment, is a very debatable point.

But the fact of the matter is that the incredible amount of repertoire available is really and in the opinion of the market's many observers it is best not to analyse its whys and wherefores but just to go out and buy — just in case the flow dries up for one reason or another.

Without going too much into the technicalities of what company releases what product, MM gives a general synopsis of material available and on what labels.

AMPEX
One of the largest tape companies in the world with European duplicating facilities at Nivelles, Belgium. During the course of its existence in this country Ampeg has built up a good reputation for quality product and also specialises in the supply of tapes to non-record outlets, such as garages and electrical appliance stores. Ampeg has acquired the distribution and manufacturing rights to repertoire from Transatlantic. President, the now-defunct Major Minor Label, Atlantic, cartridges from Decca and also the distribution of both configurations from Liberty United Artists, although not on an exclusive basis.

These many deals give Ampeg access to music by Crosby, Still, Nash and Young, Aretha Franklin, the players at Woodstock, Tom Jones, Engelbert Humperdinck, The Rolling Stones, Creedence Clearwater Revival, Ike and Tina Turner, Shirley Bassey, The Pentangle, The Humphreys, Ralph McTell, Stefan Grossman, The Equals, Dorothy Squires and Raymond LeFebvre.

CBS
One of the few companies to introduce a low-price classical range of material — taken from the big-selling Harmony series. The music is all the best known work of 13 classical composers.

However, also included in the company's release sheets are tapes by Sly and The Family Stone, The Byrds, Johnny Winter, Janis Joplin, Bob Dylan, Andy Williams, and, generally most of America's top selling progressive artists. Sound tracks from major motion picture scores are also available to CBS from the Columbia Picture Division.

DECCA
The last major company to enter the tape market — last October, in fact. But Decca was also the first company to utilise the now-famous Dolby noise reduction systems for its tape masters and finished product. Whilst Decca's cartridge product is distributed on a non-exclusive basis by Ampeg, its cassette product is certainly worth mentioning. For instance, Ten Years After, Rolling Stones group moved to its own label and another distributor, Marmalade and many more.

Decca is also releasing a different kind of low-price tape. Specially for the motorist it is believed to consist of standard and compilation albums (most of these are obviously not available on record) and are expected to sell for the price of one-and-a-half albums.

EMI
This company's tape product manager, Barry Green was mainly responsible for the formation of the British Recorded Tape Development Committee and the first meeting of the nine product managers was held at his Manchester Square offices.

Green has been busy formulating new methods of packaging for his tapes and an example of this is the implementation of 12-inch album sleeves with full sleeve notes attached to the tape. The list of repertoire available from EMI includes all the Tamla Motown, Invicta

THE TAPE BOOM

Who, what, where



TINA TURNER:
on Liberty/UA



JOHNNY WINTER:
on CBS



TEN YEARS AFTER:
on Decca

A guide to the artists, the labels and the dealers

PHILIPS

The inventor of the original cassette concept and one of the few companies in this country today not involved in the manufacture of eight-track cartridges — for obvious

reasons. Unfortunately for Philips it has lost many of its early manufacturing and distributing contracts — CBS, Island and Liberty, for instance. Fortunately its progressive Vertigo range seems to be a big money maker, with all the artists from that record label. Also available are records from the famous Sun label of America, giving Philips access to many rock and roll artists of the fifties.

POLYDOR

The second company involved only in the manufacture of cassettes. Last year Polydor lost the Atlantic

catalogue to the Kinney Corp., and this included the Atlantic list. But even without these the company still has many titles to offer — Track, Buddah, Kama Sutra and so forth, and with these comes The Who, Melanie, old Loving Spoonful albums, to mention a few

PRECISION

Surely the most go-ahead tape company of all. It's staff have set so many marketing trends recently that it's been difficult to keep up with them. The first was late last summer when Precision formed through an alliance of Eye Records and America's

huge General Recorded Tapes) announced a revolutionary method for packaging its low-price cassette and cartridge catalogue. Incidentally, Precision was also the first company to smash the price barrier for tapes.

The re-packaging system called for the use of 12-inch sleeves similar to the conventional album with sleeve notes and other facts printed on them. Precision issues product from such companies as Kinney, Island, Warner, Reprise, Warner Bros., A & M, Ember, Vogue, Saga, Envoy, World Record Club, Reflection and BBC Radio Enterprises, not to mention all the labels affiliated to Eye itself — Marble Arch, Golden Guinea, Eye International and Dawn.

RCA

Releases by Jefferson Airplane, Jose Feliciano, Elvis Presley, Jim Reeves, Jefferson Starship and so on have already made this company a major force in the tape world.

With the introduction of RCA's new progressive Neon label, came the announcement from the tape division that all releases, both on record and tape, would be issued simultaneously. This could be seen as one of the first moves to beat the "bootleggers," who have been crippling America's tape trade. So far, they have not had much effect here.

Very soon RCA will be announcing details of its first low-price tape line, with product probably to be taken from the established Camden and International catalogues. So, with all these labels and artists available the next point to bring up is where

can one obtain a good selection.

Most fairly sized record shops carry tape selections. Obviously the small bar-type stores cannot for space reasons.

Some record or domestic appliance stores have set aside special tape sections, including W. H. Smith, Imhoff's, Harlequin, Musicland and Soho Records and One Stop.

There are also several tape-only shops being opened around the country. There is one in Leicester, another in Leeds and the first the New Shapes Of Sound shop in London's Dean Street, opened as an experiment by Precision Tapes last year and has since proved very successful.

These tape-only shops also sell sizeable selections of hardware.

Many specialist music stores, such as Dobell's in London's Charing Cross Road, also cater for the tape buyer and naturally at this shop the main selection is of the jazz and blues idiom.

Garages, too, are slowly allowing the forecourts to accommodate tape racks for the passing motorist with a tape player in his car.

NEXT WEEK

In part two of 'The Tape Boom,' MIM looks at tape equipment in cars, video tape machines and the Dolby noise reduction system.

and Hot Wax material, ABC Dunhill, Stateside, Capitol, Apple, Columbia, Parlophone and other main labels. And this, of course, gives such artists as The Beatles, Plastic Ono Band, Lennon, McCartney, Starr, Diana Ross, The Supremes, The Temptations, Stevie Wonder, The Four Tops, Chairmen Of The Board, Freda Payne, Stephenwolf, Three Dog Night, The Beach Boys and so forth.

LIBERTY UNITED ARTISTS
Tape product manager Richard Jakubowski signed a split manufacturing and distribution deal with Ampex and EMI. That company's

range of products, whilst not great in number, is proving to be a most attractive proposition to a lot of people, with such acts as Creedence Clearwater Revival, Canned Heat, Ike and Tina Turner, Tommy Garrett and many film soundtracks.

Also recently made available are double-albums from Fats Domino, Eric Burdon and War, and the Duke Ellington 70th birthday concert. Also to be made available this year will be the first albums from the low-price Sunset catalogue, including such artists as Ricky Nelson, Jan and Dean.



Reflect on us.

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Joe Cocker	Mad Dogs & Englishmen	ZCAMD6002 Y8AMD6002
Leon Russell	Leon Russell	ZCAM982 Y8AM982
Mungo Jerry	Electrically Tested	ZCDN3020 Y8DN3020
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Graham Bond	Solid Bond	ZCWD3001 Y8WD3001
Double Day		CASSETTE ZC CARTRIDGE Y8

ELLA FITZGERALD — COUNT BASIE: "On The Sunny Side Of The Street." Honeysuckle Rosa; "Dead I Do, Into Each Life Some Rain Must Fall; Them There Eyes; Dream A Little Dream Of Me; Tea For Two; Satin Doll; I'm Beginning To See The Light; Shiny Stockings; My Last Affair; Ain't Misbehavin'; On The Sunny Side Of The Street (Verve 2352 020). Fitzgerald (vocal) with Count Basie (piano, organ) and band, 1963.

THE rhythmic drive and full-blooded sound of Basie's very vital band bring out the total strength and swing of Ella Fitzgerald's vocal game. And that is just about the best big-band-singer game there is.

Ella and Basie had never recorded an album together before this one — though there was once a brief Metronome poll-winners collaboration — and even if it doesn't scale all the expected heights, it remains a well conceived set which satisfactorily combines the highly professional talents of band, singer and arranger Quincy Jones . . . an able trio, to put it mildly.

Norman Granz, who contributed the sleeve-note and presumably produced the session, writes to say it is refreshing that this kind of album "has been recorded today in the writer of nonsense that unfortunately has found wide acceptance."

It may be that Granz would express similar sentiments today, but in all honesty the record cover should make it clear that the music was recorded, and the note written, eight years ago. No date is hinted at.

The music's quality is not much affected by the passage of time — which is how things should be with jazz of a really superior cut — but keen followers of the Count and Lady Fitz would detect in the singer's tone loose indications of the music's vintage.

The first of Ella and Basie



BASIE and ELLA cartoon by Mal Dean.

Attack

And the band's shaking brass and special attack, the nature of its charts, and the presence here and there of Joe Newman, Frank Foster and other familiar old voices, point to earlier days, even though Newman had already left by '63. Somehow the band roared differently then.

As for the individual tracks: "Honeysuckle," "Tea," "Light" and "Stree" are extremely healthy improvisations over the orchestra's dynamic jazz. "Satin Doll" paces along effectively and is vibrantly sung with strong authority.

"Into Each Life" is less to

my taste as a song, but Ella does some pretty wild things with it and the band work has a very powerful beat to it.

But everything here reaches a high level, and in the interest of total variety we get a pair of small-group tracks, "Eyes" and "Little Dream," done with pure taste in Ella's loveliest urbane tones, in which the accompanying group adds Newman's trumpet, Urbie Greer's trombone and Foster's tenor to the rhythm team. For good measure, the old man plays organ on "Dream."

Having owned this one for a number of years, I can safely say that it improves with the keeping. — M.J.



JOE FARRELL

JOE FARRELL QUARTET. Follow Your Heart; Collage For Polly; Circle In The Square; Molten Glass; Alter Ego; Song Of The Wind; Motion (Philips 6306 046).

Farrell (soprano, tenor, flute).

oboe). John McLaughlin (guitar), Chick Corea (piano), Dave Holland (bass), Jack DeJohnette (drums), Van Gelder Studios, New Jersey, 1 and 2/7/70.

THIS IS probably the best album in which this particularly rhythm section (trumpeted on the sleeve as "Miles Davis's 1970 Rhythm Section") has participated.

The reason for that is almost certainly the lack of rock electronics of variety, forms on acoustic piano, Holland stands behind a hollow bass-violin, and there's a noticeable absence of boogaloo-bashing.

Fans of Farrell will find that this is the album they've been waiting for from him. Always a thoroughly dependable improviser, and usually an inspired one, he receives here his first opportunity to make a statement which is wholly himself, and he grabs it with great enthusiasm.

The amount of variety on this album is almost startling, and reflects the wide-open attitude of Farrell's team-mates as well as the leader's ability to create excellent jazz on four instruments. This multi-instrumental capacity is used with considerable intelligence, and although the textures vary considerably, the train of thought does not.

It begins with "Follow Your Heart," McLaughlin's beautiful ballad composition which has exactly the lazy scalar feeling of Miles's "Mademoiselle Mabry," from the "Kilimanjaro" album. Farrell plays mournful, elegant tenor which maintains the song's mood perfectly, while the composer's guitar is spare, chordal, and thoroughly original. In all, it's one of the most outstanding ballad performances I've heard in a long time.

Two of the tracks, "Collage For Polly" and "Alter Ego," are like connecting fragments on both of which Farrell uses tape-echo (firstly on soprano, secondly on flute) in the manner of Davis on the "Bitches Brew" title track. The effect is like standing in a room of crystal mirrors, and has a singular beauty.

"The Circle In The Square," a Farrell composition, features him on soprano, produces an almost Surman-like drive, with that feeling of perpetual motion, but his tone is rather more piping. The rhythm section plays like Trane's used to, but Seventies-style.

"Molten Glass" is perhaps the most conventional piece on the album, a Farrell medium-ballad for flute, and although his playing is attractive (particularly in conjunction with Holland's light-fingered bass), it travels a shorter road.

Corea's "Song Of The Wind" is a tone-poem, flute and piano twining round each other to produce a gauzy, pastoral mood. Farrell actually begins the piece on oboe, and has the sense and intelligence to use it primarily as an in-

strument of textural statement, rather than attempting to emulate through it.

"Motion," an interestingly crabbled and confined theme which Farrell delineates on tenor with that urgent, cadaverous tone. His improvisation begins moving away from the line, in tortuous fashion, and Corea, Holland and DeJohnette work with him until they reach outer space. It's a very free piece, but the development is extremely logical and it should puzzle no one.

In sum, then, this is an extremely substantial album, recording the current status of a very, very fine jazz musician. It comes by the way, from Creed Taylor's CTI label — maybe Philips will consider letting us have the Freddie Hubbard albums from the same source, featuring some of the same musicians. But Joe Farrell is the best of all possible beginnings. — R.W.



GRACHAN MONCUR III

GRACHAN MONCUR III: "Acco Del De Madrugada (One Minute); "Woke Up Early"; "Acco Del De Madrugada; Ponte Jo; Osmosis." (BYG Actual 529.333—import).

Moncur (trombone), Fernando Martins (piano, voice), Beb Guentn (bass), Nelson Serra De Castro (drums), Studio Saravay, Paris, 10/9 and 4/11/69.

AS a recent article in these pages (by Alan Twelftree) pointed out, Grachan Moncur III has not received the amount of chances to record which his talent is due. When he has been able to place his music on disc, the result has, without exception, been extremely gratifying: witness "Evolution" and "Some Other Stuff," his then-adventurous albums for Blue Note, which still sound excellent today.

On both those albums, Moncur's ability to organise and create a novel group sound, and style is as much to the forefront as his prowess as an improviser. "Acco Del De Madrugada" showcases this talent, too — but in very different fashion.

It all came about while Moncur was involved in recording that mammoth series of sessions for BYG back in August of 1969. If I translate Claude Delcino's sleeve-notes accurately, Moncur wandered into another studio where

Brazilian musicians Martins and Castro were recording, and began to jam with them, adding the highly talented Beb Guerin on bass. Eventually Archie Shepp, Roscoe Mitchell, and so on joined in, and the jam disintegrated into a shambles.

But Moncur was determined to try something serious with the South Americans, and this session is the result. Those who think of the trombonist as a wild free-thinker will be in for a surprise, for the music contained herein is nothing if not melodic, and is even extremely conservative.

"Acco Del" and "Ponte Jo" are Brazilian folk songs, very low-key and relaxed, although simpler and guttier than bossa nova. Moncur plays them, and embroiders them, with a lazy elegance which never needs to shout for effect. His tone is as bluff and full as ever, with an attractive burry edge, and he maintains this approach throughout his own compositions on the second side. "Osmosis" in fact, could be another folk tune, although "Tempers" goes a little further out.

Guerin, of course, is a very steady bassist who fits well into this particular scheme of things, but the Brazilians are the real surprise. Martins is a very talented pianist, with a feeling which recalls but does not imitate some of the young moderns (Hancock, Taylor, etc.), and a very delicate touch.

Castro, who has worked with Martins in a trio which also includes bassist Edu Lobo, plays particularly well on "Osmosis," adding sudden explosions to the basic rhythm — rather like a South American Louis Moholo.

This isn't Moncur's most adventurous record, by any means, but apart from proving his versatility and musicianship (which were never in doubt anyway) it's also a thoroughly pleasant way of passing the time. Folk / jazz, yet! — R.W.



DEXTER GORDON

DEXTER GORDON: "The Montmartre Collection, Vol. 1: Sonny Meets Two All We Know; Devilste; Doxy (Polydor Select 2960 180)."

Kenny Drew (piano), Nils-Henning Orsted Pedersen (bass), Albert Heath (drums), Montmartre, Copenhagen, 20/7/67.

WHEN HE'S not interpolating snatches from the melodies of obscure pop songs of the Thirties and Forties, Dexter Gordon can be one of the most exciting tenorists in jazz, giving full meaning to that hoary old adjective "botting," which always seems to be applied to any tenor-player who honks a bit.

Well, Dexter honks too, every once in a while, but it's in a very urbane way; his honks are like a cat's, as if you like, while his improvisations are like a well-heeled man driving an oldish Ferrari's hair but polished.

The album under discussion comes from Alan Bate's new label, Black Lion, whose product it is being released through Polydor. It's the first of a series of Gordon albums, all recorded on three nights at Copenhagen's famous Montmartre jazz-house, and it presents Dexter in the ideal setting for a live recording, with an entirely compatible rhythm section who know each other's playing well, and who can blend their personal styles into a group approach.

From among the tunes, well chosen: a long blues-bash on Rollins' "Sonny-moo" for "Two," with the tenorist charging headedly through the choruses but never forgetting that he's playing music; a pleasant eight-minute ballad, "Doxy All We Know"; an unexceptionable modal tune by Ben Tucker called "Devilste," (the answer to Sermonette?) which drags a bit after five or six minutes; and a gutty rendering of a second Rollins theme, the humorous "Doxy."

Dexter's partners are all in good form, with the neat, capable Drew and the swinging, but not too forceful, Heath, could not recommend an album without reservations, except to confirmed Gordon addicts, but I would suggest that you sample the "Doxy moon" — one of the more fervent extended blues performances of recent years. — R.W.

Jazz news

SOUTH AMERICAN percussionist Ramon Mongo Santamaría will be making his first appearance in this country when he opens a ten-day season at Ronnie Scott's, London, on Monday, June 7. He will bring his own group and work at the club opposite pianist-singer Irma Routon from the USA. Anita O'Day is due to leave Los Angeles on Saturday (22) for her Monday opening at Ronnie's. She is booked for a fortnight, and will be working with the Alan Branscombe Trio. The Brotherhood Of Brass share the bill for the two weeks with Anita.

Ian Carr's "Solar Plexus" album, written last year for ten musicians (Nucleus plus four) and VCS-3 electronic synthesizer, will be released on Vertigo on June 11.

FROM May 20 to 23 Graham Collier is performing in Edinburgh and Glasgow with his regular musicians in a series of workshop rehearsals and concerts sponsored by the Musicians' Union's Campaign for Live Music. Tonight (Thursday), Graham Collier's Music Group at a teach-in at Nicky Tams Edinburgh. Tomorrow they perform in concert at George Square Theatre, and on Saturday (22) at another concert at the Trades Union Social Club, Glasgow. This is followed by a master rehearsal at the same venue on Sunday, they return to Edinburgh for two more rehearsals.

VOICE is a new 16-piece co-operative group which originated at the Oval Centre Workshop. The group includes an eight-strong vocal section (with Maggie Nichols soloing) plus vibes, conga, alto, trumpet and rhythm. The music is an amalgam of African and South American rhythmic influences, has been written by Chris Francis, Harry Vince and Maggie Nichols.

They can be seen at the Student Centre, Portland Place on May 21 at 8 pm.

Eric Silk and his Southern Jazzband are booked for Birbeck College, London, tomorrow (Friday) and the Chestnuts, Lea Bridge Road on Monday (24).

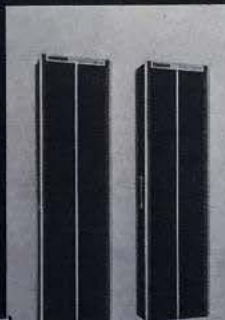
SCOTTISH tenor Jack Duff whose quartet has a summer residency at Jersey's Water's Edge Hotel, Bouley Bay, is broadcasting live from the hotel on May 29 with his All-Stars. The band will play two 20-minute spots on Ray Moore's Saturday Night (Radio One and Two) between Guesting with Duff's group will be George Chisholm (trombone), Sandy Brown (clarinet), John McLevy (trumpet) and vocalist Jeannie Lambie. What a gathering of the clan!

RAY CRANE (trumpet) is the guest artist at the Red Lion, Margate, near Brentwood, Essex, tonight (Thursday) . . . Coe Wheeler and Co play a concert in the Debating Chamber at the University of Sussex on Thursday (27), starting at 7.30 pm.

With Tony and Kenny are Ian Mathewson (bass), Pat Smythe (piano) and Spike Wells (drums) . . . the Avon Cities band does weekly date at Bristol's Old Granary tomorrow (Friday) . . . Alan Eldson's band returns to the 100 Club, Oxford Street, London tomorrow (Friday) and is at the El Rondo Ballroom, Leicester on Monday (24) and the Lord Napier, Thornton Heath, on Tuesday.

MIKE WESTBROOK'S band appears at London's St. Charles Cross Road, tonight (Thursday) and at the Cookham Festival on Wednesday (26). Sharing the bill at Cookham will be George Cockham with the Lennie Best Quartet . . . the New John Cox band makes its debut at London's 100 Club on Monday (24), playing club sessions. Peter Jacobson group, the Cox Seven are at North London's Tuffnell Park Tavern on Tuesday. London's Phoenix on Wednesday (26), and Bobby Breen doubles in cabaret at Billy Bottles, Newcastle, and Las Strada, Sunderland, for a week commencing this Sunday.

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CONTINUING the new MM feature in which musicians talk (and argue) among themselves. This week, part two of the Maggie Bell, Bob Fripp and Jon Hiseman confrontation . . .

MM: How do you feel about your audiences? Do you think their level of appreciation has genuinely improved, or are they applauding for the same reason that audiences applauded Del Shannon and Bobby Vee years ago?

JON: They're the same as they were when our parents were kids. I don't think what they want has changed — I think the way that they get it has changed, that's all. I believe audiences go to be entertained, and anyone who thinks otherwise is a fool. But, as will always happen, the system through which they're entertained, the fashions by which they're entertained, change. That's always been the way.

BOB: As regards what sets the fashion, then it's probably the Melody Maker. If the "progressive" is in, then it's trendy to have a progressive night rather than a Soul night.

JON: Are we going to get on to journalism? Because if we do, there's going to be trouble. Do you think the newspapers have that much effect?

MAGGIE: Yes.

BOB: Oh, no doubt.

JON: Yes, but do you think the papers set the trends, or reflect what's going on?

BOB: It's a chicken or the egg? I don't know.

JON: Yes, but what extent do you think the papers can influence the entire course of musical progression?

BOB: Ah, but we're not talk-



business, and the music business has nothing to do with music.

JON: Well I disagree completely. That's wrong. I'm sure that what you were doing in your own little way when you set out to do whatever it was you wanted to do, and the effect that it had on the music business, and what I set out to do when everybody said that I was mad and it couldn't possibly ever be economic to run a band like Colosseum . . .

BOB: From what you said earlier, they were right.

JON: Yes . . . but nobody ever really believed that we would become accepted and would be able to do major tours of foreign countries, which must be the only criterion of our success since there's not really a monetary one in my view. The idea was to be a headliner in the newspapers and not even in the people's heads.

BOB: But are Colosseum a trendy band or are Black Sabbath more trendy?

JON: I don't consider Black Sabbath to be more trendy, they're just retrogressive. Black Sabbath is just a . . .

BOB: I think you'll find, Jon, that Black Sabbath are extremely popular, and most people consider them to be the spearhead of British groups, along with ELP for example, who're another extremely fashionable group . . . and Curved Air, a very fashionable band. I would say that much at I respect them. These bands have not influenced fashion in music.

JON: I'm talking about the major change that took place about four years ago, from music that had absolutely no improvisation in it, to music in which improvisation was a major factor. Even groups that you consider to be very fashionable now, like Black

Sabbath, that's all they do all the time, play long-interminably boring guitar solos with the same backbeat on every number. But it doesn't alter the fact that it's quite different from the old three-part close-harmony entertainment that was very popular up to four or five years ago. You've contributed to that, so has Colosseum, Cream, Hendrix, and groups like Curved Air, while perhaps owing more to what went before, are still combining the two elements as a major part of what they do. That would



Dialogue

a good rooting beat that they can join in with? Look, participation is what an audience wants. Every manjack in the audience wants to be able to get up there and do what those people are doing on stage. That's what the pub sing-song is all about, they gathered in the pub before the war and they all took part. How the star performer, highly trained, took that away we took that away from people because not everyone can get up and play. Audiences still desperately want to participate, and surely what those bands do is to get audiences participating. They get them up on their feet, clapping their hands.

BOB: The most popular things that Crimson do are those which people can most nearly sing along with, the fast break in "Schizoid Man," for instance. I have a strong suspicion that the majority of what we do is tolerated for the two or three numbers at the end.

JON: Well that's a shame. It's something which I'd never allow with my own group, because as soon as something becomes so popular that we're forced to play it, I drop it. I wouldn't play "Valentyne Suite" now if you paid me.

MAGGIE: I'm very pleased I haven't got that problem . . . nobody knows any of our numbers!

JON: That's what killed the Cream — by the time of their last concert, they were yelling for all the numbers on the

first album, but Jack and Eric and Ginger were so sick of "Stepping Out" and "Crossroads" and all that rubbish and I don't blame them. But they still did 'em and that's where they made the mistake. Nobody in that band said

JON: They want to participate.

MAGGIE: Yes, but I agree with Bob that until you do a number that they're familiar with, you don't get any reaction.

JON: They're desperate to participate, and the best way to do that is to whistle along, even inside your head, with something that you already know. I'm not saying that's had but it does tend to lead to stagnation if you get into it as a group. It's the easy way out to getting an audience on its feet. That's not good. What I try to do is get the audience on its feet with what we are today, and then if we get an encore I'll play something off the first album, as a kind of "thank you" to them.

BOB: We don't do encores, they're false and artificial. I've never seen a genuine encore, personally. I can't work to it . . . it looks so phoney.

JON: Well . . .

BOB: I understand it's a ploy, everyone shouts and stomps for the last number.

JON: There's a tremendous element of that in it . . . but if we go off the stage and they clap so long, there's a point where you have to go back on again. But you only go back on if you've got something better up your sleeve.

BOB: My point would be that if you've got a better number, the number, you'd do it anyway.

What we do is tolerated for the two or three numbers at the end

ing about music, we're talking about fashion and trends.

JON: Yes . . .

BOB: I'd say that they have a considerable amount to do with influencing the fashions and trends and possibly little to do with influencing the music.

JON: Presumably the musicians are the people who influence the music . . .

BOB: Oh, you have to be joking here. I would say that musicians have very little to do with the music

I wouldn't play 'Valentyne Suite' now if you paid me

seem to be a trend brought about by nobody but the musicians who were growing up, and who wanted to play that way. Wouldn't you say? It was all down to the musicians.

BOB: I'd say that whereas the three-part harmony people a few years ago sold smiles, I'd see a very distinct connection with the heavy bands now who sell idealism, for the same high price.

JON: How many of a 3,000 audience going to see Black Sabbath are there for the idealism? And how many for

Nobody knows any of our numbers

"For ———'s sake let's develop, let's play something new." And that's what you've got to do.

MM: What about your band, Maggie?

MAGGIE: We do some nice, not danceable or sing-along, but I agree with Bob . . . we do a number at the end, Dylan's "Hollis Brown," and we get into different things in the middle, bits of different tunes, and if we do something that everybody knows, maybe a Sly thing, they're all up and they want to know.

A FEW years ago, you would have been hard-pushed to find an ex-student working in an entertainment agency, whereas now you would have difficulty in finding an agency without one.

The job of social secretary is now often considered as stepping stone to the "business." At the end of their term of office, such people as Simon Brogan, of Leeds University are now tramping the streets in search of a job at the other end of the telephone.

I asked one or two social secretaries-turned-agents how their opinions had changed on switching to the "other side." The standard answer was that they realised it was not always the fault of the group or agency when something went wrong, but quite often of the college, or just none's at all.

Paul Conroy who was social sec at Ewell Technical College and later at Newman College, Birmingham, and is now an agent for the Terry King Association, says, "After acting as tour manager for Caravan and Lindisfarne, I now realise

On the other side of the fence

STUDENT STATEMENT

the problems involved in getting a group from A to B. If a band arrives late, a social secretary can't always put it into the 'human' perspective, in which errors are made and problems often occur."

Dave Robson, who was one of the original "graduate" agents when he joined the Ellis-Wright Agency and who



TREES: Durham gig

now has one of his own, remarked, "When I was social secretary at Sheffield University I thought that the colleges were the best and end all, but since joining the business I have realised that they are just one aspect of it."

He went on: "The clubs play an important role as the supply work during the Christmas, Easter and long Summer vacations."

Larry Wright, ex-social sec of St Mary's College, Twickenham, and now working at Cabin, has decided, "Since joining an agency, I've realised just how many colleges don't pay their bills on time!"

Dave Robson's final comment was: "After two years

return any unsold product. A college, not being a large financial organisation, would not usually be willing to endure either of these.

The only company in this country which makes it possible to have a normal record shop with goods ready to buy, but without the two drawbacks, is Record Merchandisers Ltd, which operates from the EMI Hayes factory.

They supply the shop fitting and decide what is to be sold, and in effect, control the shop. In the words of Frank Pearce, their general manager, "Most inexperienced record retailers tend to order the records of their own taste, which invariably don't sell, so if we are to take the risk of having the records returned to us, we wish to 'advise' as to what should be stocked. Obviously this depends upon the shop. Whereas the LSE sells mainly heavy rock music, F. W. Woodworth's sell mainly 'middle-of-the-road' stuff."

Another way of selling records in the college without

any risk-taking is by mail order. One company who deals with this, is the Cob Record Centre, which operates from Portmadoc, North Wales. They would like a representative in each college who would distribute their order forms around the Union, etc and to whom they could send the records which had been ordered from the college. The disadvantage with this method is that, although posters and LP covers could be supplied for display purposes, no stock can be supplied for the racks. However, Westfield has a representative involved so it would be quite an attractive idea to a student.

Westfield can collect information on the safe of records in the colleges, so if any company or individual is interested in this market, could they please drop me a line at: College Event, 30 Baker St, London, W1.

For the last three years the Fantastics — John, Jerry Ramos, Richard Pitts and Don Haywood — plus their eight-piece British backing group, Orange Rainbow, have been building themselves a large following amongst soul people and John feels the wait for a hit song has been worthwhile.

"I think groups should have a rapport with their audience, with the people. Like Diana Ross, she really gets all the people going," said John.

With our act we have learnt how to get the audience going, with Something Old, Something New, we do it a couple of numbers before the close of the show because all the end material is so strong that you couldn't follow it with anything."

With "Something Old, Something New," John thought the record might sell to their followers but he did not see it being a top tenner although he rates Tony Macaulay, who co-wrote the song with Roger Cook, as one of the finest songwriters he knows.

Before joining the Fantastics, John Cheaton was in a band for over five years while studying at Brooklyn College. "Man, you should have seen those cats stare at a Black singing in a Bach choir—wow."

"My mother was a classical pianist and she got me interested in classical music."

"With the choir we used to get audiences of a few people while in the main hall at the college they would get thousands for a jazz concert. People just don't seem to like classical music all that much," said John.

For their next single, out at the beginning of next month, they have recorded another miscelany number "Oklahoma Sunday Morning." John has a lot of faith in it as the perfect follow-up as he describes it as sounding like "a black Crosby, Stills, Nash and Young — it's got some very high harmonies."

—MARK PLUMMER.

ALLAN FORDY
editor of
College Event

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This week's dates

- THURSDAY May 20:** Strathclyde University: Pink Floyd
- FRIDAY May 21: Harrow Tech:** Cypsy and Skin Alley (in aid of Welfare) Westfield College, Finchley; Wishbone Ash and Obituary; Loughborough University; The Faces; Sheffield University. Concert with The Straws and Dando Shaft.
- SATURDAY May 22:** Loughborough University: Disco (p.m.); Strathclyde University: Selection; and Argent; Durham University: Treas; Bristol Polytechnic: Traffic and Amating Blondie.
- MONDAY May 24:** Brighton College of Education: Faces and Beggar's Death.

Fantastics —made in Britain

"I GUESS they don't have bourbon here. The Brooklyn accent was thick and heavy." "Oh well, I'll have a brandy and water then."

John Cheaton, vocalist with the Fantastics, has been living in London for over three years with the rest of the four-piece vocal group but by his accent I'd never have guessed it.

The Fantastics first came to Britain in 1967 to join an American soul tour doing the rounds in Britain for two weeks.

They went back to the States and started on their old gig — cabaret. Nothing much happened for them in the New York suburb where they entertained folk as they tucked into T-bone steaks and dry Martinis.

When in February 1968 a British agency offered to bring them to Britain and get them established over here, they accepted without second thoughts.

"Everything in the States is so expensive," explained John. "To stay on the road and earn good money you need to be a big record-selling act."

"Another reason we came over was that we wanted to get into different things. If you go to the theatre in the States to see some black bands the only difference between them is the colour of their uniforms. As soon as one act starts to become popular, everyone has to follow suit to earn money."

The Fantastics wanted to get away from the TV dinner society and come to Britain where they knew they could go about establishing themselves as themselves rather than a copy of someone else.

"When we came here we were away from the States and anything we did had to be our own. Therefore we had to be original, and we're quite different from most groups in the States right now," said John.

For the last three years the Fantastics — John, Jerry Ramos, Richard Pitts and Don Haywood — plus their eight-piece British backing group, Orange Rainbow, have been building themselves a large following amongst soul people and John feels the wait for a hit song has been worthwhile.

"I think groups should have a rapport with their audience, with the people. Like Diana Ross, she really gets all the people going," said John.

With our act we have learnt how to get the audience going, with Something Old, Something New, we do it a couple of numbers before the close of the show because all the end material is so strong that you couldn't follow it with anything."

With "Something Old, Something New," John thought the record might sell to their followers but he did not see it being a top tenner although he rates Tony Macaulay, who co-wrote the song with Roger Cook, as one of the finest songwriters he knows.

Before joining the Fantastics, John Cheaton was in a band for over five years while studying at Brooklyn College. "Man, you should have seen those cats stare at a Black singing in a Bach choir—wow."

"My mother was a classical pianist and she got me interested in classical music."

"With the choir we used to get audiences of a few people while in the main hall at the college they would get thousands for a jazz concert. People just don't seem to like classical music all that much," said John.

For their next single, out at the beginning of next month, they have recorded another miscelany number "Oklahoma Sunday Morning." John has a lot of faith in it as the perfect follow-up as he describes it as sounding like "a black Crosby, Stills, Nash and Young — it's got some very high harmonies."

—MARK PLUMMER.

Freedom and fish soup

A SAXOPHONIST was asked to take part in a 'free' jazz session. When he turned up with his horn he was told to feel free to express himself, and to 'do his own thing'.

Anyway, he must have been feeling a bit nautical, because he played 'I do like to be beside the Seaside' throughout the entire session.

Apparently, his associates were extremely angry about this and told him not to bother to come again. Whether or not this actually happened, it makes a real point: if the saxophonist did play 'I do like to be beside the Seaside' all the time, then he probably wouldn't please the other musicians. So what they meant when they said 'feel free' was 'Feel free... within our terms of reference.'

If they were asked, the majority of people would probably say that they want to be "Free to do their own thing." They might not express the thought in those words, but that is what they'd mean. However, a certain section of the musical community seems to have appointed themselves as the zealous guardians of liberty—or liberality. The word 'freedom' has probably never been used so freely or so vaguely, and, ironically, its preachers are often the first ones to get uptight if your idea of freedom doesn't happen to coincide with theirs.

A few years ago, I was myself fired by a group of musicians who played 'free' music. They had asked me to play with them for some weeks, but in fact I only lasted one evening.

The facts are as follows: On the evening in question an old friend took me out for a meal and I consumed liberal (that word again!) quantities of white wine and fish soup. Gluttony and reminiscence did their work and I rolled up at the session rather late and overfrowning with a boundless (and perhaps legless) love for humanity in general.

I was exactly ripe for fitting into a scene where everyone freely does his own thing in the most free of all possible worlds.

For the rest of that evening I played, so it seemed to me, as I had never played before... or perhaps since.

The next morning the telephone woke me and a depersonalised voice told me that I didn't fit in somehow. I protested, "But you said... and I was doing my thing..."

And the wrong thing, the voice said coldly, and hung up on me. Distraught, I went round to see a friend who'd been in the audience during the session. I wanted a second opinion on the evening's music. He winced when I spoke to him. My breath was still pregnant with garlic from the fish-soup.

"Don't you see?" he said,

Heaven help you

by Ian Carr



"If only you'd been a banger or a plucker you'd have been OK. But you're not... you're a blower, and my God! That breath coming out of the end of your trumpet whenever you turned towards the other didn't you see their reaction?"

"I always play with my eyes closed," I said miserably. And there in a nutshell was the dilemma. I had rarely felt as free as I did on that night, or as at peace with the world, or as full of love... all the things that (we are told) are the only things that matter... Freedom, Peace, Love, all there but all unacceptable when you're breathing out fish soup.

So what do we mean by freedom in music? During one of the Barry Student Schools we had a long discussion on this subject, and one student made an impassioned speech saying that the only way to be free was not to learn a lot of things, but to empty your mind of all preconceived ideas and past musical experience—to wipe it clean like a slate.

Then, he maintained, you had a chance of creating something new and original and free. And I have heard this point of view put by several other people. I suppose that by 'freedom' they mean being free from one's own technique, and all improvising musicians naturally want to transcend their own hot licks. But the action recommended by the above student is neither possible nor desirable.

It is impossible to blot out the past without losing your identity. Also, you have, presumably, to remember how to play your instrument which means that it is impossible to escape from your own particular feel for that instrument at any given time. And it's a commonly accepted fact that imagination is based on memory—you develop because you are working from the known to the unknown.

So the only sane course of action is not to try to forget everything, but to try to learn, and remember, as much as possible, to collect a huge vocabulary of phrases, to develop the accuracy of your ear. There's a lot to be said for working out all kinds of phrases in cold-blood and making them one's own stock-in-trade. On a bad night you might never get beyond your own clichés, but on a good one they are only a starting point.

Freedom is always a limited thing. The first step is to decide on what particular freedom you want, and after making resolution not to try to ram it on other people with it, to exercise a steady self-discipline in trying to achieve it. And any kind of freedom costs a lot of effort and work.

So far as music is concerned, although the scene on the whole seems to be getting freer and more open, there are many subtle forces that tend to limit freedom of action and choice. On the credit-side, the old musical puritanism (so like sexual puritanism) is rapidly disappearing. This is the puritanism which put artificial barriers between the different

ANY QUESTIONS?

WHAT equipment does John Cann (Atomic Rooster) use?

Does he employ any special effects to obtain the distorted sound? How long has he been playing and how did he achieve those seagull noises at the end of "Tomorrow Night"? Are there any books of Atomic Rooster music? — Malcolm Orbell, March, Cambs.

My guitars are Fender Stratocaster, Fender Telecaster and Gibson SG and my amplifiers are one Hiwatt 100-watt and one Marshall 100-watt with four 4 x 12 inch cabinets. I also use a treble booster to get better sustaining on the notes. For recording I use an AC 30. I don't really use any special effects. The tone is mainly created from the amplifier, although I use a treble booster for semi-distortion, but its clean distortion. My strings are Clifford Essex banjo for 1st, with 2nd, 3rd and 4th light-gauge strings and Gibson 5th and 6th heavy gauge for a more chunky sound to bass strings. I've been playing for five-and-a-half years after technique knocked out by the playing of Jeff Beck. There are no books of Rooster music at the moment—only sheet music of the single—but we are thinking of putting one out as there have been so many requests. The seagull effect is almost a trade secret, but I achieve it by pressing the strings down on the right places of the pick-up.—JOHN CANN, Atomic Rooster.

PLEASE explain how to tune bongos. — ALFRED HEADLEY, Whitechapel, London, E.

Because of the physical differences between the conga drum and the bongos, the technique for each is quite different. The bongos are smaller drums with a higher pitch, which permits very fast playing. The two heads are tuned a very definite tonal difference, because one head is larger than the other. The two heads are theoretically tuned a fifth apart, notes C to G, for instance,

but actually this isn't necessarily so, because of the effect of the weather upon the head, and the necessary tension needed in each head to produce a resonant sound. Turnable heads, with tensioning rods are the most practical, since they can be pitched higher and lower, according to tonal preference, or tighter and looser, according to the degree of humidity. These heads are not as resonant as the large conga drum, but they produce a dryer, intense sound which is more penetrating and ideal for accenting rhythms. — Latin American expert BOB EVANS in Authentic Bongo Rhythms (Belwin Mills, 65p).

HAVING enjoyed your tribute to Al Bowley (MM 17 April, 1971) could you tell me if there is any kind of appreciation society for him currently in existence? — James Halford, Rugby.

There is an Al Bowley Circle, incorporating the 1930's Record Society, with Mish Bowley as chairman and Nat Gonella as president, which publishes a monthly magazine titled Memory Lane International. Full details are obtainable from Ray Pallett, who runs the Southend and South Eastern Branch, at 21 Grange Road, Leigh-on-Sea, Essex SS9 2HS.

WHAT equipment is used by Mott the Hoople?—Francis Gaylord, Beckenham, Kent.

Mick Ralphs has two Gibson Les Paul Juniors, Overend Watts plays a Gibson Thunderbird bass, an Hantner a Gibson Firebird and an RMI electric piano and Verden Allen a Hammond C3 through two Leslie speakers. Buffin plays a Ludwig drum kit with a 26 inch bass drum. Amplification consists of one 1,000 watt WEM PA, two Marshall 100-watt lead amps, with two 4 x 12 speaker cabinets, one acoustic 260 organ amp and cabinet, one acoustic 360 bass amp and cabinet, one acoustic 260 piano/guitar amp and cabinet. There are three AKG mikes and six Shure mikes. — STAN TIPPINS, personal manager, Mott the Hoople.



ATOMIC ROOSTER: seagull noises

PLEASE explain how to electrify a violin. I have been advised to use contact mikes, but feel there must be a better method using a magnetic pick-up and metal strings. — Stuart Teetmarch, Iichen, Southampton.

I use a De Armond contact mike, which provides a fitting to screw on to the tailpiece, although I prefer to fit mine on with an elastic band! If you can't afford a De Armond, the next best is a Selmer, which is a good deal cheaper. Some players like gut strings, but I use metal strings because I prefer the tone and they last longer. Mine are Thomastik. You can, of course, buy solid electric violins, but I think the best sound is an amplified acoustic sound. It is possible to get magnetic pick-ups, in which case you'd have to use metal strings. One shop specialising in this

work is the Cabin, at Shepherds Bush.—DAVE ARBUS, East of Eden.

WHAT equipment is used by Sky, whose performance impressed me on Radio One. — S. Bates, Middleton, Lancs.

Lead guitarist Bob Bigg plays a hybrid guitar, originally a Gibson SG special, which he extensively modified with various extras, including hum-bucking pick-ups. He has a Vox 200 watt amplifier with two Vox AC cabinets. Bass guitarist Paddy Lavelle plays a Burns Jazz guitar with Rotosound wire-wound strings. He has a Vox 200-watt solid state amp with two Super Foundation cabinets each containing 18 inch speakers. Keith Barnard has a large-size Hayman drum kit with Paiste cymbals. Vocalist is Mike Raynor. Sky use a Vox 100-watt power amp for PA, with four Shure Uridyne mikes, using one each. To get exactly the sound they want, they use six speaker cabinets of their own design containing 16 12-inch Celestion speakers. Two are large cabinets for bass response, with four speakers each, and four are smaller versions with two speakers.

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CAN you tell me something about Help Yourself, who record on Liberty, and tell me which instruments they play? — Andrew Miles, Dover.

Help Yourself have changed a little since their album was recorded, as they have been joined by singer Ernie Graham and guitarist Jonathan Glenper. Ernie Graham plays Hayman and Telecaster guitars and Malcolm Morley plays piano and a Gibson Les Paul. Jonathan Glenper plays a Fender Stratocaster and a very special Gibson and Richard Trece plays a Fender Precision bass. Dave Chars has a Ludwig drum kit. They also use Epiphone, Fender and Gibson acoustic guitars and their amplification is Fender, with Hiwatt PA. Ernie, Malcolm and Jonathan take the vocals.

MELODY MAKER READER SERVICE ANY QUESTIONS ?

●The word freedom has never been used so freely or so vaguely●

kinds of music, which used to maintain the only acoustic instruments could make real music (ie. Electric instruments are artificial and ersatz), and which insisted that contact with pop-music would taint a jazz musician—a point of view which snacks of original sin and witch-hunts.

On the debit-side are the considerable pressures which our society exerts on musicians. First of all there's the pressure to conform to any current trends — to cash-in on whatever sound is selling at any particular moment. Diametrically opposed to this, and even more pernicious, is the pressure to be a trend-setter. All of the arts in our society—music, painting and literature—are obsessed with novelty, with being avant garde, and novelty for its own sake (like nudity) become ultimately very boring.

The general insistence on 'doing your own thing' has helped to make some valuable changes in the attitudes of the musical establishment. BBC programmes such as the Sound of the Seventies and John Peel's Top Gear and Live Show allow musicians and groups to present their music as they wish.

Freedom requires vigilance and self-criticism. We debate the word if we use it sloppily; we make nonsense of it when we try to inflict our conception of it on to someone else. Those people who use the word most have a duty to use it most carefully. It must never be confounded by fish-soup.



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Peripatetic

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

BOOTS was quite thrilled at the prospect of joining Quentin Spratt and his band of renegade intellectuals and malcontents in the Great Escape from city life.

The journey to their Welsh commune was not entirely uneventful and took several days by canal, preserved railway and pack mule.

They assembled on the horse drawn barge that was to take them. Over les and dale, via a succession of locks to the steam rail head.

Boots looked warmly around at his new chums and found them a rather drawn and haggard bunch. But their eyes shone with a fever that might have been burning idealism, or the ravages of dysentery.

"Have we new 78 rpm records?" called one youth feebly. He had once been a strapping bricklayer, who'd done eight pints of bitter daily. He had seen the light after chance meeting with one of the brethren on venturing into a Chelsea pub.

He later confided to Boots that he had been drawn more to the isolation of the commune by the pressing demands of the petrol pump attendant who

ER, NO THANKS MAN, GULD PARNIP
AND OATS PIE I FIND JUST
A TEENY BIT
FATTENING



Cartoon by Barry Fantoni

was "up the spout," rather than any disenchantment with his metropolitan existence.

"Yes, Reginald," said Quentin, puffing under the weight of a sack of herbs, "we have several Jack Hylton medleys on the Rex label, to brighten our musical fare."

The barge proved a dark and stinking hulk and its

attendant horses proved singularly sour and unwilling servants. Quentin was twice kicked on the shin when he attempted to increase speed.

After several days when they had covered only 50 miles, Boots innocently suggested catching the motorway coach. Some hours elapsed before conversation was resumed.

Apart from being pelted by small boys from the canal

hot: At the Fillmore East, which he reckons was the most perfect gig he has ever done. The album he did with her he dismisses on the grounds that "the concept, the totality of it, is a bit too contrived."

His partnership with Cass Elliott, indeed, seems a very vague business, whose ins and outs he doesn't care to explore conversationally overmuch. He says she was one of the very few people he knew when she first went to the States and she helped him a lot. The musical pairing was realised almost as a return gesture by Mason for her kindnesses.

He adds, however, that they had gone into the album "much against everybody's wishes." There were many personal complications. "She's in L.A., she's into that thing and wants to stay there and that isn't my place. There aren't any of my kind of people there, quite honestly. I prefer here. That's a totally plastic place. You can't get more plastic than Hollywood. You can't get much more outrageous than Mason and I was living in L.A. at the time that happened. And through the earthquake."

Mason, an extremely amiable man conversationally, has nevertheless always exercised a strong individuality when it comes to the direction of his music, or the music of the bands of whom he has been part. He believes in being direct and tackling a problem at its core, when a large percentage of bands just want to lay back. He cannot stand "dithering around," as he puts it, and likes people to go straight to the point.

With Traffic, he says, reciprocity was just not there most of the time. It began as four friends, but as the music started to expand and they became popular, pressures forced out the individual insecurities.

"His name is my shoe," itself, helped to start the conflict. Its sense of the child's phantasy, its nursery rhyme lyric, wasn't what the rest of the group was aiming for. They wanted to be more of a blowing band and work to a less disciplined format, he says.

With Clapton it was not so much the direction but the pace of events. Mason feels that at that time he was maybe moving a little too fast for Clapton, who he thinks wanted to lay back a little bit and take time over what he was doing. He split rather than let his reluctance to work at Clapton's speed cause conflicts. "I wanted to throw myself into it, rehearse every day, and just work out something really incredible," he recalls now.

At present, besides his album, he is very interested in his schemes for a girl singer from Michigan, Cathy Fore, who is signed to his publishing company. He is going to produce an album of her songs and bring her over to England.

His own superband, which was predicted by many of the pundits a few months back, he shrugs away with a laugh. It's very Aristotelian, he says, which is a funny remark to make if you happen to know that a Peripatetic was a disciple of Aristotle.

And that brings us back to the beginning. Is he, I say, a rootless person?

"Ruthless? Ruthless, I don't know. I have a friend who says I have all the sensitivity of a toilet bowl at his knees.

banks who accused them of being "loones," and grappling with endless locks which had not been in regular use since 1836 and the sweeping dominance of Mr Isambard Kingdom Brunel's Great Western Railway, their only other disturbance was the arrival of an RSPCA inspector.

An elderly woman alleged she had seen Quentin ill-treating Dobbin, more vicious of the two haulage brutes. It took Spratt some hours to convince the mare with the aid of sketch maps, that in fact Dobbin had been ill-treating the entire party. The incident witnessed by the elderly woman had been the occasion when Dobbin attempted to remove a portion of Spratt's left ear.

Thankfully the band of travellers sighted the railroad on day nine, and wearily tumbled into the narrow gauge coaches. They shared their pilgrimage by steam with 300 schoolchildren eating oranges, yelling obscenities. "I'm no looking forward to the peace of the countryside," yelled Boots above the din.

Only another ten miles by packmule and "we home!" bellowed Quentin. "You appear to be faint. Try this compound of grated carrot and onion. A marvellous restorative.

The packmules, by their surly countenance suggested ancestral links with Dobbin. After trampling a novelty foxtroxy by Jack Hylton in the dust, it was decided to abandon the mules and complete a journey on foot. It

was later learned they had run amok in a small village, terrorising the inhabitants for several hours, before being found drunk by a posse of armed farmers.

Eventually they came upon the commune. Boots dragged his weary limbs over the brow of a hillock, spurred on by the joy of anticipation, which evaporated as he beheld a primitive scene.

In the clearing were a collection of huts, made from mud, reeds, and skins, resented the courts of the Steppes. Wood fires smoked, and tattered, emaciated women tended pots steaming. Quentin, naked children ran about in a litter of cooking utensils, goats and spears.

"What on earth are the spears for?" Boots eventually croaked.

"There have been attacks," said Quentin vaguely. His eyebrows had disappeared and his skin was grey. "Water, I must have water."

"Attacks — what attacks?" asked Boots. But Spratt had already tottered into one of the rude tents. A smell of broilment nettles began to seep from the hole in the roof and "Seigfried's Journey To The Rhine" came tinily from some hidden gramophone. "Where do I find food and lodging?" Boots stopped a passing crowd. "Food? Lodging? You'll not find that here. Oh, death and despair. Heh, heh, heh!" The hag tottered away cackling. Boots thought he recognised her as Lady Gordon-Smith, former secretary of the Hampstead Floral Arrangement Society, and a Conservative councillor.

God, this is terrible, thought Boots, as he surveyed the place. It is like a refuge camp. What madness possessed me to come here? He began gnawing at the bark of a tree until a broken old man who had once owned a successful antique shop in the Brompton, showed him some cakes of oatmeal.

As darkness fell and the child's wailing muted to a restless sobbing, Boots crept under some bracken and wrapped himself in the previous Sunday's Observer Business Section.

But his fitful sleep was broken by sudden uproar. The sky was lurid with the flames of burning youths and fearful cries rent the air.

A band of youths had attacked the commune. He briefly saw Spratt wrestling with a dozen odds armed with cudgels, when he too was surrounded.

"Clear off back to London you middle-aged hippies," yelled the leader of the mob. "We don't want your sort here."

"I don't want MY sort here," snarled Boots filled with new strength. He grabbed an ash stick and laid into the gang with laashing fury.

Having felled a score of assailants, he snatched a motor-cycle and drove like a maniac through the night back to London.

He met Sean Spieswright at 9 am who seemed most concerned with his condition. "Come on, Boots, what you need is a nice Wimpy Bar steak, and a cup of delicious instant coffee."

"Lead me there," said Boots, washing blood from his knees.

FOCUS ON FOLK

In search of Yetties



THE YETTIES: dedicated live performances

The Yetties instantly conjure the image of happy-go-lucky country bumpkins, and quite understandably so. Coming from Yetminster in Dorset they have a nationwide reputation for their music.

Their friendship with Cyril Tawney has furthered their associations with the West Country, although in actuality their repertoire is drawn from a wide area. Indeed although the group admits that it has fostered its "bumpkin" image to some extent, it would be folly to assume that they lacked a serious side to their music.

The group's origins are uncommon enough to deserve mention, for they tarried to professional dancing through folk dancing. From the Yetminster Junior Folk Dance Display Team the four moved on to the Westex Morris Men, and began to switch more often to songs after the 1961 Sidmouth Folk Festival and what must have been a historic Tawney rendering of "The Barley Mow."

Mac Common (vocal, drum), Pete Shuter (accordion, whistle, psaltery, vocal), Mac Cullough (guitar, accordion, vocal) and Bonny Sartin (lead vocal) accomplished unity after the trial of coping with folk activities and daytime jobs.

That was not the only problem. Bob recounted to me how, in their early days when dance groups and song clubs acted in more isolation than they do now, the Yetties were two groups — each with a different name. With this dual identity they could play at ceilidhs and dances and also song clubs. It was they had found the separation between the two sections a stress.

"I didn't find it surprising," answered Bob. "You have got two naturally different breeds of people. It's no longer a worry to us. You have got people breaking out. I think now. The picture is a very healthy one. It used to be very separate."

Certainly the Yetties have no worries as

far as records are concerned. They incorporate the group's range of serious, more humorous and bawdy songs besides hornpipes, reels, shanties and jigs, without difficulty.

Recording is becoming progressively more important for them. They are currently working on a live album, and the fact that it should be live is an indication of their preferences.

They have established their reputation by a dedication to live performances. The group is one of those units that finds no difficulty in establishing a magnetic atmosphere. While we were talking about their image, Bob mentioned that it derived more from the general feeling of jollity they produce in their audiences rather than their repertoire which for the most part consists of serious songs.

Improbable

One of the more improbable characteristics of the Yetties is that none of them can read music fluently. Pete Shuter has recently started to learn in order to investigate sources of material more easily. Until recently they have had to rely for that purpose on fiddler Oscar Burridge, who occasionally plays with them and was featured on their last album "Keep A'Runnin' — It's The Yetties" (Argo). Also on that album was David Kettlewell on piano and clarinet.

Bonny Sartin remarked that their village lives were probably closer to the rural happenings they sang about in their performances than experienced by people in other parts of the country more influenced by technology and modern developments. They run a local folk club, and feel that at heart villagers are tired of bingo and television and ready to support local endeavours such as dances and plays. But there are compromises, and Westward TV seem likely to achieve a successful one with a series of six folk programmes to be shown later in the year. Three will feature the Yetties with Cyril Tawney.

Albums

MARTIN WINSOR AND REDD SULLIVAN: "Hosts of the Troubadour with friends" (Decca DE 1843). Between the three of them, Martin Winsor, Redd Sullivan and The Troubadour are a mine of character. While the musical attributes of the album are not outstanding, the entertaining atmosphere it creates will undoubtedly make it an essential buy among the substantial band of followers the two singers that the club have.



MARTIN WINSOR: lead vocals

The friends referred to include the club secretary Joanne Steel, from Polmont, Scotland, Alastair McDonald (banjo, 12 and 6 string guitar) and Ian Campbell (bass guitar). The lead vocal alternates between Martin and Redd, with Joanne singing a couple of numbers. Winsor's imaginative tones ring out in "The Queen of Hearts," "The Ox-Driving Song" and "McCaffery," while Sullivan tackles "Firing The Mauritanians" and "The Farmers Servant." Joanne wrote the music for one of the songs

she sings "The Highland Widow's Lament." **BILL CLIFTON:** "Happy Days" (Golden Gate GSGL 1976). The contribution to folk music in England has given him a deserved reputation. His ability to interpret a song and present it to the listener is an undoubted strength, particularly when the variety in his music is considered. His delicate guitar, picking and autoharp admirably complement the 14 tracks on the album. Although Bill has lived in England since 1963, his American background is evident in the choice of material, with names like Jimmie Rodgers,

Woody Guthrie and A. P. Carter of the Carter Family featured prominently in the list of song composers. Every track is solid and entertaining, varying from the autoharp instrumental "Mark's Tune" to the sing-along "Dust On The Bible" (Bans) and "Methodist Pie" (arr Clifton).

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The peripatetic Mr. Mason

CONT. FROM P. 29

"Record companies are into their creative jig, and that's really just a total business thing. I end up as just a statement of profit and loss as far as they're concerned."

Mason's outlook is that of the pragmatist who knows what are his limitations but attempts to reduce their margin all the time.

His voice, he doesn't believe, is any great shakes, but he is trying to improve it as he goes along in the same sense that one can expand on guitar technique. His trouble is, he explains, that he doesn't write songs to suit his own voice, and then he has to work out how to sing them.

"It's not like I'm Tom Fogerty, who has a style of singing and very much writes for the way he sings. I'd sooner other people do my songs quite honestly. I know that my voice isn't that good, but I do know that a lot of the songs are good, and could be done and made a lot better by the way they're performed."

"There are people who're just performers and there are people who're just writers, and I've tried to cover the whole field simply because I've been on my own. I really like to go out on live gigs — I didn't a year ago but I do now. You see, that would help me, too, and it would help me find out what my voice could do. By going out and playing live gives me a guide line."

His writing, and he admits it, is his forte. "Feeble? Alright" (now released as a single in the States, pre-selling a million, by Grand Funk) is his best-known song and it's grossed him a lot of money from the various covers. But many of the numbers on the Blue Thumb album are flexible and distinctive enough to receive the same treatment, such as "Only You Know And I Know" and "World In Changes."

In fact, that album, sadly underrated here, was one of the best bunch of cuts put out last year, with a notably beautiful solo from Mason on "Look At You, Look At Me," simply and logically constructed but with utmost elegance and grace.

He needs, however, to re-assert himself in a live context and to have the freedom before audiences that allows experimentation. His last gig in England was at the Lyceum in July last year with Clapton. And he has only played four times in 1971 — during his short-lived partnership with Mama Cass — and only one of those was

FOCUS ON FOLK

by Andrew Means

FOLK FORUM



REV GARY DAVIS: contracts to be signed

REV. Gary Davis, Mimi Farina and Jean Ritchie are possibilities for the Cambridge Festival on July 30, 31 and August 1. Festival organiser Ken Woollard is waiting to conclude contracts. Steeleye Span and Al Stewart have agreed to appear at the event, and other artists expected to appear include the Dransfields, Gillian McPherson, Harvey Andrews and Peter Bellamy. The Friday evening will be devoted to country music.

The Corries are recording their second live LP at the Lyceum Theatre in their home town, Edinburgh, on May 28 and 29.

They do two BBC-TV shows from Aberdeen on June 3 and 4 and they've shelved their Canadian/American tour to prepare for the Edinburgh Festival. They will be involved in the festival officially for the first time.

Nic Jones is the main guest on Folk On Friday, with club singers The Galley from Grimsby Folk Club. Special Feature — Sandy Glennon talks about his life in folk management. Country Meets Folk on Saturday introduces Patsy Rowell's Playboys, Noel Murphy, Steve Benbow and Denny Wright, and Scarlet And Lace. Natchez Trace are the guests on Country Style.

The TMS Folk Centre, the Bourdon Folk Club and the Folk Song International Association are organising a festival in the South of France, on May 29, 30, 31. The venue is Malataverne, near Montelimar. There are camping facilities and prices for the three days is approx. 80 new pence. Guests come from many parts of the world, including Britain, Ireland, Vietnam, India and America. They include Alexis Korner and Peter Thorup and Derroll Adams. Information from Pierre Toussaint, 30 Chemin de Gery, 26 Montelimar.

Glasgow's Natural Acoustic band, semi-professional for the past eighteen months and about to turn pro arrive in London on June 5 for two weeks of gigs in and around town. They appear in Edinburgh Tam White's forthcoming STV series singing two of their own numbers and return to Edinburgh on May 29 at the Triangle Folk Club. The line-up: Tom Hoy (gtr. & vocals), Robin Thyne (gtr., bonpos, glockenspiel, recorders, vocals), Richard Cock-

ley (bass) and Krysia Kocjan (vocals).

John James, Nic Jones, Derek Brimstone, The New Deal String Band, Peter Bellamy and Harvey Andrews star in a folk festival at Nottingham University on June 23. There will be guitar and songwriting workshops in the afternoon followed by a long concert from 6 p.m. onwards in the Lakeside Pavilion, University Park. Tickets will be available after June 5 (50p). Two dates have been added to the Stefan Grossman and Unicorn tour. They are Keele University on Saturday, and Disco Two (May 25).

After a year in North Wales Pete and Marian Gray are moving to 3 Bridge Street, Clun, Salop, from May 16. Dave Abrams is playing at

the Old White Swan, Leeds on Friday, before beginning a tour of South Wales during the first two weeks in June. He still has some spare dates in this period.

Christian Aid is organising a folk and blues concert in Salisbury Cathedral on Friday, tomorrow, starting at 7 p.m. Artists appearing are De Cameron, John The Fish and Brenda Wootton, Sweet Charity, Tryptych, Anne & Mike, Bishop Wordsworth Gang and others. Admission 30p. Tickets obtainable from SPICK and Style & Gerrish.

Colin Scott has a single released on Liberty UA on June 4, entitled "Hey Sandy." It's taken from his album, soon to be issued, and produced by John Anthony.

Bread, Love And Dreams have just completed five weeks in Holland, and are now in Spain. To coincide with their third album's release on June 4, they are at the Royal Court Theatre, Sloane Square, London, with Traverse Workshop Company. Keith Christmas, Strange Fruit, and Mal Grosch star in a Diamond Jubilee Midnight Folk Festival on Friday, from 10.30 p.m. to 1 a.m., at Wexham Lea Youth Club, Wexham Road, Slough. The event is organised by Wexham Lea Y.C. and Bucks Association of Youth Clubs.

Top ten folk LPs

- 1 SONGS OF LOVE AND HATE Leonard Cohen CBS
 - 2 PLEASE TO SEE THE KING Steeleye Span B & C
 - 3 WHALES AND NIGHTINGALES Jude Collins Elektra
 - 4 BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS
 - 5 CRUEL SISTER Pentangle Transatlantic
 - 6 THE COMPLETE TOM PAXTON Elektra
 - 7 SEA SONGS AND SHAKESPEARE Act 1 Topic
 - 8 SONGS OF LEONARD COHEN CBS
 - 9 KEEP YOUR FEET STILL GEORDIE HINNIE High Level Ranters
 - 10 THE SPINNERS ARE IN TOWN Fontana
- Two LPs tied for 3rd position. Folk chart compiled from returns by: LONDON — James Amars, W.C.2. Chris Willard, S.E.14. Dobella, W.1. Folk Shop, Cecil Sharp House, N.W.1. CHESTERFIELD — Some Kinda Muahroom, BIRMINGHAM — The Diskery, MANCHESTER — Record Rendezvous, EDINBURGH — Bruce's, LIVERPOOL — Nemo, NEWCASTLE — J. G. Windows.

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THE HEATHSIDERS WELCOME TIGHT LIKE THAT
Next week: JOE STEAD.

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BROMLEY TECH, Rookery Lane, Bromley Common.
DADDY STOVEPIPE

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Your host **ROD HAMILTON** with Don Shepherd, Prince of Wales Dalling Road (2 mins Ravenscourt Park Tube).

SHAKESPEARE'S HEAD, Carnaby Street (Oxford Circus Tube), 8-10.45.
Good cheap grub available.
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MIKE MARAN
RESIDENTS: **FLAT STANLEY** Thanks **ALEX CAMPBELL** for another superb night, and to **DAVE COUSINS, TONY HOOPER** (Straws), and **MARTIN WINSOR** for really raising the roof.

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MIKE ABSALOM
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WIZZ JONES
JOHN BERRYMAN
plus many friends.

AT THE SUGAWAN KITCHEN
PIP AND TIM
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YOUR HOST **TONY BRADLEY**, and friends at the Duke of Wellington, 119 Balls Pond Road, N.1.

BOROUGH ROAD College, Islington, 8.30 p.m.
IAN ANDERSON

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BOB AXFORD
Residents: Wild Oats 693-4263.

GOODWILL TO ALL, Headstone Drive, Harrow.
JO-ANN KELLY

ILFORD, The Plough, Ilford Lane.
DEREK BRIMSTONE

JOHN BARLEYCORN, William IV, High Road, Leyton, E.10.
BO IDLE

MEDICINE HEAD, Marquee Club, Wardour Street, W.1.

ORGAN INN FOLK CLUB, London Road, Ewell.
HARVEY ANDREWS
Residents: **MOSAIC**.

SIMON PRAGER
STEVE RYE
Y. Club, 32 Dingwall Road, Croydon, 36p.

SUTTON, SURREY, Down Bourne Way off Gander Green Lane. PICES visit Sutton Folk Club, bar opens 8.15 p.m.

THAMES POLYTECHNIC S.U.F.C., THOMAS STREET, WOODWICK, S.E.18.

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LCS SINGERS CLUB, Union Tavern, Kings Cross Road, W.C.1.
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PEELERS, Kings Stores, Widgate Street, off Middlesex Street, near Liverpool Street Station.

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MAUREEN KENNEDY-MARTIN 3

WHITE HORSE, Reading.
ROGER WILLIAMSON

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DAVE AND TONI

ARTHUR
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Liquor light by **RON HENDERSON**

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THREE TUNS, 157 High Street, Beckenham (01-699 4610).
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WHITE HART, Kings St., Hammersmith, W.8, 7.45 pm.
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SANDRA KERR

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STEVE TILSTON

BARLEY STRAW
DAVE & DAVE
8 p.m. Old Oak, Brentwood Road, Romford.

ENFIELD FOLK CLUB
THE HOPPOLES, BAKER ST.
NIC JONES

MONDAY cont.

FOLK FOR ALL, 3 Wheatshaeves, Upper Street, Angel Islington, W.N.1.
BROKEN CONSORT

HALF NOON, Lower Richmond Road, Putney.
JASPER & CLIVE

HAMPSTEAD RFC, Redhill Street, off Albani Street, N.W.1.
DEL ROBINSON

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JOE SHAKESPEARE
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JOHN LEWIS

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NOEL MURPHY

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The LCP (Camden) School of Art & Technology Exhibitions
GROUNDHOGS
CHUCKER
SHACK
ARMADA
60p from SU offices
75p at door
the London college of printing
elephant & castle tubes
8pm thurs may 27
first show light show bar & disco

WUBAND

CAFÉ DES ARTISTES
268 Fulham Road, S.W.7
Thurs., May 20 **SMAX**
Fri., May 21 **OLD NICK**
Sat., May 22 **ARGUS**
Sun., May 23 **BLACK AUGUST**
Mon., May 24 **WIDE OPEN**
Tues., May 25 **DEHEMS**
Wed., May 26 **HOCUS-POKE**
All groups booked through
CABIN 01-749 1121

BOWES LYON HOUSE, STEVENAGE
SUNDAY, MAY 23rd
NATIONAL HEAD BAND
+ HELP YOURSELF
N/W: WILD TURKEY Free Membership

BURLESQUE (not on CD) (not on vinyl) (not on cassette)
SUNDAY, 23rd MAY 7.30-11.0
THIN LIZZY
+ PHILLIP
Sonic Sounds + Lites N/W: COMUS

THE GREYHOUND
175 FULHAM PALACE RD., W.6
Thursday, May 20th **BREWERS DROOP**
Sunday, May 23rd **AMAZING BLONDEL**
Monday, May 24th **GNIDROLOG**
ADMISSION FREE

KINGSTON POLY, Penrhyn Rd., Kingston-upon-Thames
SAT., MAY 22, 7 p.m.-12 Adv. tickets 40p (usual agencies)
GREASE BAND
ARTHUR BROWN'S
KINGDOM COME
LANCASTER
Plus at no extra charge Paul Conroy + Cerebrum Lights
All artists booked through 930 1771

Glen Fern Road Bournemouth IN THE DISCO —
FRI., 21st MAY
ROSKO
INT. ROAD SHOW
Licensed till 2.00 a.m.
NIGHTLY (Sunday 10.30)
FRI. 28th MAY
THE SWEET
Live on Stage
WHIT MONDAY 31st May
CHRISTIE

LUTON RECREATION CENTRE
OLD BEDFORD ROAD, LUTON
FRIDAY, MAY 21st
8 p.m.-1 a.m.
QUINTESSENCE
plus **BREWERS DROOP**
DISCO • LIGHTS • BAR

CITY UNIV. E.C.1-FRI 21 5
CLOUDS
COMUS
KRIPPLE
VISION
TOP DISCO 5-7
ANGEL TUBE NON-5-7
MAY - 40P.

UXBRIDGE TECH. COLLEGE, PARK ROAD, UXBRIDGE
FRIDAY, MAY 21st (7.30 to late)
BRINSLEY SCHWARZ
with ERNIE GRAHAM
XERXES + OPAL BUTTERFLY
GROMMIT LIGHTS + HEAVY ERIC LIGHTS + 2 DISCOS + ETC.
TICKETS: ADV. 45p FROM UXBRIDGE TECH. S.U. • DOOR 50p
NEXT WEEK AT BRUNEL UNIVERSITY: COCHISE, QUIVER, TITUS GROAN
Groups booked through College Entertainments, 01-437 4000

fusion
MAY 20 WOT, JOHN BULL, CHRISWICK
21 BISHOP LONSDALE COLLEGE, DERBY
22 RESURRECTION, HITCHIN
27 HOUNDS, GREEN MAN, E. HAM
28 TEMPLE, WARDOUR ST. W.1
29 SOUTH BERKS COLLEGE, NEWBURY
31 ROCK FESTIVAL
JUNE 6 WEST BERLIN
11 GREYHOUND, REDHILL
12 BISHOPS BARN, WELLS, SOMERSET
13 ANDROMEDA, WESTON-SUPER-MARE
17 GREYHOUND, FULHAM PALACE ROAD
18 UXBRIDGE TECH.
24 GRAPES HOTEL, HAYES, MIDDX.
JULY 3 FAREHAM COLLEGE

CLUB CALENDAR

THURSDAY

BLACK VELVET
E.A.F. Club, Wiltshire.

BOB DOWNES
OPEN MUSIC

AT COHESION — GOLDSMITH'S COLLEGE MUSIC CLUB, Goldsmiths College, Lewisham Way, S.E.14. (New Cross Tube and S.E.14) Admission 30p. (S.U. CARDS).

DOWN BY THE RIVERSIDE, THE SHIP, Wandsworth Bridge, THE THAMESIDERS with Alan Thomas.

SOUNDS GREEN MAN, Plashet Grove, East Ham

EGG

UGLY LITES, OXSFORDS, N/W FUSION ORCHESTRA.

WABING CLUB, Park Road, Richmond, Surrey, present: KEITH SMITH'S band plus usual 80p. bar until 12 p.m. Admission free before 8.30 p.m. (Admission charge thereafter). Thanks for last week's fabulous session **GEORGE NELLY**, we'll have you back again soon!

MIKE DANIELS Big Band, Half Moon, Putney.

THE FREEMASONS TAVERN, 51 The Parade, S.E.25. Every Thursday in the Gaiety Bar. **HIGH SOCIETY JAZZ BAND** Tel. 778 8831.

FRIDAY

ALBION, London Musical Club, 11 Holland Park, W.11.

MIKE OSBORNE

AT PLOUGH, STOCKWELL, S.W.3. **BOBBY BREEN**

BLUES LOFT MAC'S HEAD, HIGH WYCOMBE

MIGHTY BABY

GOOD HABIT N/W: CLIMAX CHICAGO

CAB KAYE Trio tonight and SATURDAY — Chez Cleo 11 Harrington Gardens, Kensington Reservations/details 730 1479. CAB KAYE sings!

ERIC SILK, Birkbeck College.

GREEN MAN, opposite Great Portland Street tube.

ALEX HARVEY

plus **DEREK WADSWORTH** and guest.

FRIDAY cont

HARROW INN, ABBEY WOOD, S.E.2.

HAWKWIND

9-11. Licensed bar. 40p.

HORSHAM YOUTH CENTRE, Hurst Road, 7.30 pm, featuring Sensational Progressive group

WRITING ON THE WALL

plus supporting group **BISHOPS WIFE**, and disco. Tickets, adv. 50p, 60p at door.

K. FLOOR

HATFIELD COLLEGE

OSTERLEY JAZZ CLUB

MONTY SUNSHINE

PEANUTS, Kings Arms, 213 Bishopsgate (near Liverpool Street station).

ISIPINGO

SIR ROBERT PEEL, Kingston. Admission free.

THREE HORSESHOES, Heath Street, Hampstead, N.W.3.

DIZ DISLEY

VOICE

Eight piece vocal section plus percussion, vibes, horns, Chris Francis (alto), Harry Vince (trumpet), Frank Roberts (piano), Maggie Nichols (solo vocals). 8 p.m. Students Centre, 11 Portland Place, W.1. 60p-6888.

SATURDAY

BEDFORD COLLEGE, Inner Circle, Regents Park, Baker Street Tube. Students 30p. Others 40p.

HARRY MILLER'S ISIPINGO

CHARIC, JACKSON, WHITE, EVANS

K. FLOOR

NORWOOD TECH

OTJOCK

Bridge Country Club, Bridge, Canterbury.

SUNDAY

BIG SOUNDS

AT THE OSTERLEY MOTEL

MAYNARD FERGUSON

with "THE" BAND

PLUS

MAURICE EARLE'S

BIG BAND 8 p.m.-12 midnight. Admission 75p; members 60p.

CHEZ CHESTERMAN, Crown & Anchor, Cross Street, ISLINGTON, Lunchtime.

FREE JAZZ

Imperial College (behind Albert Hall).

JAZZ AT THE SHAKESPEARE

POWIS STREET, WOOLWICH.

THE FANTASTIC

TERRY SEYMOUR BIG BAND

K. FLOOR

MARQUEE CLUB

MONDAY

AT PLOUGH, STOCKWELL, SW3

TONY FISHER ROY WILLOCKS

COOKS FERRY INN

ANGEL ROAD, EDMONTON

HAWKWIND

ERIC SILK, "Chestnuts," Lea Bridge Road.

KINGS HEAD, MERTON, 7 P.M.

!ANVIL!

PLUS DJ HEAVY STEVE

TUESDAY

CHEZ CHESTERMAN, Crown & Anchor, Cross Street, ISLINGTON.

"GEORGE" NORDEN, ALEX WELSH. Bar extension 11.30.

MART FRANKLIN QUARTET

The Crown, Cloudestey Rd, Islington, N1.

NORTH WEST POLY Prince of Wales Road, N.W.5. (Kentish Town Tube).

S.M.E.

JULIE DRISCOLL JOHN STEVENS TREVOR WATTS RON HERMAN plus

TRESEARD 8-11 Cheap Bar.

1832 WINDSOR 1832

William Street, Windsor, Berks

HOME

MOTHER TUCKER'S RUBBER DUCK

WEDNESDAY

ASH TREE, Gillingham. Terry Treagus Jazz Sounds.

BLACKBOTTOM STOMPERS, 309 Club.

HOPBINE (Next N. Wembley Stn.), Tuesday, May 25th

BOB BURNS/KATHY STOBART QUINTET

PHOENIX

Wednesday, 26th May

HENRY LOWTHER BAND

Wed., 19th COE, WHEELER

100! CLUB
100 OXFORD ST. W.1
7.30 till late

Friday, May 21st

ALAN ELDON'S

Jazzband

Saturday, May 22nd

TEMPERANCE 7

BILL NILE

Sunday, May 23rd. Lunchtime

BILL NILE Admission Free

GROOVESVILLE

Saturday, May 22nd

TITUS

GROAN *

Sunday, May 23rd

URIAH HEEP!

Adm. Mem. Sat 40p Sun 45p

NEXT SAT: CLIMAX CHICAGO

NEXT SUN: JUICY LUCY

CASINO NOW OPEN! TWO BARS

WAKE ARMS' EPPING

EPPING NEW ROAD, ESSEX

SLOOPY'S

(Incog.)

18 BERWICK ST., W.1

SPANISH HOLIDAY GO-GO COMP.

Girls membership FREE

Write, call or tel. 437 3012

10 p.m.-4 a.m. Lic.

BULL'S HEAD

BARNES BRIDGE PRO. 5241

BILL LE SAGE TRIO

Residents Fri., Sat., Sun., lunch & evening

Tony Lee Trio Wed. & Thurs.

Thurs., May 20

JOHN McLEAVY

Fri., May 21

BILL LE SAGE QUINTET

Sat., May 22

BE BOP, ETC.

PETE KING, HANK SHAW

Sun., May 23, Lunchtime.

DUNCAN LAMONT

Evening

ALAN BRANSCOMBE

Mon., May 24

RONNIE SCOTT, MIKE CARR

TONY CROMBIE

Tues., May 25 & Wed., May 26

TONY LEE, SPIKE HEATLEY DUO

STUDIO 51

10/11 Old Newport Street

near Leicester Square

Sunday, May 23rd, afternoon, 3-6

BRETT MARVIN & THE THUNDERBOLTS

Evening, 7-10

KEN COLYER'S JAZZMEN

FULLY LICENSED BAR CHINESE RESTAURANT

REDUCED RATES FOR STUDENT MEMBERS

Full details of the Club from the Secretary

100 Club, 100 Oxford Street, W.1

Club Telephone No. 01-430 0937

EGYPT + ARGENT
MARQUEE
MONDAY, MAY 24
FREE ADMISSION WITH THIS AD.
before 8 p.m.

WUBAND

STEVENAGE COLLEGE
PRESENT IN THE OPEN AIR
COMUS
+ FLYING FORTRESS
+ SUPPORT
SATURDAY, MAY 22 35p 2.30 start

COUNTRY CLUB
25th Anniversary Ball NW3 opp. Dagenham Park, Essex

THIRD BIRTHDAY WEEKEND

Friday, May 21st

STONE THE CROWS

Saturday, May 22nd

THIRD BIRTHDAY PARTY MONSTER JAM SESSION

All-Star Cast to be seen to be believed

Tel. 784 8377

Sunday, May 23rd

BROTHERHOOD OF BREATH

Wednesday, May 26th

GYPSY BANKERS

D.J. Stuart Gensan

marquee

90 Wardour St., W.1 01-437 2375

Thurs., 20th May (7.30-11.00)

SOUNDS OF THE 70s

* **LANCASTER**

* **RAY RUSSELL & ROCK**

* **WORKSHOP**

Fri., 21st May (7.30-11.00)

* **MEDICINE HEAD**

* **SMOKESTACK**

Sat., 22nd May (7.30-midnight)

DISCO/DANCE NIGHT

* **MUMMA BEAR**

* **D.J. KIERAN TRAVERS**

Sun., 23rd May (5.00-11.00)

SANDHAMS VILLAGE

* **HURRICANE SMITH**

* **BUBASTIS** * **KILLING FLOOR**

IN CONCERT

EGYPT

HAYMARKET THEATRE

BASINGSTOKE

Sat., May 22nd

Few Seats remaining

ALEXANDRA PALACE

WEIRDSTONE presents

FIN

and their guests

FORMERLY FAT HARRY

Tuesday, May 25th, 7 till 12 midnight

40p entry / Bar / Lights / Sounds

HAWKWIND

HAVE FLOWN

Bookings, loons and good clean fun
Phone Angie, 636 1655, ext. 334

TYPE SIZES AVAILABLE
UNDER FOLK FORUM
AND CLUB CALENDAR HEADINGS

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DAVID

MAY

Thursday, 20th: Bumpers
Friday, 21st: Top Rank Suite, Southampton
Saturday, 22nd: Open Air Festival, Devizes In Church
Sunday, 23rd: Ireland
Monday, 24th: Ireland
Tuesday, 25th: Ireland
Wednesday, 26th: Mad Hatter, Bletchley
Thursday, 27th: Hatfield Polytechnic
Friday, 28th: Lancaster Technical College
Saturday, 29th: Grosvenor Hotel, Morecombe
Sunday, 30th: Lanceland Lounge, Accrington
Monday, 31st: Knocked

Management: JAYMAN ARTISTES, 01-629 7518
Sole Agency: CABIN, 01 749 1121

WEYBRIDGE HALL - Friday, May 21st
Our House presents

GRACIOUS

plus CIGARETTE & BURNING BOOT

featuring H.B.

7.30 p.m. - Enquiries 01-650 2978

STAINES TOWN HALL, SATURDAY, MAY 22nd
Our House presents

COMUS+

NIGEL

7.30 p.m. - 40p

MARIA GREY COLLEGE
300 St. Margaret's Road, Twickenham, Middlesex

Presenting

Tuesday, May 25th
IN CONCERT
STORY TELLER
STEALERS WHEEL
PHILIP GOODHAND-TAIT
Comper: Cliff Aungier
Admission 50p with S.U. Cards - Bar

Thursday, May 27th
OSIBISA
+ PLUTO
Admission 50p with S.U. Cards
Disco - Lights - Bar

STILL CLANGING

TINY CLANGER!

ST. ALBANS 63184

CHELMSFORD CIVIC THEATRE TUESDAY 25th MAY, 7.30

SKID ROW + JUDY BLUE EYES

ADVANCE TICKETS FROM POP INN, BADDOW RD., CHELMSFORD
KELLYS, HIGH STREET BRENTWOOD

WOT JOHN BULL, CHISWICK HIGH ROAD
opp. Gunterbury Station, Buses 27, 112, 267, 255
Progressive Every Thursday, 8.10.30

THURSDAY, MAY 27th

THIN LIZZY

Admission 25p

UFO'S REVENGE

EVERY FRIDAY—all night 60p.
IT and FRIENDS present:

FRIDAY 21 MAY 10 till dawn

- * GRAHAM BOND *
- * THE PRETTY THINGS *
- * CLARK HUTCHINSON *
- * Foot & Death Men *
- * Steve Peregrine Took *

films—lights—sounds—theatre—food
at SISTERS CLUB (opp. Seven Sisters tube, Victoria Line)



LOVE TO

FACES

GRAHAM CORKE & HEAVY FRIENDS
GRAHAM LAMBOURNE & COLLEAGUES
JOHN LIFTON & FRIENDS
MOUNTAIN
OFFICERS & STAFF, PARKS DEPT. G.I.C.
PETE DRUMMOND
PETER DOCKLEY & FRIENDS
PETER WATTS, BOBBY, JOHN, ROGER & SCOTT
PHYLLIS HANNEN
PINK FLOYD
QUIVER
SOUND RAY, DAVE SADLER, JIM LEWIS & PHIL PEVERLEY
W.E.M. CHARLIE WATKINS,
JOHN THOMPSON & RAY
Plus RAVING RUPERT

for their effort and enthusiasm in making the first Garden Party happen at Crystal Palace on Saturday.

JOHN & TONY SMITH
MICHAEL ALFANDARY
HARVEY GOLDSMITH

P.S. GARDEN PARTY II — July 31st

BELL & HOWELL
Design 1700 is one of the most sophisticated cassette decks ever marketed in this country. Besides the much-publicised Dolby tape hiss reduction unit, the machine is also equipped with a special filter for making recordings on cassettes made with chromium dioxide low-noise tape. The recording qualities of chromium dioxide are slightly different from those of ordinary tape and the filter, which is controlled by a push button at the front of the unit, compensates for the differences. It will reproduce all types of pre-recorded cassettes, including Dolbyised released from Decca, Precision and other companies. It also records with or without Dolby noise reduction. £106.50.

Eight-track cartridge machines recommended by MM are:

TOSHIBA
RTS7 is an all solid-state amplifier with stereo cartridge loading. It is designed for playing through any modern stereo outfit or a pair of speakers. It features on/off switch, balance, tone, volume, selector function, channel selector, programme indicator and headphone socket. £99.

NATIONAL
RS802US, the main feature of which is its revolutionary integrated circuits. But in its handsome cabinet, there are also devices for automatic programme changing, manual programme selection, lighted programme indicator and automatic playing system. There is also a unique trap-door type dust prevention lid. The use of integrated circuits make the player so compact and stable in quality that it can be connected to any existing sound system. £40.



ZIOR

WEST NORWOOD TECHNICAL COLLEGE
KNIGHTS HILL, S.E. 27

SATURDAY, 22nd MAY, 7-12 midnight

BLACK VELVET

+ KILLING FLOOR. DISCO & BAR
Booked through Supreme Agency, 01-769 1790 & 677 8811

BRIXTON COLLEGE RAVE BALL
BEDFORD HOTEL, BEDFORD HILL, BALHAM, S.W.12

SATURDAY, 29th MAY, 7-12 midnight

THE PIONEERS

+ SOUND SYSTEM & BAR. 40p and 50p
Booked through Supreme Agency, 01-769 1790 & 677 8811 Tube to Balham

FAIRFIELD HALLS, CROYDON

Sunday, June 6th, 7.30 p.m.

TRAFFIC

D. J. ANDY DUNKLEY

Tickets £1.00. 85p. 75p. 65p. 50p.
Fairfield Halls (01-688 9291) or usual agencies
ISLAND ARTISTS IN CONCERT

BRIGHTON POLYTECHNIC
LEWIS ROAD, BRIGHTON

SATURDAY, MAY 22nd

presents

“BRASS EXCITEMENT”

AN EXCLUSIVE PRESENTATION of

HEAVEN

+
TIME DYNASTY

8-12.30 a.m. 30p

The Tape Boom

FROM PAGE 35

BELL & HOWELL
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GOLDING AUDIO
RS82 can record "live" weddings, parties, speeches, interviews and other meetings and can also record from reel tapes or records. By using eight tracks singly instead of four tracks in stereo, the machine will record up to 100 sides of 45 rpm records. £117.18.

HW800 features high response and sharp damping, all assured by all solid-state silicon transistors. Programme changing, volume, tone and balance controls are performed by finger-tip operation. Programme change may be done automatically, repeating 1-4 programmes. £87.88.

SK308, a complete 30-watt eight-track stereo tape cartridge recorder with built-in AM/FM/MPX stereo receiver. £190.22.

METRO SOUND
RS30 high fidelity stereo tape cartridge amplifier giving 10 watts per channel output. The automatic tape drive mechanism incorporated is sturdily built with particular emphasis given to long term reliability. Speed stability is assured by the use of a massive fly wheel coupled to the mains driven motor which, together with the precision turned components used throughout, ensures a smooth and silent running operational life. The unit is housed in a long low-line cabinet in teak veneers and brushed anodised aluminium. £81.

PIONEER
HR82 is a fully transistorised recording and playback unit for all cartridges. It can be used with existing stereo equipment. It also features a recording system with function control to permit choice of several programme modes with automatic ejection of the cartridge at the end of each cycle. £90.89.

TELETRON
STP800 in an oiled walnut wood cabinet with two matching five-inch speakers, features push button track selector, head adjustment, volume, tone and balance controls, automatic track changer and track outcator light. A new solid-state AC player, it was designed for the highest standard of quality and sound reproduction. £54.75.

POSTAL BARGAINS

METAL-FRAMED SUNGLASSES

EASYSIDER **SMOOTHIE**
OCTET **SPRINT**
GOGGLEBOX **POLARIS**

1, 2, 3 in Blue, Brown or Grey Lens (State 2nd choice)
4, 5 in Grey Lens No. 6 has Polarised Anti-Glare Lens

ALL AT £1.90 pair

Send C.W.O. (plus 10p p. & p.) to:

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LUX-VELVET FLARES
Really well made. Figure flaring flare in LUX-VELVET. In four of today's best colours: Wine, Purple, Royal Blue, or Black.

Sizes: Male: M36, M38, M40, M42, M24. Female: F26, F28, F30, F32 (state hip size). Leg length finished to 32".

£5.75 (inc. postage)

UNBELIEVABLY SPOTTY "T" SHIRT
Folds dot, long-sleeved "T" shirt of more than average quality in Purple, Blue, Black, Red or Brown (all with white white spots). Sizes small, medium or medium only.

£1.75 (inc. postage)

Free fashion catalogue with every order. Please send cheque/P.O. with size and 1st/2nd colour choice to:

JANE GREY (Dept. MM)
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THE POSTAL BOUTIQUE

Starred Scoopneck T-Shirts
£1.50 p. & p. 15p
Multi start on a choice of eight colours: Green, Purple, Red, Pink, Blue, Orange, Yellow and White. When ordering state colour, alternative colour and chest measurement.

Satin Applique Scoopneck T-Shirts
£2.00 p. & p. 15p
Five New Designs: Lily n' p. Hand, Eagle, Minigull Cat, Baby Elephant on Scooter, or Which on a choice of six coloured scoop-neck: Purple, Blue, Black, Yellow, Red and Brown. When ordering state colour, alternative colour and chest measurement.

Applique Singlets
£1.25 p. & p. 15p
Large applique star on a choice of six coloured singlets: Purple, Black, Brown, Green, Yellow and Burgundy. When ordering state colour, alternative colour and chest measurement.

SINGLET WITH PRINTED STAR
£1.00, p. & p. 15p
Large printed star on a choice of six coloured singlets: Purple, Black, Brown, Green, Yellow and Burgundy. When ordering, state colour, alternative colour and chest measurement.

PLAIN SINGETS
75p, p. & p. 15p
In a choice of six colours: Purple, Black, Brown, Green, Yellow and Burgundy. When ordering, state colour, alternative colour and chest measurement.

HEAVY DUTY LATTIN TROUSERS
24" bell bottom. Colours: Purple, Black, Navy Blue, Dark Green and Burgundy. When ordering boys, state waist size. Girls', state hip size, colour and alternative colour.

£3.00 p. & p. 20p.

Send cheque/P.O. with size and 1st/2nd colour choice to:

THE POSTAL BOUTIQUE
Dept. MM, 137 Blandford Road, London, E.17

MAYNARD FERGUSON

THE talent that distinguishes Maynard Ferguson from his trumpet peers is his extraordinary stamina. What makes him even more remarkable is that, although he has never drawing heavily on that stamina every night for years it never seems to run out or even weaken.

Judged from his exhilarating demolition work with the Manchester Sports Guild on Saturday Ferguson now has a band that, although he has never drawing heavily on that stamina every night for years it never seems to run out or even weaken.

It is now the most improved set of musicians in the country. The brass is crisp and vicious and the saxes have a depth and character which all but really do make him his own original band and not just some musicians playing Maynard's old library. Thus there's the rhythm section, which for some time had been the most efficient in the band. Randy Jones is a natural big band drummer with the ability to drive the band and to accept the section work of the synthesiser. His work on the soaring chart of "Aquarius" and on "Living on a Prayer" with its swiftness and lime signatures was a pleasure to listen to.

It is a fairly large new library and this was what it was showing off and the most brilliant it includes some brilliant writing by Keith Mansfield including "Smouldering Ballad" for Ferguson's Bugle horn "If I Thought You'd Change Your Mind" and "Mashed", who was with the band this night, has obviously listened to his music and learned how to build a climax effectively. Another as yet unnamed piece which he has learned how to play upright was effective enough as Jackson and Ferguson, this time on valve trombone, were driven on by the bass guitar of Dave Linnard. The trumpet section led by Martin Drover was impressive here too.

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ACNE BOILS PIMPLES

Easy Rider. Col. 30" x 40" only 75p

Rivergirl. Col. 30" x 40" only 50p

Jane Fonda. Col. 30" x 40" only 60p

Beach. Col. 30" x 40" only 50p

8. Bardot. B/W. 30" x 40" only 50p

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FUNKADELIC

Funkadelic made more of an impact on the Quaintways' audience with their appearance rather than their sound. Multi-coloured kaftans, Red Indian chief's head-dresses, leopard skin tights, bathrobes, satin and silk, all were very colourful enough but it's an effort to say the same about the music.

Unfortunately, according to their driver and roadie, I had picked the worst night in the band's history to attend a Funkadelic gig. The acoustics in the hall were terrible. The band was only about 20 feet away from the speaker and there was a bad feedback. To cap it all, the PA system had broken down. But for about 15 minutes during the 30-minute gig, Funkadelic received the response they are used to. Chairs were pushed back, and lead singer George Baker, along with all the band described as a possible Hendrix the second Eddie Max and others, forced their way among the crowds, dancing, freaking out and leading the crowd into something resembling a frenzied tribal dance.

But for the rest of the act, they tried while crammed into a confined space to outfit the band from the top to conquer the lousy acoustics and to capture the attention of the mainly young, teenybopper audience. Unfortunately for Funkadelic, at the time it didn't matter. The time it did, BARBARA DRILLSMA.

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BELL/ARC

WISHBONE AVH drew a good crowd at the Hemel Hempstead Pavilion on Sunday, but it was an unexpectedly impressive act by support group Bell-Arc that made it a night to remember. Singer Graham Bell has recently left Every Which Way to rejoin his old mates from Skip Bifferty — a pianist, Mick Gallagher and guitarist John Turnbull — and his powerful, soulful voice is the spearhead of the group's sound. Getting off to a quiet start they opened up a bit on "Days of 45". Bell's vocals piercing the dense four-part harmonies that came over so well in the superb acoustics of the modern hall. The group, although avoiding anything flashy, did far more than just provide accompaniment, plugging the gaps in the sound to maximum effect as Bell whipped up the audience with a great suspenseful "disrupting" disjunctive band, grooving behind the mike, smashing hot out of maracas and tambourines, he came over with the most exciting, early disco. I've heard since Joe Cocker's early Sheffield Grease Band in 1960. Most of the lads are Gordies, so maybe the spirit of the Animals is back with us.

Wishbone have gained in confidence since their American tour. It reproduces their twin-guitar sound well on stage, but to me at any rate, they need more than immaculate instrumental work and the currently obligatory screaming falsetto vocals to really make it.

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Melody Maker

SEVERAL WELL-KNOWN groups have forgotten their ability and are diminishing into the abyss of mediocrity. T. Rex have abandoned the brilliant style shown on the classic "Beard of Stars" and have over-simplified.

If Led Zeppelin do not revert to playing music they excel at we are destined to read their name in small print in Folk Forum.

Also disappearing over the hill are Chicago, Ten Years After, the Who and Deep Purple.—GRAHAM R. WHITE, Barbier House, Bodington Hall, Odey Road, Leeds.

I'VE JUST heard "James Gang Rides Again" and they must be one of the best bands ever. Pete Townshend really knew what it was all about. They've got so much going for them. They're as heavy as Zeppelin, aggressive as the Who, as inventive as the Floyd, as diverse as the Beatles, and as flowing as the Moody Blues.—CHRIS SMITH, 253a Jersey Road, Osterley, Middx.

YEAR AFTER year we are subjected to white conversions of black songs, specially de-guited for mass (white) appeal.

Now, with the issue of "Fire and Water" by Wilson Pickett (written by Andy Fraser and Paul Rodgers of Free), we have the first example of a black artist covering a "white" song and actually losing the guts of the original.—L. KNIGHT, 27 Church Rise, London, S.E.23.

Cross out that which does not apply...

JUST WHO DOES think he/she is? I've never read/hears/seen such trash/snobbery/good sense/insulting bilge in my entire 16/19/37 years of devotion, the best years of my life.

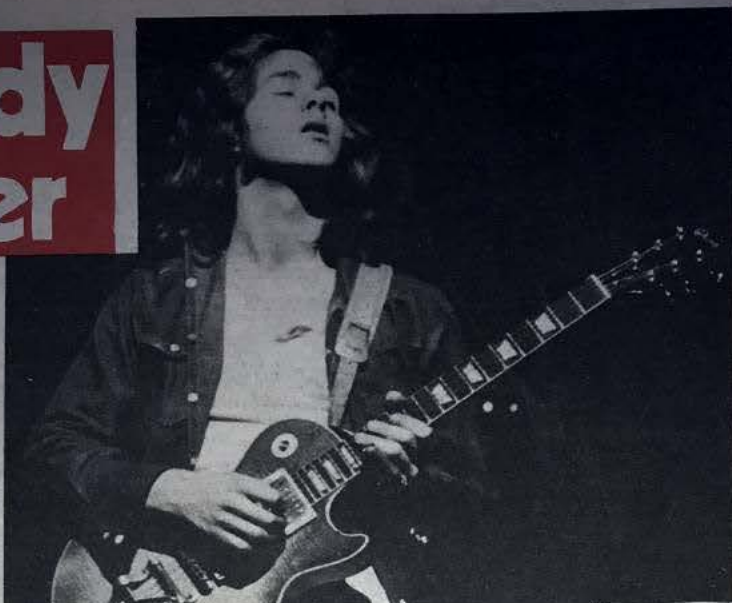
Truth is, his/her records don't get played on radio show because they're rubbish / too good / banned / heavy / black. As for selling out/gone heavy / wearing Hot Pants obscenity, surely no artist should be blamed / praised / libelled / crucified for merely doing what others have done before them, that is, making money / hyping the public / reflecting the New Awareness progressing naturally if column / review / letter is anything to go by, it would seem that he/she has the soul of a poet / mercenary / angel / moron, and the taste of someone brilliant like me / Gerald Nabarro / an uneducated peasant.

Remember is / are the foremost / worst exponents of country rock / heavy rock / progressive rock / Blackpool rock / rock rock / in the entire rock / music / entertainment scene / business / world. Long live Down with and Right on / Keep on choogling / Fill your head / Steen diggin.—THOMAS BARCLAY, 30 Devon Street, Leigh, Lancs.

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ELTON JOHN: great entertainer



MICK TAYLOR: puzzling

Colyer: so sad

AS A LONG time enthusiast of the Ken Colyer Jazzmen I was saddened to read of the Guv'nor's decision to give up leading a band.

All followers of New Orleans music owe a great deal to Ken for his allegiance to an often maligned, great jazz tradition.

Had it not been for the Colyer Jazzmen, I'm sure many of us would have missed out on the joys of hearing Bunk Johnson, George Lewis and others of their kind. We'd probably also have been that much poorer for not sampling Classic Ragtime and above all we would have missed out on so much of what real jazz is all about.—EDWARD J. LAKER, 36 Villiers Road, Southsea, Hants.

THE OVERWHELMINGLY saddening news of the retirement of Ken Colyer has indeed knocked the bottom out of the New Orleans Jazz world in Britain. Over the years, whatever novel and ear-jarring noise put out by various nefarious purveyors of "pop", "bop", "rock" or "Free form" or other 4-letter idioms, the one stable rock in a sea of trash was Ken Colyer, the Guv'nor, and his

various Jazzmen.—LES PAGE, 60 Glenwood Road, King's Norton, Birmingham 30.

WE'RE SICK to the teeth of various hippies, yuppies, skin-heads, fannies or whatever name they choose to call themselves, and their stupid associations with the music they follow. The majority are big pseuds, not caring about the quality of standard of the music, but of their own images of themselves.

What's happened to groups like Brotherhood of Man and Edison Fairweather-Lowe and the Tremes are making vain attempts at "going heavy." What's wrong with melody? Why must the Sweet and Dawn be sneered at for bringing a hint of respectability into the charts?—NICHOLAS IVEY and DAVID BOWEN, 74 Eppingham Road, Putney, London, S.W.13.

MELODY MAKER of May 1 stated that David Jackson is "the first genuine purveyor of the electric saxophone." Rubbish. Listen to Ian Underwood on the "Gumbo Variations" from "Hot Rats" listen to Underwood again along with Bunk Gardner and Jim Sherman on "King Kong" from the LP "Uncle Meat," made as long ago as 1968 when Jackson was probably still blowing out three chord progressions in the

local jazz club.—G. SHIPP, 44 Crowland Road, Haverhill, Suffolk.

I'M SURE I'm not the only listener to Sounds of the 70s sick to death of Stuart Henry, the DJ on Thursdays. His presentation is completely stale. Does he have to repeat the same things between every record, i.e. "My name is Stuart Henry, you're listening to Sounds of the 70s, the time is . . . here are five gentlemen from . . . who call themselves . . . etc?" This mouldy sort of presentation reminds me too much of the Tony Blackburn show.

Long live Pete Drummond, Bob Harris and Mike Raven. P.S. Does the Sunday Show share the same audience as Radio One Club?—LAWRENCE RANSOM, 57 Murray Road, Wimbledon, S.W.19.

I MUST protest about H. Spokes' attitude (Mailbag May 8). Who needs to be able to tell what is good or bad? The music John Peel and others play is not to be broken down and analysed: it is something you feel. You either like what you hear or you don't. John Peel plays music that he likes, and this is a rarely even today. As for Deep Purple, ELP, etc., I can't stand them, but that is a personal choice. As a Peel "follower," however,

MAILBAG

Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

I plead with H. Spokes, on behalf of myself and other "non musical" sinners, to live and let live. You listen to Deep Purple: I'll be listening to John Peel.—RICHARD HOBBS, 342 Morningside Road, Edinburgh, EH10 4QL.

IN THE Melody Maker percussion feature (April 17), I enjoyed the articles by Williams and Welch to a degree only. Williams, predictably enough, plugged the fashionable few, and made the classic error of equating originality with merit. Welch made some sense but did not apparently have the courage to name the drummers he was knocking.

Curiously enough, during the past few months I have found myself in discussions with a fair cross-section of jazz club audiences and semi-pro musicians, inevitably favourite musicians including drummers were discussed and the following results of this informal "sample" may be of interest.

Poor old Tony Oxley, the only name in Williams' selection that ever came up, was almost without exception relegated to the musical jokes

THE OTHER MICK—A STONE UNTURNED

I FIND it quite staggering and puzzling how such a talented guitarist like Mick Taylor has slipped quietly into the background by joining the Stones.

After John Mayall's decision to break up the Laurel Canyon band I was eagerly expecting Mick to form a band of his own—but no. Instead he plays the minor role in the Stones line-up.

His unique style and feeling with which he played on several Mayall LPs has now been lost and it's a cruel waste of musical talent.—STEVE FORD, 12 Bentham Road, Gosport, Hants.

IT IS SAID that sometimes here in groovy switched on Britain talent is usually only recognised after the usual "hype" or lowering of musical standards in order to get the "single" into the charts. We would like to say through the Melody Maker a fond farewell to a talent who has given many people much pleasure and influenced quite a few fellow musicians—Amory Kane.

With no managers, agents or hype he existed in Britain, though only just, ignored on the whole by press and radio, and finally with much sadness he has returned to the States. May we on behalf of those who respected his music and gained from his personality say, "forgive us for ignoring your talent, and come back one day soon."—TIM HOLLIER and RICK CUFF, Marylebone High Street, London, W.1.

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STUART HENRY: stale?