

Melody Maker

Zeppelin fever

WINGS FLY!

NOVEMBER 13, 1971

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MM ON STAGE!

Blues and jazz kings on the way

GIANTS of jazz and blues are on their way to Britain for concerts sponsored by the Melody Maker.

Blues legend B. B. King flies into London next Thursday for his two British concerts promoted by Robert Paterson in association with the MM.

The concerts — at London's New Victoria Theatre on November 20 and Colston Hall, Bristol on November 21 — come before a series of concerts on the Continent.

Probe Records have just released a new B. B. King album, titled "B. B. King In London" to coincide with his visit. The album features tracks recorded in London earlier this year, and among the musicians taking part are Ringo Starr, Alexis Korner, Jim Price, Bobby Keys, Gary Wright, Klaus Voorman, Duster Bennett, Steve Marriott, Greg Ridley, Jerry Shirley and Jim Gordon.

A single "Ain't Nobody Home," is being released to tie in with the tour. In America the classic King album "Live At The Regal" has just been re-issued.

This WEEKEND is JAZZ WEEKEND in London when Paterson and George Wein in association with the Melody Maker, present a series of concerts featuring Miles Davis, Dizzy Gillespie, Thelonius Monk, Art Blakey, Ornette Coleman and the Preservation Hall Band.

The three-night series opens on Friday at the New Victoria Theatre with the New Orleans septet The Preservation Hall Band (6.30 p.m.) and Ornette Coleman (9 p.m.). It continues on Saturday at the Royal Festival Hall with two concerts by Miles Davis, and on Sunday at the New Victoria with two shows by the Giants of Jazz, the all-star band featuring Dizzy Gillespie and Thelonius Monk.



B.B. KING:
new album, new single



DIZZY GILLESPIE:
two concerts



**THE SELLING OF
ROD STEWART:
TURN TO PAGE 13**

THIS IS the first official picture of Wings — Paul McCartney's new group — released exclusively to the MM this week. It will also be featured in posters promoting Paul's new band.

Wings' music was heard for the first time at a special launching ball at the Empire Ballroom in London's Leicester Square on Monday. They are

expected to make live appearances in the near future.

Their first album is due for release on Apple in two weeks.

Picture shows McCartney (left), Linda McCartney (bottom), drummer Denny Seiwell (top) and guitarist Denny Laine (right).

● McCartney's party: see page 9.

THE great Zeppelin rush is on.

Fans up and down the country snapped up tickets for Led Zeppelin concerts in double quick time last week. And the huge demand has caused a second concert to be held at the giant Empire Pool Stadium at Wembley.

Zeppelin now make a second appearance at the 9,500-seater venue on November 21, a day after the first immediate concert.

The November 20 show sold out within 54 minutes of tickets going on sale at branches of Harlequin Records in London. This prompted promoter Ricki Farr, of Buffalo Concert Presentations, and Zeppelin manager Peter Grant to repeat the concert.

Elsewhere in the country Zeppelin fever has run high.

In Manchester, where the group appear at the Free Trade Hall on November 24, fans queued for 18 hours. "At one point the queue was two miles long," Grant told the MM. A second show has been fixed for Manchester — at Belle Vue (November 30).

Other concerts by the group — in addition to those mentioned in the MM last week — have been fixed for Town Hall, Preston, on November 25 and Bournemouth Starkers Club (December 2).

Tickets for the second Empire Pool concert are again available from Harlequin shops from 10 a.m. tomorrow (Friday). Fans wanting tickets by post can write, enclosing a stamped, addressed envelope, to Harlequin tickets, 67 Great Titchfield Street, London W.1. Again, any one person will be limited to five tickets.

Zeppelin's fourth album will be in the shops before Christmas. An exclusive review of the record and interview with John Bonham appears on page 30.

Melody Maker

Melody Maker

SINGLES

- 1 (1) REASON TO BELIEVE/MAGGIE MAY Rod Stewart, Mercury
2 (2) WITCH QUEEN OF NEW ORLEANS Redbone, Epic
3 (5) TIRED OF BEING ALONE Al Green, London
4 (18) COZ I LOVE YOU Slade, Polydor
5 TILL Tom Jones, Decca
6 (4) SIMPLE GAME Four Tops, Tamla Motown
7 (3) SULTANA Titanic, CBS
8 (8) THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez, Vanguard
9 (5) FOR ALL WE KNOW Shirley Bassey, United Artists
10 (21) I WILL RETURN Springwater, Polydor
11 (16) LOOK AROUND Vince Hill, Columbia
12 (15) BRANDY Scott English, Horse Boss
13 (24) BANKS OF THE OHIO Olivia Newton-John, Pye
14 (10) KEEP ON DANCING Bay City Rollers, Bell
15 (7) TWEEDLE DEE TWEEDLE DUM Middle of the Road, RCA
16 (11) FREEDOM COME, FREEDOM GO Fortunes, Capitol
17 (—) JOHNNY REGGAE Piglets, Bell
18 (—) RUN BABY RUN Newbeats, London
19 (13) SPANISH HARLEM Aretha Franklin, Atlantic
20 (26) SURRENDER Diana Ross, Tamla Motown
21 (20) SUPERSTAR/FOR ALL WE KNOW Carpenters, A & M
22 (—) GYPSYS, TRAMPS AND THIEVES Cher, MCA
23 (1) YOU'VE GOT A FRIEND James Taylor, Warner Bros.
24 (14) BUTTERFLY Danyel Gerard, CBS
25 (28) LET'S SEE ACTION Who, Track
26 (17) DID YOU EVER Nancy and Lee, Reprise
27 (29) CHINATOWN Move, Harvest
28 (19) TAP TURNS ON THE WATER C.C.S., RAK
29 (22) HEY GIRL, DON'T BOTHER ME Tams, Probe
30 (23) ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck, Decca

ALBUMS

- 1 (1) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
2 (5) IMAGINE John Lennon, Apple
3 (3) TAPESTRY Carole King, A & M
4 (6) TAMLA MOTOWN CHARTBUSTERS Vol 6 Various Artists, Tamla Motown
5 (2) TEASER AND THE FIRECAT Cat Stevens, Island
6 (4) ELECTRIC WARRIOR T. Rex, Fly
7 (8) MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros
8 (7) WHO'S NEXT Track
9 (9) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
10 (10) FIREBALL Deep Purple, Harvest
11 (13) EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold
12 (14) BLUE Joni Mitchell, Reprise
13 (11) PILGRIMAGE Wishbone Ash, MCA
14 (18) HOT HITS Vol 7 Various Artists, MFT
15 (—) SANTANA — THE THIRD ALBUM CBS
16 (11) SWEET BABY JAMES James Taylor, Warner Bros
17 (16) 2ND ALBUM Curved Air, Warner Bros
18 (17) FOG ON THE TYNE Lindisfarne, Charisma
19 (—) THE CARPENTERS A & M
20 (20) WORLD OF YOUR 100 BEST TUNES Vol 2 Various Artists, Decca
21 (26) TOP OF THE POPS Vol 19 Various Artists, Hallmark
22 (23) ANDY WILLIAMS GREATEST HITS CBS
23 (16) I'M STILL WAITING Sharon Goss, Tamla Motown
24 (28) ANOTHER MONTY PYTHON RECORD Charisma
25 (20) WORLD OF YOUR 100 BEST TUNES Various Artists, Decca
26 (—) ISLE OF WIGHT Jimi Hendrix, Polydor
27 (27) MASTER OF REALITY Black Sabbath, Vertigo
28 (24) IN SEARCH OF SPACE Hawkwind, United Artists
29 (—) STUDIO 2 CLASSICS Various Artists, Studio 2
30 (25) RAM Paul and Linda McCartney, Apple
31 (30) BARK Jefferson Airplane, Grunt
Two LPs tied for 11th and 30th positions.

PUBLISHERS/COMPOSERS

- 1 Robins/MRC Music (Tim Hardin), R & M Quintanone)
2 Novatine/Appli Blackwood (Pat & Lally Gays); 3 Burlington (Al Green); 4 Bam/Schroeder (Jagger/Lee); 5 Chappell (Danvers/Sigman/Gelston); 6 Sparta/Florida (Pinder); 7 April (Tianis); 8 Feldman (Roberson); 9 Ampar Music Corp. (Fred Carlin/Rob Wilson/Arthur James); 10 Jig Saw (Phil Cordell); 11 Famous/Chappell (Lay/Marx/Simon); 12 Screen Gems/Columbia (Richard Kerr/Scott English); 13 Blue Gum (Traditional); 14 Chappell (Jones/Low/Stann); 15 Sunbury (Lally/Stroet/C & M Capistrano); 16 Cookaway (Roger Cook/Roger Greenway / Albert Hammond / Mike Hazlewood); 17 Jony (Jonathan King); 18 Adult Rose (Gant/Adison); 19 Carlin (Laffer/Spector); 20 Jobete/Carlin (Ashford/Simpson); 21 Rondor/Ampar Music Corp. (Leon Russell and Bonnie Bramlett/Fred Carlin/Rob Wilson/Arthur James); 22 Campbell Connolly (Stone); 23 Screen Gems/Columbia (Carole King); 24 April (Gerard/Bernet/Barns); 25 Essex (Pete Townshend); 26 London (Roy Wood); 27 Wood/Carn (Roy Wood); 28 RAK/C.C.S. (Alexis Korner/John Cameron); 29 Lowry (Whitley); 30 Leeds/Melanie (Leander/Seago).

AMERICA'S TOP 10

- 1 (3) THEME FROM SHAFT Isaac Hayes, Enterprise
2 (1) GYPSYS, TRAMPS AND THIEVES Cher, Kapp
3 (4) IMAGINE John Lennon, Apple
4 (2) MAGGIE MAY Rod Stewart, Mercury
5 (5) YO-YO Osmond Bros., M.G.M.
6 (10) INNER CITY BLUES Marvin Gaye, Tamla
7 (8) PEACE TRAIN Stevens, A&M
8 (6) I'VE FOUND SOMEONE OF MY OWN Free, Movement
9 (—) BABY I'M A WANT YOU Decca
10 (7) SUPERSTAR Carpenters, A&M
FROM "CASHBOX"

America's Top 30 LPs

- 1 (4) SHAFT Original Sound Track, Enterprise
2 (3) THE NEW SANTANA Columbia
3 (6) TEASER AND THE FIRECAT Cat Stevens, A & M
4 (1) IMAGINE John Lennon, Apple
5 (2) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
6 (5) TAPESTRY Carole King, Ode
7 (7) EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold
8 (8) CARPENTERS A & M
9 WHO'S NEXT The Who, Decca
10 (14) HARMONY Three Dog Night, Dunhill
11 (10) RAM Paul McCartney, Apple
12 (13) SOUND MAGAZINE Partridge Family, Bell
13 BLESSED ARE You, Vanguard
14 (15) JESUS CHRIST SUPERSTAR Decca
15 (11) BARK Jefferson Airplane, Grunt
16 (20) RAINBOW BRIDGE Jimi Hendrix, Reprise
17 (19) CAHOOTS The Band, Capitol
18 (—) THERE'S A RIOT GOIN' ON Sly and The Family Stone, Epic
19 (22) GOIN' BACK TO INDIANA Jackson 5, Motown
20 (17) WELCOME TO THE CANTEN Traffic, United Artists
21 (16) MASTER OF REALITY Black Sabbath, Warner Bros
22 (21) BARBRA JOAN STREISAND Columbia
23 (24) CHER Kapp
24 (18) ARETHA'S GREATEST HITS Aretha Franklin, Atlantic
25 (23) FOR LADIES ONLY Steppenwolf, Dunhill
26 (—) CHICAGO AT CARNEGIE HALL Columbia
27 (2) WHAT'S GOING ON Marvin Gaye, Motown
28 (5) ROCKIN' THE FILMORE Humble Pie, A & M
29 (25) MUD SLIDE SLIM James Taylor, Warner Bros
30 (34) GIVE MORE POWER TO THE PEOPLE Chi-lites, Brunswick
FROM "CASHBOX"

A NEW Colosseum album — possibly the last from the group who split last week — is to be released by Bronze at the end of November.

Titled "Collectors Colosseum," it contains some new tracks never released in this country before, and an early studio version of "Rope Ladder To The Moon."

Also featured are selections from some of the group's previous albums including "Those About To Die" and "Be aware The Ideas Of March."

The album is already on release throughout the continent and was to have been released in the UK early in the New Year, but with the news of the group splitting, it has been brought forward.

There was no news this week as to the future of the various members of the group — though Dick Heckstall-Smith is to make a solo album for Bronze records.

Colosseum farewell album

Sounds of the Seventies Radio Show two months ago and Lancaster has been sitting in with the band on recent dates. He is now with them on a permanent basis.

Dates for the group include Newcastle University (Friday), Durham University (Saturday), Lewisham Town Hall (November 16) and Kent University (17).

GREENWICH SPECIALS

A SPECIAL promotion tour by the newly formed Greenwich Gramophone Company opens on Friday at Loughborough University.

Three bands — the Woods Band, Open Road and Samurai — play at each venue, and ticket prices are just 30p.

Dates are Dundee University (November 16), Glasgow University (24), Dorothy Ballroom Cambridge (28), Leeds Polytechnic (December 1), Manchester Institute of Technology (2), Sussex University (3), Essex University (4), East Anglia University, Norwich (7), Portsmouth Polytechnic (8) and Trent Polytechnic, Nottingham (17).

Bent Frame take the place of Open Road on December 3 and 5.



DICK HECKSTALL-SMITH: solo album

MUSIQUE BOUTIQUE TOP 20 SHEET MUSIC & SONG ALBUMS IN STOCK. Art of Book (17) Ching Music, Mandy Stein, Primal Harmon, Nova, Chapman £3.10. Includes titles like 'Shane Complete (Words)', 'The Beatles - Hey Hey You're', 'The Beatles - Complete', etc.

HORUS TOP 50. Allstar Bros./Live of Fillmore £2.80. Includes titles like 'Band/Cahoots', 'Barclay, James Harvest/A.S. Story', 'Black Sabbath/Master of Reality', etc.

Large stylized graphic of the number '75' with 'ENTERTAINMENT ADVERTISEMENTS' and 'WILL BE FOUND ON PAGES 52, 53, 54, 55, 56, 57 & 58' text.

BRUCE'S RECORDS. The Beatles, Hey Jude, Imp. £2.75. Yes, Frigale, £2.35. Ravi Shankar, with André Previn, New LP £2.25. Van Morrison, Tupelo Honey £2.29.

M.M. NULL SECUNDUS. With Rockin' Horse. ALBUM Yes it is 6908 076. SINGLE The biggest gossip in town 600R 156.

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ENTERTAINMENT ADVERTISEMENTS. WILL BE FOUND ON PAGES 52, 53, 54, 55, 56, 57 & 58.

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Bootleg bashing begins

BRITAIN is among 23 countries who have banded together to deliver a knock-out blow at the bootleg record operators, which are costing the recording industry a loss of over £100 million a year.

Aim is to up fines from the present £50 to £400 or £500 for the criminal offence of "pirating" artists performances without their permission.

Imprisonment is mooted for repeated offences.

The British Phonographic Industry — the association representing Britain's record manufacturers — has already formed a sub-committee to deal with the bootleg menace. Its members consist of John Frain, managing director of Polydor, Ian Raffini, of the Kinney group of companies, Dawson Payne, of the International Copyright Department of EMI and Keith Turner, legal consultant of Polydor and Philips.

Mr Turner told the Melody Maker: "We hope to introduce a bill into the present session of Parliament so that a law to increase fines for bootlegging may be effected by the beginning of 1972."

Meanwhile, on the international front, the first move

to clamp down on the bootlegging of records and tapes was made by 23 countries — including Britain — in Geneva last Friday.

The delegates spent two weeks hammering out details of an international Phonogramme Protection Convention which was signed on Friday. The word "phonogramme" was coined as an umbrella term for both discs and recorded tapes.

The convention calls on individual countries to prohibit the manufacture, import and distribution of discs and tapes duplicated without the consent of the producer.

Individual signatories will now have to enact their own legislation — with penalties — to put teeth into the convention.

The conference, organised by UNESCO and the World Intellectual Property Organisation, follows measures by the US Government two weeks ago giving legal copyright protection to discs and tapes

DAVID CROSBY and Graham Nash are set to play Manchester's Odeon on December 2, as well as London's Royal Festival Hall on December 4.

These will be the only British concerts by the artists, promoter Tony Burfield, of MAM, told the MM this week.



COHEN COMING

DATES were this week confirmed for Leonard Cohen's British and European tour next spring. Cohen will play 18 British concerts — many at universities — on the MAM-promoted tour.

He opens at Watford Town Hall on March 13 and continues at Sheffield University (15), Liverpool University (16), Lancaster University (17), Royal Festival Hall, London (18), Southampton Guildhall (19), Leeds University (21), Newcastle Town Hall (22), Green's Playhouse, Glasgow (24), Colston Hall, Bristol (26), Town Hall, Birmingham (27), Brighton (29), Lancaster University (31), Manchester University (April 22), De Montfort Hall, Leicester (27), Goldsmith College, London (28), Exeter University (29) and East Anglia University, Norwich (30).

From April 3 to 20 inclusive Cohen plays continental concerts.

— protection which only covered sheet music up to now.

The convention can now be signed by any member country of the United Nations till next April.

Experts who reported to the conference calculate that about 90 per cent of the bootleg trade is in pop music.

Bruce Ladd, head of the American delegation to Geneva, said the U.S. makes up about half the market, Europe about a quarter, and the rest in the Far East.

He also alleged Mafia money was now behind some bootleg sources.

Britain's record companies would welcome any moves to stem the wave of bootleg albums, which has been steadily growing throughout the past few years.

Mr E. G. Hall, legal adviser to Decca, commented: "We welcome any moves to stop the spread of this thing. It is a very serious matter — particularly in the Far East."

Adrian Newton, spokesman for EMI, said: "There are so many instances of people smuggling in tape recorders in purses or carrier bags to live concerts, and then making bootleg recordings."

Adds Keith Turner: "It is the artists who suffer from such recordings of live concerts. The Performers Protection Acts of 1958 to 1963 means that copies of recordings should not be given without an artist's permission. They are not consulted, and if they were, it is unlikely — for contractual reasons — that permission would be given."

Director Tony Palmer and Ginger are editing the film while Ginger is writing and recording the soundtrack, some of which was recorded live in Nigeria.

The film is so far untitled. Baker told the MM this week: "We were filming and recording the whole time. The whole project should result in a fascinating documentary."

"We made record time on the drive back, averaging between 600 and 700 miles a day when sometimes we didn't even have any roads."

Early in the New Year they are set to make a European

tour, visiting Scandinavia, Germany and Italy.

Their debut album "Battle Hymn" will be released throughout Europe on November 26.

GINGER'S FILM

GINGER BAKER returned from Nigeria last week and is currently working on a film of his drive from London to Lagos in a Range Rover.

Director Tony Palmer and Ginger are editing the film while Ginger is writing and recording the soundtrack, some of which was recorded live in Nigeria.

The film is so far untitled. Baker told the MM this week: "We were filming and recording the whole time. The whole project should result in a fascinating documentary."

"We made record time on the drive back, averaging between 600 and 700 miles a day when sometimes we didn't even have any roads."

Early in the New Year they are set to make a European

TURKEY TOURS

WILD TURKEY are to undertake two major tours in the coming months. They are to tour Britain with Black Sabbath this month opening at the Guildhall, Southampton, on November 16.

Early in the New Year they are set to make a European

Charisma come a cropper

ALL THE Charisma bands have been banned by Brighton Dome following a concert when Lindisfarne were topping the bill last week.

During Lindisfarne's set audience started dancing in the aisles and on the stage and Charisma boss Tony Stratton-Smith was told by the Dome management that no further concerts would be held featuring Charisma groups.

Stratton-Smith told the MM on Monday: "It's a pity that the people at the only place to play in Brighton are so old fashioned. They are really out of touch with the music business today and expect an audience to react as if they were watching Dora Bryan or Ted Ray."

Among the bands thus affected by the decision are Lindisfarne, Van Der Graaf Generator, Audience, Genesis and Bell 'n' Arc.

Mr D. Reed, manager of the Dome, told the MM on Monday: "Lindisfarne behaved in a general unruly way, but the other two bands behaved correctly. We haven't banned them."

"We are not going to have Lindisfarne back at the Dome because they encouraged the audience to jump on stage with them."

FANNY DATES

FANNY, the all-girl rock quartet from the States, arrive in Britain on November 17.

The tour opens at the Southbank Polytechnic on November 19 and other dates include Birmingham University (26), Manchester University (27), Speakeasy, London (30), Brunel University, Uxbridge (December 3).

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MM 13/11

JAZZMAN McFARLAND DEAD

GARY McFARLAND, the American composer, arranger, and vibist, died in a New York hospital last week, of an undisclosed cause. He was 38.

The critic Gene Lees once called McFarland an "adult prodigy" because, although he didn't take up music seriously until 1955, when he was 22, five years later he was known for his arrangements for the Gerry Mulligan Concert Band ("Weep" and "Chuggin'") and for Anita O'Day.

But this former Berkeley student really gained fame in 1962, when his album of the music from the show *How To Succeed In Business Without Really Trying* was released. It was a considerable critical success, and led to albums with Bill Evans, Stan Getz, and John Lewis. For a short time, his was one of the foremost names among jazz arrangers.

In 1964 he developed a commercial sound based on his own humming, and worked it into a commercial album called "Soft Samba," which established him in the "mood music" market. But since then he made little stir in the jazz world.

A memorial service was held at the Fifth Avenue Presbyterian Church last Friday, with a private funeral on Saturday.

BURNIN RED OFF

BURNIN RED Ivanhoe's latest British tour was cancelled on Monday, after the group had arrived in England to discover that they had no work permits.

The appealed to the Musicians' Union, and offered to play all their gigs either free or to give their fees to charity, but the Union told them it was not possible.

The group have completed their new album, which will be released in Britain soon.

Flu knocks the rock

'FLU KNOCKED out two top British rock groups last week causing cancelled gigs for both Black Sabbath and the Moody Blues.

Black Sabbath's seven venue British tour due to begin next week is now "doubtful," and the first gig at Southampton Guildhall on Tuesday is definitely cancelled, because of illness within the group.

Drummer Bill Ward is suffering from "total physical and mental exhaustion" following their American tour which finished two weeks ago, and guitarist Tony Iommi is confined to bed with flu on doctors' orders.

Meanwhile the Moodies were forced to cancel five dates on their tour last week after bassist John Lodge caught gastro-enteritis.

The cancelled concerts — at Lancaster University, Liverpool University, Leicester De Montfort Hall, Cardiff Capitol and Southampton Gaumont — will be re-scheduled for later this year, although the universities may have to wait until a new term in the new year.

The group are to resume their tour at Manchester Odeon tomorrow (Friday) night.

TRAVIS ILL

MERLE TRAVIS, perhaps the most widely-imitated of all American country guitarists, has been admitted to the Mayo Clinic, Minnesota, and he will not now be appearing in the forthcoming Pop Roots

concert scheduled for November 15 and 16 at London's Royal Festival Hall and Belle Vue, Manchester, respectively. According to organiser Ken Woollard, who received a telephone call from Travis last Friday, the guitarist's condition is thought to be very serious, although the exact nature of his illness is not known.

MOUNTAIN'S THANKS

THE TWO winning groups in the Melody Maker's "Brightest Hope" section of the recent Readers' Poll are on stage at London's Rainbow Theatre



BLACK SABBATH'S TONY IOMMI: flu stricken

on Friday and Saturday. Mountain fly into London for their two concerts in Wednesday, and leave almost immediately afterwards. "Their

visit is really a special trip to say thank-you to the fans who voted for them in the polls," Peter Rudge, of Track International, the group's European

manager, told the MM this week.

Also on the bill are Wishbone Ash, who won the British section of the poll.

CURVED CONCERTS

CURVED AIR, currently in the States on their second tour, are set for a short British tour on their return in December.

The group are writing and recording material and a single will be released to coincide with the British dates.

They return on December 11 and, after a short rest, open the tour at Birmingham Town Hall on December 17. Other dates are Leeds Town Hall (18), Newcastle City Hall (19), Dome Brighton (20), Southampton Guildhall (21) and Rainbow Theatre, London (23).

Beaty, Big and Bouncy Who

A WHO album featuring vintage material from the group previously issued by the Brunswick label is set for release by Track at the end of November.

The album, titled "Meaty, Beaty, Big And Bouncy," sells for £2.15 and features 14 tracks. They are "I Can't Ex-

plain," "The Kids Are Alright," "Happy Jack," "I Can See For Miles," "Pictures Of Lily," "My Generation," "The Seeker," "Anyhow, Anywhere, Anyway," "Pinball Wizard," "Legal Matter," "Boris The Spider," "Magic Bus," "Substitute" and "I'm A Boy."

The versions of "Magic

Bus" and "I'm A Boy" are new recordings not previously released.

Track told the MM this week: "A lot of people weren't turned on to the Who until after 'Tommy' and we have just recently acquired the right to these recordings. Therefore we feel there is a great demand for them."

Melody Maker

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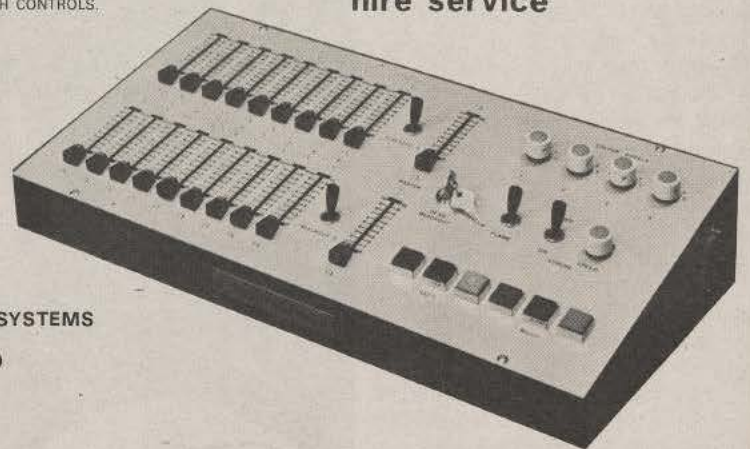
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JONATHAN KING: catering for the kids

JONATHAN KING, whose record "Johnny Reggae" by the Piglets has jumped into the MM chart at number 17, blasted out this week at sections of the music industry who ignore the demand for bubblegum records.

Jonathan and the bubblegum backlash

"There is a place for all kinds of music and I expect this to be number one within four weeks," he told MM. "I am one of the few artists who cater for that important section of the public — the kids, and most people now are completely ignoring them."

"For the last six years the music business has been telling them what they ought to like, instead of letting them make up their own minds. I knew they'd like this record, and the public will buy what they want to hear. The business is very slow in recognising it."

"Hardly anybody realised this would be a smash, but I knew."

King's other current single "Hooked On A Feeling" is making its presence felt in the lower reaches of the chart — he predicts it will be a

slow mover — while the Bay City Rollers "Keep On Dancing," which King produced, is at number 14.

PURPLE RECORDING

DEEP PURPLE, who had to abandon their four-week tour of America because of singer Ian Gillan's illness, have rescheduled their dates from January 13 to the end of that month.

Gillan, who is now at home has been ordered to rest completely for at least a month. The group are to go ahead with the recording of their next album in Montreux, during the first three weeks of December and it is hoped Gillan will join them.

Your last chance to enter MM's great contest to find tomorrow's stars of rock and folk...

£1000 worth of musical instruments in prizes— plus EMI record contract



EVERY YOUNG musician is looking for a short cut to the top. Now there's a great new contest, designed to give the very best of them exposure, encouragement, and worthwhile prizes.

The 1972 Rock-Folk Contest, announced in last week's MM, is organised by the Musical Instrument Promotion Association and sponsored by the Melody Maker.

Open only to amateur and semi-professional groups and solo instrumentalists, it could be the break YOU have been looking for.

Area heats will take place in selected towns throughout the country during March next year and the national final is to be held at the Rainbow Theatre, London, in May.

An initial form is printed opposite. You must fill in all the details to receive an entry form.

Please enclose a stamped, addressed envelope. Prizes for the lucky winners will include over £1,000 worth of musical instruments — PLUS a recording contract with the giant EMI organisation.

If you think you could be next year's superstar, and you're looking for the right opportunity to express your talent, here's your last chance — entries close on Monday, November 22.

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

Name of group/band/soloist

Group/band line-up

Date it was formed

Address

Style of music

Person to contact

news in brief

SAVOY BROWN are joined by Chicken Shack for their 10th tour of America which opens on November 17. During the three week tour they will promote their new single "Tell Mama" which is already in the US charts. Savoy Brown return to America for an eight week tour at the end of February.

BULLET, the heavy band formed by ex-Atomic Rooster men John Cann and Paul Hammond, rush release

their first single — titled "Hobo" — on November 19. It is the first single release on the Purple label.

QUINTESSENCE have signed with RCA following their departure from Island. They are currently recording a new album which is set for release in the New Year, and the group are set for a bill topped appearance at London's Royal Albert Hall on December 20.

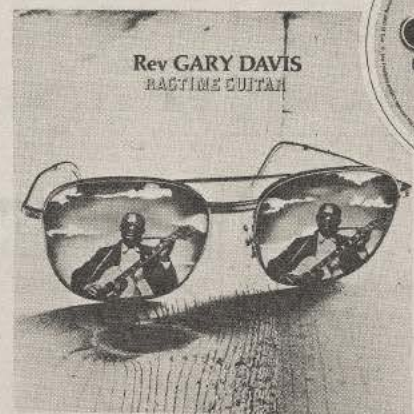
GERMAN bandleader James Last, who recently completed a sell-out tour of Britain, will be returning next year — probably around September.

BUDDY RICH and his Orchestra, who opened their current British tour at Ipswich last Friday, continue with dates tonight (Thursday) at Colston Hall, Bristol,

followed by Floral Hall, Southport (13), a BBC-TV recording (16), Victoria Hall, Hanley (16), Theatre Club, Wakefield (17), and Congress Theatre, Epsom (18). Buddy and his band play London's Ronnie Scott club from December 3 to 11.

THE Four Tops appear on Radio One's Jimmy Young Show during the 9.11 a.m. slot from November 15 to 19. The sessions by the Tops were recorded during their British tour and feature material from their recent albums, including a version of Jim Webb's "MacArthur Park" and their current single.

TOM PAXTON will appear at Rod Harrod's new (Inn-Cognito) club, in London's Westbourne Grove, on November 24 with his protégé John Denver.



Rev. Gary Davis started recording his latest album eight years before anyone ever thought of Freebies.

In the years between 1962 and 1970, wherever Rev Gary Davis made his music, Stefan Grossman was there to record it.

At home. In concert. At church meetings.

Previously, the Reverend's studio recordings have lacked the true essence of his music.

But by recording him 'live', Stefan has succeeded in capturing all the

ingredients of Davis' elusive art. "Ragtime Guitar", the first of a series to be issued from those eight years, is devoted entirely to his instrumental style.

All the recordings are new, making it a fine introduction to his work, as well as an invaluable addition to any Blues collection.

Listen to it on TRA 224. We think you'll agree it was eight years well spent.



AMERICA



MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

WHEN Paul Anka manages you, Carly Simon and José Feliciano are waiting to hear you, and Bob Dylan comes down to your opening night at The Bitter End, you must be doing something right.

Also, from the turnout at the press party prior to the opening, either everybody had nothing better to do, or word on the two artists, John Prine and Steve Goodman is very hot.

John and Steve are long-time friends but the master-link is Kris Kristofferson. Goodman was appearing in Chicago with Kristofferson, he asked Kris to go over to hear Prine at a nearby gig and so the association began.

Albums

Kris produced Steve's first album for Buddah and John played on it. Kris wrote the liner notes for John's Atlantic album and Steve played on it, and so it was no mistake that the two appear together on the same bill at The Bitter End.

Both are, I think, songwriters before they're performers, but listening to their style and lyrics after a while makes you immune to how they're presenting the material. Steve works with an additional two musicians, John accompanying himself on guitar.

They both do a set and then team up to finish off. Songs listen to John's "Illegal Smile," "Your Flag Decal Won't Get You Anywhere" and "Domand and Lydia" or "Sam Stone" and listen to Steve's "The I Don't Know Where I'm Going But I'm Goin' Nowhere In A Hurry Blues" or "City of New Orleans." Different writers, different styles but the stuff good songs are made of.

Apart from listening to John and Steve, Bob Dylan is being sued by a tenant who lives in a Village Brownstone. Bob owns. The tenant says that he was told by Dylan's attorney that he was no longer (though he'd lived there for 11 years) able to store anything in the basement and that if he didn't



MOUNTAIN'S LESLIE WEST: cast as a killer

John and Steve are doing it right

from VICKI WICKHAM in New York

moves everything in it would be destroyed. So the tenant is suing.

Temptations, Otis Williams, Dennis Edwards and Melvin Franklin are producing two groups, The Swiss Movement and United Sound Company for RCA via their own production company. Gamble and Huff have just finished an album with The Chambers Brothers, they also have the new single by Joe Simon, and the first single from the Voices of East Harlem's recent sessions produced by Donny Hathaway is out—re-vamped of Dylan's "Oxford Town." Funky but not a hit.

Instant-smash. That's The Chillies current "Have You

Seen Her." The number was on their current hit album and they were forced to take it off as a single 'cos several other people had covered it. Donnie Ebert, "Little Piece of Leather" fame some way back, is out and on the charts with "Where Did Our Love Go" and Sandra Tucker, who can be heard along with Steve Wonder on his current "If You Really Love Me" is heading the line of possibilities to replace Cindy Birdsong in The Supremes. Seems there are definitely changes afoot there.

Crazy Horse have put themselves together again and are about to hit the road. Original members Ralph Molina, drums, and Billy Talbot bass remain. Incoming are George Whitsell on guitar, Greg Leroy guitar too and John Blanton on piano. All five sing, and all three

newcomers write. The second Crazy Horse album called "Loose" will be out early next year.

Leslie West, Mountain's guitarist is cast as a killer in a new movie being shot in Manhattan. The movie is "Honor and is about corrupt cops. Melvin Van Peebles, Broadway play "Ain't Supposed to Die a Natural Death" is struggling and it shouldn't be. It's a terrific — far superior to J. C. Superstar though it doesn't have the glitter and tinsel but does have outright and down-to-earth realism and something to say. The characters individually are beautifully accurate, the music is brilliant. Brilliant — it's a true score, with none of the dialogue and then stop for a rubbish song. It flows throughout, and the direction and acting is excellent. Apart from all this it is honest blackness with no Uncle Tom jive, but not offensive.

JAZZ SCENE USA

from JEFF ATTERTON

LIONEL HAMPTON taped a one-hour TV jazz special in Toronto called "The Lionel Hampton Special: One Night Stand." Guests included Johnny Mercer, Gene Krupa, Buddy Rich, Joe Bushkin, Roy Eldridge, Zoot Sims, Jimmy Wilson, Tyree Glenn, Cat Anderson, Gerry Mulligan, Ernie Royal, Bill Hinton, Mel Lewis, B. B. King, Dusty Springfield and Mel Torme.

This is the first in a series of 38 TV specials that Hampton is planning in the next three years, under his Bethon banner. He will feature America's greatest jazz combos, musicians, singers and big bands.

Louis Armstrong left an estate valued at \$300,000 to his widow, Lucille. According to a will probated in Queens County N.Y. Surrogate Court, Armstrong also bequeathed \$5,000 to his sister, Beatrice Collins and \$5,000 to a cousin, Clarence Hatfield. Mayor Charles W. Wheeler of Kansas City has designated 1971 as Charlie "Bird" Parker Year for his city. The Charlie Parker Memorial Foundation in a drive to commemorate the late great

WHEN a record company has a valuable group, the idea is to let the band know that old Mother Company is thinking of them all the time.

But Jethro Tull have solved the artistic relations dilemma. On their current record-breaking tour of America, the man from Warner Bros. is helping Ian Anderson and company keep their arms nimble by serving as a postman. Every night back in the hotel rooms and corridors, he holds up the dart board while the boys play grueling practice games to keep in training.

Jethro had the misfortune to come up against Chicago's Amphitheatre on this tour. While almost 12,000 packed the hall, scene of the Ringling Brothers and Barnum & Bailey Circus only a few days before, barely 500 could really hear the group's fine set. Ian personally apologized for the terrible acoustics and asked the audience to imagine they were at home listening to their gramophones. It's no pleasure to hear Zeppelin, Creedence or the Stones in the Amphitheatre, but for a group with the subtleties and niceties of Jethro, it's disastrous. However, the fact that such an esoteric band has built a huge following in America shows, at least, that audience tastes are rising.

Unknowns

Freedom opened the show as complete unknowns but more than held their own record-wise harmonies, beautiful lyric lead guitar from Steve Jolly on his double-necked and 12-stringer, and nice piano work of Roger Saunders. In this setting where Mayor (Boss) Daley outraged

Japes with Jethro

from AL RUDIS in Chicago

the Democratic political convention in 1968, Freedom closed with the Standells' old "Dirty Water," which was a "bosstown" hit. Another type of disaster struck Deep Purple in Chicago. The day they flew singer Ian Gillan had to be rushed to the hospital, where it was discovered he had a serious case of jaundice. Because of the lateness of the hour, the concert could not be cancelled for danger of a riot, so Purple went on as a four-man band and played only instrumentals.

They put on a tremendous show anyway and the audience went wild. To top off the bad luck, Ritchie Blackmore's amp blew out on the last number, and the encore featured only Ian Lord, Roger Glover and Jan Paice. With Lord bringing gasps from the audience with his keyboard virtuosity, this trio looked like another Emerson, Lake and Palmer. The rest of Purple's American tour was cancelled.

The Purple opens, Fleetwood Mac won't over the crowd, too, although they would have done better to get Christine McVie out front and belting more.

Blackmore's guitar playing seems to be going through a period like Jimi Hendrix went through for a time, with the gimmicks starting to get in the way of virtuosity.

This was especially apparent after seeing Pink

Floyd perform the same hall, the Auditorium, a few days later. David Gilmour goes the opposite extreme from showman Blackmore, virtually ignoring the audience, adding no body emphasis to his playing and, at one point, sitting down on the stage floor with his back to the crowd. But Gilmour is doing incredible things with his instrument, and the audience wisely judged him only with their ears. The 360-degree sound system was a disappointment in Floyd's show, but nothing else was. When Rick Wright was not sending gimmicky sounds around the audience, he was impressing them even more with his keyboard work, and Roger Waters provided creative vocals on some old numbers and some from the "Meddle" album as well as unusual bass work. Pink Floyd were wrapped up totally in their music and made no attempt at any other kind of bridge to the audience. Maybe this is why they have yet to win a following stateside. But with groups like Jethro leading the way, it won't be long before the avant garde rockers have their day.

Ulcer

More bad news: Grateful Dead did two shows in the Auditorium, and organist Rod (Pigpen) McKernan, who is out indefinitely with a perforated ulcer. While he's recuperating from a hospitalization, Keith Godchaux is contributing some exciting piano sounds for the Frisco rockers.

The first half of their set was almost entirely new numbers worked out in the month they have been rehearsing with Godchaux. These songs, never even on the new live album, show the Dead is still on a country trip, but the rock is getting stronger again, and one song, "One More Saturday Night," turns into a wild Little Richard-Jerry Lee Lewis screamer at the end. The audience turned up their seats and danced in their places for this one.

The Toronto Folies

Canadian news from BRIAN HETHERINGTON

THE more well-heeled set are moaning loudly at the moment at a surprising change of direction in the entertainment plans for

Toronto's biggest and plushiest cabaret room — the Imperial Room of the Royal York Hotel.

Totally unexpectedly Moxie Whitney, entertainment director of the Hotel, has announced that they're dropping their policy of big-name international star billings for a Folies Bergere-type girlie show.

The only exceptions will be two nine-day periods to account for Tony Bennett and his 32-piece orchestra and Lovelace Watkins, previously contracted to appear.

Perhaps fittingly, the final star in the old tradition was Canada's newest big name, Anne Murray. Like her predecessors this season, Sonny and Cher, Guy Lombardo and Al Martino she did sell-out business. Many of the regulars are saying they will not be returning to see girlie shows. It would appear the only way of getting the big names back to Toronto is to let the world hear his latest compositions. Moe Koffman, who shot to world-fame in 1955 with his record of his own composition, "Swingin' Shepherd Blues," has been one of Canada's most successful singers since, but has not been heard on record for a number of years. At least not publicly acknowledged.

Now he has signed a contract with GRT Records and has released a new album, "Joe Koffman Plays Bach," in which he has gathered together some talented musicians to play with him a selection of Bach-oriented compositions he has written during the past year. A musician's musician, who is in constant demand

for radio and TV, recording sessions, radio and commercials for some of Canada's biggest advertisers, and a regular one-week-a-month spot at a Toronto restaurant, it will be good to see him get some public recognition again.

A plan to expose some of the country's best musical talents to British and European music authorities has been accepted by the executive of the Canadian Recording Manufacturers' Association. The plan is that with Governmental departments contributing a sum of 20,000 dollars equal to the contribution of the CRMA — and a further 5,000 dollars from private sources in the industry, a Maple Music Junket will be staged next Spring.

About 100 music journalists, radio and TV music programme executives and record company executives will be flown to Toronto for a three-day recording junket. It is happening on the music scene here. It has been a hard struggle persuading the CRMA that they have a highly marketable commodity, but it could now be that the startling growth of Canadian music and recording will soon be heard on a wider basis. It deserves to be.

"HELP"

Adoption, abortion, contraception, drugs, educational problems, loneliness, marriage, pregnancy, testing, psychiatric help, venereal disease.

For free help and advice phone 402-5231 or write to "HELP", 10 South Ward Road, London, W 2

Next week I shall make an important announcement about Saturday Morning Pictures.

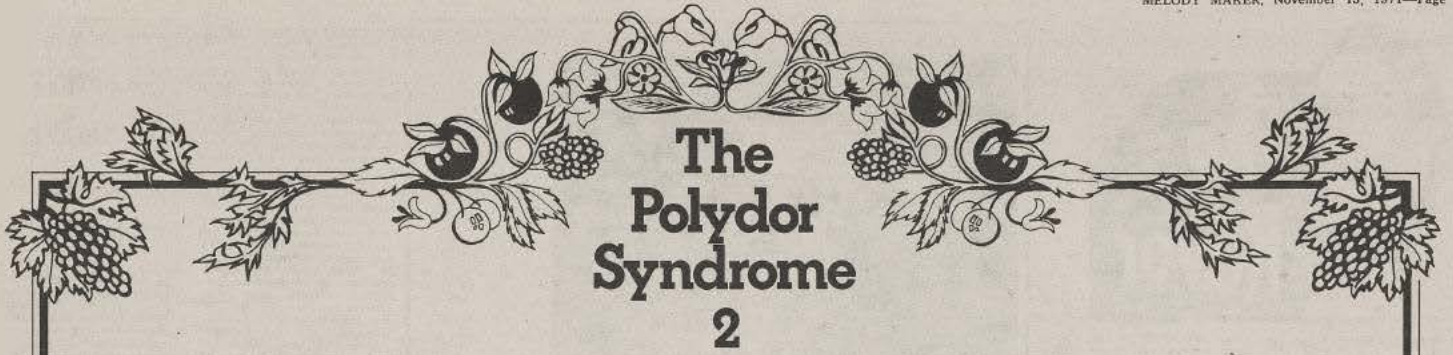
NEW VICTORIA, SATURDAY, NOVEMBER 20th, at 6.30 and 9.0 p.m. ROBERT PATERSON and MELODY MAKER present.

ONLY LONDON APPEARANCE OF The World's Greatest Blues Singer/Guitarist

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Guest Artist: DUSTER BENNETT

Tickets 50p to £1.50. Box Office (01-434 3732/3) and Agents



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Jimi Hendrix

Isle of Wight



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WHAT'S it like to be The Raver?

It's a question seldom asked. Is it a life of gay abandon? Well, yes and no. Abandon, yes, gay? — only hotel walls and reporters from Sunday newspapers know the answer.

Sunday's expose of Marmalade didn't shock your MM staff. We've seen bands on the road, we've seen the shocking games of chess and three-card brag in hotel rooms after hours... We've seen grown men drink bottles of whiskey, and smoke Kensitas in bed... We've seen young girls abused by sales-reps from Blackpool on weekend jaunts in London... We've seen writers without intros write rubbish to catch your attention.

Tops

Ever listened to the American Forces Network? Late on Saturday nights, they have quite a good rock programme, but last weekend the jock really blotted his copybook. Our agent in Berlin reports that, after playing the Four Tops' classic, "Reach Out, I'll Be There," the man quoth thus: "Yeah, that's a great

one, isn't it? Of course, they had a great coach — Phil Spector produced that one, back when the Philadelphia Sound was in." Oh YEAH!

And heard by somebody in Detroit, not seven days before on Motown's rock radio channel: "Folks, the Moody Blues, get a touch of this from 'Every Good Boy Deserves A Father'... They never told us that... Jimmy McCallloch, who launched his new band, Bent Frame last week, has had his Gibson SG (£350) nicked.

Alice

After Alice Cooper's equipment arrived at Birmingham's Kinetic Circus too late for them to appear last Thursday, the group, impressed by British Rail's posters about the Inter-City job "making the going easier," decided to return to London on the midnight train... They could have had three limousines, but B.R. they wanted... They were enjoying their first British train journey, until a lack of electricity forced the train to a halt just outside Rugby. They sat in their compartments for half an hour, getting colder and colder, before roadie Shep led Alice and other passengers along the track to Rugby.

A startled station master refused to make them tea. Relief train eventually arrived; party hit London at 5 a.m.... They went back to Birmingham on Monday, to do a free



Mr Elton John, the well-known musician, pictured outside the Hanover Grand Banqueting Rooms last Wednesday on his return from Australia. Mr John is seen with his collection of badges which he has acquired from all over the world. Every picture tells a story.

show — by road. Security backstage at the Congress Hall, in Warsaw, during the Jazz Jamboree was tight. So when British journalist Ed Martin left his pass and Press card at the hotel, he found a new use for a Glou-

cester Constabulary parking ticket... On production of the ticket he was ushered backstage. Michael Wade's article on The Who (Times, November 6) included this line-up John Entwistle (bass), Roger Daltrey

(vocals), Keith Moon (drums), Pete Townshend (drums)... It could of course be a metaphor, but is he that clever? Michael Goffi, who nine years ago astounded the musical world with his drumming (for one so young), now plays

The Cauliflower Hotel, Ilford, at Sunday lunchtimes.

Practical Christmas gift suggestion for friends living or working in noisy surroundings comes from the Noise Abatement Society... For the man or woman who has everything, comes the Survey Meter, whose red lamp lights up when noise reaches danger level—Ear Defender to protect when it does. Handsome for boring concerts... You're wise Jonathan King, wise.

Composer Pat Evans has for some time been intrigued by the possibilities of the greater audience involvement afforded by mixed media techniques. The success of previous examples, Pottery and Jazz, Flowers and Machines, and the first production of Sounds and Threads, at the Barry Summer School, this year, show the unconscious demands for the destruction of walls between audience and artists...

Audrey Walker, who works in paint, fabrics and threads, felt that this approach could add a theatrical approach to her art. This collaboration between Audrey, her group of students and musicians of Pat Evans Sounds Alone Nine has produced a rich experience which you should not miss—Hampstead Country Club, November 19, 7.30.

If that interests you, what are you doing reading The Raver? Slumming it?

Prison

Robert Stigwood and Michael Butler have confirmed that the Dean and Chapter of St Paul's have agreed to the request of the cast of Hair to take part in the Holy Communion in St. Paul's Cathedral, on December 12, to celebrate the third anniversary of Hair in London. Some things tend to get above themselves, really... Don't invite Mrs. George Martin and Mrs. Peter Townshend to the same party. And now a last line: We got a letter from Kevin Middleton, residing at H.M. Prison, Greenwood, for the moment, asking if he could get tickets for Led Zep's November 20 concert (he's discharged on November 18). We got in touch with Rikki Farr, who's doing the gig, and he's giving Kevin two tickets. Nice one.

Raver's guide to the week

HARVEST FREE CONCERT (Rainbow Theatre, London, today, Thursday). Mark Almond and Barclay James Harvest supply the music, Climax Chicago the blues, and East of Eden some sustained fuzz. Tickets are free from EMI.

AFRO ROCK CONCERT (Top Rank Suite, Watford, today, Thursday). Osibisa head the bill with Assagai, Gonzales and Ojah.

ATOMIC ROOSTER (Town Hall, Middlesbrough, today, Thursday). They've been a bit out of circulation recently with American tours. Different hand this time round, with changes being hatched from within.

KID THOMAS PRESERVATION HALL BAND (New Victoria, London, 6 pm Friday). Some of the authentic New Orleans jazz men, bound to gladden the heart.

ORNETTE COLEMAN (New Victoria, London, 8 pm Friday). This will be the only appearance in London of the Ornette Coleman Quartet. Quite a weekend for jazz lovers.

MILES DAVIS (Royal Festival Hall, London, Saturday). Miles blew his gig at the Prague Festival, but he has assured everyone that he will be there for this trip.

ROBERT PATERSON and GEORGE WEIN in association with MELODY MAKER present

THIS WEEKEND IS "THE JAZZ WEEKEND"

This Friday, November 12th
NEW VICTORIA THEATRE
(opposite Victoria Station)

6.30 p.m.

First British appearance of the
Pioneers of New Orleans Jazz

KID THOMAS PRESERVATION HALL BAND

9.00 p.m.

ORNETTE COLEMAN QUARTET

Only British appearance

This Saturday, November 13th
ROYAL FESTIVAL HALL

6.15 and 9.00 p.m.

MILES DAVIS SEPTET

Only British appearances

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

6.00 and 8.30 p.m.

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

The legendary Sextet together for the first time in 20 years

TICKETS NOW ON SALE

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

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

Ray Coleman and Chris Charlesworth reporting on an ex-Beatle's odd 'happening'

IN THEORY, it threatened to be the non-event of all time. But only an ex-Beatle could stage a glorified Saturday-night-hop-style dance in the West End of London on a Monday night in cold November — and come up smiling like a winner.

The bizarre event was Paul and Linda McCartney's party this week to launch their new group Wings, pictured on today's MM front page. They hired the Empire Ballroom in Leicester Square for 800 popbiz guests — and the Ray McVay dance band played for quicksteps, waltzes, congas and formation displays.

It was a weird idea from the mind of one recognised as being hip. But then, McCartney has always been rather conventional — a sentimental traditionalist at heart.

And when they'd been there for an hour or so and realised it wasn't a stunt but as straightforward as it appeared, even the heaviest of rock guitarists joined in and had a ball.

Why the Empire Ballroom on a Monday night?

"Why not?" Paul answered. "We thought," said Linda, "it would be a nice idea to invite a whole lot of our friends to a big party — where they could bring their wives."

"EMI are paying for it," said Paul.

The couple had left the seclusion of their Scottish farm the night before, boarded the sleeper train (second class) and brought their children to their London home before playing host and hostess at the ball.

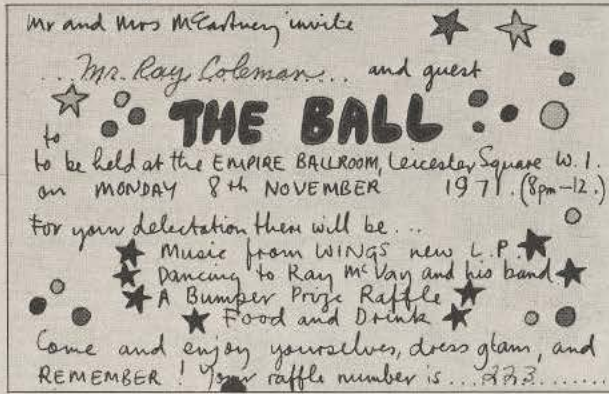
SHEEP

"I sheared the sheep yesterday before coming," McCartney said. "We love it up there. Have you heard the Wings album? We're pretty pleased with it... really this is a very glorified press conference — to make sure everybody came."

And the McCartneys achieved an impressive turnout of personalities including Jimmy Page, Sandy Denny, Elton John, Mary Hopkin, Deep Purple, Who men John Entwistle and Keith Moon, Faces Ronnie Wood, Ronnie Lane, Ian McLagen and Kenny Jones, many disc jockeys and other group musicians.

It had all the trappings of an important film premiere. Crowds thronged the pavement outside, policemen cleared a path through for the bewildered guests. Flashbulbs popped as limousine doors were opened. Tickets were at

A strange day's night



● The invitation card... handwritten by Paul McCartney

a premium — touts could probably have raised up to £20 for the precious invitations written in Paul's own hand.

Security was tight — in-

itations were strictly vetted and punched as the doors opened.

Inside the ballroom it was just like any other dancing night. Waitresses served wine

and bread and cheese courtesy of the hosts, but the tills were ringing at the bars. Ray McVay played as he always does, or nearly — for all through the night he did not



play a Beatle melody. Midway through the evening a team of formation dancers took the floor to hilarious applause. It must have been Paul's idea of a joke, like the way he stepped forward at the end to draw the winning raffle ticket. The prize — a magnum of champagne — was won by DJ Jeff Dexter.

ROCK

Wings never actually played, though they were all there. Between breaks in the dance music, their new album was played. The dancing carried on and guests clapped after each track was played.

Although listening conditions were poor, the Wings LP seemed much better and more instantly melodic than "Ram."

The first side is taken up with rock numbers — includ-

ing a version of the Everly's "Love Is Strange" — and the second side is the slow melodic McCartney of "Yesterday" and "Michelle" days.

"We did that on purpose," said Linda. "It's so it can be played at parties; one side for when you want to get up and dance and the second side for the girl, when they want to smooch around."

When will we hear Wings live? "Well, it should be soon now," said Paul, engrossed in a conversation with Graham Bond. "We want to start in a very small way, maybe do some unadvertised concerts or something."

"We don't want all the bigtime at all. Paul's been through all that," said Linda, all the time clinging to his left arm.

Paul, in an outrageously loud check suit, chatted amiably with everyone in sight. His short hair, quiffed up with grease, black plim-

soils and drape jacket gave him the appearance of a 'fifties teddy-boy.

He was the Beatle, remember, who wanted the group to make small-time appearances in a tiny hall as the Raiders at the peak of their career. Now he plans to return to his roots — with Wings.

ALONE

The word Beatle was never mentioned in his presence. None of the other Beatles was present. Nor were any of the Apple crowd at the ball.

It was after midnight when the affair came to a halt. The album was still playing but the guests had dwindled.

Paul and Linda sat on the edge of the stage at the front of the dance floor, alone for the first time in the evening. Wings had been strangely, but successfully, launched.

John & Tony Smith present

DON'T HANG BABBACOMBE LEE!

FAIRPORT CONVENTION

THE STORY OF THE MAN THEY COULDN'T HANG

IN CONCERT:

NOVEMBER DATES:

Friday, 12th	GREENS PLAYHOUSE	GLASGOW	Sunday, 21st	CITY HALL	NEWCASTLE
Saturday, 13th	USHER HALL	EDINBURGH	Tuesday, 23rd	GUILDHALL	PORTSMOUTH
Monday, 15th	ST. GEORGE'S HALL	BRADFORD	Wednesday, 24th	THE DOME	BRIGHTON
Tuesday, 16th	CITY HALL	SHEFFIELD	Friday, 26th	COLSTON HALL	BRISTOL
Friday, 19th	TOWN HALL	BIRMINGHAM	Saturday, 27th	RAINBOW THEATRE	LONDON
Saturday, 20th	FREE TRADE HALL	MANCHESTER	Sunday, 28th	FAIRFIELD HALL	CROYDON
			Tuesday, 30th	DE MONTFORT HALL	LEICESTER

POP ALBUMS

Be grateful for the Dead live

GRATEFUL DEAD: Grateful Dead (Warner Brothers).

A live double album—recorded at San Francisco's Winterland and the Manhattan Center and Fillmore East in New York—capturing much of the band's "live" presence as opposed to the too often uneven studio sets previous to "Workingman's Dead."

In fact, side one carries on in the by now well-established vein first explored with "Workingman" and "American Beauty." More carefully structured songs but retaining the loose feel and leaving space for the superb guitar work of Jerry Garcia.

Track one fades in and the Dead, already well into "Bertha," hammer along space, relaxed and together. A good start. "Mama Tried," a Merle Haggard tune, retains the country feel of the side, and "Big Railroad Blues" has some nice moments mostly provided by Garcia, before the final track "Playing in the Band," which has a chorus reminiscent, both instrumentally and vocally, of Creedence's "Proud Mary."

Side two is taken over totally by an 18-minute-plus composition by Bill Kreutzmann and Bob Weir called "The Other One." It starts with meandering drum solo of little inspiration, construction or life. Although some of the initial ideas are good, the solo seems to lose its way after about 3 1/2 to 4 minutes.

A pity, because in all his work with the full five-piece Kreutzmann is perfect. Unobtrusively omnipresent. Like all good ensemble drummers, filling in, bridging passages and highlighting crescendos. But waiting for the end is almost worthwhile when Lesli's thunderous bass pattern leads the whole band back into a glorious jam. Vintage, free-playing Dead.

There isn't an original Grateful tune on side three. In fact, the second record is virtually tribute time. John Phillips' "Me and My Uncle" opens side three reverting to country rocking Dead. The blues classics "Big Boss Man" and Berry's "Johnny B. Goode" — real good rockin' here—and Kris Kristofferson's "Me and Bobby McGee" complete the side.

"Wharf Rat" — opening side four—is a great track. A Garcia-Hunter composition, it increases the suspicion that this would have been an even better album had there been more Dead-penned tracks. It evokes sleazy, smoggy dockside cafes, crawling with rhenium, barnacled ex-sailors trading hard luck yarns for cups of coffee.

"Not Fade Away" — the Petty-Hardin rocker—features good Kreutzmann tom-tom work (much more acceptable than the dire stuff on his solo), some high-flying guitar from Garcia and a real abouting vocal. A joyous track. This standard segues into "Going Down the Road Feeling Bad" — another traditional with GD arrangement.

It's the sort of record to make you wish the Dead played this country as regularly as some of the Stateside solo stars. But as they don't, it'll have to do to be going on with.—G.B.

LEE MICHAELS: "5th" (A&M). Looking for that album you can put on anytime? Staggering down stairs with a hangover? Lurching at a party? Staring into space? Lee Michaels does it all for you. As he leaps into the ancient and venerable "Willie" and "The Hand-jive," with a complete lack of originality of style, you can't help feeling this is the all-purpose rock and roller we have been awaiting. No problems about "influences," no fashion rating to check-out, it's just a large photograph of a warm, pleasant face with tangled hair looking like he doesn't particularly want to change the world, or acknowledge its existence. One can learn nothing about Lee Michaels from the album cover and its contents, other than he likes standing in front of a microphone and singing with a band. What a refreshing change. Until we meet him, we can make up our own images of him, which is how the real stars grow. When referring to a lack of originality, that is not a put down. How many in rock can



JERRY GARCIA: superb guitar work

claim that anyway? And the style is happily familiar. Occasionally an echo chamber gives a little distinction. Apart from that, Lee could be singing in 1950, 1960, or 1999. The organ solos chug behind him like Billy Preston's first album. The band rocks like they are enjoying themselves. "Do You Know What I Mean," his current US hit is included and sung up the whole unaffected approach, free of significance or problems. Don't talk, listen and enjoy.—C.W.

MIDNIGHT SUN: Midnight Sun (MCA). A Danish six-piece with extremely accomplished soloists — as one has come to expect from the best continental bands nowadays—leaning heavily on their jazz groundings. All eight tracks were written in part or wholly by group members. "Talkin' has some fine piano from Nils Bronsted and Peter Frost, voted Denmark's best guitarist for the past three years, clearly deserves the title. He favourably stands up to comparison with many lesser talented, but highly-acclaimed British counterparts. At first hearing Allen Mortensen's vocals appear to be the band's Achilles Heel. Persevere, however, and you'll find

they gell into the band's overall sound on second or third hearing. But it is instinctively they score most consistently. Listen to "B.M.," featuring beautiful string bass from Bo Stief and the long track on side two, "Living On The Hill." Reedsman Bent Hesselmann solos well (when given the chance) and drummer Carsten Smedegaard holds rhythmically interesting pieces such as "Nobody" and the aforementioned "Living Together with a Nice Style." A good album and a band I look forward to seeing live.—G.B.

NANCY WILSON: "Now I'm A Woman" (Capitol). The strong Wilson voice and declaratory style are in full working order on this collection, on which she sings with arrangers-conductors Bobby Martin, Thom Bell and Lemmy Pakula. Her material includes the title song and two or three more by Gamble and Huff. Burt Bacharach's "Close To You," Paul Simon's "Bridge Over Troubled Water," "Make It With You" and "The Long And Winding Road." In the main it's new-look Nancy, handling contemporary songs with considerable assurance and a certain degree of soul. But the backgrounds, heavy with the brass, strings and choral support, lend a kind of computerized efficiency to the total sound. Now and then, as on "The Real Me," the old Dinah-influenced swing and blues feeling is allowed out to remind us of the Wilson roots.—M.J.

STRAIGHTEN UP! Volume two (Parlo) We've seen several weighty treatises explain-

ing how Reggae is so much more valid and closer to the African roots than the "commercialised" Black music of America. Well, this album shows the other side of the coin: that much of contemporary Caribbean music leans heavily on America for its inspiration and material. That's just an observation, not a criticism. In fact The Chameers' version of "The Temptations' Just My Imagination" has almost as much charm as the original. Slim Smith's "My Girl" is fine, too, as is Wilson Groovy's treatment of Delaney and Bonnie's "Free The People." Eugene Paul's "Farewell My Darling" has more than a passing resemblance to "If I Had A Hammer" and Ralph Stewart's "Put Your Sweet Lips In My Mouth." Least pleasing of these re-workings is Tiger's leaden "Gully," which is a straight (and uncredited) lift from Isaac Hayes' monologue version of Jerry Butler's "I Stand Accused." Other tracks on this interesting set from Max Romeo, Derrick Morgan, Larry and Lloyd, Righteous Flames, The Classics, Pat and Winston and Rudy and Sketto.—A.L.

STEFAN GROSSMAN: "Those Pleasant Days" (Transatlantic). Having earned himself a wide reputation as a blues guitarist, Grossman has turned to songwriting in a contemporary vein. His previous attempts at the art have been firmly planted in the blues idiom. On this album Grossman has enlisted the help of producer and arranger Sam Charters and various

musicians, including Richard Thompson, Danny Thompson, Ian Whiteman, Harvey Burns and a Danish brass band called Kaerne. The result is that although there is a whisper of blues in the music, the imposing arrangements overshadow it. Kaerne in particular injects certain of the songs with a circus atmosphere. On paper, the lyrics are sometimes badly constructed, although Grossman sings them with a smoothness that hides this. While some of his songs make no pretensions towards a theme, others obviously do and yet their stories are often obscure. Perhaps the intention is directed towards radiating a mood rather than reciting a series of events. Stefan has the ability to dwell on a word phrase to advantage. He employs the characteristics on his moodier songs here, although there is a tendency to labour the effect.—A.M.

RARE EARTH: "One World" (Rare Earth). Which came first, the label or the band? If it's the latter, it's hard to understand why Motown considers so mediocre a band worthy of such an honour. What about a Smokey Robinson label, for God's sake? Rare Earth gained their first successes a year or two back with some superficially exciting mass-market old tempo songs. With their heavy percussion, white-soul union vocals and general penchant for trading stock riffs, the Rascals — although they really aren't saying anything that hasn't been said by bands like Vanilla Fudge or the Rascals — play with great gusto and competence and try hard to write meaningful songs. (Like "Under God's Light" and the inevitable ecology song, "The Seed"). But basically, like so many bands, they have no reason to exist. At heart their music contains nothing—except, perhaps, a desire to play as loudly as possible. Their current single, "Just Celebrate" (included here) is a fair old stomper, and really there's no reason to invest more than the price of a single in the band.—A.L.

MARION WILLIAMS: "Standing In Rain Wandering Like You" (Atlantic Super). Marion Williams possesses one of the finest voices in the whole of music. She was one of the original members of the cast of "Black Nativity" and for ten years led a brilliant gospel group, the Stars Of Faith. Now, sadly, in a time of out-of-tune singers whining and mumbling to their guitars, when any amount of sheer rotten singing hides behind excuses of "honesty" and "self expression," Miss Williams is something of an anachronism.

It seems there's no place in today's low-key, laid-back world of such a voice of such significant power and majesty, a voice which seems to embody all the pride, strength, joy and pathos of an entire people. Even Atlantic, who have had plenty of experience with great Black voices, seem unsure how to handle her on the evidence of this album. In their attempt to popularise her they have given her a set of very uninspirational "pop" songs like "He Ain't Heavy, He's My Brother," "My Sweet Lord," "Heaven Help Us All," "Put Your Hand In The Hand" and "Hare Krishnas." She transcends and transforms them all, of course, but ultimately one is left with the feeling that a giant talent has been trivialised. Quite simply, her material is not worthy of her. Similarly, the accompaniment,

Rory's wild Deuces

RORY GALLAGHER: "Deuce" (Polydor). Gallagher can teach a hell of a lot of people a few lessons here. Shall we start by saying that this is an above standard album. A good one. Then I'll tell you that it was recorded in a matter of hours at London's Tangerine Studios. It's a deologically small, insignificant place up the East End. And yet Gallagher, who produced it as well as has created such a wonderful live sound you'd think the band were playing in your living room. There's precious little overdubbing, almost no sophistication, but that's what Gallagher's all about, raw, emotional, raw. This, his second album since Taste, shows him as a more varied musician than most people would ever imagine. There's the uncontrollable rocker on "Used To Be," chunky, funky riffs, and then a little slow down on "Maybe I Will," with Rory on nicely rhythmic acoustic guitar and harmonica. His acoustic guitar playing becomes even more unmistakably unique to him — the tone, then the rustling, gabbling qualities, and only the slightest temptation to use the cloak of electricity. His songs have improved ten-fold, there's something to them now, more thought, more music. But his rustling, gabbling there's the brass, unkempt feel on strict rockers like "Whole Lotta People" — literally heavy, but out of the speakers. Praise must be handed out to Gerry McEvoy and Wilgar Campbell. Wilgar displays some extraordinary drum technique, while McEvoy shows what a fine, pushing bassist he is. This is a great rock band, and another wildfire album.—R.H.

for all the prestigious names (including Roberts' Flack as producer, David Spinozza on guitar, Keith Jarrett and Joe Zawinul on pianos, Pretty Purdie on drums, and the band the Dixie Hummingbirds) only gets in the way, albeit tastefully. Hers is a voice which can cut an entire soul, ungle the spine and curdle the blood, soaring from a bass growl to a soprano wail in the space of a few syllable. All she really needs behind her (as those incredible old tracks for Vesey proved) is a piano or organ and the handclapping and singing of the Stars Of Faith — and the chance to sing her own sanctified songs again, which, with the Jesus Freaks, Superstar and all, shouldn't be too much for us to take. Still, if you've never heard her before, this album will be a revelation. And apart from Aretha, you won't hear any better singing anywhere.—A.L.

RIO GRANDE: "Rio Grande" (RCA Victor). Although the country influence is strongly imprinted on their work, Rio Grande also incorporate pop ingredients in the harmonica and instrumental accompaniments. The combination of Bobby Tuttle's pedal steel, Ken Murray's rock drum style and Ronny Wood's dot-com guitar and jaws harp makes this a distinctive album. The inclusion of the heavy instrumental work on "Rock On" and "Easy" in effect breaches the gap between country and blues — a distinguishing mark for any group. The material was all written by the group, with Ronny Weiss (lead vocals) and David Snydler (guitar, bass and vocals) being the main songwriting team.—A.M.

in brief

ANNIE ROSS: "You And Me Baby" (Decca). Here's a fun night with Annie, the Queen of nightclub soul. Recorded live, it recaptures her shows at Ronnie Scott's and Hampstead Theatre Club. It's pretty cute, coy and a weird mixture of 1940 and 1970. The band is excellent — a model of accompaniment, with Dave Macrae outstanding on electric piano. The material is well chosen, ranging from King Crimson's "Cat Food" to Dylan's "Country Pie." If you've seen the show, it's a nice souvenir.

PETULA CLARK must be one of the few ballad singers to have improved as each year passes; maturity has given her voice reality and awareness.

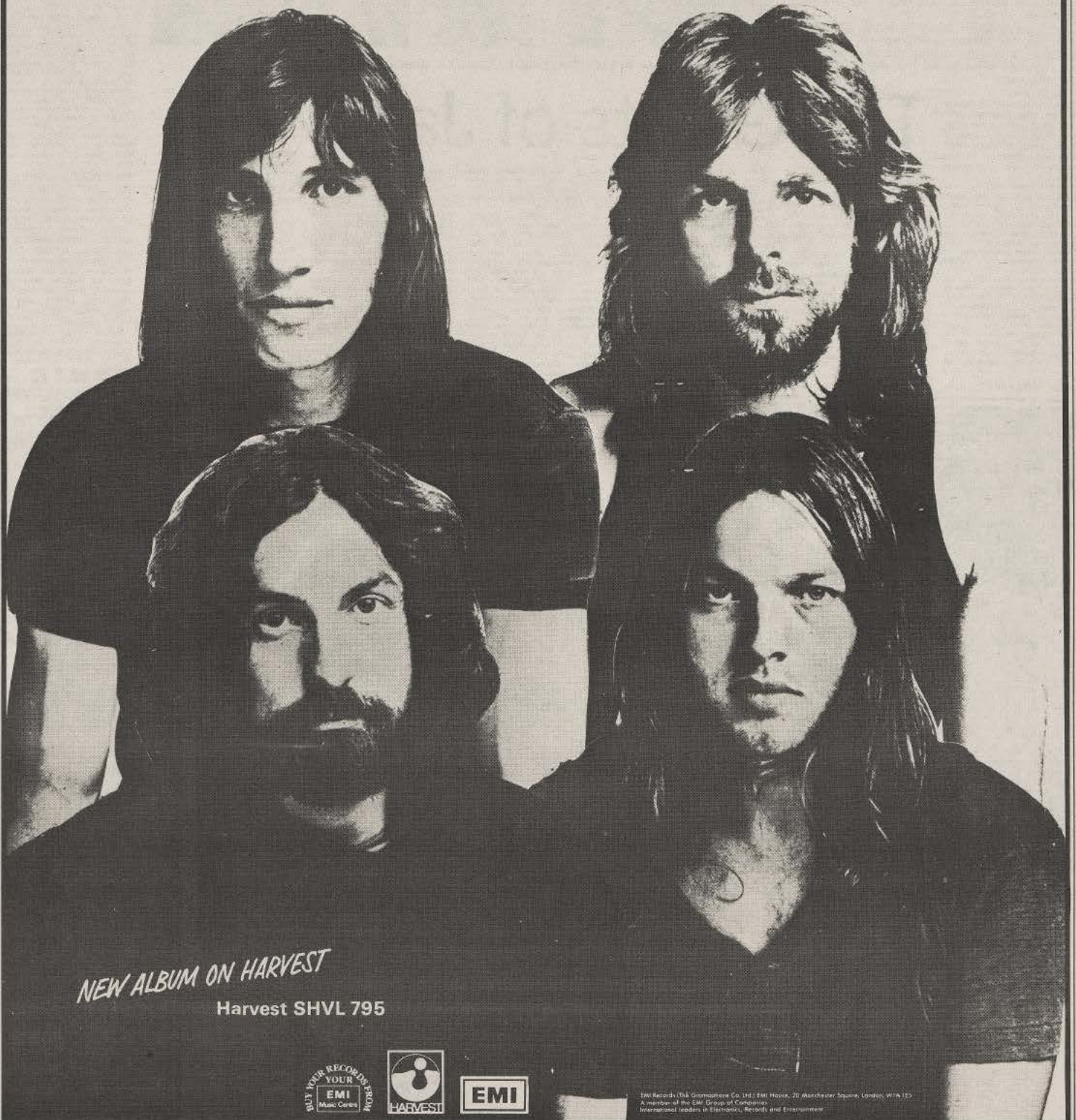
On "Today," she is represented by some of her best work on singles, including "I Couldn't Live Without Your Love" and "This Is My Song" (Pye Special).

LYNN ANDERSON, until now a hit singer, pops up with "You're My Man," an album whose attribute is a fine front cover picture of the lady, so lifelike and real it jumps out of the cardboard. The music is OK, too, for country music fanatics: "Joy To The World," "Proud Mary" and "Knock Three Times" might not sound c&w-ish, but Lynn has a voice that has a Nashville sound, giving most of her work this stamp. (CBS)

solo album by the girl who used to be linked with Frederick. She has chosen her songs well and the arrangements are tight... but vocally, something seems lacking. Nina's voice lacks light and shade. She has a nice o'clock in the morning voice, and some of these songs don't call for that cabaret (Pye).

JIM REEVES still commands a loyal following, years after his death. He had a velvet voice and sang country-ish ballads with Com-like relaxation. "I'm Gonna Change Everything," "Gully" and "Welcome To My World" are among the winning Reeves songs remastered to make up "Something Special," a new album (RCA Victor).

Pink Floyd MEDDLE



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jazz scene

This week the Giants of Jazz blow into London for the MM shows. Richard Williams looks at the star names in the line-up

THE line-up of the Giants of Jazz is like a dream come true. For years, many fans have been hoping that the legendary figures of the Bebop Era would reunite in some kind of glorious apocalypse, and at last the time has come.

The teaming-up of Dizzy Gillespie, Thelonius Monk, and Art Blakey is nothing less than historic. These three were among the pioneers of Bebop, the men who shaped the direction of jazz from the early Forties onwards.

This is almost certainly the first time Gillespie and Monk have played together since that historic session of the early Fifties, when they and Charlie Parker recorded for Norman Granz.

Monk and Blakey, of course, is one of the great partnerships of jazz history. They never failed to strike sparks off each other, and it's significant that Blakey was present on perhaps Monk's greatest single recording — the trio version of "Blue Monk."

Word has it that the other members — altoist Sonny Stitt, trombonist Kai Winding, and bassist Al McKibbin are by no means letting the side down.

For those who're not too familiar with the extensive achievements of these giants, here's a potted biography on each.

DIZZY GILLESPIE: Dizzy

is the founder father of modern trumpet — even though the mainstream development of the instrument has shifted emphasis in recent years, towards the less bravura approach of Miles Davis.

Dizzy's first "name band" gig was with the Frank Fairfax outfit in Philadelphia, and two years later he took Roy Eldridge's chair in the Teddy Hill band.

Eldridge was Gillespie's primary influence — in fact he began his career by slavishly imitating the older man. But this allegiance put him in direct line of descent in the trumpet hierarchy, which stretched back past Eldridge to Rex Stewart, Red Allen,



DIZZY GILLESPIE/ART BLAKEY/THELONIUS MONK/KAI WINDING/SONNY STITT

beats his background. Winding is a technically excellent trombonist whose style aptly contrasted with the machine-gun tactics of his erstwhile partner, J.J.

SONNY STITT: Shortly before Charlie Parker died, he is said to have told Sonny Stitt: "I'm handing you the keys to the kingdom." It led to a reputation which has dogged Stitt ever since. He's never been able to get out of the shadow of the greater man, but he's always been a damn fine player.

One of the few genuinely over-recorded jazz musicians, Stitt played in the Gillespie groups of the mid-Sixties, and later worked with Gene Ammons (a notable partnership) and in Jazz At The Philharmonic. He was a member of the Miles Davis group for a brief period in the early Sixties, but has spent most of his working life as a single, travelling around to play with local rhythm sections.

Few would dispute Leonard Feather's assertion that "he has become one of the most consistently swinging performers in contemporary jazz, both on alto and tenor saxes."

THELONIUS MONK: For more than 15 years, Monk was the most mysterious and most misunderstood of all jazz musicians. His unusually reticent demeanour, and occasional personal eccentricities, combined with the uncompromising aspects of his music to persuade listeners that he was "just weird." They dubbed him The Mad Monk, and The High Priest of Bop, and wrote him off.

When the Establishment and the media finally got around to understanding him, in the mid-Fifties, they discovered a man who

has made quite a few poor records. For a long time, it looked as though the years of quasi-vaudeville clowning had doused the fire which ignited his performances with Parker. He's not alone among the Giants in being a man into whom this tour could breathe new musical life.

Great jazz wasn't a paying proposition, though, and Gillespie was forced into becoming an entertainer — spending more time clowning that playing the trumpet, and playing banal material.

He led some quite good bands in the Fifties, though, including a large ensemble which may have been but a shadow of the original outfit, but was still pretty good, and at the end of the decade he began to lead a fine quintet with Leo Wright (alto), Lalo Schifrin (piano), Bob Cunningham (bass), and Rudy Collins (drums).

Over the past ten years, Dizzy has toured everywhere, announced his candidacy for the American presidency, and never been equalled.

The Giants of Jazz

Louis Armstrong, and King Oliver.

Dizzy began modifying his style while in the Cab Calloway band in 1939, and shortly afterwards he met Charlie Parker. No-one will ever know quite who contributed what, but between them, Parker and Gillespie sowed the seeds of the Bebop Revolution.

They played at Minton's, in Harlem, which turned into a nightly after-hours workshop for the new music, and eventually began recording classics like "Salt Peanuts" and "Night In Tunisia."

Gillespie's style was the most organically virtuosic jazz had seen, and some of his elders dismissed him for playing "that Chinese music." Even Armstrong was heavily critical — an attitude which was to alter over the years, when the two became firm friends.

In 1948, Gillespie formed his first big band. But it wasn't until 1948 that he really got it working, and many people believe that this was the greatest big jazz band of all time: it wedded the litheness of small-combo bop to the thrilling sound of massed brass and reeds, and what it lacked in precision it more than made up for in sheer excitement. Among the soloists were altoist Ernie Henry, baritonist Cecil Payne, and pianist John Lewis, while on occasion the Cuban conga-player Chano Pozo added a percussive fire which has

never been equalled.

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Over the past ten years, Dizzy has toured everywhere, announced his candidacy for the American presidency, and



McKENDREE SPRING

McKendree Spring at Carnegie Hall

McKendree Spring came on like a cool summer breeze—a taste of something refreshing, something good and long awaited, something honest and quiet. Michael Dreyfuss' violin performance was superb because he used the instrument as an orchestral piece to back the beautiful "Down By The River". Highlighting the show was the performance of "God Bless The Conspiracy", which again featured Dreyfuss.

McKendree Spring is a group whose material must be felt and lived. Their delivery is as fresh as all outdoors.

McKendree Spring at Fillmore East

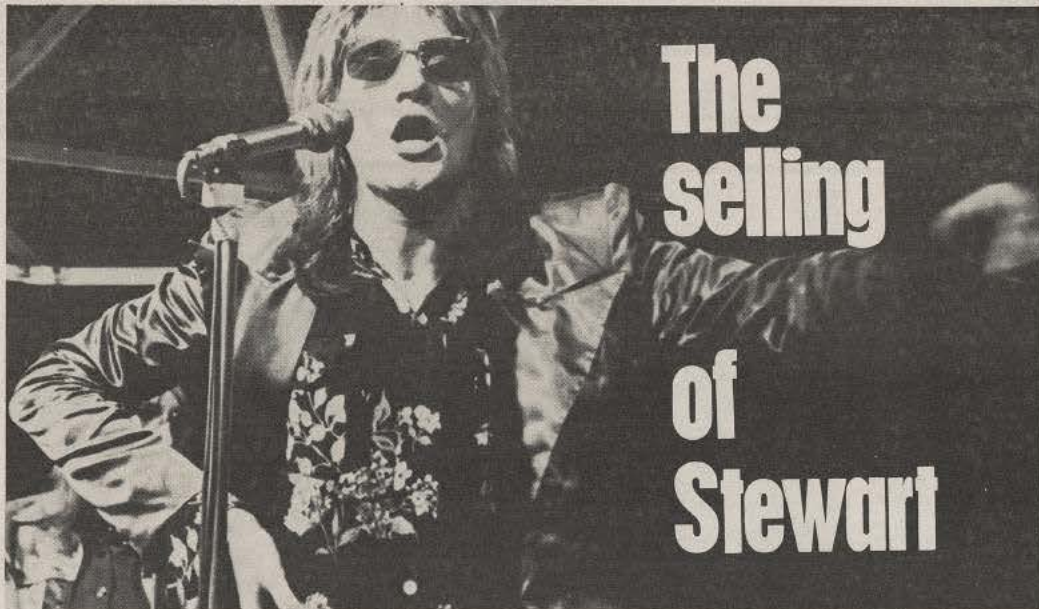
The core of the group seems to be Mike Dreyfuss' electric violin. He uses it in much the same way as Pink Floyd's Rick Wright uses his electronic organ. It darts and slithers, and groans and croons, it swoops and climbs. No drums in the group—just two guitars and bass. Outstanding numbers are Tom Rush's "No Regrets" and the long "God Bless The Conspiracy", which features an ear-bending virtuososolo from Mike. **CASHBOX**.



McKENDREE SPRING
SECOND THOUGHTS
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NOW ON TOUR

Friday, in case you didn't know, was Rod Stewart Day. Roy Hollingworth reports from Amsterdam on the celebrations



The selling of Stewart

It could well have been a sales convention for a big industrial complex. A celebration, if you like, to drink the glory of — say — a washing machine, the biggest, best seller of the year. How had you promoted your product? "Henri, I booked two Rod Stewart windows in Dusseldorf, they vent a bomb" — dinner table conversation.

This was possibly the most embarrassing day in the life of Rod Stewart. And then they took over the Hilton Hotel. There were people who'd been flown in, who didn't know why they'd been flown in. There were people there who didn't know who they were. There were people there who didn't know who Rod Stewart was, and nobody knew who to tell what to do. A farce, oh yes.

You hear about Gold Albums. But do you ever stop to think what that actually means? Well, it means not just success for the artist, but a boom for everyone who's had anything to do with it. Like any other business, records have their salesmen — and they're the same types you'll find selling any viable product. It's sad when you hear

journalist they thought figured, every whizz-kid who'd whizzed, into Amsterdam. And then they took over the Hilton Hotel. There were people who'd been flown in, who didn't know why they'd been flown in. There were people there who didn't know who they were. There were people there who didn't know who Rod Stewart was, and nobody knew who to tell what to do. A farce, oh yes.

You hear about Gold Albums. But do you ever stop to think what that actually means? Well, it means not just success for the artist, but a boom for everyone who's had anything to do with it. Like any other business, records have their salesmen — and they're the same types you'll find selling any viable product. It's sad when you hear

discussions on Rod Stewart, the product. Rod is now a superstar. It's all happened. He's the biggest business you could ever hope for. Massive just isn't the word. But Rod knows that the present state of affairs need cooling. There were whispers among the Stewart camp that they didn't want an Elton John story. So cooled it will be.

Friday flopped, for a number of reasons — the main one being that Faces drummer Kenny Jones went down with a bug, and the celebration gig, planned for Groningen that night, was pulled out.

That meant the cancellation of the Rod Stewart Express, a full, real live train booked by Philips to take the hundreds from Amsterdam. Organisers pulled out already thinning hair to find alternative solutions. They found one — a trip down the canals. But everyone, including Rod, was hiding when the boats took off.

They made a lonely journey, manned by a couple of ageing reps from Basutoiland, or other such countries. But there was action. The Hilton, clubby-wubby jive centre, built onto the rambling hotel. It's typical of continental discos, designed for dwarfs, and not many at that. Well, by lunchtime it was steaming, heaving, and just everyone was clutching copies of "Every Picture Tells a Story," and every record being played was a goody from Rod.

The champers flowed, and the tasty tit-bits were chewed, and then amid a

jumbling entourage, Rod arrived in startling velvets, crowded in by everyone, but with a joke for all.

He then vanished from the view of most people. He was hidden mostly by fat men in suits, and similar types of people. The hipper variety then stormed to the front. It was like some very trendy wedding, with everyone waiting for the speeches.

"I wish to give you a most hearty welcome to Amsterdam," said a suit over the mike, "and now I'd like to introduce our man from Philips Australasia."

An Australian accent probed the air. "We've sold 25,000 copies of the album. That may appear a small amount considering the size of the Far East. In fact it may not appear much... but it

helps."

"Jolly good," said Rod. Philips, London: Another Australian accent took to the air: A real beaut was old Rod.

Two silver awards for "Maggie May" ... "Half a million sales in the UK, and here's a gold album for 100,000 sales in the UK, Great Rod, great."

"And now, from Phonogram, Hamburg, Miss Bunker. Here is a good album from Germany Rod, and now I wish to kiss you. The girls, they ask me to kiss you."

Various animal noises come from Rod, and then Paul (substitute foreign name) speaks for the Benelux countries, and hands over more gold things.

"Jolly good," said Rod, "very similar to the others aren't they?"

Next came Louis Az-zzzzzznever, from Paris. "I Rod, represent ze Mediterranean countries where people don't work so much. Ah, joke. But here is a gold. And, Rod we will do anything to promote you, and make you a success."

It was all getting rather much. Everyone was out to slap everyone's shoulders. Our Master of Ceremonies then spoke again. "And now (he kept saying it) for a familiar Dutch face... so familiar in fact that it took five minutes to find him."

He appeared as an elderly chap. Obviously a lad in his day. One of the top boys of Philips. The conversation went like this:

"Hello Rod, may I say Rod Hot Rod? I am talking of Rod Stewart now. I have always admired you. I am going back to your old raincoat now, yah? I'd like to give you an Edison Statue for your old raincoat, yah?"

"Yeh, can't be bad," says Rod.

"May I say you are wunnerful. Old raincoats yah? ... Never let you down."

Rod was taking it all well. But it was embarrassing. Stockholm followed, and the rep gave us a kind of joke, which fell appallingly flat, and then gave Rod a Viking drinking horn. "Ze Vikings celebrated zer tours of Denmark, and other countries by drinking from zis."

And last, "but by no means the least one," Mr Irvin Steinberg, President of Mercury Records, Chicago. "A platinum plaque for you Rod. One million, seven hundred thousand sales for albums and tapes of 'Every Picture.' This only happens about twice a year Rod. And now can I introduce Mr Rosencranz. Good news, it's fantastic money."

"The great money from this. What with the trade balance and all that, Mr Nixon ain't gonna like all this." Laughter.

The most tragic point of the whole thing was the way the reps talked of Rod, and "his poetry. His whole concept." This was laid on heavily, especially the poetry bit. Rod must have been embarrassed.

Jolly good.

LEONARD COHEN sends a message to BELL & ARC



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NEW POP SINGLES BY CHRIS WELCH



SUPREMES & FOUR TOPS: "You Gotta Have Love In Your Heart" (Tamla Motown). The magnificent seven ride again with a triumphant, leaping song of love. Jean Terrell gallops out front emitting a cry of freedom, swiftly joined by Levi Stubbs lending lusty support. Saddle up and head out for a number one hit.

STONEGROUND: "You Must Be One Of Us" (Warner Bros). Snacks—here come the guys looking for rainbow's end, around the bend, next time. It's all optimism and rock and they sure generate a feeling of togetherness.

ALICE COOPER: "Under My Wheels" (Warner Bros). Mucky Alice tosses back her locks and stamps a petulant foot in gay abandon. She has a powerful voice and although the production is a mess it generates a perfectly acceptable degree of excitement, and by George, that's my main aim in life. Frankly I'm living for kicks man. I

often take an overdose of Tizer and Kwells and beat up the town on my Lambratta. Alice sings about as well as Screaming Lord Sutch.

LIGHTHOUSE: "One Fine Morning" (Vertigo). Brass rock arranging from Canada with a rumba beat. This was the band who made a fairly successful debut at last year's Isle Of Wight festival. Nice vocals and a good song.

ETHIOPIANS: "Lot's Wife" (Song Bird). It is rather essential to listen to this disarmingly sweet reggae seated on a sprung chair that permits a vertical bouncing movement. Jig up and down—that's it folks. Over to reader Ed Spottem, aged 14 for his views: "Well chief, like I say, I prefer football. But if you fancy a dance like this is it." Thanks Ed. Have you noticed how Ed is becoming slightly less aggressive.

SEARCHERS: "Love Is Everywhere" (RCA). Still



TONY ASHTON: fire and finesse

searching for a hit, here is an ancient group that has improved with age, and presents us with a fine performance and production

featuring (a) good song, (b) nice vocals, (c) what I mean. Over to Giles Prohshaw, rock critic. "Actually I'm far too busy

writing a new history of rock to help you with this one. Can you call my secretary back next week? Got a meeting with my accountant—must dash."

TONY ASHTON: "You, Me And A Friend Of Mine" (Capitol). Mr. Ashton with a song from the sound track of the film "The Last Rebel" which he intones with a mixture of fire and finesse. "When I see this world, it makes me want to cry," he announces gloomily. Never mind, as long as you've got friends, you can

cope with most of life's traumas. And Tony sounds like he should make his mark on the chart.

KEN DODD: "This Is Our Dance" (Columbia). Dancing is a strange rite. When younger, it was merely a source of acute embarrassment, whether the school dance samba and quickstep or later the dreaded Twist at the Palais. Now, one extracts a kind of perverse pleasure in boogalooing badly in discotheques and at college balls. After a sufficient quantity of Bert's patent liquor has been imbibed one can do practically anything. Ken sings nicely of more respectable and perhaps middle-aged activity.

BARRON KNIGHTS: "Popularity 71" (Medley). (Penny Farthing). Basing their dialogue and twisted delivery of various current hits on package holidays the Knights produce another entertaining selection which will amuse Grandfather and stop him peeling off the wallpaper and imitating the sound of a parrot. Over to Grandd for his view: "Frankly old boy I'd sooner peel wallpaper. And what's all this about me imitating the sound of a parrot? Absolute rubbish, absolute rubbish."

MARK LINDSAY: "Are You Old Enough" (CBS). Is this the new Elton John? Over to our slightly confused rock correspondent, Giles Prohshaw. "Really, this is too much. I'm trying to compile my photo-montage

of rock superstars, and the damn telephone keeps going. Okay, let's have it... Mark Lindsay, eh? Ah yes, ex-Paul Revere, but not vintage teenybop and thus there is insufficient evidence to create a new-leaf folk poet. But the boy has potential. Hmm, yes, I think I could write you a nice four thousand word feature on him. Monday soon enough?"

BLACK WIDOW: "Wish You Would" (CBS). Unbelievable, a revival of the Yardbirds' first record with good old Eric Clapton, down to the Keith Relf harmonica breaks. Quite good, but is it the right material for Black Widow? Still, not all of us have long memories. In fact my memory is beginning to fail me. Now who was on drums with the Artwoods? Oh! Keef Moorn. No, no, it was Ginger Hartley. I give up. At any rate, this will give Giorgio Gomelsky a laugh. Not to mention Eric.

MARMALADE: "Back On The Road" (Decca). So many of us are going back on the road, there threatens severe traffic jams on the South Circular. Canned Heat are stuck in a twenty-one articulated lorry at Dulwich and James Taylor is wedged between a double decker bus and two ice cream vans just outside Streatham. Meanwhile, back at the cab rank, Marmalade just keep getting better with choice of material and vocal harmonies. It's another happy hit and proof that this long established group are maturing and moving into an era of consistency.

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BLIND DATE

Called in as a replacement for Tony Iormi, who is stricken with flu, Graham Bell, vocalist with Bell n' Arc, did not like one record. Falling dead to the floor as Three Man Army closed the show, Graham's scream was enough to echo his feelings on the pick of this week's releases.

JOE TEX: "Give The Baby Anything The Baby Wants" (Mercury). This is, um Joe Tex. I think it's the same as it always was, but I like the bass player. I prefer James Brown. I don't think it will be a hit in the record charts. I quite like it for what it is. Take it off, it just goes on, you know—unless you wanted to listen to it wee bit longer.

GILBERT O'SULLIVAN: "No Matter How I Try" (MAM). Oh, don't! What are you trying to do to me. This is Gilbert O'Sullivan. I used to like taking him off. I suppose, um I don't think it's very good, but some of the things he used to do six or seven years ago I liked very much. I don't like that parrot record, it doesn't mean anything to me. I'll go down well in the clubs. I'm trying to give you as many Blind Date cliches as I can.

MCKENDREE SPRING: "Because It's Time" (MCA). I've heard it all before. Who is it? Have we got any bubblegum. I think Tony Blackburn will love it, and I would make an ashtray out of it. Next please. Maybe it's the mood I'm in.

JAMES BROWN: "Hey America" (Melo). James Brown. Start it again. Yeah, I like the strings and I like the feel of the song. I think, though that it is the same as all his other songs. He's got a good band you know. I don't dislike it. — Black Power. I don't know if it'll be played with Christmas coming up. That's a Christmas record man. I don't think there is anything there that'll make it a hit. It's the kind of thing you'll hear in Speakeasy's and Discos. Man I've even gone off the strings.



with **Graham Bell**

LEE MICHAELS: "Do You Know What I Mean" (A&M). Is it James Brown's brother? Sounds like an English version. There's so many copies of that kind of thing, I don't know who it is and I don't like it. I've heard that bit before.

PAUL ANKA: "Do I Love You" (Buddah). This is Val Doonican, Gerry Monroe singing in the bottom bit. Take it off I think it's a load of... Please play me something that I can be kind about, something that I can say something nice about. Why not make Blind Date with the whole of albums played, no that would take a wee bit too long.

NEIL DIAMOND: "Stones" (UNI). It's not underground is it? I like the wah wah guitar at the beginning, and I like the sax solo in the middle. Sounds like one of Tony Stratton Smith's accidents. Is it Neil Diamond? If that is a hit it will make me very sad. Tony Blackburn will play this one too. Next please.

THE BEACH BOYS: "Don't Go Near The Water" (Stateside). I'm sorry, but I think this is really wet. It sucks, sucks and sucks. Is it the Beach Boys? Jeff Dexter won't speak to me again. Nice good tight harmonies Bruce.

JOHNNY JOHNSON AND THE BANDWAGON: "Sally Put Your Red Shoes On" (Bell). Four Tops. No, stops. Don't put that down, don't do it to me. They'll play that ten times tonight. Tony Blackburn'll play that one as well. Oh my God.

FREDA PAYNE: "You've Got To Love Somebody" (Inivitus). I can't hear any more. God I don't want to listen to any more. It sounds like one of those Woolworth records, but my cousin in Newcastle would really dig this. I'm so pleased I'm a hippy, and I wish you would have played Harry Secombe. I think it's time to change, it really has. But I don't think it ever will.

MARTHA REEVES AND THE VANDELLAS: "Bless You" (Tamla Motown). Is it the Crystals? The sounds you make are Muzak to my ear. They must have learnt something in all these years. Mecca Newcastle bringing wonderful colours to my ears. Man, it's like a breath of good city pollution.

THREE MAN ARMY: "Traveller" (Pegasus). Arrrrrrrrrrrrrrrr. I thought they were quite good on Opportunity Knocks, but I don't think they will be as big as Gerry Monroe. No that's terrible man. Well I've learnt it. Now let me break it.

The making of Elvis

A DOCUMENTARY series on Elvis Presley starts a weekly run on Sunday, January 2, on BBC's Radio One.

There are 12 programmes in the series, specially brought back from the States by Mark White, head of Radio One, and details of the forthcoming shows were announced in the MM some months ago.

The shows take over the All Over Yesterdays slot, and will be aired from 4 to 5 pm.

The massive project was put together in a whopping 11 weeks. Says producer Ron Jacobs, "The research was already completed by Jerry Hopkins who had done all that work for his book, Elvis. All we had to do was put it together. We interviewed 34 people in three different cities."

One notable person missing from the Elvis Presley Story is an interview with the King himself. Jacobs sees this omission as beneficial to the impartiality of the program.

"The portrait is an accurate one. Rona Barrett (a national entertainment columnist) called when she heard about this program and wanted to know what we had found out about Elvis' sex life, but I told her I was more interested in his sex life than in Elvis' and we were approaching it journalistically and were concerned with Elvis

professionally. I'm sure that there are things about Elvis that people know about that we didn't find out, but we were taking it from the point of view of Elvis as an influential figure in music, and if there is any weird personal stuff about him, it certainly didn't come to the surface in talking to any 200 people."

Jacobs, as producer and director, sought radio techniques that would best set off the writing and style created by Jerry Hopkins.

"We added backgrounds, narration, all sorts of things. Half of the stuff people won't even notice, but we know it's there. Background references for instance. When we were in Memphis, just for example, we were at the American Studios, which is an incredibly funky studio where they have had all sorts of hits and literary hundreds of chart records — the first studio that Elvis recorded in, in Memphis after he started a so-called comeback, and the guy who runs the studio, Marty Lacker, who used to be in the so-called Memphis Mafia, you know the guys who hung out with Elvis... Marty used to be in that group and is now running a studio."

"We had a regular interview with Marty and asked him questions about what it was like to be with Elvis on the road and then we started talking about those sessions and so I just got the idea to ask Marty to describe to us as if it were happening right now, what the setting in the studio was when they recorded 'In the Ghetto' which is a very important comeback record for Elvis."

JACOBA ATLAS

Have we been fair to the Hogs?

THREE ALBUMS have come from the Groundhogs since Tony McPhee dedicated himself to writing material for the group.

"Blues Obituary" took a step back in order to see the fate that threatened the blues style.

The next, "Thank Christ For The Bomb" advanced the shattering concept (after an era of CND activity) that the Hydrogen Bomb wasn't so bad after all; at least it maintained a balance of power even if this was through fear of mutual "Split". Again there was a theme, although this time less of an orderly conception and more a musical exploration of acute paranoia. Both LPs did exceptionally well in the British charts.

In other words the group has produced exciting, exceptionally well-constructed records, and yet the three people who put them together have been virtually dismissed as capable of intelligent ideas and observations.

Partly the cause is a throw-back to the days when the Groundhogs were a blues band, and the bluesman has always been thought of as a corny caricature who can barely stutter. "The blues is just what we make it. Yeah, man, ye just feel the music."

But the group must accept part of the responsibility for

their own lack of communication in the music press. On first sight they are apt to appear as three stony silent introverts, the type that journalists expect to give one word answers to all their well prepared questions and two word answers when those run out.

There can be little doubt that Tony McPhee, Pete Cruickshank and Ken Pustelnik could, if they wished, make themselves a far bigger name than they are — by way of publicity, etc. All the same, their reluctance to draw attention to themselves in that way was recently breached by a letter

from their manager, Roy Fisher, to the music press accusing it of deliberately ignoring the group. The criticism was that they were usually missed out of festival reports, as if there was a conspiracy to put them down by not mentioning them.

Drummer Ken Pustelnik and bass guitarist Pete Cruickshank were waiting to explain their grievances at their manager's office. Ken did most of the talking. All three Groundhogs have different outlooks on their music and life generally, and Ken is the only one who sees it in an active social revolutionary context.

He condemns the spirit of competition prevalent among groups and musicians and expects to see it replaced by more unity, common purpose and intercommunication. The point led him to the music press. He began with the accusation that they were basically out to jump on the latest trend, take it as their own and fling it until it dropped. People who were in favour of social change but not committed to total revolution had no form of media in the music field to represent them.

It turned out that the letter had been partly intended as a ploy just to attract a response, at which time Ken would come out with the "real" contention — which was that all the money and exposure went to the well-known giants when the little groups were the ones that needed them.

The Groundhogs, it seemed, weren't really out for more exposure. The only way this would take them would be into the superstar bracket, a reversion of Ken's current aims and policies and probably the rest of the group's as well. An example of their unconcern over the size of their reputation is their habit of turning down American tours.

McPhee and Cruickshank would probably view this in terms of all the travelling and the time that would have to be spent away from their families. But bachelor Ken saw it in a different light. The first priority was whether they could contribute towards the social climate there. The only reason he could see for going was the music, and right then that wasn't enough on its own.

The Groundhogs' success story is doubly amazing when one considers that the capital that has gone into the group has all been their own. The development of their act has depended upon this, so that money made from the last two albums has been fed straight back into equipment. Mac is building his own studio, the group has just bought a new p.a. system and are currently experimenting with lighting for live shows. All three of them are particularly interested in the technicalities of producing music.

McPhee produced "Thank Christ For The Bomb" and "Split" and recorded one track "Groundhog" on the latter partly as a show case for stereo.

With visionary application of their interest in the technical side, Ken saw it developing into a new style of music running concurrently with and having something in common with jazz. He traced the group's path through blues into their own material and something else had to follow. Whatever their next musical progression is, it is fair to envisage that it will contain elements of improvisation and electronic sound.

Writing and constructing album material always comes to them with difficulty, and as yet they haven't devised the LP they are about to start recording. The cover design is based upon the Marvel comics artwork, and ideas for a theme will be taken from this. Ken intended that they should use it as a platform to put a point across in the same way as the last three records.

They may even achieve a double, by putting a thought-provoking creation like "Thank Christ" on one side and concentrating on something with the musical impact of "Split" on the other.

ANDREW MEANS



Denmark has not, in the past, exactly been noted for the excellence of its contribution to rock and roll. Like most of the Western European countries, its young musicians have, by and large, been imitators and diluters, and never innovators.

Not so, now. About 18 months ago something began to stir in this ancient and beautiful land, centred around a few bands in Copenhagen. A handful of young musicians, many of whom had received their grounding in the new forms of jazz, began to look at rock with an inquisitive eye, perceiving that they could use certain of its properties — its energy, its electricity, its capacity to convey verbal messages — to their advantage.



Bent Hennelmann Tenor & Supranoxox & Flute
 Carsten Skovsgaard Drums
 Bo Stief Bass
 Peer Frost Guitar
 Niels Brønsted Piano
 Allan Mortensen Vocal

The first time I heard this album, I was immediately seduced by its sense of freshness and space. The styles of playing are superficially little different from those of their brothers in Britain and America, but I find the atmosphere of the music wholly more relaxed and open. Listen, for instance, to the fantastic, understated riff on which "Talking" is built, or to the computations of the instruments on "Nobody", or to the beautiful use of Bo's string bass, thrumming and sliding on "B.M."

RICHARD WILLIAMS

Melody Maker



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CAUGHT IN THE ACT

ALICE COOPER gave a most moving performance at London's Rainbow Theatre on Sunday night. She may want to move right out of the theatre; out of the rock business; out of the country. But I only got as far as the conveniently placed fountain in the foyer, where it was better to vomit than over the packed, wildly cheering audience.

It has to be said that Cooper achieves its objectives. Audience reaction. Arthur Brown would give his right dragon's teeth to induce the mixed emotions. Mines were uniformly unpleasant. Faint interest grew into crucifying boredom, which burgeoned to cold resentment.

It's just unfortunate if you can't like snakes or strait jackets. Too bad if you like rock music sufficiently to be dragged by its public execution.

The Alice Cooper band's performance was like seeing someone pretend to be blind to beg for money. Among the targets of their searing mockery were rock music, mental illness and sex.

There was a point, when the excellent light show and the energy of their playing began to convince me this was the archetypal all-American rock band. "This is what rock is all about, I suppose," I thought. "Isn't it great? That hypnotic beat. Wow!"

But the truth emerged when somebody said: "What's the matter? Don't you like it?" Watching Cooper writhing in a strait jacket, mouthing incoherent lyrics, I couldn't believe it was a matter of enjoyment. I just wanted the credit to take his arms out.

The strangely flat atmosphere of the Rainbow was dispelled at least. Lots ran down to the front and danced. More clapped and went "oohy." And there's no good telling the leader what to do with his snake. That's part of the act.

The show began with Roger Spear with his kinetic wardrobe as a warm-up to Arthur Brown's new group, Kingdom Come, whose set I enjoyed, and seemed both funny and inventive. The band were much better than the others. With a good drummer and lead guitarist. With the aid of Joe's Lights and Roger's line in mobile brains, they assembled a battery of props and ideas which predictably had nil effect on the audience.

America's greatest industry is packaging and its finest culture is advertising. Alice Cooper is the crescendo and finale in gift-wrapped emptiness. Buy now. But your valance cannot be refunded. — CHRIS WELCH.



ALICE COOPER: gift-wrapped emptiness

Alice's moving performance

suffered from a painfully loud lead guitarist.

Malcolm Price, who added his usual zany humour to the evening's proceedings, was given a ridiculously short spot. Recently voted Britain's top country singer, Withers gave a good account of himself but the edge was taken off his act by the Tennessee Four, who accompanied him.

Withers has a powerful voice that requires a gutsy backing and on Saturday the accompaniment was shabby and uninspired. **BRYAN CHALKER.**

TERRY REID

WITH a bill featuring both Terry Reid and Stone The Crows, it was not surprising there were some funky sounds at The Bellry, Sutton Coldfield, near Birmingham, on Saturday.

It fell to Terry to get things moving and he relied mainly on material from his forthcoming album, "Water," now set for January release.

He did not say a word to the audience from start to finish, partly because most of his numbers don't have titles anyway, but mainly because his music provides all the communication he needs.

Opening with one of the new

album tracks, "It All Will Be," he sang Dylan's "To Be Alone With You" before playing "Things To Try," also from the LP.

There was always something interesting coming from David Lindley on steel guitar and Les Lee Miles and drummer Alan White. Apart from their scores, Freddy King's "Going Down," Stone The Crows kept strictly to numbers from their "Teenage Licks" album.

They showed they have now really found a musical direction with such originals as "Big Jim Salter," "One Five Eight," "Keep On Rollin'," and "Mr. Wizard."

Maggie Bell was at her most menacing, even in a song like Dylan's "Don't Think Twice," hollering out the lyrics like a contemporary Beatie Smith, whilst the boys behind her have never been lighter. — DENNIS DETHERIDGE.

BUDDY RICH

FEW artists inspire such a tremor of anticipation one will jump traffic lights to get to the theatre on time. None are like Buddy Rich, who not only lives up to expectations, but never ceases to amaze.

Buddy doesn't let you down. His new band is his best yet, rich in solos, string in ensemble attack. And his concert at London's Hammersmith Odeon on Saturday, was both satisfying and exciting.

Rich is the rare kind of artist on today's music scene who gives his audience the feeling that tonight is the special night, and this is his most important performance.

Honour was as much in evidence as ever, despite his reports of a tough opening to their tour. "We played a small place — Ipswich," said Buddy. "It was the best kept secret

since Pearl Harbour."

The band were treated with an excellent sound system, plenty of microphones enabling the soloists to function without the routing of stepping up front for individual choruses. There was slightly too much noise coming from Buddy's ride cymbal, but this was corrected in the second half, and the discreetly hidden amplification gave the band enough power to compete with any group.

A Bill Holman arrangement "Time Being" was the highlight of the first section, complex but played with exultant fury. "Winning The West," a favourite from an early album stomped like a cavalry charge, and Basie's "In A Mellow Tone" swung with breezy precision.

A beautiful treatment of "Love Story" featuring Pat La Barbera's wide tenor came as a pleasant surprise but Superstar from the rock opera was not so successful.

"West Side Story" a short-ened arrangement, made the basic for Buddy's main solo of the evening. There is hardly space for a blow by blow account, but one on the most memorable bits was the absolutely perfect roll that Buddy held like a man capturing the source of life in the palm of his hands. Shoulders rock steady, arms stretched forth, there was a blur just below the wrists

that threatened to bore a hole through the centre of the hall. — CHRIS WELCH.

STEPHANE GRAPPELLI

STEPHANE Grappelli, heard in a concert at London's Queen Elizabeth Hall on Monday, is still a phenomenal crowd-pleaser. For something like a couple of hours, he poured out polished but exciting improvisations with almost casual authority. And a capacity audience responded to every last, swinging phrase.

Whether bowing at lightning speed on such favourites as "This Can't Be Love" and "I Got Rhythm" or exploring the romantic and harmonic possibilities of "The Nearness Of You," he showed enormous command and enthusiasm.

It is this obvious expertise coupled with elegant professionalism which keeps listeners enraptured. Alan Clare (piano), Lonnie Bush (bass), and Terry Jenkins (drums) complemented the maestro with watchful support and made the most of their individual opportunities. They had sufficient of these, but Steph avoided the pitfall of dishing out long solos to everyone on every number.

A post-interval novelty was offered by compere Peter Clayton, who talked to the violinist about his previous visits to Britain and his associations with Django Reinhardt, Duke Ellington and George Shearing. — MAX JONES.

PATTO

GOSH, it's good to see a band which was not invented with impotence. Like, there was the alternative press, and Zoot Money and various other musicians beeping and lurching to the music that was spluttering off the walls of Hammersmith, London, Country Club last Wednesday. Notwithstanding the real audience, of course, who probably paid to get in. All there to see Mike Patto and his band of the same name (see Timebox) do it to you with the evergreen "Snake" and "Over" and the barber shop harmonies (immaculately trimmed) of "Stairway Of Love," let alone the uncommonly vibrant strains of self-penned "San Antonio" — and many more from the pen of Michael Patrick McGrath, ex-Moody Blues compere and occasional cabaret shtet, and Peter "Ollie" Halsall, singular figure of the vibes and guitar.

It seems to be an established tradition among rock music journalists that one has to proselytise about favourite artists and bands and then justify the propaganda. All I can say in explanation of Patto's personal appeal is that they get me off, probably because that appeal is on a root level, communicating to the rock listener's natural centre of energy i.e. his feet. If Patto ever make it big, which is perfectly feasible, they will be one of those overnight successes who wake up to a dawn of fame, fortune and super-groups after a nighttime lasting roughly seven years.

Which is to say they have grafted — no cheapo cheapo instant blood, sweat and tears, cock, back to the Chris Welch — that maker and breaker extraordinaire forecasted with me a tour, arranged, it may add — that one Timebox, a group of five, would err long be so hot that mere mention of them would set the hare Krishna jasmim incense smouldering in its holder. For the sake of Buddha in the Lotus. Five years later, and less idealistic, the world still waits. But Patto, with the member down but four rarin' to go, can still make one snort with delight.

Whether Patto ever becomes a household name and figure big on tours promoted by John and Tony Smith, is irrelevant, really. If we have to play the rock academician, their basic law is that they lack distinctive style, musicality, although Halsall is truly a most underrated guitarist and Patto himself has outsize personality (potentially one of rock's greatest personalities, says his newly-acquired alter-ego, Theatres, which successful playing it straight down the line and toning. In fact, they can play The Faces, that game any day. Anyway, stories have it that Rick Parfitt once took a great interest in their welfare and well-being, and he always thinks big, after all — MICHAEL WATTS.

WARSAW JAZZ

LONG after the mist had cleared from the centre of Warsaw, they will be talking in glowing tones of the 10th Warsaw Jazz Jambores, which took place in the Palace of Culture's congress hall.

No doubt the Polish audience will enthuse for many days over American jazz names which dominated the four day event. Names like Duke Ellington, Dizzy Gillespie, Sonny Sitt, Art Blakey, Thelouis Monk, Gary Burton, Ornette Coleman, Emmanuel Paul, Kid Thomas and Louis Nelson.

But if the Poles are lavish in their praise on the Western jazz artists then it would be unfair to leave out the names of some of the excellent performers from Europe.

Certainly for me one of the surprises of the event was the excellent Ration/Sarmanto group from Finland. Deprived of their saxophonist through illness, much of the burden fell on guitarist Lance Gunderson who seemed to revel in the circumstances to play excellently. Rudolph Tomsett, the Hungarian horn player, is another of Poland has much to commend him and Kocz, the blind pianist, deserves mention.

The one sad part in this festival is the bias in favour of modern and avant-garde music. Preservation Hall band proved that there is a big audience for foot tapping and entertainingly melodic jazz. These audiences deserve more of this music than they are getting and organisers would be well advised to restore some of the balance between old and new. — DON ALDRIDGE.

MORE ON p 58

HANK SNOW

AT London's New Victoria Theatre, on Saturday, Hank Snow and The Rainbow Ranch Boys, proved popular as ever.

The veteran performer gave a longer show than on previous visits, although his act has changed little. Beginning with the perennial, "I'm Moving On," a long selection of hit recordings associated with his 35 years with RCA Victor followed. Among the more notable songs were, "A Fool Such As I," "Wreck of the Old 97," "Mother," "I've Been Everywhere," "As Love Goes," "In The Misty Moonlight."

Snow's excellent backing group, The Rainbow Ranch Boys, displayed impeccable musicianship on a steel-guitar (Wayton Roberts) instrumental, "The Bell of St. Mary's."

A polished show from one of the immortal names of country music. He is welcome here any time.

The same cannot be said for the supporting acts — Malcolm Price, Tex Withers and The Tennessee Four. The latter group opened the second house with a predictable set of Nashville standards and, like so many other British groups,



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THE MARMALADE SONGS

MARMALADE are a new group these days. Maybe you've noticed it in their string of hit singles. All the group's trademarks are still there—the superb harmonies, great arrangements and melodies—but there's a new depth to their music and more variety too. MARMALADE are writing for themselves and it shows—the songs just keep getting better all the time.

Now there are two new members in the band—Dougie Henderson on drums and Hughie Nicholson, guitarist and songwriter, both bringing new ideas and new life to the band.

All the changes can be heard on this, their new LP—self-penned, self-produced and entitled "SONGS".

SKL 5111 Stereo LP

DECCA



Detroit is not quite the Dancing In The Street city of Motown mythology—as Roy Hollingworth found when he joined RORY GALLAGHER there on a Saturday night gig

DOWNTOWN DETROIT on a Saturday afternoon is not one of the most comfortable walkarounds available. It sort of makes the East End resemble Cornwall, if you see what I mean.

"When you get out of the airport you'll see a big lot on your right. It's full of used Sherman tanks. Hire yourself one. Also don't walk around alone after dark, and that's from 12 midday onwards" — a little jestful advice, but no exaggeration in the Motor City.

No dancing

There's no dancing in the streets, no ceaseless blare of funky goodies. The clubs are clothed in wire mesh, as are the windows of the record stores. It's Halloween Eve today, and Michigan State authorities have just rushed an urgent bill through — 10 years jail for anyone found spiking treats for the kids. There's already been endless reports of candy bars filled with needles, razor blades and dope. Two people were shot dead Downtown the night before. But that's history. If you're white, then it's a loser's game of snap as the clock pushes 4 pm, and the street corners crowd up a little. It's been 74 degrees today, enough to put everyone in that semi-lethargic limbo. You could get very upset, very easily.

We, that is Rory Gallagher, brother Donald, Gerry McEvoy and Wilgar Campbell, get bawled out of a bar because we have no ID cards. "I couldn't care less if you're f—ing Icelandic, you don't drink here" spits the bartender. So we work on out, through the streets as wide as airport runways. Detroit is no new town, it reminds one of backdrops for "The Untouchables", large, grey, old skyscrapers, and sleazy air that gets under your nails and in your hair. So where is there going to be an audience for a white rock and roll band?

Now the Gallagher band have been travelling the States for more than a month. There's no entourage, there's no busloads of roadies, no managers, assistant managers. Gallagher doing it alone, he's very independent these days. The Gallagher show consists

of a station wagon, an absurdly small (but nevertheless effective) amount of equipment, Donald — a man of all trades — back-up musicians Wilgar and Gerry, and the Big G. That's your self-contained outfit. The pollution count has been 55 in Detroit today — that's healthy, smelly. Freda Payne is to be seen on eight television screens in a window. Next door six chaps get their hair done, five are having it straightened, one is having it freaked. We smile — but then realise that that's an extremely daft thing to do. There are 10 per cent whites in Detroit, so there must be an audience somewhere.

ABOUT three miles away at The Eastown, there's a sign outside the cinema that doesn't shine too bright. Even the moon doesn't glow above the colour of a badly washed nylon shirt, so there's no need for Gallagher to feel pale. He's bottom of the bill, topping him are Mylon, and the new superstar Lee Michaels. Don't think our musicians mean anymore than the rest. Rory sticks a beer down him.

"It's a case of playing from the bottom. You can only hope that the next time you come you'll be higher. It's strange going on first, but there's that feeling that you've got to prove yourself, you've nothing to lose. It's a change."

Gallagher's been before,



RORY GALLAGHER: bottom of the bill with nothing to lose. And he won.

with Taste on the Blind Faith tour, and he treats everything with an air of knowing what it's all about. Wilgar and Gerry have been sand-blasted by America, there's that look about them, but they are well together, hoping that Rory will allow them a little more of the limelight. Maybe he should, for they are both thinking musicians. There's only one person who knows where Rory is at, and that's Rory. He carts his guitar and a couple of paper bags around. The paper bags contain a change of clothes. Glamour, you must be joking. It's strange.

Guard

The only person backstage when he arrives is a heavily armed security guard. He's got so many billy clubs in his trousers that the crutch hangs down to his ankles. Also two guns, Oh, and a whistle.

But he's quite a good person, and knows Alice Cooper very well. "Alice is great," he says.

Motown: Maybe it's like you always felt Liverpool was when the Beatles were very popular — a city of fringed comedians who were the best around. Myths can shatter very quickly.

The dressing rooms at The Eastown are grotesque and diabolical. It's peeling plaster, and cold brick, and somebody's been using the sink as a toilet, and nobody's cleaned

it. There's an etching of Micky Waller on the wall, and under it the line "Micky Walker never writes anything on 'W'." The only perch is a settee, peppered with more holes than a Hanley dart board, and greasy like old settees tend to be.

"Don't walk around too much. There's a group of you, so you'll maybe all right. But don't try it at night. Can you walk around London without getting jumped?" Owner of a pawn shop.

Now the Eastown is virtually like any old cinema. It's well full, and the kids are mostly white longhairs, many in some strange senses of mind, and those who are very doped up take to lying all over the floor. As you walk through them, it's all very quiet. The strange thing is everyone seems to be alone. There are few packs of people who are obviously friends. It's very hot.

GALLAGHER is greeted warmly as he takes the stage. It appeared that most people have vaguely heard of him. But this is a strange audience. They've mostly come to see Mylon, who holds an extremely religiously loaded show. But there's a faction who start moving around as Gallagher (no checked shirt — he's lost them all) tears about the stage and can't get out of the old Fender. As he breaks into a slow blues there are squeals of delight that complement the strained squeals from his guitar, and then Gerry fuses with very loud, very earthy bass. Campbell is as solid as rocks, and the whole band are getting it on very nicely.

A boogie is greeted with great excitement, and Gallagher appears to be playing guitar better than ever before. He gets less heavy now, more precise, but there's still the emotion which can be terrifying. Knowing him, seeing him through the day one realises that his set is a total explosion of inhibitions. What he is on stage is not what he is, but instead an exaggeration, an exaggeration because it's loaded and put out together all in one short space of time.

Two rather schoolgirly girls don't exactly leap on stage, they climb, and dance around McEvoy. Gallagher's seen what's going on, and immediately allows McEvoy a solo. He says on a few flashy touches, but doesn't overstep his mark. Gallagher doesn't allow that.

So he goes through his acoustic bits, his blues, and then his beautifully felt mandolin blues. And there are people clapping like the younger people one feels. Despite everything Gallagher has gone down remarkably. By now Mylon has arrived, prancing around in a suit

with a cross on the back, and he can't believe Gallagher. "Man, there's really something there. I want to tell him how good he is." Mylon is the original nice guy. He's going to be very famous. A big hairy has just signalled that Gallagher must finish in ten minutes. He's told "another half-hour," and he grinds it all out and on.

Even the cop is beating his size 12 cowboy boots in time. The hand develops a goodtime feel — it seems so alien to everything two days in Detroit have thrown up, and just everyone feels the fresh wind in the air. You can play without a message, without bleating politics. You can just play simple rock and blues. It works.

The big brown fridge backstage is full of Budweiser beer cans, and it's frequently raided, and soon there's a good buzz around the curtains. I take a walk out to the hall with Linda, who says she needs company, because "you can never tell who's out there. Even here it's not safe. You've got to get into your head that nowhere's safe in Detroit."

IT'S dirty out front. The carpet is so old it rests like a greasy, stinking skin on the floor. The smell of dope is incredibly strong, and there's more than one person resigned to dreams, in a huddle, in a mess, but looking happy.

"There's nothing we can do about the dope situation in Detroit. It's a viable business that makes a beautiful profit. You've got to get it into your head that dope makes kids feel good" — Detroit Anti-Narcotics Chief, on Detroit television that evening. Back upstairs the changing rooms are sickly with bad smells. Gallagher wipes his strings, adjusts his paper bags and gets out quickly to see Mylon. Just everyone wants to see Mylon.

Gospel

Mylon's music isn't great. It's mild gospel and blues, and he has three coloured chicks on back-up vocals, and a large band. They blow with little balls, but the stage-show is so well done that it becomes colourful entertaining.

There are tears on many faces as Mylon delivers a long, choking, near pathetic tribute to his old friend Duane Allman. "They had to do that to him." Gallagher is noticeably upset by the news. They all sing a Jesus song for Duane. It's all very humble, and near to being just too dramatic. But one feels that there is a little slice of Detroit being very civilised for just one hour of Detroit's never-ending 24-hours day. We stay to hear a little Lee

Michaels. Loud, excellent piano. Very Elton John, but better.

As we wing through the deserted streets a heavily armoured cop car sounds its unrel, space-age siren. It's invisible, we don't see it.

Back to the Holiday Inn, a night's sleep, and then out of the coldiron to Washington DC.

It's already 67 degrees in Detroit when we leave, and Sunday is like any other — just longer.

**We have no pretty graphics
...we have no clever words
...we have Colin Blunstone's new album 'One Year'**



...who needs more?



64557

ZOZ



PERSONAL OPINION

by KARL DALLAS

The state of Folk

LET'S face some facts. If you asked the average man or woman to name you a folksong they'd probably tell you "Blowing in the Wind."

If you asked them to name a folk singer you'd get the name of the latest long-haired lass with a guitar to gaze soulfully (and soullessly) out of the telly screen, or a group of guys and a girl with guitars all set to play the Eurovision Song Contest.

This, to Joe Public, is what twenty years of the folk revival have achieved.

I suppose it is progress, of a sort, from the days when a folk song was one of those soppy miming ditties they made you sing at school. But it's still a long, long way from the great folk millennium we thought must be round the corner back in the days when skiffle first took folk into the charts.

Of course, this is a very unfair assessment. If the progress of popular music was measured purely by this lowest common denominator, anything that stepped outside the bounds set by the applause meter on "Opportunity Knocks" could be ignored. No Sgt Pepper, No Purple Haze, No Sulte Judy Blue Eyes, No Sympathy for the Devil. And definitely no Angel Delight, on this or any other night.

In contrast with this gloomy view, the effect that folk music has had on the mainstream of popular music is almost uncalculable. Without the existence of the folk movement in Britain and America, it's fair to say that if it hadn't been for folk we'd still be in those boring moon-and-June days of before 1950, when songs weren't expected to mean anything because they were just entertainment, just means of wasting our precious time less distastefully than was usually possible in our grey, nine-to-six little lives.

The fact that most record buyers today would be completely unaware that such an attitude to lyric writing ever existed, were it not for the Ancient Monuments Preservation



JAMES TAYLOR/JONI MITCHELL/LEONARD COHEN/SANDY DENNY

Society represented by the Engelberts and Joneses and Watkinsons to represent the Establishment for us on one telly show after another, is an indication of the progress that we've made.

And in fact that, in Britain at least, the controllers of our mass media find it quite easy to ignore the statistics that any record shop owner can quote, indicates how far we've got to go.

In some ways, we've slipped backwards. Twenty years ago, every Sunday morning in the radio slot now occupied by Family Favourites, there was a highly popular programme of traditional music,

made up mainly of extracts from field recordings of traditional singers all over Britain.

When did you last hear a traditional singer on the radio? And now that they've axed the club singers' spot from what is now Folk on Two, how long will it be before we hear again a traditional song sung in anything like a traditional manner?

For a long time now, apart from the too brief interlude represented by the late Folk on Friday, and the previously axed contemporary-style Folk on One, it's been a truism that the best place to hear folk music on radio or TV has been outside the

programmes with a folk label.

We have been allowed to listen to the music making of James Taylor, Joni Mitchell, Sandy Denny, Leonard Cohen, Ian Matthews, Andy Roberts and the rest of them because they haven't carried a folk label. Thus they have been able to sneak their way past the planners, always alert for anything that can be tagged with that most damning of faint praises, the words "minority interest".

Does anyone doubt that this would not have been possible if it hadn't been for those dedicated pioneers who started singing ballads and blues back in the early days of the Fifties? The academics may argue for as long as they like whether those singer-songwriters deserve to be called folk — though they never come up with a worthwhile alternative label — but the whole argument ignores the fact that the new attitude to lyrics is a direct outcome of the folk revival.

Perhaps it is better this way. It's exciting to hear folk ballads in rock clubs, but I would sacrifice them all if there was one electric folk musician capable of creating lyrics as full of the essence of folk life as songs like the Band's "The Night They Drove Old Dixie Down" or "King Harvest Must Surely Come," a song which links the themes of folk ritual and the struggle for social progress much more naturally than the self-consciously socialist realist folk epics which rely upon archaic phraseology and mock-modal melodies to give them that authentic sound.

Apart from the narrow-mindedness of the media planners, the one thing holding back the revival at all points is an incredible formalism, a concern with labels for their own sake, coupled with a stubborn refusal to come to grips with the essential content of folk songs, which is more and more the essence of the best of pop, too.

We are still fighting the battles of the Fifties, before the long-play record and the transistor radio had revolutionised the way we listen to music. And though the struggles of twenty years ago may not have been won, the battles of the seventies look like going by default, because our eyes and ears are fixed so firmly upon the comfortable past rather than the demanding present and future.

But if folk music is to be a truly contemporary idiom, that's where we've got to put it, right in the here and now.

Wonderful Radio 1? —You're joking...

Canadian Journalist John Laycock gives his impressions of British radio.

AH, LONDON, swinging London, civilized and sensible, cradle of rock's reigning heavies, prophet and progenitor of progressiveness, creative vanguard, musical epicentre — a haven for this rock and roll reviewer on vacation. Whoosh!

The first thing I heard was Radio One. Whoosh, indeed. For two weeks I felt like Scrooge being shepherded through my long lost youth by some hoary, unalented ghost of the past. Pen pals! Requests and dedications! Housewives' woes! Housewives' culinary triumphs! Jingles I assumed had gone down with the pirates!

And most fearsome spectre of all, the banal slobbering of fat-headed disc jockeys plugging their own nondescript singings!

What's really needed is competition. I live near Detroit, surrounded by 40 stations or more, AM and FM. With the potential listeners so split, stations specialize their "sounds" in hopes of holding on to a specific fragment of the audience. Currently there are three full-time Top 30 style stations and several others that dabble in the field. There are also three full-time progressive-rock stations (all FM), two black soul stations, one jazz station, a varying number of country-western stations, and occasional folk, ethnic, and even white-gospel shows.

While Radio One by itself has to serve the whole spectrum of pop music, it's inevitably going to disappoint everyone sometime. And inevitably, during the day it will sound mass produced — a Ford, not a Rolls-Royce.

But even the car-buffers change with the times (a little Motor City wisdom, there). Radio One's daytime programming not only imitates North American production-line radio, it imitates an obsolete model. "Personality-pop" radio has been outdated in North America for better than half a decade.

Let me tell you about Much More Music. MMM has rewired pop radio in North America. Developed by a radio consultant on the West Coast, Bill Drake and his associates, MMM has been invincible in the fierce competition for radio ratings.

Put simply, MMM is a formula for running a Top 30 radio station — a "format." It streamlines and tightens the flabby old personality format Radio One now uses, and which used to be the rule in the colonies too.

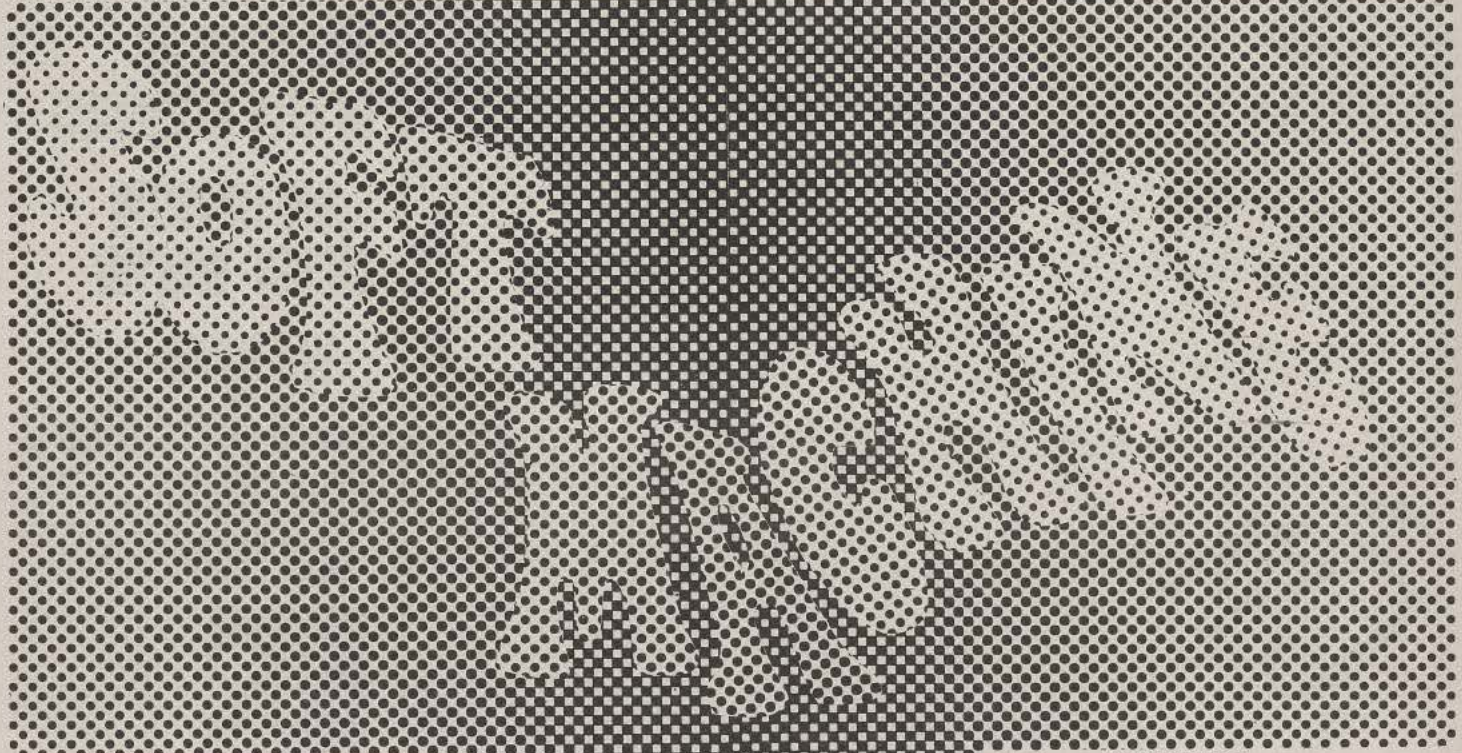
The jockey becomes merely a co-ordinator, linking one record to the next. He talks in short bursts, rarely lasting more than 20 seconds. At his fingertips are an arsenal of station break jingles and commercials. The jingles last five seconds or less.

It can be a plastic, objectionable format. The stations often limit their playlists to 35 records or so, with the cycle repeating itself every couple of hours. The unrelenting frenzy becomes monotonous; I can't listen for more than an hour or so.

But who wants to listen to Top 30 music for longer than that anyway?

And at least the music is allowed to speak for itself — surely what a "music" radio outlet should provide. I'll bet even tourists would listen.

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Return of the Runaway

THE good die young, it's said, but not necessarily. The recording life of pop artists often dwindles to a pulse only to beat strongly again when pop's body temperature has altered as a whole.

That's the case the past year with Dion and Brian Hyland, who have risen again in a different form. It proves that something can be said, after all, for the bloodstock of a decade ago.

Del Shannon is another one of that breed hoping to re-establish himself. He's currently doing dates around the country during a 30-day tour designed to revive the nostalgia of "Swiss Maid," "Runaway," and "Keep Searchin'."

Del looks a lot older than when he was last here in '67. The day we met he was swallowed up by this huge grey fur coat, which made him look doubly unrecognizable. The manner is brisk and matter of fact. He seems to have no illusions about anything.

Would he be doing a lot of new songs? Not really, he replied. He would do his old material, the stuff people remembered. That's what they wanted to hear. The idea, as far as he was concerned, was to enable him to get back into performing.



DEL SHANNON: 30-day tour

The tour, in fact, is the first time he has appeared in public since he played Australia in '67, just after his English visit. Since then he has mainly been producing. He recorded Brian Hyland's hit, "Gypsy Woman," and has been manager-producer for the American band Smith, who had some success on Dunhill in the States with "Take A Look Around." He's an independent man, though, he says.

How come? Well, he replies, after the success of Hyland's single "other influences" came in and he'd just had it. If he couldn't have fun doing it he wasn't going to bother. And he wasn't having fun.

That's how it was with

Smith, too, it seems. He signed them to ABC Dunhill in 1969 — the label he himself was on — but they proved "too much of a headache." He still has a management contract, but that's getting into legalities.

So he decided to get back to performing himself. The climate, he feels, is right. Don't judge him until he builds up a new repertoire. He knows, though, that everything will be okay. "A lot of my fellow musicians have been saying for years," why don't you do something again? Because I think I did change the pop scene of that time. I was tired of hearing the same chord changes, from C major to G. Listen, you've got to try not to be commercial while still retaining a commercial appeal.

Another factor which has influenced his return was the success of his album, "The Very Best of Del Shannon," on United Artists' Sunset label (he was with UA — then Liberty Records — before signing with ABC in '68). UA then phoned him in California, where he lives, just outside Los Angeles, and said that his album was doing well in the charts. They wanted to put out some more old material.

This "old material," in fact, consists of 13 tracks that Shannon had cut with Andrew Oldham as producer in '67 at Olympic Studios (Glyn Johns was the engineer, incidentally). One of the cuts was "Runaway '67," an updated version of his old hit, and this was put out as a single with "Mind Over Matter."

The rest of the tracks Del had not even heard until he got hold of the tapes two weeks ago from UA's vaults. The result is that he's mixed the songs to his satisfaction, added three tapes cut in the States, also in '67, and is now putting out an album, with the possible title of "Home And Away."

Not that he's too happy about the whole business. The songs, he says, are unrepresentative of him now, but after the Sunset album, which he thought of as dragging the barrel, he decided he may as well take care of business himself and do it properly. Among the musicians on the Olympic sessions were John Paul Jones and Nicky Hopkins. And, of course, there was Oldham. He was a very good producer, says Del, but he knew that he wouldn't give him as much as he did the Stones.

"You know," Del remarked, "Liberty called me and said that Top Of The Pops wanted me and would I do one of the songs, but I had to say no I can't do something that I did five years ago."

He still likes his old hits, though. He has a soft spot for "Keep Searchin'" and "Runaway," of course. Then, too, there's "Swiss Maid." Roger Miller wrote that — did you know? he asks.

He retains links with the past also. Max Crook, who played saxophone on the instrument with "whistling" organ, sound — on "Runaway" and "Hats Off To Larry" he was featured on electric piano on "Gypsy Woman." "He didn't invent that thing, but he sure as hell got some weird sounds out of it," said Del. "He added buttons that weren't even there. He played the thing under the piano and got it to sound like violins. Do you know, with 'Runaway,' it was composed when we were playing at a club. He hit an A and then a G, and I picked up my guitar and took it from there. We had a tape recorder going for 20 minutes."

The same songs that brought him success, though, also led to the past four years of obscurity. He was typecast. Whatever he did, now on will include some of his old style, inevitably.

Michael Watts

EARL SCRUGGS offered Byard Ray a gig in 1949 with the Smokey Mountain Boys, after hearing his fiddle playing at a square dance up on Bald Mountain in the Appalachians. Byard had a gig with the government at the time, looked at his assured weekly wage packet, and decided that the gamble was more on his side out of music. He had kids and wife, as well as a lump of tobacco land on Bald Mountain have their priorities.

Twenty-two years on, and Byard playing with his banjo playing elder cousin Obry Ransay is probably better known to the college kids in the States where they are known as 'White Lightnin'' than Scruggs. It took them a long time to getting round to recording, but just listen to a couple of discs of Byard's and you realise just how far younger country musicians have to go before they can ever get as good as he is. Bald Mountain soul.

Byard was in London for a couple of days last week with just enough time on his hands to meet the music press, lay some music on Beeb and their White Heat and get round to seeing his first movie role as an old-timer in Zachariah.

Obrey Ransay, on the other hand, was staying back in the mountains with an attack of bronchitis — He's not all that well, but we're planning on coming back in the spring for a tour.

We grew up together, he's got a unique style of banjo picking. He's the only one I know who does a super job on songs with his banjo, most times they mess up a song," said Byard.

His fiddle, bought for him the second time in New York when he was last there recording, lay in the chair next him as we talked about some of his favourite tunes, "Scotland" —

"I keep a peg on the bridge," he told me, "to must the sound. I forgot to bring a piece of cloth with me, but that does the job just as well. "Scotland" is one of my favourite tunes, my ancestors are of Scottish and Irish descent. Listen, the tune is an imitation of bagpipes."

Byard talked too of the old settlers who first went into the mountains to pioneer the land, their failures at building imitation bagpipes, and the links between Bluegrass and British folk music.

I think it's very possible some of the folk songs is a hold over from the old English and Scottish music. We play a tune called the 'Devil's Dream,' and looking through an old book I found the music and lyrics written down. It was called an arse jig then, believe me an arse jig."

"Lots of tunes must have been brought into the mountains by the people that came to America with Sir Walter Raleigh. They kept the tunes, and they were handed down by family to family, when they frolic the old people still call it a frolic instead of a party—they'd always have a fiddle player."

"Some of them play dulcimers, which I guess has the same sort of sound as a bagpipe. The old pioneers tried to make bagpipes, but they were not very successful—and for getting around in the mountains it's much easier with a fiddle."

Byard has the charm of an old man from a forgotten part of the world, where time has stood still. The minute someone new walked in the room he was straight up in the air shaking hands, and his relationship with his manager is a weird mixture of servile respect. When he talks to him it is as though he were talking to the local sheriff, there's manners and an uneasiness in case he steps out of his place — and it is painfully obvious that without manager Arthur Gorson they would be swallowed up by the sharks in no time at all.

Are there still clans up in the mountains, I asked Byard, or had they caught up with the speed of the big towns?

"When I was a boy we had a lot of clan trouble, but it's pretty well petered out now. Some of



WHITE LIGHTNIN': movie stars?

The soul of Bald Mountain

BYARD RAY of White Lightnin', in London to see Zachariah, his debut movie, talks to Mark Plummer

those clan things still hang over, if you should have some sort of foreign sounding name the people will take a long time to accept you, if you have an English sounding name you're accepted immediately."

Byard feels that the old music, although the old world is slowly dying, is still appreciated by the young people in the mountains who listen to it alongside rock and folk music. "I think the young people still like our old-timers' music. I think very much so, but they play it along with their pop and rock and roll music."

"We played some television shows when we were in New York like when we finished the David Frost show some told me—a young man — that the only trouble with our music was that there is not enough if it around," said Byard.

The strange thing is when talking to this 61-year-old fiddle player, who has been playing his instrument for over half a century and has a memory that long, it's not like talking to what one would imagine an old chap from Bald Mountain would be like. You expect someone with whisky on their breath, stubbly chin, and stories galore. There are stories, but you have to work to get them out, and once put down on paper they lose at their beauty without his excited speeding up voice adding the finishing touches.

"I have this story which goes back to White Lightnin'. There was this old fella called Joshua, so the story goes, who was caught making Moonshine, White Lightnin' or Mountain Dew—they're all the same thing—by government agents. They brought him into court, but there

wasn't much the judge could do, you can't send an old man in his 90s to jail now, can you. The judge thinks he'll give the old man a scare.

"Joshua," he calls. "Stand up so everyone can see you. Now Joshua, you couldn't be the man in the Bible, the one that made the sunshine." "No sir," answers Joshua. "I'm the man that made the sunshine." Byard tells you, chuckling all the time.

Being an old timer, I asked him what he thought about kids wearing long hair and strange clothes that must take him back to his childhood.

"It's getting back to long hair all right, when people first started wearing their hair long older folk looked down on them, but I don't think that was right."

"Long hair seems to be taken for granted now, and remember that the young men and women of today are going to be the citizens of tomorrow, so let's leave them to what they want to do. My grandfather wore long hair," Byard tells me. "It was a left over from the pioneering days, and nobody said anything about them being strange. They were rough old men, they always wore a coat even in the height of summer, to cover the gun they would carry at their side. It was the law of the gun in those days all right."

"I feel that people are going back to pioneering, finding a way to sort out this rotten world we have given them. They've got to find out a way to sort out wars like that one going in Vietnam, the world's sure in a mess. I like the young people of today though, and I feel they might just sort out everything in time."

Next week I shall make an important announcement about Saturday Morning Pictures.

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For your information, Chappell's have an information desk, which is manned by girls who know all you'd like to know about cassettes and cartridges, pop, jazz, progressive and classical music. Or news of the latest releases and hits.

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MICHAEL WATTS

RICHARD Perry is a producer with an impressive list of performers to his credit. Captain Beefheart, Ella Fitzgerald, Barbra Streisand, Fanny, Tiny Tim, and Nilsson have all worked with this New York-born musical director. Now in the honoured position of being at the top of profession,

Perry: Safe as milk

Perry has an extensive background in music from college musical comedy to



ELLA FITZGERALD/ BARBRA STREISAND/ HARRY NILSSON/TINY TIM

writing in the infamous Brill Building.

A large man, in his late twenties, with an engaging New York manner, he is the kind of producer who elicits absolute praise from his fellow workers. Harry Nilsson, phoning Perry transatlantic from London to Los Angeles, announced to me "you're in good company", and established performers such as Ella Fitzgerald and Barbra Streisand have both trusted Perry to build them a bridge into the newer form of music.

Perry says the most important asset for any producer is "knowing how to relate to music and musicians and knowing what you want."

"You don't need to know the specifics of music, although that helps a great deal. What you need is a feeling for it, an instinct. You have to be objective and have to be able to hear when something is good or when it isn't."

"But every producer is unique. Denny Cordell for instance. He knows what sounds good — if he had been a performer he wouldn't be the producer he is right now."

Perry was a performer; a singer and dancer who seriously considered a career on Broadway. To this day he finds himself attracted, as a producer, to only the most theatrical of musical performers. "The visual karma is still very important to me," he explains, "studying voice, into musical theatre and light opera. I was an actor / singer / dancer. I still love it and think about taking a year off and going back to performing."

Although in college he concentrated on one special area of music, Perry insists he never lost sight of rock and roll. He began to write songs and states, "producing seemed the natural outgrowth of what I could do. I had studied music and I had studied music. I wrote songs and performed. To me producing is the highest level of teaching music. It's the highest level of advice. To a certain extent I view what I do as contemporary musical education."

Harlem

Perry produced his first group, a bunch of Harlem kids, back in '65. At that time he and a friend had an office in one of the music buildings. "The street traffic was incredible," he says now, laughing. "You never had to leave your office and half the performers and writers in the world would come to you. I opened the office for a couple of reasons, but one of them was I was tired of knocking on other people's doors."

It was then that Richard Perry first met Tiny Tim. "We'd get all the New York freaks, as well as the ghetto kids."

Perry's first session for a five man group looked "like a wedding. There were more relatives at the session than musicians."

In the beginning Perry was hampered by a lack of technical know-how. "I knew what I wanted, but I was at the mercy of the engineer. Now I know the words to say to get an engineer to come across with the right sound." From that early session to Tiny Tim and Captain Beefheart's "Safe as Milk," now classic Perry's approach to music is both rock and roll and

classical. That duality of background is most prominently heard in his recent work with Barbra Streisand. "With Barbra there was a need to convince her to try something else. I felt she was capable of singing a different kind of sound, but it took a while. It took time to work itself in. We could never take too big a step. If we'd

by
**JACOBA
ATLAS**

try something totally out of the realm of her usual style she couldn't relate. But Barbra's great, a couple of days later she'd come in and say 'Let's do it. I love it'."

"With Ella Fitzgerald it was a little more difficult. We were working under the most incredible pressure from WB to get out a new album. Ella was on the road and we had only a week to cut the entire album. But she too is a fantastic lady, always open and receptive."

"With arrangements, I try to just cut a basic track and

build from there. I feel that arrangements come from the process of picking the musicians. I don't believe in writing out arrangements when you have creative musicians. I'll run down the tune, or play them the basic song and discuss the direction; from there I'll let them flow. Offer their creative talents. What we're looking for is a spontaneity. Then we start honing it down and bringing out the fine points."

"One of the problems with studio musicians is that they get too slick. What I try to do is bring them back to the roots. Some of the best studio musicians have noticed the change in their playing and have gone back on the road. Jim Gordon and Bobby Keyes for instance."

"Finally I'll bring in an arranger to work out the horns and strings. But the problem is keeping them from over-arranging. Silence and simplicity is important and most arrangers, rightfully so, love to arrange."

Richard Perry has worked in just about every musical centre in the world, and he says without qualification that London is his choice for all future recording sessions "if I could get my

way, I'd never record anywhere else." So far he has cut Ella Fitzgerald and Harry Nilsson in London. He is now planning on bringing the all girl rock band, Fanny, to London for their next album.

"First of all, the English are much more advanced technically. You get better presence, more clarity and a wider range of colours in London. It's as if all the colours in America were primary colours; in London the rainbow is present."

"Also the engineers in England are more into their craft as a whole. It's very rare in America to find an engineer who's at the top of his art. In England almost every studio has three or four engineers who are really into learning and developing. Their heads are all in the right place, there's a much higher level of creativity. "Also they're more intellectual. Engineers in America tend to be 'nice guys'." Ideally Richard Perry says he'd like to build an "English studio" in Los Angeles. The obstacle is now, as it has always been, "finding the right engineer to run the ship." Perry will be back in London recording Fanny on November 19.



RITA GRAHAM: ex-Raelat

Harry's girl

HARRY JAMES has Ray Charles to thank for grooming his new singer, Rita Graham, who visited this country for the first time with the American trumpet star's band.

For Charles helped Rita considerably during the 18 months she sang with him — she was one of the Raelats and had her own solo spot — before joining Harry James in Las Vegas four weeks before the British trip.

"Ray was a tremendous inspiration to me," said Rita. "He did everything he could to assist my career and make me aware of what I could do."

"There's quite a difference in choice of material between singing with Ray Charles and being a vocalist with the Harry James Band."

"Harry James plays a lot of standards but Ray Charles does Ray Charles, which may be rock, Country and Western or slow, soft ballads."

Rita recently recorded an album, "Rita Graham Vibrations," for Charles' Tangerine label distributed by ABC Paramount in the U.S.

"Ray produced the album himself," enthused Miss Graham. "He told me how he wanted everything to sound, chose the material and musicians. . . . In fact, he handed it to me on a silver platter."

On the LP, the 27-year-old singer is backed by a 21-piece orchestra doing numbers like "No Greater Love," "Meditation," "Quiet Night" and "You'd Be So Nice To Come Home To."

Musicians on the session included Earl Palmer on drums and trumpeter Bobby Bryant.

"I'm not sure if it is available in England," admitted Rita. "But it was on sale in Vancouver when I was singing there with the house band at Issy's."

It was during her brief stint at the Vancouver club that Rita Graham got her chance to sing a few numbers with Oscar Peterson.

"Oscar doesn't go much on singers but I thoroughly enjoyed working with him," said Rita, wife of arranger- pianist Charles Blaker.

After taking up singing at college, Detroit-born Miss Graham had her first job with the Benny Jones Trio in Toledo, Ohio.

His first experience of recording came in California when tenorist Curtis Amy introduced her to Dick Bock, head of the World Pacific Jazz label.

She made a single, "I'll Always Be In Love With You," backed by a 26-piece orchestra with Les McCann on piano and Al McKibbon on bass.

Then she was recorded by Lester Young's brother, Lee, for Melle Records, singing "One Sweet Letter From You."

On her latest single in the States, a rock affair with Bobby Ryce for Bell entitled "You're Walking On The Outside Of My Good Side," she gets label credit as "Rita Jean."

"They wanted us to sound like a rock group and decided to use my middle name instead of Graham," explained Rita.

"My producer is Mike Post, musical director of the 'Andy Williams Show.' He arranged and produced the 'Mason Williams' 'Classical Gas' record. "You know, I've been very lucky. I've had a lot of help from a lot of very talented people."

— DENNIS DETHERIDGE

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After Al Green... Ann Peebles?

If there's any justice, the success of Al Green's "Tired Of Being Alone" should guarantee a sympathetic audience over here for a powerful little lady called Ann Peebles and her new single, "Slipped, Tripped And Fell In Love."

Like Green, ("Al lives just around the corner from me"), she is a protegee of producer/writer/bandleader Willie Mitchell and records for his Hi Records label in Memphis, Tennessee. And like Green's hit, her record has that honed-down, beautifully-proportioned arrangement which proves yet again that Mitchell is now the finest exponent of the Memphis sound.

But it is Miss Peebles voice which hooks you — and how! Tough and gritty, but with that spine tingling hurt-but defiant timbre which distinguishes the very best of the Southern soul ladies like Doris Duke and Candl Statan.

It's a voice which sounds like it contains the distillation of a whole lot of experience. In fact, she's only 24 years old. And if you ask her if she's really as tough as she sounds, she laughs and says: "I don't think so — I only weight ninety-nine pounds." Ann's singing experience began, like so many other black artists, in church. She sang with her father in the choir of the First Baptist Church in her home town of St. Louis, Missouri. After leaving High School she began singing semi-



professionally in local clubs until, in 1966, she got a gig at the Rosewood Club in Memphis.

"One night Willie Mitchell came in, liked what I was doing and asked me if I'd like to make a record. It was as simple as that," she said over the phone from Memphis this week. Her first single, "Walk Away" was a modest success and she followed it with "Give Me Some Credit" and "I'll Get Along." But it wasn't until last year that she really hit the big-time, with a re-make of the Little Johnny Taylor classic, "Part Time Love." The record made the US top five and sold nearly a million copies.

"Willie suggested I do the song," said Ann. "I remembered the song from way back, but it took us three months to get it exactly the way we wanted it."

She followed up with "I Pity The Fool," a big hit for Bobby Bland ten years ago. Her new record, "Slipped, Tripped And Fell In Love," was a minor hit for Clarence Carter recently.

Ann, who plays piano, is conscious of the fact that most of her material to date has been written by other people. "I want to get more into writing. I've written two of the songs on my next album," she says. The album, her second, is due for release in the States shortly. It's title, for once, is appropriate: "Straight From The Heart." — ALAN LEWIS.

The Blues

Spoon gets the sugar

by LEONARD FEATHER

NOW that B.B. King has astounded music businessmen by achieving membership of the superstar club, the fringe benefits for other performers are becoming apparent.

Jimmy Witherspoon, for instance, has been crying the ever-loving blues for close to 30 years, but today, at 47, he is enjoying the kind of promotional support companies usually reserve for their rock and folk heroes.

"What's happened in the past few months," says Witherspoon, "has changed my whole life. I was sent on a promotional tour by ABC Records. I even have a public relations office working for me, for the first time in my

life. There's no doubt that B.B.'s success, on the same label, has helped me. But the strange part of it is, I've had a white audience and an international audience much longer than B.B. I remember when we were working together at the Apollo Theatre, he asked me why he could never get some of those college concert dates that I was playing."

Those are the breaks. Spoon, as he has long been called in blues and soul circles, was the added-star sensation of the 1959 Monterey Jazz Festival ("I was only a customer, but I just felt like singing.") Since then he has toured Europe and Japan, recorded for a half dozen labels, and enjoyed moderate success; yet some-where along the way B.B. shot past him like a champion long-distance runner who had been saving his strength for the latter laps.

Both singers are men of uncompromising talent; they are about the same age; both



JIMMY WITHERSPOON: changed my whole life.

paid heavy dues growing up black and poor in the South (King in Mississippi, Spoon in Gurdon, Ark.). Both, at one point in their careers, felt the deep hurt of being forgotten

by their audiences. That was during a period in the middle 1950s when the blues lay fallow, held in low esteem by blacks and studied as an esoteric art by a small minority of whites.

When Witherspoon sang his first blues in public, the conditions were less than conventional. He was 19 years old, in the Merchant Marine, touring the Far East.

"One time we laid over in Calcutta. I dropped in at the Grand Hotel, where an American Negro named Teddy Weatherford had this great band. I went up and asked if I could sing "Blues Around the Clock." That was the beginning."

In the post-Marine years he clubbed around, toured with the legendary Jay McShann band, and in 1952 had his first big record, "Ain't

Nobody's Business."

"I made a lot of money, and I threw it all away. Well, my father died when I was five and I came up during the Depression. I don't need a psychiatrist to tell me why I spent all that loot when I finally got it. I had three cars delivered to me in one day. You know what? If I had it to do again, I'd do the same damn thing."

Despite this isolated hit, the blues generally remained out of favour. Before black pride asserted itself, many Afro-Americans, as self-conscious about soul music as they were about soul food, just didn't talk about blues or greens.

Recently, like other blues singers who have crossed the line into general acceptance, Witherspoon has gone along with the concept of giving pop material a stone-blues flavour.

"My producer, Bill Szymczyk, called me in his office and said: 'Spoon, if we were going to do a straight blues album, you'd be the first one I'd consult, but we're trying to do a good-selling album.' That meant for me to keep my mouth shut, which I did. We used a blues-rock background. The whole atmosphere of the session was different from anything I ever had in the 24 years I've been recording."

Another ploy that paid off was a nine-minute track called "testifying," in which Spoon, in a mood-setting band, he narrates the story of his blue-beleaguered life before seguing poignantly into a classic verse: "If you see my mother, tell her not to waste her tears/Cause I've lived so fast and reckless and I've shortened my own years."

Things are not that rough any more. Recently Spoon took part in an all-star album assembled by Jimmy Haskell. Singing "The Night They Drove Old Dixie Down," he was part of a company that included Mama Cass and the James Gang.

"At first I didn't think I could do it. But then I realized — the melodic line is great, it's a heck of a lyric, so why not? I really felt it, and when Spoon sings it, you know it's going to wind up being the blues."

Spoon can indeed weave the unlikely fabric into well-tailored blues material. Given the encouragement of a public now more ready to accept, as an art, this idiom that was so long designed or ignored, he can sing his own thing today with a sense of dignity, confidence and purpose.

album

A new B. B. King album is something to note, and the set B. B. recorded in London last June will undoubtedly be popular. B. B. KING IN LONDON (PROBE SPB 1041) has a cover picture of King and two bobbies outside Number 10, and, on the back, a photograph of Abbey Road, NW8. Also a list of people who collectively took part in the sessions or dubbing sessions. There are 27 in all — starting with Ringo Starr, Alexis Korner, Jim Price, Bobby Keyes, Gary Wright, Klaus Voorman and Duster Bennett and also including Doctor John, Jim Reiter, David Spinozza and Pete Wingfield. It should sound like a super-session but, although attractive and personal in sound (as all B.B.'s albums are), it seems to lack something in impact. There are places where the King voice sounds under wraps, other places where either the rhythm department or rifting horns fail to boost B.B.'s guitar. The small group (virtually Jelly Bread with Barry Ford on drums) work up quite a whacking beat on "Power Of The Blues," a song written for B.B. by Pete Wingfield who plays piano on the track. King's own "Ghetto Woman," slow and smokily sung to a good arrangement with strings and things, is a lovely track for material, voice, background and guitar. But "Wet Hay-shark" which follows it is somewhat dull and heavy. The horns, far from brilliant in general, sound about as adventurous here as though they were sitting around B.B. in wheelchairs. Some of the horn and vocal work was dubbed on in the U.S. But at

least "Caldonia" gets cracking with some R&B sax solo, the guitar hits a good groove over a well-known Basis riff, and Duster Bennett's harmonica walls out handsomely. A change of sound comes with "Alexis Boogie," a folky acoustic performance by King and Korner on straight guitars with Steve Marriot and Humble Pie contingent. All in all the album is a bit disappointing to me on first hearings — because it could have had more intelligent arrangements and been better rehearsed and played. Peter Green said to have been present on one track, isn't mentioned on the insert with this release (which, incidentally, I didn't receive with the review copy) and I cannot hear him. Doctor John plays guitar on "Ghetto Woman." So this for me, is no "Indianola," Mississippi Seeds," no "Completely Well" or even "Live and Well." But King is champ whose sound and style always score, and a track like "Ghetto Woman" should delight any blues ears.—M.J.



B. B. KING: under wraps



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jazz scene

Song of Dewey

SUCCESS story of the year in terms of a rapid rise to artistic maturity is that of Dewey Redman.

When he first started to appear on records with Ornette Coleman, his tenor saxophone did little more than complement the leader and according to other reports, the same held true in live performances.

This year, though, he has blossomed forth with astounding vigour and inventiveness. At Newport, where Coleman's quartet wiped out allcomers and on their as yet unreleased Columbia album, Dewey Redman is a bitch. No one who



DEWEY REDMAN: astounding vigour

hears this lusty son of Fort Worth, Texas, can fail to recognize his innate strength and talent.

For Redman, who was in High School with Ornette Coleman and played in a teenage marching band with him and alto saxophonist Prince Lasha, the derogatory comments he received from critics after coming to New York in 1967 were obviously hurtful.

"Before I came to New York I was playing the way that I could express myself best on the saxophone. You might classify that as 'avant garde,' though when I first got to California in the early 60s, I was playing more or less conventionally — it wasn't that I wanted to, it was just that it was the only way I could gig.

"Ornette influenced me way

back when I first heard him and he was playing then pretty much the same way as he is now."

While on the West Coast he would meet up with Ornette Coleman whenever he came there and in 1965 he played a concert with Coleman's quartet and the San Francisco Orchestra. When he finally came to New York, it was not with the express intention of

playing with his hometown musician, though it ended up that way.

"Ornette's a fantastic teacher," he said. "I've learned a lot since I've been playing with him, in addition to the way I see music. Everybody sees it different, you know, but I've learnt a lot just from being around Ornette. I've absorbed some of his theories because he's really an entity unto himself — he answers to me and he answers to his own existence. This is not to say that he doesn't recognize or go by the rules of Western music, but he has his own system of playing and his own system of music and it's very interesting. I don't profess to understand all of it."

Like Ornette and, in fact, the majority of black musicians from the South and South-West, Redman comes from his horn from a background steeped in the blues. In Texas, apart from leading his own combo, he had played with T-Bone Walker, Pee Wee Crayton, Lowell Fulson and the Five Royals, and also did a one-nighter with B. B. King.

Although "as long as Ornette will allow me to play with him that's fine," he would naturally welcome the chance to expound on his theories of music within the stimulating context of a group of his own. He is also engaged in writing a book on the saxophone, which will be in the nature of a personal approach to the instrument and contain the knowledge he has stored up over the years.

"Even though black saxophonists are to the forefront, there isn't really that much literature published by them," he pointed out.

Above all, he resents the fact that he has never been given due credit for his type of playing.

"Most critics, most of the reviews that I've read, I've been hollerin' and screeching into the wind. I never read a review where the guy seemed to think anything of what I was trying to do. It's always that I use some kind of funny effects or a growl or a holler, but actually what I'm doing is singing. I sing and play at the same time and sometimes what I try to do is sing one line and play another line and make them related. Sometimes I try to sing a line and play a line and make them totally unrelated, but I never felt that was 'hollerin' and screeching — you know, like I've read."

"But it's not a fluke, it's something that I studied and have been studying for quite a while now and I've put in what I think is some nice ideas. I haven't got it fully developed yet but there are a lot more things that I want to do in that direction. I put a lot of time into it and I have never heard anybody else do that — I guess that sounds pompous but you know the way I play, I have never heard anybody else do that."

"As far as complementing Ornette, I believe that everybody you play with, whether it's me or whether I'm playing with Dizzy Gillespie or Miles — I think I should be as close to their type of music and project what they want to be rather than be an individual. The music is the most important thing, not the individual, so I try to play close to Ornette. At the same time, I'm able to do an individualistic type thing to project my thing, but I believe that whoever you're playing with, the feeling, the mood of their music should dominate, rather than that the musicians' should dominate the music."

Valerie Wilmer talks to the men who appear with Ornette Coleman at London's New Victoria tomorrow (Friday)

Ed Blackwell: a question of survival

SHOULD the European jazz listener be even remotely concerned with or interested in the environment and sociological implications of the new music, armchair theorising about the background and lifestyle of the wretched black musician just isn't enough.

Just as there does exist an audience for the new music in New York, at least, so the circumstances under which the musicians exist have to be seen to be believed. Take Ed Blackwell, for example—one of the most versatile and talented drummers in the world, but talents don't come much more impoverished.

"You have the leeches and exploiters, the people who exploit the love we have for music," he explained kindly but wearily as one who knows that honest creativity is "no match for the wiles of the crafty, callous clubowner.

"They take advantage of the love and it's usually for nothing. They know that you wanna play and you're gonna play, and they offer you what they want to give you, knowing that you might accept it simply from the fact that you might have a certain group of cats get together

Resignation is stamped into every line of Blackwell's face, in the slant of his shoulders and in the way he walks, yet behind the drums he bursts into brilliant, vital life. He hardly ever plays with Ornette Coleman, but whenever he does play, he makes the drums sing and dance in the manner he learnt in his native New Orleans.

"When I was a kid, most of the kids, we used to stand on a corner. We were too young to go into the bars but we'd stand outside and listen to the records, you know, and we would always be trying to dance. There would be like a competitive thing going on with the dancing, and they would put up prizes like a quarter or fifty cents for the best dancer. We'd be out there dancing and I guess that grew up with me because whenever I play, I play like whoever's listening should really be able to dance to it. And listening to the old drummers coming from the funerals, it was great, and so I still try to maintain that feeling when I play."

Later Blackwell had several opportunities to visit Africa and listen to drummers at weddings and funerals which, just as in New Orleans, are an occasion for merriment rather than tears. Through the good auspices of trumpeter/rombonist Clifford Thornton, Blackwell secured a teaching post as percussion consultant at Wesleyan University in Middletown, Connecticut, this year. Here he has five students with whom he is waiting to share the knowledge he gained in Africa.

"What I'm really trying to do now is to open their minds to the freedom that can be attained in playing the drums," he said. "And trying to get them to really hear the drums to be able to phrase, because to be able to play the things that I heard in Africa, he has to really hear the drums as a singing instrument. So when I get them to the stage where I feel like they've really got what's happening with the drums as far as what can be obtained from them, then I'll whip it on 'em!"

Both in solo and ensemble work, Blackwell makes most other drummers sound like they're going through the rudiments instead of playing, and I told him so.

He laughed: "Well, maybe they approach the drums like the average layman would approach the drums, just as something beat on, whereas they can be something just as melodic as any other instrument except that you don't have the facilities for having a melody come out like the other instruments. But when you use different volume control, different accents—in other words, if you sing with the drums, then you really get it to happen. It comes out like you hear it, and that's what I try to do. And in Africa that's the way the drummers play, they have this same thing, and especially in Nigeria where they have the talking-drum—they really sing with their drum, it's phenomenal!"

Because of the way Blackwell is indelibly associated with Ornette Coleman in the minds of New York musicians, he rarely gets calls for other gigs, though he did make a recent concert with Alton Coltrane. Since Coleman works so infrequently, the drummer regards the question of survival with mixed feelings. "How do I make it? Yeah, that's a good question! Every now and then I really have to ask myself that: how am I surviving? But I find that I always be able to make it. Sometimes I'll have a few, what-you-call, freelance gigs, but most of the people, most of the fellows, I guess they don't call me because of the fact that they feel like I'm Ornette's regular drummer."

"Maybe they have a hesitancy about calling me for a gig or something which I never try to encourage, anyway, because most of the cats I wouldn't really—it's pretty too much of a hassle to play with them, anyway. Believe it or not, by me playing with Ornette, whenever I get the occasion to play with them, other musicians always approach me with a fixed thing in their minds whereby they feel that what I'm doing is not going to agree with what they're doing. And right away there's a clash. They feel like I'm not going to play with them as much as I do, but after we play a while I guess they begin to realise that it's not like that at all.

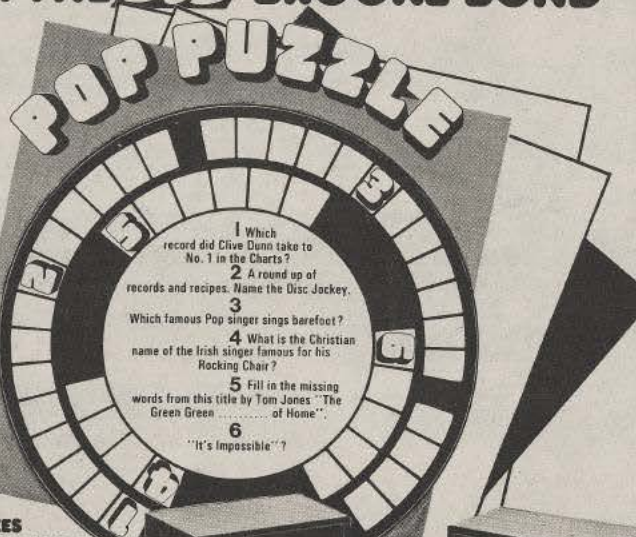
"They feel it's going to be a clash but really it's not a clash at all because there's no certain way to play. I've never had no certain way to play the drums, regardless of who I'm playing with, because of the fact that when I started playing I was playing Rhythm-and-Blues, and you never get away from that thing. I find that it helps a lot, but a lot of musicians I hear that have never really listened at Rhythm-and-Blues — I mean Charlie Parker!

"You'd be surprised at the musicians row that's supposed to be stars that are not aware of Charlie Parker, man. And that takes a lot out of their music."



ED BLACKWELL: singing with the drums

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It's easy! On the label of the disc shown above are six POP PUZZLE questions. All you have to do is consider the questions and using your skill and judgement, simply fill in the answers in the appropriate spaces. Then, complete the last line of the verse, in the address panel below, as humbly as possible. Now fill in your name and address and send to the competition address shown below, enclosing with your entry two tick labels from either P.G. Tips tea or Brooke Bond Divided tea, or alternatively, one label from each of these products. All tick labels submitted must show the Brooke Bond Tea symbol, thus: "You may enter as many times as you like but each entry form must be accompanied by two tick labels as stated."

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RULES

The competition is open to all BOB customers over the age of 18 years. Directors, employees and their families of Brooke Bond Tea, the BOB Group, their retailers and their associated companies and agents are not eligible for entry. All entries must be on the official entry form and accompanied by the required proof of purchase. All entries will be examined by an expert panel of judges whose decisions are final and binding. In the event of a tie the judges will give preference to the competitor who, in their opinion, has completed the attached verse on the entry form in the most humorous way. No correspondence will be entered into. The first prize and consolation prizes are as stated and under no circumstances can alternatives of the cash value be offered as substitutes. Only one prize will be awarded in each category. The prize winners will be notified by post by 17th December, 1971. It is a condition of entry that all competitors will be bound by these rules. A full set of rules can be obtained by sending a stamped addressed envelope marked "rules" to the competition address. The competition closes date is 27th November, 1971 and no competition entries will be accepted after this date.

Now, complete the last line of the verse detailed below as humorously as possible:

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Is Herb a Father to the Mothers?

HERB COHEN, manager of the Mothers of Invention, Alice Cooper, Captain Beefheart, Wild Man Fischer and the GTOs talks to Michael Watts

FIRST off, you should know that Herb Cohen likes to think of himself as an aware person. Lately, for instance, he has been keeping in touch by reading Alvin Toffler's "Future Shock," the current American best-seller about society in the seventies.

The blurb on the back of the book says it's about "what is happening today to people and groups who are overwhelmed by change."

Herb Cohen never lets anything overwhelm him. Or his groups. That's right — his groups. Herbie manages rock musicians. Has been for years. Ask Frank.

He and Frank Zappa have always been close, ever since Herbie saw Frank playing with some friends at a Hollywood party in '65. Now Herbie has always been a great talent spotter and the very next day he went into management. It didn't matter that he didn't quite understand what Zappa had in mind musically — he recognised someone else who was as aware as him.

These days he looks after the business interests of Zappa and the Mothers of Invention and together with Frank owns the Bizarre and Straight labels.

Ten years ago he was a folkie, managing people like The Modern Folk Quartet and Judy Henske, but he was quick enough to make the transition into rock when folk changed over. For all that, he was a great one for folk music. He used to own a bunch of coffee houses in California, among them The Unicorn, which was the first coffee house featuring folk to open on the West Coast. That was in '58, a few years after he left New York, which he split when he was 16, a kid with no training in anything, no qualifications and no degrees. The only job he is fit to do, he will tell you with a laugh, is to be a manager.

Mind you, he isn't done so badly. Among the artists on Straight and Bizarre are Alice Cooper, Captain Beefheart, Wild Man Fischer and the GTOs. These people may not be consistent Top 40 artists but they're interesting from a sociological viewpoint. That's what Herb says anyway. "The records are sociological studies of the specific lifestyle of people who were the product of the rock-culture," he tells me, and do you know that there are more Wild Man Fischer albums used in textbook and classroom in universities than albums by any other artists? Yes, Herb and Frank are continually getting requests for Fischer's first, and most probably last, record from psychologists and sociology majors. And to think that Frank picked him up from the streets, where he was singing for dimes.

It's curious, though, how Herb seems to have thrown in his lot with musicians and people who are, well eccentric in some eyes. Not so much Alice Cooper — they're a fun drag act — but like The Captain, for example. He's really gunned up. And Larry Fischer — wow! Then there are those girls — the Misses Lucy and Pamela, and Cynthia Plastercaster.

Of course, Herb was big buddies with the original social outcast, Lenny Bruce. He knew Lenny very well. He used to handle his working engagements for a time. And Herb, he would leave his kid over at Bruce's house. Does that sound like a monster to you?



ZAPPA/MISS PAMELA/BEEFHEART

Mothers did a gig with Bruce. Frank has it on tape. It will probably come out as part of the nine-album set that Zappa releases over intervals next year. And then Lenny's Berkeley concerts have already been put out on the Transatlantic label. Herb bought them from Sally, his mother, after Bruce died.

Herb is at pains to point out that he did not take one penny, not one cent, ever, from Bruce. Neither, contrary to rumours, did he make anything on Larry Fischer. Herbie laughs quietly when this subject is brought up because as everyone knows by now, the album may have been sociologically successful, and there may be a Wild Man Fischer fan club and baseball team with uniforms and all, but millions of records he did not sell.

He's an unfortunate victim of the culture, says Herb, and you can't deal with him on any logical basis. He got paid for it. "I never gave him large sums of money, but what we did was pay him every week for a long period of time. The point is, if we paid him any money it was gone the next day. We tried giving him some money and then he was back the following day. I mean, the first thing he did was go out and spend it all on some mod clothes — silk shirts and all — but he was sleeping in the streets.

What we did was put him on a salary basis, and for the first time in years he was sleeping in hotels, and he

lived in a hotel room for a period of about six months. But albums — I don't think we sold more than 10,000. A lot of people in the business know about it, but it was never Top 30.

Herbie has learned to suffer in sweet silence the vagaries of certain recording artists. Like, for example, man who went to high school with Frank Zappa as Don Van Vliet but who emerged years later in a class by himself and on 33 rpm as Captain Beefheart.

Frank, his old buddy from Lancaster High, California, has been pretty swell to Beefheart, who, after cutting an album for Kama Sutra and another one for Blue Thumb, found himself in a lot of legal hassles between Kama Sutra and Blue Thumb as to who owned what and who signed where and when. Mister Beefheart is not exactly what you would call an astute businessman, so Frank, who in earlier years had probably exchanged ink pellets with him, bailed him out. Or rather, the task fell on Herbie, whom it took six months just to figure out the legal entanglements.

Frank says that old Donny was not at all like he is now when he was a teenage baseball pitcher. He and Frank have not spoken in over a year. The Captain was a touch miffed that young Frank would not take time out to produce him anymore, yet neither Frank nor Herb are beefing. Herb thinks he's one of the best blues singers he's ever heard, that his lyrics are sheer poetry, and that if you want to put people in bags, don't put Don in the net bracket. Beefheart's thoughts are very clear to himself. He knows exactly what he's saying, Herb remarks, but he's so far beyond, or removed, from the mainstream of normal thinking. Whether what he's saying has the same meaning to you and me is another thing.

All this is not to say that Herb hasn't had problems with The Captain. Beefheart, he allows, is a little strange. Like, we always were making "Trout Mask Replica". Beefheart gave Herb a list of expenses of which 800 dollars were for a tree surgeon. When Herb, a little mystified but patient nevertheless, asked why he needed a tree surgeon Beefheart said, well, there's this tree in his front yard that overhangs his house and he wanted to make sure the vibrations from the amplifiers when they were rehearsing didn't disturb the tree so it would get angry and the branch would fall on the house in retaliation.

Herb suffers — he really does, because The Captain can be so trying. On that first session, for instance, Beefheart also asked for 20 sets of sleigh bells. Naturally, Herbie asked him what he needed them for, there being only five people in the band, one producer and one engineer, which makes seven in all — and if each person held one set of sleigh bells in each hand and that's still only 14 sets, assuming his band had just two hands per person — with Beefheart it's hard to tell. Herb asked him what he intended to do with the six other sets, and Beefheart replied, very confidentially and coolly, "we'll overdub them." So, as you can see, dealing with Don on a certain level is just not the

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Various/Rural Blues Vol. 1 1.99 1.60
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Beach Boys/Surfs Up
Beatles/All single albums (each)
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Jack Bruce/Harmony Row
James Gang/Thirds
James Taylor 1st
John Mayall/Memories
Jo Mama/J is for Jump
John Lennon/Plastic Ono Band

Virgin Sounds A-Z 2.39, 2.40, 2.49 Virgin Price 2.20

- Band/Stage Fright
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Deep Purple/in Rock
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Jon Lord/Gongin Suits
Nice/Ars Longi
Paul McCartney/Ram
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Rod Stewart/Old Raincoat, Gasoline Alley, Each
Ralph McTell/You well meaning
Santana/Marble Headed
Strawbs/Witchwood
T. Rex/Electric Warrior

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Country Joe/Hold on to That
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Doors/All single LPs (each)
Elton John/Madam Across the Water
E.L.P./1st and Tarkus each coming
Fairport Convention / All single albums each
Free/All Albums (each)
Graham Nash / Songs for Beginners
Grateful Dead/All single LPs (each)
Head, Hands and Feet
Heron/Twice As Nice
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Peter Hamill/Fools Mate
Pink Floyd/Middle
Quiver/Quiver
Soft Machine 4
Simon & Garfunkel/ All single LPs (each)
Spiral/All single LPs (each)
Stephen Stills 1 & 2 (each)
Terry Riley in C
Terry Riley/Rainbow in Curved Air
Traffic/Welcome to the Carpenter
Uriah Heep/All albums incl. Look At Yourself

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- Black Sabbath/All single LPs (each)
Beggars Opera/Waters of Change
Deep Purple/Fireball
Deep Purple/in Rock
Family/Fearless
Jon Lord/Gongin Suits
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Paul McCartney/Ram
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T. Rex/Electric Warrior

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Form with fields for Name, Address, Tel. No., and a section for recording details.

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P.S. Records are sent individually, so that a delay of one record won't mean that you won't receive another record that you may have ordered with it.

Virgin Records 10 South Wharf Road, W2

ANDY FRASER jumped up and down on the control panel chair. "It's great, really great. Now play that guitar hard, really hard and well. Try and remember that riff you had the other night, and leave off

TOBY: a Free man at work

that note at the end of the run. "It's the sounds man, try another sound. It'd be a gas if we tried another track over that one, and maybe even another. It's a pity we're not into it like

last night. We were really rocking then. Really rocking. It was great. Have you heard Paul Rodgers' band? They're really rocking too. "I heard some tapes of Koss's new band last week. Even Si has started to write

now. They were really good too. It's done us, all good you know. A change for the better. Maybe people think we're mad but we're not. Like this is a new band. Completely new man. "I've never seen Andy looking so happy. For him at least, the Free spirit seems

to have been a tonic. In the past he was moody, withdrawn and occasionally a little depressed at the prospect of playing "All Right Now" over 100 times a year. His face lights up as his new group Toby lay down the tracks for their first



ANDY FRASER: no pressures

album which, hopefully, will be released in January. Toby is Andy on bass and piano, Stan Speke on drums and Adrian Fisher on guitar. Previously Stan played in a

semi-pro band in Wales and Ade was a tea boy at Stigwoods office in London. They've been rehearsing for weeks at Andy's country home and toured Germany as a new English band. They've played two gigs in England and written plenty of songs for this album.

them available in the UK. People got turned on to this band and wanted everything they had recorded — even if they had to pay a bit more for it.

"We have also been selling The Band's 'Cahoots' LP as an import. Now it is due for release by EMI next month. "We don't get asked only for albums issued in the States. There is quite a lot of interest in obscure rock 'n' roll records by Johnny Kidd, Gene Vincent and others issued on the Continent."

JOHN GIBSON, from Edinburgh, reports: Bruce's, in Rose Street, reckon that imports amount to just over five per cent of their business — but a "vitaly important five per cent."

Says Bruce Findlay: "We can see the import business staying with us for some time. British companies have production problems, often taking three or four times as long as the Americans who can produce an LP, record it, package it, distribute it inside a couple of weeks. Sleeves, I find, are a constant excuse with some British labels.

"As for getting to know what's coming up in imports, our customers are amazingly knowledgeable but a shop, like ourselves, can gain a reputation for knowing what's buzzing in the import line.

"I feel an import album to a lot of people is a status symbol. Why wait a month or more for an LP you particularly want when you can get it today or tomorrow at a cost of only, say, 60 pence more?"

But status symbol or not, the fact is that imports are here to stay. And the position is likely to remain that way until the British record companies can issue ALL those albums that their customers demand when they want them.

That usually means NOW.

What makes people pay high prices for imported records? A burning interest in the latest musical developments? Or just old-fashioned one-upmanship? Laurie Henshaw investigates the history and present state of a thriving trade...

IT'S an old axiom that if you want something hard enough you'll get it. And this applies particularly to music.

In the mid-Sixties, followers of the emerging progressive record scene in the States were constantly frustrated in their attempts to purchase albums in this country by such then comparatively unknown groups as Captain Beefheart, Dr. John and Jefferson Airplane.

To obtain albums of these and similar groups from the West and East Coast of America was the ultimate in one-upmanship — besides satisfying a deeply-felt desire to keep abreast of new musical trends.

And the enthusiasts were prepared to pay over the odds for such albums.

It was this growing demand for "progressive rock" that led to the establishment of shops who were prepared to import records specially from the States.

And a pioneer in this respect was One-Stop Records, who opened two shops simultaneously in London's South Moulton Street and in Richmond in 1966.

Co-directors of One-Stop at that time were Michael Ashwell (now managing director of Non-Stop Records, an exporting company), and Brian Gattland, now in charge of the retail chain of Soho Record Centre shops.

Today, there are about a dozen shops dotted throughout the country who specialise in import albums, but One-Stop started their operations in this sphere, they were, in the words of Mr Gattland: "Taking a chance."

"We went into record retailing just to show people how to run the business." But they soon became aware of the shortcomings of the major British companies in releasing records they tended to regard as "these unholly sounds from America."

"At first we would bring in boxes of about 25 albums," recalls Mr Gattland. "Then the demand started to grow." So much so, that One-Stop opened new branches — in London's Dean Street and Manchester.

Captain Beefheart's "Safe As Milk" album was one of the first albums imported by One-Stop. This was followed by a succession of American groups that none of the big companies were interested in issuing at that time.

Of course, such albums cost more than British LPs. But we never made more than the usual mark-up on British releases," says Mr Gattland. "In those early days I suppose an album cost about 45s. 6d. or 52s. 8d. — something around that price. You could say that the price was in the region of £1 above the usual British-released LP at that time."

The success of One-Stop import operations was a classic case of the customer



DR. JOHN/JEFFERSON AIRPLANE/VAN MORRISON/BAND/JEFF BECK/HENDRIX

calling the tune — and an enterprising retailer dancing smartly in step.

One-upmanship is regarded by Mr Gattland as a primary reason — if not the main reason — for the demand for imports.

Customers would ask us not to bother to put their import albums in a bag," he says. "Then they would drop into the local coffee shop and place the record on the table beside them."

"I think it gave them a kick when some other record fan asked: 'Where the hell did you get that?' Then maybe the purchaser would casually say: 'Oh, I just had it sent over from the States.' They were thrilled to feel they had an album before anybody else."

Currently important, of course, the influx of these imports by groups like Captain Beefheart, Jefferson Airplane, Grateful Dead, Quicksilver Messenger Service and Velvet Underground brought a new awareness of just what was happening on the West and East Coasts of America. Not only to the record buyers themselves, but to young musicians throughout Britain.

So the imports really triggered off a whole new musical revolution, and also led to a balanced awareness of the type of albums that were in demand, and for which there was a profitable market, in the rarified strata of the established recording companies. Now, these major companies are only too eager to rush out progressive rock albums. But the growth of import firms indicates that the majors still haven't caught up with the demand.

But, even when albums first obtained as imports are issued in Britain, there's a certain cachet in having a genuine American album which is often packaged in a more durable and attractive sleeve.

The collector's instinct, is still strong, and recalls somewhat the days when jazz enthusiasts would browse around junk shops looking for rare 78s, to unearth treasures by King Oliver, the New Orleans Rhythm Kings, Big Benny Moten and Bessie Smith.

SAYS Doug Dobell, of Dobell's Jazz Record Shop in London's Charing Cross Road: "An Armstrong Hot Five on the original Okeh label will fetch between £5 to £10. The same collector could obtain a copy of Parlophone for between 7s 6d or 10s. But he'd rather have the original. "A King Oliver or Genett sold for £16. And in the States a similar copy might go for as much as £50. Only recently, we had a chap who

paid £25 for an old blues singer even I had never heard of."

But, despite the current boom in import sales, catering for the market can sometimes be a chancy business.

Says Richard Branson, managing director of Virgin Records — which has six beaches and a thriving mail-order section: "Customs charges mean that we often operate at a loss on imports. But we continue with this side of our business to keep faith with customers. "Our turnover in imported albums is between £4,000 to £5,000 a week. Mostly they come from the States, but also from Germany and France. Imports represent about one-fifth of all our sales."

Currently, Frank Zappa's "200 Motels" is going like a bomb. The Band's "Cahoots" is rivaling it as an imported best-seller.

Currently, the Top Ten of Virgin's imports are: (1) Zappa's "200 Motels," (2) The Band's "Cahoots," (3) Jefferson Airplane's "Bark," (4) Grateful Dead's double album, (5) Jimi Hendrix's "Rainbow Bridge," (6) Van Morrison's "Tupelo Honey," (7) Jeff Beck's "Rough and Ready," (8) Steve Miller's "Rock Love," (9) New Riders of the Purple Sage, (10) Doors' "Other Voices."

ROY CARTER, of Byg Records, specialises in jazz imports as a wholesaler. His turnover is around 4,000 albums a week. Prices are only between 25 to 50p above the home products. "We've been operating for six years, but our staff has increased from two to 19 in that time," he says.

Roy does a good deal of business in jazz album imports. Reason is the cavalier attitude to jazz by the major companies in Britain. "The companies don't really regard jazz as a viable proposition," he says. "And when they do put out albums, they're not very discerning in their choice. Frankly, I feel not enough people concerned with the issue of jazz know enough about the subject. They flood the market, then, when they find after six months or so, only about 1,000 albums have sold, these are deleted. "So the jazz enthusiast is quite prepared to pay 10 shillings over the odds to get an import album. "Also, the American albums often have far more attractive covers — and they're stiffer, too. The British covers tend to be flimsy. "Roy's biggest sellers in the import field include Miles Davis, Armstrong and Ellington. He also does good

business in the sphere of film soundtrack music and Broadway stage shows.

The group Gong, which revolves around David Allen, ex-Soft Machine, is currently another big seller with Byg Records.

How about the provincial business in imports?

FROM Birmingham, Dennis Detheridge reports:

A record dealer helping to meet the demand for imported albums is Heavyhead Records, the shop opened at Stratford Road, Sparkhill, by Move drummer Bev Bevan. Manager Ronnie Smith, a

former group singer, said: "Most of the purchasers of our imports have never heard them before getting them from us."

They have usually either read about the album in an American magazine or they want it because they already have everything else recorded by the artist.

"We were importing the new John Lennon 'Imagine' album for two months before it was issued here. It sold even though it was known it was to be released soon. "The early Velvet Underground LP's were popular imports until Polydor made

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by MARK PLUMMER

"On A Day Like This It's Good To Listen To No More Southern Jive."

THE rehearsal room in the now defunct Kings Street, Covent Garden Arts Complex, is a black as the darkest night and the dull shadows that fall from amplifiers and instruments emphasise Jon Mark's words as he sings of experience in America with a black musician in Mark Almond.

"I Believe In Freedom." It could have been any group of white middle class English kids suffering the vicarious burden of the black man. But with Dannie Richmond, off and on drummer with Mingus for 15 years, the song comes to light and sounds as impassionate as any black Southern congregational church for Danny actually is black, and has lived with it

for the last 29 years.

Richmond has been playing with the top jazz people for the last 15 years, starting out on tenor sax and switching to drums when Mingus is one of his more nasty moments kicked a drummer off stage in New York for not being able to play "Cherokee" fast enough. "Damn," said Mingus, "I wish I could get a drummer who could play."

Richmond was hooking school at the time to play for Lou Donaldson's band and it was Donaldson who told Mingus from the audience that Dannie Richmond could play it.

"I want up and Mingus clicked into 'Cherokee,' that was the fastest I ever played it," said Dannie.

He told his instruments, and gave up his studio at the Music Centre Conservatory, in New York — where he had been studying the reeds, piano, vibes and timpani — and bought himself his first kit, joining Charlie Mingus full time as a sideman.

The longest period he stayed with Mingus was between 63 and '70, although he had worked with the master bass player during leaner days the height of Mingus' popularity was reached in the mid-sixties.

"I think that was his most productive period, we did Monte Ray in 1965, where there were, I think 8,000 people, which was followed by the Newport Jazz Festival and then a tour of Europe," said Dannie.

Although his name was made playing jazz, and he has played with all the guests from that sphere of music, he is no newcomer to rock music — having played in the Johnnie Taylor (of "Who's Making Love" fame) band.

"It was last year while at Ronnie Scott's club in London with Charlie Mingus that Dannie Richmond first started playing with Mark Almond, joining the group at the end of their set to jam more than anything and with no real intention of joining the band.

"First thing that struck me was that I could not conceive of a band with no drums. From the start of each night during their set, as I listened more and more to check it out, the thing that got to me most was that they had every ingredient there. But they didn't have the drums to get the climactic finesse that I feel should be in all music, to get that feel. The drums have to be included.

Danny: from Mingus to

"After a week at Ronnie's I just walked up one night and started playing with them. It was so high man, I mean we're musicians playing together, but everybody was reaching a point where everything was right musically.

"We were all just awed that it could happen. The next I just crept up on stage and did the same thing again, and don't forget that before that I had been playing with Mingus which is physically exhausting.

Low and behold the same thing happened again, there were things happening that you just get into once in a while, man. At this point the audience reaction, well we had them all up applauding and clapping. That night was the ultimate in creative musicianship. That's a high you just get once in a while."

It was following that set that Jon Mark asked Dannie if he would like to join the band for an American tour.

"There I was, in a white band, the exact opposite of everything you're supposed to do with four guys all singing. No, I hadn't seen myself in that position," said Dannie.

Since joining Mark Almond Dannie has recorded with Mingus in New York, prior to moving over to Sausalito Bay on the West Coast where he recorded the second Mark Almond album.

"I think that album with Mingus has a fantastic historical significance. We used a thirty piece band, and at the same time he had two weeks booked at the Village Gate and the Vanguard so I made those as well," said Dannie. "Naturally it was a star studded date. I was just elated having put out all of that music."

Working with Charlie Mingus is not the easiest gig for a musician, but for Dannie the ride has not been too rough for he is in a position to know exactly what is expected of him. More importantly

he is capable of knowing when to play, and how to play what Mingus wants him to play without there being any need for words between them.

"Yes, he has been hard to work with, but he and I get along like brothers — that's because I know his music. There has been times he has called me long distance just to get me to sing him a melody, of one of his old tunes. Musically we are like two fingers on the same hand, that is the reason we get along so well musically.

"The hard times. Well he, being a master musician, wants a certain thing from people and the demands become very heavy at times. When his music is played properly, and that means properly to him, there's not a more hipper beautiful person on the scene, but he always wants his music right," said Dannie.

When Dannie Richmond talks he has all the beauty in his voice of a

DRUM SESSION: MM talks to Ginger Baker,

THERE maybe more terrifying experiences than being driven by Ginger Baker in his Jensen in the pouring rain, at zero visibility, at speeds in excess of fifty miles per hour.

The only other one I can think of is being driven by Ginger Baker several thousand miles across desert and through jungle from London to Lagos.

Fortunately I experienced only the former last week, when the phantom drummer took me to see a film of his recent safari "across the Sahara Desert."

We were heading for Wembley and his Jensen

On safari with Ginger



tores through the urban clearway with the same wild cat style that Ginger's Range Rover employs in sandstorms. Roughly, the tactics are — keep going at all costs

Ginger seemed a fulfilled and happy man after his perilous exploits which took him, road manager Mick Turner, and a film cameraman, through terrible but beautiful country to the

zealous new nation of Nigeria. He is building a recording studio there, and has made many friends in the country, which partly explains his urge to head south. The rest

of fascination lies, I suspect, in the pleasure Ginger extracts from driving at speed along a road without any other motorist being less than a hundred miles from his front bumper.

Before we went to join Tony Palmer in the TV studios editing room, Ginger outlined the story of his journey last month, rather like Vivien Fuchs returning from the Pole.

"I did the journey last year in the Jensen and I realised the car wasn't suited. There are miles without roads, so I thought I'd try it in a Range Rover. And this time Mick and I took a film cameraman."

screened by BBC TV. "When we were on our way out of Algeria we got arrested. We didn't realise that when you are in the desert, you have to report at each town you pass. We had driven in three days what it takes most people five, and we just kept going. We were in a hotel full of police and customs men and when they heard we were leaving for the border, they came with a Thompson machine-gun and took away our passports. But they were doing us a favour because they hadn't been stamped and we would have been sent back from the border, a journey of 400 kilometres.

"It was a Sunday and they wouldn't open the office to give us a stamp. Two days went by and in the end I sent a telegram to the Ministry of Information.

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Mark — Almond

One old Southern preacher. He shaped his sentences and words like the old men who preached God and not at all like a musician. That is if you forget the usual jive phrases that whittle their way into his conversation.

What did he think of white musicians on the whole, as he now has the experience of working with both sides first hand?

"My opinion of white musicians is simply this. There's some that are good and there's some that are bad. The same as with black musicians, some good some bad.

"I have the greatest respect for any musician, who's really done with it, be he black or white. The thing at this moment that is really a gas for me, is that any musician in this band is able to stand on his own feet with his instrument, and that for me shows that he is indeed truly serious and honest about his instrument and the thing that he plays.

"When this happens there can

be no colour barrier. I know there are others who would argue this point that it is always the black cat who's the innovator or that set the pace or lets the down, yeah this could be true. But with the balance that the supreme being has set, I think to a degree it is equal.

"I look at the pace the Beatles have set for us all to follow, whatever they do — even running around naked — we'll all be doing it next, the Beatles had it solid.

"I'm hoping not to be too bold or ostentatious, but I'm just saying what I see in my tumbler view," said Dannie.

What Dannie did have to say to a colleague of mine who said it was a disaster that he should be playing with Mark Almond?

"First off, there can't and never will be any stretching out musically if musicians are not allowed to play in bands of a different nature. If they're not the ones

with balls enough to get together and see what the outcome will be, and I know that the outcome of our union with the aggressive aspect that I've tried to incorporate in this group and with the musical knowledge that the rest of the cats in the band have will be moulded together as one like your Shepherds Pie, then they are not going to see what happens in this band and they are going to miss a mighty fine Shepherds Pie.

"Now I know that that does not explain in full, that's a quick synopsis of what it could be like if people out of different idioms decide to come together.

"I know they say that the failure of the Newport Jazz Festival was because they decided to incorporate rock bands. All right, the failure that has occurred at these festivals was up to the clientele. For some reason and I can't say why they do not have the musical knowledge to combine the two together. Maybe it's too much of a pill to swallow, but the fault does not lie with the musicians at all.

"Now one other thing that I have noticed while I have been here in England as an observer, I dig that over half the people at Ronnie Scott's for instance, are no more true jazz fans than the man

in the moon. They are there primarily to talk about their own gig, and it's a fashionable thing to be seen there once or twice a week. I've noticed too that they go through the whole trip of going out for an evening. Like the dinner, like I said being fashionable. In doing so they are not at all relevant to musicianship that is happening on the stage. Like they're talking about their own gig, putting an impression on the chick they have pulled for the evening. In the whole evening, jazz has not been respected at all.

"I'm sure I'll be put down for saying that, but that's the truth man, that's the sad truth."

Since he has been over here Dannie has made only a couple of Mark Almond gigs, because of trouble with a work permit which has now been sorted out, and the differences between British and American audiences has been driven home hard. The usual American audiences are not the best trip though Dannie doesn't commit himself either way. But he does know that the band has not been going down as well as they did in the States, and to remedy that he is determined to work harder than ever at giving the most he can from his gig.



DANNY RICHMOND: just saying what I see

"In the States we had spectacular, overwhelming success, in Britain the response has been OK, but it seems to be 'well we've heard all about you now let's see what you can do'.

"Things that were colossal in another continent are not the same here. Man, it has taught me some things. I played my solo, but I realise that I was not giving enough, and at the end of my solo came to that conclusion. I was expecting what happened in another continent to happen here. The irony of it is that during

the Elton John tour in the States, which was a gas man, we killed them night after night. Expecting the same thing to happen here was wrong man, wrong on my part. So now I'm thankful and elated that I have found the British audience more appreciative and demanding than I thought they were. So I have to come up with a whole new melodic, dynamic, rhythmic, soulful true piece of drum music for the demanding British audience.

"Man, I'm going to do it. You just watch me."

Danny Richmond and John Bonham

One of them saw me doing this, and they let us go. It cost us four days hotel bills and we'd only got enough money to cover the trip.

Mick and Ginger took turns at driving, but despite the intense heat and dust, Ginger says he enjoyed the experience. "You can't have the window open because that hot air hurts your skin. And the dust is like a powder and gets in everywhere, even the cameras. Next time — we'll take special dust proofing."

"We saw some terrible road accidents in Nigeria. They were caused by bad roads and bad vehicles. You wouldn't believe..."

"We arrived in Lagos with about two gallons of petrol and the journey had taken us 13 days including five days in Algeria doing nothing, and one day on the boat coming back to Lagos and I did Lagos to Marrakesh in six days, averaging 700 miles a day. And that included 2,000 miles without roads. The total mileage was 12,500."

"We didn't have any trouble with water as we took a big antelope skinned and coming back we took crates of mineral water as well. However, three people died in the desert during our trip and apparently they were only a mile and a half from water."

"Was Ginger ever frightened in the desert?"

"It was strange. I never believed we were really in a desert. I kept thinking there had to be people about. Even piles of stones at the roadside began to look like people! We found an Arab kid on a camel dying of thirst. We gave him water, and later we found a family with ten children — no water."

"We were surprised at the number of people doing the crossing. There are big lorries in convoys and we saw lots of burnt out Volkswagen buses. Please mention that. There are lots of kids, American and European trying to cross the desert in unsuitable vehicles. It's really dangerous."

Naturally Ginger played drums in Lagos and says there are many fine Nigerian musicians, including a 18 year old guitarist who had "stunned" a lot to Eric Clapton, but kept the Afro thing. Ginger plans to record many of the local musicians and help bring some currency into the country.

"They are over the war now, but there is a lot to be done, and I hope we can help. They are very friendly people, but the colonial policy there live like millionaires and don't want to talk to the native population. They don't try and mix at all. But if you talk to the people — all can be friends."

I felt all along there was really no problem in crossing the desert and that I would enjoy it. But one night when I was watching lightning flashing over the whole horizon, like lightning you never saw. I got a feeling of incredible vulnerability. And when I realised the nearest town was over 300 miles away. And that you could only live two days without water. That was the only time..."

"LED ZEPPELIN? Never heard of yer?" And John Bonham chuckles heartily.

"Oh, you still get it," he says, downing a tankard, still fresh from his travels to Japan and the Americas.

Jim Publick may be a little vague on the subject of the world's ace rock band, but the heads are with them — all way from Hiroshima to the Empire Pool, Wembley.

Led Zeppelin have created quite a mystery in recent months. No tours, no gigs, no albums. What was happening; John their powerhouse drummer, one of the finest in rock explained it all as he thumped into London this week.

First he described his impressions of Japan where John, Robert, Jimmy and John Paul made their first visit recently.

"It was a fantastic place to play. Rock music has only just started to happen there in the last two years, but it is now the second biggest market in the world for rock records. The people were so friendly and we had the best rock promoter in the world there looking after us."

"It turned out that 'Immigrant Song' is one of our biggest songs in Japan and it's the number with which we always open the act. So the audiences wentotty! It's a strange scene there. A lot of big groups are going in now, but they don't have a rock station on the radio. There's only the US Forces stuff."

"The American tour we did was good in actual fact. It was quite strange because we hadn't been to America for almost a year. To be perfectly honest — I was scared. But we played really well and had some great things happen. The Los Angeles Forum sold out in one day, so we did another concert there and we really didn't expect such a demand. I think I enjoyed it more than any other tour of America."

"You see — we had a lot of time at home to think, and we grew a lot closer together. We kept seeing stories, Zeppelin are breaking up. But really, we have never been closer together! We all came out of our selves and everybody played well and we are really happy!"

He warned to his theme: "These breaking-up rumours are always cropping up. I don't know their source, but they are forever saying that so-and-so is leaving. There was an unbelievable one about a year ago. They said I was leaving to join to George Harrison. Well, I've never even met the guy. That's how much I know him. I'd like to meet him."

But what caused that to be the layoff lead to the fears of a split? "We did three tours last

Solved: the great Zeppelin mystery

year and finished off feeling — 'We've just about had enough'. We had done so much in such a short space of time, we were drained. We had offers to go everywhere. France, America — and we could have done them. But what would be the point? We were tired. We had worked hard and Peter had probably worked harder than any of us. We enjoyed working, but we needed the break before we got stale. We spent the time — six months — at home and writing songs. Then we said — 'right, we're ready to go.'"

"During the break, we did a lot of recording and wrote a lot and improved. We didn't do any gigs, but there was absolutely no inclination to split up, and I'm not bushing. We've all got ideas and things we want to do. John Paul Jones is incredible. He comes along to the studio and he's always got a new instrument he wants to play. I don't do much writing myself, but I appreciate what they write and I can enjoy playing it. I'm not governed by them in what I play. They ask me how a drum thing should be played, and that's the way we all work."

How was John's playing these days? "I've never tried consciously to be one of the



JOHN BONHAM: I'm a simple, straight ahead drummer

best drummers and I don't want to be. A lot of kids come up to me and say: 'There's a lot better drummers than you' or something. But I enjoy playing,

to the best of my ability and that's why I'm here doing it. I don't claim to be more exciting than Buddy Rich. But I don't play what I don't like. I'm a simple,

straight ahead drummer, and I don't try to pretend to be anything better than I am. I love playing the drums and I practice a bit. There is always something another

Exclusive preview of Zeppelin's new LP

LED ZEPPELIN (Polydor). Take a deep breath. Robert Plant does this just before "Going To California." It is their fourth and not their "best" or their "worst". It is a fine new album by a group who can now take a step outside the environment of controversy that expands like a conurbation around the newly successful.

Heated discussion in terms of comparison can end here. Plant, Bonham and Jones are the band, and they have deliberately left their work intact. It is not a denial of the past but a springboard to better things.

Not all the tracks are brilliant.

"Four Sticks" is not a riff that knocks me out overmuch. So it is not a perfect album, but there is a thread of consistency that winds through all the music and there is a bond between the players that reveals strength, and a sense of direction not so apparent on their last album.

The sound of Zeppelin in full cry is most satisfying, and "Black Dog," the opener, is a heely stomp with Robert throwing his head back at some point midway between speakers and the Page guitar and Bonham drums marching on triumphant.

"Rock And Roll" is just that, and winds up the tempo to feature

Jimmy in a looping exultant solo while John Paul's piano clicks in the time-honoured fashion.

Sandy Denny makes a welcome guest appearance on the attractive "Battle Of Evermore," and sings a pretty but lusty duet with Bob over a choir of mandolins and acoustic guitars.

To complete the goodies on side one is "Stairway To Heaven," one of the band's best songs, and another splendid performance by Robert.

It's back to the beat on "Misty Mountain Hop," and it is here the strange contrast between songs becomes most apparent. There is a

cliff-hanging sensation from the soft moods of "Stairway" to the drive of "Hop," which jumps in all directions with good country cheer.

"Four Sticks" is a powerful piece and features Bonham using four drumsticks. But the repetitive riff Jimmy employs here is not particularly inventive.

"Going To California" gives Robert another opportunity to sing in his lower register, which he does so well. "When The Levee Breaks," their final statement, a good example of the full band in action. Taken at mid-tempo, it has an hypnotic effect as Bonham's bass drum drop bombs into the cellar. —

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Down DJ way...

MM talks to BBC's Funk king and the Luxembourg Kid

EMPEROR ROSKO is slightly narked at not copping honours in the Melody Maker Pop Poll. But he even grins about that. He can afford to.

He has the casual, self-confident air of a man born with a silver spoon in his mouth. His dad is Joe Pasternak, a man with over 100 films to his credit.

It would have been all too easy for Rosko to have laid back and led a life of luxury and ease. Luxury he may have, ease not. He's constantly on the go, dreaming up ideas of keeping the name of Emperor Rosko before the public.

Ambition

If Rosko has any frustrations, it is that he has not fulfilled an early ambition to be a singer. But he's doing fine as a deejay, has a fully equipped mobile discotheque show on the road, and is heavily involved in plans to open a school for deejays in Britain. He's also written a book.

Rosko admits he owes his technical expertise to attending such a school in the States. That, and the self-discipline imposed by four years in the US Navy.

"I hated every minute of the Navy," he says. "All that scrubbing and discipline. But it did me good. Self-discipline is essential if you want to do what you aim to do."

Rosko joined the Navy because he didn't want to be drafted — and find himself whisked out of a job he wanted to do. And it was the Navy that gave him his first broadcasting break.

"I told them I was the Number One deejay in New York. Lies, of course. But anything to get out of those routines.



EMPEROR ROSKO: DJ school

The Thoughts of Emperor Rosko

"When I left the Navy, I went to the deejay school and learned things I had never been able to learn until then. Learned to avoid those foolish things all deejays do at times. When to talk and when not to, and how to handle the equipment."

Rosko views the forthcoming advent of commercial radio in Britain with unabashed delight. He sees it as an opportunity for Britain to get the unrestricted listening

choice that obtains in the States. "And I can't see the logic in needle-time — the imposition of the number of hours when records may be played — can be overcome."

"I'm a logical person," he says. "And I can't see the logic in needle-time restrictions. What are the musicians afraid of? The playing of more records can only lead to the making of more records —

and the employment of more musicians. It would appear that the Musicians' Union is mainly concerned with the older musicians. But what about the youngsters — the amateurs who are coming up and wanting to make music their career."

"I'd like to see all people involved in this whole needle-time business get together on the radio or TV and really thrash out the problem." Rosko concedes it's not all

sweet freedom in the USA. But there are enough commercial stations operating to give listeners a pretty wide choice. "You have broadcasts at both ends of the spectrum. You have your liberal deejays who deal with some pretty heavy subjects. The Federal Communications Commission only steps in if anyone is overtly anti-Government or if they can object on the question of profanity."

"Maybe with 50 stations in a city, there may be only two liberal, hip DJs. But they get a chance to be heard."

Rosko contrasts this with the Establishment attitude of the BBC, who fired Kenny Everett for speaking out of turn.

Appeal

"Kenny would rate tops for me as a deejay," he says. "He is so unpredictable. But that's part of his appeal. It seems illogical to hire a guy like that and then fire him for a spontaneous remark."

Understandably, the Jimmy Youngs of the deejay establishment are not Rosko's bag. "I'll listen to him maybe for 10 minutes, and then switch him off. But he has his public."

"And Tony Blackburn is a good personality. Though Rosko tempers this praise with a wry grimace at Tony's jokes."

But Tony's a good example of a good producer, he doesn't make mistakes. John Peel is another. He's completely natural — he's just being himself. He gives plenty of information on the records he plays — and gets on with the music.

"Dave Cash would be my second choice after Kenny, though."

Sexy

But when there is sterner competition, Rosko feels it will again be dominated by the male DJs. At present, the only girl holding the fort for Women's Lib is Anne Nightingale. "I think she has a very difficult job," says Rosko. "If a girl sounds too sexy, and a husband turns to his wife and makes a favourable comment, then she's likely to belt him with a rolling-pin."

"The reason more girls haven't made it as DJs is that men have more authority. And basically, it comes down to the fact that 99 per cent of people like to be told what to do. It is to give the aspiring DJs a chance to obtain the technical know-how of their trade that Rosko plans to open schools for DJs in Britain. Under his personal tuition and with hand-picked assistants. "They can avoid all the mistakes I made when I first started," he says with engaging frankness.

Ask Rosko if he would have wanted to pursue any other profession or vocation, and he comes up with two answers. "I'd like to be able to sing like Tom Jones. That would be my utopia. Or I wouldn't have minded being a psychiatrist." — LAURIE HENSHAW

KID JENSEN INTERVIEWED

It isn't often that Kid Jensen comes to town. Locked away in the studios at Radio Luxembourg his only contact with the outside world for most of his life is on 208 metres medium wave.

He can communicate with the people — but do the people communicate with him? It was a question that worried the Kid until September this year. His question was answered by the results of the MM polls — when his "Dimensions" programme and himself were highly placed in their respective categories.

Kid was in London last week stopping over on his way to America where he is to spend a fortnight interviewing groups for spots on his Luxembourg programmes. He caught the Who's opening night at the Rainbow and the following day confessed that as a result of the previous night, they were now his favourite live band.

The conversation turned to Monty Python. Kid is currently raving about their Charisma album — and ultimately about his role at Luxembourg. Kid — by the way — is one of the few Luxembourg DJs who has complete freedom over the material used in his programme.

Kid started in radio in his home town of Kelowna, near Vancouver, after an unsuccessful attempt at forming a rock band. He skipped school to hang around the local FM station until he got a job playing top 40 material. "It was in the summer of 1967 when bands like Country Joe's Fish, Hendrix, the Dead and Airplane's first album out that I really wanted to do a progressive show," he told me over a pancake.

"I put on this show, with some blues, and in many ways it was successful. Then I heard about the pirate radio stations from a guy who used to work on Caroline, and he told me about Radio Luxembourg. I'd already heard about it because it is very respected in the business in the States, and I'd heard stories about a DJ called Rosko."

"I sent to Luxembourg a tape, which was really bad and they sent me a telegram saying if I was there within four days I would get a job. I went and got the job at about the time Luxembourg was changing to live shows from pre-recorded tapes."

For the first six months Kid did top 40 shows for Luxembourg, but later he was offered a contemporary music show. "The programme director asked if anybody was interested and nobody wanted to do it but me. I was still doing the pop shows and people were saying things like 'would the real Kid Jensen please stand up?' which was bad."

"I couldn't really do them both at the same time and I wanted to drop the pop show completely. I was offered the Dimensions show one day a week but I got fed up and left them for three months. I resigned in January 1969 and went to work in Yukon at the back of beyond. Then I got another telegram saying I could do more shows and I'm back again."

How does Kid set about making a programme, bearing in mind the freedom he has in choice. "Well, before I joined the record companies dictated the policy but since Alan Keen joined the station I have complete freedom. It's up to me whether a record is played or not."

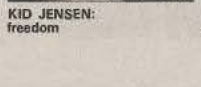
"I usually spend about an hour in the studio beforehand making up a programme by sorting out LP's in preparation, but I make a lot of decisions on the air. I have about 30 albums with me, and I probably use between 15 and 20 in a show. I feel happier that way and I don't think it makes much difference to the people listening to the show."

My own tastes are very schizophrenic. I like Neil Young, Joni Mitchell, the Who, Wishbone Ash, America, Thin Lizzy and some more. I like a little of lots and lots of bands but the ones I've mentioned seem to set a consistently high standard."

And how to the other DJs feel about Kid's freedom while some are tied down to playing certain records. "Well in the beginning, nobody else wanted to do my show. Mark Wesley isn't very keen on the show although he enjoys the music. Dave Christian is very keen on the show now but in the beginning nobody wanted to know. There are no jealousies about my freedom of choice."

Radio Luxembourg is the most powerful short wave station in the world. There are 400,000 British listeners to Dimensions, while the figure in Europe exceeds a million. It can be received in America, and Kid regularly gets letters from the States commenting on the reception. — CHRIS CHARLESWORTH

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KID JENSEN: freedom

There should be more fresh music like this.



Brian Short's first solo album is like a breath of fresh air. Listen, and you'll hear what we mean.

His lyrics are meaningful, funny and sad, from his Gordie roots. His music, strong, yet restrained. Such as these two verses from 'You on my side'.

*It's like going to the football match Sunday
When the game has already been played
It's like going to church on a Monday
It was yesterday, everyone prayed*

*If I were a horse they would shoot me
I'd lose every race I would ride
Not a thing that I try seems to suit me
I'm no good without you on my side*

That's from one track off a fresh album from a fresh name, Brian Short, on Transatlantic.

Transatlantic TRA 245



Lyrics by permission of Robbins Music

IN NEXT WEEK'S MM....

ON THE ROAD WITH T.REX

The return of Bubblegum

RANDY NEWMAN

Joe Benjamin

— Ellington's bass man

BELL AND ARC

Chris Charlesworth reports on London's answer to the Fillmore. . .

"THANKS for coming, I suppose you 'ad to come really 'cos there's nowhere else to go is there?"

So spake Pete Townshend midway through the Who's performance on the opening night of London's Rainbow Theatre at Finsbury Park last Thursday.

Pete rarely says things he doesn't mean, and that remark probably summed up in a few words just why Johnny Morris and his team of workers have spent the last few weeks preparing in earnest for Thursday's celebrations.

For, in short, the Rainbow is just what London needs — and I only hope the standard can be maintained every week. For it's all right to book the Who and open with a flourish. But who will be playing the Rainbow in six months' time and — more important — will those 3,500 seats be as full in six months' time as they were on Thursday?

For rock's sake, I hope they are. On Thursday night's showing, the Rainbow promises to be London's best regular rock venue. The facilities are all there, the atmosphere can be created by the fans, and the sheer size of the auditorium ensures that almost as many fans as want to can come to the shows.

On Thursday they couldn't have done it better. Rainbow badges adorned every seat in the auditorium, can-can girls opened the evening, and Morris himself came along to say a few words. Quiver opened the music, then more dancing girls to introduce the Who.

The evening was a show rather than a concert. Morris believes that a band coming on to play and then going off

again isn't enough. Hence the can-can girls, the Who and the most incredible light show I've seen.

Some said the light show overshadowed the groups, and they could have a point. Joe's lights, imported from the States where they were regulars at the Fillmore East, produced stunning effects in time with the music all night. Combined with the Who's own searchlights, the climax

at the end of the night when the rear curtain was raised was the only possible alternative to Townshend wrecking his guitar.

The names of the two groups appearing were superimposed on the screen, while the build-up to the Who's performance included phrases projected on the screen like "Are You Ready," "Rock Out," "It's Too Late To Stop Now" (Credited to Van

Morrison) and "Awopopaloop a wop bam boom."

The final touch came when a slide of the front page of the Sunday Mirror appeared on the screen. "Pinball Wizard in Miracle Cure," was the headline — and no prizes for guessing what the Who were playing at the time.

Unfortunately the closed-circuit TV cameras had not been rigged out in time for Thursday's show. When they

Rock comes in from the cold — at the Rainbow



WHO: on with the dancing girls

are it will be possible for an artist to be filmed and the film projected simultaneously to the screen at the rear, thus making the artists into larger than life figures. It sounds a great idea, but I'd love to meet the cameraman who can keep up with Pete Townshend.

Back to Thursday and a few more points about the Theatre. When I arrived a huge queue lined the road outside: 500 standing only tickets remained to be sold, bringing the total capacity to 4,000. The inevitable aged louts were out in force, asking up to £5 for a £1 ticket.

And another source of annoyance are the programme sellers in the streets. Printed on each ticket was a warning that only official programmes would be sold INSIDE the theatre. One seller OUTSIDE the theatre attempted to charge me 25p for his "programme" and told me quite distinctly that no programmes were available inside. On arriving inside I found plenty of "official" programmes available — better ones at more reasonable prices. So be warned.

You can't blame the Rainbow for these rip-offs, and the only way to stop them is to impress fans not to buy programmes — and posters, for that matter — outside the theatre. Consequently the warning on the tickets is something that could be universally adopted in theatres presenting rock shows.

Three small points, though, that are the fault — directly or indirectly — of the Rainbow: car parking could well be a problem, the interior decor of the foyer needs living up to create some atmosphere and the "no smoking" rule in the auditorium will be hard to enforce.

Thursday's audience seemed rather subdued, especially for a Who audience. Perhaps they were overawed at the occasion or puzzled at the appearance of the dancing girls at a rock show.

Certainly Thursday night was an occasion in the history of British rock. They couldn't have chosen a better group than the Who to take the first steps on the Rainbow stage.

Nazareth

Whatever you have heard about Nazareth is true!

Recently tongues have been wagging and a great deal of interest has been shown in a new product from Scotland. This time it's not porridge, haggis or Edinburgh Rock — it's a band. The band are called Nazareth, and we guarantee all the talk is justified.

We can make this rash statement because we believe that people who have either seen Nazareth or heard their first album are only saying good things about the band.

Don't take our word for it, find out for yourself. See Nazareth at one of their nationwide gigs or listen to their first album on Pegasus (PEG 10)

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Pegasus Records 37 Soho Sq W1 NAZARETH-Peg 10—Released Nov 12th

ANY QUESTIONS?

WHICH bass and pick-up does Danny Thompson use with Pentangle? — Hal Evans, Swansea.

● I've got four basses, but my favourite is a 200-year-old Gand, which I bought from Pete Blannin about nine years ago, when he was with Don Rendell. It's a bright sounding instrument all over—every position is clear. I use a De Armond pick-up which is wedged in the tailpiece, but I'm at present waiting for a new pick-up from the States, designed by Ray Brown, which fits to the bridge in between the legs and picks up sound directly from the bridge. I heard it being used by Victor Feldman's bassist at Ronnie Scott's and I ordered one through Foots.

If it doesn't come through I shall change to another system which is used by Miriam Makeba's bassist. It consists of pick-ups fitted to the bottom of the fingerboard under each string. It reproduces the true sound of the bass, although you have to use metal strings. A lot depends on the amplifier and speaker, of course. I use an Orange at present, but I also have a Vox 15-watt with an 18 inch cabinet which is very good, and while in the States I used either a Fender or an Ampeg.—DANNY THOMPSON.



DANNY THOMPSON: four basses

What equipment is used by Wishbone Ash? Does Martin Turner use a plectrum? — Colin Murray, Penicuik, Midlothian.

■ Andy Powell, Gibson Flying V with Sound City strings. Two 100-watt Orange amps with four 4 x 12 cabinets. Orange reverb unit and Cry Baby wash-wah pedal. Ted Turner, 1954 Fender Stratocaster with maple neck and fingerboard. An old three pick-up Gibson Les Paul. Sound City strings. Same amplification as Andy Powell, but uses no effects. Martin Turner, Rickenbacker custom-built bass-guitar with Sound City strings. Two 200-watt Orange amps with two reflex and two 2 x 15 cabinets. Uses a plectrum when he wants to get a hard trebly sound, but his fingers for a softer, more mellow tone. Steve Upton: Ludwig Super Classic drum kit comprising 22 inch bass drum, two 13 x 9 and one 16 x 16 inch tom-toms, 5 x 14 inch snare drum and a mixture of Paiste and Avedis Zildjian cymbals, including 18 inch crash, 20 inch ride, 20 inch crash and 15 inch hi-hats. They are at present experimenting with different PAS and haven't yet made a choice.

I have just purchased a stereo cassette which, so it says, was made with the Dolby System. This is supposed to reduce the hiss if played on Dolby equipment, which my machine does not have. Is it possible to have it fitted to ordinary cassette players? — Curtis, Gravesend.

■ Dolby equipment suitable for use with existing tape or cassette decks is certainly available. 35 or 40 companies are now marketing or will soon introduce Dolby B-type hardware and amongst these at least five are expected to introduce free standing Dolby units, including Advent Corporation (US), Highgate Acoustics, Kellar Electronics, TEAC and Teleon. We understand that a typical price for a noise reduction unit appropriate for cassette decks is likely to be between £35 and £55. We shall be pleased to answer questions and supply full details of the Dolby System. — DOLBY LABORATORIES INC, 346 Clapham Road, London SW9 9AP.

After hearing Colosseum's last album and knowing that Dave Greenslade doesn't use Leslie cabinets, but a device known as the Schaller Rotor

Sound, I'd be grateful if you could explain the principle of this unit. (Martin Laycock, Wakefield). Where can I get a Schaller, which was mentioned by Dave Greenslade in Any Questions on September 2? (John Holland, Lewes).

■ Made in Germany, the Schaller Rotor Sound is now being marketed in the UK by M. Hohner Ltd, 39-45 Coldharbour Lane, London SE5 who will supply full details and give you the address of the nearest stockist. Briefly it performs the job of a rotary speaker cabinet electronically by varying the sound waves. Remarkably compact, it is entirely transistorised, with no moving parts. It has variable speed control and intensity. It is a link unit which can be used with any instrument, notably organ and guitar. It costs £65.

Can you tell me something about the Fusion Orchestra and give me their personnel? — C. Stubbings, Seven Kings.

■ Fusion Orchestra started just over a year ago as a quartet, but they now have a promising girl singer, Gill Seward, who plays flute, piano, acoustic guitar and violin. They have signed a three-year contract with Mother Records and their first album is due out towards the end of the year, probably with a maxi-single. Their music is basically heavy rock with a strong jazz influence. Line-up is Colin Dawson (Fender Mustang, Sound City 100-watt stack, Cry Baby), Stan Land (Fender Stratocaster, Sound City 100-watt stack Schmitt trigger various self-built electronic effects), Mick Slieman (Fender Precision Bass, Simms-Watts 100-watt stack), Dave Bell (Ludwig Super Classic drum kit with Avedis Zildjian cymbals) and Gill Seward. PA is a WEM 300-watt master amp, one stereo unit, eight 3 x 10 cabinets, two 4 x 12 Super A columns and Shure mikes, plus a manually-operated purpose-built light show.

Have you any information on the VCS3 synthesiser and where it can be obtained? — P.S. Campion, Birmingham.

■ The VCS3, and the Synth A, which is the same machine in a carrying case, is an electronic music synthesiser. As the name implies, it can create sounds using oscillators and can modify sounds produced by other instruments — microphones, guitars, organs, etc. Its flexibility comes from the patchboard, with which you can connect the dozen or so devices in many different ways. The letters VCS stand for voltage controlled sound and refer to the ability of some devices to control others by connecting to their controlling inputs. For example, a fast oscillator (playing a note) can be controlled by a slower one to give vibrato, tremolo and glissando effects. The VCS3 itself can be "played" with its knobs or its joystick, but we also make a keyboard so it can be played like a musical instrument. — ELEC-TRONIC MUSIC STUDIOS (LONDON) LTD, 49 Doxford Road, London SW15 2NU.

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ANY QUESTIONS



POP

News from the heart of the music scene

ACOUSTIC amplifiers, which are made in Los Angeles, are now being distributed in the UK by Shepherd's Bush musical instrument dealer Maurice Placquet, who is at present the sole agent outside the USA.

Acoustic amps carry a unique no-time-limit guarantee which covers the owner until he sells the equipment, damages it

physically, or dies. Top groups using Acoustic when touring America include Led Zeppelin, the Rolling Stones, Joe Cocker, Leon Russell and Mott the Hoople.

The 200-watt RMS bass amplifier (Model 361) has a Vega 18-inch speaker capable of handling 400 watts RMS in a front-loaded folded horn. Features are high and low gain inputs, bright switch, volume, treble, bass, Variamp range and effect, fuzz gain and attack and electronic tuning fork.

The 125-watt RMS guitar amplifier (Model 281) has two 15-inch Altec speakers and a horn in a sealed system. The features are the same as the bass amp, but with twice the channels, plus reverb and tremelo, a switch to stop distortion, stereo or mono reproduction, snap-off grill and front-loading speakers.

RHA-SAFIRI have launched the first of their photographic slide organ tuition studies at the Hamond Organ Centre, Hemel Hempstead. Studios will now be set up all over the country in conjunction with local dealers.

Lessons are conducted with transparencies projected on to a big screen, permitting group tuition at several organs. Hamond Organ Studio, Hemel Hempstead, owned by Clodian Music, whose proprietors are Tony Rogers and Clifford White, has started with six organs.

Tony Rogers is giving one-hour lessons four times daily from Tuesday to

Blowing Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

"WHO'S going to produce your new album Boots?" asked Sean Spinwright, with feigned interest.

"I am," said Boots firmly. It was true Boots had little experience of the science of pop producing. In fact he had only been inside a studio to record his double album "Live Boots," at a three hour session before an invited audience of creditors. Nevertheless he had a head full of ideas.

"It'll be a disaster," said Sean, "and expensive."

But there was no reason why living should not follow in the footsteps of the superstars and spill coffee over the control desk.

The engineer, a patient chap who did not seem to bother with sleep, air or sunlight, welcomed Boots into his domain without the slightest tremor and gave the impression he could see into the centre of the earth, such was his vast comprehension of all things in heaven and hell.

Flicker

He spoke but little and only gave the merest flicker of an eyelid when Boots began to explain his ideas.

Boots had already announced plans to book the London Symphony Orchestra, Foden Motor Works Band, the Dagenham Girl Pipers and Siantana's rhythm section, when he informed the engineer: "I'd like to explode a small dynamite charge in the studio."

"Yeah, nice one. But it might present some problems," said Alf, expressionless. "What exactly did you have in mind?"

"Well, we've got this great number. I'm going to sing a brilliant song — I wrote, called 'Death-a-Beatin'-Boogie.' It's in five eight, with three bars in seven four, and a bridge in six four eight, followed by a loud explosion, depicting the



Cartoon by Barry Fantoni

tramcar of life colliding with the great tram shed in the sky. It's all based on fantasies and nostalgia. But Don't interfere or you will destroy my creative processes."

The engineer shook his head sympathetically. "Yeah, I'm with you. Sorta blow up the studio in the final bars. Nice one. I'll just get a sound balance on the dynamite. Charlie, can you set the dynamite for Mr Boots from behind the coffee machine? Thank you."

"Yes, that's good," he panted living, chuckling to himself. He wandered about the empty recording studio while the rest of the musicians and studio staff peered at him through the glass fronted control room.

Produce

"Heh, heh. I'll show Spinwright I can produce. I'll get a Grammy award for this album. It'll be number one in the world charts. Sgt Pepper? Pshaw! This will revolutionise rock as we know it. Just give me a few hours and sounds will emerge from those speakers that will change mankind — organically."

"Would Mr Boots tell us what he expects us to play?" inquired the leader of the Orchestra.

"Yeah man. But don't come that stuffed shirt stuff with me. You've got to get cool and give a little. Ya dig? Here's the parts man and play 'em good."

Living thrust an armful of manuscripts upon the distressed musician and watched his expression with grim satisfaction.

"But — er Mr Boots. This is unreadable and unplayable rubbish. See here for example. You ask the trombone section to play a bowed passage in A above high C. Might I suggest this would prove beyond the resources of even the most technically gifted brass player? And might I suggest your so-called 'serious' writing and futile attempt at a fusion of rock and the classics is a fraud not to be perpetuated while there is yet breath in my body?"

Shuffle

"Look — can they book it. Forget about the bowed passage. I was thinking about the pipers. You're getting paid, right? Let's have a little co-operation around here."

Grumbling and resentful the 200 strong assortment of musicians and singers shuffled into the studio, while the engineers set up microphones with calm and authority.

"Ha, ha," chuckled Boots. "They shall do my bidding. They will play my score. EXACTLY AS I INTENDED. HA!" The studio was far

too small for the number of musicians Boots had booked and they stumbled over each other in a rising temperature. Several flutes were trampled underfoot and sets of headphones crushed in the melee.

"Can we get a balance?" came the voice of the engineer. "NO!" roared Boots. "I want you to RECORD this chaos. It's what's happening. This will be the whole of side one!" and he began stamping on flutes. "Can we have more mikes on the 'cellos?" he asked, aiming his boot into finely polished woodwork.

"Perhaps you would like to record me snapping my baton in half?" inquired the conductor. A wave of anger swept over the studio. "That violin was over 100 years old!" groaned a member of the string section, crushed beneath the weight of a collapsed grand piano.

Into this madness strode the head of the record company Art Demo. "Who in blazes is going on? Stop this nonsense at once. Don't you realise that with studio time and breakages, this is costing me £25 a second?"

"Perhaps we were going a little too far." Living stopped breaking trumpets to catch his breath. Red in the face, he addressed the company.

Lapse

"Gentlemen, forgive the momentary lapse. I was carried away with the excitement. From now on instead of relying on physical effects, we shall use the full facilities of modern electronic wizardry."

The orchestra sprang into action and Boots tore into the control room, and began throwing switches. "Hey man," said the engineer, on the verge of losing his cool. "I wish you wouldn't do that."

"Shut up!" cried Boots, hysterically. "I know what I'm doing. Which is the button for talk-back? Ah... listen you swines, you're just not PLAYING THE WAY I WANT. Stop reading those pornographic books and give me a funky back beat!"

"Do you realise you are talking to one of the finest orchestras in the world?" said the engineer. "I've had enough."

Boots did not notice the musicians were filing out and the engineer had slipped behind the coffee machine. As he closed his eyes and began bellowing into the talk-back, he did not hear the rustle of wires being trailed from the coffee machine into the studio. Nor did he hear the plunger of a detonator being pressed home with gusto.

"Sounds cool to me," said the engineer wiping soot from the remains of his eyebrows. "But we may have trouble mixing."

A breath of fresh air

"The air we breathe is not too good
The food we eat we never should
The clothes we wear were never grown
There's too much concrete in all our homes"



The words are from a new organ based rock group—**Fields**. A group comprising Graham Field, founder member of Rare Bird, Andrew McCulloch who has previously worked with people like King Crimson and Alan Barry who recently played on Gordon Haskell's first solo album—**Fields** unique first album 'Fields' is a real breath of fresh air.

Fields



the music people

Dial 01-493-7232 anytime day or night, 1st.-15th. November, and listen to the sound of Fields.

RICHARD WILLIAMS
reports on the
MM readers' trip to
the Berlin
Jazz Festival

A JAZZ festival should be the ideal medium for musical meetings which would otherwise never occur.

When planned by men who love and understand the music, it's a priceless opportunity for pairings, juxtapositions, and comparisons which can widen immeasurably the perceptive listener's understanding.

That's why the Berlin Jazz Festival is, in my opinion, easily the best of all the Establishments' occasions. Its organisers — particularly Joe Berendt — constantly apply the kind of imagination to their programming which, in the light of hindsight, looks obvious, but which requires months of careful preparation.

The 1971 festival, which ended on Sunday night, was teeming with the evidence of such painstaking work. Friday's midnight concert, for instance, teamed the Preservation Hall Band with the Duke Ellington Orchestra — and the historic occurred, with the old-timers joining Duke on stage for a brief, chaotic, but memorable jam. Saturday night featured Miles Davis and Gil Evans, separately of course, giving one the chance to assess their relative progress since the days of "Blues For Pablo."

Sunday afternoon was devoted to a Violin Summit, which could have been a disaster but turned out to be a restatement of the joys of gut excitement. That evening, we had a concert which juxtaposed three small bands combining jazz and rock. Soft Machines, Lifetime, and Pierre Courbois's Association.

These were some of the highlights, enjoyed by more than 100 Melody Maker readers — including composer Neil Ardley and tenorist/teacher/critic Dave Gelly — who dropped into Berlin's Tegel airport on Friday afternoon.

We'd missed Thursday's concert, which showcased Chris McGregor's Brotherhood of Breath, the Minton's Playhouse All-Stars (Giants of Jazz, in other words) and Bosko Petrovic's Nonconvertible All-Stars, a group of fine musicians from the Eastern European countries.

According to reports, both the Brotherhood and the veteran be-boppers broke it up, and McGregor's band was so exciting that it moved guest MC Ronnie Scott to sit in for a bout of tenorists.

FRIDAY'S first concert opened with violinist Sugarane Harris, for whom a European rhythm section had been hand-picked — Wolfgang Dauner (keyboards) and Volker Kriegel (guitar) from Germany, and Neville Whitehead (bass) and Robert Wyatt (drums) from Britain. This set totally vindicated the care shown by the organisers; Sugarane reeled and rocked with wild abandon, obviously



Dream bands in Berlin

MILES: glimpses of what might have been

concert began, with a warm-hearted set from the Preservation Hall men. Led by the deceptively elderly Kid Thomas Valentine, his current music is not for me, but I appear to be in the minority. His solos were clear and hard-hitting, but would have benefited from the kind of severe editing he used to impose on himself as a matter of course. His use of the wah-wah pedal was undeniably impressive in a technical sense, but there was a time when his tonal distortions achieved solely with flesh and blood, were far more moving.

Bartz was excellent, a scorching player who retains a feeling of tradition even in his wildest flights, and I also enjoyed Chancier's playing — more, in fact, than I used to enjoy Delonnet's. But Jarrett, although rhythmically interesting, is still a flurid player, all too prone to technical excess and melodic irrelevance. The percussionists spent so much time picking up and putting down hats, rattles, shakers, and other assorted trivia that they hardly got time to play, and they made most noise when dropping things. It all seemed a little pointless, and one glimpsed what might have been — and what might still be — when Miles switched on the lyricism for a few measures near the end of the set. For a moment, the whole place was alight.

What really might have been, transpired only after the interval, when the 22-piece Berlin Dream Band took the stage, to be conducted by the one and only Gil Evans. Augmented as Evans' request by soloists Steve Lacy (soprano) and Karl Berger (viola), they played several new compositions — "Z.Z.", "Waltz", "Eleven", and "Jelly Rolls" — plus some old favourites: "Bilbao Song", "The Barbara Song", and, as an encore, "La Nevada".

The Dream Band, composed of musicians from Berlin's two radio stations, was the largest unit Evans has ever worked with — and, he said, the first time his quantitative instrumental requirements have ever been fulfilled either live or in the studio. Two rehearsals were by no means adequate for this music, which depends so strongly on "feel," and one of the drummers seemed too idle to watch the leader's crucial signals, which led to the near-collapse of at least one member.

But, by and large, it was an experience to be treasured. Evans played piano, electric and acoustic, with a master's touch and a total relevance which put one in mind of Darnstov and Monk, and he was particularly well served by soloists Berger, Leo Wright (alto), and Camell Jones (trumpet). The several confusions about who was supposed to be playing when

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loving every minute, and the rhythm section was with him all the way.

Wyatt's flexibility grabbed the ear, and Kriegel showed himself to be a much improved musician from the very derivative stylist who played in the Dave Pike Set a couple of years ago. Redcent and bluesy, he was the perfect foil for Sugarane, particularly on a riotous "You Are My Sunshine."

They were followed by one of the oddest bands I've ever seen, the Turunasa Hino Quintet from Japan. Hino is a youngish trumpeter who affects the Miles Davis manner — which is to say physically pantherish, and offhand in attitude. His playing was rather more fluted than Miles', but the whole band (tenor, guitar, bass, drums) was really nothing more than a straight crib from the Davis band of 1969, when Masasa Holland and DeJohnette were incumbent.

The drummer, Hino's brother, had DeJohnette's straight-arm style down to a T, and it was one more example of that fendish Japanese cleverness at imitation. Apparently Hino's popularity in his homeland has reached pop-star proportions — could you imagine that happening to, say, Kenny Wheeler?

Next, the first real big thrill — Ornette Coleman, with Dewey Redman, Charlie Haden, and Ed Blackwell. This cannot have been one of the quartet's happier sets, for they never really coalesced into the single entity they should be. Haden was unappreciated with his bass's amplification, and was inaudible when not soloing, while Blackwell — surrounded by borrowed gongs — obviously gave up hope of any group interaction and steamed straight ahead, laying into his kit (and the gongs) with an admirable fury which sometimes obliterated the rest of the proceedings.

Ornette himself, of course, was beautiful, spinning out solos which veered from a joyous shout to the kind of feeling best expressed in the title of one of his earliest compositions, "Tears Inside." On trumpet, too, he was formidable, but his haphazard violin is still difficult for me to relate to the rest of his musical personality. Maybe it's just another side, which needs release as much as does the glorious melodicism of the character we know so well.

Redman was a little disappointing. He played very much in Ornette's shadow, but their theme statements were things of real beauty — particularly "War Explains," which also contained a Haden pizzicato solo of deep emotion. The bassist played an arco solo on their last number which was as rich as a full string orchestra, reminding me of Ligeti's music for the film 2001.

At midnight, the second

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couldn't dim the lustre of true genius, and just to hear those amazing volcings on "Barbara" was worth the trip.

Afterwards, there was a Now Music Night, organised by the Festival, which supplanted the Anti-Festival of recent years by providing a location (the Technical University) for the avant-garde to hold forth. The groups included the SME, Peter Brotzmann's trio, Albert Mangelsdorff's quartet, and the Gunter Hampel Quintet, with much change-singing and many sitters-in. The audience was huge, the largest I've ever seen for this kind of festival, and listened with that serious attentiveness peculiar to Berliners, even when they don't know what the hell they're listening to.

I have to admit that I was exhausted, and went to bed after brief slugs of Brotzmann and Manfred Schoof — both well up to par.

SUNDAY afternoon was the Violin Summit, which brought together Sugarane Harris, Jean-Luc Ponty, Michal Urbaniak from Poland, and Nipso Brantner, an Austrian gypsy musician. Their styles were very different yet ideally complementary, and in varying combinations they provided a highly entertaining couple of hours.

They were backed by Dauner, Whitehead, Wyatt, and the Norwegian guitarist Terje Rygdal, another big hope for the future. In fact Rygdal's composition for two violins and guitar was the only piece of the afternoon to be booed — can't be bad! He's going to stand a lot of watching.

The evening concert opened with a truly flawless set by Association — not the American one, but a Dutch/Belgian quartet led by Janmer Pierre Courbois, a musician of tremendous swing and unfailing resource who never forgets that he's playing jazz, and who listens accordingly.

The other members of the quartet — guitarist Foto Blazevic, electric pianist Van 't Hoff, and bassist Sligi Busch — helped Courbois take jazz/rock to a new level of development, far away from the plodding mindiness fostered by the pro-Miles claque. It was a pleasure to listen to their complex variations and general unorthodox air. One hopes, fervently but without much confidence, that they'll get the exposure they so richly deserve, for they could become a strong scene.

Lastly, we were treated to a snatch of Lifetime. Tony Williams was as unbelievable as ever, and Larry Young was fine, but guitarist Ted Dunbar and bassist Juhic Booth appeared to be operating at a far lower energy level. However, Williams' music appears to be growing more lyrical at a fairly rapid rate, and there was little of the grinding, insanity so characteristic of the group of a year ago.

Then, to much amiable protesting, we were swept away to the airport by our charming and long-suffering courtesans, missing most of Lifetime and all the Soft Machine Tegel Airport would close at midnight, they said, and if we were late we'd be stranded. Late we certainly were, but we made it off the tarmac, and arrived home with memories of another phenomenally rewarding festival in Berlin.

Next week I shall make an important announcement about Saturday Morning Pictures.



DUKE ELLINGTON: disappointing set

making music: KEYBOARDS

KEITH EMERSON

talks to
Mark Plummer

FIRST time Keith Emerson put his Moog Synthesiser on show at the Isle of Wight Festival in the Summer last year it was little more than a toy.

Using the Moog's ribbon control as a phallic symbol, he strutted round the stage looking demonic as ever. But musically the Moog seemed little more than an extension of his Hammond bashing and Leslie stabbing. An effect like the cannons that splattered the press in bits of burning cotton wool.

No college

Of course, a large part of Emerson's stage act is still the Rondo antics, but with ELP he has settled down a lot into playing his instruments as well as bashing the guts out of them.

Now the Moog is an essential part of the music played on their last album, *Tarkus*, and during their stage act.

"One thing I want to clear up," Emerson said before talking about Moogs, "is that I have never been to the Royal College of Music. All I had was a normal private tuition once a week from something like the age of eight through till when I was 14.

"Everybody seems to think that I must have been to a college of music. I taught myself to score with a book by Walter Piston called 'Orchestration'."

The music college trip off his chest, Emerson explained in almost manual-like detail the workings of the Moog Synthesiser.

"The Moog is basically a collection of electrical modules, some of which you would find in any good recording studio, but it has really been made more compact and put into one instrument. In the Moog itself there are some modules that have been used before, and some that Bob Moog has invented himself.

How, I asked him, are the sounds produced by the instrument? "The sound source is basically an oscillator — there are three of them — on one oscillator you can get as many as five or six waveforms. Such as triangular, pulse, sine wave, rectangular, electra.

"If you looked at these on an oscilloscope they would look like say, rectangular, so if you are looking to imitate the sound of a violin you have to take it into account that there is a friction between the bow and the strings and there is a vibrato between the two things. So you would have to find the correct one which is most like a violin. If you were after a brass sound a saw-tooth wave would be best, a flute sound which is very mellow would require a signal wave."

"When I programme my instrument up and discover a sound that I like, I have to write it down and I have to make a patch chord diagram of it so I know exactly where to put the jackplugs.

"It's rather like working out an algebra equation. If you make a mistake it can alter the whole sound structure so the plugging up is very critical."

The Moog is actually play-



Three pages of expert advice

KEITH EMERSON: a helping hand from Bob Moog

The Moog vogue

able from two different places, one of them being the keyboard which gives the greater scope and the other is the ribbon controller, which Keith is thinking of having shaped like a machine gun. The ribbon controller, he explained, is played in much the same way as a guitarist uses his left hand. But the controller itself is not strummed, and works purely by body contact. On the ribbon controller there are two strips of metal, one of these works the synthesiser by being touched, and the other — a wider strip — governs the pitch or it can be used to alter the tone.

Did he not think that the concept of the Moog was pushing the barriers of music further and further into electronics, and taking the notes away from the human mind?

Control

"I think the piano mathematically applies to the length of the lever. The lever system is so designed that you don't need a lot of pressure to get a big sound out of a grand piano, but with a mini-piano, where the strings are shorter one needs to apply a lot more pressure to the keys.

"That is very complicated, the Moog is the same, except that it uses electronic impulses to control the playing. It is an instrument that you really have to know to be able to control it. It can play on its own, but to do that you have to do something to it. I know of a place in Stockholm where they have a studio that is run by computers which compose the music. I think that is wrong;

what I'm dealing with is an art form that is made by the human brain.

"I think there have to be imperfections in music. Jazz and rock and roll are made up of imperfections and I don't think you can get a machine to do that.

"Computer music has to be experimented with, but I cannot see machines making up the songs in years to come."

Trouble

The Moog itself is a young instrument that came to light in the 70's and there are still a lot of problems that have to be sorted out. But most of the problems with Emerson's Moog have now been sorted out by Bob Moog who went to see a couple of ELP performances in the States.

"The Moog is still in its early development. When I first had mine I had a lot of trouble with the oscillators going out of tune. When I was in New York I got Bob Moog to come and see the troubles I have on stage.

"In Miami it became so hot I had to get the roadies to get two large fans to cool it down. I had to get the roadies to take the temperature; I find that condensation affects it too.

"All this I told Bob Moog, and he worked on it for about a month. He built new oscillators, which still have the same function but they stay more stable. He also took the old power supply unit at the back, and replaced it with a bigger one. He built it into the front, near the frequency counter, which makes it easier for me to tune the three oscillators."

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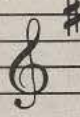
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All over the country there is growing enthusiasm for playing the organ among people of all ages, professions and inclinations, encouraged by flourishing teaching schemes. Pupils range in age from six to 60 and come from a revealing cross-section of the community. Many develop so astoundingly that they are able to take semi-pro and (in exceptional cases) professional engagements within a year or two of introduction.
One well-known teacher is Jackie Brown, who is musical director of Southern Organs Ltd, supervising their three shops at Southwick, Horsham and Tunbridge Wells. Jackie has spent a lifetime in the musical profession as an organist, composer, arranger and MD, and has seen both sides of the trade fence as a demonstrator for a leading manufacturer and now as a dealer.
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Argent: music first, equipment second



ARGENT: with Rod Argent (left)

IT'S FUNNY, but few people ever consider Rod Argent as being an organist. They prefer to accept Rod as an electric pianist, mainly because memories of the magical Zombies are still delightfully fresh.

But Rod's far removed from the player he used to be. With Argent he's delving more into the intricacies of organ playing than ever before, and still retaining the marked originality he's noted for.
"My organ playing is certainly developing a lot these days. Like, I started off as a pianist, a strict pianist with full classical training. Then with The Zombies my instrument became the electric piano — and now the organ is a totally different instrument.
"Unless you want to resort to sounding like everyone else — you know, picking up all the clichés — and then working out an organ style for yourself it takes an awful amount of work. Yet, it's exciting because the organ offers such incredible potential."
"It's somehow a little sad that a lot of bands just employ an organist to fill out the sound a little. There's organists who will do that,

but it would certainly drive me mad if I had to play chords every minute of the night. I've never been into playing keyboards like that.
"To me the organ can be just as exciting — if not more — than an electric guitar. You've got more to draw on, there's more ways of going into things.
"One can approach solos in so many different ways, a straight line approach, a chordal approach, or even going into polyphonic methods. There's so much there you see."
Like many organists Rod has never been satisfied with amplification. He uses a Hammond C3, and despite a complicated stereo arrangement for output, he still feels that the Hammond has never reached its full potential.
"But I'm an organist who dabbles more in music than in the technicalities. Maybe that's a fault of mine, but the

music-first bit has always been in my character.
"Of all the things that brings me down at the moment is the amount of equipment a band needs. Christ, we've tried cutting down, but it's just no use. It's frightening when you walk on stage from behind a mountain of gear. I just hope and pray that this whole thing about equipment stabilises now. I wouldn't like to see it get any bigger."
Rod's been playing keyboards since he was six, has a firm knowledge to almost every side of music. Although he maintains an organist can arrive and be brilliant without any training whatsoever, he's a believer in studying the "literature" of an instrument.
"It pays I feel to explore. If you can read, and if you can pick up a piece of Bach, and play it through, then a lot of the principles will be

inbedded in you. People like Bach knew things that a lot of people have tended to forget.
"You see the organ is such a harmonic instrument. Okay, some guys can play without reading or anything, but I feel all good music can contribute something that will help your playing.
"I know myself that being able to play things like Bach makes me far surer of myself. One gets a better sense of harmony, one gets more confidence.
"I'm Emerson, I feel, is the best organist on the scene, because one can see that he's read the literature. He's got that knowledge of harmony. So many organists you know just satisfy themselves by applying simple improvisation. You can get away with it, but it doesn't take much to pick out somebody who really has the knowledge, has that confidence.
"I have a large collection of classics at home. It's got into me, I know that, but I don't make a habit of improvising. The organ offers itself very much for improvisation, and you can see a lot of that in the fall-down because of that. It immediately strikes them as being easy, but boy, you have to be able to play that. But although Rod is now enjoying electric organ, his first love still remains with the piano. "And yet there's just no way as yet of really amplifying a piano. It's such a shame. We do a number that gets into a ragtime style thing, and I'd really love to be able to play that on piano, and you can't hear yourself play, then there's no point in doing it. The piano certainly seems to be a bit wasted there."
Rod tried hiring pianos for the current Argent tour, but had to give up in the end. "It's really pity, it really is. Maybe one day I'll find the time to find somebody who can create something safe and sound. Until then there's plenty to do with the organ."

Getting organised



JACKIE BROWN: doctors recommend it

extensive range of organs from £150 to £5,500 with the average sale coming between £500 and £650. Most customers pay cash up to £400, but HP facilities are now so tempting that it is possible to purchase the instrument over three years at 8 1/2 per cent with a one-fifth deposit.
First thing to decide is which kind of organ you want, depending on the environment and type of music involved. For the home, the best bet is a console organ with two keyboards, pedals and an inbuilt speaker, according to space, power output, etc. It would cost from £150.
For someone who wants to transport the instrument to parties, gigs, etc., a fold-up portable with a separate amplifier is the answer, because it will go in the boot or on the back seat of the average family car. Prices begin at £35 plus amplifier. The professional with a station wagon or a van chooses a big console model with an extension speaker which can

coat anything from £800.
"Group tuition seems to be the favourite course, as has been proved over the past 10 years in America," says Jackie Brown. "This is especially true where children are concerned, because the natural competitive spirit keeps them all on their toes. Adults in classes are inclined to be the opposite in my experience because of their natural shyness until they get to know one another. Then they start visiting each other's homes and forming organ clubs and societies, with meetings, news letters, concerts, demonstrations and outings.
"Personal tuition as far as we are concerned consists of a one-hour lesson, usually once a week, costing £1.25 for adults and 50p for children, covering classical, entertainment and pop playing, with exercises and suitable arrangements, including the ability to read from a piano copy and convert this into organ technique.
"But almost all our pupils prefer the group scheme, based on the language laboratory system, where several students are linked to the teacher's master organ and control panel, enabling him to teach all of them in ensemble or any multiples down to one person, according to individual progress. Fees are the same.
"Age is no barrier, always remembering that older fingers are not quite as nimble as young ones. However, bearing in mind that music uses only the first seven letters of the alphabet,

it is possible to pick up a knowledge of simply harmony, and rhythm, plus (according to finger dexterity) a melody line in 15 minutes.
"Assuming that the student has an organ at home and has the time and enthusiasm to practice an hour a day, a fair-sized repertoire of about a dozen tunes can be acquired in a few weeks and a really keen and adept pupil can become quite accomplished in 12-18 months.
"Organs are now fitted with revolutionary aids for the learner, such as keys and coloured studs which light up chords which sound by depressing a pedal note, or bass notes which sound by playing a chord, and so on.
"The newest development is a built-in cassette recorder with pre-recorded tapes, which provides on-the-spot tuition at your elbow. A popular feature of most current organs is the automatic rhythm unit, which enables the player to pre-set the tempo and rhythm required and play along with it. In certain cases, where counting beats is a problem, the unit can be used as a metronome.
"The popularity of the organ lies in its soothing and creative outlet, giving the chance to release pent-up emotions after a hard day's work. You can let your temper come out through your fingers! Doctors strongly recommend it as an occupational therapy for easing nervous tension. So go home and play the organ, instead of beating the wife or kicking the cat!" — CHRIS HAYES.

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this week: KEYBOARDS

Eyre of distinction

JUST the fact that Tommy Eyre arranged "With a Little Help From My Friends," is enough for his name to go down in rock and roll's hall of fame, but behind that is an articulate musician who could easily be where Leon Russell is now.

A cute hat and some PR grooming would do the job just fine, and provide a nice easy path to fame. It could all be easy, for Eyre is one keyboard player who fully understands his instruments and the workings of music from rock and roll right through to Ligeti.

He started off playing the piano at the age of three. His father is a pub player who does not read music and plays classical pieces by ear. Tommy was sent to piano lessons when he was five in his native town of Sheffield. Then rock and roll came along, and by the time he was 16 the classical music training was being thumped out of his system on out-of-tune pianos as he slowly got enguiled in rock and roll bands that sprang up in post-Beatie days.

He was offered a place at music college, turning it down to play in groups where his name soon spread through the local grapevine in Sheffield before Joe Cocker eventually offered him a gig prior to his coming down to London.

"I first turned to playing organ when I was with Cocker because you could never find pianos in reasonable nick," said Tommy. "The trouble was that I considered the piano the instrument; the organ was just a substitute. After a couple of months I realised it has to be approached in a completely different manner."

Down in London with Greaseband they played a residency at the Marquee where the Cocker legend started to grow.

"At that time everyone was pinching rifts from Jimmy Smith and every band had an organ player with them.

When I hear organs played that way now it just screws me up, although at the time everyone was learning how to get the stops right."

Following his gigs with the Greaseband, Eyre moved onto Blue Whale with Aynsley Dunbar, and his love affair with the organ began to wain. The instrument began to lose its appeal, and he started to find it very impersonal, although this could have been because he was slowly getting fed up with rock and roll and spending more and more of his free time listening to classical and modern music.

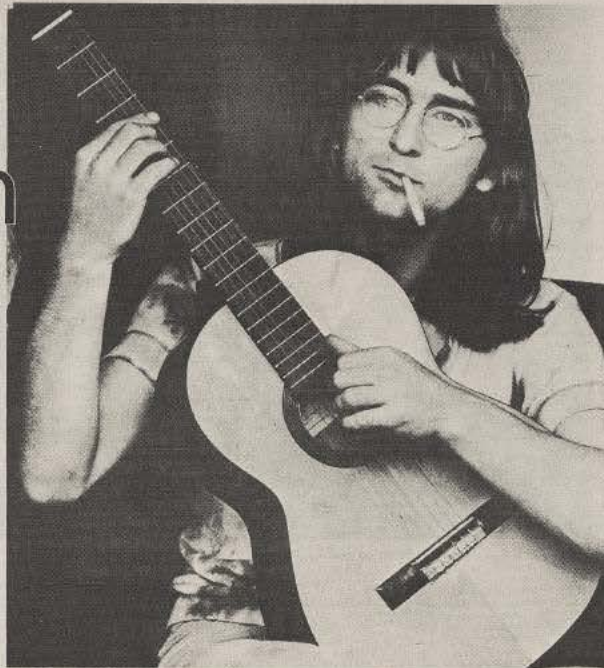
"With Aynsley I began to find the organ very impersonal. Most organ players play the instrument in a rhythmic manner, and it is more or less, or it was at that time, a substitute for a rhythm guitar. The trouble is that when you get into a melody line trip there is no touch involved, you just set your sound, whereas with the piano there's something in the touch," said Eyre.

It was a couple of years later that he sorted out all his problems when the Mark Almond band was being formed by Jon Mark and Johnny Almond, whose gigs with Mayall had just finished. The band was going to be drummerless, until they met up with Danny Richmond, and Tommy thought that an organ would not fit into the sound as it needs a drum behind it and piano is difficult to amplify. The answer was to switch to the electric piano, and Eyre found his home instrument.

Substitute

"When we were forming Mark Almond we were half thinking about using an organ, but I was not too happy about that as the band was going to be drummerless. I had been listening to Joe Zawinul, who plays a Fender electric piano, Jon and I both mentioned using one at the same time," said Tommy.

"Once again though it was the same trip, and for the first couple of weeks I was regarding the electric piano as a substitute for the organ. But I soon realised the



TOMMY EYRE: organ and electric piano wizard. Plays guitar, too.

electric piano was a whole different trip from the organ, and nearer to the piano.

"With the electric piano I could do everything that the organ couldn't. Although it is an electric instrument and has an electric sound, it's so smooth and mellow, I find now that I can express myself best on it.

"And at least you are not going to get cats who can't play picking up on the electric piano, whereas with the organ anyone with a bit of knowledge can get a sound out of it. So I don't think people are going to get sick of it so quickly as the organ," said Eyre.

His first electric piano with Mark Almond was a modern Fender Rhodes, but recently when in the States recording their second album he hired an older model. "It appears that three years ago they modified the Rhodes, and changed the tone bars."

"On my first model the tone bars are twisted bars of metal, but on the older model they are made of solid bars of metal."

When they had finished the album at Sunset Sounds in Los Angeles, they returned to Britain to finish a couple of tracks at Olympic and the difference between the sound of the old Rhodes and the new one made Eyre buy it from the hire people.

"The advantage with the electric piano is that you are in a position to play rhythmically, and I feel you can get just as much push from it as an organ," said Eyre.

Recently Tommy Eyre has fixed a wah wah pedal to the piano, which has lengthened the scope of the instrument, and in the future he is thinking of branching out into more electrics with a ring modulator fixed to the instrument.

"Manfred Mann was telling me about the VCS3 and I am going to try out a few ideas with one, but I don't want to get involved with electrics. I can't see myself hauling a Moog on stage with the band."

Joe Zawinul comes top of

the list of electric piano players, "obviously he is my favourite player. When I was with Cocker he was always telling me to play less technically, and was always telling me to listen to Booker T, the economist. I turned onto him because he is on that whole economy trip, but he can play fast as well. Keith Jarrett who is playing with Miles at the moment is a nice player, and Herbie Hancock is a bitch," said Tommy.

Tommy Eyre also has a

great love for church organs, and has recorded a piece on an organ for an album he made with Roger Sutton and some other friends, "Crickley" which is yet to be released.

"I'm still into church organ music. You have disadvantages because the instrument works in wind pipes instead of electronics but the sound you get is so natural — what's the word for natural food, yesh, the sound is so organic." — MARK PLUMMER.

JOHN TAYLOR'S involvement with the electric piano came about, not through his own volition, but through the wishes of the brilliant saxophonist John Surman.

It was two years ago, Surman had just formed his octet in London, and was tired of having to make his pianist put up with the inferior instruments to be found around the clubs in London and the provinces.

So he hit on the idea of buying an electric instrument. He and Taylor shopped around, and eventually bought a Hohner Electra Piano for about £200.

By and large, Taylor is pleased with the instrument, which has seen him through gigs with the Frank Ricotti Quartet, the Alan Skidmore Quintet, Mike Westbrook's "Earthrise" band, and Taylor's own recently-formed sextet, whose first album on the Turtle Label, "Pause And Think Again," was released recently.

One of the main benefits of having the instrument, says John, is that he can work at home in peace and without disturbing the neighbours in the slightest.

"All you have to do is turn the volume right down, or put on a pair of earphones and plug them into the instrument, and you can work away all night without worrying anyone at all," he says.

He particularly likes the Hohner because its action is very similar to that of the regular acoustic piano, which still remains his first love.

"The technique is just the same," he says. "The action is fundamentally similar in terms of a hammer and a pivot action on the keys. It's very simple, and the good thing is that when you press a key you get the same physical reaction that you do with a normal piano."

In a sense, though, the electric piano (and its two attendant 40-watt matching Hohner speakers) has made his job more difficult. Now, when he goes to a gig, he has the option of using



How John Taylor went electric

either the piano provided or the electric instrument, and if the acoustic model has even a slight defect, one which would not have deterred him two years ago, he finds himself plumping for the Hohner, even when the other would perhaps suit the music better.

"You can't really compare it with a piano at all," he says, "although I'm forced to use it as a substitute. They're really two different instruments."

"For a start, with the electric instrument you can be heard, and then you've got all the possibilities of tonal variation, with fuzz-boxes and so on — although I don't use one."

John's favourite electronic pianist? "Herbie Hancock — he plays it just like a piano, and his all-round technique and approach is very good. In this country, Karl Jenkins and Dave McEneaney are doing some nice things."

— RICHARD WILLIAMS.

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jazz records

REVIEWERS: Richard Williams, Max Jones, Chris Welch

news

Ewell strides out

DON EWELL: "Live At The 100 Club." If Dreams Come True; Basin Street Blues; Corrine Corrine; Delmar Drag; Keepin' Out Of Mischief Now; Handful Of Keys; It Must Be True; Aunt Hagar's Blues; Frisco Rider; If I Had You (77 Records SEU12/42).

Ewell (solo piano). 100 Club, London, 24/2/71.

SOLO piano music is a particular art, and a very satisfying one, I imagine, for those who can manage it. Don Ewell — traditional, stride and blues pianist of the second or third generation — is one who manages it.

On this live recording, made at the 100 Club earlier this year, the pianist is captured in fine shape — working his way informally but with certain musicianship through a self-chosen programme of high-quality tunes, traditional in essence, by such as Waller, Spencer Williams, Handy and Edgar Sampson.

Fats Waller is well represented, which is not surprising because Ewell loves to mine the vein of Harlem piano music laid down by James P Johnson, Willie The Lion, Fats, and like professors. And he has the two-handed equipment for the job. "Keepin' Out Of Mischief," played with a kind of reverence for the composer's solid melodic style and Herculean left hand, is one tribute to Waller. The fast "Handful," full of jumping treble figures and varied walking basses is another.

Sampson's "If Dreams," perhaps the best example of stride artistry here, shows allegiance to James Johnson as well as Fats; "Corrine," too, is driven along with a swing and richness reminiscent of the great James P.



RUBY BRAFF

RUBY BRAFF: "Hear Me Talkin'." You've Changed; Hear Me Talkin' To Ya; Don't Blame Me; No One Else But You; Nobody Knows You When You're Down And Out; Buddy Bolden's Blues; Mean To Me; Where's Freddy (Polydor Select 2480 127).

Braff (cornet) with Buddy Tate (tenor), George Wein (piano), Jack Lesberg (bass) and Don Lamond (drums) on "Don't Blame Me." Mean To Me." All others with Alex Welsh Band, London, October 28 and November 8, 1967.

RUBY BRAFF is a consistently melodic and warm-



DON EWELL: personal blend of swing piano

toned trumpet-player, a natural improviser who can — when in keen and satisfied shape — produce variations which positively sparkle.

Shines

On this LP, made in London by Jack Higgins and Terry Brown in October and November of '67, Braff's cornet shines out brightly on "You've Changed"—a track with the band which spotlights Ruby and gives space to Jim Douglas' guitar—and also on "Freddy," "Buddy Bolden's" and "Mean To Me."

This is Braff of a high order, and the bang work, though I have heard better from the Welshmen, does nothing to hold him back.

On "Changed," he displays a mixture of emotionalism and technical facility which would be hard to fault; the "Mean" variations (a quintet performance with restrained solo from tenorist Tate) are replete with melodic invention.

"Buddy" holds a lot of intense blues-orientated blowing, while the long "Freddy" solo contains just about everything you could ask for in

the way of fleet, leaping, personal-sounding mainstream cornet jazz.

For the rest the standard is high enough, whether Braff is duetting with Welsh, as on "No One Else" on which he and Alex solo too, or playing fast and fanciful runs on "Hear Me Talkin'." — M.J.



JOHNNY BASTABLE

JOHNNY BASTABLE'S CHOSEN SIX: "Exactly Like You." Strike Up; Yellow Dog Blues; The Entertainer; Sweet Substans; Cake Walking Babies From Home; Darkness On The Delta; Exactly Like You; I Can Make Believe; Avalon. (Joy label No. 218). John Shillito (trumpet), Geoff Cole (trombone), Ken Ames (bass), Tony Pyke (clarinet and alto), Johnny

Bastable (banjo), Matic Murphy (drums). Recorded at Clarence Hotel, Teddington, June 1971.

THIS is the band that faced the handicap of Ken Colyer's departure and Bastable's decision to keep that purist flag flying was a brave one: he faced the daunting prospect of following a British jazz legend.

It is not the same band, for the very presence of such a strong personality as Colyer in a physical sense imbued a sort of attitude to the music that cannot be spelled out. But the policy is still strictly New Orleans and the absence of a piano provides that crisp, tight sound so beloved of early British traditionalists.

In Kid Shillito, the band has quite a driving trumpet man. Tony Pyke has always been a New Orleans clarinetist of style through his weak tone handicaps but drive.

"Exactly Like You" is perhaps the most satisfying track, with a lift and swing perfect for dancing audiences. The recording quality leaves too much to be desired. Bastable's banjo is too prominent and the bass can barely be heard.

But generally, this is a welcome and promising debut LP from a band determined to keep up the New Orleans tradition. — R.C.

NEW ORLEANS entertainer Alton Purnell, currently touring on the Continent with the Barry Martyn band, is scheduled to arrive in this country from Italy on Wednesday, November 24. That evening he opens his British tour at London's 100 Club.

On Thursday (25) the pianist-singer flies to Dublin for a solo date, then returns to continue with the Martyn band at Birmingham's Salvation Club (26), the Blackfriars Theatre, Boston, Lincs (28), Cephas Club, Edinburgh (29), Castle Hotel, Bakewell (30), Grammar School and Labour Club, Basingstoke (December 2), solo appearance at Dumoon, Scotland (3), Codsall Jazz Club, Crown Hotel (4), Clifton Hall, Rotherham (5).

These are all the British dates. Purnell then returns for solo dates in Italy.

TUBBY HAYES, well on the road to recovery, is writing arrangements for several groups and practising on tenor. He is planning a come-back with his big band for late-December . . . Annie Ross performs her late-night show in concert at Lancaster University on Thursday (18).

The Kid Thomas Preservation Hall Band, which has been touring in Europe, was due in London from Stockholm yesterday afternoon (Wednesday) when they were expected to be serenaded at their Westminster hotel by Mike Casimir's band. After Friday's New Victoria concert, the Thomas men spend their third night in London before returning home on Saturday (14).

CORNETTIST Gerry Sallsbury and tenorman Al Gay guest at Hampstead's Three Horseshoes in Heath Street tomorrow (Friday). On the following Friday the club presents the resident Jazz influence, which now has Ray Crane in the trumpet chair. The Arts Council and Jazz Centre Society, which this column understands will no longer be resident at Hampstead's Country Club by Christmas, present the first of a new series of weekly concerts at the club on Sunday (14). Music is provided by the Mike Osborn band with Stan Tracey (piano). The concerts, which have aid from the Arts Council and Camden Borough, will run for six weeks. Starting time is 8 pm.

RADIO LONDON'S All That Jazz programme (operating on 95.3 VHF) presents a programme next Monday (15) on the MMS/Robert Paterson jazz weekend. Included in the programme will be unissued recordings from the '58 Newport Festival of Miles Davis' group featuring John Coltrane.

BBC's Omnibus on Sunday (14) presents the Duke Ellington programme recorded at London's Hammersmith Odeon last month. During the interval, Ellington will be heard talking to his biographer, Stan Dance. London readers anxious to see this show may have to arrange to go to the first house of the Giants Of Jazz concert, then gallop home.

Further dates for the Howard Riley Trio include London's Guildhall School of Music (29) and Albion, Imperial College (December 3).

URSA MAJOR, which claims to be the only free-form jazz group playing regularly in the North-West, is next Monday's attraction at the Merseyside Jazz Society's meeting at Buck's Club. Also signed to appear for the society are the Rubin/Lawrence Sextet (22) and multi-instrumentalist Mike Carr (29).

IND COOPE'S pub, the Waterman's Arms, in London's Isle of Dogs, celebrates its re-decoration and music room extension with a special event next Tuesday (16) at 7.30. Admission is free. In addition to the resident band, comedian and singers, the dockland pub is presenting a 9 pm jazz session featuring George Chisholm, John McLeavey, Bruce Turner, Brian Lemon, Lennie Bush and Bobby Orr.

Truman's are trying a series of Monday night jazz sessions at the Swan, Chells Way, Stevenage, beginning on November 15. The band is a new combo co-led by Mike Daniels (trumpet) and pianist Doug Murray. Guest musicians will appear from time to time.

War on West present a special benefit evening from 7.30 until midnight at London's 100 Club on Thursday (18). George Melly, Wally Pawkes and Humphrey Littleton's band are among artists who have promised to appear . . . Mick Burns and the Swing Company, now a ten-piece, begin a Wednesday evening residency at the Stanhope in Kensington, London, next week (17). George Melly returns to his home town of Liverpool to appear with the Alex Welsh Jazz Band at the Playhouse Theatre on Monday, November 15.

Artistry

The Walleresque quality is mixed with something of the late Joe Sullivan's manner on the attractively meandering "Delmar Drag," an original which Ewell also performed with quartet and more of a Jelly Roll flavour on his "Free 'N' Easy" album.

There are no Morton numbers here, or obvious salutes, but the influence of the old New Orleans master, and of the indestructible Earl Hines, lives on in Don Ewell's personal blend of swing piano.

"Basin Street," with its powerful bass patterns and sudden rubato bursts, is a small lesson in well-structured hot playing of the old school. And "Aunt Hagar's" and "If I Had" are two which show Ewell's fondness for pretty improvisations — played with swing, of course, in a right tempo and with blues colouring.

If you have no taste for

in brief

For many years, Leroy Vinnegar was the finest bass-player on the West Coast. His name cropped up on all kinds of modern sessions, and he never played less than very well. He's still there, of course, but you don't hear so much of him nowadays, and that's why it's

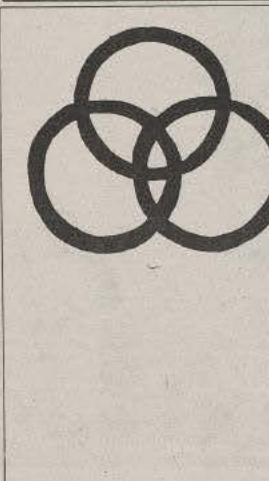
nice to have the reissued "JAZZ'S GREAT WALKER" (Joy JOYS 209) to remind one of just what a fine four-to-the-bar player he was and is. Recorded around 1961, it features Vinnegar leading a trio rounded out by pianist Mike Melvoin and drummer Bill Good-

win. The latter, you may remember, visited London with the Gary Burton Quartet about a year ago, and his playing here is discreet, efficient, and the very model of what piano trio drumming used to be about before Bill Evans got his hand together. Melvoin is stylistically anonymous, rather like Vir Feldman, but few would deny the attractiveness of his solos on something like "You'd So Nice To Come Home To."


Leroy is strength personified, walking through everything with an imperforable calmness even playing his solos in the old "straight" style, and displaying an unfailing ability to pick the right notes, scarcely a great album, but it certainly backs up its title all the way — R.W.

"Love" is a reflective ballad performance full of musicality; as is "Autumn Leaves" which follows it. Opening unaccompanied, the guitar played with the kind of sensitivity we used to associate with the acoustic instrument and then moving into a medium tempo as bass and drums swing in behind, this is one of the album's highlights. The influence of Bossa nova is felt on "Love Of Love," "You're The One For Me" and two lyrically interpreted Brazilian pieces, "Corcovado" and "Aquiarius." Finally, Kessel's "Watch The Birds" is the hard-swinging infected guitar on this. — M.J.

GIANTS OF THE SAXOPHONES (Joy JOYS 205) is another of those curious early-Sixties anthologies from the Vee-Jay label. It begins well, with John Cottrane's "Simple Like" — which, according to my discographies, is actually the Roulette recording from the Birdland Story set, with McCoy Tyner, Steve Davis, and Billy Higgins. In fact, it's one of the first versions of his famous quartet. The listener then journeys through the contributions of Eddie Harris, Frank Stroeter, Messrs Ammons, Foster, and West in triple harness, Benny Carter, and the late Cannonball Adderley, Wayne Shorter, the Sims/Cohn team, and Eric Delphy, the latter's contribution being the three-minute unaccompanied alto solo on "Love Me" from the "Memorial Album." Once again, I imagine that this record is of use only to impoverished schoolboys, to whom it will give some idea of the mainstream-to-modern saxophonists of the Fifties. — R.W.



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COMING SOON.

Build your own; Rachel Belch, Arsula Undress, Frankenstein, Bugs Bunny

your guide to the month's best albums choice

POP



THE BAND: "Cahoots" (Capitol). Like "Stagefright," this falls just short of their sublime second album, but it's still better in every way than most bands will manage in a lifetime. They remain one of the two or three bands of our time who have been, and are, true originals. Standout track is "45 Pantomime," featuring a sensational duet between Robbie Robertson and Van Morrison. Another guest is New Orleans pianist/composer Allen Toussaint, who arranged the Lee Dorsey-ish horns on "Carnival." Most of the tracks continue to reflect Robbie's love affair with American history, although "Where Do We Go From Here" has a more topical theme.



ISAAC HAYES: "Shaft" (Stax double album). The music here completely transcends the violent tongue-in-cheek Black thriller for which it was written to become Hayes' most interesting and impressive work so far. A work of intelligence and eclecticism from a man who, more than anyone else at the moment, renders invalid any notions about what one should or should not expect from a Black artist. There is a lot of music here, from the neurotic wah-wah guitar and ominous brass which open the hypnotic "Theme From Shaft" to the closing 20-minute "Do Your Thing," which begins as brooding funk and develops into the realms of free-form sound.



ELTON JOHN: Madman Across The Water (DJM). Elton's latest album is certain to reassure those who've always maintained, in the face of heavy crossover, that John and Taupin are endowed with more than the average talent. It isn't quite the album that "Elton John" was, but it comes closer than "Tumbleweed" because Paul Buckmaster is once again allowed to shape and control the compositions. "Madman" isn't as funky as "Tumbleweed," but its arrangements and textures are far more interesting.



LINDISFARNE: Eggs On The Tye (Charisma). Lindisfarne's second album poses a long, long way to proving the promise of their first effort. They defy categorisation: it's the blend of folk/rock mixed with subtle melodies, occasional blues and lyrics that mean something. The album brings out Alan Hull's undisputed talents as songwriter/lyricist. From the absurd alternative title track to the romantic "January Song" and his three solos on the second side, you can tell he's in a class with Paul Simon and the rest. "Alright On The Night" is so commercial it could have been a massive hit single.



RANDY NEWMAN: Live (Reprise). The 14 songs on this album were recorded live at New York's Bitter End in September last year over a period of three performances and it represents the most successful of the three albums he has so far recorded. With the exception of "Lonely At The Top" and "Maybe I'm Doing It Wrong" the tunes have been heard before on disc but because the material has been stripped of the arrangements and orchestrations the lyrics emerge more clearly. Each song is designed as a complete story centred on episodes from private life. Not for Randy the political statement or social commentary.



SANTANA: "Santana" (CBS). This is the third Santana album, and it's every bit as good as you might expect. They feature their new guitarist, teenage prodigy Neil Schon, and right from the beginning you know that it's a bonus. On the opener, "Batuka," he and Carlos cross axes. I suppose that you could say they don't play anything unexpected, but that's not their function: their smooth, clean licks carrying the speed of the music, while the percussionists provide a parallel commentary which gives the music all the interest it needs. Few bands have ever been able to drive like this one.

BEST OF THE REST: MARVIN GAYE: "What's Going On" (Tamla Motown). JIMI HENDRIX: "Isle Of Wight" (Polydor De Luxe). STONEHOUSE: "Stonehouse Creek" (RCA). RICHIE HAVENS: "A State Of Mind" (Verve). BUFFY SAINT-MARIE: "Illumination" (Vanguard). GERRY RAFFERTY: "Can I Have My Money Back?" (Transatlantic). FAMILY: "Fearless" (Reprise). MONTY PYTHON'S FLYING CIRCUS: "Another Monty Python Record" (Charisma). STONE THE CROWNS: "Teenage Licks" (Polydor). RALPH MCTELL: "You Well-Meaning Brought Me Here" (Famous). VELVET UNDERGROUND: "White Light/White Heat" (MGM). NICO: "Chelsea Girl" (MGM). TEN YEARS AFTER: "A Space In Time" (Chrysalis).

Jazz



DUKE ELLINGTON: "Second Sacred Concert" (United Artists UAD60000). Sacred concerts may not be every Duke admirer's meat, and there are those who say the place for religious music is church. But Ellington is a law to himself, and the music for this second religious concert has swing and jazz colour and boogie solos as well as a message. The late Johnny Hodges is heard now and again, and the lengthy "Praise God And Dance" features — besides the singing of Alice Babs and company — the horns of Hodges, Buster Cooper, Paul Gonsalves and the high-riding Cat Anderson.

DON EWELL: "Live At The 100 Club" (77 Records SEU 12/42). **DEREK BAILEY: "Solo Guitar" (Incus 2), RAY RUSSELL: "June 11, 1971 — Live At The ICA" (RCA Victor SF8214).** **RUBY BRAFF: "Hear Me Talkin'" (Polydor Select 2460 127).**



CENTIPEDE: September Energy (RCA Neon). Keith Tippett must receive our eternal gratitude for what he's done.

It's hard to discuss the band's music within conventional frames of reference, because what it is seems almost as important as what it does. What delights about this double-album is that the music comes through a clarity, and can be heard in a way which concert-hall acoustics often deny. Tippett has written a work which is necessarily episodic to a degree, tied occasionally by repeated motifs, but the linking element is more often the sheer spirit of the venture.



WILLIE THE LION SMITH — DON EWELL: "Grand Piano" (77 Records LEU12/26). This is the stereo reissue of a well-regarded two-piano album first released here late in 1967. The record, made in Toronto in February of that year, arose from a partnership struck up in Toronto the previous year. The sympathetic understanding gained in the club engagements paid off in the studio. These duet versions of tunes such as "I've Found A New Baby," "Just You, Just Me" and "Everybody Loves My Baby" — give the impression of pianists who've been teaming for years.

blues



JUNIOR WELLS: "South Side Blues Jam" (Delmark D5628). Junior Wells is not too well represented in our record lists, and this Chicago session must rank with his best releases. Working with old sidkick Buddy Guy (on guitar, and singing on "Trouble Don't Last Always"), Otis Spann (piano), Ernest Johnson (bass), Fred Below (drums) and Louis Myers (second guitar on three tracks in place of Guy), Junior plays and sings a solid set which includes "Stop Brooding Down," "You Say You Love Me," "Blues For Mayor Daley," "I Wish I Knew What I Snow Now."

JOHN HURT: "The Best Of Mississippi John Hurt" (Vanguard two record set VSD 19/20).

Folk



C.O.B.: "Spirit Of Love" (CBS). This album justifies Clive Palmer's reputation as an innovator. C.O.B. is unlike anything on the folk scene. It seems that in Mick Bennett and John Bidwell he has found two musicians sympathetic to his imaginative ideas. Their tunes are often unpredictable on first hearing, the melody lines taking courses which no one else would dream of. There is at times an oriental flavour, and even a hint of this is contained in their arrangement of the traditional "Scranny Black Farmer," with its background vocals.

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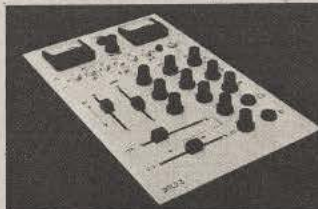
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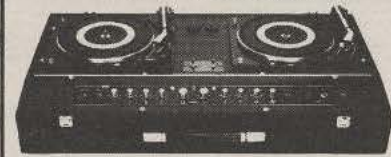
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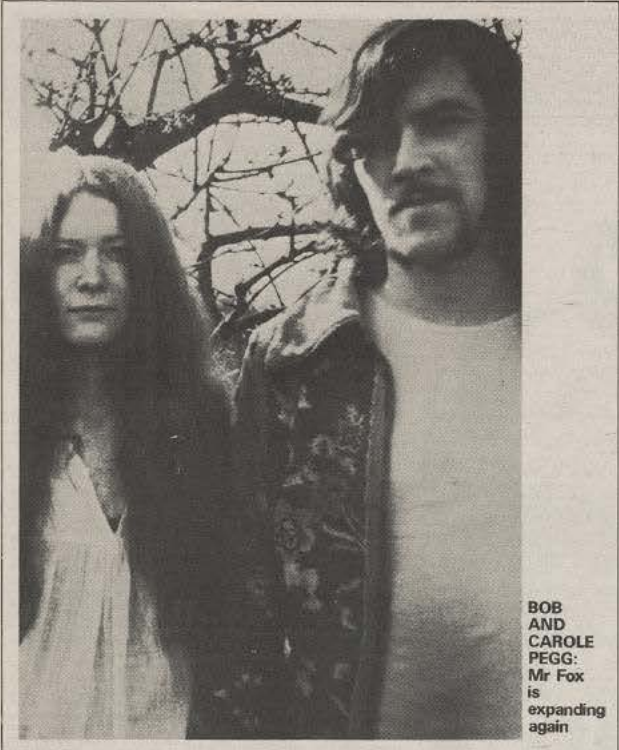
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BOB AND CAROLE PEGG: Mr Fox is expanding again

"YOU wait for Mr Fox's next album," said Bob Pegg. "I think it's going to surprise a lot of people."

A week earlier, I should have said that the main surprise was that there was going to be a next album, for it seemed unlikely that Mr Fox could survive much longer. After starting so promisingly as a six-piece band, using an interesting blend of classical techniques and traditional forms and completely contemporary lyrics, financial and personal hassles gradually cut the band down to four, then just to two.

How long one began to ask before they begin to vanish up the F-holes of Carole Pegg's fiddle? Then I met Carole herself sitting quietly in the audience at a Sandy Denny gig, and she told me the process had been thrown in reverse. The incredible shrinking Mr Fox was beginning to expand again with the addition of Nick Strutt, guitarist and mandolinist extraordinary.

I arranged to meet her and Bob and Nick later that same week to talk about the bright future for Mr Fox, about the part that one of our brightest American country-styled musicians could play in the band that came out of the Yorkshire dales, to quote some of Mr Fox's early hyping, and of all the songs they are just bursting to get down on record.

As it happened, Carole was too sick in bed with flu to "turn up," but I'd already had a chance to get her point of view anyway.

Problems

"The incredible thing about this summer," said Bob, "was that right through the entire summer, when we were having such problems, we were working all the time. And it is only now, when the future is really bright, that the two people are beginning to wonder if we can carry on."

"Now, thanks to Nat Joseph of Transatlantic, who has just picked up the option on our contract, we have some decent p.a. we have been able to get Carole a decent fiddle, and we have got decent transport."

"When you realise the sheer physical problems we had to overcome during the summer, you can see that the future is really bright travelling from Lancashire to Pembroke one night with seven people in the Transit, most of them sitting on column speakers, playing open-air gigs like Cambridge with just 100 watts of p.a."

"Initially, we had tried to do something very positive. We wanted to use the cello and wind-player in a way that would have made us unique, but we had to drop both of them because we couldn't afford to keep them on."

"I suppose the nearest thing to what we were after was Anthems in Eden which I admire greatly. What we were after was something that might have happened if a collector wandered into a village hall and heard the local band, rebrewing almost English rock and roll, if there is such a thing. English country music is much closer to the spirit of rock and roll than much of the stuff that's going out as electric folk or folk rock now, which is mostly just souped-up Irish

In the Nicker of time

music, but apart from that lovely album Bob Davenport and Reg Hall put out a few years ago, it's been virtually ignored."

Exhausted

"That kind of music is nice when you're relaxed, but often we were completely exhausted when we got on stage. Lots of touring rock bands turn that to their advantage, pushing themselves to the limit and being seen to do so, but we couldn't do that."

"And then, in spite of the fantastic press we got, we were still having money troubles. We ended up playing a gig in Burnley that we got thirty quid for, and having a hassle with the organiser over whether we should get £55 or £10 expenses."

"If it hadn't been for Geoff Zede, our faithful roadie, I doubt if we could have survived."

However, that's the past. The entire past, as some of the small-minded, gossip-mongering in-crowd at the centre of the introverted London folk-rock scene know full well, but the rest of it doesn't really concern us here, since it has nothing to do with music. We'll leave that sort of muck-raking to others.

Open

"Nick Strutt was on our first album for Trailer," said Bob, "and what I like about him is that though he's known as a country man, basically he just likes tunes. A lot of people are into formula music, whether it might be blues or country, and this limits what they can do. Nick has a very open, perceptive kind of mind that will allow him to contribute positively."

"Of course, his country background will undeniably give us a more cosmopolitan sound. With us he will be playing acoustic and electric guitars, bass guitar, and mandolin."

Nick has been playing with Roger Knowles for six years, for the last 12 months or so in Natchez Trace, an interesting country rock band featuring Nick and Roger and Ritchie Bull. Their first album for Philips came out last week and a second is scheduled for next March, but Natchez Trace is unfortunately no more, and Roger will be working with Pete Stanley from February.

Nick will be working with Mr Fox from December, and will be on their next album.

"We've got so much material," said Bob, "it's incredible. I've been basing some of my songs on stories by Charles Fort. One of them is called The Wild Man. A major thing is going to be a long song called The Shipbuilder, which is a real Mr Fox horror story, and which would take up a whole side at least."

"Partly, it's based upon the legend of a riveter who got swallowed up in the hull of the Great Eastern, Brunel's Nineteenth Century steamship, but there's a lot of horror comics mock-mesitivism in it. I read a lot of horror comics these days."

"But in spite of the period food I want to make it very much of a folk rock thing, with electric guitars. In the

By MICHAEL WATTS

ABOUT the only people going to Northern Ireland these days are British troops. One thing's for sure: you won't find many British rock bands catching the boat train these days.

The political climate is so hot in Ulster at present that few rock managements are prepared to risk any trouble through live performances.

The effect on the music scene in Ulster has, consequently, been catastrophic. The influx of top name rock groups, at one time fairly constant, has now dried up. Even the home-grown music, the showbands, are suffering — inevitably when the number of dances has decreased.

The situation is now so bad in Belfast that the biggest promoter there, Jim Akon, who stages promotions in the centre of the city, has now stopped entirely. When public transport can come to a complete halt within the space of five minutes one appreciates the problems with which rock entrepreneurs are confronted.

Some insight into the difficulties is provided by Roger Armstrong, entertainment organiser at Queen's University, Belfast. Most of the young people Belfast simply do not go out anymore, he says. They are literally forced to sit at home.

"The troubles have wrecked the music scene," he remarked baldly. "There's hardly a rock band in the north. There's a lot of musicians who just can't get any work. At the same time, Dublin is fairly saturated with bands. There are too many bands there. In fact, there's only one group I've heard of going in the north. They're called 'Rotgut', but I've never actually listened to them."

Roger, while bemoaning the current situation, is nevertheless sympathetic to the groups concerned. He recently contacted Led Zeppelin's management about the band gigging at the university and was told that the present situation just would not make it practicable. This he appreciates; after all, he says, you might well get trouble and threats at such a large public performance.

English groups, however, have so far got the wind up that they are pulling out and having second thoughts after contracts have been signed. This has happened to him in several instances. Not long ago, for example, he says he signed a band to a contract. Two weeks before the scheduled concert Armstrong phoned the band's management to be told that the group was worried about coming. Three days before it was put to him that they would definitely not be there on the night.

Armstrong accepted the situation and booked another band in place, only to be informed just before

middle of it, the man and the woman sing a couple of traditional songs to each other. He does The Golden Vanity and also does The Dark-Eyed Gypsy, both of them songs which are parallel things to the overall story. We might have done The House Carpenter, in fact that was our original intention but we did it on the last album by itself.

Different

"What we're hoping for in the traditional songs is to get different people to do each of them, a different arranger arranging for a particular combination of instruments on each, like Dolly Collins might do one. I'd like that."

"It could become a compendium of the most avant garde things that have gone on in the folk scene for the last few years."

One of the most remarkable of which has been — and hopefully, will now continue to be — Mr Fox.

KARL DALLAS

'STUDENT STATEMENT'



BRINSLEY SCHWARZ: Belfast gig

Who wants to play in Ulster?

the gig that "the lead guitarist's mother wouldn't let him come." Peter Bardens finally did the gig. He was "very good, but quite nervous," says Roger. "This is the sort of hassle I've been having — when they say yes and then don't turn up." There are exceptions to this prevalent attitude — Bardens, of course, and Brinsley Schwarz, who phoned recently to say they would like to do a gig and looked on it as "a challenge" — but generally there are no takers. Queen's itself, has fortunately steered clear of any trouble connected with the political situation, and well-known artists, like Al Stewart and Stefan Grossman, who have appeared there during the past year, have packed the 700-capacity hall. There is no doubt at all that the young Irish (most of them) welcome the arrival of foreign musicians — with open arms, not bricks and bombs. The university is fortuitously sited on the west side of the city, away from the troubles, and this has facilitated matters.

This week's dates

- THURSDAY**
Warwick University: Pentangle, Glamorgan Polytechnic: Shakin' Stevens and The Sunsets, Berserk and Discob.
- FRIDAY**
Oxford Polytechnic: Spirit and Burnin' Red Ivanhoe, Bradford University: Mark-Almond and Tea and Symphony, Brunel University: Hardin and York, and Quiver, Stirling University: Nucleus and Ray Russell Sextet, N.E. Essex Technical College: King Biscuit Boy, Chertsey College of Education: Mike Abalom, Didsbury College of Education: Dando Shaft, Liverpool Poly: Spirozyra, Bournemouth College: McKendree, Spring and Sherewater, Lancaster University: Amazing Blondel, Bruno and John Martin, Salford University: Lindisfarne, Good Habit and Tapistry.
- SATURDAY**
Loughborough University: Rock and Roll All-stars, Warwick University: Rag concert with Velvet Underground and Comus, West Mids
- College of Education, Walsall: Mike Abalom, Lancaster University: Peddlers and Ronnie Scott with Pendulum, York University: Spirozyra, Queen Mary College: Slide Show and National Head Band, Reading University: Stoneground and Andy Roberts, Avery Hill College: Wild Wally, Leicester Poly: Quintessence, Farnborough Tech: Argent, Climax Chicago and Duffy Power, Southampton University: McKendree Springs, Strathclyde University: JSD Band and Natural Acoustic Band.
- SUNDAY**
Queen's University, Belfast: Stray, Liverpool Poly: Mike Abalom, Salford University: Noel Murphy.
- MONDAY**
Leeds Poly: Mike Abalom.
- WEDNESDAY**
Denbighshire Tech: King Biscuit Boy, Watford Tech: Al Stewart, Bridget St. John and Mike Abalom.



POP ALBUMS

PINK FLOYD: "Meddle" (Harvest)

One can't help but feel that Pink Floyd are so much sound and fury, signifying nothing. Their achievement has been to create a space rock sound, which revolves around the use of electronic effects combined with the usual musical instrumentation of four-piece rock bands, i.e. drums, guitar, bass and organ.

Frequently, they have utilized this concept to good effect, right from the early days of "Interstellar Overdrive" and "Astronome Domine" to the "Atomic Heart Mother" and "Ummagumma" album, but how much of this, in fact, has been pure effect?

Stripped of the sense of either the music hardly stands up as more than a competent rhythmic exercise, while even the use of electronics and space atmosphere is not as adventurous as they may seem at first hearing, especially when considered alongside such as "Zero Times" by Tonto's Expanding Headband.

"Meddle" exhibits all their faults, as well as their most successful points. The first side is taken up with songs, as opposed to long instrumental pieces, and it's in this area that they most expose themselves to criticism. Since Syd Barrett left there has been no one in the band able to cope with the sort of pithy statement that is necessary to the five-minute pop track, which undoubtedly explains why they have ceased to work to the single format. The vocals are on the drippy, and the instrumental work-outs, which rely heavily on Dave Gilmour's guitar, are decidedly old hat. Listen to "One Of These Days", it's a throwback of "Telstar" by the Tornados.

The second side, "Echoes," is the one where the concept comes in. It encompasses the whole side, starts off with a passage of arpeggiated guitar of soaring guitar before settling into a genuinely funk organ and then there is introduced some wind effects and the sound of cawing rooks (or it could be cows, that's how it appears). There is introduced some wind effects and the sound of cawing rooks (or it could be cows, that's how it appears). There is introduced some wind effects and the sound of cawing rooks (or it could be cows, that's how it appears).

For out, you may say. Not really. Although the album is to be some continuity in the work—the acidic echoes; get it?—my basic impression was of a series of effects without any underlying depth. Interesting, even aesthetic, they may be, but they are ultimately, like background noises in a Radio Three play. When there is little real musical substance behind those effects, how can the result be anything but a soundtrack to a non-existent movie.—M.W.

KING BISCUIT BOY: "Goodness" (Paramount). You know when the music scene is hellishly stoned / boozed / drunk, and just everyone wants to bob / leg / get it on—and you slip away, and return with a goody that blows everyone's head off. Well, Biscuit Boy is just for that time—and "Goodness" is to be played when you're feeling your very best. This is real good-time flavour, and yet as nasty, evil and creeping as you like. Richard Newell, that's B.B., has a voice like distorted rocket engines, and maybe when he slows down, like someone who can't sing, but he sure has feeling. He's also the best howling harp player you're likely to hear today—and they aren't just the custom socks and blous, it's a really treatment, edgy Side one opens with stylish piano blues from Rick Belt that builds up, and then roasts along. "You Don't Get in Your Playhouse Again," and it includes some beautifully ludicrous lyrics so sacred to rock. Newell's close route to The Band (he played with Ronnie Hawkins too) are

Pink's muddled decade

thrown up on items like "Lord Pity Us All"—possibly the only serious length—a slow ballad, with sirenic chicks backing up. A delightful song. Then there's the sheer hellfire of "Ranky Tanky" and Little Walter's "Boom Boom (Out Go The Lights)". There's furious feel throughout, and some interestingly different approaches by the session guys (Seatrain drummer Larry Atamanuik to name one). This will break your ears wide open, and if you don't shake a leg to anything on this—then go buy yourself a suit and Ford Corvair. Enough said. R.H.

THE TAMS: "The Best Of The Tams" (Probe). I guess no one was more surprised than The Tams that a seven-year-old record which bore a striking resemblance to "Down By Law". Riverside should top the British charts for weeks on end. The success of "Hey Girl Don't Bother Me," like that of the numerous other reissues on Motown and Mojo, seems to reflect a desire by a lot of people (especially in the North) to return to a simpler and supposedly golden era of soul when songs were both danceable and singable. On the one hand they dislike "progressive" music, but on the other they find it hard to relate to the increasing assertiveness and complexity of much of today's Black music. Whatever the reason, it's nice to see groups like The Tams getting a second lease of life. For me, they were always slightly overshadowed by the Drifters, whom they resembled in their use of a beautifully rawed, slightly off-key lead tenor, their string arrangements and their flair for picking memorable, single melodies. Compared with the soaring harmonies and vocal interplay of today's groups like the Deltones and the Chiffons, they do sound a bit leaden-footed, but the 14 tracks here (cut between 63 and 69) still retain tremendous charm, and what's more, you can dance to them. They include: "I've Been Hurt," "Go Away Little Girl," "Be Young Be Beautiful," "You Lied To Your Daddy," and their new (!) single, "What Kind Of Fool."—A.L.

ED WELCH: "Clowns" (United Artists). How long it takes Ed Welch to become established as a major writing and performing source is a matter for conjecture. He's not a performer in the role of an Elton John who can get out and do the gigs. But he is making fine music. Perhaps one could draw parallels with Michael D'Abbo. At any rate, Ed's songs like the beautiful "Maybe It's Today," should find ready acceptance and deserve good exposure. He has been working in collabo-



PINK FLOYD: signifying nothing?

ration with folk artist Tam Paxton who provides the lyrics. Ed writes the music and also plays the piano. His voice does not have the distinctive qualities of a Gilbert O'Sullivan, but nevertheless it has peasant and sincere qualities. He has some fine session musicians working with him, including Cosy Powell on drums, and with a tasteful string section, they lift up Ed's light-weight melodies and give a floating effect. Songs like "Smile Like A Movie Star" have a cheerful boogie beat to contrast with the ballads, and together they make an acceptable and satisfying album.—C.W.

SUPREMES AND FOUR TOPS: "The Return Of The Magnificent Seven" (Tama Motown). Like all of the previous "stumblebum" ventures by the Temps, Tops and Supremes, this album exposes Motown in its least creative, most commercial aspect. The groups are perfectly compatible and perform with their usual verve and skill, but the sum is less than the parts. There seems to be no worthwhile reason for uniting the groups other than a desire on Motown's part, so, as they might say: "Maximize our utilisation of available personnel in order to satisfy the demand for new product." This kind of thinking shows itself in the material, which is totally unmemorable and straight off the production line, and even in the predictable cover picture of the seven posing rather self-consciously in cowboy gear. It's marginally better than the previous Tops/Supremes effort which was overdone with standards, and it's still a pleasure to hear Levi singing with his usual muscular authority with Jean walking sexily alongside him. But there's altogether too much showbiz gloss and professionalism and too little sense of purpose and feeling.—A.L.

C.O.E.: "Spirit Of Love" (CBS). It is astounding how unique Clive Palmer's brainchild are. This album completely justifies his reputation as an innovator. C.O.E. is unlike anything on the folk scene. In Mick Bennett and

John Bidwell he has found musicians sympathetic to his ideas. Their tunes are often unpredictable on first hearing, the melody lines taking courses which no-one else would dream of. There is at times an oriental flavour, and even a hint of this contained in their arrangement of the traditional "Scranky Black Farmer" with its background vocals. A number of songs, notably "Spirit Of Love" and "When He Came Home," contain a repetitive pattern, a single mantra phrase that builds up its own impetus. The lyrics and instrumentation contain a similar individuality. Mick Bennett appears to be responsible for the lyrics. If it is him, he has written some stimulating reverses. Clive Palmer only touches the banjo, for which he was once renowned, for one track "Banjo Land." Mainly, he plays guitar and sings. John Bidwell provides most of the distinctively unusual sounds, playing organ, Indian hand organ, recorder and his own dulcimer, a cross between dulcimer and sitar. Mick Bennett is responsible for percussion and associated instruments.—A.M.

Surf's Up: at last

BEACH BOYS: "Surf's Up" (Stateside). Here's one that won't disappoint anybody at all. Suddenly the Beach Boys are back in fashionable favour, and they've produced an album which fully backs up all that's recently been written and said about them. Now, by playing true to the development of their original musical ideas, they've made most of what's currently happening in pop music, and in the absence of pure pop genius. First of all, the title track (the song originally written for the never-released "Smile" album back in '67): the best thing I can say is back, and it has been released back at "Pepper"-time, it might have kept many people from stepping into the pastures of indulgence, and may have forced them to focus back onto truer values. I've rarely heard a more perfect, more complete piece of music. From first to last it flows and evolves from the almost-lush decadence

of the first verses to the childlike wonder and open-hearted joy of the final chorale. Van Dyke Park's lyric vindicates him utterly, proves that here is a man who can play in a petty-minded pond in which he's chosen to swim. Like an expert swimmer, he keeps his head above water, zooms in and out on atmospheric detail, building a succession of frames which link up the nearly extraordinary rhyme schemes: "The music hall is a costly bow. The music French horn, and his native places these nuggets in a setting which displays all his extraordinary inventiveness, and for the unorthodox: the combination of Neolithic French horns, almighty bugle-calls, and tinkling xylophone is underplayed by a marvelously simple bass part, yet in the middle section he has the reticence to employ just piano and the bass-pedals of an organ. It's all before plunging into those ravelled harmonies. But that ain't all, and you'll love Carl's two songs, with words by Jack Riley, "Feel Flows" and "Long Promised Road" are simply the best "inner quest" songs I've heard, and they lack nothing in terms of jewelled arrangements. Brian and Jack continue to be nearly upstaged by Bruce Johnston, whose "Disney Girls (1957)" says a lot of what many of us are beginning to feel about our fading youth. The only hummers are those in which Jimmie and Mike Love are involved, and of course—EMI had to choose one of those ("Don't Go Near the Water") as the new single, when "Surf's Up" simply cries to be heard. Forget all that, though. This album is a blast of truth at the time we need it most. Let's just hope that an organ like this, before plunging into those ravelled harmonies. —R.W.

The Post / FDR set up the TVA / the stars rode silver trains from coast to coast, and the piling-up of images is so strong that ancient myth and contemporary reality become one, a seamless metaphor. Musically, it's superb, thanks to Chris Spedding's spare, grinding guitar, and the final flugelhorn flourish is a typically imaginative touch. Other magnificent tracks are "Sunlight Gate," in which James' evocative words are complemented by Atkin's fanfare-laden arrangement, and his best vocal, and "No Dice," which has some fine lines. "We hit the secret trails towards thin air. I aware we'd never live to tell the story, thank you for this" moves you even before you piece the whole song together. Then listen to "Tie In The Night," which says it all about guitars and guitarists: "And the man who plays is looking for life. Test his thumbs on a slender knife / Forever caresses a frigid wife." Or "The Pearl-Driller." "The Faded Manston On The Hill." Or "The Flowers And The Wine." But don't expect instant thrills: this song yields up its meanings bit by bit, as metaphors and brief allusions slip carefully into place, and that's a very good way. What I'd suggest is what you go into a record shop, look for the sleeve, and read through the words on the back. Then sample a couple of tracks, and you ought to be hooked on 24-carat ability. After that even the stunningly heroic cover painting will seem like a bonus.—R.W.

HUGH MASAKELA AND THE UNION OF SOUTH AFRICA (World Circuit): I'm not sure that an album of such warmth, joy and beauty should bear the name (or rather the former name, for it's now a Republic) of one of the world's saddest and most perverted regimes. And all the more amazing that the musicians who play on it, all of whom come from South Africa, should have survived (most at least) in such high spirits. The recent ballyhoo over Afro-rock, with its predominantly West African roots, has made it clear that artists like Masakela have been playing "Afro-Rock" for years, using the alternative more subtle rhythms of the South. Here, the trumpeter (remember his big hit "Grazin' In The Grass"?), joined by Jonas Gwangwa (trombone) and Caiphus Semenya (also sax) and a magnificent (and anonymous) funk section, and the result is the most positive, uplifting and happy-making set I've heard in ages. No heavy-duty sex-tripping, just great swirling circles of sound which pulsate with life and shimmer with the warmth of the sun. Put the record down anywhere and you'll be ejected from your seat by the sheer desire to move. If you have no chance of reaching Hood Of Breath or Santana or any kind of body music, give this a listen.—A.L.

SOUL FOOD

SLY And The Family Stone's long-awaited new album, "There's A Riot Goin' On" crashed straight into the US charts this week at number 18. Advance orders exceeded 800,000.

MCA have re-released Free Movement's "I've Found Someone Of My Own," re-mixed to bring the vocal further forward, following its belated success in the States, where it's sold 750,000.

Motown De-contraction. Continued: Gladys Knight has cut her next single at United Recording Studios in Las Vegas. Everylike and Tina's next album for UA will be "Nuuff Said." Aretha's next album (to follow her current "Greatest Hits" package) will include "I've Been Loving You Too Long," and "Ain't No Way Back" and a new version of "Border Song."

For their new singles, Clarence Carter sings "Scratch My Back," DeDe (formerly Dee Dee) Warwick revises the old Sam Dave song "Everybody's Got To Believe In Somebody," James Brown says "I'm A Greedy Man," and Solomon Burke does "The Night They Drove Old Dixie Down."

Smookey Robinson and The Miracles news, "Satisfaction" is not the Stones' song—and the Honey Cone's "One Monkey Don't Stop No Show" is not the old Joe Tex song.

Remember Donnie Elbert? He cut the original "Piece Of Love" (issued here on the old Sue label) and came to live in Britain for a while. Now he's hotter than ever in the States with a revival of "Where Did Our Love Go."

Hooker

Latest juvenile sultlers to jump on the Jackson Five bandwagon are the Ponderosa Twins Plus One. Willie Mitchell's latest name is Syd Differant (Strokes' Johnson, Mitchell himself has a double-album "Best Of" set out in the States. How about it, Decca?

John Lee Hooker has been recording his son Robert in Los Angeles for UA. Dorothy Berry has replaced Estella Yarborough in the Ralettes, Estella, who sang lead on the group's current single, is suffering from ill-health.

Mojo albums this month: Doris Duke's "A Legend in Her Own Time," Kool and The Gang's "Best Of...," Fuzz "I Love You For All Seasons" and Tammy and the Boys "On the Oldies Front, Mojo releases two gems from Willie Tee, "Walking Up a One Way Street" and "Thank You John" and J. J. Jackson's classic "But It's All Right."

William Bell and Ronnie Dyson in Britain this week. Four extra tracks (making 14 in all) will be added to Al Green's "Get Next To You" album when it's released here shortly.

Magazine

Chris Savory has launched a new magazine, Hot Buttered Soul. As the name implies, it's concerned chiefly with Stax and the first issue contains fascinating stuff on Isaac Hayes, Margie Joseph and Lou Johnson, complete label listings for soul and its subsidiaries and a lot of news. Available for 15p from 36 Scraggwater Road, Minter, Shropshire, Kent.

Best new single: Freddie North's "See A Little Girl" (Mojo). If you like the mellow style of Sledge/Simon/Budwig, you'll dig this potentially classic Jerry Williams-Gary Bonds song with its mournful vocal, delicate touches, brass and strings and a beautiful chanted chorus.

ALAN LEWIS

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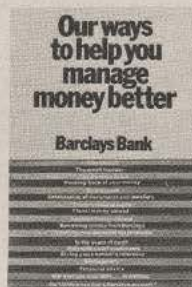
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FOCUS ON FOLK

NOEL MURPHY had to cancel first tour in South Wales this week after being afflicted by temporary paralysis in his arms, shoulders and neck.

This was caused by a crick in the neck, after Noel had done a couple of gigs with a heavy cough and cold.

He is expected to be fit in time for his booking at Salford University on Sunday, and hopes to be able to do his Welsh dates after Christmas. The gigs, at Barry, Newport, Barry Teachers' Training College and Bridgend, were undertaken by Steve Benbow and Denny Wright.

Dominic Behan has also had to cancel bookings after being taken ill with high blood pressure. He is currently resting at his home, and it is hoped that he will be well in time for a scheduled appearance at the Marquee Club, Wardour Street, on December 6.

Oak have recorded for BBC2's "Play School." The programme, directed by Peter Charlton and introduced by Toni Arthur will be broadcast on November 29 at 11 a.m., and will show young children dancing to the group's music.

Folk On Two features Jackie And Bridle and Jack Hudson this Sunday. "A Vulture is Not A Bird You Can Trust," Ian A. Anderson's fourth LP is to be released on December 10. The album includes aid from Ian Hunt and members of Spring. The Pigsy Hill Light Orchestra's live album "Piggy Jockey" is released on the same date.

Anderson will be resuming full-time gigging in December, and will no longer be handling agency work for Village Thing. A larger office staff will be taking over at that point, and the list of artists handled by the agency reduced to those recording for the label.

Dave Mudge (formerly of Mudge & Clutterbuck), has signed with Village Thing, and will be recording his first album during November. He will also start gigging as a solo artist. Hunt & Turner will also be recording their second album, on which they are helped by Dave Hines, Joe Brown's drummer, Mick French, fiddler with Orange Blossom Sound, and Brian Cole of Cochine on steel.

Harry Skinner's Argo LP "Bed, Bostle And Booze" is to be issued shortly. A new folk centre has been opened at Ye Olde George Inne, Christchurch, Hampshire. It will be open seven nights a week "for the furtherment of Folk Tradition." The club has a Morris team, and there will be instruction courses in dancing, guitar tuition and musical instrument manufacture and repair. John Dickson is the guest this Saturday, with a come-alive on November 20.



NOEL MURPHY: temporary paralysis

Murphy cancels tour

Village Thing company at Bristol for Plastic Dog, also of Bristol. Naichez Trace's debut album, "From Naichez To Nashville," was released this week (Philips 641406). They have just finished recording their second album, on which they are helped by Dave Hines, Joe Brown's drummer, Mick French, fiddler with Orange Blossom Sound, and Brian Cole of Cochine on steel.

Harry Skinner's Argo LP "Bed, Bostle And Booze" is to be issued shortly. A new folk centre has been opened at Ye Olde George Inne, Christchurch, Hampshire. It will be open seven nights a week "for the furtherment of Folk Tradition." The club has a Morris team, and there will be instruction courses in dancing, guitar tuition and musical instrument manufacture and repair. John Dickson is the guest this Saturday, with a come-alive on November 20.

John Collins (27), Clive Woolf (December 4), Christchurch Festival Benefit Night (11), Maria Wyndham-Read (18) and Dave And Toni Arthur with John Harrison (January 1). Resident singer is Beaupre.

The Star Folk Club, Guildford, celebrates its fifth birthday on November 19. The club actually began as the Guildford F.C. at the local Trades And Labour Social Club. Birthday guests are Packie Byrne, Bob Davenport, The Rakes, Isabel Sutherland and Dave Calderhead. Bill Leader is recording. Packie Byrne on this occasion for his next record, due out in March.

Jonathan Kelly is the guest at the Kenet Folk Club, Aldermaston, on November 12. Other guests are Jake Blackray (19) and Therapy (28).

Totem and Steve Ashley are appearing at the Shakespeares' Head tomorrow. Friday.

Something is happening here, and you don't know what it is — so come **WEDNESDAY** see

wouldn't go to Europe either, and then when he did arrive, two years ago, it was a very strange experience. He has been there since then, because last time he got on the plane at Los Angeles, flew 13 hours to London, got off the plane, was put in a cab and taken to the Shakespeares, where he was expected to do a set on somebody else's equipment. That left a very bad taste in his mouth, says Herb, and it's been very difficult to get him to do anything else.

Talking of performing, The GTOs have never been very active in that direction. They only ever performed twice and that was with Frank, who arranged the situation, rehearsed them, and was able to control what they did. The GTOs were just a bunch of girls, living a certain lifestyle in L.A., who finally weeded themselves down to five as a viable group. They're not really performers, and Herb would feel very badly about putting them in an exploitive situation where other people would be making money off them and using them for what they represent.

For a hell of a time he

Herb Cohen

most clear-cut situation in the world. All the same, he did get him the 20 sleigh bells, just couldn't arrange with logic.

Another thing, too, about Van Vliet, is that none of his band, with the present exception of drummer Art Tripp, who used to be with The Mothers, are real musicians. Zoot, Herb, Kollo and the rest can only play what Beebeart has taught them, nothing else. The reason for this is that the Captain feels that accomplished musicians already hear certain sounds and are prejudiced in their ears against musical forms, and he wants people who are open enough to be able to play things that aren't musical, or aren't what a musician would consider to be musical.

WATFORD TECHNICAL COLLEGE
HEMPSTEAD ROAD, WATFORD

AL STEWART
BRIDGET ST. JOHN
MIKE ABSALOM
Wednesday, November 17th, 7.30 p.m.
Tickets: 30p, 40p, 50p

From page 27

Or, at least, that's how he explained it to Herbie one time. So those guitars aren't tuned. They're all dissonant things.

Of course, this situation can be a little trying in itself. When Beebeart does gigs half the audience leaves. Of the other half which stays, half of them actually like him and the rest are masochists. Like Herb says, it's very difficult to listen to a lot of Beebeart music. You really have to like what he's doing. Then again he has a reputation for not showing up at gigs. Although he's playing on the West Coast a little now, for years he wouldn't go out and work. He just couldn't get the band together.

For a hell of a time he

Folk Forum

THURSDAY

ALBERT FOLK CLUB
The Pied Bull, 1 Liverpool Road, N.1, (Angel Tube).
SPIROGYRA

AT WHITE BEAR, Kingsley Road, Hounslow.
SINGERS NIGHT
Final club night.

AVERY HILL COLLEGE, Eitham S.E.4.

IN CONCERT
HUNTER MUSKETT

BASEMENT FOLK CLUB OTHER JUG BAND
Roxborough Pub, College Road, Harrow, 8 pm. (2 mins. Harrow Met.)

BEDFORD COLLEGE, INNER CIRCLE, REGENTS PARK (Tube, Baker St), 8pm 35p.

KEITH CHRISTMAS
DAVE BLOSSE
N/week. Mike Moran, Frank McConnell.

BLACK BULL, HIGH RD., N.20.
DIZ DISLEY
CHARLIE HARDY
DENNIS O'BRIEN

CDT FOLK Club, 30 Leicester Sq., W.C.2.
SIMON STEVE PRAGER + RYE
plus
DADDY STOVEPIPE
plus
EDWARDS HANDS
Members 10p. Membership 25p. plus free entry tonight. Starts 7.30, come early.

CITY UNIVERSITY, ST. JOHN ST. EC1
RAG WEEK FOLK

DANDO SHAFT
8.0pm 25p

CROOKED BILLET, North Circular, Walthamstow.
ROY AUSTIN

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Your hosts: **ROD HAMILTON** and **DON SHEPHERD**, Prince of Wales, Dating Room (2 mins Ravenscourt Park Tube).

FOLK CHELSEA presents
GERRY LOCKRAN
at Bridge Place, Parsons Green Lane, (nearest Tube Parsons Green) adm. 20p.

FREEDOM FOLK CLUB
Common Road, Langley, Slough, 7.30 pm.

GASWORKS
PADDY CLERKIN

I.C.A.
SOMETHING is happening here, and you don't know what it is — so come **WEDNESDAY** see

RON GEESIN
and guitarist
DAVY MURRELL
and end out.

MIKE MARAN
This week —
Fri. Gravensand F.C.
Sat. Blackhorse: Battle
Sun. To be arranged
Mon. South Bedford F.C.
Tues. Madway Folk Centre
Wed. Froebel Institute
Thurs. Bedford College

To contact MIKE ring: (01) 452 7033 or write to:
15 Stanley Gdns., London, NW2
Always pleased to hear from any one, especially club organisers with free nights in the near future.

PETE BERRYMAN
SOLO GIGS
01-673 8165

THURSDAY cont.

SHAKESPEARES HEAD, Carnaby Street (Oxford Circus Tube), 8pm.
ON TOUR FROM SCOTLAND
RANKIN FILE
Bring your friends to hear the guy's band.

TOAD HALL, The Red Lion, North Street, Barking.
GASWORKS
plus Jonathan Turner.

TONIGHT, 35p
NORWICH LADS CLUB
MICHAEL CHAPMAN

UPSTAIRS COAL HOSE
PRINCE OF WALES, OPPOSITE WIMBLEDON STATION

NATURAL ACOUSTIC BAND

FRIDAY

AT COUSINS, 49 Greek Street, 7.30-11 pm.
TIM WALKER
MICHAEL-CLAIRE

AT THE SUGAWN KITCHEN
SINGERS NIGHT
With Tony Bradley and friends at Duke of Wellington, Balls Pond Road, N.1.

ADM. 15p

CAPRICORN, Albany (opposite Great Portland Street tube), 8 pm.
MARTIN CARTHY
Residents: TOUCHWOOD.

COACH HOUSE, Farningham DEREK & DOROTHY ELLIOTT
Residents: CRAVFOK
FOLK SHOP OPEN

COLOMA COLLEGE
STAN ARNOLD
own songs, own teeth.

COUNTRY CLUB, Engineer — Gloucester Avenue, NW1. Featuring Roy Fox and Rural Delivery.

FIGHTING COCKS, Kingston.
TONY ROSE

FOLKAL POINT, London Welsh Association Folk Club, Every Friday 7.45 pm, 157/168 Gray Inn Road. Opening night, November 12.

FOLK PLUS Crooked Billet, Pence, DAVE CALLINAN and FRIENDS, WILD OTS, SINGERS WELCOME.

JOHN BARLEYCORN Club, William IV, 619 High Road, Leyton.

VIN GARBUTT
ORGAN INN FOLK CLUB (London Road, Ewell)
Residents: MOSAIC

PUTNEY HALF MOON
LOWER RICHMOND ROAD
GASWORKS

SHAKESPEARES HEAD, CARNABY STREET, 8 P.M.
ALEX ATTERSON INTRODUCES

TOTEM
STEVE ASHLEY
ADMISSION IS FREE

STAR, Quarry Street, GUILDFORD.
DAVE & TONI ARTHUR

THE LIGHT OF DAWN
AT THE SOL ARMS, HAMPSTEAD ROAD, NW1 (near Warren Street tube).
GERRY LOCKRAN
Entrance only 30p for members; 50p guests. Special offer this week. Full membership 25p.

FRIDAY cont.

THE TINKERS CLUB, Hendon Rugby Club, Great North Way, NW4. Behind Chevron Garage, opp Sunny Gardens Road.
MARTIN WINSOR
Residents: THE TINKERS, Sar.

WHEATSEAF, DUNSTABLE
THOM PALEY

SATURDAY

ANGLERS, TEDDINGTON
NIKKI
Skyport A40

AT COUSINS, 49 Greek Street, 7.30-11 pm.
MIKE CHAPMAN

CECIL SHARP HOUSE, Regents Park Road, NW1. TAV NATIONAL GATHERING Dancing, Singing, Displays, for EPDSS. Members only. No Pole Collar.

LONDON CO-OP presents Singers Club, Union Tavern, Kings Cross Road, W.C.1. 7.45 pm. **BOB BASSETT, TERRY CONROY BRIAN PEARSON**. Members 30p, non-members 35p.

PEELERS, Kings Stores, Widegate Street, off Middlesex Street, near Liverpool Street Station.
TIM & MADDY HART PRIOR
plus FROGMORTON.

ST. MARTIN-IN-THE-FIELD Courtyard concert, 11am-5pm. **DAVE AND TONI ARTHUR BRONZELINA COTTAGE IAN BISHOP**
GOLIARD ODIN

TROUBADOUR, 265 Old Brompton Road, 10.30 pm.
DAVE AND TONI ARTHUR

SUNDAY

BOUNDS GREEN, Springfield Park Tavern, Bounds Green, N.11.
TIR NA NOG
plus ALAN GORE.

DARTFORD FOLK, Royal Victoria and Bull Hotel.
BOB & JOHN COPPER
Residents: Grayfoke.

DR HOBBS Railway Hotel, Dartford.
HIGH COUNTRY presented by the Southern Ramblers.

NAGS HEAD, 265 York Road, Battersea.

RANKIN FILE
ST MARTIN-IN-THE-FIELD Trafalgar Square
CRAFT FOLK CLUB
JAIME LONGHI
DAYLIGHT
see also Under Saturday.

THE ENTERPRISE, Hampstead.
DEREK & DOROTHY ELLIOTT resident, Don Bantio and Kevin Shells (opposite cable Farm Station 7.30 pm).

THREE TUNS, Beckenham.

TOWER CLUB, William IV 816 High Road, Leyton. MUCKRAM WAKES.

TROUBADOUR, 8-11 pm.
CORRIDA

TROWBRIDGE FOLK CLUB
STAN ARNOLD
Own songs, own teeth.

WEST LONDON FOLK CLUB. White Hart, King Street, Hammersmith, W.6. 7.45pm.
JOHN TIMPNEY, AUDREY SMITH
WHEATSEAF, DORKING
DAVE ELLIS

MONDAY

ALLEY, WALTON-ON-THAMES, 18b Church St.
ANDY ANDREWS
THE WESTERN LINE

CLANFOLK, Marquis of Clanricarde, Southard St, Paddington.
DAVE BURLAND and guests.
DEREK AND DOROTHY ELLIOTT, Herga, The Royal Oak, Walsby.

MONDAY cont.

ENFIELD FOLK CLUB
HOP-POLES BAKER STREET
MIKE COOPER
WINDFALL

FOLK FOR ALL, Three Horse-shoes, Upper Street, Islington, N.1.
VINE GARBUTT, Resident Trevor Ryeat.

HADES FOLK CLUB, behind Christ Church, Albany Street, NW4 (Gt Portland St. tube).
MICK FLYNN

HALF MOON, Lower Richmond Road, Putney.

JOHNNY SILVO
HANGING LAMP
The Crypt, Saint Elizabeths The Vineyard, Richmond, 8 pm.

FRANK MCCONNELL
Very highly recommended — please come early.

OLD BULLS HEAD, Ware.
JOHN BETMEAD

ORPINGTON FOLK, Royal Oak, Green Street, Gung, Pete Ryder.

TABBY'S FOLK CLUB
OFF BALBY BOY TUBE, WS.
TOWNSEND & CLARK
CORRIDA

PETE WOOLGAR
STARTS 8 pm. COME EARLY.
FLOOR SINGERS WELCOME.

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AT CATFORD RISING SUN, DAVE BURLAND, DAVE COOPER, MIKE AND TONI.

CHELSEA FOLK, The Stanhope, 37 Clarendon Road, (opposite underground).
BULLY WEE

CREWE COLLEGE of Education.
STAN ARNOLD
Own songs, own teeth.

MEDWAY FOLK, FOLK CENTRE, ASNTREE, RAINHAM ROAD, CHATHAM. MIKE MARAN.

THREE HORSESHOES Folk Club, Heath St (near Hampstead tube).
MARTIN WINSOR
and your hosts THE EXILES.

UNIVERSITY COLLEGE London, Central Collegiate Theatre, Gordon Street, WC1.

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MADDY PRIOR
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BARNY FOLK, Elverside, Twickenham. JULIA BARTRAM & COVERDALE FROGMORTON.

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FREE FOLK NIGHT
With Dog End String Band and free pint for floor singers.

BRADY'S, Shireland Arms, 55 Shireland Road, W. (Underground Warwick Avenue).
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BULLY WEE

HOLY GROUND, Royal Oak, 86 Bishopsgate Street, W.1.
RONNIE CAIRNDUFF presents.

JOHNNY SILVO
Resident singers: TONY ROGER, MIKE STIMPSON

JO ANN KELLY
Polytechnic of North London, Holloway Road, N.7. Guests 20p.

LORD RAGLAN, St. Martin's-le-Grand, EC1 (St. Paul's Tube).
THE EXILES

MANCHESTER POLYTECHNIC.
STAN ARNOLD
Own songs, own teeth.

PRIDEAUX HOUSE, Church Crescent, E.3.
WINDFALL

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 8.15.30 p.m.



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 13 Incongnite, London
 18 New Sounds Club, Blackpool
 19 Swanssea College of Education
 King's College, London
 22
 23 Stafford
 24
 27 Club Lafayette, Wolverhampton
 29
 Dec. 1 Greyhound, London
 2 Pheasantry, London
 3 Connaught Hall, London
 4 Temple, London
 5 Hunters Club, Brixton
 8 Bury College of Education
 10 Caerleon College of Education
 11 Glen, Darwell
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 Special Concert with
**MR. MOSES
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+ GONG

With FORMERLY FAT HARRY and
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SOUNDS, LIGHTS, LARGE BAR, 50p ADVANCE
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RENIA

Fri., Nov. 12th, Huddow College, Tonbridge
 Sat., Nov. 13th, F-well Tech.
 Sun., Nov. 14th, Pied Bull, Islington
 Wed., Nov. 17th, Big Brother
 Fri., Nov. 19th, Phillip Rowett College
 Sat., Nov. 21st, Hart House, Brighton
 Mon., Nov. 22nd, Grosvenor Club
 Fri., Nov. 26th, City Poly, Moorgate

OTM PROMOTIONS, 01-443 3004

ALBEMARLE CLUB
 Goosehays Drive, Harold Hill
 (nearest station Harold Wood)

Friday, November 12th
JILLY 20p

Sunday, November 14th
**WILD TURKEY
 AND
 RAZZ** 35p

HOUNDS GREEN MAN, PLASHET GROVE, EAST HAM
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FUSION ORCHESTRA

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 15th & 16th Nov. **FINIAN'S RAINBOW**
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+ resident D.J.s Open 6 nights a week. 8 p.m.-2 a.m.

SATURDAY, NOVEMBER 13th
 8.30 till late
 Dancing at Ealing Tech. S.U.

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GRAVY TRAIN
 20p in advance from S.U.
 (567 4151) 30p at door

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THE PEDDLERS

and **THE PENDULUM** in concert
 TICKETS 40p to £1

JB's KING STREET, DUDLEY, WORCS.
 THURSDAY, NOV. 11th

TERRY REID

Also PAHANA
 Admission 60p

THE GREYHOUND
 175 FULHAM PALACE RD., W.6

THURS. NOV. 11 **VINEGAR JOE**
 FRI. NOV. 12 **FUSION ORCHESTRA**
 SAT. NOV. 13 **ORPHAN**
 SUN. NOV. 14 **SHAKIN' STEVENS &
 THE SUNSETS**

MON. NOV. 15 **STEEL MILL**
 TUES. NOV. 16 **GRAPHITE**
 WED. NOV. 17 **GNIDROLOG**
 THURS. NOV. 18 **HELP YOURSELF**

ADMISSION FREE

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"MID-WEEK MID-WINTER" CONCERT
 MICHAEL NEAL PRESENTS:

MICK ABRAHAM'S BAND

TIR NA NOG * GORDON
 GILTRAP

PHILLIP GOODHAND-TAIT

TUESDAY, NOVEMBER 16th, 7.30 p.m.
 DOORS OPEN 7 p.m. - TICKETS AT DOOR 70p

PRESS TIMES

Copy for all advertisements must be received by 1 p.m. on the Monday preceding publication. All advertisements should be prepaid.

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 ADVERTISEMENT DEPT.
 161-166 Fleet St.,
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MM Club Calendar

THURSDAY

BIRD CURTIS QUINTET, Pindar of Wakefield, see box.
ERIC SILK, "Plough," Ilford Lane.

ILFORD JAZZ CLUB
Plough, Ilford Lane.
ERIC SILK JAZZBAND

HOUNDS GREEN MAN
Plasbet Grove, Eastham, See Display Ad page 54.

MIKE DANIELS Big Band, Half Moon, Putney.

NEVILLE DICKIE TRIO, Mitre, Greenwich.

STANHOPE ARMS, Kensington (near Gloucester Road tube).
SONNY DEE BAND

THE WASHBOARD Syncopators. — Old Maypole Barkingside.
THOMAS A. BECKETT, Old Kent Road.

SLOWBONE
Booked by M. W. Promotions. 556 9469.

FRIDAY

"ALBION," Imperial College SU, Prince Consort Road, SW7
ISKRA 1903

AT PLOUGH, STOCKWELL, SW9
BOBBY BREEN

BLACKBOTTOM STOMPERS, Birkbeck College, London.

BRIDGE HOUSE, Canning Town.

SLOWBONE
Booked by M. W. Promotions, 556

CROES-Y-CEWOG "WALES,"
!ANVIL!

DAVE RIDYARD TRIO, Jazz every Friday night at the KENSINGTON ARMS, 84 Pembroke Road, Earls Court.

OSTERLEY JAZZ, Rugby Club, "Jentlow" Lane, JOHN BASKETTES CHOSEN SIX, Next week: GEORGE NELLY.

PEANUTS, Closed.

PIG STY
General Havelock, Ilford, High Road, Essex.

FIREWEED + HOG
Groups M/W Promotions.

PRESS BAR, Coach and Horses, Whitefriars Street, E.C.4. Marvellous Maggie Nicholls joins Phil Rhodes organ trio tonight. Free adm.

READING UNIVERSITY Students' Union Social Committee present

STONEGROUND

ANDY ROBERTS
SATURDAY, NOVEMBER 13th
8 p.m.
Tickets 60p advance, 70p on night

SPIRIT

MIKE GREENWOOD
SATURDAY, NOVEMBER 20th - 8 p.m.
Tickets 75p advance, 90p on night
Tickets available: S.U., White Knights Park, Reading

THE TEMPLE

53-57 WARDOUR STREET W.1

Fri, Nov 12, All-night 9 p.m.-6 a.m. Members 60p
Guests welcome

Sat, Nov 13, All-night 9 p.m.-6 a.m. Members 75p
Guests welcome

WRITING ON THE WALL
HOUSESHAKERS
CHILDREN
D.J. JERRY FLOYD

BURNIN' RED
IVANHOE
(1.30 a.m. performance)
JON DARNBOROUGH BAND
SQUIDD
CHRISTALEUM LIGHTS

FRIDAY cont.

MONKHAM'S CLUB, Tudor Close (off Monkham's Drive), Woodford Green.

GERRY SALISBURY
AL GAY

THREE HORSESHOES Jazz Club, Heath St, Hampstead NW3.

RAY CRANE

YORUBAS
CARLTON CLUB, WARRINGTON 2PM.

ANTHIAS, CIRENCESTER, GLOS.

!ANVIL!
BEDFORD COLLEGE, Inner Circle, Regent's Park, N.W.1. Everybody welcome

SYMBIOSIS
Charig, Evans, Tippett, Windo, Florence, Whitehead, Mohoto.

BLACKBOTTOM STOMPERS, Mitre, Greenwich.

BRIDGE HOUSE, Canning Town.

SLOWBONE
Can Hairpin Hunter hide behind a needle. Booked by M. W. Proms.

DAVE RIDYARD TRIO, Jazz every Saturday night at the KENSINGTON ARMS, 84 Pembroke Road, Earls Court.

ST THERESA'S Hall, Brentwood.

CASTLE FARM & RAZZ
TOFTS, FOLKESTONE
McKENDREE SPRING

YORUBAS
GARRICK SOCIAL CLUB, MANCHESTER.

SUNDAY

AT PLOUGH, STOCKWELL, SW9
ZIGGY LUDWIGSEN
BIG BAND
12 o'clock start.

BIRD-CURTIS Quintet, Every Sunday 12.30 pm, Barnards Bar, Greenwich Theatre, Crosses Hill, SE10, Admission Free.

BLACK PRINCE HOTEL, BEXLEY, KENT

SLADE
BUMPERS
VELVET UNDERGROUND

DAVE RIDYARD TRIO, Jazz every Sunday lunchtime at the KENSINGTON ARMS, 84 Pembroke Road, Earls Court.

HUNTERS CLUB, Braintree.

SLOWBONE
featuring Belsow Wolob.

JANE OWIN, HOT SIX, Timesbury Arms, Stevenage, 8 pm. Admission 25p.

NICHOLLS HOT SIX, lunchtime, Mitre, Greenwich.

PROHIBITION JAZZBAND, Red Lion, Colliers Wood, lunchtime.

SCARECROW
Bridge House, Canning Town, 9 pm.

TALISKER 2-3pm.
PLUS EMBRYO 3 pm onwards
Troubadour, 285 Old Brompton Road.

ZEPLIN, KINGS HEAD, MERTON

"ORPHAN"

MONDAY

AT PLOUGH, STOCKWELL SW9
DUNCAN CAMPBELL

BLACK PRINCE Hotel, Bexley, Kent. MAX COLLIE.

COOKS FERRY INN EDMONTON (N. CIRC.)

STRAY

TUESDAY

MART FRANKLIN
QUARTET
The Crown, Cloudesty Rd, Islington, N1. ADMISSION FREE.

1832 WINDSOR 1832
WILLIAM STREET, WINDSOR
B. B. BLUNDER
JACKAL
Adm. only 30p.

100 CLUB
100 OXFORD ST. W.1
KING BISCUIT BOY
IDLE RACE
BEN
Adm. 40p.

WEDNESDAY

AT PLOUGH, STOCKWELL, SW9
MILLINER / LITTLEJOHN & featuring
PHIL SEAMAN

BLACKBOTTOM STOMPERS, Mitre, Greenwich.

MANGROVE 9
Benefit concert, Imperial College (Prince Consort Road).
THIRD WORLD WAR
GINGER JOHNSON
PEOPLE BAND
OJAH

Films, disco, licensed bars, adm. 50p. 8-12 pm. Tickets obtainable from 17a, Pendeis Street, W.10 or Friends, 120 Talbot Road, W.11.

NEW MERLINS CAVE, Margery Street, W.C.1. BRUCE TURNER ORT. with Eric Lister Dancing.

SWING COMPANY
at the
STANHOPE

Every Wednesday - opp. Gloucester Road tube station.

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thurs, Nov. 11, 7.30-12.00
DISCO/DANCE NIGHT
Fri, Nov. 12, 7.30-12.00
MAX COLLIE'S Rhythm Aces
Sat, Nov. 13, 7.30-1.00
MONTY SUNSHINE'S Jazz Band
GEOFF BULL and his OLYMPIA JAZZBAND
Sunday, Nov. 14
KEN COLYER with DAUPHIN STREET SIX
Monday, Nov. 15
!ISPINGO
Tuesday, Nov. 16
KING BISCUIT BOY
Wednesday, Nov. 17
JOHN BASTABLE'S CHOSEN SIX

* Thurs, Nov. 18, 7.30-12.00 *
* Benefit for WAR ON WANT *
* with Humph. George Midly, *
* Tony Coe and others *

* Full tickets for a 2-course RESTAURANT *
* REDUCED RATES FOR STUDENT MEMBERS *
Full details of the Club from the Secretary: 100 Club, 100, Oxford Street, W.1. Club Telephone No. 01-636 0923

STUDIO 51
10/11 Gt. Newport Street
near Leicester Square
Nov. 14th, Sunday afternoon, 3-6
BRUNNING/HALL
COUNTRY JUG

FUNK THE NIGHT
AWAY WITH
CREW
at the
MARQUEE
ON SATURDAY, NOVEMBER 13th
01-730 5181

WALTHAM FOREST TECHNICAL COLLEGE
FOREST ROAD, E. 17
THIS SATURDAY, NOVEMBER 13th

HAWKWIND

+ WRITING ON THE WALL + JACKAL
Tube: Victoria Line. Doors open 7.30. Lights & Bar. 5.0. 30p. Cover 60p. Tickets on night.
NEXT WEEK: URIAH HEPP & CLIMAX CHICAGO
Enquiries: 521 3576

jazz centre society
COUNTRY CLUB tel. 01-794-8377
212a Haverstock Hill NW3 2AS, opp. Belkiss Park, Olden
Thurs, Nov. 11, 8-11 Adm. 1.50
Eddie Harvey Big Band
Fri, Nov. 12 - CLOSED
Sun, Nov. 14 - Lunchtime, 12-2.0
COLIN PURBROOK 3
Adm. free to all and guests
Sun, Nov. 14 - Evening
See below

Sat, Nov. 13 Bedford College
SYMBIOSIS
Sun, Nov. 14 - Rochester
Midway Theatre Club
ART THEMAM
DAVE GELLY QNT.
with Brian Miller

First Winter Special at the COUNTRY CLUB 40p members, 50p others
Sun., Nov. 14
MIKE OSBORNE BAND
featuring Stan Tracey, Malcolm Griffiths, Harry Miller, Louis Maholo
N/W: 2nd Winter Special: HARRY BECKETT and his S & R Powerhouse Section

WEDNESDAY
November 17th
COUNTRY CLUB
NUCLEUS
N/W: PATTO

BULL'S HEAD

BARNES BRIDGE 876 5241

Tuesday, Wednesday, Thursday evening
TONY HAZLETT HEAVY 8000
Admission Free
Friday, Saturday and Sunday evening and
Monday, Tuesday
BILL T. SAGE 1100 plus drinks

Friday, Nov. 12
JIMMY HASTINGS
DAVE HOLZER Adm. 30p
Sat, Nov. 13
BEAUFORT PRESERVATION SOCIETY Adm.
with Peter King and Hank Shaw 35p
Sun, Nov. 14 - Morning
DUNCAN LAMONT Adm. 25p
Evening: BARBARA THOMPSON/
ART THEMAM Adm. 30p
Mon, Nov. 15
DICK SUDHALTER QNT. Adm. 30p

WEDNESDAY, NOVEMBER 17th
MICHAEL GARRICK BAND
This week: Harry Beckett

HOPBINE (Next N. Wembley Sta.)
Tuesday, November 16th
TONY COE
Quartet featuring
PHIL SEAMAN

Pindar of Wakefield
328 GRAYS INN ROAD
(KING'S X) 01-837 7269

Hursday, Nov. 11th
BIRD CURTIS QUINTET
Sunday, Nov. 14th
THE BARNEY DAY SEXTET
Monday, Nov. 15th
TREVOR CLEVELAND
JAZZ BAND
Wednesday, Nov. 17th
THE FRANK TOMS SEPTET

at GREYHOUND Park Lane
CROYDON
Sunday, November 14th D.J.: Rick Hawkins
EDGAR BROUGHTON
+ CYMANDE
Sunday, November 21st: URIAH HEPP

at the SURREY ROOMS OVAL
KENNINGTON
Monday, November 15th
EDGAR BROUGHTON
Mon., Nov. 22nd: GENESIS. D.J. RICK HAWKINS

at STARLIGHT High Street
CRAWLEY
UMA SOUNDS
LINDISFARNE

at the TOBY JUG 1 HOOK RISE SOUTH
TOLWORTH
THURSDAY, NOVEMBER 18th
MICK ABRAHAMS BAND
THURSDAY, NOV. 25th. TO BE ARRANGED D.J.: Rick Hawkins

ronnie scott's
3 floors of entertainment
47 Friar St. London W1 437-4752/4239
Open at 8.30 p.m. Licensed until 3.00 a.m.
Until Mon. Nov. 15
ANNIE ROSS
ALAN HAVEN 3
From Tues., Nov. 16
All Thurs., Dec. 2
JOHNNY GRIFFIN
ESTHER MARROW

Friday, Dec. 3 till Saturday, Dec. 11 (Closed Sunday, 5th)
BUDDY RICH ORCH.
Two shows each night 8-11 p.m., 12-3 a.m.

upstairs
at the
Gonzalez
OJAH
les flambeaux
CYMANDE
Lady members free night every Wednesday

Fri, Nov. 12
Sat, Nov. 13
Wed., Nov. 17
Fri, Nov. 19
Sat, Nov. 20

marquee

90 Wardour St., W.1 01-437 2375

Thurs. 11th Nov. (7.30-11.0)
* MORGAN
* OLD NICK
Fri. 12th Nov. (7.30-11.0)
* NAZARETH
* BURNT OAK
Sat. 13th Nov. (7.30-midnight)
DISCO/DANCE NIGHT
* CREW
* D.J.: COLIN PRIME
NUCLEUS Present
* BLONDE ON BLONDE
* plus support
(20p reduction with this ad.)

Mon. 15th Nov. (7.30-11.0)
* SKID ROW
* plus support
Tues. 16th Nov. (7.30-11.0)
* BELL 'N' ARC
* GRASS
Wed. 17th Nov. (7.30-11.0)
RCA RECORDS Present
NATURAL ACOUSTIC BAND
SHAPE OF THE IAIN
(Free admission with this ad - come early, strictly limited access.)
Thurs. 18th Nov. (7.30-11.0)
* MORGAN
* INFANT

VILLAGE ROUNDHOUSE, Lodge Ave. Dagenham.
Sat. 13 Nov.
HEADS, HANDS & FEET
plus special guests, MORGAN
Next week: PATTO - 27th Nov. - REDBONE!
LICENSED BAR - LIGHT SHOW - NEAREST TUBE STATION!

4 LODGE LANE N FINCHLEY, N.12
(tube to Woodside Park). Tel.: 01-445 4710
Sat. Nov. 14
BURNIN' RED IVANHOE
Plus DAGON
Next week: GYPSY

FRIDAY, NOVEMBER 12th. Doors 8 p.m.
FROM U.S.A.
REDWING + JACKAL
NIGHTINGALE HIGH ROAD
WOOD GREEN, N.22
Doors 8 p.m.
Tube
Wood Green

at GREYHOUND Park Lane
CROYDON
Sunday, November 14th D.J.: Rick Hawkins
EDGAR BROUGHTON
+ CYMANDE
Sunday, November 21st: URIAH HEPP

at the SURREY ROOMS OVAL
KENNINGTON
Monday, November 15th
EDGAR BROUGHTON
Mon., Nov. 22nd: GENESIS. D.J. RICK HAWKINS

at STARLIGHT High Street
CRAWLEY
UMA SOUNDS
LINDISFARNE

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Open at 8.30 p.m. Licensed until 3.00 a.m.
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Two shows each night 8-11 p.m., 12-3 a.m.

upstairs
at the
Gonzalez
OJAH
les flambeaux
CYMANDE
Lady members free night every Wednesday

Fri, Nov. 12
Sat, Nov. 13
Wed., Nov. 17
Fri, Nov. 19
Sat, Nov. 20

SEVENS THE LEYS, Norton Way South, LETCHWORTH, Herts.
B.R. 30 mins. from King's Cross. Buses 91-97.
Saturday, November 13, 7.30 till 12.30

ARTHUR BROWN'S
KINGDOM COME
+ JACKAL

UNIVERSITY COLLEGE ENTS.
GOWER STREET, W.C.1

SATURDAY, NOVEMBER 13th, 7.30 p.m.

PHILIP GOODHAND-TAIT
BREWERS DROOP
30p only

DISCO - LIGHTSHOW - BAR
All enquiries and advance tickets: U.C.L.U. Ents
25 Gordon Street, W.C.1 01-388 0518
All groups booked through NEMS, 629 6341

Next week:
An evening with **QUINTESSENCE 60p**

PATTO



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CHAPPELL'S POP DIV.
Tel. 01-629 7600, Ext. 14

IMPERIAL COLLEGE ENTS.
Presents

EGG
+ THIRD WORLD WAR

SATURDAY, NOV. 13, 8 p.m.
Bar • Disco T • Gorilla Lights

Enquiries: 589 2963 Prince Consort Road, S.W.7

HATFIELD POLYTECHNIC
College Lane, Hatfield
Saturday, November 13th

EAST OF EDEN

Admission 50p

BIG BROTHER
Oldfield Tavern, 1089 Greenford Road, GREENFORD, Midds.
Wednesday, November 17th

BRIAN AUGER'S
OBLIVION EXPRESS + RENIA
Lights and Sounds by Zero Cepheid Inc.

UNDERWORLD WHITE HART, UXBRIDGE RD., SOUTHWALL
Thursday, Nov. 11

ALAN BOWN
GENTLE GIANT
Thursday, Nov. 18

CHELSEA COLLEGE Manresa Rd. SW3 (off King's Road)
Saturday, Nov. 13, 8 pm till late

LINDISFARNE
SUPERTRAMP
Adm. 50p in adv. 65p on door (S.U. cards)

BRUNEL UNIVERSITY ENTS.
KINGSTON LANE, UXBRIDGE, UXBRIDGE 39125
FRIDAY, 12th NOVEMBER, 8 p.m.

HARDIN AND YORK
plus QUIVER
Tickets 45p adv. 50p door
BARS - SOUNDS - LIGHTS

Sharon
MANAGEMENT GARDEN-LEAS MANAGERMENTS 01 627 0395

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WESTFIELD COLLEGE ENTS.
KIDDEPORE AVE., N.W.3
Presents
Only London Date on Tour and fantastic value at only 50p

ARGENT CLIMAX CHICAGO
+ DUFFY POWER
Friday, Nov. 12, 7.30-11.30. Prompt start.
Enquiries 435 6593
Tubes Finchley Road & Golders Green. All groups booked through Bob Fisher at Arthur Howes Associates.

THIRD WAVE at the **PIED BULL** FRI., NOV 12
1 LIVERPOOL RD., ISLINGTON (Angel Underground)

the first in a series of interesting Fridays

CMU 30p

PLEASE NOTE!
In gratitude for successful campus sales of our first album we will entertain any college at expenses for a period that will provide an opportunity for you to see our new line-up.

SLAG!
PUTS YOU FIRST
Phone Luton (0582) 55073 for details

FARX POTTERS BAR YOUTH CENTRE, ELM COURT MUTTON LANE, POTTERS BAR, HERTS. H145 290, 303, 303A, 308, 310, 350, 350A, 134, 242 258, South Hill Pottery Bar

Saturday, November 13th

BURNING RED IVANHOE
FLYING HAT BAND
DADDY STOVEPIPE

DREAMLAND BALLROOM MARGATE, KENT
Saturday, November 13th

DANTA

STARLIGHT ROOMS BOSTON Tel. (0205) 3579
Sat., Nov. 13:

ATOMIC ROOSTER
+ NAZARETH
7 to 12 Bars, etc. 60p

Sat., Nov. 20:
SLADE + McKENDREE SPRING (50p)

FRIARS MARKET SQUARE AYLESBURY
FRIDAY, November 12th, 7.30 p.m.

AN AMERICAN ROCK LEGEND

THE VELVET UNDERGROUND
and GOTHIC HORIZON
All tickets 75p from Music Centre, or at the door on the night. Friday, not Saturday.
— a once in a lifetime opportunity! White Light, White Heat

TWO J's CLUB HORN HOTEL, BRAINTREE, ESSEX
FRIDAY, NOVEMBER 12th, at 8 p.m.

BRIAN AUGER'S
OBLIVION EXPRESS
+ HOT COTTAGE

FUN AND GAMES INC. PRESENTS!

GONG FEATURING JOYCE KEATINGE, DAVID ALLEN, ROBERT WYATT
SUPERTRAMP
SHARON

AT HAMMER/MITH TOWN HALL
THUR. 11 NOV. 8-12.00
50p
LUCY BYRONIC GAVIN

NAGS HEAD WOLLASTON, Nr. Wellingborough, Northants
Friday, November 12th

DANTA

City University Entertainments Northampton Sq EC1 01 253 7191 @ Angel

Saturday, November 13

CITY RAG
PORTRAIT
+ ROYAL MARTIAN FOOLS
CITY ROCK FOR LEPPA EVERY TUESDAY 8pm - 10pm

Tuesday, November 16
OPEN ROAD
ONE HAND CLAP

THE RAINBOW ROOM CLUB + DISCOTHEQUE
MANOR HOUSE, N.4 (opp. Tube) 802 4941
WEDNESDAY, NOVEMBER 17th

HOT CHOCOLATE
+ FILM & LIGHT SHOW
BAR & RESTAURANT - LIC. TILL MIDNITE
Wednesday, November 24th, PICKETTYWITCH

U.E. CLUB
THE BEST CLUB IN LONDON FOR ENTERTAINMENT
5A PRAD STREET, FADDOINGTON, W.3
TEL. FAB 3374

Tuesday
DISCOTHEQUE WITH FUNKY RECORDS

Wednesday
DISCOTHEQUE WITH FUNKY RECORDS
LADIES' FREE NIGHT

Thursday
DISCOTHEQUE WITH FUNKY RECORDS

Friday
EQUATORS BAND

Saturday
BRAND NEW BAND

Sunday
PURPLE ACE BAND

Also COUNT SUCKLE SOUND SYSTEM
Latest records from J.A. and U.S.A.
Club open 8 nights a week
Please apply for membership
Licensed Bar

* RAILWAY HOTEL + WEALDSTONE *
Still the best damn Funky Early show in town!
(Not in town)
EVERY FRIDAY, 8-11 p.m.
SOUL • TAMLA
REGGAE • US & J.A.
Harrow and Wealdstone Station (S. & L.L.E.)
Buses 114, 152, 152, 265, 186, 11, 140

POLY OF N. LONDON
Prince of Wales Rd. Kentish Town
Thurs., Nov. 11
ELTON DEAN / PHIL HOWARD DUO
Cheap bar

KINGS HALL, DERBY
Monday, 22nd November 7.30 p.m.

ADRIAN HOPKINS presents
INCREDIBLE STRING BAND
Tickets 50p, 75p, 100p and 150p
Available from the Guildhall Box Office

HUNTER'S CLUB HORN HOTEL BRAINTREE
Sunday, November 14

SLOWBONE BRUIN

ADRIAN HOPKINS presents
LINDISFARNE
in concert with
MISTER CRISP
AT KING'S HALL, NORWICH
THURSDAY, NOVEMBER 11TH
and
PUBLIC HALL, PRESTON
SUNDAY, NOVEMBER 14TH
7.30 p.m.
Tickets 60p. Available from usual agents

The Edgar Broughton Band would like to apologise to all the students at Hatfield Polytechnic for being late on Friday, 29th October, due to another breakdown by their BLMC 440EA Van.

LYCEUM, WELLINGTON ST., STRAND, LONDON, W.C.2
TERRY KING IN ASSOCIATION WITH TONY STRAITTON SMITH PRESENT IN CONCERT

WEDNESDAY 24th NOVEMBER at 7.30 pm

LINDISFARNE AND SPECIAL GUESTS

D.J. JOCK McDONALD LIGHTS FOOD, ETC. Tickets 60p in advance from Box Office or on night Doors open 6.30 p.m.

PNYX presents

JACK BRUCE BAND

LOUDON WAINWRIGHT III

Guest Artist

JONATHAN KELLY

Monday, November 22nd, 7.30 pm
at Watford Town Hall, Watford

Tickets: 40p, 60p, 80p, £1, £1.25 (5p extra on night) from Pnyx Promotions Limited. Concert bookings dept., 112 Olive Road, London, N.W.2. 01-452 6617/8. No cheques please. Please enclose S.A.E. Or call at Pickfords Travel Service, 4 Dudleys Corner, Clarendon Road, Watford. Travelux (Kenton) Ltd., 203 Kenton Road, Kenton. 88 Wembley Park Drive, Wembley. 18 The Broadway, Mill Hill, 371 Uxbridge Road, Hatch End.

FAIRFIELD HALLS, CROYDON

THURSDAY 25th NOVEMBER 7-45pm

island artists present

Amazing Blondel & John Martyn

island artists in concert

FRIDAY, NOVEMBER 12th, 8 p.m.

ELTON DEAN PHIL HOWARD

(Soft Machine)
Loughton College Jazz
Border Lane, Loughton
(Deben Tube) 30p, 25p S.U.

LSE HOUGHTON ST., ALDWYCH, W.C.2 LSE
(Advance: Send S.A.E. to Ents. Students' Union)
55p Saturday, November 13th, 7.45 p.m. 55p

TERRY REID

Jude
(Jim Dewar, Frankie Miller
Clive Bunker, Robin Trower)
Resuscitation
Disco - Explosive Spectrum Lights

Stone the Crows, Saturday, Nov. 27th, 55p

ROYAL COLLEGE OF ART

wishes to thank the following for their invaluable help in the UPPER CLYDE SHIPBUILDERS' BENEFIT FIREWORKS BALL

held on Friday, November 5th:
COLLEGE ENTS LTD.
SAMUEL PRODY
THIRD WORLD WAR
MARCH HARE - CHOPPER
HORSEPOWER
and Students of the RCA

Profits £308.68
(Signed) Chris Moore
(Sec. Sec. RCA)

PRINGLE'S AT STREATHAM YOUTH CENTRE
CONYERS ROAD, S.W.16

Presents

GUFF

 plus DAEDALUS

Friday, November 12th Adm. 25p 7.30-11 p.m.

NUCLEUS ENTS.

would like to thank

FUSION ORCHESTRA

for a nice set at the MARDUEE CLUB last Sunday, and apologies for them not being billed due to circumstances beyond our control

Bowes Lyon House
Stenage

SUN., NOV. 14th

GOOD HABIT

PETE SUTTON plus
SPRING OFFENSIVE

A word promotion
40p

P.T.O.

FOR
FURTHER
ENTERTAINMENT
ADVERTISEMENTS

JSE

are pleased to announce
representation of

THE ROY YOUNG BAND

in association with the Robert Stigwood Organisation

also sole representation of

GORDON HASKELL

WISHBONE ASH
STRAY
AUDIENCE
RENAISSANCE
STACKRIDGE
KORIKO-ASSAGAI
VINEGAR JOE
GLENCOE
FUMBLE
ROCK & ROLL ALL STARS
GORDON GILTRAP
NUCLEUS

John Sherry Enterprises 01-734 8823



REDBONE

Redbone Itinerary

Nov. 12, 13, 14: Holland
Thursday Nov. 18: Top Rank, Reading
Friday Nov. 19: Doncaster College
Saturday Nov. 20: St. Albans City Hall
Sunday Nov. 21: Top Rank, Bristol
Nov. 22-23rd: Copenhagen
Nov. 24-25th: Germany
Friday Nov. 26: Guildford Civic Hall
Saturday Nov. 27: Village Round House, Dagenham
Wednesday Dec. 1: Royal Albert Hall, London
Friday Dec. 3: Bath University
Saturday Dec. 4: Liverpool University
Sunday Dec. 5: Redcar Jazz Club
Wednesday Dec. 8: Flintshire College
Thursday Dec. 9: Glen Ballroom, Llanelli
Friday Dec. 10: Manchester University
Saturday Dec. 11: Leicester University
Monday Dec. 13, Wednesday Dec. 15: Paris



56 DOUGHTY STREET, LONDON WC1
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ANVIL ARE guilTY

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of causing -

-ELECTRIC ROCK EXCITEMENT!

Watford College

STONE THE CROWS GNIDROLOG Hot Cottage

Saturday Nov. 13th - 7.30 - Admission 60p
SPATS - CLEAR LIGHT - BARS
WATFORD COLLEGE OF TECHNOLOGY
Hempstead Road, Watford

CBS the music people

in association with STUART BOYD & JON ALDENTON present

ARGENT

CLIMAX CHICAGO

DUFFY POWER



ARGENT
Albums available
64190 Ring of Hands
63761 Argent

ARGENT
NEW MAXI SINGLE
'HOLD YOUR HEAD UP'
EPIC 9135

Theatre

Monday, November 15th, at 7.30 p.m.

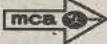
Tickets 50p in advance from Rainbow Theatre. Tel. 01-272 2224
Box Office 232 Seven Sisters Road, N.4, from 12.00 to 10.00 p.m.
and all branches of Harlequin Record Shops
or 60p on door on night

TERRY KING ASSOCIATES present
CAMPUS '71
STEAMHAMMER
GRINGO
Andy Fernbach
 IN CONCERT
 Maximum 40p tickets

- November
 12 Crewe College of Education*
 13 Bromley College of Technology*
 16 Liverpool Polytechnic
 17 Bingley College
 18 St. Clave's, Oxford University
 20 Rumney College, Cardiff
 22 Caius College, Cambridge
 24 Leicester City College
 29 Boston College
 30 Nottingham Mary Ward College
 December
 1 London St. Martin's Art College
 2 Luton College of Technology
 3 Medway Art

*KHAN in place of Gringo

... AND MORE DATES TO COME IN
DECEMBER!
 (See next advertisement)



GOLDSMITH'S COLLEGE presents:

Jack Bruce Group
Keef Hartley Band & Friends
Madison Bowl

FRI., 19th NOV. 9.0-2.30 a.m. Late Bar
 Tube B.R. - New Cross, S.E.14 - Adm: 95p

PIED BULL
 1 LIVERPOOL ROAD, ISLINGTON (ANGEL) ◀
 Saturday Nov. 13 — 7.30 p.m.
GRINGO
 Sunday Nov. 14th — 7.30 p.m.
SPREADEAGLE
 plus supporting acts



Sunday, November 14th, 7.30 p.m.

MOTT THE HOOPLE
STONE GROUND
PEACE

Tickets £1.50/£1.25/£1.00/75p. Box Office
 232 Seven Sisters Road, N.4. 12 to 10 p.m.

ROUNDHOUSE

CHALK FARM
 SUNDAY, NOVEMBER 14th, 3.30-11.00 50p

SKIN ALLEY

(Guests from U.S.A.)

REDWING

ALICE STEWART & SNAKE
CROCODILE
BULLITT
CLAIRE HAMMELL
JEFF DEXTER *

LIGHTING— HEAVY LIGHT

* RECORDS FROM MUSICLAND, 44 BERWICK ST., W.1

NAZARETH



MARQUEE CLUB

THIS FRIDAY
 Support Group BURN'T OAK

"POP ROOTS"

MONDAY, NOVEMBER 15th, 8 p.m.

HEADS, HANDS & FEET
DIZ DISLEY TRIO

We regret owing to illness that Merle Travis is unable to appear.

ROYAL FESTIVAL HALL

Tickets 50p, 85p, 80p, £1.00, £1.10, £1.50
 from Royal Festival Hall Box Office (Tel. 01-928 3191)

SIRIUS

ALAN PULLINGER Y/C
 HIGH STREET
 SOUTHGATE, N.14

Friday, 12th November, 8 p.m.

SUPERTRAMP + BRUIN

CITY POLY ENTS.
 ELECTRA HOUSE
 MOORGATE
 PRESENTS
 ON
 FRIDAY
 NOVEMBER 12th

JAILBAIT + GNIDROLOG

+ DISCO - LIGHTS + BAR
 ADMISSION 25p — AT DOOR 35p

TOP RANK SUITE, DONCASTER

FRIDAY, NOVEMBER 19th, 8 p.m.-2 a.m.
 First date in Britain

REDBONE

FIELDS · THIRD WORLD WAR

Tickets 60p advance, 70p on door, available from DONCASTER COLL. OF EDUCATION, DONCASTER COLL. OF TECHNOLOGY, TOP RANK SUITE & FOXES, DONCASTER.

All groups booked through Cabin, 01-749 1121

LAUGH IN THE ACT

KING BISCUIT BOY

AFTER playing virtually the same numbers for the first two weeks of his British tour, King Biscuit Boy decided it was time for a change when he appeared at Henry's Blueshouse in Birmingham on Sunday.

Accompanying such an impulsive musician would be difficult enough with a set programme for his backing band comprising three members of the late Steve Price's Tex and Symphony pianist Bob Wilson, but it was asking too much to expect them to be right there with him through this set.

There was inevitably some confusion at first as Biscuit Boy followed a couple of Sonny Boy Williamson numbers, "I Cross My Heart To You" and "Help Me" with "Keep On Drinkin'" which had him making up the lyrics as he went along after the opening verse.

Then it was on to Albert Luandwa's "Highway 61" and Johnny Jones' "Hoy, Hoy, Hoy" (both from his official music album "Junior Wren"). Hoodoo Blues, Willie Dixon's "29 Ways" and Little Walter's "Boom Boom Out Go The Lights."

It was all invigorating, good-time stuff from Biscuit Boy, late of Canada's Crowbar Band, who brought things to an explosive climax with his own "Biscuit's Boogie," another piece of riotous improvisation. — DENNIS DETHBRIDGE.

SANDY DENNY

IT WAS quite like old times at the last gig of Sandy Denny's current tour, at London's University College Union on Tuesday last week.

Sandy let her hair down sufficiently to do a couple of old-style rockers, proving once again that of all the folkies who have come into electric music she has the closest instinctive feel for what revived one of her great ballads from the Fairport days. Medley West's superb version of "The Groves," provoking the sort of spontaneous response from the audience during the opening line that is usually reserved for a superstar going into his latest hit.

At each stage of her career, Sandy has always had a great selection of material and I have never been able to understand why she has felt it necessary to abandon her repertoire each time she moves on a new stage. Obviously, the audience agreed with her.

I don't know if they also agreed with me that although she included the remarkable Richard Thompson (triumphing over an amp that seemed imminently about to go critical and blow us all out of our seats at any moment), her back-up band didn't really add a great deal to her show.

Of old music, I can understand her wanting to have Richard around. Conversely, it's generally agreed that in a concert hall situation a soloist can benefit from a bass and drums to underpin the rhythm and fill out the sound spectrum.

But it seems to me that a singer with the band, harking back nostalgically to those departed days of Fairport as it was when she and Ian Matthews had their respective opposite sides of the stage, or regretfully to the Fotheringhay that might have been instead of accepting the way things are now.

Whether she likes the idea or not, she's a big star now, and it is her people who are paying their money to see and hear. In her old folk club days she proved her ability to carry a show completely on her own, and while she may think it something of a retrograde step



KING BISCUIT BOY: invigorating stuff.

to return to true solo work, I'm convinced that she has the stature and the maturity to do it like the star she is. — KARL DALLAS

WOODS BAND

THE Woods Band played their first Dublin gig on Wednesday night before what, in view of the paucity of normal pre-concert publicity, was a good-sized and good-humoured crowd. It seemed a pity that Terry Woods didn't bother to introduce the members of the band because the bass player was certainly not Austin Corcoran, and the piano man was additional to the original five-man group concept. However they were there and together with Terry and Gay and Ed Deane and Pat Nash they make up a real fine band.

They opened with "Holly Hawn" with Gay Woods sounding in much better voice than with "Strangely Strange" and with just that degree of traditional material of this nature. An infectious crowd-loosening jig followed before Terry introduced his own "Evoyrtim," a good tune with super bottleneck work from Ed Deane complemented by Pat Nash on drums.

An acoustic "Noisy Johnny" with mandolin, guitar, piano and bodhran was delightful. Gay, again in good voice, sang unaccompanied "When Johnny was a Carpenter."

A powerful version of "Van Diemens Land" which rocked and rocketed along with Deane again outstanding driving the band to thrilling heights. On the rocky road to the top Terry Woods didn't quite cope with the difficult vocal line.

The macabre American murder ballad "Down by the Greenwood Side" was delivered by Terry with Gay taking the lead. — LARRY RADDY.

KAMAHL

ACCORDING to his publicity material, Kamaahl has had "22 golden discs in Australia," but he will not find it easy to break into the hit parade here, judging by his performance at

Birmingham's La Dolce Vita on Thursday last week.

True, this young man from Ceylon has a fine voice and a most commanding stage presence. But what chance does someone sounding like a cross between Howard Keel and Paul Robeson have of getting into our Top Ten?

Nevertheless, the immaculate Kamaahl ("The 'h' is important, otherwise people would pronounce it 'camel'") should do very well for himself on the U.K. cabaret circuit.

"I'm here to sing you a few songs, some old, some new," he announced before going on to enhance numbers like "Those Were The Days" and "Old Man River" with his deep, rich voice. The mums and dads will love him. — DENNIS DETHBRIDGE.

BLUES EVOLUTION

JUST 10 years since Jon Hendricks first performed his "Evolution of The Blues" at the Monterey Festival, this brilliantly-conceived entertainment may be seen at the Hampstead Theatre Club, Swiss Cottage, London, until November 28 in a production directed by George Marge.

Some superb instrumental blues by the Galt, Henderson, Coleman Trio, set the mood for Hendricks' impressive entrance into the story began, Ginger Johnson's powerful drums and primitive shouts took us to the jungles of Africa; we travelled via the West Indies to the USA, the poetic narrative reminding us of Jon's ability as a lyric writer.

In a group of spirituals, he was ably supported by three of his four children and with C.C. Rider we came to the blues, lovely performances full of feeling. This was followed by some work songs which found the piano trio steaming away behind the singer. A swinging "Every Day" took us to Kansas City and then to New York where, joined by his wife, Jon began to sing to the Count Basie repertoire. Finally, back to the religious origins of the blues, lovely performances of an finale well received by the first-night audience — MICHAEL WEBBER.

GANES OF JAZZ

from page 12

year, have given us too little of value. His touring quartets have been workmanlike but too bland, and his recordings have had the little we didn't know already. But the stimulus of Blakey's prodding rimshots may do the trick.

AL MCKIBBON: A Chicagoan, Al McKibbon came up in the late Forties, playing with Gillespie's small groups and also with the fantastic 1948/9 big band.

He spent more than half of the Fifties in George Shearing's quintet, before moving to California where he became a dependable session musician.

He has also been a staff musician with NBC television, and his big sound and good time make him one of the solidest "walkers" in jazz, although scarcely the most celebrated.

ART BLAKEY: At his peak, no-one could touch Art Blakey for sheer raw excitement. Someone once described his playing as "bloodthirsty," and they were exactly right.

He began with Fletcher Henderson's orchestra in 1939, and progressed through the famous Billy Eckstine big band of the middle Forties before playing with Parker in the famous Royal Roost broadcasts around 1950.

In 1955 he formed the Jazz Messengers with pianist Horace Silver. The latter eventually left to form his own band, but the Messengers have continued to this very day, in one form or another. The most famous versions of the band were those which teamed Lee Morgan, Benny Golson, and Bobby Timmons (who composed "Moanin'" for the band), and the Sixties group, with Freddie Hubbard, Curtis Fuller, and Wayne Shorter. Both these bands were extremely influential.

Blakey himself has always exhibited an interest in African drumming (some of his many Blue Note LPs feature African percussionists), and his own playing reflects the unbridled passion of this influence. He is also capable of great subtlety, and is one of the most interesting soloists on his instrument.

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Race and rock, continued

HAS MILES DAVIS never read the M.M. (particularly Valerie Wilmer's articles) or is he so colour blind that he does not notice that Negro musicians get a fair amount of space? Furthermore they get an unfair amount of credit for jazz and its offshoots.

When will it be realised that jazz and rock owe as much (if not more) to Europe than to Africa. I look

forward to the day when an arrogant white writer explodes the myth that jazz was from the brothels of New Orleans, — **EDDIE BRIGGS**, Robert Street, London, NW1.

WE FEEL SORRY for MM's Richard Williams, but more sorry for the undecided people, who, on reading your biased review of the Velvet Underground currently touring, decided not to give them

TO MARC

— a cry from the heart from Melanie

I AM A great fan of T. Rex as many other teenagers. Like most girls I think Marc Bolan is great.

A few days ago I went to see one of their gigs in Cardiff. We paid 60p for an hour's entertainment, the rest was taken up with records and intervals. Marc came on waving, dancing, and pulling lots of grotesque faces.

He played two solos and the spotlight never left him. He hardly acknowledged his fans except for throwing sticks and a tambourine into the audience, but continually showed off. The girls were going wild at every movement he made. Micky however rarely ever had the spotlight on him and he was forever waving at his fans. This only goes to prove in my opinion, that Marc is just in pop for fame and money, he's lost all his true feelings and is being sold. He's running out of lyrics for his songs and sick to death of hearing his name.

Why can't they fade away from the pop scene for a little while and re-emerge a new group with new ideas.—**MELANIE**, Dorothy Street, Trailw, Pontypridd, Glamorgan.



How do YOU sleep John?

HOW JOHN LENNON sleeps with so much bitterness in him against McCartney I'll never know. The sooner these two men stop acting like schoolboy and recognise each other's talents for what they are, the better for music. Good music may have to be emotional, but surely hate doesn't have to be the emotion.—**JOHN HOLT**, Backmark Road, Rosyth, Fife.

LP WINNER
HOW the fans of T. Rex have changed. The quality of the music is still there, but the audience has changed — from quiet appreciative hairies to unruly loud people ready to pounce on Marc Bolan and tear him apart. These people should be thrown out of the window.

Sure, T. Rex's music now appeals to a wider audience, but at what price? — **MARIE HOULIHAN**, Lewisham Road, London, SE13 7LD.

IN REPLY to letters accusing certain musicians to be capitalists. A musician's private life has nothing to do with his job. We the spectators should only be concerned with the music he plays and not his private life. So what if John Lennon has a Rolls or Moon has a sumptuous country house?

Just listen to the good music they play, try to understand the message they are sending out to you.—**CHRIS GORDON**, Chemin Colladon, 1211 Geneva 28, Switzerland.

a listen. They are one of the finest bands to have ever played at our Union, and stirred the audience more than any band has for a long time.

The important factor is the music. Whether a group is called the Velvet Underground, or the Charlie Smith Dance Band, what counts is the music they play, and the entertainment value given to the audience. How many original members are there left in the Byrds, Love, Fairports or Jethro? **EVENTS SECRETARY**, Southampton University.

I HAD LONG despaired of finding anyone else who rated EGG one of the best bands. I will try to put Dave Jeffrey's mind at rest by telling you that I think that they are one of the most original and musically and rhythmically acrobatic bands I've ever heard — **ALAN BARKER**, St Catherine's College, Oxford.

MOST OF BRITAIN'S top groups say that it isn't worthwhile touring this country. For instance take groups like Ten Years After, Jethro Tull, John Mayall and many others. Well gentlemen take a look at where the records that these groups release go to: directly to the top of the album chart. Maybe these groups are just plain greedy. — **N. ROSS**, Leston Close, Dunstable.

WHY the hell do record companies stick price labels on sleeves which clearly say "This Label is Removable" when it is, but only at the cost of leaving a poxy, sticky mess all over the sleeve. Also, have flat LP's become redundant? 99% per cent (exactly) of the records I have bought in the last year have been warped, if only slightly (and it's not my turntable).

I seem to remember one of the MM staff giving praise to the unwarped water-thin American LP's and I couldn't agree more. So what about that British LP manufacturers? Also far too many LP's are manufactured with flaws in them (ie scratches and great cavernous pits), necessitating the tedious taking them back to your local friendly record dealer, who probably will refuse to change them anyway. It seems a great pity when production and recording standards are so high, that superb records are marred by a bloody great pop in the middle of a quiet passage.—**MIKE MATTHEWS**, Huntingdon Road, Cambridge.

LP WINNER
THE MM seems very worried about the emasculation of rock over the last few years (State of Rock series). This periodical is sold subject to the following conditions, namely that it shall not, without the written consent of the publishers, first given, be lent, resold, hired out or otherwise disposed of by way of Trade at a price in excess of the recommended maximum price shown on the cover, and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or allied to or as part of any publication or advertising, literary or pictorial matter whatsoever.

latest developments in tapes, cassettes, stereos in the music press. I think there's a connection.
Today you feel guilty putting a new record on a mono player. With people spending £50 and £100 on equipment plus £2.50 a time on LP's — they're obviously going to be more careful with their stuff.

You're told to treat your plastic with reverence: store vertically, keep away from

IN ANSWER to the Raver's query: "Is Bill Oddie a frustrated rock and roller? ... the answer is Yes." And he is also a frustrated Jalme Robertson, Randy Newman, Neil Young and many others — and come to think of it, he is also just plain frustrated. And with reason — when WILL the BBC stop spoiling his nice songs with those silly pictures?

Also, did you music-lovers know, there is lovely rock and roll on — every week, which, due to the miracle of BBC sound, is usually totally inaudible? May I suggest, next time the "Goodies" is on — close your eyes and apply a stethoscope to your TV speaker, and you might well pick up the distant sounds of Mike Gibbs, Chris Spedding, John Marshall, Gary Boyle and a host of other stars! So ... why isn't there an even two? — **BILL ODDIE** (oh what a give away!).

heat, light, dust, fingers, sweat, needles, etc, or your valuable collection will suffer irrevocable damage.
Ten years ago my cheap little players, fuzzed out something similar to what you heard fuzzed out from your TV sets on "Thank Your Lucky Stars." It didn't make any difference if people stepped on your records, split beer on them, stubbed legs out on them — they'd still sound the same.

Rock is basic and rough and dirty, and when you start worrying about the state of your grooves, the whole thing loses its point.—**STEVE TURNER**, Edith Road, London, W14.

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