

# Melody Maker

DECEMBER 18, 1971

7p weekly

USA 30 cents

## 64-PAGE CHRISTMAS ISSUE!

### New budget LP selling at full price

# ELP HIT OUT



A MAJOR row has broken out between Emerson, Lake and Palmer's management and record stores after complaints by fans that shops are charging too high a price for the group's latest album "Pictures At An Exhibition."

Certain record shops, ELP's management have discovered, are charging more than £2 for the album instead of the special low price of £1.49 that the group requested.

In its fold-out sleeve, the record appears to be a normal priced album, and not a budget release. Consequently fans have been paying full price for it — and complaints flooded in after Emerson's earlier statements that the group wanted to put it out cheaper than a normal album.

Certain shops are selling "Pictures At An Exhibition" at the 'normal' retail price of £2.15," ELP's manager Mark Fenwick told the MM this week. "We planned this album to be sold at £1.49 and those shops which are selling at a higher price are making an excessive profit."

The album is at number 6 in the MM LP chart and was priced lower than usual as a Christmas gesture by the group.

The Melody Maker this week carried out an investigation of large record stores. At a Birmingham record shop we were told that originally they planned to sell it for £2.29, but were later informed of the correct price. Other shops in the provinces were apparently not told of the low price offer at first, but shops in Liverpool, Leeds and Manchester told us that they were currently selling the album at £1.49.

■ Continued on p.16

THE CHRISTMAS picture that John Lennon wanted you to see — John and Yoko, joined by the kids of the Harlem Community Choir for the recording of their new single, "Happy Xmas (War Is Over)" — which will be released everywhere EXCEPT Britain. This picture forms part of the record's special sleeve.

"It's a f—ing shame," John told the MM. Song-publishing disagreements between the Lennons and Northern Songs are the cause. Last Thursday, they flew to Ann Arbor, Detroit, to appear at a special concert where they sang their new song about John Sinclair, founder of the White Panthers, who is currently serving a long prison sentence for drug offences.

The picture, by Iain Macmillan, shows the Lennons and the choir, during the sessions at New York's Record Plant studio.

## OPPORTUNITY ROCKS!

### Christmas fun in the MM —get cracking on page 29

# Melody Maker **POPS 30** Melody Maker

## SINGLES

- 1 (1) **ERNIE (THE FASTEST MILKMAN IN THE WEST)** Benny Hill, Columbia
  - 2 (2) **JEEPSTER** T. Rex, Fly
  - 3 (5) **TOKOLOSHÉ MAN** John Kongos, Fly
  - 4 (9) **SHAFT** Isaac Hayes, Stax
  - 5 (3) **GYPYSY, TRAMPS AND THIEVES** Cher, MCA
  - 6 (4) **COZ I LUV YOU** Slade, Polydor
  - 7 (6) **BANKS OF THE OHIO** Olivia Newton-John, Pye
  - 8 (13) **NO MATTER HOW I TRY** Gilbert O'Sullivan, MAM
  - 9 (8) **TILL** Tom Jones, Decca
  - 10 (12) **SOMETHING TELLS ME** Cilla Black, Parlophone
  - 11 (7) **JOHNNY REGGAE** Piglets, Bell
  - 12 (25) **SOFTLY WHISPERING I LOVE YOU** Congregation, Columbia
  - 13 (11) **RUN BABY RUN** Newbeats, London
  - 14 (23) **IT MUST BE LOVE** Labi Siffre, Pye
  - 15 (27) **SOLEY SOLEY** Middle of the Road, RCA
  - 16 (10) **I WILL RETURN** Springwater, Polydor
  - 17 (14) **SING A SONG OF FREEDOM** Cliff Richard, Columbia
  - 18 (21) **IS THIS THE WAY TO AMARILLO** Tony Christie, MCA
  - 19 (14) **SURRENDER** Diana Ross, Tamla Motown
  - 20 (—) **MORNING** Val Doonican, Philips
  - 21 (19) **FIREBALL** Deep Purple, Harvest
  - 22 (18) **LET'S SEE ACTION** Who, Track
  - 23 (29) **HOOKED ON A FEELING** Jonathan King, Decca
  - 24 (26) **YOU GOTTA HAVE LOVE IN YOUR HEART** Supremes/Four Tops, Tamla Motown
  - 25 (17) **FOR ALL WE KNOW** Shirley Bassey, United Artists
  - 26 (—) **I JUST CAN'T HELP BELIEVING** Elvis Presley, RCA
  - 27 (16) **REASON TO BELIEVE/MAGGIE MAY** Rod Stewart, Mercury
  - 28 (20) **LOOK AROUND** Vince Hill, Columbia
  - 29 (—) **THE PERSUADERS** John Barry, CBS
  - 30 (—) **KARA KARA** New World, RAK
- Two titles tied for 14th positions.

## ALBUMS

- 1 (1) **IMAGINE** John Lennon, Apple
  - 2 (2) **SHAF** Led Zeppelin, Atlantic
  - 3 (6) **ELECTRIC WARRIOR** T. Rex, Fly
  - 4 (5) **TAMLA MOTOWN CHARTBUSTERS Vol 6** Various Artists, Tamla Motown
  - 5 (2) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
  - 6 (11) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Island
  - 7 (4) **TEASER AND THE FIRECAT** Cat Stevens, Island
  - 8 (8) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
  - 9 (7) **TAPESTRY** Carole King, A & M
  - 10 (10) **SANTANA — THE THIRD ALBUM** CBS
  - 11 (4) **FRAGILE** Yes, Atlantic
  - 12 (12) **THE CARPENTERS** A & M
  - 13 (9) **MEDDLE** Pink Floyd, Harvest
  - 14 (16) **WHO'S NEXT** The Who, Decca
  - 15 (23) **TOP OF THE POPS Vol 20** Various Artists, Hallmark
  - 16 (—) **WILD LIFE** Wings, Apple
  - 17 (18) **RAINBOW BRIDGE** Jimi Hendrix, Reprise
  - 18 (17) **THIS IS POURCEL** Franck Pourcel, Studio Two
  - 19 (13) **MUD SLIDE SLIM AND THE BLUE HORIZON** James Taylor, Warner Bros.
  - 20 (21) **SURF'S UP** Beach Boys, Statiscade
  - 21 (19) **SHAFT** Isaac Hayes, Stax
  - 22 (15) **FOG ON THE TYNE** Lindisfarne, Charisma
  - 23 (26) **TWELVE SONGS OF CHRISTMAS** Jim Reeves, RCA
  - 24 (—) **MADMAN ACROSS THE WATER** Elton John, DJM
  - 25 (—) **GLENN CAMPBELL'S GREATEST HITS** Capitol
  - 26 (22) **FIREBALL** Deep Purple, Harvest
  - 27 (30) **WORLD OF MANTOVANI Vol 2** Mantovani, Decca
  - 28 (—) **MEATY BEATY BIG AND BOUNCY** Who, Track
  - 29 (—) **HOT HITS Vol 8** Various Artists, MFP
  - 30 (—) **WORDS AND MUSIC** Benny Hill, Columbia
- Two titles tied for 19th position.

## PUBLISHERS/COMPOSERS

- 1 — (Benny Hill); 2 Campbell Connally (Marc Bolan); 3 Essex (John Kongos); 4 Carlin (Isaac Hayes); 5 Campbell Connally (Stax); 6 BSA/Schroeder (Moldor/Lee); 7 Slade (Traditional); 8 April/MAM (Gilbert O'Sullivan); 9 Chessol (Davies/Sipman/Gelato); 10 Cookaway (Roger Cook/Roger Greenaway); 11 Jonico (Jonathan King); 12 Cookaway (Roger Cook/Roger Greenaway); 13 Acuff-Rose (Gant/Malone); 14 Groovy (Labi Siffre); 15 Sunbury (Fernando Arce); 16 Jig Saw (Phil Cordell); 17 Big Secret/Rondor (Guy Fletcher/Doug Flett); 18 ATV Kirshner (Neil Sedaka/Howard Greenfield); 19 Jobete/Carlin (Ashford/Simpson); 20 Melanie (Bill Graham); 21 Hec (Daseo Purple); 22 Essex (Pete Townshend); 23 London Tree (Mark James); 24 Jobete/Carlin (Essex/Fekaris); 25 Ampar Music Corp. (Fred Carter/Rob Wilson/Arthur James); 26 Screen Gems/Columbia (Marty Weil); 27 Robbins/MRC Music (Tim Hardin/RAM Quintones); 28 Famous/Chappell (Lui/Mark/Simon); 29 ATV Kirshner (John Barry); Chinnichap/RAK (Nicky Chinn/Mike Chapman).

## America's Top 30 LPs

- 1 (3) **THERE'S A RIOT GOIN' ON** Sly & the Family Stone, Epic
  - 2 (1) **THE NEW SANTANA** Columbia
  - 3 (2) **TEASER AND THE FIRECAT** Cat Stevens, A & M
  - 4 (5) **CHICAGO AT CARNegie HALL** Columbia
  - 5 (21) **MUSIC** Carole King, Ode
  - 6 (7) **SHAF** Led Zeppelin, Atlantic
  - 7 (4) **SHAFT** Original Soundtrack, Enterprise
  - 8 (15) **E PLURIBUS FUNK** Grand Funk Railroad, Capitol
  - 9 (30) **BLACK MOSES** Isaac Hayes, Enterprise
  - 10 (6) **IMAGINE** John Lennon, Apple
  - 11 (11) **STONES** Neil Diamond, Uni
  - 12 (8) **TAPESTRY** Carole King, Ode
  - 13 (5) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
  - 14 (24) **ALL IN THE FAMILY** Atlantic
  - 15 (16) **JESUS CHRIST SUPERSTAR** Decca
  - 16 (12) **CARPENTERS** A & M
  - 17 (10) **HARMONY** Three Dog Night, Dunhill
  - 18 (14) **MEATY BEATY BIG AND BOUNCY** The Who, Decca
  - 19 (23) **MADMAN ACROSS THE WATER** Elton John, Uni
  - 20 (22) **SOUND MAGAZINE** Partridge Family, Bell
  - 21 (13) **TO YOU WITH LOVE** Donny Osmond, MGM
  - 22 (17) **ROCKIN' THE FILLMORE** Humble Pie, A & M
  - 23 (40) **AMERICAN PIE** Don McLean, United Artists
  - 24 (—) **BOB DYLAN'S GREATEST HITS** Columbia
  - 25 (27) **GATHER ME** Melanie, Neighborhood
  - 26 (—) **A PARTRIDGE FAMILY CHRISTMAS CARD** Bell
  - 27 (19) **WHO'S NEXT** Decca
  - 28 (18) **CHER** Kapp
  - 29 (30) **EVERY GOOD BOY DESERVES FAVOR** Moody Blues, Threshold
  - 30 (25) **RAM** Paul McCartney, Apple
- FROM "CASHBOX"

## AMERICA'S TOP 10

- 1 (1) **FAMILY AFFAIR** Sly & the Family Stone, Epic
  - 2 (4) **BRAND NEW** Melanie, Neighborhood
  - 3 (3) **GOD** Michael Jackson, Motown
  - 4 (9) **AN OLD FASHIONED LOVE SONG** Three Dog Night, Dunhill
  - 5 (2) **THEME FROM SHAFT** Isaac Hayes, Enterprise
  - 6 (6) **CHERISH** David Cassidy, Bell
  - 7 (7) **ROCK STEADY** Arista Franklin, Atlantic
  - 8 (12) **ALL I EVER NEED IS YOU** Sonny & Cher, Kapp
  - 9 (6) **HAVE YOU SEEN HER** Chi-Lites, Brunswick
  - 10 (14) **SCORPIO** Dennis Coffey, Sussex
- FROM "CASHBOX"

**MUSIQUE BOUTIQUE** TOP 20 SHEET MUSIC & SONG ALBUMS IN STOCK

Chicago 1, 2 and 3 \$1.25  
Rock Guitar by Happy Traum \$1.25  
Heavy Blues, Quotation of Bolero \$2.00  
Children's Children \$2.00  
Symphonies of the 70s \$1.25  
Beautiful Love (Leonard Cohen) \$1.75  
Grand Funk (Roadshow) \$0.50  
The Favourite Game (L. Cohen) \$1.75  
Leonard Cohen Songs \$1.50  
Leonard Cohen Book of Poems \$2.25  
Rud Shewart Album \$0.50  
Book Songs (Parsons) \$1.25  
Tapestry (Carole King) \$1.25  
Woodstock Album \$1.25  
Jesus Christ Superstar \$1.25  
Slidy Fingers (Rolling Stones) \$0.50  
Credence Clearwater (Complete) \$2.00  
Country Meets Folk \$1.25  
James Taylor Vocal/Guitar Alb. \$2.10  
Sleazy Winwood (Traffic) \$1.25  
Bruce Haig Tapes \$1.25  
Paul McCartney Album \$1.00  
Bob Dylan Complete \$2.50  
Joan Baez Complete \$2.50  
Crosby, Stills, Nash & Young \$1.25  
All Things Real Pass (Harrison) \$1.50  
John Sebastian Anthology \$1.50  
Cat Stevens Double Song Book \$1.50  
City of Love (Lani Misalji) \$1.75  
Led Zeppelin 1 & 2 \$1.75

POSTAGE EXTRA ON EACH BOOK

Wishing all our friends at home and abroad a Merry Xmas and a Happy New Year from

**FREDDIE BYFIELD  
JIMMY GILES  
RAYMOND BROWN  
& TREVOR**

ORDR ALL DAY SATURDAY

Browse around our showrooms of all Groups & Solo Artists, Guitar Tuners, Guitars, Chords, Organ Albums, FREE 75 page CATALOGUE to Personal Callers. 15p by post.

**PICCADILLY MUSIC** PICCADILLY CIRCUS, LONDON, W1A 4PF  
01-497 0144 - Colin Peckover, London, W1. Tel. 23740

**IMPORTED LPs AND TAPES DISCOUNTED**

Any LP or tape available in the USA at discount prices.

\$4.98 (£2.10) List LPs at \$3.75 (£1.60)

\$5.98 (£2.50) List LPs at \$4.50 (£1.90)

\$6.98 (£2.90) List Tapes at \$5.50 (£2.30)

(Cassette, 8-track or Reel)

Send for Free Lists. Inquiries most welcome. Improved fast service. Surface or Air Mail available.

**GODZILLA'S AMERICAN PHONOGRAPH RECORD EXPORT SERVICE**

P.O. Box 1566, Glendale, California, U.S.A. 91209

**FREEBIES ANNOUNCEMENT**

The following people have won £20 record vouchers as consolation Freebies for November:

**DAVID LEWRY**, of Sevenoaks, Kent  
**COLIN MILLS**, of Egham, Surrey  
**R. BIRD**, of Walthamstow  
**MARTIN HUNTER**, of Glasgow  
**P. MARSHAM**, of York

More Freebie prizes to be won until December 31 from Transatlantic.

**THE CHEAPEST RECORDS IN THE MIDLANDS**

Led Zeppelin 4 £2.00  
Wings £1.90  
Electric Warrior, T. Rex £2.00  
Meaty, The Who £1.90  
Rocking the Fillmore, Humble Pie (double) £2.00

**BRUCE'S RECORDS**

Carole King, Music Import £2.99  
Double Album, Music Import £2.99  
John McLaughlin, Home Import £2.99  
The Byrds, Further Along Import £2.99

1 Southwell St., Glasgow, 041-332 3210  
70 Rose St., Edinburgh, 049 High St., Kirkcaldy

**GRAHAM BOND and 'HEAVY FRIENDS' SIMON KIRK TETSU (ex Free) DIANE BOND**

Sole representation **HORUS**  
Tel. (0223) 63308/62405  
01-969 5792/947 4587

**"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 Wharf Road, London, W.2.



PAUL ROGERS: new band too restrictive

**PEACE AND TOBY** — two bands formed by ex-members of Free — both split last week.

Peace were formed by Free singer Paul Rogers, who took to playing guitar with the group as well as taking lead vocals. Mick Underwood (drums) and Stuart McDonald (bass) completed the line-up. The group toured Britain with Mott The Hoople last month, and had a few recordings in the can which will be scrapped.

Island told the MM: "Paul Rogers thought that the band was too restrictive. He didn't have the freedom he was hoping for in the new group. He is planning to go away for a while and think about what to do next, but he wants to get back on the road as soon as possible."

Toby were formed by bassist Andy Fraser. They made selected live appearances in Britain and several club dates in Germany. They had recorded most of an album and again this is to be scrapped.

Island told the MM: "Andy broke the group up because he was not sure what he

wanted to do. He was planning to go to Ghana to find some musicians to work with there, but now he is to stay in England and shop around for people to work with."

Meanwhile the other two former members of Free, Simon Kirke and Paul Kossoff, have almost completed an album with Japanese bassist Tetsu and LA singer "Rabbit." The record is in the mixing stage and there is every chance it will be released in the New Year.

The band have yet to find themselves a name or make live appearances. "There are no firm plans for them to work, and we are not quite sure when it is going to happen. In fact, nobody is quite sure what is going on," said Island.

Kirke and Tetsu, however, have linked up with Graham Bond on a temporary basis in a four-piece with Bond's wife Diane. The band — called Graham Bond and Heavy Friends — are expected to make live appearances before Christmas.

**"OUR SONG"** TRANSLANTIC BIG 141

THE FIRST SINGLE BY

**OUR SONG**

GRADUATE RECORDS  
THEEDAMS  
53 HIGH ST., DUDLEY, WORCS. (DUDLEY 59046)

## Elton and orchestra again

ELTON JOHN, who made his debut with an orchestra in concert this year, is to repeat the venture in 1972.

He and his group — which is to be augmented regularly by a guitarist — will combine with the Royal Philharmonic Orchestra for a concert at London's Royal Festival Hall on February 5.

Elton told the MM: "It was a great success with a 30-piece orchestra. This time, the orchestra will be between 70 and 80-piece. We plan to film the show."

Elton will be doing production for albums in the New Year by Dusty Springfield and Long John Baldry.

● Elton interview: page 18.

Amid speculation on who will be joining Elton John on guitar in the new year, a new name came to the top of the list this week. It is now odds on that Davy Johnstone from Magna Carta will be joining Elton.

Magna Carta's manager, Cyril Smith, would neither confirm nor deny that Johnstone was leaving to join Elton John. "Until it's official there's no point in discussing it. I still have meetings to attend on a couple of points," he said.

A spokesman for Elton John, Helen Waters at DJM told the MM that she did not know who would be joining him on guitar. "I know that he is getting a guitarist, but he will not say who it is. Unfortunately I can't help at the moment," she said.

## Muddy's London super session

AMERICA'S MUDDY Waters was in London most of last week recording with Anglo-American blues groups for Chess Records.

The famous Chicago-from-Mississippi guitarist and singer arrived on the Saturday and left London last Friday. With him were Sammy Lawhorn (guitar) and Carey Bell (harmonica).

In London they recorded three sessions with two different groups. With Muddy, Lawhorn and Bell on Sunday (4) were Steve Winwood (piano and organ), Rosy Gallagher (guitar), Mick Kelly (guitar), Rick Grech (bass) with Mitch Mitchell (drums).

For the next two dates (December 7 and 8), all of the sessions took place in the IBC studios, the American bluesmen worked without Winwood and Kelly. Georgie Fame was on piano and organ. The sessions were produced by Ian Green and Chess A&R Vice-President Esmond Edwards, and the LP should be released in the early part of 1972.

Muddy Waters told the MM that his "In London" LP had been arranged at the last moment, which explains why his visit was unannounced. "I cut several new songs of my own," he added, "and a few old titles like 'Walking Blues', 'I'm Ready' and 'Highway 41'. I think it turned out very well."

On the day before his departure, Muddy Waters recorded an interview for the BBC's Old Grey Whistle Test programme. This will be screened in the next two or three weeks.

THE FACES new album "A Nod's As Good As A Wink... To A Blind Horse" has been banned in the States.

Reason for the ban is that distributors of the album have refused to handle because they object to an "obscene" poster contained in the sleeve.

The poster is slightly different from the poster contained in the English version of the album and rack jobbers — as distributors are called in the States — have described it as "pornographic."

The English version of the poster has certain censor markings which cover up parts of the poster which the Americans object to. A total of 400,000 copies of the album were distributed before the distributors scrutinized the poster and refused to make any more deliveries.

Warner Bros hastily removed the poster entirely from the package and the distribution ban has been removed.

In America records are distributed by independent companies, unlike in England where the record companies handle their own distribution.

"It's not banned as long as the poster isn't included," Faces assistant Mike Gill told the MM this week. "The decision to make censorship markings in this country was made by Warner Brothers. Apparently in the States they didn't censor it."

"400,000 copies went out before they noticed the offending posters. These copies will be sold anyway," he added.

● The Who's album "Meat, Beat, Big and Bouncy" also ran into trouble this week when it was withdrawn from shops for

# Faces album ban in States

## 'POSTER IS PORNOGRAPHIC'

two days. Trouble started over technical problems raised by the group's co-manager Kit Lambert. The trouble was ironed out after two days and the record went back on sale.

will sign with either CBS or EMI. One or other will act as distributors for product put out by a recording company that Bolan is said to be establishing himself.

B. P. Fallon, T. Rex's publicist, says, however, that the group is not keen to put too much emphasis on the deal. "I think a lot of artists do big-time things to establish their popularity, or what is their value. I don't think we need to do that. I don't like all that fuss with The Stones. It's all so much bullshit."

Bolan is in America at present on a promotional visit. This week he has been doing radio spots in Chicago.

### BOLAN RUMOURS

RUMOURS are still rife in London music business circles concerning the label with whom Marc Bolan will sign a recording deal. At present he has no record company, but since his single in mid-January a definite move is likely within the next two weeks.

The speculation is that he



FACES: poster censored in Britain by Warner Brothers

## Dylan single OK for UK

THE NEW Bob Dylan single "George Jackson" — banned by many radio stations in America — will not be banned in Britain.

The song, which marks Dylan's return to political protest, has already been played several times by the BBC on Radio 1 and by Radio Luxembourg. Both stations told the MM this week that they would continue playing it despite the controversial nature of the lyrics and inclusion of a dubious word.

The BBC told the MM: "We are not going to ban it. It will be played on Radio One programmes but we may leave it out of things like 'Junior Choice' depending on the producer's feelings about it."

"There has only been about nine single records ever banned by the BBC and it has got to be pretty bad for us to ban it. We ban LP tracks more often, but not so many singles are banned."

And Radio Luxembourg added: "We are playing it now. We are playing it like a normal record and certainly don't care about it."

Most radio stations across America are refusing to play the song. A San Francisco radio station has managed to reverse the offending word by clipping it from the tape and turning it around so that an unintelligible word emerges. Another snipe off the first two letters leaving "... he." "The lyric goes: 'They killed a man I really loved/Shot him through the head/Lord they cut George Jackson down/He wouldn't take shit from no one/Lord Lord they hated him/because he was just too real.'"

### UNCOOL HOT ROCKS

THERE ARE no plans to release in Britain the anthology of Stones' music called "Hot Rocks."

title will be out in America and Canada in January on Allen Klein's A&ICO label. The distributors are London, a satellite of Decca Records, but a spokesman for Decca told the MM that nothing here has been planned.

According to Klein, the Stones' former business manager, the cuts date from the beginning to the present day. Among them are "Wild Horses" and "Brown Sugar," which were included on the last Stones album, "Sticky Fingers," on their own Rolling Stone label.

Trevor Churchill, label manager for Rolling Stone Records, is puzzled that Klein has these cuts. "They're our masters, and the masters weren't finished until Rolling Stone had been set up a while, so I don't know how he's got hold of them."

He added that he had no knowledge of the whole business besides what he had read, and that Jagger had not informed him of giving Klein his blessing on the album.

## Melody Maker

64-PAGE GUIDE

### NEWS

British and Empire: 2-5  
American: 6

### REGULAR

### FEATURES

The Faver: 8  
Pop Albums: 14, 49  
Singles: 20  
Caught in the Act: 28  
Any Questions: 29-31  
Hot Licks: 43  
Tapa Charts: 47  
Pulse: 55  
Mailbag: 54

### SPECIALS

Benny Hill: 9  
Bo Diddley: 11  
Doris Troy/  
Congregation: 12  
Centipede: 15  
Ian Underwood: 17  
Elton John: 18  
Stokeye Span: 20  
Gilbert O'Sullivan/  
Karl Jenkins: 16  
Danny Hutton: 23  
Rainbow Theatre/Yes: 27  
Christmas Fun  
in the MM: 29-35  
Status Quo/  
The Vandellas: 37  
Freddie King: 40  
Frank Pourcel: 47  
Band Breakdowns:  
Lindisfarne: 50-51

### JAZZ

Lee Morgan/  
Vic Dickenson: 22  
Bob Haggart/  
Jazz News: 38  
Radio Jazz: 45  
Punch Miller tribute: 54

### FOLK

Anne Briggs/  
Nic Jones: 52  
Folk News: 53

## New Sounds

Val Doonican  
Morning 6006 177

The John Dummer Band  
Featuring Nick Pickett  
Medicine Weasel 6006 176

Norman Newell  
Love theme from Spartacus 6006 183

Detroit Emeralds  
Wear this ring (with love) 6146 004

## PHILIPS



# Zappa out for three weeks

## Melody Maker

161 Fleet Street  
London EC4P 4AA  
Telephone: 01-353 5011

EDITOR  
Ray Coleman

ASSISTANT EDITOR  
Richard Williams

FEATURES EDITOR  
Chris Welch

NEWS EDITOR  
Chris Charlesworth

CHIEF SUB EDITOR  
Alan Lewis

EDITORIAL

Max Jones

Laurie Henshaw

Chris Hayes

Michael Watts

Merk Plummer

Andrew Means

Roy Hollingworth

Geoff Brown

IN AMERICA

Leonard Feather

Jacoba Atlas

Jeff Atterton

Vicki Wickham

Al Rudis

Loraine Alterman

PHOTOGRAPHER

Barrie Wentzell

ADVERTISEMENT

MANAGER

John Jones

PROVINCIAL NEWS

EDITOR

Jerry Dawson

Statham House

Talbot Road

Manchester

M32 0EP

Tel. 061 872 4211

Subscriptions should be sent to IPC Business Press (Sales & Distribution) Ltd. Subscription Department, 40 Bowling Green Lane, London EC1Y 4PU. Tel. 01-837 3626. Telex No. 23820. Rates: 1 year £5 50. 513 75.



THREE OF the Mothers of Invention's concerts at London's Rainbow Theatre last weekend were cancelled following an incident after the first show on Friday night.

The incident resulted stage into the orchestra pit, and being carried to hospital in an ambulance.

At one stage he was unconscious, but doctors at a Harley Street clinic — where he was taken on Saturday — disclosed that he was suffering from a compound fracture of the leg and severe bruising. There is no brain damage or internal injuries, and he is expected to stay in hospital for about three weeks.

The group's run of bad luck during their current European tour started a fortnight ago when a blaze wrecked their equipment during a performance at the Montreux Casino. The Casino was severely damaged by the blaze but the group escaped unhurt.

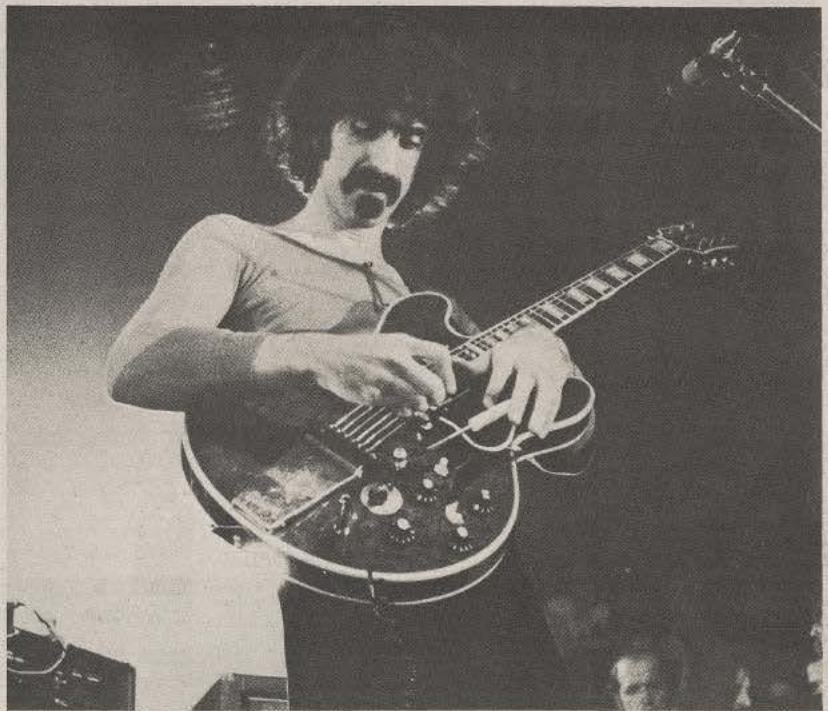
New equipment had to be hired when the group reached England last week, and frantic rehearsal sessions were held at the Rainbow in time for Friday night's two performances.

The show on Friday went off well and the incident occurred just as the group were leaving the stage following an encore. The audience were about to leave their seats when a man rushed on the stage, Zappa was knocked into the orchestra pit. The

audience were asked to remain in their seats while the situation was assessed. They were then told to leave the theatre quietly.

Around 3,500 fans had gathered outside expecting to be admitted to the second show but they were turned away by Rainbow ushers. On the Saturday night word had travelled that the two shows were to be cancelled and only about 1,000 fans showed up at the Theatre for both houses.

Rainbow manager John Morris told the MM on Saturday: "Tickets will be refunded at the box office for cash, or by mail by postal order. Fans can change their Zappa tickets for tickets for other concerts at the theatre if they want to. Around ten and a half thousand tickets were sold but not used." Morris expressed grateful thanks for the way in which



FRANK ZAPPA: in hospital for three weeks

the audience at the show acted after the incident. "Everybody sat down quietly and then filed out in an orderly manner," he said. "I have a tremendous respect for their considering what happened."

On Saturday a 24-year-old youth was charged with causing grievous bodily harm to Zappa, and remanded on bail.

Herb Cohen, Frank's manager, said he expected The Mothers' plans to be delayed

for about six months. After Zappa left hospital he would be on crutches for a month, and would not be able to work on stage for another three or four months. The delay will affect a movie they are shooting next year, Billy The Mountain, which is based on a number in their act. Also, a number of concert tours, a couple of new albums, and the release of the nine-album Mothers anthology, due in March, will suffer.

Cohen said their plans were all hazy at present. No decision had been made for The Mothers to go out on the road without Frank. That, and other issues, would be discussed when they were all back in the States.

The Mothers themselves flew out on Monday. Cohen will stay with Zappa until he is fit to leave.

He and Frank will be in London over Christmas now. "Let's hope it snows," he said.

## Solo Quintessence at RAH

QUINTESSENCE, who make their debut solo concert at London's Royal Albert Hall on December 20, are appearing with a 30-piece choir and including new material in the concert written specially for the event.

They are also bringing along two light shows to use as well as flowers and incense to distribute among the audience.

"The choir is the one we have used on our LPs," flautist Raja Ram told the MM this week. "It will be their live debut. We are planning a special Christmas celebration, and playing music from our new LP which we have done for RCA."

"We have also written songs specially for the night which we will be playing for the first time," he added.

Girl duo Chonder and Cathy open the show.

## Second performance for Lord's Gemini

JON LORD'S "Gemini Suite," is to have a second live performance at the Concerthalle in Munich, on January 4, featuring the Kammerorchester conducted by Eberhard Schoener, and to be filmed for a subsequent TV showing.

Recently released as one of the first albums on the new Purple label, this six-part work blends the orchestra with solo instrumental movements. It was originally written by Lord for a special live radio broadcast from London's Royal Festival Hall last year.

The soloists in the album have agreed to appear in Munich. This involves guitarist Albert Lee, Tony Ashton on vocals, and two other members of Deep Purple Roger Glover (bass) and Ian Paice (drums). On the album Yvonne Elliman duetted with Ashton but due to her commitments in "Jesus Christ Superstar" on Broadway she will be unable to appear.

Meanwhile Deep Purple's recording plans in Switzerland suffered a second setback this week. Originally the group intended to record at the Montreux Casino, using the Rolling Stones' mobile unit, but the venue was gutted by fire the day before they were due to commence recording.

They switched the session to the nearby Montreux Pavilion but were forced to stop after residents complained of the noise. The group then switched to the Grand Hotel in Montreux which is currently empty and being rebuilt and where noise is no problem.

Purple may play a fund raising concert in Montreux

## Gibbs gig

THE MIKE Gibbs Band — with Jack Bruce on bass-guitar — makes one of its rare appearances in the last of this winter's Jazz Centre Society concerts at the Country Club, Hampstead, this Sunday.

Gibbs will present the second performance of his composition, "In The Public Interest," and with him will be Henry Lowther and Kenny Wheeler (trumpets), Chris Pyne (trombone), Geoff Peeking (bass trombone), Stan Sufzmann, Ray Warleigh, and Alan Skidmore (reeds), Frank Ricotti (violin), Dave McRae (electric piano), Chris Spedding (guitar), and John Marshall (drums).

Gibbs' music can be heard in the film Secrets, directed by Philip Saville and recently premiered in London, and he has also written the music for the movie Madame Sin, starring Bette Davis and Robert Wagner, which will be shown in Britain early next year.

# Happy Everything

## with Love

# DUSTY

## A GIGFUL XMAS & HAPPY NEW GEAR



to all the groups who use it — from the group who makes it —

The **simms-watts team**

SIMMS-WATTS LTD., 8 BARTON ROAD, WATER EATON INDUSTRIAL ESTATE, BLETCHLEY, BUCKS. BLETCHLEY 71551

# All-star album from Island

A HOST OF top musicians from the Island label are to make an album together next week at the new Manor recording studios in Oxfordshire.

They are to spend a week at the studios — situated in a country manor house — to record an all British rock album of their own material and old rock numbers.

Trevor Lucas is to produce the album and also play on it. Others appearing include Sandy Denny, Richard Thompson, Dave Pegg, Gerry Conway, Dave Swarbrick, Chris Wood and Jim Capaldi.

Steve Winwood may make an appearance, and various other Island names are expected to visit.

## COASTERS DUE

THE COASTERS are due to arrive in Britain today (Thursday) and open their British tour in Hull — at the Phoenix and Malcolm clubs — tomorrow (Friday).

New tour venues announced by promoter Henry Sellers include Gillingham Central Hall (doubling Paddington Cite Club) on Sunday (19), Samantha's Club, Camberley (doubling Mr B's, Peckham, 26), H Rondo, Leicester and Barbarella's, Birmingham (January 1), and Retford Broken Wheel and Ruislip USAF Base (2).

## CASH'S TV STARS

LULU, Gilbert O'Sullivan, Richard Harris, Lance LeGault, Steppenwolf, T. Rex, Sweet and Mungo Jerry are lined up for TV appearances in the Dave Cash Radio Programme when it hits the

transmission on January 16. She records a Top Of The Pops on January 12 for later transmission.

## EDEN PACKAGE

EAST OF Eden headline a short package tour of the Trogs, Gravy Train and the Brownsville Jug Band which opens at Manchester Free Trade Hall on December 22.

Other dates set are Green's Playhouse, Glasgow (23), Birmingham Mayfair (28), Sheffield City Hall (29) and Newcastle City Hall (30).

## STACKRIDGE PARTIES

STACKRIDGE PLAY a week of their special Christmas party dates between now and Christmas ending up with a night at their home venue, the Old Granary, Bristol, on December 23.

Tonight (Thursday) Stackridge play the College of Art,



SANDY DENNY: recording at the Manor

Dundee, Barnsley Technical College (Saturday, 18), Henry's Blueshouse, Birmingham (19), Letchworth youth

centre (20), Co-op, hall, St Albans (21) and Neald Hall, Chippenham (22).

Following Christmas, they play three New Year party dates — at the Winter Gardens, Cleethorpes (30), Hull City Hall (31), and Salisbury (January 1).

"More dates will be added next week," Bowyer told the MM on Monday.

ED FOR BELFAST

SONGWRITER-singer Ed Welch, who has just ended a season at London's Inn-Cognito lies to Belfast on Monday for the opening of the Europa Hotel there.

Dorris Henderson's new Election group has been booked at the Inn-Cognito from next Tuesday.

## news in brief

THE Fifth Dimension arrive in London on January 10 for a month long tour of England and the Continent, including concert and live appearances. The group will give their first live European concert at London's Royal Albert Hall on January 28.

URIAH HEPP leave Britain for six months of gigs abroad in January. Two months in America, partly supporting Deep Purple, and visits to Australia, Japan and the Continent follow. They are currently mid-way through a British tour.

SLADE, who split from the Stigwood Organisation to join the MAM Agency this week, are in the studios to record a follow-up to their chart topper "Cos I Luv You." It will be released at the end of January.

RALPH McTELL has set a new date for his concert at Birmingham Town Hall — December 22. He was originally set to play there on November 29 but was caught in a massive traffic jam on the M1.

THE entire Carole King album "Music" will be featured on Radio Luxembourg on Friday between 10 and 11 p.m. The programme will be called the Carole King Hour.

VELVET Underground are set for a return British tour next April, and Fanny are set for a Euro-

pean tour next May. Johnny Jones, of MAM, is promoting both tours.

ASHTON, Gardner and Dyke and Co will be topping the bill at Kid Jensen's Radio Luxembourg concert at London's Bumpers Club on Sunday.

THE KINKS, who have just returned from a tour of America's East Coast, are planning their first dates in Britain for a year. MAM are currently arranging a series of concerts for the end of January.

EDDIE HARDIN and Pete York are taking their own show on the road for seven weeks from late January to mid-March. Apart from the Hardin and York duo, the package will also include the Eddie Hardin Band, the Pete York Percussion Band and a massive jam session. Dates so far include City University, London (January 21), Guildhall, Southampton (February 1), Central Hall, Chatham (3), Guildhall, Plymouth (5), Queen's Hall, Barnstaple (6), King's College, London (11), Civic Hall, Dunstable (14), Town Hall, Birmingham (22), Public Hall, Preston (25), Padgate College, Manchester (26), Civic Hall, Guildford (March 2), Philippa Fawcett College, Streatham (4), Barry Memorial Hall (8) and Roundhouse, London (12). Other dates have to be added.



FIFTH DIMENSION: here next month

## Wishbone's British tour

WISHBONE ASH are set for a lengthy British tour starting in January next year. The group — voted most promising British newcomers in this year's MM poll — open at the Civic Hall, Dunstable on January 26.

The tour is promoted by Peter Bowyer, of Nema, and other dates, set are De Montfort Hall, Leicester (January 27), Town Hall, Birmingham (28), Colston Hall, Bristol (29),

Free Trade Hall, Manchester (February 5), Civic Hall, Guildford (9), City Hall, Sheffield (10), Town Hall, Leeds (11),

City Hall, Newcastle (12), Caley Cinema, Edinburgh (13), City Hall, Glasgow (14), Guildhall, Southampton (16), Dome, Brighton (18), Guildhall, Portsmouth (19), Winter Gardens (20).

# Quintessence

HEAR QUINTESSENCE ON RCA NEON

## Sweet Jesus

(IN SPECIAL COLOUR BAG)



NE 1003

SEE QUINTESSENCE IN CONCERT AT THE ROYAL ALBERT HALL MONDAY, 20th DECEMBER 7.30 pm TICKETS AVAILABLE AT ROYAL ALBERT HALL AND LEADING RECORD STORES 30p to £1.50



RCA RECORDS AND TAPES





# The Polydor Syndrome 7

## Who Meaty Beaty Big & Bouncy



MARKETED BY POLYDOR

1. *Stone the Crows*  
*Teenage Licks*
2. *Jimi Hendrix*  
*Isle of Wight*
3. *John Mayall*  
*Memories*  
*Rory Gallagher*  
*Deuce*
4. *Yes*  
*Fragile*
5. 
6. *Curtis Mayfield*  
*Roots*  
*Melanie*  
*Gather Me*

IN NEXT WEEK'S MM:

# Rod Stewart

— start of a penetrating two-part interview with the Face of '71

★  
Quotes of the year  
— the things they said in the MM during 1971

★  
The Raver's Christmas Shocking

— some off-beat gifts during Christmas week

★  
Fairport's Family Tree

★  
GEORGE CHISHOLM  
— 42 YEARS A JAZZER

ALL IN NEXT WEEK'S MM



■ This is "Dissolving Heads," the logo you will see on future Lennon and Ono records. That's John on the left, Yoko on the right. Their heads change in between, as you can see. Very impressive.

ONE of the best exhibitions of British TV at its most mediocre, took place between those sacred hours of six and seven p.m., last Sunday. And it concerned popular music.

If you weren't content to eat muffins and watch Songs of Praise with the sound down, then London Weekend's Freedom Roadshow on pop might have caught your eye. If it did, then you have every reason to feel totally disillusioned/amazed/nomplussed/embarrassed by what took place

It was a chat-in-cum-shout-up on no theme in particular (as long as rock and religion got an airing). On the panel were Sir John Peel, Tony "What Am I?" Palmer, Marc Bolan, Cheryl Edgar Broughton and a lady called Polly Perkins. Also a producer and a member of the pub.

Well, for a start, and quite inevitably, Palmer blew his sprouts, letting loose with verbal spewing on a theme of "why are we here? There's no point. Rock is minor and insignificant. It's programmes like this, and people like me who attach too much importance to it." And several similar quotes. As he contradicted himself several times, it was obvious to all that he should have gone home, and gone to bed.

But he wasn't the only one in this debacle of so-called "entertainment."

Peel was the only one who kept his head, and honour. Both Bolan and Broughton caricatured themselves as sufferers of the Jiving K. Boots syndrome. And what with a dizzy-wizzy, oh-too-proper linkman, this programme set back rock chat shows for at least 90 years.

Luckily TV did improve during the evening, thanks to Gerald Scarfe's remarkable portrayal of the life of the artist William Hogarth . . . "Delightful dramatised documentary at its very best." MM . . . Hogarth certainly should have been around today, his brush would never have left paper at London's Speakeasy.

John Edwards management company will earn no friends by plastering stickers for someone called the Sensations all over the front of the MM's offices.

Incredible version of Beatles' "I Want to Hold Your Hand" by Zappa and

the Mothers on Friday, just before the nastiness started . . . Three Dog Night's Danny Hutton turned up to catch The Mothers' second set, but like three-and-a-half thousand other that night (and seven-thou the next) he was disappointed . . . A full list of people who were disappointed appears on page 65. A terrible do to be sure. Why didn't they play as The Turtles, now that would have been nice.

World's Greatest Jazz Band have enjoyed a lot of musical support during their tour. At Sunday's show in darkest Guildford, "guests" included Kenny Clare, Bob Burns, John McLevy, Mick Mulligan, John Chilton, Keith Smith, Alan Littlejohn, Matt Busby, Brian Pearless, and Colin "Barney" Bate.

After 18 months Spencer Davis returns to the studios, Record Plant, Los Angeles . . . And all his old musician pals are invited to play (don't rush) . . . A letter from Dean Ford, of N2, reads: "I thought MM was more professional and better informed than to publish an old picture of Marmalade. Enclosed, a current picture of the new, true Marmas . . . Right-oh and sorry, chaps . . . Lindisfarne plan to form a commune in the near future, possibly on the banks of the Tyne, growing stout and tabs.

Led Zep's Jimmy Page is joining the protest movement. He is to make his first public appearance in his newly adopted home town of Inverness, later this month protesting about four huge pylons which the North of Scotland Hydro Electric Board plan to build on the banks of Loch

Ness . . . Jimmy has organised a public meeting because one of the 33-foot pylons is to be erected in the grounds of his new highland home — Bolestin House in the village of Foyers, just outside Inverness . . . Very public spirited.

And yet another use for the new improved 64-page Melody Maker has been discovered this week: Fusion Orchestra's Dave Bell uses a folded copy of the paper for the band's acoustic rehearsals. "I like the sound I get man, and the response from the back page is better than my practice pads," he said, knowingly . . . Billboard lists a band called Wott the Hoppie in their survey of British bands.

And now, blaring of trumpets) it's UNKNOWN GROUP TIME. Yes, folks "sometimes" — and not just every week — we're going to print a RAVER on the antics of a totally unknown band. What does your little group of lads get up to? What FUNNY things happen to YOUR bands on gigs. We all know The Who are funny, but what about the litlets?

This week (blaring of trumpets) we feature Bole Armen, of Croydon. And here is the tale. During a gig at Chislehurst last week, a dog barked on the offbeat for a couple of bars, keeping very good time. When it later wanted to do it's own "thing," the club organiser said (the punchline): "Yes, but only if Bole Armen are prepared to clean up the mess." Points on our UNKNOWN BAND RAVER FLY-NEOMETER read 37 (out of a possible 83). See if you can beat Bole Armen. Thank you, and good night.

## Raver's guide to the week

■ PRAMOD KUMAR (ICA, London, Thursday): A nice peaceful way to begin the weekend. Pramod is one of India's leading contemporary exponents of the sitar, and studied under Ravi Shankar.

■ BRETT MARVIN AND THE THUNDER BOLT'S CHRISTMAS LOON (Crawley College of Technology, Friday): Attractions include 500 balloons, assorted gorillas, a b.e.e.s. sandwiches, Father Christmas, and music if there's any time left for it after all the quality.

■ JOAN BAEZ (Rainbow Theatre, London, Friday, Saturday, and Monday): Three days of contemporary folk music.

■ STACKRIDGE (Barnsley Technical College, Saturday): Novelty, prizes, Mister Kite, funny hats, gifts, general silliness.

■ STEELEY SPAN (Little Theatre, Middlebrough, Friday): Last date with Martin Carthy, and last date until the new band have finished rehearsal.

■ JUCY LUCY (Starlight Rooms, Boston, Saturday): Paul Williams, looner supreme, keeps the juicy Lucy flag flying with yet another streamlined band. If you want to boogie you won't go far wrong with this band.

■ CURVED AIR (Leeds Town Hall, Saturday): Just back from America, this will be the second pig on his mini pre-Christmas tour. What, no balloons, streamers, hats or noisemakers?

■ GILBERT O'SULLIVAN (in Concert, BBC TV, Saturday): As yet we've not had a chance to check out Gilbert on stage on his own with just a piano and his songs cut to their natural. Not as good as a live gig, but at least you'll be behind the piano for half an hour singing his songs. Nice, very to cheer up a Saturday night, for all those ravers confined to bars with measles, chicken pox, flu, colds and all the other excuses that doctors give you certificates for.

■ COASTERS (Dorothy Ballroom, Cambridge, Saturday): Yes, folks, the original Coasters, with Billy Gay and Carl Gardner. Now they're being produced again by Leiber and Stoller, who master-minded all those golden gooseies like "Yakety Yak" and "Young Blood." Living history — don't miss.

■ "ROXY MUSIC" (Speakeasy, London, Monday): Peel's onto them already (they'll be on Top Gear next month), so be first on your block to discover one of next year's sensations. Really.

■ QUINTESSENCE (Royal Albert Hall, London, Monday): Yet another Christmas party and an ambitious one at that. Don't know if they will bill the Albert Hall, but with their semiregular music the time of year is right.

# Rainbow

coming soon  
featuring Joe's Lights at every performance

Friday 17, Saturday 18 & Monday 20, at 8 p.m.:

JOAN BAEZ

Monday 20 only, with Mimi Farina

Sun. 19 CENTIPEDE • PATTO

at 7.30 B.B. BLUNDER • ZOOT MONEY

with Joe's Lights

Thurs. 23 CURVED AIR

at 8 p.m. NATIONAL HEAD BAND

NICK PICKETT • SKID ROW

with Joe's Lights

Dec. 27 CHIPPERFIELD'S CIRCUS

to Jan. 8 Christmas Show for Adults & Children, with Joe's Lights

Surprise New Year's Eve Show

The Rainbow Theatre (Astoria), Finsbury Park. Tickets £1.50, £1.25, £1.00, 75p. Joan Baez: £1.20, £1.00, 75p. Circus: £1.00, 80p, 60p, 50p, 40p and reduced Children's prices. Telephone 272 2224. 232 Seven Sisters Road, London, N.4. Box Office opens 12 noon-9 p.m. Mail orders accepted up to one week prior to concert.

# STUDENT STATEMENT

THURSDAY

Maldstone Technical College; Lindisfarne and Pink Fairies; Weymouth Grammar School; Genesis; Chester College of Further Education; Van der Graaf Generator; London College of Printing; Andy Roberts and Steeleye Span; Northampton Agricultural College; Rock and Roll All-

stars

Southampton College of Technology; Steamhammer; Chidlaw Hall; Liverpool; Splinter and Gravy Train; with Micky Mouse disco; Stafford College of Further Education; Stray and Keith Christmas; FRIDAY; Crawley College of Technology; Farney dress; Christmas party with Brett Marvin and the Thunderbolts

and The Purple Gang; Stratley University; Rock and Roll Allstars; Worthing College of Further Education; Steamhammer; Leyton Boys' School; Terry and Guy Woods; and Mike Marah; Farnborough Technical College; Warm; Dust; Buster Bennett and Brian Auger; with Jaz College and the Great Western; Ashdown; Sireham Technical College,

Portsmouth; Chicken Shack; Andy Roberts and Spiny Norman; SATURDAY; High Wycombe Students Union; Quintessence and Hackensack; Canterbury Technical College; Van der Graaf Generator; TUESDAY; Bristol United Sixties Union; Mick Abraham's Band and Strange Fruit



# The Fastest Joker in the West

"ERNE, you see," said B. Hill, "is a by-product, and I don't have much interest in him. I'm grateful to him for making me quite a nice bit of bread, and he's been fun. But as far as I'm concerned he's been and gone. There was somebody on the phone the other day, asking me to be on a photograph with a milkman. No thank you."

"I don't even drink milk anymore," said B. Hill, placing a black coffee on the table, and adjusting the tones of the stereo, which was blurring music by Los MDCXXXIV, or something like that. "I remember when the Melody Maker was all scoops and second-hand saxophones. Of course, it's very different now. I used to be into dance bands you know."

The Ernie Myth was now well and truly shattered. His pale white image, topped by a yellow visage, fled the room. A clatter of ghostly hooves filled the sky, and a rattling of empty crates parted the clouds.

Hill, the comedian (and he is one of the born variety) started his musical career with Ivy Lillywhite and Her Boys, a dance band from Eastleigh, Southampton. He was on drums. "I'll have nothing said against Lily, she was a great lady." Gigs were frequent, church halls, working men's clubs. Hill paid his dues.

This was when he was about about 15-16, and his regular job during that period was (you've guessed it) a milkman. He had an idle country round, and a fast horse. Instead of trotting softly into villages, he created a sort of "Hellrider" image.

"Mothers would grasp their prams, heads would turn by the dozen as I tore down Station Hill into Market Street. I saw myself not as a milkman, but some kind of bandit."

## Milk round

So there was the milk-round, hot evenings with Ivy, and on Sundays Benny well on Sundays Benny told jokes.

The rest? Well for Hill it became a tale of success, as a comic—but music was never far away from him. "It means so much to me. In fact, I feel it's my first love. I love all kinds of music."

"Look, you have a listen to this," he said, slipping an elderly looking disc onto the gram. "It's me playing the Paraguayan harp." He leaves the room, and this sound emerges. Benny Hill playing Paraguayan harp. "Not bad is it? Not for a fool anyway. Quite easy to play really. It's just a case of putting your fingers in the right places. I find that easy. I have a very happy love-life."

So here we are, in this spacious Queensgate, London, flat, with this chap who is Top O' The Pops. Every Christmas people like Hill clear up the whole singles market.

"It's all down to Christmas," he said. "It wouldn't have got away otherwise. People buy the strangest things at Christmas. You can always tell it's Christmas when you see the Harrods bachelor's hampers appearing."

But what of this man's music? What influences have emerged to form this dry, undulating, frisky, unpretentious working men's blues?

"I always like to have Los Paraguyos on the show. Good lads. They come on, and bam, they're playing. I'd like to have a little English country on, but honestly speaking, they lack this character. This snarkle."

There's an amusing tale of Hill and Donovan that took place when Don was a milkman. "I remember when I met Donovan at some



**BENNY HILL: "I remember when the MM was all scoops and second-hand saxophones"**

ball, and immediately wanted to impersonate him. He had a sneaky feeling that Don was going to make it, and he thought he was a fine character anyway.

"I told him I'd like to impersonate him, and he said that was okay. To make it even better, I told him there would be two seats reserved in the television audience for him. We'd have a half-light on the two seats, and during the sketch get the cameras to pan onto him. He wanted to bring some Gypsy somebody. Any way, I thought it would be good." So there it was. The night came. Hill appeared on stage as Benovan. "I sang me song, and the camera kept going to the two seats—but nobody was there. The whole place was full except for these two seats. Now

when the show had finished, Donovan appears. He apologised, and said he'd had trouble with his motor-bike. He'd never thought of getting a cab. "I feel I helped to discover him. He's a character. Christ, I read about him now. He must be getting thousands for each show."

## Nobody

"You see, there used to be people like him around. Characters. There were the Abi Ofarims, and Sunny and Cheri's. People know their faces. I couldn't impersonate Led Zep, or Ginger Baker, because Mr. and Mrs. Jones of Castelford don't know what they look like from Adam. There are a lack of faces around today. And what's more,

nobody lasts any deal of time. I couldn't even attempt to do Elton John." Of all the comedian songsters, Hill is never taken as being as corny, or

sickly as the rest. It would be drivell to say he were cool, but he's good. He really is funny. "Ernie" is maybe just a little Christmas silliness, but it clears the air. There

is room for English humour, from people like Hill.

His record shelves are stacked with albums. They range from Donovan to obscure French or Spanish acts. He goes to the Olympia, Paris, for his live entertainment.

"I once remember seeing Marianne Faithfull there. I was near the front, looking up her nostrils—that's all. She did well. I thought she sang fairly well."

"What gets me at times is the way fashions appear. There are certain forms of music that I was into years ago that suddenly became incredibly fashionable. I used to listen to loads of Indian music, and enjoy it. And then, well, you know what happened. Also I can remember raving over Jacques Brel in Paris, when he was relatively unknown."

Hill was travelling back from a Top Of The Pops film session when the driver of the car pushed in a Pink Floyd cassette.

"It was great. I really thought it was great. I couldn't say I rave over Led Zepplin, but from what I hear of the so-called Underground bands, I usually like. I also like Sinatra."

Peter Dinklage and The Vagabonds, from Denmark, once cut a Hill goudie. "A bit of a goey group

Christ, then there was the Spotnicks. Saw them, not bad you know."

"For my sing once, I sat down and watched Bill Haley and the Comets. I wish I'd have seen them at their peak, but they were a tired lot when I caught them. And then there was the time I saw The Platters. That was in Madrid."

He brings out a couple of programmes for clubs in Spain (or somewhere like that).

"Look at this beautiful woman." A picture of a pleasant lady shines out. "Pity about her name." Afrika Pratt is her name.

## Hectic

There was the time he and Michael Holliday went to the old Finsbury Park to see Colin Hicks and Marty Wilde.

"We sat in the circle, and the comper announced that two famous people were in the audience. We waited for the spotlight to shine, and it shone on Terry Dene and Marion Ryan who were also in the theatre. They were hectic days. I worked with old Cliff Richard and Adam Faith, but never got on one of those rock 'n' roll hills."

So what's life like at the top? Well, Benny literally does take the success with a pinch of salt and black coffee. He has scripts to write, shows to do. There are always scripts to write. Oh, and he's done an album.

The nylon shirt, the grey trousers, the jovial face. The tale of success. And Ernie? Well, Ernie's alive and well and saving tops for blind dogs.

ROY

HOLLINGWORTH

# A toast to Panama Red



## Second LP from MASTER'S APPRENTICES

Regal Zonophone SLRZ 1022

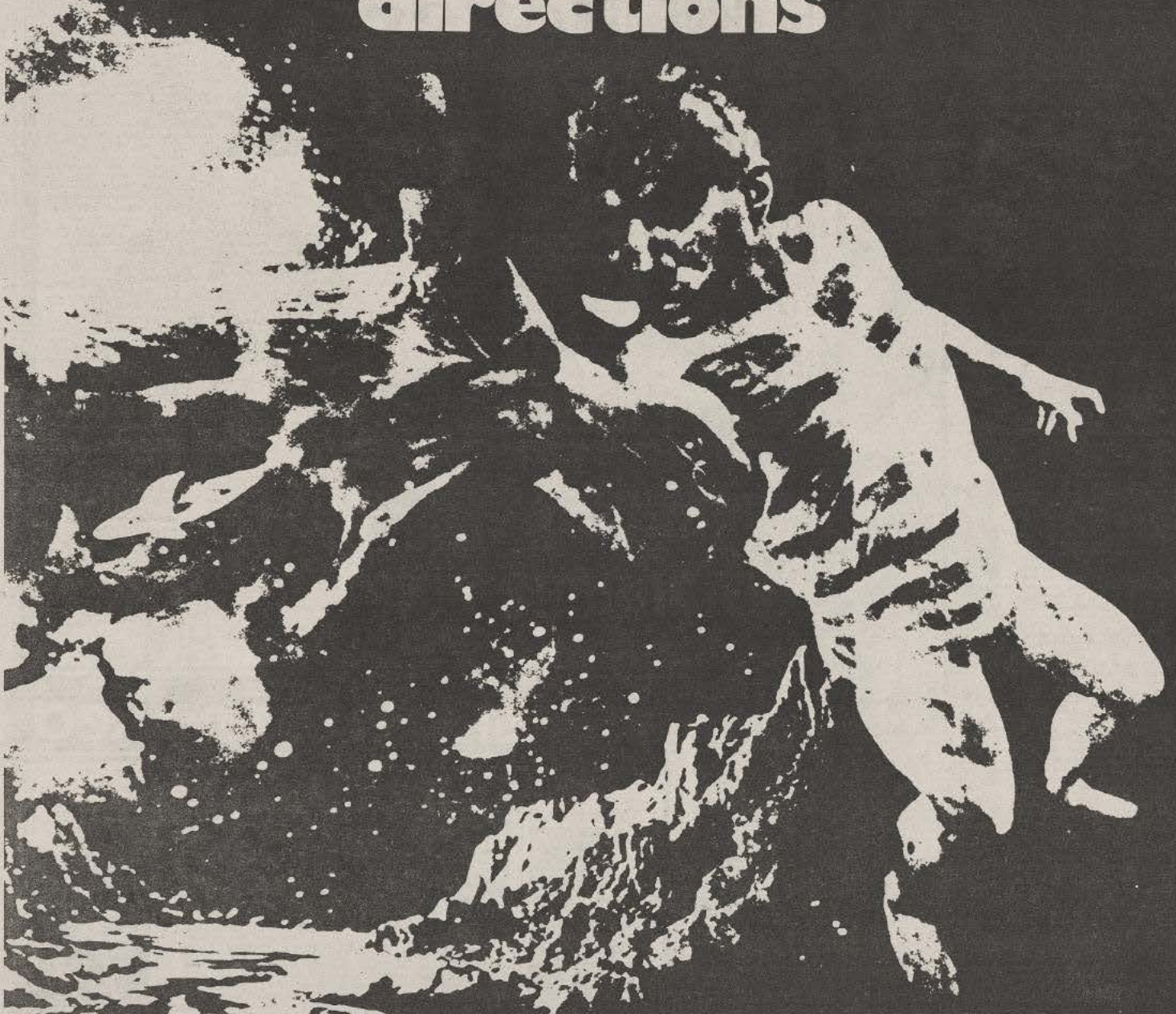
"... a few weeks ago I reviewed an album by Master's Apprentices which turned out to be delightful... the group were remarkably original."

Roy Hollingworth—Melody Maker



EMI Records, The Dorchester Co. Ltd.  
25, Abchurch Lane, London, E.C. 4, U.K.  
A member of the EMI Group of Companies.  
© 1971 EMI Records Ltd. All rights reserved.

# Passengers must travel by night ferry in both directions



**REDBONE**  
THE WITCH QUEEN OF NEW ORLEANS  
EPC 64709 REDBONE  
A stomping, funky album.



**Fields**  
FEATURING:  
A FRIEND OF MINE  
THREE MINSTRELS  
FEELING FREE  
69009 FIELDS  
Brilliant organ based rock group.



*one year: colin blunstone*  
**ONE YEAR**  
EPC 64557 — COLIN BLUNSTONE  
Ex-Zombie lead singer's first solo album.



**SANTANA**  
THIRD ALBUM  
Featuring EVERYBODY'S EVERYTHING, SATUKA, I EVERYTHING'S COMING OUR WAY  
69015 — SANTANA  
Revolutionary rock rhythms define their music.



*Lesley Duncan*  
SING CHILDREN SING  
Featuring: Sara O'Leary, Suzi Chain of Love / Love Songs  
64202 — LESLEY DUNCAN  
Beautiful session singer turns beautiful songwriter.



**SLY & THE FAMILY STONE**  
THERE'S A RIOT GOIN' ON  
Family affair  
Just like a baby  
EPC 64613 — SLY AND THE FAMILY STONE  
A dangerous album even for the converted.



The Music People

Lorraine Alterman  
in New York talks  
to BO DIDDLEY

**WHAT'S** Bo Diddleyitis?  
The man onstage proclaims: "It's where I crawl in your mind and pull up a chair and play with the back of your eyeballs!" And then Bo Diddley gives the crowd at the Rock 'n' Roll Revival at Madison Square Garden the encore they demanded.

Wearing brown shiny stretch fabric bell bottoms and a matching vest over a gold balloon sleeve shirt, big chunky Bo looked tough and sexy striding back and forth across the stage, emphasizing the beat by slowly sliding down into a near split and then sliding his legs together to push himself up.

**Survival**

"I want to thank each and everyone of you for my survival through the rock 'n' roll crisis," he had announced earlier. "Because of you, I remained in the business 18 years."

"Wonder why I wear this hat?" he teased the audience and took hold of the wide-brimmed hat with the chunky pin set mid-crown that he wears on and off stage. "You think it's all some, he exclaimed and then swooped the hat off of his head and said, "Well, it's not. It's greasy and lays easy," he pronounced easy to rhyme with greasy and laughed with the audience at his slicked down hair.

The man who is one of the founding fathers of rock 'n' roll looks sensational. Tired of people guessing his age, Bo told me the day before the show:

"I am just announcing to the public that I am a beautiful 42 years old and feel good because I take care of myself. I don't fool with no dope. . . . People say 'well, he's a square' they were very upset because I don't do any of these weird things. If you don't smoke joints and sniff and all this kind of stuff, you're a square. I don't dig it. How can a gonna teach my kids the beautiful things of life if I do it? It's my belief that you don't have to do all this to be beautiful."

It bothers him to see what happened to musicians like Jimi Hendrix. "Here's a man that was a groovy cat and black, had everything in the world laid out for him plus he blew himself."

Bo is not an easy person to interview, not because he has nothing because he has so much to say. He's a conversationalist who loves to ramble far from the question at hand. Ask him how he developed his style of guitar playing and you might find out. More likely though he'll rap about pollution, politics and the generation gap.

**ALTHOUGH** born in Mississippi, Bo, whose real name is Elias McDaniel, was raised in Chicago by his mother's cousin, Mrs. Gussie McDaniel. He is still in touch with his natural mother. Born Elias Bates, Bo was adopted by the McDaniels in order to get relief. He recalls:

"When we moved to Chicago in 1935, Gussie McDaniel wasn't able to support me so we had to get on relief — something like they call welfare now. I been through all them trips so I know what people go through. Hard times — I seen them. I'm just down on the dudes that is healthy enough to get up and do something. You don't wait for it to come to you because it will never come. . . . I just got out and tried to make something out of myself. I said when I got grown I wanted to be able to buy me a house for my family."

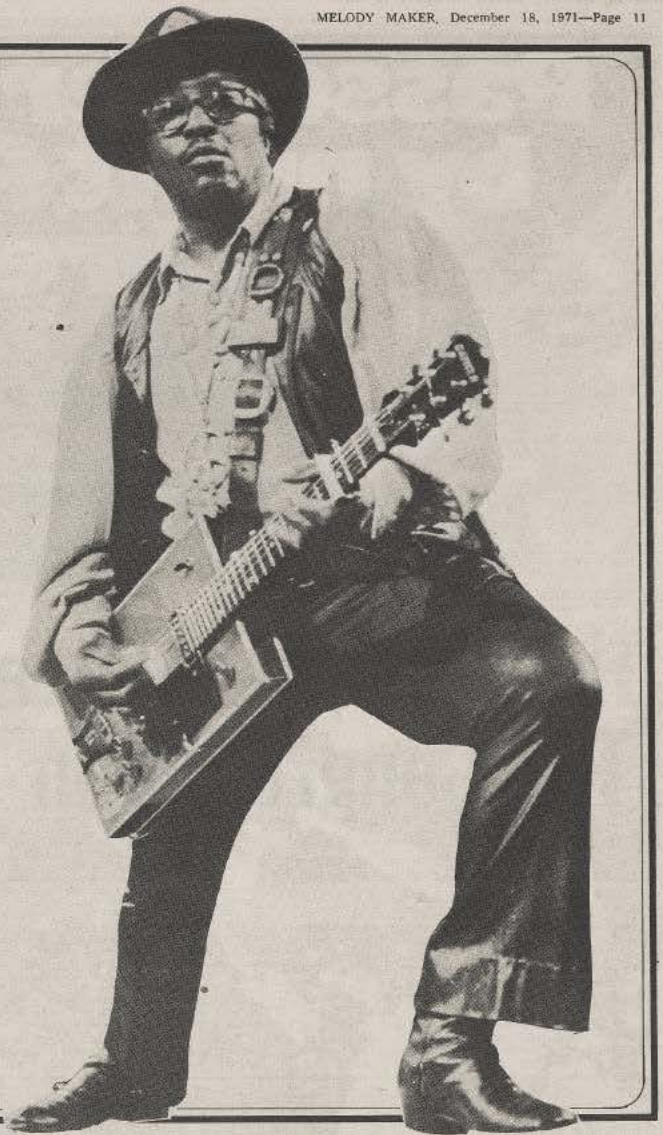
Bo's first instrument was the

violin given to him by the Ebenezer Baptist Church which his family attended regularly. Then he switched to guitar and rock 'n' roll. "My mother likes to have a connotation fit," he says. "That was what you call a no no. You see my mother, the only mother that I knew anything about as far as raising and bringing up was a Sunday school teacher. . . . My style of guitar playing comes from the street corners of Chicago. I taught myself everything that I know except for violin which Professor O. W. Frederick in Chicago taught me."

**Boxer**

When he wasn't working out to be a boxer, Bo played guitar and sang first on street corners and then in local dives. He had a rough time scuffling for work during the day to support a wife and his oldest daughter Tanya during his early twenties. Deciding he wanted to make a record, Bo did and took it to Chess Records in 1954. That record, his first single, was "Bo Diddley" backed with "I'm A Man" and was a chart topper

I opened the door for a lot of people and they just ran through and left me holding the knob



in 1955. For the next seven or eight years, Bo recorded a string of records for Chess and was one of the biggest acts in the business. His popularity began to wane as the English invasion, led by the Beatles and Stones took over the American music scene. Ironically, their music owed a great deal to Bo. In fact, he was once quoted as saying: "I opened the door for a lot of people and they just ran through it and left me holding the knob."

**NOT** until interest in 50's and early 60's rock 'n' roll revived a couple of years ago did Bo's bookings begin picking up. The Rock Revival shows promoted by a New Yorker named Richard Nader showed Bo's dynamic talent to a generation that thought fancy guitar playing started with Jimi Hendrix.

"I think Richard Nader did a great thing when he brought out the idea of bringing all of us back, the people who started this stuff," says Bo. "Nobody would touch it with a 20-foot pole, but now since he has got the thing started, everybody has tried to horn in on it."

For a time Bo was very bitter about how Chess Records was treating him.

"That's the trick part of being a musician, I probably made millions, but I ain't never seen it. It's really weird. I had gotten so nasty and angry at them that I wanted out. Then we got our heads together and they're trying to do the right thing by me. Marvin Schlachter has taken over the company. I think he's doing a pretty good job of trying to hold the pieces together."

"I intend to stick around there and see because that's where I started at and I wanted to stay there. I don't want to go to another company, get all tangled up in a contract and they don't know what to do with me. Everybody that knows anything about how to handle Bo Diddley is right at Chess. I feel that that's where I belong."

**IN** January Chess will release a two record best of Bo Diddley album. They're working on getting together a new LP and among those being considered as producers are Don Covay and Tom Fogerty.

Bo would like to perform in England. "I love it there," he

says. "The Stones are my jug buddies; we used to share wine together. I'll go to England whenever they're ready for me."

Currently Bo and his wife Kay, who writes some songs with him, are living in New Mexico. He moved away from California because the smog was choking him.

Kay is white and Bo says: "I was married two times before to two black girls and we just couldn't make it. So I went across the fence and I'm happy now. We've been together almost 10 years and she's a beautiful woman."

**Money**

Bo has three daughters, one son and two grandsons. His two youngest daughters, Terry 19, and Tammi, 8, have begun to follow in their daddy's footsteps. Terry plays piano and Tammi drums and a little guitar.

"They're just getting it together good and I'm letting them do it their own way," says Bo sitting back in his chair and smiling proudly. "They've already named themselves the Diddley Darlings."

Bo believes, however, that it's harder for a woman to make it in rock'n'roll than for a man.

"I think there are some pretty rotten dudes in the music business," he says with the air of someone who knows just how rotten they can get.

"I hate to say this but it's true. I don't think a girl should have to go to bed with some dude to make something of herself. . . . I'm trying to get into a thing to help teenagers get into show business. I tell them — and this is the honest God truth with me come whatever. I say, supervision for me to try to help them get someplace. They can look like Marilyn Monroe or whatever. I say, hey, strictly business. I'm not trying to be with you or ball you. With me it's business. I'm after that almighty dollar. When I start fooling with you, money starts going out and ain't nothing coming in. I say, I got an old lady right there in the house there. I'm interested in money, honey, and that's all. They look at me like I'm some type of weirdo. They ain't used to this happening."

Bo's faith has always been

strong and he says it helped sustain him when times were rough. As for the young people who have been dubbed "Jesus Freaks" by the media, Bo says: "If they're for real more power to them but I say to them don't play with Jesus. Don't play with religion. Now if you're real in what you're doing, outside, but I'm just a scary person."

"I think it's to do with my raising and I'm glad that I was raised this way because if I hadn't been raised religiously inclined, I don't think I'd be where I'm at today. I'd be some little hoodlum running the streets probably into some of everything."

But I think your background from your home training has a lot to do with your success in life. . . . I pray a lot. I don't know whether it's a coincidence or what. Some times I get into problems where I haven't got money to pay a bill with and maybe tomorrow I'll go over to the mailbox and I got a check in there from some place."

"I'm not saying that by me praying, God worked on this man's mind that owed me the money and made him pay me."

"I don't know. It's hard to explain and his strange."

Dylan's new single is a political act

**GEORGE JACKSON**

CBS 7688





CONGREGATION: with lead singer Brian Keith

# How Mr. Burgess assembled The Congregation

THE CONGREGATION met for the first time at Top of the Pops last week — nine months after the first back tracks of "Softly Whispering I Love You" were laid down at London's AIR studios.

The top thirty single is record producer John Burgess' baby — from conception right through to the massed choirs, rough vocal voice and jangly guitar sound on top. Burgess is an old time producer and for him his job on the production side doesn't finish until the record is selling. Another single is planned for next year, and if the present one and follow-up sell worldwide then an album will come out as well.

Burgess, who started in production in 1951 with EMI is no newcomer to seeing his records in the top

thirty. He has worked with Adam Faith, Manfred Mann, Freddie and the Dreamers and a host more names that will go down in pop history.

Congregation are not a unit as such, but a massed choir of individuals who had never met before the Top of the Pops filming," said Burgess in his office at AIR, where he is one of four partners, including George Martin.

"There's more of a story in how the record was made. Nine months ago it started as a solo voice record. Andrew Jackman played me this choir of his that consisted of everything from amateur dramatic groups through to school choirs, right through the ages from 15 to 40. Something there interested me, and I stopped thinking of the song as a solo voice thing and started to see it as a massed choir sound.

"In adding so much I had lost the melody, although the choirs are singing it. Really with so thick a sound it becomes difficult to pick it up. While I was thinking

of how to get the melody over stronger I met Brian Keith. I conceived the idea of using a voice that was dramatically opposed to the choir.

After all the time and effort Burgess had put into the record there was still something that needed to be added. That turned out to be the guitar lick session guitarist Alan Parker put on the track. Parker is probably better known as the guitarist in Blue Mink.

"I first heard the song on a David and Jonathan album. It made the lower reaches of the charts about six years ago, but when I heard it again I knew it had to be a hit. It's one of those songs. I think I'll definitely do another single and if that happens big around the world, and Atlantic are handling it in the States, then I would make an album. I'll save the name anyway and bring out a Christmas album next year. It's a bit like the Pipkins, who I produce, I suppose.

"I think what is selling the record more than anything is the complete contrast between the pro voice at the front and the amateur sort of choir sound," said John.

When John Burgess started out in production at EMI where he worked on a salary without any royalties for the hits he was making with bands like Freddie and the Dreamers, there were no 16 track machines in existence — recording was down to one track mono. Orchestra, rhythm section, backing vocals, lead vocals, everything had to go down in one take. In those days people went into a session and came out with finished product, in fact when he first started as an apprentice, product went straight from studio on to a wax platter.

Without the avalanche of recording technology, "Softly Whispering I Love You," would not have been possible. In its present form, but John says there was something in that early time that gave records a vitality often missing now.

"We used to go into the studio with the whole thing, everyone would be there — and you knew you would come out with a finished record and at least two or three sides," said John. "Now people are spending a whole session getting the right bass sound.

## Over producing

"The thing is you can produce too much and by over producing it becomes too technical and cold. You think of the public who buy records, most of them don't know what a good bass sound is like, and I'm certain they are not impressed because it took you ten hours to get."

"I don't think in the old days you were called a producer as easily as you are now. I didn't get a chance at EMI to produce anything until I had been there for 15 years. All of us here at AIR studied under different producers. It's not just taking a group into the studio and becoming a producer. You don't forget what you have put down in the studio when you come out, you don't forget it until it is there in the charts.

"I've seen young guys working who obviously have a lot of talent, but I think you have to learn method. We have a young producer here, Chris Thomas. I think he is becoming a very good producer, but for the last three years he has been learning the trade from us. That's the way to make talented people craftsmen."

In a strange twist, a lot of the reason for young people being able to get into the studio and produce if they have talent falls on the shoulders of John Burgess and his partners in AIR. They were all salaried men at EMI earning a flat rate weekly wage, without any royalties at all, before leaving to form AIR. From the time they left EMI all their producers have been on royalties, and at the same time the importance of production men in pop was driven home.

"Since we formed Air London EMI producers have started to get royalties. I think we must have shaken a lot of people when four artistic people left to form a company that so far has been very successful. We still have a long way to go, and now we are free of most of our old contracts we are in a position to start looking for our own talent."

MARK PLUMMER

# Doris Troy and the Gospel Truth

EVER walked in London out of Covent Garden into Leicester Square with burning thighs, heels bruised from stomping and singing gospel songs looking at all the gloomy people who need a little love and never seem to find it?

A while before I'd been sitting in Studio 51, pictures of the Rolling Stones in their early days with Brian Jones smiling behind my shoulder — pictures all over the walls of bands who rehearsed or played there at some time.

Studio 51 is a small cellar with sweaty walls painted orange and nicotine stained yellow, autographed pictures that have been painted round so that you'd know that ghosts of jazz men and wild rock and rollers had been there before you and got red eyed too.

This time round Doris Troy is sweating a little with her basic band and back up singers, getting it on singing gospel. You'd never believe that "Games People Play," could have so much soul there. She could have been singing anything and got a lot happening, but with that number...

Doris, a big beautiful black lady has got some voice, but it's not just her that puts out the power. Behind her she has The Gospel Truth, a black and white band that swings it's ass off. Mike Snow sits at an old beat up upright that looks like maybe Brian Jones kicked hell out of it sometime and keeps the band together. Byron Lyefook plays just about the heaviest drumming I've heard in a long time. With cast iron ankles there's no need for a mike on his bass drum. Along with him there's a couple of black cats playing percussion including Doris' husband, Earl Anthony.

There's a host more people in the band, but at the session I was at only a few of them were there. Not forgetting the back up singers that included Pat Arnold, Nicky Thomas and Claudette Houston, Liza Strike and Barry St. John.

"Hey y'all let's take a break," Doris announces after they have been steaming for an hour or so, and we slinked off to find a little quiet in the coffee bar outside the cellar.

"After the things at Apple," said Doris. "I wanted to get an Apple band when I was there. I know. I've got this band now for all my gigs. Yeah, it steams doesn't it."

If only the churches in Britain could get rid of the hymns they sing, forget about the Victorian romantics who collected the pieces and listen to Black gospel music.

"That's why people don't go to church at the moment, we're trying to keep our spirits up. I realise there is a need for gospel, people need to have a little love. We're not trying to convert you and make you religious. No, man, we're just trying to give people a little love."

"In the States there's the Jesus Christ movement, a lot of the hippy people are looking for that love now. You get a lot of people that are Christian people, why shouldn't they smile and love. People need to have that. I hope at the Rainbow Theatre people will get up and sing with us and have a good time, that's what people want to do. They want to get out of themselves and have a good time," said Doris, speaking faster than the speed of light.

"No, I don't think I'll ever give up sessions, I'll always do them, there's an outlet for the part of me that needs to do other things. I dig gospel music more than anything else, that's the music that gets me off. I'll never stop playing that music, but to get into other things is kind of good for you. It's inspiring too to see other people working," with that Jimmy Thomas turned up, and the band went back into their gospel show. "Fuzzy" Samuels, whose been playing with Stephen Stills for a while joined the party too, turning up with Pat Arnold.

Yesterday (Wednesday), Doris played at London's Rainbow Theatre with the band. Hopes were high that they would get an album out of the gig which is being recorded live. I felt like asking Doris if she thought that the reaction at the Rainbow would be right to her music to get across the feeling of gospel at it's best. It seemed pointless — unless the audience is going to be plaster dummes.

She's been asking a lot of her friends, big people in the rock and roll circuit who she has backed on sessions to join the gig, to join her for the gig. Again that seems pointless — a lady with so much soul doesn't need George Harrison to boost her show. — MARK PLUMMER.

She's been asking a lot of her friends, big people in the rock and roll circuit who she has backed on sessions to join the gig, to join her for the gig. Again that seems pointless — a lady with so much soul doesn't need George Harrison to boost her show. — MARK PLUMMER.



DORIS TROY: 'gospel gets me off'

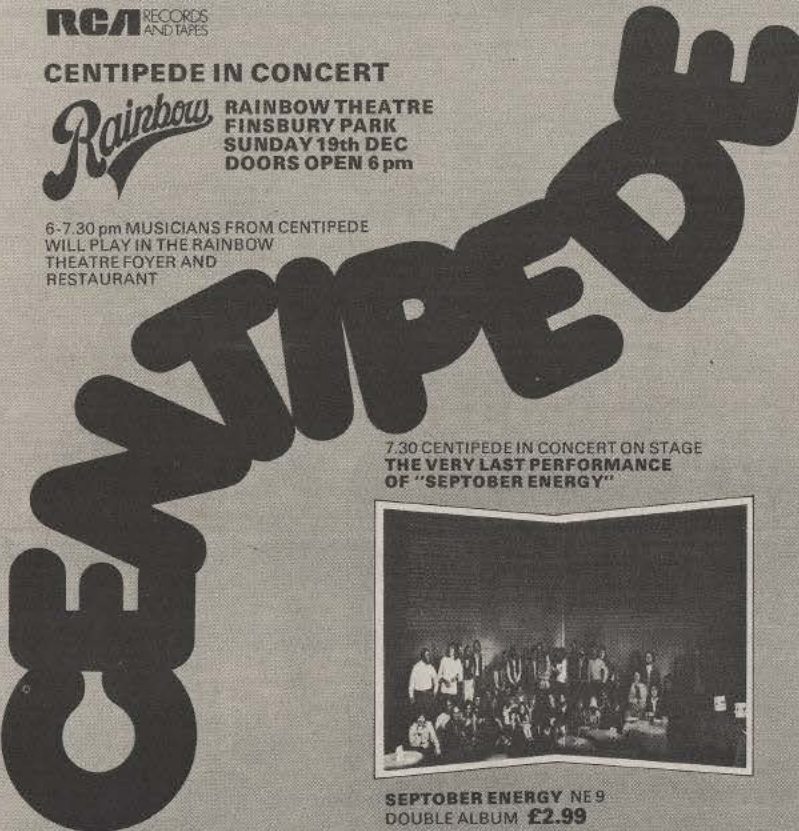
RCA RECORDS AND TAPES

## CENTPEDE IN CONCERT

*Rainbow*

RAINBOW THEATRE  
FINSBURY PARK  
SUNDAY 19th DEC  
DOORS OPEN 6 pm

6-7.30 pm MUSICIANS FROM CENTPEDE WILL PLAY IN THE RAINBOW THEATRE FOYER AND RESTAURANT



7.30 CENTPEDE IN CONCERT ON STAGE THE VERY LAST PERFORMANCE OF "SEPTEMBER ENERGY"



SEPTEMBER ENERGY NE9  
DOUBLE ALBUM £2.99



Carole King "Music"  


Her new album available Dec. 20th



Produced by Lou Adler  
 ATLANTIC RECORDS INC.  
 DISTRIBUTED BY A&M RECORDS & TAPES  
 2 ST. GEORGE PLACE, NEW YORK, N.Y. 10014

AMLP 6703

# POP ALBUMS

**CAROLE KING:**  
"Carole King  
Music" (A&  
M).

A few months ago, Tony Orlando told me that when Carole King was writing one hit after another in the early Sixties, all the producers who used her songs with their own artists would stick as close to Carole's original demo records as they could.

Her demos would be simple, merely a showcase for the songs, but they were invariably so right that the producers would copy every vocal nuance, even the hint of arrangement. Using this formula, rarely would they lose out.

Last week, Lou Adler explained that the way he produced Carole's recent albums, "Tapestry" and now "Carole King Music," was to stick as close to the concept of her old demos as possible. Those ten-year-old acetates, he said, were now collectors' items. Those facts certainly illuminate the rather plain sound which Carole's records have been given: small electro-acoustic settings, sometimes with a few sparse horns and back-up vocal charts, centred on the composer's own piano. But I'm sure that her own comment is just as revealing: "James Taylor is a drug." She said that earlier this year, and there's no doubt that Taylor's whole personality, musical and otherwise, has had a heavy effect on the lady who wrote many of the anthems of our youth.

## Music fit for a King

Nowadays, I find her songs a curious blend of that old pop-music simplicity and the new-style introspection. She now spends much of her time writing lyrics which refer to her own situation, rather than generalising and speaking to an audience as a whole, as she did with "Will You Love Me Tomorrow." That's okay;



CAROLE KING: simplicity and introspection.

of Bishop O'Brien and Russ Kunkel, and some of the lines are just great: "I've been feeling down in Atlanta, immobile in Alabama." It's good to hear her laugh through the songs. "Music" is a terrific track, in which tenorist Curtis Amy and the King / Larkey / O'Brien rhythm section come on exactly like Pharoah Saunders' band, and "Brother, Brother" is so tasty, with a sparkling

instrumental combination featuring Carole's reverberant electric piano and Bobby Hall's bongos. Best of all, however, is "It's Going To Take Some Time," where voice and piano dovetail with the wistful chorus — it's quintessential King, bitter-sweet and approaching the song and its emotion with a real reverence. When she sounds truly confident, as she does here, then she's just

terrific, the living embodiment of pure pop-stardom. Reservations aside, that song alone is proof that Uptown R&B is alive and well, and seeping out of Carole King. Only the location has changed, and if she'd rather be back in California than on Broadway, then that's her privilege. I'm still a believer. — R.W.

**SOUL TO SOUL** (Film soundtrack: Atlantic Super). This is the recording of the huge soul festival staged in Black Star Square, Accra, Ghana on March 6 this year starring Ike and Tina Turner, Wilson Pickett, Roberta Flack, Staple Singers, Voices of East Harlem, Eddie Harris and Les McCann. But any thoughts that this might be soul's answer to Woodstock are quickly dispelled by the opening track, "Soul To Soul," an undistinguished song performed in undistinguished fashion by Ike and Tina. That's followed by the Voices of East Harlem's "Run Shaker, Life," which has energy, but little else, and Harris/McCann's "Hey-jotler," a fairly aimless work-out with local musicians. It's left to Roberta Flack to save side one with "Tryin' Times" and "Freedom Song," a chilling acappella performance recorded on a portable recorder in the dungeon of an old slave fortress in Cape Coast, Ghana. The magnificent Mavis Staples leads the Staples Singers through an impassioned "Are You Sure," which leaves no doubt about whether they can still sing gospel, and Ike and Tina get back on form with a lowdown and dirty "I Small Trouble," with Ike answering Tina's vocals with some beautiful stone blues guitar. Judging by the audience reaction, Wilson Pickett was the star of the show but, really, his "Funky Broadway" and "Land Of 1000 Dances" sound merely routine. This may have been a great event: if it was, this album doesn't do it justice. — A.L.

**BARBRA STREISAND:** (CBS). Any album with a cover like that, I thought, can't be bad. I mean, really fancy the woman, for the first time. No such luck. If you had to plan a prototype Streisand '71 album, it would have to come out like this: "Mother" and "Love" from Lennon, "Where You Lead," "Beautiful," and "You've Got A Friend" from King, "I Never Meant To Hurt You" from Nitty, "Space Captain" from the Mad Dogs and Englishmen, and a few other bits and

bobs, with trendy backings from Fanny, Billy Preston, Price And Keys, and the Knechtel / Osborne / Kellner L.A. Mafia. If you've got "Tapestry" for a start, this album is simply excess baggage, for although she's got a great voice, she hasn't yet adapted to the requirements of rock. Why the hell should she? Streisand can do one thing better than anybody else in the world, and it seems a sad waste to try and bend her direction for no real reason. Far and away the best things on this record are her Bacharach medley ("One Less Bell To Answer"/"A House Is Not A Home") and Buddy Johnson's beautiful old standard, "Since I Fell For You." If the rest of the album was of that stripe and quality, I'd have no qualms in recommending it unreservedly. Old-fashioned songs, old-fashioned arrangements, and suitable singing are what Streisand's doing, and she should leave rock and roll to those who understand and feel it. That may sound Fascist, but it's true. — R.W.

**MOTT THE HOOPLE:** ("Brain Capers" (Island). It's back to rock for Hoople after their comparatively light last album, and overproduced "Mad Shadows" set. The group are obviously attempting to cash in on their live success by issuing a set of tracks virtually recorded live in the studio. They're something of an enigma are Mott in that for all their live success, their albums fail to make the charts. If their younger fans can afford the two quid, then this could be the turning point for most of the tracks on "Brain Capers" feature in their stage act. Mostly it's raucous rock here, with Ian Hunter's Dylan-like voice crying to be heard over swirling organ, his own piano, and Mick Ralph's guitar work. Only "Second Love" bears any resemblance to their last album — a slow mournful love song sung over straight piano until everyone joins in. My favourite tracks were "Your Own Backyard" and "Darkness, Darkness," which somehow create more excitement and atmosphere than the out and out rockers. Packaged in a simple sleeve (for Island), there's a Dick Turpin type mask included to wear whilst listening! — C.C.

forget who's Boss: half the tracks begin with "I'm the greatest" monologues and the title track is an outrageous put-down of everyone else on the scene, from Aretha and Ike and Tina to Tom Jones and Three Dog Night. All great fun of course, but entirely unnecessary: anyone who doubts that the Georgia Peach is the king of rock and roll is beyond hope anyway. Today's rock bands may have the expertise, the delectable and the superficially exciting riffs which guarantee them standing ovations at the Albert Hall but not one of them has the ability to generate the kind of natural groove which lifts the heart and moves the feet in the way Richard and the Three Johns, the very spirit of rock and roll, and he can make it happen without any accompaniment at all using the amazing in-built rhythm in his voice. On this set, producer/arranger H. B. Barnum has provided him with walk-wah to Fats Domino and some-chorus backings which make some concession to 1971; but mostly it's the Richard of old, tearing out unbeatable versions of "Joy To The World," "Brown Sugar," "Midnight Special," "Born On The Bayou" and a cynical, powerful hymn to money, "Green Power." Long live the King! — A.L.

**THREE DOG NIGHT:** ("Harmony" (Probe). Three Dog Night are one of the most original American bands of their type. That type being bands who have top twenty hits, use good arrangements, sing in people's songs, sing in tune and confound their many detractors by being continually successful. This latest effort, which has made the U.S. top ten albums, lacks two things. They are pretence and decent cover notes, the latter being the worst feature of the package. But to the music. Not all the tracks work. In fact the one which least appeals is the one which has been classified as a single over here — "An Old Fashioned Love Song." It is easily surpassed by their recent reading of Stevie Wonder's "Never Dreamed You'd Leave In Summer," "My Impersonal Life," "You," "Night of the Chicago and Family of Man." From Hoyt Axton, who furnished them with what is probably the worst feature of the package, "Never Been To Spain" and they've gone right back to Moby Grapes' "How Low album for the Don Stevenson tune "Murder In My Heart For The Judge." One embarrassing moment precedes "Peace Of Mind," the last track, when Chuck Negron, seemingly on the verge of tears, tastefully croaks a meaningful self-penned poem which could have done without that. Three Dog do try their hand at writing a modest track. It's called "Janis" and is just the giving the band a chance to cook away merrily with a nice percussive feel. Don't be misled by their current single. There are plenty of tracks on this album infinitely superior to it. — G.B.

**RONNIE DYSON:** ("When You Get Right Down To It" (CBS). Good for him, although one wonders if in doing so he may be wasting his capacity to tackle stronger meat. His gospel background (he is still very active in church music) is never far below the surface on this album, giving him voice an edge which other singers in the genre lack. Too often, though, that edge is blunted by the lush arrangements and some rather cliché material, like (groan) "Bridge Over Troubled Water" and "Make It With You." On the credit side, it includes his US hits, "I Don't Wanna Cry" and "Why Can't I Touch You" and his current success, the beautiful uplifting "When You Get Right Down To It." On balance it's a good album, but a slightly more adventurous approach from the people around him could have made it great. — A.L.

## ... And A Merry Christmas to all our Writers ...

including

- THE ALAN BOWN • JEFF BANNISTER
- BELL AND ARC
- PETER BELLAMY • CHOPPER
- MICHAEL GARRICK & THE FAIRGROUND
- GOthic HORIZON • IKE ISAACS
- ALEX GLASGOW • DAVE GOULDER
- DAVY GRAHAM • NAT KIPNER
- HUGH HOPPER & THE SOFT MACHINE
- JON AND MIKE RAVEN
- SARABAND • BRIAN SHORT
- JEFF SHARKEY • JERRY SHURY

from ALL AT

**ROBBINS MUSIC CORPN. LTD.**  
35 SOHO SQUARE, LONDON, W.1



# The fifty-headed musical monster

**L**ET'S face it, Centipede is a miracle. Theoretically, its existence is virtually impossible.

But here it is, a monster undaunted, preparing to play its fourth British concert, and sixth in all, and looking healthier than ever.

This Sunday night, they take over the Rainbow to present the last performance of "September Energy", the piece which Keith Tippett composed for the band more than a year ago, and which they've been developing through concerts and a double-album ever since.

## Blood

As a workshop piece, it's served them very well, providing framework for the evolution of a personal and musical unity which is the band's lifeblood. Running anything up to two hours in length, "September Energy" has never yet been greeted with anything less than a standing ovation, and its send-off should be an emotional affair. The great thing about Centipede is the way it's brought musicians of different backgrounds together, and given them an enhanced understanding of each other's roles.

It encompasses, for instance, classically-trained musicians like violinist Wil Gibson (who leads strings) and cellist Tim Kraemer, experienced session trumpeter Peter Parkes, jazz trombonist Nick Evans, rock guitarist Brian Godding, and ace looper Mike Patto. These five previously diverse characters are now united in a common cause, and this, it seems, is the main target of the band: simply to prove that such things can happen.

## Fierce

After all, it can't be the bread. They pick up about £10-£15 a gig each, but their loyalty is fierce. Parkes, for instance, says: "If it came to it, I'd turn sessions down to play in this band. It's nothing to do with the loot. The atmosphere is so great soon as we meet, even before the gig's started. When we went to Holland, for instance, all the hang-ups with passports and things weren't a drag at all, they were fun. It takes a hell of a lot to organise 50 or 60 blokes, but everyone does what they're supposed to, without any regimentation." They all feel that the experience has benefitted

Richard Williams talks to Centipede on the eve of their gig at London's Rainbow Theatre

them as individuals. Godding, for instance, states: "It's taught me an immense amount. I've picked up in a year what it might otherwise have taken me ten to learn. It's also shattered a lot of illusions I had, about classical and jazz musicians."

Kraemer: "When we first got together, we stuck in little groups. But as time went by we all started intermingling, and now it's amazing how everyone mixes, particularly when we go abroad."

As to the response they've been getting, they're all delighted. "People are always wary of something new," says Kraemer, "and it takes time for them to get used to the idea of seeing 50 people on one stage."

"Most people expect strings to sound like they would on a Marmalade record," said Gibson, "and when they hear the players really freaking out, they don't quite know what to think."

Kraemer: "The extraordinary thing is that, when he wrote it, Keith didn't really know what the piece was going to sound like. He's never written for strings before, for instance. But he did a great job, and it turned out to be ideal for the players and the instrumentation involved. The idea of a musical fusion isn't a danger at all — if it's going to happen, let it."

Parkes: "It's only a danger when people are expecting something specific. Like the time when all the photographers came to take pictures of Julie (Tippett/Driscoll) — it had been advertised that way by mistake,

but the audience realised what it was about eventually, and they were incredible."

Gibson: "This kind of thing has been done before, but previously it was like a symphony orchestra and a rock band just stuck side-by-side...like that Deep Purple thing...and it never worked. It was a blatant mix, but this is much more unified."

## Insane

Kraemer: "There's no real effort involved in adapting to the music, because the music itself is so adaptable."

Some of the string-players, though, were a little taken aback at the first rehearsal, when they saw an instruction on their scores telling them to "Freak." Patto says: "Some of them were a bit loth to get into it at first. George (Money) and I used to charge up to them and about 'Have a f---ing blow!'"

Kraemer: "They didn't know what 'blow' meant...or 'f---ing' for that matter."

Patto: "I just wish that some of the critics could stand up on stage while the band is playing, and feel what's going on, the incredible buzz that we all get from it. It's an insane opportunity...there must be so many people who'd dig to get involved in it."

Musically, the band has made a considerable progression with each concert helped by the looseness of Tippett's writing.

"There's so much free playing," says Parkes, "that passages do now move into each other without Keith having to do any conducting."

Gibson: "Yeah, it's great for the strings — not to have a guy waving a stick in front of you."

Kraemer: "Sometimes it probably does sound like a terrible noise, but that's because of the amplification. It's very hard to get it right. But everybody's capable of reacting against each other...and it's not a selfish thing, we want to play to people as well as with each other."

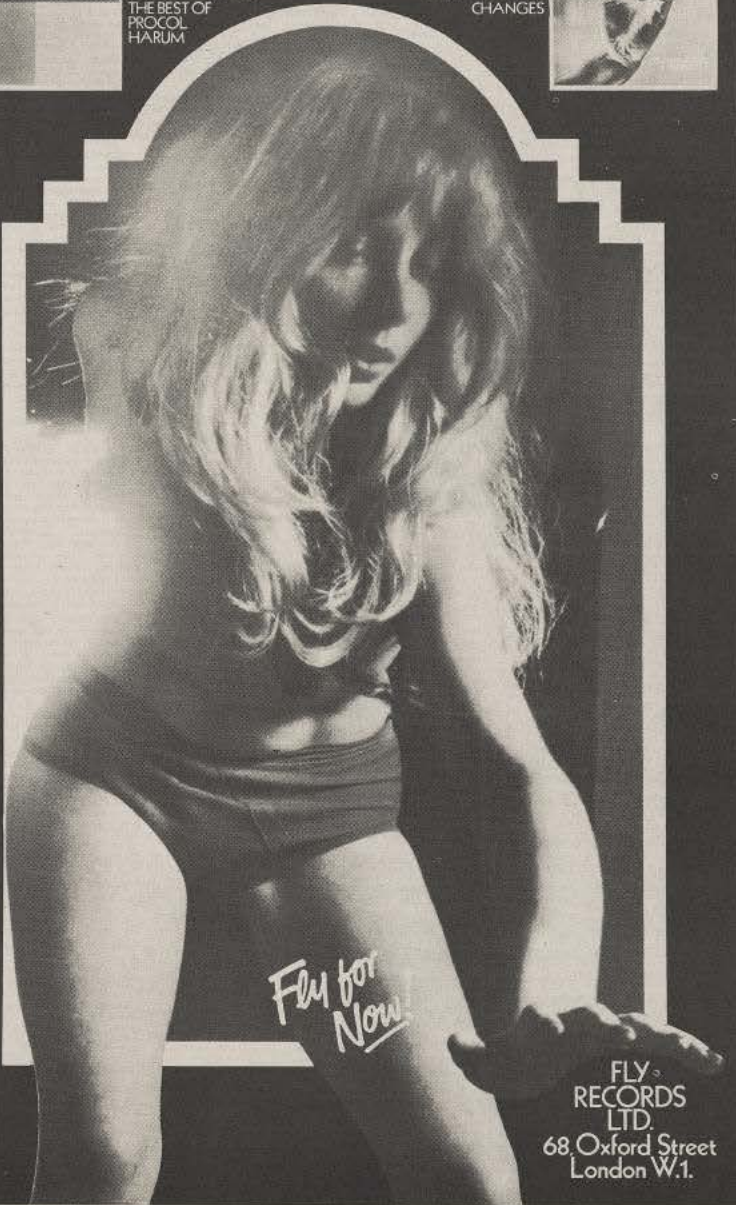
## Chemicals

Patto: "It's not like going to see any old band and coming away muttering 'Yeah, that was quite nice.' You get a very definite response from everybody. All the chemicals come together. At the Albert Hall, for instance, I was very sorry for the 3,000 people who didn't turn up to fill the place. If I wasn't in the band, I'd have gone to the gig and I know that I'd have been very envious of the guys on the stage."

It was left to Nick Evans, that bundle of brass energy, to sum up the band's feelings most succinctly.

"I can't live without it," he said.

# FLY FRONTIS





KARL JENKINS: rapport with Linda Hoyle.

THERE'S an album floating around at the moment, without much publicity, by Linda Hoyle, the lady who used to sing with Affinity.

Most of the songs on the album have words by Linda, and music by Karl Jenkins, who for two years has been co-leading Nucleus with Ian Carr.

Jenkins, an unusually versatile musician, plays baritone sax, oboe, and electric piano, as well as being an excellent writer. He's appeared in many contexts, including the Graham Collier Sextet and, currently, Centipede.

The album with Miss Hoyle came about when she left Affinity. Both Karl and Linda are managed by Ronnie Scott's company, and it seemed logical to put them together.

"So it was an artificial... no, a circumstantial beginning," Karl says. "I'd heard her with Affinity, and admired what she was doing for some time. Once we got together, it escalated. We wrote one song together, and ended up doing 90 per cent of the songs on the album. I wrote the tunes first, with her beside me, and then she'd add the words."

"There's quite a rapport there. I think we both admire each other, and we wouldn't have come so far. Some of Linda's words are

## Jenkins: an Affinity with Linda

very clever — there's one about a toy-shop, and how one doll gets broken and put back together. That's Linda. Then there's one about a man who bets on the horses, which is Ronnie's."

Did he change his approach to fit the rock orientation of the singer? "Musically, all I could do was be myself. So many jazz musicians think that idiom is beneath them, but it's just as much a valid part of me as Nucleus is. It's not really very different.

"The three writers I really admire are Bacharach and David, and Jimmy Webb... I think they're far ahead of anyone. Webb is a very special person; he's far more talented than people give him credit for, and there's so much music in him, at any level from MacArthur Park to that 'Words And Music' album."

"Webb and Hal David have the same quality in their lyrics: they're completely unpretentious, and they're not aligned to any particular philosophy. So many lyrics today are pretentious in that sense... so many third-rate philosophies are expressed and elevated to the state of 'important art' whatever that means. Lyrically, Linda is excellent too."

"There's a lot of variety on the album. There's one old barrelhouse song, for instance, that Mildred Bailey used to sing. We got Colin Purbrook in to play piano, just on that track, because he's got that barrelhouse style off perfectly."

The rhythm section elsewhere is culled from the ranks of Nucleus. Mark One, Karl plays piano and celeste, Chris Spedding is on guitar, Jeff Clyne plays bass, and John Marshall plays drums. Spedding and Marshall are, of course, now with Jack Bruce's new band — along with saxophonist Art Themen, who dipped for Brian Smith in Nucleus for several weeks last year. On Linda's album, Duffy Power also plays harmonica on one track.

The reaction to the album, says Karl, has generally been excellent. "But one or two people have told me they think it's 'too good,'" he says, sounding puzzled. "I don't understand that at all. It might have been a valid point two or three years ago, but today, by that evaluation, Jimi Webb would be 'too good.' And he's successful!"

In Nucleus itself, there have been many upheavals over the past few months. Spedding, Marshall, and Clyne have left, replaced by pianist Dave McRae and bassist Roy Babbington, while they've been experimenting with various drummers. Obviously, their success hasn't been up to their hopes, but they're working quite a lot around the Continent now, and they appear on the rock bills of many British universities.

Karl has strong feelings about rock. "Ninety per cent of it is ephemeral," he says, "but I don't think that's a quality intrinsic to the music. The musical merit of many so-called 'heavy' bands isn't far removed from Des O'Connor. We seem to live in an age when anyone can be a performer, and there's very little reverence for the artist. What reverence there is, is probably for the wrong reasons."

"Not all the heavy bands are false, of course — some of them are fantastic. We saw Albert King at Newport last year, and he was great, but musicians like that don't get the status that some English kid gets. Really, the only things in rock for me are the Kings — B.B. Albert, and Freddie — and Aretha, Motown, and Sly Stone. But what the audience hears is always a diluted version of that. And the audiences are very self-congratulatory — it's almost narcissism."

"Writing songs with Linda is very important to me, because it's a valid expression of myself. But in the end, it's only a song. It doesn't pretend to be important extra-musically in any sense."

RICHARD WILLIAMS

## by CHRIS CHARLESWORTH

FOR all his record success, Gilbert O'Sullivan has yet to make a live appearance — either in this country or abroad. There has been TV and radio in abundance, but this mysterious singer has so far avoided the stage spotlight.

Why has the public been starved of Gilbert's live debut?

"We thought we would wait until the LP came out before appearing live because that would give people a better idea of what I could do," he told me this week. "If I started playing live at the time of 'Nothing Rhymed,' then people would expect me just to sing ballads."

"Anyway the LP didn't do fantastic sales and people said this was probably due to not appearing live in places like colleges."

### Concert

But what about that proposed concert at the Albert Hall? "Yes, I was supposed to be doing that but it didn't come off. I was rather pressured into it by people but in the end Gordon (Mills) pulled me out. Now we are going to wait until the New Year before making a live debut. There is no great hurry really."

"There is enough live entertainment for people around at the moment, but obviously there are going to be a few people who want to see me. We may do a concert at the Queen Elizabeth Hall or a place like that. I have just done a BBC 'In Concert' programme and taped a John Peel concert show."

"What I don't want to do is get three musicians behind me and go on the road like a group. I would like to do some numbers with just a piano and myself for maybe half an hour and then bring on an orchestra or something. An hour of just me would be too long."

Mention of an orchestra brought forward another point: how did Gilbert react to the criticism of the backing strings on his album? "Yes, people seem to be against strings with me, but I think they are more against Johnny Spence because they associate him with Tom Jones and the like. Now if it was Paul Buckmaster who had arranged the strings, they wouldn't mind so much."

"I think my lack of live appearances has built up a bit of a mystique around me which isn't a bad thing. People think maybe I can't play live, but once I start things will be different. It's easy to get a bass and a drummer and go on the road but that would be a bad thing for me."

"I would really love to do a half hour on my own, but I couldn't do that at colleges because it wouldn't be long enough. And I wouldn't want to go on any longer."

### Records

If you are wondering like I was, just how Gilbert spends his time then TV, both here and in Europe is the answer. In Holland for example, "Nothing Rhymed" took off like Concorde. When Gilbert visited a shop to sign autographs, fans blocked the street and a small riot had to be quelled by police.

This popularity, Gilbert insists, has been created merely by the records. There has been no hype of the kind that MAM could afford if they wanted to. No grant adverts have appeared in the musical press, and no posters spread around bearing Gilbert's name. Disc jockeys, he says, are playing the LP on the strength of the music alone and not because independent pluggers have been employed to "per-



GILBERT O'SULLIVAN: a bit of a mystique

# The essential O'Sullivan

suade" them to give it air time. How about America then, which seems the next logical step for the advance of Gilbert's name? "America doesn't impress me," he said with casual indifference to his staminatees whose dollar earnings far outweigh the pounds. "It means more to me to be successful here, although there is great prestige to financial earnings to be gained by being successful in America."

And how about those clothes? "I couldn't possibly wear those things I wear on stage all the time. It's purely a stage thing. When I first came to England those flannel trousers were the only things I had, and that tatty old duffel coat."

"The clothes were my own idea although many people think Gordon dressed me up like that. It's show business, and in this business you can dress how you like. To be perfectly honest I think there are certain people who don't buy my records because they don't like my image. But I certainly won't stop it for them. It's something old-fashioned, and it creates an effect of some kind which is the main thing."

"The only outlet I get to wear clothes like this is in show business. It's a change from the long hair and faded jeans. I don't want to jump on that hand-wagon. I think if my music is strong enough they will accept me no matter what I am wearing. There's always a reaction of some description."

Gilbert's musical theory — in his lyrics anyway — and tell it like it is. He shuns the Moon in June idea of love songs, because, he says, it isn't true to life. "My language is pretty basic, but I don't like to analyse my own music. I would say it's fairly descriptive though."

"Moon in June stuff is very good to rhyme and there's nothing wrong with that. I like to tell it like it is." Gilbert writes at the piano and puts in the lyrics later. Often he writes more verses than can be used in any particular song. Chop-

ping them down to size is Gordon Mills' job and Gilbert rarely disagrees with his choice of verses. Gilbert respects Mills' ideas, because, he says, Mills knows what the public wants. Gilbert, it seems, isn't so sure. "We have never had a real disagreement yet. Often we

argue but come to a settlement that makes us both happy. He puts himself on the level of the public; and he seems to have done all right so far. I respect him because he had been right many times."

"Up to meeting Gordon I couldn't respect anybody. I was always on my own and when I started with him it took me a long time to accept the changes. He has been in the business a lot longer than I have and he is also a writer. He has written some really good songs, you know."

## ELP

from page one

In London, MM inquiries again picked up shops selling the album for £1.49. Random branches of Harlequin and One Stops gave this as their price, while Pop-In Records in Kensington said they were selling the album at £1.40.

Island Records, who release ELP's records in this country told the MM: "We have heard about this problem but there isn't much we can do about it because of retail price maintenance."

"On our lists and adverts we put £1.49 as the recommended retail price. In theory any shop can charge less if they want, but they can also charge more. There is nothing really to stop anybody charging £10 for an album, but nobody would pay it of course. £1.49 is the

price we recommend people to pay. "It is selling so fast that by the time most people have bought it will be too late to follow up these complaints. On the first day of release it sold 50,000 copies and our initial print order was for 140,000 which was far too low. Normally it takes an album more than three months to sell that many copies."

ELP are midway through a British tour. The tour was due to open at Newcastle last Wednesday but because the group's equipment was wrongly flown to Frankfurt, the concert had to be cancelled. A new date for Newcastle City Hall has been set for December 21. This weekend ELP visit Glasgow, Dundee and Edinburgh.

# LES FLAMBEAUX

— the eternal flame that burns within your soul when you hear the rhythmic music of the STEELBAND —



150 MR 13 £1.50

Producer — John Jack  
Sole Representation —  
Sonny Blacks 603 6328

— out now on —

MUSHROOM RECORDS

1a Belmont Street, N.W.1  
01-267 1495



PHOTO BIOGRAPHY CARDS (6x4) 500 £3.25

PHOTO PUBLICITY CARDS (6x4) 500 £4.50

MAKE IT TO THE TOP WITH PUBLICITY BY ROGLIA

Name \_\_\_\_\_  
Address \_\_\_\_\_

Complete this card and send to:  
ROGLIA PUBLICITY SERVICES  
8 LONDON ROAD  
ST. LEONARDS-ON-SEA  
SUSSEX. Phone Hestings 4999  
We'll send you our free Sample Set by return.



**IAN UNDERWOOD** was feeling happy. His hotel had given him a back room and a piano to go in it.

He could practise there all hours of the day and night without bothering anyone or they him. He just loved that hotel. It was the first time since he joined The Mothers that he'd actually been able to play a few classical variations while on the road.

Practising aside, Ian hasn't always been happy with the Mothers. Two months ago, for instance, he was thinking what a bummer it was with Frank's current set-up. No chance to do anything more than one solo; a strictly rhythmic and effects man. Eight months ago it was even worse. He'd had it up to here. He just told Zappa he'd be leaving after the next tour, and Frank said okay. But it never happened. Ian changes his mind a lot according to how he feels about the last gig or so. And right now it's hunky dory, even without the piano and that.

So what brings an ex-Yale and Berkeley student playing reeds, ARP and keyboards with three ex-pop stars, an old jazz pro who looks as if he suffers from muscular spasms, and a deep-thinking egghead who started life as a freak? Well, Ian liked the music from the start, and still does, even though it's now more commercial and personally restricting for him. Then again, he's always nurtured a fondness for audience participation and abuse. With the Mothers and Frank you usually get one or the other and often both.

by  
**MICHAEL  
WATTS**

In the old days, of course, it was all much looser. Ian remembers the tiny Garrick Theatre in New York's Greenwich Village, where around 400 people would be crammed into this long narrow hall with a stage at the end on which stood the Mothers surrounded by a forest of amps and equipment.

That was in '67, when Underwood joined The Mothers, straight out of Berkeley, where he had been studying music. The strange aspect of his enrolment with The Mothers was that rock and roll had not previously impinged on his consciousness at all.

As a student he had played in a jazz band, Jazz Mice, which did occasional gigs at

colleges or local radio stations. And his other musical direction was towards the aleatory music of John Cage. To this day his knowledge of rock is limited.

Ian gives several explanations for this. To begin with, he was raised on the east coast, which during his formative years, he says, was musically more exposed to Doris Day than anything funky, as the west coast was. More fundamentally, however, he never attended high school, but moved through the educational system from private school, to prep school, and then college. Thus he missed the high school hops and all the teenage rock and roll culture that such estab-

lishments have helped to breed. Instead, he took up jazz.

"I admired Coltrane. But Ornette Coleman, I think, is the one jazzman who's been the biggest influence. I met him at the Lenox School of Jazz, where I'd won the Schafer Scholarship. There were five of us in all, and I won on flute of all things. But I studied there, and he was there, too, with Don Cherry. I roomed next door to him, but it wasn't a very even relationship because I was at a different stage of musical development. There it was, however, and when they were at Yale, Ian and his friend Steve Swallow, the bassist, would drive all

the way into New York of an evening to see Ornette and Cherry playing at The Five Spot. Then they'd get back to New Haven and drink coffee at five in the morning to keep awake for lectures at seven.

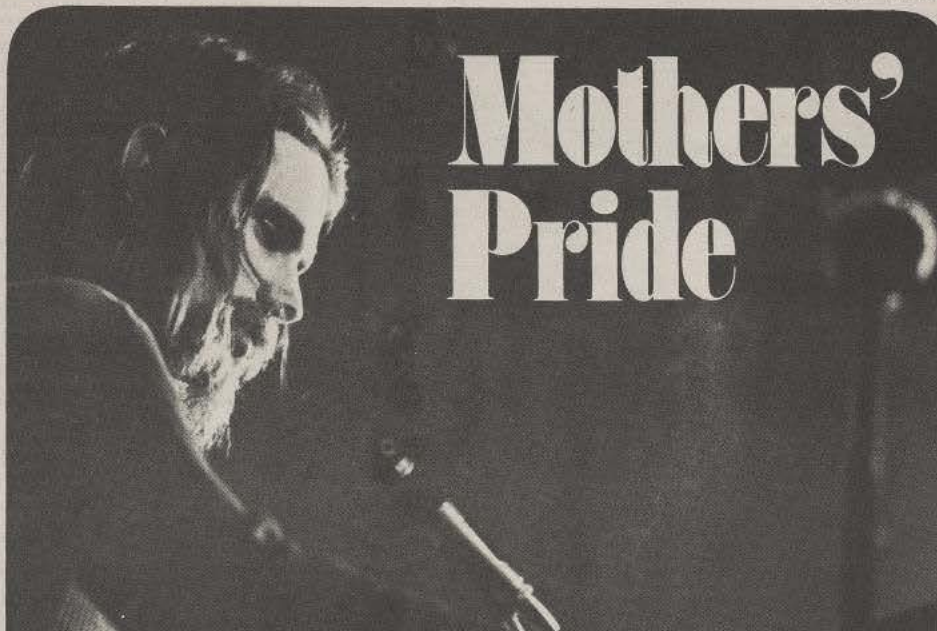
It's weird, though. These days Ian is off jazz almost completely because "my final experience with it was so frustrating," he says.

"With the people I was playing with before it was just emotionalism and frustration, and I became convinced that these elements would be there in virtually any jazz performance I heard, so I stopped and said 'Where's this at?' I didn't want to pick up my horn and blow my brains out and know that

after ten performances the same things would happen. I have a strong desire, you see, to hear things organised, and disorganised things played in context.

"This is what I've liked about The Mothers — they would do something disorganised within an organised framework. There was a time — when Howard (Kaylan) and Mark (Volman) first joined — that I didn't like the music at all, because it was very commercial, and frustrating because not only was I not playing any solos, but there was no organised madness. Now the solo space had been increased to combine with these looser elements."

# Mothers' Pride



good, but Frank really had it together, he had it, precisely — though not as much as he would've liked, I guess. Frank was into conducting, and there were all these little pieces like 'King Kong' and I dug the audience participation so I said 'Yes, that's for me'.

Since then the music has become more commercial, and predetermined, with an emphasis on intricate arrangements. The lesser flexibility has prompted him therefore, to think of working outside The Mothers. He wants to compose a lot more, but within what framework he's not sure.

About a year ago he made tentative experiments with a small group which consisted of himself on guitar, a bassist named Alan Cooper, and his wife, Ruth, who studied at the famous Juillard School of Music, on drums. It was assembled partly because he wanted to try out writing for a small group, and partly because he wished to learn guitar, which would increase his facility in composing.

"My wife, who played with Alan in a rock group called The Hamilton Face Band, is very, very good, and she made me write parts for the drums because she didn't want to improvise. They were highly complicated, and a little bit abstract, and the music would come out sounding vaguely like Captain Beefheart; it was a mixture of different styles. We rehearsed off and on for six months, because we were on the road with The Mothers at the time, but there's some good music there, and if ever I put a band together I'm sure I'll use it."

HE BECAME a Mother in a very much the casual way that they all do. He went to see them at the Garrick, where the stage looked like "a garbage pit," and dug the performance so much that the day after he followed them down to the recording studio and started work on "Absolutely Free," he thinks it was. He then went on to do some gigs at the Garrick with them, when one night Frank called and said: "Do you wanna?" and Ian replied, "Sure." A couple of weeks later he was playing at the Albert Hall on the first tour here.

It was the first gig at the Garrick that clinched his decision to join: "The music was

## CHARISMA IS BLOWING A STORM

**ANOTHER MONTY PYTHON RECORD**  
CAS 1049

**LOG ON THE TYNE**  
**LINDISFARNE**  
Fog on the Tyne CAS 1050

**VAN DER GRAAF**  
**GENERATOR**  
Pawn Hearts CAS 1051

**THE HOUSE ON THE HILL**  
**AUDIENCE**  
The House On The Hill CAS 1032

**BELL & ARC**  
**BELL & ARC**  
CAS 1053

**GENESIS**  
Nursery Cryme CAS 1052

MARKETED BY  
BAC RECORDS LTD

by RAY COLEMAN

**ELTON JOHN**, born into the international big-time during the past year, was ruminating on the state of the music scene and announcing his plans to change his act drastically in 1972.

For a man who was elevated to superstardom relatively late in his career, he was getting very animated about the "old men of rock."

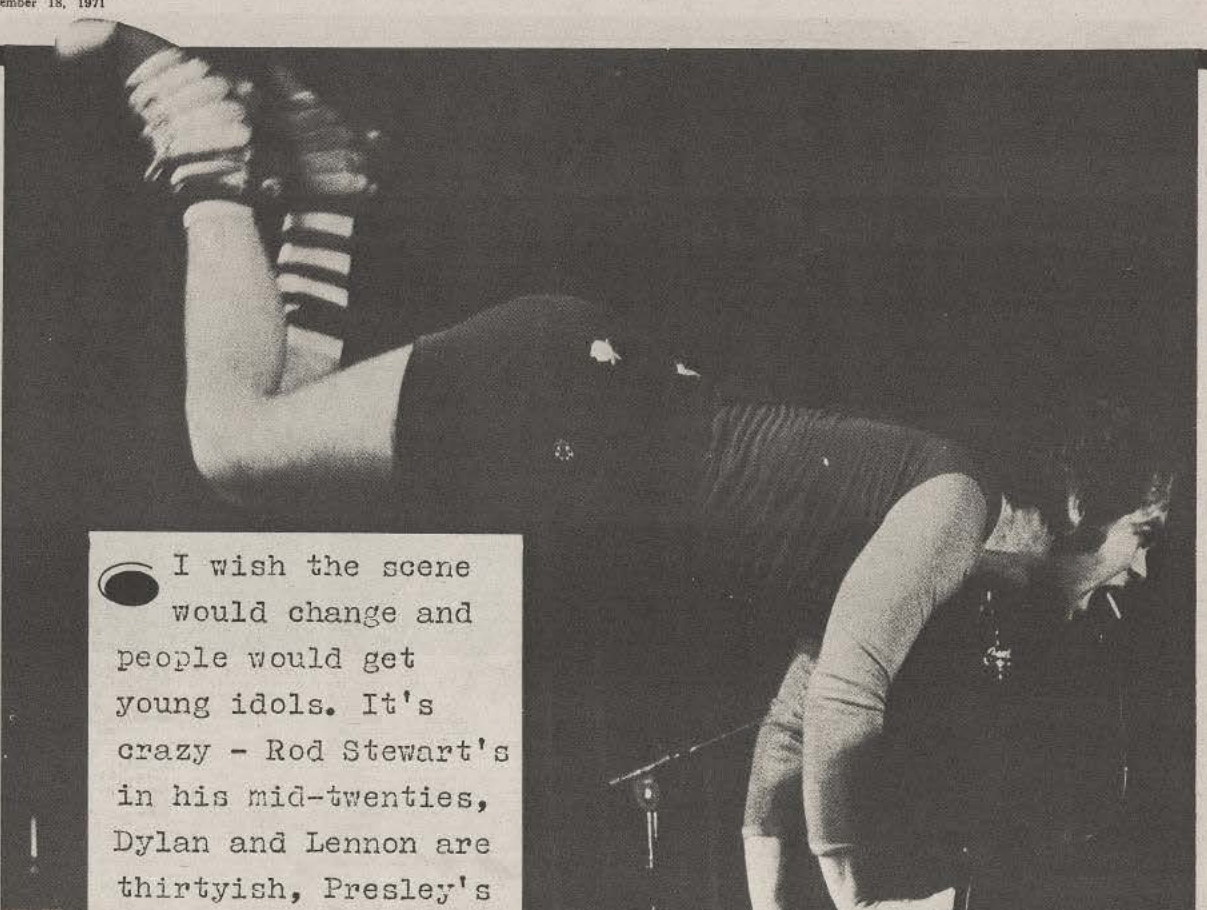
"Where ARE they? Where are the new Beatles or Stones who are going to come along and make us all out of our complacency? It's all become so static, so solemn. I don't want another Archie to come up, but things are just terrible as we stand. I can't see Lennon still a teenage idol at 40."

Elton believes that the age of today's big rock names has also had too much influence on the music, with Rod Stewart, Marc Bolan and himself, the sound has been steeped in the rock 'n' roll on which they were weaned, instead of new talents forging something new which might recapture the spirit of the 1960's.

"Why do you think I kick away the piano at a certain point in my act, and go for a rock 'n' roll party? It's because that was the music which I came up with, and it's fun. But I'm going to change things a lot now, because even if the music scene is standing still, I can't. Either I move on or get out."

So in the New Year, the man who has been named Hype Of The Year will add a guitarist to his current line-up of piano, bass and drums. His sound will change. He will spend January recording a new album with the line-up at the Stones mobile studio in the south of France. February will be devoted to producing a new LP for his friend Long John Baldry, and by March he will be on the road with the new, improved Elton John sound.

"For the past year, too



I wish the scene would change and people would get young idols. It's crazy - Rod Stewart's in his mid-twenties, Dylan and Lennon are thirtyish, Presley's an old man and even I am 24! Reggae's the only answer

much has been focussed on me," Elton reflected. "I've been lead instrument, rhythm instrument and voice. I'm ready now to spread the sound out a bit, get a fuller effect. The old sound has had its 'life.' The new guitarist - I can't name him yet for contractual reasons - just knocks me out. He's

with a well-known group at the moment and plays electric and acoustic. It's a good time to extend the band - you get an inner feeling that this is the moment to do something, you know. I'd gone as far as I could with three men. It was either change or split completely. The sound will be very different, I hope. I want

to do an 'Empty Sky' type album as well." (This was the simplistic Elton John debut LP, which aroused little attention until he had achieved success). "I'm going to stop leaping about the stage. It was getting to be a planned act, really. But I'm still going to play rock 'n' roll. We've got to

y'know, people of my age. We're so bloody old we have to have our bit of nostalgia. Most of us who made it are 25-30 and we have a musical history, a knowledge of what went before. It's all wrong, but there you are." Critics of Elton have said he has a fine touch with songs like "Border Song" and "Your Song," but he's plain, embarrassing with his stage rock medley. "I know, I know. But look, people are so SERIOUS about things. It's a bit of a send-up the rock thing, as well. Why is everything so doomy on the scene today? Even the

acoustic guitarists stand there looking all doomy. "I don't think I'm blameless, but I do consciously try to entertain people. I never wanted to, I just wanted to write songs. But now I'm on stage, I'm going to put a show on. I'll always do rock, because it's fun and I feel it." Some fresh new guys ought to come along and not bother with rock, but that's the age thing again. Entertain them - that's my thing. Look at the British groups who have gone to America and made it - ELP, Rod Stewart, Jethro. They all put on a show, set out to

entertain the crowd. Emerson, sticking knives in an organ. "Why not? We've got to cut out the drabness if the young audiences are to be kept interested in groups for a long time. Bring back 'Ready Steady Go.'" Elton is more aware than a lot of musicians of the danger of doing too much too quickly, and he looks back on a year of over-activity on the record front with rueful good humor. A spate of albums, British and world tours, blazing publicity, and one month (April) in which two LPs were released at the same time - all these factors combined to make Elton John the most overworked name of the summer.

**CURRENTLY** touring Britain with Elton John - and arousing more than a passing interest in the process - are two Texans with the unlikely name of England Dan and John Ford Coley, who sing and play their guitars with a refreshing openness coupled with a casual yet arresting style that makes you sit up and take notice.

Elton digs them and so did a lot of other people during the first half hour of Elton's show at Fairfields Hall, Croypdon, the other week. Whereas many support acts are merely there to pad out the time - and succeed in being pretty dull at the same time - Dan and John won over an audience of Elton John fans comfortably.

It's their first trip to England and, not surprisingly, A&M have released their debut album to coincide with the visit. There's also a single "New Jersey," taken from the album, on release.

The ten songs on the album - all penned by Dan and John - reflect in the main their way of life back home in Texas. Their recorded sound differs greatly from the stage sound and of the two I prefer their less complicated live work. Nevertheless the album is enjoyable although it won't set off fireworks in record stores.

Dan (the "England") is a nickname brought about by his imitations of English accents) and John have been playing together for eight years, but as a duo for only 18 months. Originally they were part of the rock group in Dallas, Dan playing sax and John organ. They had written material which was suitable for the rock group, so they quit to take up guitars together.

"They were into Led Zeppelin and we



## Dan and John the Texas rangers

were into something completely different," Dan told me last week. "We started playing guitars and using them to write with so we decided to try it on stage. We started for a while; Jobb went to work on a rodeo show and I was painting apartments. We didn't really start playing properly together until about October last year." In October they made for Los Angeles, playing in clubs that specialise in "starving artists." They made a recording on a home record player and made the tour of record

companies trying to arouse interest. Eventually Herb Alpert - the boss of A&M - heard the tapes and in April of this year they started work on the first album. The British visit came about as a direct result of playing in America with Elton John. "We did about three places with him and he asked us to come over," said Dan. "We readily accepted to say the least. This is our first time over here and we like it because it's just like Texas. There's trees and grass and people are very polite in comparison with some places in the

States. People are suspicious of you if you are nice over there."

With the history taken care of, John came into the conversation to explain the arrangements on the album. "We had never heard our music with a bass and drums before, never mind an orchestra, and we really wanted to see what it sounded like. We have got another one almost finished which will be released in January in the States and it will be completely different because we don't use the same orchestration. It's a lot heavier and really light years away from the first one."

"If we played live with an orchestra then there would be no need to buy the album," said Dan. "If I want to see someone who just sounded exactly the same as on his albums then I would be very disappointed. We feel closer to the audience playing the way we do."

The duo format will soon be changed, however. When they return to the States their first job will be to find a bassist and percussionist - not necessarily a drummer. "We want to see how it works out," said Dan. "We have been missing some holes in the music where a bass and drums could fill in."

John is going to do numbers on the piano, which we have already tried in the States, so we feel we need a bit more sound. If it doesn't work out then we'll forget it. We haven't got anybody in particular in mind."

John and Dan are both associated with a religious group in the States called the Bahai. While over here they contacted the English group, and when not playing with Elton they are managing to fit in charity gigs. Last week they played a hospital in Brighton, and they are hoping to do more. They have written many songs which they sing at religious meetings, but prefer not to use them on the public stage.

"We have written songs which are directly involved with the faith but we don't use them on stage because we don't want to preach from the stage because fanaticism is the worst killer of faith. There's got to be a balance somewhere." — CHRIS CHARLESWORTH

"But it doesn't worry me now. People had a go at me all the time, but they always have to have a go at somebody. They got very bitter about Elton John, but for me, the only thing to do was carry on making music. It's like Labi Siffre. He's just got his first big seller and people will call him a new name, but he's been around and should know what he's about."

If he feels strongly about the age barrier, what's his future?

"Well, I don't think I could retire. But I'd like to revisit the States, maybe do one tour there instead of four a year! I just don't get proper time to write. I'm under pressure all the time - four Europe, make an album, what about some live gigs at home? I don't want to become a touring vegetable like it was with my old group, Bluesology."

"I suppose I'll keep on the road for about three more years then think again."

# Grace Slick and Paul Kantner's new album is called **SUNFIGHTER**



**SUNFIGHTER**  
includes a sixteen page lyric booklet  
ETR 1002  
£2.29

**SPECIALLY IMPORTED FROM AMERICA**



Also on GRUNT  
Jefferson Airplane "BARK"  
ETR 1001  
£2.49

Manufactured & distributed by RCA



## Two new Eyes on the future

**HOW** are Steeleye Span going to sound without Ashley Hutchings and Martin Carthy?

The first indication is Tim Hart's stated attitude that "it's all music, why define it."

In effect it could mean that Steeleye's specialised repertoire will move over to make way for a wider range including contemporary songs, such as Rab Noakes' "Somebody Counts On Me." New members Bob Johnson and Rick Kemp are in such positions in the line-up that they cannot help but be noticed however they play. Both have been considerably influenced by rock music.

Rick Kemp played electric bass with Mike Chapman, and Bob Johnson came into folk music through rock playing guitar in a folk duo with Peter Knight before the latter joined Steeleye. With the freedom in the group's selection of material that can be envisaged the two musicians should have ample opportunity to draw on experience rather than having to follow old patterns. It remains to be seen what effect Bob will have upon the vocals.

At the practices Rick has had with Tim, Maddy Prior and Peter Knight he is reported to have used wah-wah pedal on the electric bass.

"His whole approach to bass playing is different," said Tim. "Tyger isn't a melodic bass player. He works basically around the chords, whereas Rick plays far more melodically. Tyger in a lot of ways was a lot more compatible to Martin's music than he was to ours — Peter's, Maddy's and mine, whereas Rick is far more compatible to ours."

Tim was particularly excited about the new roads opened by the combination, although he added that whatever happened they were not about to become a heavy group and they almost certainly would not be adding a drummer. The crux of the reshuffle in his view was quite evidently the shedding of Martin's and Tyger's specialisation in traditional forms.

### New sound

"Tyger and Martin both had preconceptions about the music which Pete and I didn't have," he explained. "Because we didn't have any we followed their lead. Bob hasn't got any, and Rick certainly hasn't."

The former situation had led to Martin arranging a great deal of their material, and in Tim's estimation, an album that sounded in parts like Martin Carthy with a backing group. One of his aims for the new group was to create "a sound that doesn't owe an identifiable amount to any one member of the group."

"I think the rift was mainly musical. There was nothing personal."

"Although the reason for Martin leaving was largely personal it wasn't to the extent that we're not good friends."

According to Tim, the musical reasons for Martin's withdrawal centred around a disagreement over what was to replace Tyger. Martin wanted another instrumentalist and the other three preferred another bass guitarist with a fuller exploration of the dulcimer and fiddle.

One might wonder why the new line-up didn't adopt a new name altogether. Obviously the long-standing members consider that there is enough of the old character remaining to justify the retention, and besides Tim made a point with his analogy of the Byrds' fluctuating membership.

### Adapt

Many of Steeleye's gigs are at "rock" venues, and their audiences probably have far fewer preconceptions of the group than the folk gathering would have. Therefore the group's willingness to adapt should be easily reflected in their audiences. The work involved in launching new material means that Tim and Maddy will not be accepting folk club bookings "for quite a while". This doesn't indicate a permanent departure for the duo. In fact things have been going overwell for them in the clubs, amounting to as many people turned away as getting in to see them in some places. The group's desire to have a record representative of them as they are now will probably see them in the studios in February and March.

Steeleye may or may not have sprung their harder as electric traddies, but the weight was still there. Would there be a place for it in the future? Tim's reply indicated that they intended to present their contemporary material with the same consideration as the traditional.

"The thing about folk music is that you get to the point where you realise how much there is. I did; you just tumble headlong into it. You get terribly intellectual. Then you come out the other side and get folk music in perspective with other music."

"I missed out on the Beatles and the Rolling Stones, because I was totally involved in folk. At the moment I am buying about a dozen record a week trying to catch up with music I've missed out on over the past few years. It's almost like a folk puberty which you have to go through."

"I think this is what Tyger is going through at the moment. He's got to come out the other end and play non-specialised music again." — ANDREW MEANS.

# Morning assembly with the Cat

**CAT STEVENS**  
"Morning Has Broken" (Island).

Can you remember morning assembly? With the girls' P.T. mistress playing piano (to dots) and the geography master shouting eight keys flat?

Well, I feel very sure that I, and you used to sing this tune. In fact I'm certain. Stevens has credited himself with the number, and a certain Eleanor Farjeon with the words. There's that little-boy hymn feel about it, with Cat adopting his most tender delivery. He does feel it, you know. A good song, perfect single material, although all you smudges are going to say it's too pretty. I'm going to say it's too pretty, but I'll leave this business whistling it and in a few days I'll dig it, and next month I'll hate it. Cat is no fool, and this will win.

**GREYHOUND:** "Moon River" (Trojan). No reason for following Cat Stevens with this, except that B. Williams is about to go home, and he'd like to score it. Henry Mancini (you've maybe heard of him) wrote the original tune, and it was bloody lovely. Greyhounds gas it up so you can dance to it. Now I'll have to say more. Well, personally speaking it's about as stunning as warm milk. It's flat, suits that sort of rumpy-puppy reggae beat (do they call it that?) that I detest, hate and am prone to be rude about. It stinks, that's rude, and this is reggae. To end on a post-statement, if Henry Mancini was dead, he'd turn in his grave. But Richard digs it.

**THE CHI-LITES:** "Have You Seen Her" (MCA). Though this might have offered us a little goodness, but alas, nay, we can just forget it. It's what one might call an unemotional over-dramatic. For a start, it relies on the sadly spoken lyric, rather like a black version of "Deck of Cards", and that we can well do without. You've got to watch yourself when you start talking lyrics over music, because if you ain't careful you can sound outrageously daft. And this does. There's sickly crooning about domestic-dog production, an bones, and a gummy bite. Woof!

**THE OLYMPICS:** "Baby Do The Philly Dog" (Jay Boy). The magical year of 1968 saw this great little pusher nose its way into the soul music circuit. There were so many fine soul records kicking around during that period. They were, to use that word, heavy. They had an awful lot of raunch, and awful lot of poke about them, and they were meant to be played loud and endlessly. Well-directed anarchy. You put one of these on and you had no worries, you took it in one ear and let it drive right through your body, and boy, do they drive. Listening to them now obviously brings memories first, and the acknowledgement of the type of music offered. Were they that good? Well, yes, they were, and I'm going to play this again right now.

**DESMOND DECKER:** "Licking Stick" (Trojan). Trash. I'm going to play "Philly Dog" again, and forget that I just picked this record up. What record? Ah, it's worked.

**ALAN RANDALL:** "Where Does Father Christmas Hang His Stocking" (MAM). Possibly he hangs it in a place that I'm not allowed to mention in the columns of Melody Maker for fear of offending some of you, and also exciting Rudolph. You should see Rudolph at his oats (so to speak).

**BELL 'N' ARC:** "She Belongs To Me" (Charisma). Being an ardent fan of Graham Bell (it's nice being a fan you know) I find most things that emerge from



FROM TOP: CAT STEVENS/CHI LITES/DESMOND DECKER

## NEW POP SINGLES reviewed by Roy Hollingworth

this delicious little band are as heady as you like. Like most of Dylan's songs, "She Belongs To Me" is as lasting as a fine building. It's no case of delving into the past. You might say the band have "botted it up," which they have, turning it into a lengthy package of blues and soul that does the number no disgrace whatsoever. Bob Johnston

**Allstars Play Party Rock** (B&C). There are six tracks on this maxi-single—"Let's work Together," "Keeps Raining," "Bye Bye Love," "Bowie Marjorie," "Get It On," "Rip It Up." That's five value. But let's play the latter three numbers. Sounds as though it were recorded at St. Pancras during a busy evening. There's that space about, too much space. These lads ain't bad players, but if you've still got the originals (or have heard them at least), you'll wonder why the Hell we need poorer versions. Well, it takes all sorts. "Get It On" sounds like a Woolworth's cover version of The Rotan success. I wouldn't play this at my party. I'd play Leonard Cohen, and go to bed. Parties are thorough boys, unless people play old Beatles and Move albums. Oh, and The Stones. But certainly not the Rock 'n' Roll Allstars. Who's the star anyway?

**JIGSAW:** "Keeping My Head Above Water" (Phillips). Sounds amazingly like Atomic Rooster with a lady singer. Is that an insult? It's a certain Vincent Crane riff on the old organ — you know, passable. I saw Jigsaw a long while ago at The Place, Hanley, and they put out an enjoyable act. Unfortunately they appear to have done little else since those early days. The tune is too much of a jumble to ever slip into peoples' heads. It's a case of too many cooks. It menders far too much. Not a success by any means.

**YOUNG AL CAPONE:** "Girl Called Clover" (Green Door). What! The Young Al Capone. Can you imagine him with a Thompson peashooter, a knife down his socks, and an appetite for making petrol bombs in the Chem Lab? Actually this is one of the more listenable varieties of reggae, especially when you're using head phones that don't work (as I am). Ah, that's better, now I can bear it. Dreadful. But enough has been said of this musical formula.

**THE IMITATIONS:** "Open Up Your Heart" (Crystal). We have been sent not one, not two, not three, but four copies of this. Obviously Crystal are trying to get rid of the bloody thing. Is it conceivable that a human could go mad listening to endless reggae? Yes, it is. Every man has his limit. I would talk under endless strains of reggae. You could beat me, burn my home, pinch my stamp collection, burn my Eagle annuals, or threaten to put my head in a beehive, but I'd never talk. But play this, and the one before, and I'd crack like a battery egg in a triage.

**MAHALIA SAUNDERS:** "Piece of My Heart" (Upstart). No, no, it can't be. It's another reggae single. What do you want, money? I'll give you money. What a great number as well, thoroughly ruined. Dear Mahalia, I'm sorry, I didn't mean it. I love reggae, did I ever say I didn't. It's just that my dander was up. Fine production, and a sense of somebody being very aimless here. Maybe it's me.

## CHRIS WELCH is on honeymoon



THE FIRST SINGLE BY "OUR SONG" TRANSATLANTIC BIG 141

NOVA SOUND Recording Studios

## A HAPPY CHRISTMAS FROM A HAPPY STUDIO

NOVA SOUND Recording Studios Ltd. Telephone:—  
27-31 BRYANSTON ST., MARBLE ARCH, LONDON W1H 7AB 01-493 7403/4/5



Records and Tapes

# First solo album from Papa John Creach

Papa John Creach is contemporary music's latest miracle. He came out of nowhere playing music with a new brilliance. Papa John materialized on stage with his electric violin and Jefferson Airplane one night; and ended up staying and playing as a member with the Airplane and Hot Tuna. The Creach charisma attracted some interesting musicians to participate in the recording session for his album: Grace Slick, Jerry Garcia of the Grateful Dead, Jorma Kaukonen and Jack Casady—to name a few.



**PAPA JOHN CREACH**  
his first solo album  
FTR 1003

£2.29

**SPECIALLY IMPORTED FROM AMERICA**

Papa John's Friends...  
Grace Slick  
Jerry Garcia  
Jorma Kaukonen  
Jack Casady  
- to name a few

Also on GRUNT  
Jefferson Airplane "BARK"  
FTR 1001  
£2.49



# jazz scene



LEE MORGAN: "Jazz is a bad word"

ONLY last week I was talking to a session drummer about the musicians who had most impressed me in New York this year. "Lee Morgan?" he repeated, "he must be getting on now. What is he — late forties, or is he 50?"

Had the explosive trumpeter heard that comment, he'd have thrown back his shoulders, tossed his head in his prima donna-ish way, and grunted. On July 10th, Morgan made it to 33. He was, after all, only 18 when he first surprised listeners to the Gillespie big band, but after 15 years in the business, he is, ironically, a year or two younger than such con-temporary titans as Archie Shepp and Pharoah Sanders.

## Established

When Shepp first arrived in Philadelphia, incidentally, it was the teenaged Morgan, already established in his hometown scene, who checked him out and gave him a helping hand. Apart from leading his own combo, Morgan teaches

# Call it Black classical music

most Saturdays at the Jazzmobile Workshop in Harlem, where most of his fellow lecturers — Billy Mitchell, Jimmy Heath, Sonny Redd and Curtis Fuller are among them — are roughly ten years his senior. Yet none of them feel any identity crises with the students whose ages range from 15 to 30. "But I notice a lot of times I'm talking to 'em and I'll say something or mention something that might have happened in the '50s — talking about Clifford Brown or someone — and have 'em look at me with a puzzled look," said Morgan. "I realize that here I'm talking to a kid that's only 18 years old, so I'm more than twice his age. To him, I'm ancient."

"I just try to show them that

no matter what school they might feel a closer affinity to, that's good because time changes and people change. But they should try to open their minds and see everything that happened before, what made it get to where it is, and absorb as much as possible. In that way they'll be able to go forward, because one day they will look around and they will be adults. They'll be talking to a little guy of 12 or 13, and they will say the same thing over and over again because music is like that. It's a universal kind of thing and if you just approach it as art for art's sake, without putting any kind of labels or whatnot on it, I think the performer and the listener will enjoy it much more."

Morgan is one of the musi-

cians who has suffered from his own "identity crisis" — in the public eye, that is. He made so many records for Blue Note which were released gradually over a long period of time but bore no relation to his current involvement. "When you say I belong to another era, that's mainly because I have identified myself with the hard, straightforward playing of what was the music of the late 50s, early 60s," he explained. "Now I think there's a mutual give and take because on my last record date — I want to see what kind of reaction it has when it comes out — it's the kind of music you'd associate more with Pharoah than you would with Lee Morgan."

## Open mind

When Morgan continually stresses the importance of keeping an open mind, you instinctively sense that this comes from a period when his own mind was firmly closed to the innovations of the past decade. "I try to listen to everything that's happening, but that doesn't mean you jump on every new bandwagon just for a gimmick," he said. "I try to apply it to me."

You take Miles Davis for instance. His surroundings — and I say his "surroundings" because I mean the musicians he surrounds himself with — his environment, usually, has changed. It keeps changing all the time. However, Miles Davis the trumpeter, the jazz improviser, the musician, is the Miles Davis everybody knows. In other words, if you could eliminate the background, the support music, what he is playing on "Jack Johnson" or "Live at the Fillmore" — it's Miles, you see? So your approach boils down to using all the things that are coming about where you can best utilize them to fit into your thing."

The trumpeter continually returns to the question of the "identity crisis," probably because he has a highly developed socio-political orientation, as manifested in his involvement with such militant

groups as the Jazz and People's Movement and Collective Black Artists. "I don't think I've ever had an identity crisis with anybody because I've never looked at music through a school," he mused. "I don't believe in labels, it's music. I don't even like the word 'jazz,' really. I think it's a bad word. It's not a word that we made up, it's a word that we were told what it was, just like we were told that we were 'Negroes' — the same kind of thing, if you ask me what would I call our music, the best thing I could come up with would probably be 'Black Classical Music,' but then that's even a broad term."

"Improved music" is also a broad term, the trumpeter continued, because any melody can be improvised on. "You just play an arrangement and each time, just by phrasing it differently, you're improving on that arrangement. But I do know that a man like Duke Ellington is timeless, someone like Coleman Hawkins is timeless, Ahmad Jamal — or Miles Davis. This is a timeless thing, you see, you should be able to play with anyone whether it's Jelly Roll Morton or Cecil Taylor, and everybody in between."

Like the majority of contemporary black musicians, Morgan feels that the word "jazz" is frequently used to block the exposure given to the music. "I think racism comes into this," he said. "We have another group, more composite group, called the Collective Black Artists, and what we are trying to do stems basically from 'we know why, and we know the people in the media know why.' They say you can't play this or you can't play that, but we know that this is hogwash because the public have very little to say about what they hear on the radio or what they see on television."

The Beverly Hillsbillies and Lucy — these scented-train shows — they go on day after day, but there shouldn't be children that can't read as there are in America, things like this, with a medium like television. These things are ridiculous, so what we are trying to do is to try to direct our communications directly to the people, our people."

VALERIE WILMER

# Philosopher of the trombone

VIC DICKENSON, amiable as ever, waits in the wings for his turn to rejoin the band on stage. "The audience liked your composition, 'Constantly,'" you say, and his face breaks into a slow, genuine grin.

"You think so, eh? I had that one in my head a long time before I put it down on paper."

"It takes a while to compose — it's not like writing a letter. The tune comes and you keep it there (he indicates his head), I've got a couple knocking around at the moment."

Vic Dickenson, that languid philosopher of the trombone, is — like all the members of the World's Greatest Jazzband — disarming and approachable. He has the engaging humility that makes strangers wave to him as he arrives at the concert hall.

Nothing apparently ruffles him. The band got held up in the fog and traffic jams on their way to Bristol and the start was delayed. But Vic still found time to amble off with me for a cool lager with minutes to spare. He still made it on stage.

"Yeh, I like composing. D'you remember 'What Have They Done to the Keys of My Heart'? That was one of mine. That was a while ago. Trouble is I never got anywhere with my numbers. Never had any real success with any of them, Pity, that."

Dickenson handles his trombone with a distinctive nonchalant brilliance. He evokes nostalgia — as we recall his days with Benny Carter, the Count and Eddie Heywood.

He has cultivated an affably tired look and a wry humour which creases his face and reaches out to his audience. But he mocks his 65 years.

He so nearly didn't become a jazzman at all — and probably wouldn't have but for a fall from a ladder when he was 16. "My father was a plastering contractor and I was an apprentice, learning the way to plaster. Mainly just mixing the mortar."

"And then one day when I was going up the ladder, the rung broke, I fell heavily and bent my back double. That was the end of my plastering. But my heart was always on music."

He'd started out tentatively on the family organ. "Still got it now but the strap's broken. It was useful to learn the scales on."

And then he graduated to his brother's trombone. "I always liked the sound of the trombone, I used to hear other players and I argued I could do just as well. I could sing a bit and had a natural sense of music. My first group was the Elite Serenaders..."

Vic renealed it nostalgically. "Elite Serenaders. I don't know what kind of things we played or what we tried to play." He grinned. "If it was best not to analyse those apprentice days too closely."

What, then, does he favour now? He seems on stage to swing effortlessly and with equal facility from the old standards to the newer numbers. "This band is right for me. I like something of everything, all mixed up. Not too frantic all the time."

And the audience? How important is it nowadays to a man who, according to the programme, was once dubbed the Fats Waller of the trombone. "Not important. Never has been. I try to close my ears to the audience and listen to myself."

You believe him and yet feel that this essentially warm personality responds to a vital audience. One visibly sees his eyes light up when they applaud his gentle and musically articulate solos.

He's enjoying himself on this tour. But he remains critical of his own considerable ability. "I'm not playing as well as I can. My teeth are bothering me."

The audience are happily oblivious to any shortcomings caused by aching teeth.

"I guess I'll retire one of these days." And he hints that may not be so far away. We hope he's not being too serious. — DAVID FOOT.



VIC DICKENSON: mocks his 65 years

Top quality — that's Gibson. Modest cost — that's Jubilee! You buy sets in handy packs. Get them from good stores everywhere. Now.

## Jubilee Strings from Gibson

by Rosetti

How about a new guitar? Send for the new Guitar Brochure to ROSETTI The House of Music 138-140 Old Street London EC1V 9BL.

Name \_\_\_\_\_  
Address \_\_\_\_\_

MM 18/12

MAY WE WISH YOU AND ALL OUR FRIENDS  
A HAPPY CHRISTMAS & PROSPEROUS NEW YEAR  
**BURLINGTON/PALACE  
MUSIC GROUP**  
9 ALBERT EMBANKMENT, LONDON, SE1  
Telephone: 942 7507 and 735 2692

**Three Dog Night's DANNY HUTTON talks to Chris Charlesworth**

**T**HREE DOG NIGHT, consistently earn gold—even platinum albums in their home country, and sell out 20,000 seater halls with ease. Yet they are virtually ignored in Britain.

They were last here in '69, and they didn't set the country ablaze. Since then — nothing, as far as Britain is concerned.

A proposed working visit earlier this year was cancelled because of recording commitments back home, and there are no real plans to present Three Dog Night in Britain. Again, American commitments are to blame.

It wouldn't be unreasonable to suggest, therefore, that Three Dog Night are reluctant to make a second British tour in view of their reception the first time. Maybe they don't like it here because of past memories, or maybe it's the weather. Actually nothing could be further from the truth, for this week London was host to Danny Hutton, one of the three front-line vocalists from the band.

It's the second non-working visit Danny has paid to Britain in the past few months. Whenever he has time off he's here on holiday, and on this current trip he's over to buy a house in London to use on future visits. He'll be spending Christmas over here, and two more members of the group are expected next week.

Why is it then, with this liking for Britain that the group don't play here? "Three years ago we came to promote a single which didn't happen, but we had to go back to establish ourselves in America," Danny told me over lunch last week. "We had to concentrate on the States to build a solid foundation."

"At the end of last summer we were all set to come back and we were really happy about coming and playing the Albert Hall. Then our manager told us we couldn't do it because we had to get an album finished in time otherwise we'd lose the royalties on it."

"According to our contract the record company didn't have to pay us the royalties if we didn't finish it on time so there was no choice. I was really very disappointed about it and we were the rest of the band. Maybe if we came over here we could get something going for us."

"I am sure that a lot of people think we are one of the richest rock groups in the world and we have no need to bother with England, and it's not the bread we are concerned with. We would pay it ourselves, just to do it if we could fit it in, but I think we need a hit record first to make it."

"In the States we only work the weekends—Fridays and Saturdays—and we have the whole month of January free of live appearances. Trouble is we have to get an album done in January, and we are doing a TV special of our own, so even during the weeks we always have something to do somewhere."

"All the guys in the group would like to do it but we have an agreement during months off that if any one of the seven of us wants to do anything other than work he can, and that puts the whole band out of action. I want to buy a house and I want to live here so it's really frustrating not to be able to play here. I want to do something here within the next 12 months I am going to break some-



DANNY HUTTON (second from right) 'Ours is a different kind of creativity'

one's leg. Next summer we are doing a tour of baseball parks and then maybe after that we'll manage it, but we've got to get a record going here first."

"We talked about the group's live act — reputed to be one of the most exciting around."

"We have always put a lot of theatre into our act and I think a lot of other groups are using our ideas that we started using three years ago. I think if we came over to Britain people might think we were basing our act on other groups, whereas we really started the idea in the first place. We wouldn't want to come over and look like an echo."

"We have a lot of movement in the act with three lead singers swopping round the mikes. Usually I stand in the middle with the other two at either side. Sometimes one of us takes the lead and may walk off the stage completely and may throw beer at him in the wings. We rap a lot on stage between numbers and it isn't written out for us. It's all ad-libbing."

"We always tune up before we go out on stage so that when the announcer says 'Three Dog Night' the

and by the time a song came out it was nothing like what I originally intended."

"I think we are being just as creative by doing our own versions of other artists' songs as if we had written them ourselves. It's just a different kind of creativity. We just reform a whole song and do it better and it's still creativity."

"For a long time people thought there was a machine behind us, another member of the group, who did everything, but we do it all ourselves. We select the songs and get them together with the musicians in the band. Using other artists' material doesn't seem to worry us. Big groups seem to come and go but we still keep chugging along."

"We have written songs of our own on albums but they don't seem to mean as much as the others. What's the point in putting out an album of our own songs just for the ego? We are better at getting hold of a song that has potential and making it our song. Randy Newman (who wrote 'Mama Told Me Not To Come') loves it. So does Nilsson and Elton John. We often pick records that have been sat in vaults for a long time."

# STRAIGHT AWAY DOG

lights go up and the song starts immediately. We don't like the idea of walking on stage, plugging guitars in and tuning up in front of the audience before the first number."

"At the end we jam a bit but most of the songs are basically like the records. We get to a certain point in the songs where there's an instrumental break and here the guitarist might start something of his own. Audiences might think we work it out beforehand but we don't. All we know is the cue to get back into the song. The music always appears really tight as if it has been planned."

Three Dog Night are one of the few groups around who don't rely on original material in their act. Instead they pick up compositions of other writers and mould them almost into their own number. In view of the emphasis placed on original material today, how did Danny feel about using other artists' material?

"I was a record producer and writer for nine or ten years and a songwriter who had two big hits in the sixties, so I still feel I can write hit songs if I wanted to," he said. "I used to do all my own stuff. I produced sessions and arranged things

"I think it's senseless for us to be creative in other senses. I wish I could write down and write ten sure hit songs, but if you don't work that way you have to make the most of what you can do. The only hard thing is that when we do record something that is picked on by a bunch of people you have to stand up and be compared."

When Three Dog Night was originally conceived there were just the three vocalists — Danny, Cory Wells and Chuck Negron. Live appearances demanded that a backing group be added, but the passing of the years has brought the backing musicians (Mike Allsup on lead guitar, Joe Schermie on bass, Floyd Sneed on drums and Jim Greenspoon on keyboards) more into the limelight as fully fledged members of the band. How much say did the musical section have in the running of the band?

"Well originally they were just hired on a salary as backing musicians," said Danny. "But we made the albums and always used the same people and we realised that they were a really important part of it all. We worked it out so they stopped getting just a salary because otherwise we couldn't have kept the guys."



Behind a new Premier outfit. Straight away you're in command of precision. In sound. Response. Projection. Finish. All backed by the great Premier dealer service. Every Premier drummer

knows his outfit will sound consistently good, session after session. It's made to withstand the toughest treatment on the road. Yet still look sensational when the spot hits it on stage. With more and more groups looking to their drummers for inspiration, you can become

the vital force in the band with Premier. So for every drummer who wants to make it, there's only one name to consider. **Premier** 1st IN PERCUSSION 87 Regent Street, London W1R 7HF

Merry Christmas  
from  
Deep Purple—







YVONNE ELLIMAN JESUS CHRIST SUPERSTAR



JON LORD DEEP PURPLE



ROGER GLOVER DEEP PURPLE



BUDDY BOHN



RUPERT HINE



JOHN CANN BULLET



DAVE CURTISS CURTISS MALDOON



JOHNNY GUSTAFSON BULLET



TONY ASHTON ASHTON, GARDNER, DYKIE & Co.



AL SHAW BULLET



DAVID MACIVER



IAN PAICE DEEP PURPLE



CLIVE MALDOON CURTISS MALDOON



PAUL HAMMOND BULLET

**Merry  
Christmas  
from**  
  
**YVONNE ELLIMAN  
AL SHAW  
RUPERT HINE  
JON LORD  
CLIVE MALDOON  
JOHNNY GUSTAFSON  
ROGER GLOVER  
JOHN CANN  
BUDDY BOHN  
TONY ASHTON  
PAUL HAMMOND  
DAVID MacIVER  
DAVE CURTISS  
IAN PAICE  
and  
PURPLE  
RECORDS**

GEMINI SUITE BY  
JON LORD  
Featuring Yvonne Elliman,  
Roger Glover, Albert Lee,  
Ian Paice, Tony Ashton,  
Jon Lord and the London  
Symphony Orchestra  
conducted by Malcolm Arnold  
Purple TPSA 7501

RUPERT HINE AND  
DAVID MACIVER  
PICK UP A BONE  
Purple TPSA 7502

BUDDY BOHN  
A DROP IN THE OCEAN  
Purple TPSA 7503

CURTISS MALDOON  
CURTISS MALDOON  
Purple TPS 3501



EMI RECORDS, a division of EMI Music Limited, is a member of the EMI Group of Companies, International leaders in Electronics, Records and Entertainment.



35, Newmarket Street, London W.C.2, U.K.

# GAUGING IN THE ACT

A MELANIE concert isn't so much a concert as a gathering of converts who all around as children might congregate around a hearth to listen to their music teacher playing nursery rhymes.

The simplicity, warmth and feeling that Melanie gives off is so infectious that an atmosphere of reverent silence gives way only to wails cheering at the end of each song.

At London's Rainbow last Thursday Melanie wasn't too happy with the atmosphere. I felt she wanted to be host to a party where the audience would become an extension of her and her songs. She tried very hard to make this come about, but with little success.

At London's Rainbow last Thursday Melanie wasn't too happy with the atmosphere. I felt she wanted to be host to a party where the audience would become an extension of her and her songs. She tried very hard to make this come about, but with little success.

"As I was coming here tonight I passed some Salvation Army people and they were singing a song. I think I'll play it too," she said before giving us a beautiful rendering of the carol "O Come All Ye Faithful." There was another simple song, which she apparently learned from some old ladies while staying at a health farm in America. She smiles and laughs with an infectious warmth that seems to embrace everyone in the theatre between numbers.

For the most part we were treated to a number of new songs. Calls from the audience for older numbers were largely ignored, though gems like "Nickel Song," "That's What They Done to My Song," "I Wish I Was A Farmer," "Lay Down (Candle in the Wind)" and "Beautiful People" literally brought the house down.

Her voice is intriguing. At times she sings soft and mellow reflecting the essential warmth that surrounds her, but instantly she can change to a harsh pitch almost screaming into the mike at times she embraces and scratching away at chords on the guitar, apparently indifferent to which strings she plucks. At times she almost talks the words, and occasionally slips in lines according to how the concert is going.

There were three encores and the audience cried for more. One convert even pleaded for me to start all over again. Perhaps if the fans had joined in singing when requested we'd have had more. Even so, two hours is good measure from one solo artist, but in the cold night air two wishes I could turn the clock back two hours.

—CHRIS CHARLESWORTH.



MELANIE: 'they don't even clap along, ma'

# Melanie: simplicity and warmth

Julio adeptly plugged the gaps with provocative hits and fervent choruses, while Peter Haycock played some very tight and agile guitar lines, but it was hard to pick out individual contributions because we were dancing so earnestly.

By the time they got to the harp duel (Julio, Colin Cooper, Beau) happy feet really began to do their thing. Wild dancing got wilder, booze flowed faster, and the hall temperature approached the fairsite point. With Freedom Train they put together four part vocal wailing over Derek Holt's bass throb and George Newsome Jr.'s drum power.

We twice screamed for extra choruses on that, that was about this time that an arm-swinging cone line crashed through the back wall into the smoggy parking lot, and the real satoff of the vocal work on old stuff like Stormy Monday, "Nobody's Business," "One More Time."

blew a come-down-slow medium blues and we lolled reflexively amid the wreckage. — FRED BOUCHARD.

## THE HOLLIES

How miss will the Hollies when he quits the group at the end of this week at Batley Variety Club. A lot of fans in the packed house on opening night (Sunday) were speculating on this — and with good reason.

For Alan, obviously sensing the mood of the audience, threw everything into a superb performance in which he was more than ably supported by the rest of this impeccable outfit.

The group, of course, aren't saying anything about their future minus Clarke, who wants to get away to do more solo work. They aren't even letting anything out about his successor.

But the verdict at Batley is that they have quite a search on their hands to find someone to match his ability to deal with the fast or slow modern type number.

The group got off to a poor start when the fans' slow hand-clapped the long delay before the curtain went up. But from the moment Clarke and Co. stepped on-stage, before a sell-out house, they were a hit.

Tony Hicks and Terry Silvester (guitars), Bernie Calvert (bass) and drummer Bobby Elliot were all in tip-top musical shape as they played their way through his after hit. Elliot was all in tip-top musical shape as they played their way through his after hit.

High spot for me was "Just One Look which, like much of the stuff they did at the club, sounded almost as perfect as listening to the record. What more can one say in praise of a pop group. — STANLEY PEARSON.

## CAROL GRIMES

THERE was a jazz-rock flavour about Carol Grimes' previous band, Delivery, but her current unit, Uncle Dog, leans more towards rock 'n' roll.

Unfortunately, there was only a very small crowd to hear them when they played Henry's Blueshouse in Birmingham on Tuesday of last week.

Carol, the epitome of women's hip between numbers with a pint in one hand and cigarette in the other, sang with considerable force, despite the handicap of an inapt P.A.

Her movements reminded one of Maggie Bell but the vocal approach, with such diverse influences as Besie Smith, Aretha Franklin and Bobby Bland, bore little resemblance to the Stone The Crows singer.

The set began with Carol being backed by Phil Crooks (guitar), David Skinner (piano), John Porter (bass) and John Pearson (drums).

After four numbers recorded for a forthcoming album — the Don Mix blues Down, Down Down, and David's "Lose Me," "We've Got Time" and "Old Hat," plus the old Elvis song, "Mystery Train," Carol's own "Sweet White Wine," Skinner switched to bass to enable John Porter to play guitar.

Carol and the band featured two more originals, the group penned "The Smoke" and John Porter's "First Night," before reverting to the original line-up for the closing number, Bill Willie Johnson's "You're Gonna Need Somebody On Your Bond."

Although there wasn't time for Carol to get into her Arabic thing, she did enough to leave her audience with the impression that she must be one of the most underestimated chick singers on the scene. — JERRY DAWSON.

## PETER MAXWELL-DAVIES

SANDY BROWN'S 1950 musical "The Boyfriend" lived again for a brief instant during the Christmas Concert at London's Queen Elizabeth Hall last Saturday.

It was the concert version of Peter Maxwell-Davies' score for Ken Russell's film of the musical to be launched early next year.

Before this Maxwell-Davies and his musicians gave a concert version of the music for Ken Russell's current film "The Devils."

Mr Russell has made an apt choice of Maxwell-Davies' score these films because both he and Davies have completely uncompromising forward-looking approaches to their arts, and with the "Devils" particularly so. The results are devastatingly hard-hitting in their melodramatic intensity.

The music itself in "The Devils" is a manifestation of Maxwell-Davies' hard-edge serious expressiveness, making great use of a large and varied percussion section, ice-cold strings, and piercing shrieks from Alan Hacker's bass and bassist clarinet.

The bizarre unfamiliarity of the sounds themselves manage to induce a feeling of unrest, especially when a sudden tharstonian flourish leads to the point to expect that particular moment. One has occasions does film music come to this high quality. — "The Boy Friend" ended the

concert and came as a complete contrast, light-hearted and extremely comical, it seemed out of place at the end of a long concert on intense music. — RUSSELL UNWIN.

## SYD LAWRENCE

SYD LAWRENCE Orchestra was featured in Tuesday's Glenn Miller Anniversary programme at the Fred Trade Hall, Manchester.

The show was particularly notable for the excellent singing of the band's regular vocalist Kevin Kent who, for some reason, was omitted from the BBC-TV's Omnibus show in favour of Danny Street.

His updated phrasing in ballads such as "Nightingale Song in Berkeley Square" and "Humpty Dumpty Heart" made one wonder why.

Other notable contributions to the faithful reproductions of the original Miller recording scores, included the fine jazz tenor of Norman Brown, Barry Thompson's excellent clarinet and some beautiful trombone playing from Frank Dixon.

The concert's closing "Little Brown Jug" brought wild applause, with special thanks to solo singer Sheila Buxton and narrator Alan Bell. — JERRY DAWSON.

## CLARK TERRY

CLARK TERRY'S appearance at Donte's, Hollywood, this week was his first West Coast gig as a leader. It often happens when a New York musician is imported for a short engagement, he had to be supplied with a local rhythm section, and in this instance it was strictly a last minute arrangement.

Terry had scarcely enough time to run from the airport to his hotel to the club before shaking hands with the musicians furnished. Fortunately, the hands in question were those of three talented men. At the piano was Ross Tompkins, one of Clark's colleagues on NBC's nightly Johnny Carson Show. The solidly dependable John Guerin was on drums. On opening night only Ray rhythm played bass, but subsequently he was replaced by Monty Budwis.

As always, Terry's work was a study in the blend of personality and the fluent, beautiful construction of his improvisational concepts. He still turns frequently to his ex-box, Duke Ellington, as a source of material. Among the highlights of the evening were "Wood Indigo" and "Just Squeeze Me." I could have done without "Take the A Train," in which Clark delivered himself of a long and not particularly funny monologue about two young cats taking the A train up to Harlem. This was the only point in the evening at which his humour failed to come off.

It was unfortunate that the Terry-Bobby Blueclay quintet so successful in New York for several years, was not revived for this occasion, particularly since Brookmeyer was sitting in the audience. Still, Terry is a man of such extraordinary charm, and such a skilled showman, that the packed house (among whom were dozens of prominent musicians) dug every minute of his trumpet work, his honorous Huegel-horn and his honour tinged singing.

Sarah Vaughan was in the audience for the first two nights. On the second evening she and Carmen McRae were prevailed upon to join Clark on the bandstand, adding some hilarious, slightly satirical lyrics to "Lover Man." A good time was had by all—typical if the kind of thing that goes on constantly at Donte's, which by now may well be the most dependable jazz club in the world as well as the most consistently successful. — LEONARD FEATHER.

CLARK TERRY'S appearance at Donte's, Hollywood, this week was his first West Coast gig as a leader. It often happens when a New York musician is imported for a short engagement, he had to be supplied with a local rhythm section, and in this instance it was strictly a last minute arrangement.

baudiful construction of his improvisational concepts. He still turns frequently to his ex-box, Duke Ellington, as a source of material. Among the highlights of the evening were "Wood Indigo" and "Just Squeeze Me." I could have done without "Take the A Train," in which Clark delivered himself of a long and not particularly funny monologue about two young cats taking the A train up to Harlem. This was the only point in the evening at which his humour failed to come off.

It was unfortunate that the Terry-Bobby Blueclay quintet so successful in New York for several years, was not revived for this occasion, particularly since Brookmeyer was sitting in the audience. Still, Terry is a man of such extraordinary charm, and such a skilled showman, that the packed house (among whom were dozens of prominent musicians) dug every minute of his trumpet work, his honorous Huegel-horn and his honour tinged singing.

Sarah Vaughan was in the audience for the first two nights. On the second evening she and Carmen McRae were prevailed upon to join Clark on the bandstand, adding some hilarious, slightly satirical lyrics to "Lover Man." A good time was had by all—typical if the kind of thing that goes on constantly at Donte's, which by now may well be the most dependable jazz club in the world as well as the most consistently successful. — LEONARD FEATHER.

It's not what you do, and AMM's timing is usually perfect.

The end of the performance was particularly fascinating. The group was playing very quietly, with long silent spaces between periods of minimal activity when (apart from a few drunken musicians and one loudmouthed "critic") the room was utterly still.

After a very long silence, it became obvious that the performance was over; for Cardew lit his cigarette, Frost began slowly dismantling his kit, and Rowe pulled out his plugs.

Yet the audience didn't stir, and sat rapt for minutes more in some new and absolute state of sympathy and awareness, and in the awesome power of AMM. — RICHARD WILLIAMS.

## ILLINOIS JACQUET

THREE top-line players don't necessarily make a top-line trio, but the three now rolling out remarkable jazz at Ronnie Scott's, Soho, work together like long-lost blood-brothers.

Illinois Jacquet, Jo Jones, and Milt Buckner, are masters of the tenor sax, drums, and electric organ, respectively. Each has abundant room for his individual virtuosity, but for much of the way they play, they produce rips and thrusting trio music with plenty of moody volume and brilliant phrasing. And the beat generated when the group really digs in works for ten because what "rockin' the joint."

He opened with "Moonshadow" which set the mood for the next two and a half hours. With guitarist Allan Davis prominently at his side, he built up the show to a climax on "Peace Train," and sensibly left without an encore. Despite

the familiarity of most of the numbers, a new song "The Boy With The Moon And Stars On His Face" attracted the particular ovation. Then the orchestra joined him for "Sad Lisa" and "Where Do The Children Play."

His instrumental work was flawless throughout, and Cat can rattle piano keys forcefully as he troubles it, but it's why America has fallen for him in a big way just like they have for him with Elton John. This time is ripe for his fuller recollection of home ground. — CHRIS HARRIS.

## JULIO FINN

CLIMAX CHICAGO did a gig at Cooke Perry Inn, Edmonton, London, last Monday night that blew minds beyond all possible anticipation. The specially high spirits and good times were due to the unexpected appearance of two harp-mouthed dudes who blew in from the Windy City, namely Julio Finn (Vla Paris and Corfu) and Chicago Beau (via Copenhagen).

Ascending the stage after CC had thawed out and limbered up the fans, Julio and Beau dug gritty club to the already grooving band. Afro abristle and inscrutable behind shades.

Beau dealt sternly and Core the vocal work on old stuff like Stormy Monday, "Nobody's Business," "One More Time."

## GET YOURSELF A

**TOPBOOST** A treble booster with super sustain and footswitch at £7.80

**UNIMIX** 4-channel mixer with high input impedance at £12.35

**WAH WAH** Variable band pass amplifier with light control at £10.35

COMING SOON COMING SOON COMING SOON

**FUZZ BOX RING MODULATOR TONE GENERATOR**

All units are battery powered (9V) with automatic cut-out, and are produced in a yellow standard van and readable-proof, 7" x 5" x 2" and are guaranteed! Postage and Packing 20p per unit. Send money or write to: Jean at HALOELECTROUNDS ESTUARY HOUSE, EXMOUTH, S, DEVON Tel. 03952 3515

Monday's opening set included originals by Jacquet and Buckner, a version of "Lester Leaps In" which started out in a ball and built up to a god-timey "On a Clear Day," Jo Jones' intricate percussive solo, a fast-paced blues with Illinois' vocal, and a "Body And Soul" to remind us how original and satisfying Jacquet's ballad playing can be.

The trio, who smiled a great deal (physically as well as musically), communicate a sense of enthusiasm, style, and unshakable involvement with the audience. Old-fashioned virtuoso work, there's another: as soon as you hear the swishing cymbal intro to "Lester Leaps," and the mean percussive organ which joins it, you can sit back and say to yourself: "Swing is here again!"

Yes, through Christmas and until New Year's Day, Ronnie's is certainly where the beat's at. And the sturdy rhythmic mood is carried through in a set by singer Jon Hendricks, with a piano consisting of Ray McLaughlin (piano), Jack Thornecroft (bass), and Bobby Orr (drums). Among the songs in the more diversified programme were Gene McDaniels' compared to "Whatcha Gonna Do," "Goodbye," and an unusual version of "Ode To Billie Joe." — MAX ONES.

## AMM

I CAN barely remember what the Musicians' Co-operative concert at Ronnie Scott's in London, on Sunday night. But I can remember quite perfectly how the performance made me feel: tranquil, with a super-heightened awareness.

For four months, Lou Gare, Keith Rowe, Cornelius Cardew, and Eddie Prevost have been playing together in a set which is quiet, and whose sound as though they've never met before.

So at times they work together, towards a common goal, and at other times they slightly quaver in and go going instead of combining in the jazz sense. The music makes demands on the listener but once the essence of the music is glimpsed, these demands are easy to meet.

It helps to close one's eyes, in order to avoid the distraction of watching something in particular sonority is being produced by piano, cello, and independently, surprising instead of combining in the jazz sense. The music makes demands on the listener but once the essence of the music is glimpsed, these demands are easy to meet.

Prevost, for instance, plays a very small, ordinary drum kit, yet manages to produce the most beautiful overtones by striking his snare-drum near the rim with a soft-headed mallet.

Gare, on tenor, adheres to a few old-fashioned tones, full but slightly quavering, and his playing typifies the quartet's unusual approach by being somewhat simultaneous and off, and apart from, by his colleague. Like a virtuoso, he may sound like a virtuoso (Pseudo's Corner) I have heard new leveler sounds that Cardew rolling drumstick down the strings of the grand piano.

It's not what you do, and AMM's timing is usually perfect. The end of the performance was particularly fascinating. The group was playing very quietly, with long silent spaces between periods of minimal activity when (apart from a few drunken musicians and one loudmouthed "critic") the room was utterly still.

After a very long silence, it became obvious that the performance was over; for Cardew lit his cigarette, Frost began slowly dismantling his kit, and Rowe pulled out his plugs.

Yet the audience didn't stir, and sat rapt for minutes more in some new and absolute state of sympathy and awareness, and in the awesome power of AMM. — RICHARD WILLIAMS.

His instrumental work was flawless throughout, and Cat can rattle piano keys forcefully as he troubles it, but it's why America has fallen for him in a big way just like they have for him with Elton John. This time is ripe for his fuller recollection of home ground. — CHRIS HARRIS.

the familiarity of most of the numbers, a new song "The Boy With The Moon And Stars On His Face" attracted the particular ovation. Then the orchestra joined him for "Sad Lisa" and "Where Do The Children Play."

His instrumental work was flawless throughout, and Cat can rattle piano keys forcefully as he troubles it, but it's why America has fallen for him in a big way just like they have for him with Elton John. This time is ripe for his fuller recollection of home ground. — CHRIS HARRIS.

# The Cat came back

CAT Stevens came of age on Sunday in a first ever solo concert appearance at London's Drury Lane Theatre. With the assistance of rhythm section, small choir and a miniature string orchestra, he put over a flawless rendering of the songs which represent his comeback.

Steve's story is rather like a fairy tale. After his successes as a pop singer, his illness and withdrawal from the pop world, he now finds himself a top artist yet again. America has talents seem more appreciated than in this country, but if Sunday night is anything to go

by then we are not far behind. Swapping from guitar to piano and playing with various combinations of musicians, Cat took us through his last three Island albums. Almost every song was greeted with enthusiastic applause from a packed house who had paid well over twice the ticket because what was a charity concert.

He opened with "Moonshadow" which set the mood for the next two and a half hours. With guitarist Allan Davis prominently at his side, he built up the show to a climax on "Peace Train," and sensibly left without an encore. Despite

the familiarity of most of the numbers, a new song "The Boy With The Moon And Stars On His Face" attracted the particular ovation. Then the orchestra joined him for "Sad Lisa" and "Where Do The Children Play."

His instrumental work was flawless throughout, and Cat can rattle piano keys forcefully as he troubles it, but it's why America has fallen for him in a big way just like they have for him with Elton John. This time is ripe for his fuller recollection of home ground. — CHRIS HARRIS.

MORE ON p.58

SIX in the morning in New York and Rick Wakeman had not been to bed.

Yes have been in the States for six weeks Rick's wife is expecting their first child in a few weeks and he was feeling pretty home sick.

Things for Yes could not be better than they are now in the States. Their single over there, "Your Move" from the "Yes Album" is in the top 30 in most places, the "Yes Album" is doing well — it sold 32,000 copies last week — and "Fragile" is being bootlegged while official release date waits. They're not going to come back from the tour rich, but by the time they have finished the 35,000 miles of travelling should have established them in America as a top line group.

It's an amazing country, everything is so big," said Rick, on his first tour over the other side of the Atlantic. "I've just bought a Cadillac, a big old eight-seater. It cost me a fortune, but what a car. It should be at home by the time I get there."

"Audiences? Well they're great. I'm amazed really because Yes are much bigger here than I would have believed. 'Your Move' is in the top thirty in most States, and so is the 'Yes Album'. I can't get together the size of the place though, everywhere we move seems like it is a thousand miles from the last place. It's all plane journeys. You fly from one place where 'Your Move' is in the top thirty then you arrive somewhere where they have never heard of the record."

Rick thinks it would have been good if the band could have gone to the States before they toured in Britain — the hard side in the States would have brought them musically together far quicker than the English tour did think Rick. His reasoning is pretty sound. When they hit the road over there they had spent six weeks recording an



RICK WAKEMAN: bought a Cadillac

## Time and a word with Rick

album — and had hardly rehearsed any of the numbers they played on stage. Rick too had the added problem of having to cope with five keyboard instruments, without having a chance to learn about them fully. "The keyboards weren't together in England, because I never really got the chance to work at it properly. Like the moog, I'd sit up in hotel rooms learning about the instrument when we were on tour. I think I know the little — inside out now. Likewise with the keyboards roadie, Noot. He didn't get a chance to work everything out properly. It was like he suddenly had five keyboards to monitor, run through the PA, and arrange. With five keyboards that is no easy job.

"I think the way I

joined the band was the strangest way round, but I think the best way. I agree that it would have been great if we could have had more time to work things out, but everyone has been very kind and patient. The only thing that worries me is that everyone is knocking me back home while I'm over here.

"When I get back maybe there will be a few home truths told to some people," said Rick. "I like people to come to see us at the Rainbow when we get back now, we're still Yes, but there have been a lot of changes within the band.

The English tour was a goody, but I think the two days at the Rainbow will be really good because the band is very together now. When I think that in three and a half months with Yes. I've made an album in six weeks, toured Britain, Europe and America and played 73 gigs. That's just ridiculous. If we're not together after working like that we never will be."

One thing that has brought Rick down in the States is the amazing hyping of English bands he has never heard of in England. There are hands over there playing small little clubs and they are drawing an audience purely because they are English.

"The hype of some of the bands I have seen over here has to be seen to be believed. There's English bands being advertised over here in grotty little clubs, as the next big thing that is going to happen after the Beatles. I feel sorry for the guys in those bands really, they can't know what is happening around them.

"There seems to be a touch of the other man's grass is always greener.

"I've been talking to quite a few people here, and they definitely know about groups — some guy knew more about me than I did. They'll talk to you about any English band under the sun. Then when I mention Sly and the Family Stone or Chicago, they say yeah they're all right, but don't you prefer British bands," said Rick.

# Over the Rainbow



CHAPMAN/SWARBRICK/UPTON/OSEI/ARGENT

WITH six weeks behind it and a whole lotta future ahead, London's new Rainbow Theatre has made an impressive debut.

Few venues can boast a string of live acts like the Who, Leon Russell, Family, Zappa, Mountain (and an Eric Clapton surprise appearance) in their first few weeks.

The future looks equally rosy with names like Airplane, Sly Stone and Joan Baez on the up and coming list.

Fans have flocked to Finsbury Park and concerts have sold out within hours.

Comparisons with America's Fillmore have been made in view of the light show — probably the best ever seen in Britain — and the manner in which the artists are presented. But is it too far out of central London to become an "in" place among musicians?

Bands who have played the theatre are almost unanimous in their praise for the venue — with certain reservations. This week the MM spoke to several who have appeared there in the past few weeks. Here are their comments:

Roger Chapman, singer with Family: "In about a couple of months when it settles down, the Rainbow will be the best venue in Britain.

"One thing that occurred to me when we played there

## What do the stars who play there think of London's newest rock venue?...

was that we seemed a long way from the audience because of the pit at the front. I don't know whether they can do anything about it but these pits have that kind of effect. It will be a good PA when they have sorted it all out.

"From an audience point of view, it will take time for them to get used to the idea of having a place like the Fillmore and know it's a concert gig with a difference, where if they want to enjoy themselves they can. I think the audience was a bit overawed at the place.

"It's going to knock a lot of venues of the head, and it's good to have a place besides the Albert Hall to play in to a large crowd in London."

Dave Swarbrick, of Fairport Convention: "It's a gas. The Rainbow is the first professional rock venue in England. It incorporates all the amenities of the best American gigs and because of its permanent sound system it is the only place where you can hear bands well. The presentation runs very smoothly and the light show did an incredible job for us.

"The back stage conditions are really amazing. It is almost as if the theatre is being run by musicians because they understand the difficulties of the people concerned in the show. We have needed a place like this in

Britain for a long time." Steve Upton, drummer with Wishbone Ash: "We didn't have a very good sound because we were using the house PA system and it wasn't to our liking.

"But as a venue it is something London had needed for a long time. It is well organised and the light show is the best around. From the artists' point of view the facilities are excellent. It is geared along American lines with an artists' bar behind the stage and everything we could want.

"The atmosphere for the audience seemed very cold because there was too much light in the audience. It is bigger than most places in London and had a very open feel about it. The Albert Hall is big and from the sheer architectural point of view it has a great atmosphere. At the Rainbow you can sit in the audience and see everything around you so there are no distractions.

"There seemed to be a jobsworth attitude among the ushers but this might have been me being sensitive."

Teddy Osei, leader of Osibisa: "The Rainbow reminded me of some of the places we played in the States when we were touring with Three Dog Night. I think it will be one of the best places in England, especially in London, but it needs to settle down.

"There are so many people working there that you don't know who to approach with your problems, but this is probably just because they are still getting the place together. In a few months it should be a really great place, and every good band will be wanting to play there because of the atmosphere and the sound.

"Acoustics could be improved. Our sound is quite a different sound from most groups and very difficult to balance. Considering it was the first time there for us, they did it quite well.

"The audience seemed pretty far away from the group and communication was quite hard. We didn't find too much difficulty though because we are used to all kinds of stages."

Rod Argent, of Argent: "My first impression is that the Rainbow is going to be really great. It is just what the country needs, but there is a definite coldness about it at the moment. It lacks atmosphere because it needs a bit of history.

"When we started playing there I was very conscious of this coldness, but by the end it was great. It is run on the same lines as the Fillmore, but it needs some time to get established. The light show was very good.

"The light show was the best one I have ever seen in this country. It was much more tasteful than any others around. The acoustics didn't worry me because on stage the sound sounded quite nice. We used the house PA and it sounded pretty good."

# CHRISTMAS GREETINGS



to OUR CUSTOMERS ALL OVER THE WORLD from

Jim Marshall

# MARSHALL AMPLIFICATION

# VIRGIN RECORDS

## the Birstest Chestest Feapest

Day after day week after week, thousands of people crowd into the Virgin Records shop on Oxford St.

The air within is heavy with sweat, the smoke of cigarettes and the aggressive stench of stale perfume.

The constant crackle of breaking ribs distorts the hypnotic but hideous throbb of the music. In many areas, small terror-stricken groups grapple with the horrors of cholera.

Even the Army cannot get through.

Now, before it is too late, something must be done.

As a matter of general interest, 330 Notting Hill Gate, the new Virgin Records London shop, stays open from 10.30 in the morning until 6.30 at night. It is usually half empty. It has more cushions and headphones than Oxford St. But it is as many cheap records, imports and everything else we ever sell.

330 Notting Hill Gate, you know it makes sense. (And so do 30 Queen Victoria St., Leeds and 308-310 Argyle St., Glasgow, new Virgin Shops open here this week.)

### VIRGIN IMPORTS

- Beach Boys / Fun Fun (double) 2.98 2.75
- Beatles/Yesterday 3.15 2.95
- & Today, Something New, Hey Jude, (each)
- Beaver and Krause/Sandshave 2.95 2.75
- Beaver and Krause/Rainbow 3.15 2.95
- Blind Lemon / 2.98 2.75
- Jefferson/Black Snake 3.15 2.99
- Boz Scaggs & 3.15 2.99
- Bus Band 3.15 2.99
- Butty Saints-Marie/Fire Fleet 3.15 2.99
- Byrds/Preflyte 3.15 2.99
- Carly Simon/Anticipation 3.15 2.99
- Commander Cody & 3.15 2.99
- Lost in Gales
- Country Joe / 3.15 2.99
- Together
- David Allen & 2.05 2.30
- Garry Wright/Banana Moon
- David Blue/Stones 3.15 2.95
- Electric Prunes/ 2.98 2.75
- Release of an Oath
- Eric Clapton/Pop 4.80 4.50
- History
- Foggy/Golden Fifth 2.98 2.75
- J. Geils Band / 3.15 2.99
- Morning After
- Gary Wright / 3.15 2.99
- Footprints
- Grateful Dead / 3.15 2.99
- Historic Dead Vin-tage Dead (each)
- Grn/One Plus 3.15 2.99
- One
- Grootna 3.15 2.99
- Hampton Grass 2.98 2.75
- Band
- Head, Hands & 2.98 2.75
- Feet (double)
- Hendrix/Are you 3.15 2.99
- experienced (stereo) Early Hendrix Vol. 1
- Hendrix/Montez 3.15 2.99
- Hendrix & Young- 3.15 2.99
- Blood
- H.P. Lovercraft 2.35 2.95
- Incredible String 3.15 2.99
- Band Let (stereo)
- It's A Beautiful 3.15 2.99
- Day/It's A Big Bad
- Isaac Hayes/Black 3.15 2.99
- Moses
- Jefferson 3.15 2.99
- Airplane/Surrealistic 2.98
- Jesse Winchester 3.15 2.95
- John Fahey / 3.15 2.99
- Christmas Album, Great Bernardino, Dance of Death, Voice of Turtle (each)
- Judy Collins/Livin' 3.15 2.99
- Leon Russell & 3.15 2.99
- Benne/Asylum Choir
- Mothers/Abso- 3.15 2.99
- lutely Free
- Lightnin' Hopkins / 2.55 2.30
- Texas Blues Man
- Mothers/Uncle 5.00 5.00
- Meat
- Mothers/Wc're 3.15 2.99
- Only In It For The Money

- Mississippi John 3.15 2.99
- Hurt/Today
- Michael Hurley / 2.98 2.75
- Armchair Boogie
- Nice/Best of 2.49 2.00
- Quicksilver/New 3.15 2.99
- Release
- Richard & Mimi 3.15 2.99
- Farina/Memories
- Richie Havens / 3.15 2.99
- Great Blind
- Rock Generation 2.40 2.15
- Vol. 1 Animals, Yardbirds
- Vol. 2 Yardbirds, 2.40 2.15
- Animals
- Vol. 3 Sonny Boy, 2.40 2.15
- Bond
- Vol. 4 Bond 2.40 2.15
- Vol. 5 Spencer Davis, Yardbirds
- Vol. 6 Steam- 2.40 2.15
- packet
- Vol. 7 Softs, 2.40 2.15
- T. Bones
- Vol. 8 Soft Machine and 2.40 2.15
- T. Bones
- Vol. 9 Peps, 2.40 2.15
- Page
- Vol. 10 Driscoll, 2.40 2.15
- Page
- Shawn Phillips / 3.15 2.99
- Collaboration
- Sonny Boy Williamson / 3.15 2.99
- Summer Road
- Steve Miller, 2.98 2.75
- Steve in USA (double)
- Sugar Cane Harris 2.31 2.05
- Terry Reid/Bang Bang
- Tim Buckley / 3.15 2.99
- Happy Sad
- Van Der Graaf / 3.15 2.99
- Aerod Gray Machine
- Youngbloods / 3.15 2.99
- Dusty
- Who/Magic Bus 3.15 2.99
- Yardbirds (dht) 5.50 5.00

### VIRGIN BESTSELLERS

- Record: Retail Price
- E.L.P./Pictures of 1.49 1.25
  - on Exhibition
  - John Lennon / 2.40 2.15
  - Imagine
  - Led Zeppelin IV 2.35 2.05
  - Meddle/Pink Floyd 2.40 2.15
  - Mountain/Flowers 2.30 2.05
  - of Gold
  - New Riders of the 2.29 2.05
  - Purple Sage
  - Paul McCartney / 2.15 1.95
  - Wings
  - Santana 3rd 2.49 2.15
  - Who/Moody, Big & Bouncy 2.15 1.95
  - Yes/Fragile 2.35 2.05

### VIRGIN IMPORTS special reductions

- Record: Retail Price Our Price
- Beatles/Magical Mystery Tour 2.99 2.80
  - Hendrix / Star Portrait 5.50 4.99
  - Mothers / Mothers' Day 4.50 4.25
  - Pink Floyd / 2.40 1.85
  - Best of
  - Soft Machine 1 2.99 2.85
  - Steve Miller 6.00 5.25
  - Q.M.S. (Triple)
  - Velvet Under- 2.99 2.20
  - ground/Best of
  - Who Pop History 5.90 4.50

### VIRGIN JAZZ

- Record: Retail Price
- Alice Coltrane / 3.15 2.99
  - Journey in Satchandanda
  - Campedre / 2.99 2.75
  - Saptor Energy (double)
  - Charlie Haden / 2.15 1.95
  - Liberation Orchestra
  - Charles Tolliver 1.95 1.80
  - Derak Bailey/Solo Guitars 2.00 1.80
  - Duke Ellington / 2.99 2.50
  - 2nd Sacred Concert
  - Elton Dean/Elton 2.29 2.05
  - Dean
  - Henry Beckett / 2.29 2.05
  - Vienna Simla
  - Howard Riley / 2.25 2.05
  - Flight
  - John Coltrane / 3.15 2.99
  - Sunship
  - John Taylor/Pause 2.25 2.05
  - Larry Coryell / 3.15 2.99
  - Hendrix/Boy
  - Mike Gibbs / 2.15 1.95
  - Tanglewood '63
  - Ornette Cole- 3.15 2.99
  - man/Twins
  - Pharoah Sanders / 2.15 1.95
  - Dead Dumb and Blind

- Roland Kirk / 2.19 1.95
- Natural Inventions
- Surman/Tales of 2.09 1.80
- Algonquin
- Thad Jones, Mel 2.99 2.75
- Lewis/Consummation
- Tony Oxley/Ichnos 2.29 2.05
- Wayne Shorter / 2.49 2.20
- Odyssey of Isis

### VIRGIN CLASSICS

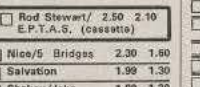
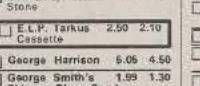
- Record: Retail Price
- E.L.P./Tarkus 2.50 2.10
  - Cassette
  - George Harrison 5.05 4.50
  - George Smith's 1.99 1.30
  - Chicago Blues Band
  - Hapash and The 2.05 1.80
  - Coloured Owl/Western Flair
  - Jethro Tull/Benefit 2.50 1.80
  - King Crimson / 2.30 1.60
  - Poseidon
  - Natchez Trace / 1.40 1.25
  - Blues/Return to Nashville
  - Rod Stewart / 2.50 2.10
  - E.P.T.A.S. (cassette)
  - Nice/5 Bridges 2.30 1.60
  - Salvation 1.99 1.30
  - Shakey/Jaka Further 1.99 1.30
  - Sunnyland Slim / 1.99 1.30
  - Slim, Slim
  - Traffic/Best of 2.30 1.60
  - Van der Graaf 2.30 1.60
  - Generator/The least we can do
  - Various/Oakland 1.99 1.30
  - Blues Vol. 1
  - Various/Rhythm 1.99 1.30
  - & Blues Vol. 1 & 2 (each)
  - Various/Urban 1.99 1.30
  - Blues Vol. 1, 2 & 3 (each)
  - Bangia Dush 12.98 11.50
  - Beasis Smith / 2.99 2.75
  - Bill Rose/Children 2.15 1.95
  - of Light
  - Brinsley Schwarz / 2.15 1.95
  - Silver Pistol
  - Carole King/Songs 2.29 2.05
  - Curtis Mayfield / 2.15 1.95
  - Roots
  - Dr. John/Sun, 2.15 1.95
  - Moon
  - It's a Beautiful 2.29 2.05
  - Day/New release
  - Dylan Greatest 2.99 2.75
  - Hits Vol. 2, out now
  - James Gang Live 2.15 1.95
  - Terry Reid/Water 2.29 2.05
  - Steeleye Span / 2.30 2.05
  - Ten Man Mop
  - Velvet Underground Double 2.90 2.50

### VIRGIN NEWCOMERS

- Record: Retail Price
- Allman Bros./Live 3.49 3.00
  - Alton Daul/Dance 2.99 2.50
  - of the Lamings
  - Beez/Blessed 3.99 3.50
  - Beatles/White 4.30 3.80
  - Are...
  - Byrds/Untitled 2.99 2.75
  - Chicago II & III 2.99 2.75
  - (each)
  - Colossom/Live 2.99 2.50
  - Cream/ Wheels of Fire 3.45 3.00
  - Crosby, Stills, 4.30 3.80
  - Nash, and Young / Fourway Street
  - Doore/Absolutely 3.99 3.50
  - Frank/Self Portrait 3.99 3.50
  - Dylan Zappa / 3.75 3.40
  - 230 Motels
  - Grateful Dead / 3.99 3.50
  - Live
  - Grateful Dead / 3.95 3.50
  - New Double
  - Havens/1983 2.98 2.65
  - Humble Pie / 2.98 2.65
  - Rockin'
  - Mothers/Freak 2.90 2.50
  - Isle of Wight 4.99 4.50
  - (Triple)
  - Isaac Hayes/Shaft 3.45 3.00
  - Lol Coxhill/Ear 2.29 2.05
  - Soft Machine III 2.99 2.75
  - Taj Mahal/Real 2.99 2.75
  - Woodstock II 4.30 3.80
  - Yoko Ono/Fly 4.30 3.80
  - Carol King/Tapestry, Writer (each)
  - Leon Russell & Shelter People
  - Nice/Chimes Girl
  - Rolling Stones/All single (each) except High Tide & Satanic (2.05) Sticky Fingers (2.10)
  - Ten Years After/All single (each) except Space in Time (2.05)
  - Velvet Underground III
  - Velvet Underground / White Light White Heat
  - Arthur Brown/Galactic Zoo
  - Band/Big Pink & 2nd (each)
  - Beatles/All single albums (each)
  - Black Oak Arkansas
  - Busty Linhart/The Time To Live
  - Chuck Berry/Home Again
  - Climax Chicago/Lightly knit
  - Cream/All single albums
  - Creedence Clearwater / all single LP's (each) except Pendulum (2.15)
  - Crosby, Stills and Nash
  - Groundhogs/all single LPs (each) except Split (2.15)
  - Harrison/Wonderwall
  - John Kongos/Kongs
  - John Lee Hooker/Coast To Coast
  - Jack Bruce / Harmony Row
  - James Gang/Thirds
  - James Taylor 1st
  - John Mayall/Memories
  - John Lennon / Plastic Ono Band
  - Lead Henery / Little Big Band
  - Led Zeppelin I and II (each)
  - Leslie West/Mountain
  - London Wellwright III / albums (each)
  - Martin Carthy/Landfall
  - Mayall/All single LPs (each)
  - Melanie/all single LPs (each) except Good Book (2.05)
  - Melanie/Gather Me
  - Pink Floyd/all LPs (each) except A.M. (2.00) and Ummu (2.75)
  - Rod Stewart/Every Picture Tells A Story
  - Ritchie Havens/A State of Mind
  - Soney Brown/Street Corner Talking
  - Soft Machine II
  - Stone the Crows / Teenage Licks
  - Tanta's Expanding Head-band/Zero Time
  - Velvet Underground & Nico
  - Who/Live At Leeds

### VIRGIN DOUBLES

- Record: Retail Price
- Wishbone Ash / Wishbone Ash (each)
  - Bell 'n' Arc
  - Beach Boys/Surfs Up
  - Blood, Sweet & Tears / All single LPs (each)
  - Bob Dylan/All single LPs (each) except New Morning (2.15)
  - Brian Jones/Joujouka
  - Buffy Saint-Marie/Ballerina
  - Byrds/All single LPs (each)
  - Cat Stevens/Tenor & Firecat / For Tillerman (each)
  - Country Joe/Hot On, War, War, (each)
  - Colossom/Collectors
  - Crosby, Stills, Nash and Young/Dag Nip
  - Curved Air/2nd album
  - Doors/All single LPs (each)
  - Doors/Other Voices
  - E.L.P./1st and 2nd each
  - Swirly Bree/Rocks
  - Fairport Convention / All single albums each
  - Fairport Convention / Saba combs
  - Free/All Albums (each)
  - Genesis/Nursery Cryme
  - Grateful Dead/All single LPs (each)
  - Head, Hands and Feet
  - Hot Tuna/1 & 2 (each)
  - Howlin' Wolf/London Sessions
  - James Taylor/Sweet Baby J & Mud Sitta (each)
  - Jefferson Airplane/All single LPs (each) except Bark (2.15)
  - Jethro Tull/All albums (each)
  - Jimi Hendrix/Rainbow Bridge, Isle of Wight, City of Love (each)
  - John Martyn / Bless the Weather
  - Joni Mitchell / All albums (each)
  - John Sebastian/Four of Us
  - Judy Collins/Both sides now
  - King Crimson/Islands
  - Kinks/Muswell Hillbillies
  - Kris Kristoferson/Silver Tongued Devil
  - Leonard Cohen / All single LPs (each) except Love 2.15
  - Les Zeppelin III
  - Lindafarne/Fog on the Tyne
  - Lindafarne/Nicky out of town
  - Mick Stratton/Street Singer
  - Mike Harrison
  - Moody Python/Another
  - Moody Blues / Every Good Boy
  - Mott the Hoople/Brain Capers
  - Mothers, Live, Burnt Weeny Weensla, Each
  - Mountain/Nantucket Sleightride
  - Neal Young/All single LPs (each)
  - Pentangle/Reflection
  - Poco/From the inside
  - Randy Newman Live
  - Rory Gallagher/Dance
  - Sandy Denny/North Star Grassman
  - Santana/All LPs (each) except 2.15
  - Soft Machine 4
  - Stephen Stills 1 & 2 (each)
  - Steve Miller/All single LPs (each) except No. 5 (2.15)
  - Stray / Saturday Morning Picture Show
  - Terry Riley in C
  - Terry Riley/Rainbow in Curved Air
  - Traffic/All single LPs (each)
  - Traffic/Low Spark
  - T. Rex/Electric Warrior
  - Uriah Heep/All albums incl. Look At Yourself
  - Van Der Graaf/Pawn Hearts
  - Van Morrison/All single LPs (each)
  - Van Morrison/Tupelo Honey



10 South Wharf Rd  
W2, 01 402-5231  
24 Oxford St W1  
01 580 5735  
130 Notting Hill Gate  
W11 01 727 6657  
Clocktower Brighton  
0273 25167

177 Corporation St  
Birmingham  
021 235 9196  
90 Bold St Liverpool  
051 709 5661  
308 Argyle St Glasgow  
041 221/2249  
30 Queen Victoria St  
Leeds

The Manor House  
Studios 01 402 5231  
Free postage and  
packing as always

Youngbloods/Ride-The Wind  
Who/Who's Next  
Wild Turkey/Battle Hymn

Virgin Sounds R-X  
normally 2-25 29 30 35  
virgin price 2-05

Alice Cooper/Killer  
Band/Stage Fright, Cahoots (each)  
Barclay James Harvest/Other Stories  
Black Sabbath/All single LPs (each)  
Beggars Opera/Waters of Change  
Mike Chapman/Wrecked Angels  
Colossom/All single LPs (each)  
Curved Air/Air Conditioning  
Deep Purple/In Rock, Fireball (each)  
Edgar Broughton/All single LPs each  
East of Eden/New Leaf  
Elastic Light Orchestra  
Elton John/Mediam Across the Water

Faces/A Mad  
Fleetwood/Mac/Greatest Hits  
Family/Fearless

Grace Slick & Kautner / Sunlighter  
Hawkwind / In Search of Space  
If 3  
Nice/Emmerill Davejick

Nice/Ara Longa  
Paul McCartney/Ram  
Pappa John Creech  
Patience/Your Firm

Pieces of Miss Linda Hoyle  
Quicksilver/Just For Love, What About Me? (each)  
Ralph McTell/You Well

Rod Stewart/Old Raincoat, Gasoline Alley, Each  
Srainin/Marble Headed Messenger

Steppenwolf/For The Ladies

NOTA BENE: Fill in the above space with the record you want, if it is not listed here is a list of our recordings.

Recommended price  
2.35, 2.30, 2.29, 2.25, 2.05, 2.19, 2.15, 2.09, 1.95, 2.05, 1.99, 1.95, 1.80, 1.49, 1.45, 1.25

All prices are subject to change without prior notice.

I enclose postal order/cheque (endorsed with name, address and telephone number) to the value of £.....p

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_ Tel. No. \_\_\_\_\_

If you do not know the price of the record, either give us a ring at 402 5231 fill in the space below or drop in and see us and we will give you our price.

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.

P.P.S. All foreign orders accepted as long as they are paid for in sterling together with a postal charge, 60p for Europe and £1 outside Europe, for each record ordered.

P.P.S. Many of the records listed above (except imports and Charisma) are available as cassettes at a price of £2.25 (single albums) and £3.75 (double) - just send in your order and if it's not available then we'll refund your money immediately.

P.P.S.S. Studio's booking number is 402 5231.

Please send the whole of this advert to

Virgin Records  
10 South Wharf  
Road, W2

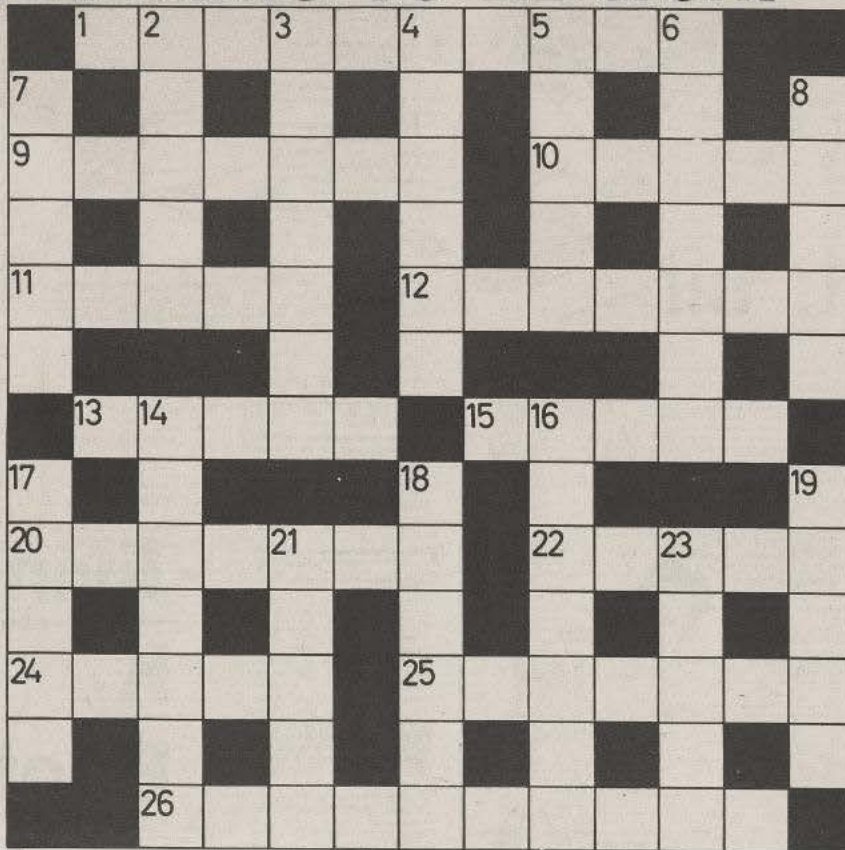
# FIFTY ALBUMS TO BE WON!

**W**HEN you've finished with the pre-Christmas looning, eating and drinking, here's a chance to win an LP voucher.

The first 50 correct answers received will be awarded 50 LPs. Closing date for entries is Wednesday, December 22.

So send off your completed Crossword TODAY, and post it to Crossword, Melody Maker, 161 Fleet Street, London, EC4P 4AA.

The editor's decision on any questions arising from entries is final.



## Across

1. Initially a doctor, but spelled out, one of the all-time jazz greats (5, 5)
9. Former poltwinning organist includes compass points (7)
10. This Tony laid "Ichnos" down on record (5)
11. They used to be small, but they're big business now. (5)
12. Stars once fell on this State (7)
13. Hard centre of a world-famous rock group (5)
15. Fight for a morsel (5)
20. Group stylish in the past? (7)
22. Dransfield often on Christmas cards (5)
24. Bird DJ? (5)
25. Think of Lennon (7)
26. Seasonal journey made by Mountain to Nantucket (10)

## Down

2. A Biblical name — but soulful, too (5)
3. No tennis player, but he certainly moves around (7)
4. The consternation when Sid turns up with Maggie (6)
5. This guitarist has accompanied Sinatra (5)
6. Christmas cake ingredient that provided a titanic hit (7)
7. Film ray of light (5)
8. Bob's the boy when it comes to folk heroes (5)
14. Criminal associates of gypsies and tramps (7)
16. Many superstars go for Rolls Royces — but their roadies run around in this (7)
17. Essential for those musicians who have to read the dots (5)
18. All my Beatlish affection? (6)
19. Somewhere in relation to the broadwalk? (5)
21. A hip singer who once formed part of a trio (5)
23. Can you see the answer? Then you're luckier than this (5)

# The ELECTRIC LIGHT ORCHESTRA

**“Magnificent, this is a fascinating album.”**

## Heavy Light music

**ELECTRIC LIGHT ORCHESTRA:** "Electric Light Orchestra" (Harvest). Oh Roy Wood you've done it this time, you've really done it. Magnificent, this is a fascinating album. Talk of the E.L.O. has maybe bored the pants off you. I mean, there's been talk for the last two years, in fact we had a file on them before they played a note of music. But here it is, at last, here is the maestro Wood (and he is one) with the most relevant thing Harvest

have put out since the days of "Ummagumma." If you can possibly imagine Sgt Pepper, Miss Strawberry Fields, Walrus, The Move, Ray Davies, and Idle Race gigging together, and not making a mess of it, then that's E.L.O. — and it's A-OK. Everything's so interesting, so alive, you can't help but love it. Jeff Lynne's composition "10538 Overture" rips open Side One. It's delicious, almost over-produced (but in a great way) with loud sawing cellos, a pacing theme, swung-about vocals, and finally brass, french horns, and production that is so unmistakably in the hands of Wood. It's a monster of a track. Line-up for the Orchestra on this album is Wood (vocals, cello, oboe, acoustic guitar, bass, string bass, bassoon, clarinet, recorders, slide guitar, and percussions); Lynne (vocals, piano, electric guitar, bass, percussion); Bev Bevan (drums); Bill Hunt (french horn, hunting horn), and Steve Woolam (violin). If you take in that line of instruments, and get into your heads, that Wood and Lynne are in charge then

you should already be counting your album allowance. It's fun, it's extravagant. With items like "Mr. Radio," it's cute and very old-fashioned. Musically it's very strange, but the imagination, and varied open-ended attitudes, plus the whimsical medieval flavours "Battle of Marston Moor" and that rock 'n' roller Woodsie wearing a different cap, well, it's extremely enjoyable. It's a panto actually. A gas. R.H.

Roy Hollingworth—  
Melody Maker



**SHVL797**



EMI Records (The Gramophone Co. Ltd.)  
EMI House, 20 Manchester Square,  
London, W.1A 1ES  
A member of the EMI Group of Companies  
International leaders in  
Electronics, Records and Entertainment

# CHRISTMAS FUN IN THE MM

# Don't worry if they're a bit tight, sir

CHRISTMAS is the time when all have to battle through shops of some kind, whether in order to purchase the daily bread or a festive box of handkerchiefs for one's much-loathed relatives.

The rushing masses can produce an ordeal similar to that produced by the evacuation of Dunkirk.

But all the year round, shopping for the musician, record buyer and associate fan can be a frustrating ordeal, often at the mercy of a strange breed of assistants, who can only be induced to offer assistance after extreme persistence.

Whether in search of loon pants, drums sticks or long playing gramophone records, Ron Public can suffer irritation, embarrassment and even intimidation.

Out of town stores are usually friendly affairs where the proprietor will take time out to discuss the position of guitar chords, or zip flies.

But head for the centre of any metropolis, and there the awful grind of city life takes its toll of courtesy and efficiency. The music shop, record store or boutique become fearful places, inhabited by a nightmare breed of super-trendies, dedicated solely to emptying your wallet with the maximum speed. And even that process seems something of a bore, beneath the dignity of any self respecting counter freak.

**THE RECORD SHOP.** Occasionally one makes a foray to Collects, London, where jazz may be purchased, or Doug Dobell's, and here, all is intelligence and light. But frequently one can enter a shop devoted to the sale of records, where the assistant displays a dislike for music of any kind that amounts to utter disenchantment. One gets the feeling they would prefer to be in charge of hosiery or lawnmowers.

And if one asks for a record by an artist who is not in the top three, blank stares and cries of "Never heard of 'im" are all too common. Only the other day I inquired if a copy of Adolph von Slippenback's "There Is A Hole In The Universe" on Argophone was in stock, and the assistant clearly remarked: "Never 'eard of 'im."

The answer is to browse through the shop's entire stock of albums, if you have an hour or so to spare. "If it



## CHRIS WELCH on the horrors of Christmas shopping

ain't on the shelf, we ain't got it," is the message.

**THE BOUTIQUE.** Horror upon horror — here is the summit of despair. There is only one way to go to a boutique to buy clothes, and that is with a tough woman armed with a spiked umbrella. The shop may have superb jackets, trousers and shirts on display, but leaving the shop with the right superb jacket, trouser or shirt is a long and difficult process. Some never achieve this, but merely stand dazed upon the pavement, clutching a paper bag containing ill-fitting raiment, purchased at enormous expense, wondering what happened.

The boutique is usually open fronted with a hidden speaker system relaying Jimi Hendrix albums. This might appear to be to attract passers by, but is in fact dance music for the staff, who stand around in small groups holding loud conversations about incomprehensible subjects.

"Er — excuse me, I wonder if I could try on a pair of flare-line velvet trousers. I'm not sure what waist size..."

"Raoul — can you waive

this gentleman PLEASE! So I said to Eric, don't be such a fool boy. Don't be such a fool! But you know Eric and his ways, "Raoul — can you serve this gentleman, PLEASE!"

Raoul appears scowling, a new boy, ignored by the rest of the staff, over-worked and harassed by the manager, who is lightly waltzing in the background.

Our first assistant — Charles — continues his conversation at such a level, Jimi Hendrix has considerable difficulty in making himself heard.

Raoul does a kind of reggae to the trouser rack and points silently. "Just a minute — I've got to serve this other geezer." We poke tentatively at the rows of baffling trousers, and select a pair at random. "Where's that boy?" It's the manager, about to do his sale of the day. "That's a lovely trouser sir, why don't you try it on."

But where? The manager points to a traitors' gate structure covering a slight recess in the wall. We would prefer a small cubicle at least containing a door and a chair. But instead we have to divest nether apparel in front of

some score of interested spectators. Eventually the briches are donned and we parade for inspection. A new assistant has appeared, wearing a suit, purchased at some tasteful, inexpensive, good value for money tailors, known to boutique assistants.

"Beautiful! It sir," he remarks, living gently "Raoul — will you not get in my way when I'm trying to sell trousers? Yes, sir, don't worry if they are a bit tight, Velvet always stretches."

"But they're three sizes too small! I can't get the zip done up for Christ sake!"

"Oh really? Well try this pair," and the suit disappears to sell socks.

Eventually we slip away, imagining hoots of laughter from the assembled staff.

**THE MUSIC SHOP** can even beat the boutique in terms of failure to obtain the goods. Unless you have a pocket stuffed with fivers and a firm intention to purchase at least an electric organ, there is little likelihood of arousing the merest flicker of response from the gent peering balefully over the counter.

"Excuse me, I'd like to buy a pair of drum sticks, size C, like the ones I bought yesterday."

"Sorry, but we don't have them in stock any more."

"Oh, that's a pity, I've just got used to them. Can you tell me why they keep breaking after two tangos and a novelty fox-trot?"

The assistant advises that drum sticks are made to break after ten minutes in order that the manufacturers might sell more.

"But isn't that a bit mean — not to say lousy?"

"Most of the big city music stores seem to be run by lead guitarists who won't want to admit being out of work, or drummers, who can play faster seven-stroke rolls than any customer who dares enter the shop."

There are many shops in each category, where one can go in and feel at ease, and stand a fair chance of getting what you want without being conned.

But in the haste for bigger profits, smooth chinned power men seem to encourage an attitude in which service becomes redundant for fear it slows the process of unloading the goods and grabbing the loot.

The shoppers Liberation Front is one revolutionary movement that will gain my whole-hearted support.

# BLIND DATE

Shortly before Jiving K. Boots vanished mysteriously from the rock circuit, we caught the cut thro in a more settled frame of a mind for Blind Date. The MM broke out the office sherry for the occasion, but Boots remained unmoved, quietly chewing his hand, and flicking through a thick novel entitled "Weedon-Man or Myth."

## W. H. SMITH AND SONS: "Closed — Even For The Sale of Love" (Grope).

He left us to join this band of travelling gypsies. Just blew it man, you know, he was just freaked. Reckoned a few lay-bys off the A6 would get him together. Glad he's come back, but what can I say? An old head and all that. Christ, that's a long break, he always went in for a long break did Ronnie. Is that him singing? Yeah, thought so, we used to share the same mike. Far-out.

## THE NATIONAL UNION OF MINEWORKERS: "You've Really Got Me" (Harlech).

Know that riff, Jezz, I really know that riff man. Didn't the Kinks do this? Right, right far-out riff man. They seem to have changed the lyrics a bit. It's in Welsh? Far out, what a gas. Cool? Oh, yeh... well, I suppose it's sing then, wonder the country's going down the drain. Does the M.U. know about this? I mean our lads, really know, Man, we could strike over this. But we ain't into strikes. It ain't cool.

**KROUT: "Blitzen" (Krupp).**  
Crap. Take it off (slamming his fist on the table). It's heavy bands, like this that give us a bad name. I mean there's heavy heavy, heavy subtle. You've gotta be subtle, there's got to be meaning Jezz, they ain't even tight. You've gotta be tight somehow, for his hip flask. Bah, it ticks, I mean sucks.

**BOBBY MOORE AND BOBBY CHARLTON: "Careful With That Axe, Eugene," from the album "The Two Bobbies" (Subbuteo).**

Oh, no, those two foot-ballers. It's not fair that cats like this can just walk into a studio when kids in the streets would give their mother to lay down a goodie. Footballers just ain't got no creativity man. They'll all think. It ain't even their own material, it's a Deep Purple number. Pink Floyd? Oh, yeh, right-on.

**IRON LUNG: "Valid Arguments and Suggestions for Solving Economic and Psychological Depression in Western Europe (Part One)" from the album "Lung Live at Brest Polytech" (Chest).**

Is this "Valid Arguments and Suggestions for Solving Economic and Psychological Depression in Western Europe (Part Two)"? Oh, it's Part One. These guys get into some heavy scenes. I know a lot of people lost their minds at Brest. Did you read the reviews? I didn't, but the pictures were great. What can I say? (we'll him). Alright then, bum.

**SIR WILLIAM STANIER: "Train," from the album "Long Haul up Shap" (L.M.S.).**

What a boogie, what an amazing boogie, this guy's really into it, he's there, right there, Jezz, this travels. I'd



Cartoon by Barry Fantoni

with

# Jiving K. Boots

know I believe in God? You do. Oh. That's amazing feedback, and the distortion on the vocals is unbelievable. Is it Dan Dare? Is that Digby on bass? Well, in that case I don't know who it is. But it's really spacey man.

**THE LADS OF CANADA AND MEN O' THE TREES: "Stay Night at the Woodchopper's Ball" (Blouse).**

Nice phrasing on the vocals, really nice, there's some real balls there man. But what are they singing about? Wait a minute, suspenders and black undies? A nice boy they know in the village? What do they mean? This is really weird. Oh I get it, they're all poves, far-out, poves, cutting a single, far-out. But take it off. No man! Keep 'em on, take the record off! Lay some better stuff on me.

**HONEST INJUN: "Dicky Nixon Speaks With Forked Tongue" (Broken Treaty).**

Good bit of guts here, but, like, it's political. These Indians man, it's the old story. Same as dockers really. I mean they're hard done to. Man, it won't be long before they start putting dockers in reservations. Man, they'll close Liverpool, and transport them to waste-lands near Skegby. Christ, I'm so creative it's unbelievable. Yeh, I feel sorry for them, but it's not a single. Can I have a fag? Ta.

## Boogie

**THE LOON PANTS: "Baby Do The Loon" (Cute).**

Oh man, what trash. Is it Jonathan King? Man, that guy's a pain in the ear. I mean what are loon pants? Are they valid? Will this win wars? Will this unite people? Will this further a New Society? Do they flare?

**SIR WILLIAM STANIER: "Train," from the album "Long Haul up Shap" (L.M.S.).**

What a boogie, what an amazing boogie, this guy's really into it, he's there, right there, Jezz, this travels. I'd

like to know what he used in the studio (we tell him). A 4-6-0 Jubilee? Do Fenders make that? This was done in an English studio, right? Shap? Where's that? Is it a commune? Must be a commune type studio, can you get me a number? Man. Shap, that sounds great. A groove.

**STOCKHAUSEN: "Incy-Wincy Spider," from the album "The Big Red Nose Album" (Stockport).**

What utter drivel. Who the hell is it? Stockhausen, oh, yes. Well, umm, it's far-out. I mean he's obviously crossing more musical borders here. The touch of that Moog, note it? Notice how it is slightly out of tune for effect. Incredible. The man's a genius, oh man, I can't believe it, I can't believe it, he's using a drummer playing out of time. Would you believe that? Ang that silence, Christ that silence, it's speaking to me, it's communicating, it's crossing my frontal lobes. No-body's ever used silence like this before. The lyrics are incredible. The spider is obviously a capitalist pig, or dog, or rabbit, the web is life, frail, delicate, but sticky, and ugh, horrible to touch. Ugh, horror, Christ the room is collapsing, I'm caught. It's really nice man.

**THE BAR FLIES: "Muffin the Mule," from the album "I've Got The Rockin' D.D.s and the Boozey-Woosy Flu" (Puke).**

Great thunder, what's all this about? Sounds like a fall-about yob at a famous London speakeasy. I recognise some of those voices, and groans. Good God, is that Eric Foot buying drinks? Ouch! I recognise that elbow. Sounds like somebody chinning a spittoon in the corner there. A Wow, there's the Welsh Rodgers Choir devouring mugs of lager and salty potatoes. God I can smell this album. It reeks of beer, scotch, and lighter fuel. O good grief! (looking worried). I was on this session! (He turns green, it's ok you guys, can't stop. Cheers.



It's about this repair bill, man: "Getting it together — £5... sussing it out — £5... bad vibes — £5..."

# OPPORTUNITY ROCKS!

Fancy your chances as a musician? — then try your luck in MM's rags-to-riches game

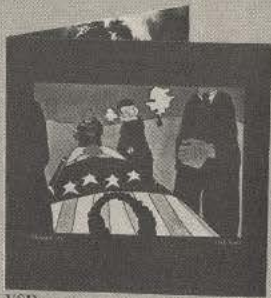
CHRISTMAS  
FUN  
IN THE MM



1 Spotted by Al Grossman modeling harmonica holders. Move forward three spaces.	2 Your first single, "Chirpy Chirpy Chomp", is made. Tony Blackburn's Record of the week. Go back three spaces.	3 Frank Zappa hires you to play Ringo in his next movie. Move forward two spaces.	4 Isaac Hayes makes a three-hour version of your single in quadraphonic sound. Move forward two spaces.	5 Sign with Kinney Records for a million dollar advance and decide to take it easy for a year. Lose a turn.
16 Cilla Black and Cliff Richard want you for duets on their shows. Retire from the game.	17 Eric Burdon says he has a movie script for you. Go back ten spaces.	18 You are hired to play on sessions for B. B. King. Move forward three spaces.	19 You team up with Jack Bruce and Kenneth McKellar in benefit for Cily despite ship workers. Move forward two spaces.	20 MM writer Max Jones gives you a copy of his Louis Armstrong book AND buys you a drink. You've made it.
15 Offered a job with Crosby and Nash. You almost cut your hair. Move forward a space.	14 Play a gig in New York and throw a mike stand at Bill Graham. Lose two turns.	13 Your album is released in coloured plastic. Half a million copies withdrawn because colour runs. Go back two spaces.	12 Tony Palmer is signed to direct you in a movie variously called "Road to Sahara" or "Baker's Dozen Trips". Go back three spaces.	11 Enter into a correspondence course with John Lennon. Move forward four spaces.
8 Rikki Farr says he wants to manage you. Stay where you are.	7 Your sex exploits with old age pensioners are featured in a Sunday newspaper series. Move forward four spaces.	6 The underground press likes you. Go back to the beginning.	10 You bite the head off a chicken during performance at London's Rainbow Theatre. Chris Welch hates you. Go back five spaces.	9 ELP. Yes. Colosseum and Led Zeppelin play on your album. The MM's Chris Welch reviews it. Move forward five spaces.



## JOAN BAEZ "Blessed are..."



VSD 6570/1

Double Album featuring the Hit Single "The Night They Drove Old Dixie Down" and including Blessed are... Last, Lonely and Wretched Heaven Help Us All Angelina Gabriel and Me \$3.99

Recorded in Nashville Produced by Norbert Putnam Jack Lothrop and Kris Kristofferson Composers include: Joan Baez, Mickey Newberry, Kris Kristofferson, Stevie Wonder, Jessie Winchester, Lennon/McCartney and Jamie Robbie Robertson

### Joan Baez in Concert

*Rainbow*

AT THE RAINBOW THEATRE FINSBURY PARK FRIDAY 17th DEC SATURDAY 18th DEC MONDAY 20th DEC 8 pm

RECA RECORDS AND TAPES

VANGUARD RECORDING FOR THE COMPOSER

Other Joan Baez Vanguard Albums available shortly include:  
Joan Baez Vol. 2 VSD 79094  
Joan Baez in Concert VSD 79112  
Farewell Angelina VSD 79200  
Joan VSD 79240  
Joan Baez No. 3 VSD 79160  
Joan Baez VSD 79073  
Any Day Now VSD 79386/7  
The First Ten Years VSD 65604

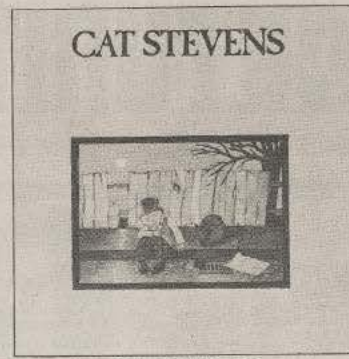




**THE INCREDIBLE STRING BAND**  
Liquid Acrobat As Regards  
The Air  
ILPS 9172



**TRAFFIC**  
Welcome To The Canteen  
ILPS 9166



**CAT STEVENS**  
Teaser And The Firecat  
ILPS 9154



**EMERSON LAKE & PALMER**  
Pictures At An Exhibition  
HELP 1



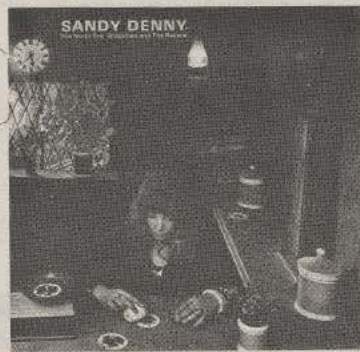
**COLOSSEUM**  
Collector's Colosseum  
BRONZE/ILPS 9173



**JETHRO TULL**  
Aqualung  
CHRYSALIS /LPS 9145



**TRAFFIC**  
The Low Spark Of  
High Heeled Boys  
ILPS 9180



**SANDY DENNY**  
The North Star Grassman  
& The Ravens  
ILPS 9165



**FAIRPORT CONVENTION**  
Babbacombe Lee  
ILPS 9176



**PROCOL HARUM**  
Broken Barricades  
CHRYSALIS/LPS 9158

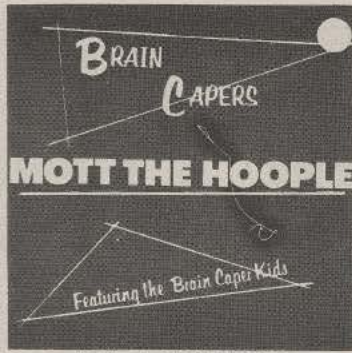


Island rec  
basing street





**EMERSON LAKE & PALMER**  
The Eagle  
Exhibition  
1.49



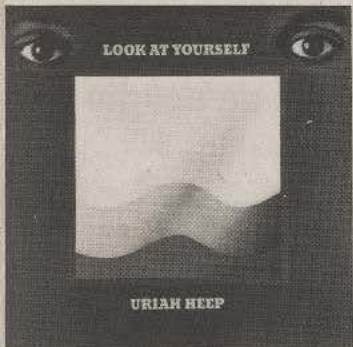
**MOTT THE HOOPLE**  
Brain Capers  
ILPS 9178



**MOUNTAIN**  
Flowers Of Evil  
ILPS 9179



**KING CRIMSON**  
Islands  
ILPS 9175



**URIAH HEEP**  
Look At Yourself  
Bronze/ILPS 9169



**CAT STEVENS**  
Tea For The Tillerman  
ILPS 9135



**EMERSON LAKE & PALMER**  
Tarkus  
ILPS 9155



**JOHN MARTYN**  
Bless The Weather  
ILPS 9167

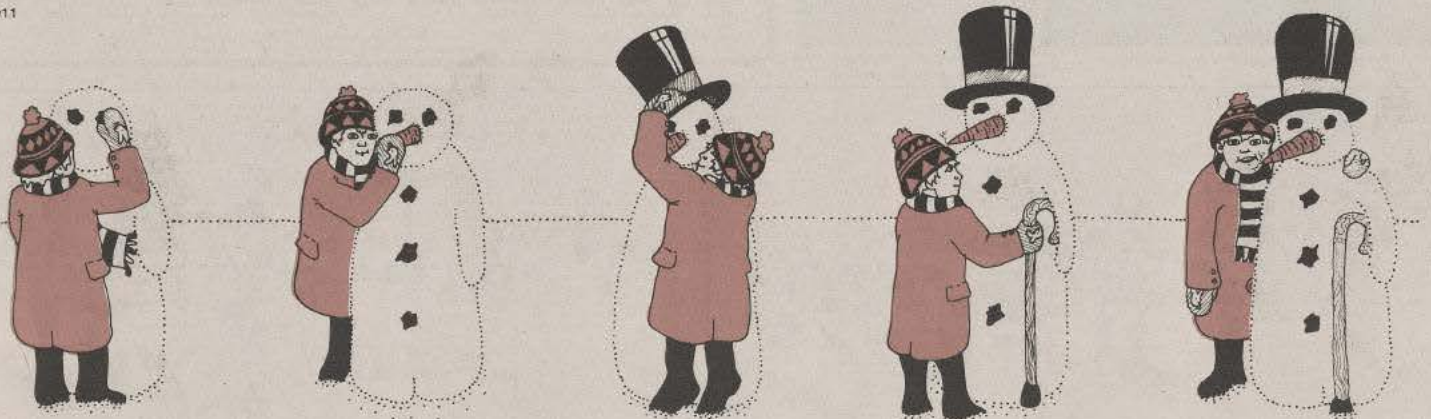


**HEADS HANDS & FEET**  
Heads Hands & Feet  
ILPS 9149



**TEN YEARS AFTER**  
A Space In Time  
CHRYSALIS /CHR 1001

ords ltd  
ondon w11





"I thought I told ya ta git those dishes cleaned 'fore we left."



"COME on Mel, it's G to C and then back to G, if you can't get it, then just play loud!"



"I really got to give up this macrobiotic diet."

"DICK being my manager, you get to see a lot of places."

Here, for your Yuletide delight and a personal choice of their favourite

# POP

**RAY COLEMAN:** "Every Picture Tells A Story" (Mercury); **JOHN LENNON:** "Imagine" (Apple); **CAROLE KING:** "Tapestry" (A & M); **CAT STEVENS:** "Tea For The Tillerman" (Island); **PETE DELLO:** "Into Your Ears" (Nepentha); **RALPH McTELL:** "You Well-Meaning Brought Me Here" (Transatlantic).

**RICHARD WILLIAMS:** **BEACH BOYS:** "Surf's Up" (Stateside); **DORIS DUKE:** "I'm A Loser" (Mojo); **JOHN LENNON:** "Imagine" (Apple); **RANDY NEWMAN:** "Randy Newman Live" (Reprise); **THE TEMPTATIONS:** "Sky's The Limit" (Tama Motown); **PETE ATKIN:** "Driving Through Mythical America" (Philips).

**MICHAEL WATTS:** **RANDY NEWMAN:** "Live" (Reprise); **NICO:** "Desertshore" (Reprise); **ROLLING STONES:** "Sticky Fingers" (Rolling Stones Records); **VELVET UNDERGROUND:** "Loaded" (Atlantic Super); **JIMMY L. WEBB:** "Words And Music" (Reprise); **FLAMIN' GROOVIES:** "Teenage Head" (Buddah Select).

**ALAN LEWIS:** **CARLY SIMON:** "Carly Simon" (Elektra); **CURTIS MAYFIELD:** "Curtis" (Buddah); **LITTLE RICHARD:** "The King Of Rock And Roll" (Reprise); **CAROLE KING:** "Tapestry" (A and M); **DORIS DUKE:** "I'm A Loser" (Mojo); **TYRONE DAVIS:** "Turn Back The Hands Of Time" (Atlantic).

**ROY HOLLINGWORTH:** **JOHN LENNON:** "Imagine" (Apple); **ROD STEWART:** "Every Picture Tells A Story" (Mercury); **LEONARD COHEN:** "Songs Of Love And Hate"

(CBS); **CROWBAR:** "Bad Manors" (Paramount); **ROLLING STONES:** "Sticky Fingers" (Rolling Stones); **PETER HAMMILL:** "Fool's Mate" (Chansma).

**CHRIS CHARLESWORTH:** **JOHN LENNON:** "Imagine" (Apple); **THE WHO:** "Who's Next" (Track); **ROD STEWART:** "Every Picture Tells A Story" (Mercury); **LINDISFARNE:** "Fog On The Tyne" (Charisma); **MOUNTAIN:** "Flowers Of Evil" (Island); **ROLLING STONES:** "Sticky Fingers"

**MARK PLUMMER:** **JOHN LENNON:** "Imagine" (Apple); **LEON RUSSELL AND THE SHELTER PEOPLE:** "Leon Russell and The Shelter People" (A&M); **PAUL KANTNER AND GRACE SLEICK:** "Sunfighter" (Grunt); **YES:** "The Yes Album" (Atlantic Super); **THE ROLLING STONES:** "Sticky Fingers" (Rolling Stones); **CROSBY, STILLS, NASH AND YOUNG:** "Four Way Street" (Atlantic).

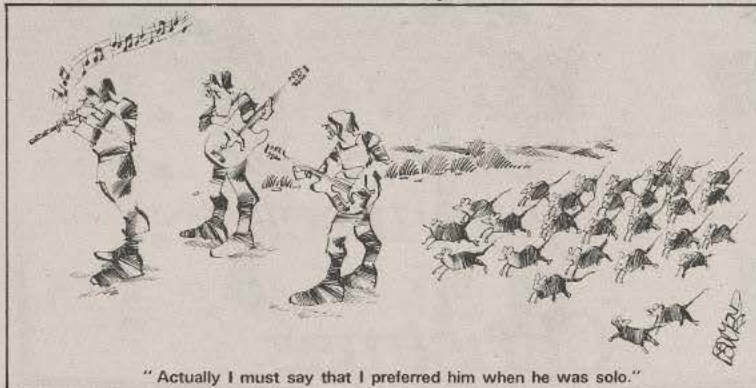
**ANDREW MEANS:** **ROY HARPER:** "Stormcock" (Harvest); **STEELEYE SPAN:** "Please To See The King" (B&C); **LEONARD COHEN:** "Songs Of Love And Hate" (CBS); **FAIRPORT CONVENTION:** "Angel Delight" (Island); **JOHN LENNON:** "Plastic Ono Band" (Apple); **PINK FLOYD:** "Atom Heart Mother" (Harvest).

**GEOFF BROWN:** **GRATEFUL DEAD:** "Grateful Dead" (Warner Bros.); **JOHN LENNON:** "Imagine" (Apple); **CAROLE KING:** "Tapestry" (A&M); **HOME:** "Pause For A Horse" (CBS); **ROD STEWART:** "Every Picture Tells A Story" (Mercury); **NEW RIDERS OF THE PURPLE SAGE:** "N.R.P.S." (CBS).

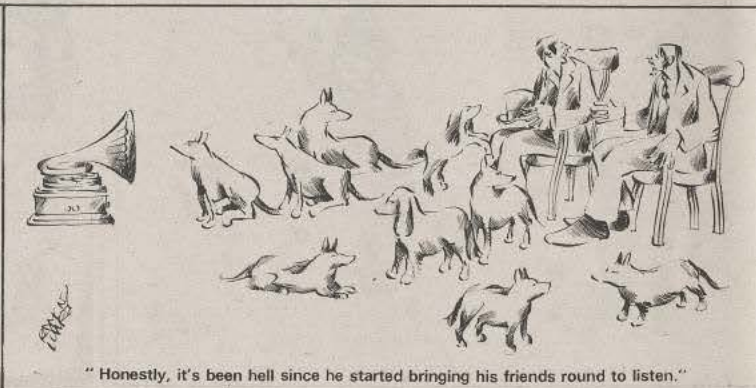
**CHRIS WELCH** is on honeymoon; his choice, made by proxy in his absence, is as follows: **PETER BANKS'** debut album; **PETER FRAMP-TON'S** debut album; anything by **JOHN HISEMAN'S** next band; **EMERSON, LAKE AND PALMER:** "Live In Tokyo"; **EMERSON, LAKE AND WELCH:** "Live At All Saints' Church Hall, Blackheath"; "The Complete **BUDDY RICH**, Vols. 1-37";

...and a selection of the year's best books

- |  |  |   |   |
|--|--|---|---|
| <b>THE SOUND OF THE CITY:</b> Charles Gillett (Souvenir — cloth £2.50; Sphere — paper 60p).  | <b>NIGHT PEOPLE:</b> Dickie Wells (Hale — £2.00). Highly readable autobiography of a great trombonist. | <b>JAZZ MASTERS IN TRANSITION — 1957-69:</b> Martin Williams (Macmillan — £2.25). | <b>THE BLUES REVIVAL:</b> Bob Groom (Studio Vista — 70p).           |
| <b>BENEATH THE UNDER-DOG:</b> Charlie Mingus (Weidenfeld — £2.50).                           | <b>THE WORLD OF DUKE EL-LINGTON:</b> Stanley Dance (Macmillan — £3.50).                                | <b>THE DRIFTERS:</b> Bill Millar (Studio Vista — 70p paper).                      | <b>CRYING FOR THE CAROLINES:</b> Bruce Bastin (Studio Vista — 70p). |
| <b>LOUIS — THE LOUIS ARMSTRONG STORY:</b> Max Jones and John Chilton (Studio Vista — £3.20). | <b>NOTHING BUT THE BLUES:</b> Edited by Mike Leadbitter (Hanover Books — £3.00).                       | <b>AN A-Z OF ROCK AND ROLL:</b> Graham Wood (Studio Vista — 70p).                 | <b>THE DEVIL'S SON-IN-LAW:</b> Paul Garon (Studio Vista — 70p).     |
|  |  | <b>TOMMY JOHNSON:</b> David Evans (Studio Vista — 70p).                           | <b>A CAREER IN MUSIC — LEW STONE:</b> Ken Trodd,                    |



"Actually I must say that I preferred him when he was solo."



"Honestly, it's been hell since he started bringing his friends round to listen."



"ACTUALLY Ron old head, we're playing in G."



"HAVE you heard the one about the Englishman, Irishman and Scotsman . . .



edification, MM critics offer  
phonograph recordings of 1971

# JAZZ

**RICHARD WILLIAMS**  
**BESSIE SMITH:** "Any Woman's Blues" (CBS 66262); **CHARLES MINGUS:** "The Great Concert Of Charles Mingus" (America 30 AM 003/4/5); **ORNETTE COLEMAN:** "The Art Of The Improvisers" (Atlantic 2400 109); **JOHN COLTRANE:** "Live In Seattle" (Impulse AS 5202-2); **PAUL BLEY:** "Ballads" (ECM 1010 ST); **MIKE OSBORNE:** "Outback" (Turtle TUR 300).

**MAX JONES**  
**DUKE ELLINGTON:** "New Orleans Suite" (Atlantic 2400 135); **LOUIS ARMSTRONG:** "Volume 1" (Sagapon PAN 8901); **DUKE ELLINGTON/JOHNNY HODGES:** "Back To Back And Side By Side" (Metro 2682 005); **COLEMAN HAWKINS:** "A Jazz Autobiography" (RCA Victor 730 566); **LOUIS ARMSTRONG:** "The Best Of" (Parlophone PMC 7136); **CHARLIE PARKER:** "Volume Two" (Xtra 1118).

# BLUES FOLK

**MAX JONES**  
**BESSIE SMITH** "The Empress" (CBS 66264); **LIGHTNIN' HOPKINS** "Let's Work Awfully" (Blue Horizon 2431 005); **"BARBECUE BOB"** (Collector's Classics CC36); **JOHN LEE HOOKER:** "Coast To Coast Blues Band" (United Artists UAS 29235); **JOHN HURT:** "The Best Of Mississippi John Hurt" (Vanguard VSD 19/20); **JOHNNY OTIS:** "Live At Monterey" (Epic 66295).

**ANDREW MEANS**  
**TIM HART; AND MADDY PRIOR:** "Summer Solstice" (B and C); **SHIRLEY COLLINS AND THE ALBION COUNTRY BAND:** "No Roses" (Pegasus); **NIC JONES:** (Trailer); **JEAN RITCHIE:** "Clear Waters Remembered" (Sire); **ALY BAIN — MIKE WHELANS:** (Trailer); **ROBIN AND BARRY DRANSFIELD:** "Lord Of All I Behold" (Trailer).



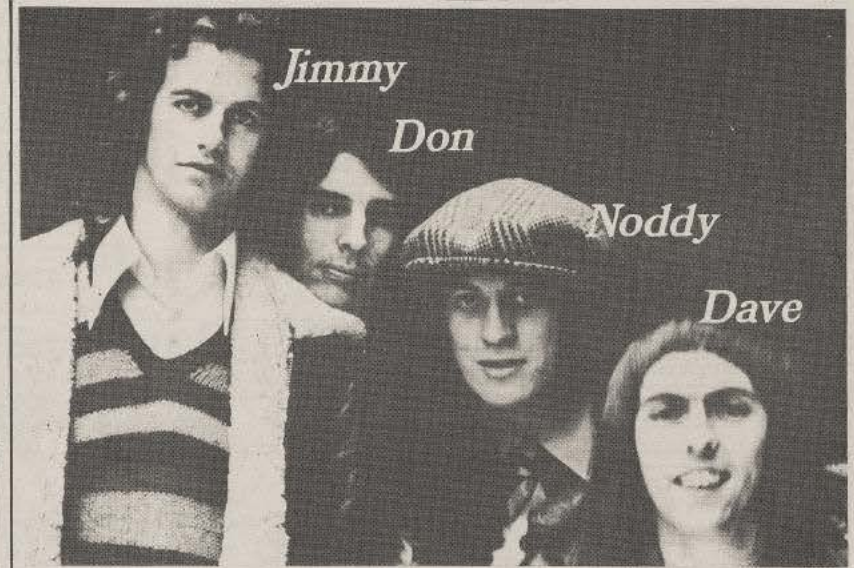
FANNY SPLITS — NEW MEMBER INTRODUCED

"I wonder if I played loud enough, HE'D come down and jam."

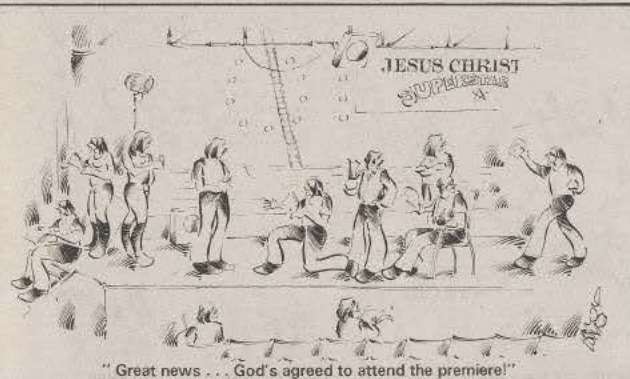
foreword by Steve Race (Inchbrook — £2.00). **FATHER OF THE BLUES:** W. C. Handy, edited by Anna Bontemps (Collier, New York — 75p paperback). **THE STORY OF JAZZ:** Marshall W. Stearns (Oxford University Press — £1.25). **POPS FOSTER, THE AUTOBIOGRAPHY OF A NEW ORLEANS JAZZMAN:** As told to Tom Stoppard (University of California Press — £4.25). **ONE MAN'S MUSIC:** Peter Gammond (Wolfe — £3.00).

**THE SIGHTS AND SOUNDS OF THE SWING ERA 1935-55;** George T. Simon (Arlington House — \$19.95). **LOUIS ARMSTRONG** Huges Panassie (Charles Scribner, New York — \$6.95). **ARTIE SHAW '36 to '55:** A Discography (Private edition — 80p). This, and similar discographical works, can be obtained to order from the Bloomsbury Bookshop, 31/35 Great Ormond Street, London, WC1. **REVOLT INTO STYLE:** George Melly (Allen Lane — £2.50). **OWNING UP:** George Melly

(A paperback reissue of Melly's well-known book, Penguin 35p). **THE PENGUIN BOOK OF ENGLISH FOLK SONGS:** ed. Ralph Vaughan Williams and A. L. Lloyd (Penguin). **DAYBREAK:** Jon Baez (Panther). An intimate journal, as it is subtitled, 30p. **FOLKSONGS SUNG IN LILSTER:** compiled by Robin Morton (Mercler) 50p. **A SONG FOR EVERY SEASON:** Bob Copper. (Heinemann) £2.75. **AUTOBIOGRAPHY:** Adrian Henri (Cape). Hardback £1.25, paperback 50p.



Hope you all  
*Enjoy yourselves*  
this  
*Christmas*



"Great news . . . God's agreed to attend the premiere!"



- 0 Jetho Tull/all single albums each 2.30 2.06
- 0 Jefferson Airplane/all single albums each 2.29 2.05
- 0 Except Bark 2.49 2.20
- 0 Elton John/Elton John 2.40 2.15
- 0 Tumbleweed Connections 2.40 2.15
- 0 Paul Kantner/Sloves against the Empire 2.29 2.05
- 0 Carole King/Writer 1.99 1.80
- 0 Linda J. LaPlante/Nicely out of Time 2.30 2.05
- 0 Harvey Mandel/Baby Butter 2.30 2.05
- 0 Mamas and Papas/People Like Us 2.15 2.05
- 0 Medicine Head/1st album 2.29 2.05
- 0 Electric Blue/2nd album 2.29 2.05
- 0 McDonald & Giles 2.30 2.05
- 0 Steve Miller/all single albums each 2.15 1.95
- 0 Except No. 5 2.40 2.15
- 0 Moody Blues/Question of Time 2.17 1.95
- 0 Every Good Boy Deserves Favour 2.17 1.95
- 0 Mississipp John Hurt/Best of (Double) 2.99 2.65
- 0 Van Morrison/Moon and Stars 2.29 2.05
- 0 His Band & Street Choir 2.29 2.05
- 0 Graham Nash/Songs for the People 2.40 2.15
- 0 The Nice/Elay 2.30 2.05
- 0 Five Bridges Suite 2.30 2.05
- 0 Paul McCartney/Wings 2.15 1.95
- 0 Ram 2.40 2.15
- 0 215 1.95
- 0 Poco/Deliverin' from the Inside 2.29 2.05
- 0 Quick Silver/Just for Shady Grove 2.40 2.15
- 0 Shady Grove 2.15 1.95
- 0 Quintessence/all single albums each 2.30 2.05
- 0 Renaissance/2nd album 2.30 2.05
- 0 Bob Scaggs/Moments 2.29 2.05
- 0 Sea Train/Marked with a Star 2.40 2.15
- 0 John Sebastian/John B. Sebastian 2.29 2.05
- 0 Chicago Cheapo 2.29 2.05
- 0 Simon & Garfunkel/all single albums each 2.29 2.05
- 0 Spinal/all single albums each 2.29 2.05
- 0 Skridge 2.17 1.95
- 0 Steve Miller/Rock Love 2.29 2.05
- 0 Steve Stills/1st and 2nd albums each 2.40 2.15
- 0 Cat Stevens/Tea for the Tillerman 2.30 2.05
- 0 Straws/Dragonfly 1.99 1.80
- 0 From the Witchwood 2.29 2.05
- 0 Traffic/Low Spark 2.30 2.05
- 0 Traffic/Welcome to the Canteen 2.30 2.05
- 0 Best of 2.30 2.05
- 0 John Barleycorn 2.30 2.05
- 0 T. Rex/Electric Warrior 2.29 2.05
- 0 T. Rex/Best of 1.15 0.99
- 0 Velvet Underground/Velvet Underground & Nico 2.15 1.95
- 0 Loaded 2.15 1.95
- 0 White Light White Heat 1.99 1.80
- 0 2nd Album 1.99 1.80
- 0 Wishbone Ash/Wishbone Ash 2.17 1.95
- 0 Wishbone Ash/Wishbone Ash 2.17 1.95
- 0 Yes/all single albums each 2.15 1.95
- 0 Neil Young/1st Album 2.29 2.05
- 0 Everybody knows this is nowhere 2.29 2.05
- 0 After the Goldrush 2.29 2.05

- 0 Leonard Cohen/all single albums 2.29 2.05
- 0 Except Songs of Love and Hate 2.49 2.15
- 0 Judy Collins/all single albums 2.29 2.05
- 0 Michael Chapman/Wounded Aztec 2.40 2.15
- 0 Donovan/Open Road 2.30 2.05
- 0 Gift From a Flower to the Garden 4.30 3.85
- 0 Golden Hour of H.M.S. Donovan 1.49 1.30
- 0 Kip of the Stranges 2.30 2.05
- 0 Nick Drake/S Leaves 2.30 2.05
- 0 Rhyler Layzer 2.30 2.05
- 0 Robin & Barry Dransfield/The Lord of All I Behold 1.49 1.30
- 0 The Rout of the Blues 1.49 1.30
- 0 Sandy Denny/North Sea Green & the Ravens 2.30 2.05
- 0 Leahy Duncan/Sing Children Sing 2.29 2.05
- 0 Bob Dylan/all single albums each 2.29 2.05
- 0 Except New Morning 2.49 2.20
- 0 Gilt Guitar 3.99 3.55
- 0 Flying Burrito Bros. 1.99 1.80
- 0 Stefan Grossman/Those Pleasant Days 2.25 2.05
- 0 Roy Harper/Stormcock 2.40 2.15
- 0 Star Back & Berserk 2.40 2.15
- 0 Richie Havens/A State of Mind 2.15 1.95
- 0 Shawn Phillips/2nd album 1.99 1.80
- 0 Stonehenge 1.99 1.80
- 0 Alarm Clock 2.15 1.95
- 0 Heron 2.30 2.05
- 0 Mike Heron/Smiling Men with Bad Reputations 2.30 2.05
- 0 Incredible String Band/all single albums each 2.30 2.05
- 0 U 3.99 3.65
- 0 John James/New Album 2.25 2.05
- 0 John & Beverly Martin/Chromag 2.30 2.05
- 0 Ralph McTell/New Album 2.40 2.15
- 0 Melanie/all albums each 2.15 1.95
- 0 Good Book 2.35 2.10
- 0 John Mitchell/all single albums each 2.29 2.05
- 0 Nico/Desert Shore 2.29 2.05
- 0 Laura Nyro/all single albums 2.29 2.05
- 0 Tom Paxton/The Complex 3.99 3.65
- 0 Here Comes the Sun 2.29 2.05
- 0 Pentangle/Reflection 2.25 2.05
- 0 Shawn Phillips/Contribution 1.99 1.80
- 0 Emmet Rhodes/American Dream 1.99 1.80
- 0 Tom Rush/all single albums each 2.29 2.05
- 0 Bridge St./John/Songs from the Tillerman 2.29 2.05
- 0 Buffy St. Marie/Illuminations 2.29 2.05
- 0 She Used to Wanna be a Ballerina 2.29 2.05
- 0 Steeley Span/all single albums 2.29 2.05
- 0 Al Stewart/Love Chronicles 2.29 2.05
- 0 James Taylor/Sweet Baby James 2.29 2.05
- 0 1st Album 2.15 1.95
- 0 Trees/On the Shore 2.29 2.05
- 0 London Wainwright III/all single albums 2.15 1.95
- 0 Jeff Walker/Bein' Free 2.15 1.95

- 0 Chelsea Girl/nice 1.99 1.80
- 0 Court of the Crimson King/King Crimson 2.30 2.05
- 0 1983/Richie Havens 2.99 2.65
- 0 All Things Must Pass/George Harrison 5.30 4.40
- 0 Sgt. Peppers/Beatles 2.15 1.95
- 0 Blonde on Blonde/Bob Dylan 3.99 3.55
- 0 Forever Changes/Love 2.29 2.05
- 0 Zodiac Cosmic Sounds 2.29 2.05
- 0 Songs of Leonard Cohen 2.29 2.05
- 0 Piper at the Gates of Dawn/Pink Floyd 2.15 1.95
- 0 Satanic Majesties Request/Rolling Stones 2.17 1.95
- 0 Sunshine Supermen/Donovan 1.99 1.80
- 0 Astral Weeks/Van Morrison 2.29 2.05
- 0 Retrospective/Buffalo Springfield 2.15 1.95
- 0 Surrealistic Pillow/Jefferson Airplane 2.29 2.05
- 0 Doors 1st LP 2.29 2.05
- 0 Folkjoke/Roy Harper 2.15 1.95
- 0 Music From Big Pink/Band 2.15 1.95
- 0 Days of Future Passed/Moody Blues 2.09 1.90
- 0 Anthem of the Sun/Grateful Dead 2.29 2.05
- 0 Performance/Family 2.29 2.05
- 0 This Was/Jetho Tull 2.30 2.05
- 0 Mr Fantasy/Traffic 2.30 2.05
- 0 Chasr Thrills/Big Brother & Holding Co. 2.29 2.05
- 0 Safe as Milk/Capt Beathart 0.99 0.85
- 0 Strictly Personnel/Capt Beathart 0.99 0.85
- 0 Belles/Pink Floyd 1.15 0.99
- 0 Remembrance/Yardbirds 1.15 0.99
- 0 Happy Trails/Quicksilver Messenger Service 2.15 1.95
- 0 Sailor/Steve Miller 2.15 1.95
- 0 What We Did On Our Holidays/Fairport Convention 2.30 1.95
- 0 Discard Gears/Cream 2.15 1.95
- 0 Them/World of 0.99 0.85
- 0 Family That Plays Together/Spirit 2.29 2.05



- 0 Radha Krishna Temple 2.15 1.95
- 0 Jaujauk/Brain Jones 2.29 2.05
- 0 Donny Hathaway/Denny Hathaway 2.15 1.95
- 0 Hot Buttered Soul/Isaac Hayes 2.15 1.95
- 0 Charlie Haden Liberation Music 2.15 1.95
- 0 G.F.O.'s/Permanent Damage 2.29 2.05
- 0 Tim Buckley/Star Sailor 2.29 2.05
- 0 Lorca 2.29 2.05
- 0 Joy of a Toy/Kevin Ayers 2.40 2.05
- 0 Missa Luba 2.15 1.95
- 0 The Whole/John Tavener 2.15 1.95
- 0 Fools Mate/Pete Hamill 2.30 2.05
- 0 Far of the Beholder/Lol Coxhill 2.29 2.05
- 0 Mothers Of Invention/Live At The Fillmore 2.29 2.05
- 0 Frank Zappa/Wastins Ripped My Flesh 2.29 2.05

### Best Sellers

- 0 Allman Bros. Live Double 3.49 3.00
- 0 Bob Dylan's Greatest Hits 2 2.99 2.65
- 0 Chicago/Band 2.40 2.15
- 0 Emerson, Lake and Palmer/Pictures 1.49 1.30
- 0 Every Picture Tells a Story/Rod Stewart 2.15 1.95
- 0 Fragile/Yes 2.35 2.05
- 0 Flower of Evil/Mountain 2.30 2.05
- 0 Humble Pie/Rocking the Fillmore 2.30 2.05
- 0 Imagined/John Lennon 2.40 2.15
- 0 Islands/King Crimson 2.30 2.05
- 0 Led Zepplin/New 2.35 2.05
- 0 Meddle/Pink Floyd 2.40 2.15
- 0 A Nod/Faces 2.49 2.15
- 0 Santana/3rd album 2.49 2.15
- 0 New Riders of the Purple Sage 2.29 2.05
- 0 Tupelo Honey/Van Morrison 2.29 2.05
- 0 Rainbow Bridge/Jimi Hendrix 2.29 2.05
- 0 Surf's Up/Beach Boys 2.15 1.95
- 0 Tapestry/Carole King 1.99 1.80
- 0 Who's Next/Who 2.35 2.05
- 0 Zero Time 2.15 1.95
- 0 Took/Expanding Headband

### Hard Rock

- 0 Alice Cooper/Killer 2.49 2.15
- 0 Allman Bros./Idlewild South 2.15 1.95
- 0 Atomic Rooster/Death Walks Behind You 2.30 2.05
- 0 In Hearing Of 2.30 2.05
- 0 Art/Supernatural Fairy Tales 2.30 2.05
- 0 Aynham Choir/Look Inside 2.15 1.95
- 0 Brian Auger/Belouf 2.29 2.05
- 0 A Better Land 2.15 1.95
- 0 Pete Dinklage/Answer 2.29 2.05
- 0 Black Sabbath/all single albums each 2.40 2.15
- 0 Big Brother & Holding Co./Cheap Thrills 2.29 2.05
- 0 Be a Brother 2.29 2.05
- 0 Blind Faith 2.15 2.05
- 0 Blood, Sweat and Tears/all single albums each 2.29 2.05
- 0 Edgar Broughton/all single albums each 2.40 2.15
- 0 Jack Bruce/Songs for a Tailor 2.15 1.95
- 0 Harmony Row 2.15 1.95
- 0 Things We Like 1.49 1.30
- 0 Clark/Hutchinson/A=MH2 1.62 1.45
- 0 Chicago Live at Carnegie 6.49 5.80
- 0 Chicago/all albums each 2.39 2.65
- 0 Joe Cocker/Cocker 2.25 2.05
- 0 Angry Mad Dogs And Englishmen 3.10 2.80
- 0 Colosseum/all single albums each 2.40 2.15
- 0 Live Double 2.75 2.50
- 0 Colosseum/Collectors 2.30 2.05
- 0 By Cocker 2.29 2.05
- 0 Cream/Full Cream 1.00 0.85
- 0 Best of 2.15 1.95
- 0 Whiskey of Fire 3.45 3.05
- 0 Deep Purple/n Rock 2.40 2.05
- 0 In Concert 2.40 2.05
- 0 Derek and the Dominos/Layla 3.49 3.05
- 0 Doors/Other Voices 2.29 2.05
- 0 Doors/All single albums 2.29 2.05
- 0 Emerson, Lake & Palmer, 1st LP 2.30 2.05
- 0 John Entwistle/Smash your Head against the Wall 2.15 1.95
- 0 Family/Fastress 2.49 2.15
- 0 Flaming Groovies, Double 2.99 2.65
- 0 Free/All single albums each 2.30 2.05
- 0 Fleetwood Macs Greatest Hits 2.49 2.15
- 0 Grand Funk Railroad/Live Double 3.10 2.80
- 0 Grateful Dead/1st double 3.99 3.65
- 0 Anthem of the Sun 2.29 2.05
- 0 Aoxoma 2.29 2.05
- 0 Gypsy/Gypsy 2.40 2.15

### Soft Rock

- 0 America 2.29 2.05
- 0 Area Code 615/Trip in the Country 2.15 1.95
- 0 Audience/House on the Hill 2.30 2.05
- 0 Band/Stage Fright 2.40 2.15
- 0 The Band 2.15 1.95
- 0 Music from Big Pink 2.15 1.95
- 0 Barclay James Harvest/Once again, Short Stories, First album 2.40 2.15
- 0 Beach Boys/Sun Flower 2.40 2.15
- 0 Beatles/all single albums each 2.15 1.95
- 0 White Double 4.35 3.85
- 0 Byrds/all single albums each 2.29 2.05
- 0 United 2.99 2.45
- 0 Eric Clapton/Sols LP 2.15 1.95
- 0 Country Joe and the Fish/all single albums each 2.29 2.05
- 0 Crazy Horse 2.29 2.05
- 0 David Crosby/Solo LP 2.40 2.15
- 0 Crosby, Stills, Nash & Young/Four Way Street 4.20 3.85
- 0 Deia Vu 2.40 2.15
- 0 Crosby, Stills, Nash 2.15 1.95
- 0 Curved Air/Air Condition 2.49 2.20
- 0 Daddy Longlegs/Outdown Farm 2.29 2.05
- 0 Elton John/Madam Across the Water 2.40 2.15
- 0 Faces/Lona Player 2.29 2.05
- 0 Fairport Convention/all single albums each 2.30 2.05
- 0 Cathedral Dead/Working Man's Dead 2.29 2.05
- 0 American Beauty 2.29 2.05
- 0 Hot Tuna 2.29 2.05
- 0 Heads, Hands & Feet 2.30 2.05
- 0 If/all single albums each 2.30 2.05
- 0 It's a beautiful day/Continuing Men 2.29 2.05
- 0 It's a beautiful day 2.29 2.05

### Folk

- 0 David Ackles/Devid Ackles 2.29 2.05
- 0 Joan Baez/David's Album 2.29 2.05
- 0 Pleasant Air 3.99 3.60
- 0 Pete Bellamy/Oak Ash and Thorn 1.61 1.40
- 0 Brewer and Shipley/Wesley 1.45 1.30
- 0 Tarkio 1.95 1.80
- 0 Tim Buckley/Goodbye and Hello 2.29 2.05
- 0 Michael Chapman/Fully Qualified Survivor 2.40 2.15
- 0 Window 2.40 2.15
- 0 9000 Spirits/Incredible String Band 2.29 2.05
- 0 Paul Kantner & Grace Slick/Sunlighter 2.49 2.15
- 0 Dr. John/Sun, Moon & Herbs 2.29 2.05
- 0 Carole King/Music 2.29 2.05
- 0 Papa John Creach 2.49 2.15
- 0 Melanie/Gather Me 2.35 2.05
- 0 Garcia & Welts/Honkytonk 2.49 2.15
- 0 Buffy St. Marie/Fire, Brim & Candlelight 2.29 2.05
- 0 Are You Experienced/1.00 0.85
- 0 Jimi Hendrix 2.29 2.05
- 0 9000 Spirits/Incredible String Band 2.29 2.05

### Special Just Released

- 0 Paul Kantner & Grace Slick/Sunlighter 2.49 2.15
- 0 Dr. John/Sun, Moon & Herbs 2.29 2.05
- 0 Carole King/Music 2.29 2.05
- 0 Papa John Creach 2.49 2.15
- 0 Melanie/Gather Me 2.35 2.05
- 0 Garcia & Welts/Honkytonk 2.49 2.15
- 0 Buffy St. Marie/Fire, Brim & Candlelight 2.29 2.05

### Antiques

- 0 Are You Experienced/1.00 0.85
- 0 Jimi Hendrix 2.29 2.05
- 0 9000 Spirits/Incredible String Band 2.29 2.05

### Soundtracks

- 0 Experience/Jimi Hendrix 2.09 1.90
- 0 Performance/Venous 2.29 2.05
- 0 Easy Rider/Venous 2.15 1.95
- 0 Woodstock I (Triple album) 7.25 6.25
- 0 Woodstock II (double) 4.30 3.85
- 0 More/Pink Floyd 2.15 1.95
- 0 200 Motels/Frank Zappa 3.75 3.45
- 0 Vanishing Point/Venous 2.09 1.90
- 0 Shaft/Isaac Hayes 3.49 3.05
- 0 Zacheriah 2.15 1.95
- 0 201 (Vol 1)/(Vol 2), each 2.15 1.95
- 0 The Body/Roger Waters & Ron Geesin 2.15 1.95

### Curios

- 0 Centipede/September Energy 2.99 2.65
- 0 Bad Head Band/Albert 2.29 2.05
- 0 Sun Ra/Pictures of Infinity 1.99 1.80
- 0 Terry Riley/Rainbow in Curved Air 2.29 2.05
- 0 In 12 2.29 2.05
- 0 Ragtime Guitar/Rev. Gary Davis 2.25 2.05
- 0 Hawkwind 2.15 1.95
- 0 Link Wray 2.15 1.95
- 0 Monty Python's Flying Circus 1.80 1.65
- 0 Saucerful of Secrets 2.15 1.95
- 0 Unmusmusmus 3.10 2.80
- 0 Atom Heart Mother/Pink Floyd 2.40 2.15
- 0 The Least we could do is Waves to Each Other/Van Der Gea/Generator 2.30 2.05
- 0 Electric Storm/White Noise 2.30 2.05
- 0 Dance of the Lemmings/Amun Daul 2.99 2.65
- 0 Soft Machine 2 & 4 each 2.25 2.05
- 0 Soft Machine 3 2.99 2.65
- 0 Wonderwall/George Harrison 2.15 1.95
- 0 Live at Monterey/Ravi Shankar 2.15 1.95
- 0 The Mad, Bad, Beautiful/Syd Barrett 2.40 2.15
- 0 Hot Rats/Frank Zappa 2.29 2.05
- 0 Mezzodog/Moondog 2.29 2.05
- 0 Principal Edwards Magic Theatre/Soundtrack 2.29 2.05
- 0 Golden Hour of the Planets 1.49 1.30
- 0 Dr. John/Remedies 2.15 1.95
- 0 Gr. Grits 2.15 1.95

### Great Expectations

- 0 Velvet Underground 2.90 2.50
- 0 Terry Reid/Water 2.29 2.05
- 0 It's a beautiful Day/2.29 2.05
- 0 New LP
- 0 Judy Collins/Living 2.29 2.05
- 0 Seals & Croft/New 2.29 2.05
- 0 L.P.
- 0 Beaver & Krause/Gandaviva 2.25 2.05

To aid quick delivery, state clearly the albums you require and send cheques or postal orders only to our mail order address (not our shop).

Post early for Christmas, but be patient with your postman during the rush. Oh, and once again albums listed under 'Great Expectations' are not yet released, but due to be very soon. We are forwarding these on the day of release so order now. As always records are delivered post free (in the U.K. only).

### THE PHONOGRAPH 12, NEASDEN LANE LONDON N.W.10.

WE DO NOT ACCEPT RECORD TOKENS

I enclose a postal order/cheque for the value of £..... hp for the records I require.

Name .....

Address .....

Should the records you require not be listed, then drop us a line or call at 124 Brompton Road, Knightsbridge, London, S.W.3.

# The Phonograph

94a Brompton Rd. SW3  
The Incredible Dept. Store Opp. Harrods



AL STEWART: back in circulation

WHEN Al Stewart took to the road after an eighteen-month absence, earlier this year, one might have expected his re-emergence to be a lengthy affair, a struggle even.

In the event, he found himself to be as popular as in former days. Concert halls were filled and Al began writing songs once more.

His absence from the stage was accompanied by an absence from the recording studio. His return to that institution is to be marked by a new album to be released on February 1.

Some of the tracks are currently in their final stages. There are two departures from Al's masteries: Bob Dylan's "I Don't Believe You" and the English traditional "Lyke Wake Dirge."

The differences between this and his previous albums have come in the least expected places. For Al has always regarded his lyrics as of the utmost importance, and that preference together with his idea for a forty minute album — which promised to be the successor to "Love Chronicles" before he abandoned it — suggested that his main energy would continue to be harnessed to this facet.

This isn't the case. Although his lyrics are appealing in the best Stewart tradition, most explore familiar territory. "I'm Falling," "The Night Of The Fourth Of May" and "The News From Spain" result from the same fascination with the theme of love that produced "Love Chronicles."

The major development comes with Stewart's treatment of the songs. He describes it as "true folk rock," which is a fair appraisal. Backed by Quiver on every track bar one (on which Brinsley Schwarz plays) he has come up with a surprisingly heavy sound. Its success balances on the ability of his voice to hold its own against drums, bass guitar and lead guitar. The lead vocal is brought forward so that this is achieved.

In fact a group sound has been obtained without Al losing the character of his voice. He has, very rarely, a quality essential for him to preserve. The single, "The News From Spain," was the only record released by Al during his absence. It must have been one of the best records not to make it of the year. The version going

# The news from Al

on the album is orientated around the piano of Rick Wakeman, which likewise permeates "Lyke Wake Dirge" with its French horn and chorus. Other tracks are "You Don't Even Know Me," "Songs Out Of Clay," "Amsterdam" and a guitar instrumental "Dance Of The Prunes."

The new album, as yet untitled, may mark the beginning of new subjects in Al's songs. He has for some time been toying with the idea of building lyrics round historical figures, and themes. This could offer unlimited scope, especially for one so involved in history.

"My whole thing of writing love songs depended on me being in love," he commented. "I don't think I can keep on writing love songs. The Night Of The Fourth Of May" looks like being the last one.

"This album is the last of the old wine really. It has to be because the affair is ended." Al feels deeply about the virtues or originality. Nothing he has written has possessed this characteristic more strongly than "Love Chronicles," the song which in effect made him. But such an epic does bring problems in its wake. "I really need something to replace 'Love Chronicles,'" he explained. "I really feel for the who every time they do 'Tommy' and Ralph McTell every time he does 'Streets Of London.'"

Al is so obviously pleased with the result of his work with Quiver and Brinsley Schwarz that a permanent group built around him might be envisaged.

ANDREW MEANS.

LET me tell you a tale. There's an album out on Pye called "Dog of Two Head," which is a bloody fine album. It's made up of very earthy, very driving, very funky music that's loud, and hot and punchy as you like.

It's good blues, and it has a tremendous laid-low feel. It was put down in Pye Studios by an English band that's been playing for nigh-on ten years.

A couple of weeks back a track called "Gerundulia" off "Dog of Two Head" was played on The Old Grey Whistle Test.

The next morning I met somebody who'd seen "Whistle Test," and who commented on the track. He'd missed the chat beforehand, and he'd missed the caption, and he didn't know who the band were. I told him. "Oh," he said, and little more.

Then a couple of nights later I played the album to a roomful of friends, who nodded approval. I told them who it was. Two people said they'd always thought the band wasn't all that bad. The others said "oh."

Before this begins to read like some fiction tale, the band in question is Status Quo. Now that you've said "oh," we'll carry on.

Status Quo have more than any other band I know, suffered from the dilemma of being famous for a pop single about five years ago. It was, as you'll remember (because, come off it, it wasn't a bad single) "Pictures of Matchstick Men." One single, and a couple of others that did fairly well built the coffin, and also added the final nails. But were Status Quo a pop group?

Well, I saw them about five years ago, or it was maybe even longer, and they were playing gutsy music, and rock melodies. The kids didn't scream to that, so they played the singles. Sometime later screaming became silly. And Status Quo just had to be silly as well. Didn't they?

But they didn't split. The organist, Ron Lyness, left. He got off a train, and he was somewhere, and vanished. The

# Preserving the Status Quo



STATUS QUO: waiting for the people to come round

others carried on. Mike Rossi, Ritchie Parfitt, Alan Lancaster and John Coughlan, thought they had something valid to offer, so they stuck to it.

By 1969 they were so unfashionable that they just couldn't find ONE gig. They spent their time rehearsing for dates that never came. But they never stopped playing. One or two dates appeared as 1970 crept in. They played them hard, and the dates doubled, trebled, and quadrupled during that year. The singles were still coming out, and despite almost non-existent air-time, they always managed to sell.

This year Status Quo have played just about every place

it's possible to play in Britain — and they've been asked back. They are gigging on average five to six nights a week (yes, five to six nights), but nobody will play their stuff on the radio. The barrier in front of the band gets bigger by the month. And that's pretty deplorable.

Rossi has changed little in appearance since those frantic Odeon package tours that filled cinemas up and down the land. He's bright, he's a joker. His voice is still the same on record, a sort of one-pitched wine, lazy vocals, but the music's now furious. His voice is just right.

"The main problem," says Rossi in serious mood, "is that we cannot get airplay.

Grey Whistle Test was a fantastic stroke of luck. And I feel we deserve that I mean Jimmy Young won't play us. That's not too bad, but the other guys won't either. They just say they don't like the band. Now that ain't too bad either, but when you know damned well that they last saw the band five years ago, and have never listened to us since, well, it's frustrating.

"Feel won't play us. He hasn't heard us."

It's really reached a ridiculous state. Audience reaction couldn't be better. They are working all the time, and yet due to snobishness it will get no further until somebody starts playing them on the air. There's nothing wrong

with the band. There can't be. The last single sold more in a shorter space of time than any other single they've put out, and that was on minor, extremely minor airplay. Then they played the Marquee the other week, and did the Wednesday night house-record bit for the run of free concerts. People dig to see them. They are a beautiful live act. It would be easier," says Rossi, "and we've been told it several times, for us to go away, change our name and come back as somebody else. It would be easier for someone to sell us. At the moment, nobody will. This is a very rare press day."

Even during the 'Matchstick Men' period, we were a gutsy band. But we had to pansy about and do the singles, because that was what audiences wanted. If you didn't get screamed at you weren't making it."

There's no reason for Status Quo to even attempt apologies for those days. Again, it was a good single, and for that period they put out a wild stage act.

"What bugs me," says Rossi, "is that I know people who dig what we're doing, but they're too afraid to say so. It's as though they'll get pissed if they enjoy that music. And I feel a hell of a lot more people would enjoy it. If only we could get to them."

"We're very pleased with the 'Dog' album. We feel some point is about to be reached. This barrier has got to be approached some time soon. I feel it's reaching some state where it could fall either way."

"We're taking our music seriously. We may loon on stage, but that's because the music is working, and the buzz is there."

"We'll wait till people come round to us."

So one of our oldest bands stay together. There are no plans for futures. It's too chancey.

Anyhow, get a listen—if you can get your heads out of America—there's a great little rock band on your doorstep.

ROY HOLLINGWORTH

MUSICIANS are generally expected to progress, and "progress" often means change.

The resulting preconceptions as to what a musician should be doing, and where that should be leading to is sometimes the very thing that blocks his path. John Martyn, for instance, has for some months been holding the reins of acoustic and electric music. Since the two styles sound so diverse, it's a wonder that he has not concentrated entirely on the latter, the newer aspect of his playing.

The answer lies clearly in Martyn's own ambivalence. To put it quite bluntly, he frequently appears to be caught at crossroads, not in the least his worriedly admitting himself to one direction at the expense of the others.

"It's like why see Africa when you can see the world," he explained. "I know that I should just carry on doing what I want to do and what I want to do is play the best acoustic and the best electric music I can."

An album, "Bless The Weather" has just been released. Due to the budget on which he had to make it the record features him playing acoustic guitar, although electric instruments are played by other musicians notably Richard Thompson (electric guitar) and Tony Reeves (electric bass). It's acoustic flavour is not to say that he despised the record, on the contrary. The electric side of things is to be recorded for an album in January.

One of the tracks on "Bless The Weather" is called "Head And Heart." It's somewhere in the balance between them," echoed John. "If someone comes from a newspaper and asks you all these questions, it's essential a head thing, whereas music is a balance between head and heart and that's what I try to make my life, a balance between head and heart."

A distinct prejudice in favour of the heart has been

# Martyn: between head and heart



JOHN MARTYN: I don't like tight music

bas player and a drummer to work with him on the electric album. The expense of such an outfit would exclude it from large scale gigging. Still he is enthusiastic about such a project.

"The most positive thing in my mind that I want to do is work with other musicians," he revealed. "It's like however much I try I don't seem to be able to find a lot of spare time. All the time I have is either spent at home with my wife and kids or at gigs and raving about the city."

"Bless The Weather" benefited from a number of musicians, including John's wife Beverly. It was made in three days, with at least 60 per cent of the material written in the studio according to John. In that situation did he take control and tell the backing musicians what to play?

"The only concrete suggestion I made was to ask Danny Thompson to play bowed bass on 'Bless The Weather' (the title track). He felt that they were competent enough to work out their own contributions to the music."

"The last album has been the least planned. All the rest, except 'Stormbringer,' were a bit thought out. This one felt really natural. It stayed in my head and when I played in the studio it all came out. It was really fresh."

"I think that my public statement is made in my music. That's where it's put out."

JOHN MARTYN: I don't like tight music

statement is made in my music. That's where it's put out."

By using heavier magnets in Altec musical instrument speakers, coupled with other unique design features and quality components, an extremely high efficiency is achieved. Sound output is typically increased 3 dB or more. (Which means that using Altec musical instrument speakers is like doubling your normal amplifier power.)

Size: 12". Power: 75 watts. Impedance: 8 ohms. Voice Coil: 3" edge wound alum. ribbon. Magnet: Structure Weight: 10 lbs. 8 oz. Magnet Type: Anico V. Diameter 12". Depth: 5 1/2". Weight: 16 lbs.

PLEASE CONTACT YOUR LOCAL DISTRIBUTOR FOR THE FOLLOWING LISTING: WILCOCK ROAD, BOSTON HEATH, SUSSEX 10. TELEPHONE: 04307 4224

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_ TEL. NO. \_\_\_\_\_

Please send full details including price list. I would like to visit your demonstration studio.

mm198

**MELODY MAKER**  
ADVERTISEMENT DEPT.  
161-166 Fleet Street, London EC4P 4AA. Tel. 01-353 5011.

# jazz scene

## LEONARD FEATHER reports on the Black Jazz Festival

HUNDREDS of thousands of words have been written during the past few years about the existence of a black aesthetic, the nature of black jazz, and the preservation of black culture in America.

The concept of the term "black music" as if it were some immediately identifiable monolith, was neatly demolished during an evening at the Hollywood Palladium.

The big dance hall, owned by Lawrence Welk and used principally for many years to attract fans of his music, is sometimes rented out nowadays for performances of a palatially hipper nature. On this occasion it was an event billed as the "First Annual Black Jazz Festival."

The participants were to be members of groups that had recorded for the Black Jazz label. Founded earlier this year by Gene Russell, a Los Angeles pianist and trio leader, Black Jazz has enjoyed considerable air play and acceptable sales figures with its initial releases, despite the fact that most of the talent has been completely unknown and recently discovered by Russell.

Arriving at the Palladium on Sunset Boulevard, I expected to find a long line of fans queuing up at the box office, since the "festival" had been extensively advertised on KRCA, Los Angeles' all jazz station (on the air seven days a week, 24 hours a day with nothing but jazz—the only such continuously radio-activity in the world).

To my surprise, there was not a soul outside. Walking in, I found the vast hall occupied by only a few hundred people. That there were hardly any whites was not surprising, since Black Jazz is aimed primarily at the black community and the alarming trend toward polar-



RUSSELL/JOHNSON/KEYS/BISHOP

## A night at the Hollywood Palladium

ization of the races has been growing apace lately. The audience on either side of a big dance floor (but nobody danced), sat listening to the Ramsey Lewis type music of Gene Russell's

group, playing in a style that might best be called per-funk-tory. This soon gave way to a quartet led by a young tenor player named Rudolph Johnson. Aided by Kirk Lightsey

on piano (formerly Ernestine Anderson's accompanist), Reggie Johnson on bass and Doug Sides on drums, Johnson offered no startling innovations, but it was pleasing to hear his relatively soft and non-aggressive sound, even when he was involved with complex, fast-moving runs. He is also a composer, the title of whose works give a good indication of where he is at: "Spring Rain," "Little Daphne" and the like. It was quite a change to hear a young tenor player who didn't simply ape Coltrane clichés.

Calvin Keys, a guitarist who took about 21, was next. He seemed ready to get something of value going, but just as it was about to happen one of the other soloists took over. Among them was Owen Marshall, who played flute adequately but doubted on something of his own invention called a hose-a-phone, which produced notes of erratic quality and sometimes indeterminate pitch.

Another Black Jazz discovery, organist Chester Thompson (came a little closer to generating some excitement, but by now the obvious financial failure of the evening and the apathy of the crowd, which rarely offered more than scattered applause, was casting a pall over the entire proceeding. It was hard to tell which was cause and which was effect, the bad vibes from the crowd or the soporific sounds from the stage.

Another handicap through the evening was the pre-dominance of electric piano work. When you have been listening to this instrument off and on for three or four hours, all the players begin to sound pretty much alike.

Perhaps the most effective performance of the long-drawn-out affair was given by the senior artist, Walter Bishop. This 44-year-old pro was once Charlie Parker's pianist. He is more than a simple neo-bopper, however, having progressed with the times. In addition to his own excellent work, which seemed to reflect the influence of Herbie Hancock and other late 1960's heavyweights, Bishop held a vibraphonist named Woody Murray, of whom I'm sure you will hear more.

Another unexpected feature with Bishop was the soprano and tenor work of Ronnie Laws. Just out of college where he was a prize-winning soloist in a Texas collegiate band, this young brother of flautist Hubert Laws is a distinguished new professional addition to a gifted family (his elder sister, Eloise, is a singer well-known on American TV). His soprano work was particularly captivating in its volatility.

Finally there was the combo of Doug Carn, a young pianist whose principal asset is his wife, Jean, a pure-toned soprano whose vocal versions of instrumental hits helped sell the Carns' interesting

Black Jazz album. But Carn preferred to concentrate first on an endless series of improvised abstractions by a group that emphasized all the more discouraging aspects of the new music (it should not be classified as jazz) and few of its more creative freedoms.

By now the audience, what was left of it, seemed as unable as I was, to work up any enthusiasm. The thought came to mind that a single individual with the audience rapport of, say, a Clark Terry or a Dizzy Gillespie (a lot to mention the box office appeal) could have lifted this entire evening off the ground.

Because of the sometimes overlong stage waits while the acts were setting up, a local disc jockey tried to sustain the listeners' flagging attention. At one point he admitted frankly, "Folks, I'm just stalling for time, can't you see that?" And at another juncture he made a protesting-too-much, defensive speech concerning the absence of white musicians. (So many jazz and other musical events over the past 30 years have excluded black musicians entirely that if Gene Russell felt that two wrongs make a right, one could hardly be either morally outraged or even mildly surprised. However, Russell has publicly stated that any white artists who strike him as worthy and neglected talents will find a place on the Black Jazz label.)

Whether this generally somnolent evening will turn out to have been the "first annual" festival remains to be seen. Actually festival is, in any case, a misnomer; too many one-night stands nowadays are being given this name. It was just a concert, though one with a noble intent. The least that can be said is that through his recording ventures, his attempts at public promotion, and a series of television shows on which he is now working, Russell is helping draw attention to a number of young black musicians who have never before had any attention at all. It is to be hoped that Black Jazz records will soon make the value of his contribution apparent to listeners in Europe, Japan, and wherever else it is heard.

Incidentally, the failure of the Black Jazz Festival does not mean that there are not enough fans in the black community to support jazz. Only four months ago, right here at the Palladium, another record company (Crest Taylor's CTI) presented a show far more modest in personnel, using only nine musicians together, but they had a packed house. Reason: every man in the group was a celebrity in his own right, and most were individually known as leaders — Freddie Hubbard, Stanley Turrentine, Hubert Laws, Johnny Hammond Smith et al. Moral: you can't fill a hall with unknowns. Just give the public what they want (and who they know) and they'll be lining up for tickets every time.

## Leader of the band

BOB HAGGART, bass and driving force behind the World's Greatest Jazz-band, beavered away backstage at the Dome, Brighton, filling in the Performing Right Society form and quietly chuckling.

"South Rampart Street Parade" composed Haggart, went down. So did "Big Noise From Winnetka." Also composed Haggart, and one perfect to feature the band were not sufficient, most numbers played by the band that night were arranged by the maestro himself.

The lady from the Society looked on with eager admiration.

"Must see you get your rights," she said.

Mr. Haggart hardly has to worry. After years with the original Bob Crosby Orchestra and Bobcats, and a busy studio career before the World's Greatest venture, he does not lack the price of the old hamburger.

He said: "That South Rampart Street" thing—now let me see. I guess royalties have brought in about 800 dollars, but something else still niggled Haggart, despite the band's success.

He said: "We wanted to capture those kids. At first they used to go along, kinda doing their parents a favour

LAST Thursday, in Boston, Mass., a five-hour Salute to the Newport Jazz Festival was staged at Boston Garden.

The artists contributed their talents, it was announced, so that the festival could continue as the "foremost jazz event of the world." In the words of producer George Wein: "Aid to help pay those bills."

And the next festival looks like being a real spectacular. Wein tells the MM he hopes to be promoting something in Newport, R.I. next year. "The town wants us," says Wein, "and we want to know what cooperation they'll give us."

But the main event is going to move to New York City and take place during the first eight days in July. And George, never at a loss for a descriptive phrase, promises that Newport '72 will be the Total Jazz Experience.

"The festival will conclude with two days of outdoor shows at the Yankee Stadium — or rather half the stadium, which will accommodate 30,000," says Wein.

"Prior to that there'll be six days of jazz in two venues: Lincoln Centre and Carnegie Hall, two shows a night in each so that people who wish to can go to the early show in one place and then catch the late concert in the other." Who'll be playing? "Who won't?" answers George.

When he plans, he plans big. A whole contingent of musicians from New Orleans will be present. There is to be a New Orleans boogie on the Hudson River, also a midnight dance and jam session, and a gospel music event in a church in Harlem.

Free jazz (in the sense of no charge) will occur in Central Park during the daytime, and Wein says he'll have one small hall going all the week for free-form music and such.

No, it is not all: there will be a spot for the Heritage Fair, workshop groups from Juilliard and other schools, symphonic ensembles and dance groups. Half the profits, George tells us, will go to the National Urban League "because jazz is black music and we feel a responsibility to put money back into the black community." More news about this total experience is in the pipeline.

JOHNNY BASTABLE's Chosen Six, just back from a fortnight's tour of Germany, play the Colchester Jazz Club on Sunday (19), Norwich Jazz Club (20) and Amersham Jazz Club's Christmas shindig on Wednesday (22). The Colts Parkbrook plus expected guests will hold forth on Sunday (19) at the Country Club, Hampstead for the last Jazz Centre Society luncheon session at that club. . . . Kenny Baker, Kathy Stobart, John Picard and Dick Morris are also in the region. Lennie Best quartet at a Christmas Party bash at the Bell, Maidenhead, on Tuesday (21) . . .

GRAHAM TAYLOR's potted broadcast history of the jazz revival in Britain, *Jazz in a Pint* (10), is being repeated by the BBC at 11.30 on this Saturday (18) on Radio Four. George Melly compères a discussion with Henry Lyttelton and Alan Jones. Other contributors are Ken Colyer, Wally Fawkes and the Fawkes-Chilton Feetwarmers.

LONDON'S College of Law is holding a jazz dance, Christmas At The 100 Club, at that Oxford Street venue tonight (Thursday). Jazz is supplied by a quintet from the college; the bar will be open until midnight and visitors are welcome for 40p.

The Temperance Seven make an appearance at the 100 Club on Saturday (18), sharing the stand with Bernie Allan's Dixieland Band. Acknowledged on Sunday (19) and Monday should see the Mike Westbrook band, Lol Coxhill plus the Spontaneous Music Ensemble in attendance. Chris Barber's band star in a Christmas Party Night on Wednesday (22) and another party with Terry Lightfoot's band, take place on Christmas Eve.

HEADS, the Scottish group led by drummer Bill Kyle, will play a poetry and jazz concert at Edinburgh's Traverse Theatre Club at 10.30 pm tonight (Thursday). Tomorrow they give a concert at the Royal Scottish Academy of Music. On Sunday (19) BBC Jazz Club broadcast a Heads performance tape live in Glasgow on December 5. . . . Humphrey Lyttelton and his band play a dance at the Riverside Caravan Centre, Bognor Regis, on Saturday (18).

THE jam session at London's Jazz Centre, Country Club, NW2, tomorrow (Friday) will be recorded by Paul Kean and 77 Records for release (in part, no doubt) next year. On the 77 label are already working under 77's Doug Noble on the Brian Lemon Ensemble's "Our Kind of Music" and the recently released Tony Coe LP. This live recording — the third in the series — is expected to feature the lately de-throned Sandy Brown, along with Tommy Whittle, Danny Moss, Gerry Salisbury, Ray Crane, Keith Christie, John Picard, Brian Lemon, Lennie Bush and Phil Seaman.

THEIR FIRST RELEASE:  
A MAXI SINGLE ON HARVEST  
LONELY SINGER / 200 LIVES / LEAVING  
PRODUCED BY GREG LAKE HAR.5056



ALBUM RELEASED JAN 7TH 1972

DECEMBER LIVE APPEARANCES

FRI 17TH CAIRD HALL, DUNDEE \*  
SAT 18TH EDINBURGH EMPIRE \*  
SUN 19TH GREEN'S PLAYHOUSE, GLASGOW \*  
\* E.L.P. TOUR  
TUE 21ST CHATHAM, KENT  
THURS 23RD HYDRASPACE, WATFORD  
THURS 30TH WALLINGTON PUBLIC HALL

by trekking out to see what we used to listen to way back!

"Then we gradually got college campus bookings. Now those kids really dig the sounds. We want to maybe find the same success over here."

By Brighton standards, the start has been slow. The band faced a half-filled house which appeared to put them off not at all. The uniforms and professional approach may be slightly stilted for British trendy taste, but nobody could fault the music.

There's even a nice line in dry wit from co-leader Yank Lawson who created up the sassiers with the throw-away line: "Oh, and incidentally we just wanna say we're really enjoying ourselves in your wunnerful country."

An American send-up of Americans, but the bandmen really do seem to revel in each other's excellence. Regardless of the size of the house, they work happily and enthusiastically as a team.

"I guess the main reason for our success is that we play good, plain, relaxed music," Bob Haggart summed-up. "You don't have to be a genius to listen to it. Something anybody can understand." In these futuristic times, I can only say Amen to that. — JOHN ROBERTS.

grooving towards the sixties. Said Haggart: "I guess it's some kind of a mission. When we first started this outfit we wanted to get a really good line-up of musicians together and show people the pleasure they could get from listening to quality jazz."

"We had a financial angel, Dick Gibson, come along and then we were away."

The pilgrim's progress has been to the newswhere, but something else still niggled Haggart, despite the band's success.

He said: "We wanted to capture those kids. At first they used to go along, kinda doing their parents a favour

BOB HAGGART: WGJB's leader



RITCHIE BLACKMORE: 'use your little finger.'

# Doctor Roden's remedy

**DOES** Jess Roden, of Bronco, take anything to soothe his throat? I have a very high range of notes and after half an hour I'm very hoarse. Which acoustic guitar and strings does he use?—Paul Scarle, Cowley, Oxford.

**Dr. Roden's** prescription is hot lemon and honey? One or two lemons squeezed in hot water with a tablespoon of honey. Sometimes I buy glycerine, lemon and honey mixture from the chemist. Both remedies are good for soothing the throat, but won't help if you've lost your voice. The only answer then is to stop singing until your throat is better, otherwise you'll end up with nodes, the vocalist's nightmare. I use different guitars, depending on the work, but usually a Gibson in the studio and a Harmony on stage, with Martin light gauge or Gibson E340 medium gauge strings.—JESS RODEN.

I'd like to know where Dave Greenslade puts his Schaller Rotor Sound so as to operate it with minimum disturbance while playing. Doesn't he find the variable speed control a nuisance in obtaining the required speed?—Jim Hunter (Slowbone), London E17.

Have it as close to you as possible. I normally put it on top of the organ, down towards the left side, so it's easy to reach and adjust with my left hand. After a while you get to know what degree of rotoe sound to use, depending on the tempo at which you're playing. I certainly don't find it a nuisance—quite the contrary. In fact, its special feature is that it's got so many positions and degrees of speed, as opposed to the

conventional set-up of organ and Leslie, where it's only fast and slow.—DAVE GREENSLADE.

I SAW the Strawbs a short while ago in Exeter and was talking to their roadie, Dick, afterwards. Can I have further information on his angle-taping microphone technique and does it increase the impedance?—Joe Hindson, Branscombe, Devon.

It is important to use a metallic-based masking tape and it is essential to wrap from the lead end of the mike at an approximate angle of 45°. A pop shield helps to avoid the problem of electrocution of the guitarist, though a non-metallic tape totally avoids such an accident, but is obviously nowhere near as effective. It does not increase the impedance of the mike as we use Orange mikes and the impedances are controlled from the power pack.—DICKIE BELL, road manager for the Strawbs.

DOES Ritchie Blackmore use plectrum or fingerstyle on his electric guitar runs? How did he obtain the whizzing effect in "Fireball"? Did he hammer the notes in the fast guitar and organ passage in "Child in Time," because it sounds as if each note is plucked individually, which I have found difficult.—Kevin Oliver, Catford.

I use plectrum on my runs. The whizzing effect was obtained by running the plectrum down the strings. Some notes were hammered and some played straight on "Child in Time." It depends where you mean. A lot of guitarists tend to play just down strokes but you should learn from the beginning to use the up stroke as well. That makes it much easier. In the time it has taken for the hand to come up and do another down stroke you could have done an upstroke of the same note or another note of the run to make it faster. It sounds long-winded, but it's quite simple, really. Also, if you want to play faster, you can use your little finger as well. Hammering the notes is very important when playing fast. A hammer note is a note which

is plucked by the right hand, but two notes are obtained by the plucking of the first note and the hammering of the left hand of the second note.—RITCHIE BLACKMORE.

WHAT does Mick Box, lead guitarist with Uriah Heep, suggest as the best method of learning to play electric guitar? Is it best to buy an old model first and should one stick to books or try to develop an individual style?—A. Southerland, Halesworth, Suffolk.

When you start off, buy the best guitar you can afford for the money you've got. I started with one I bought at a pawnbroker's shop for £12.50 and it suited me quite

well for 12 months. Find yourself a good teacher who knows what he's about, because it's important to get off on the right footing. I don't deal with books. I tried them in the initial stages and found some printing errors which completely threw me for a while. So I went to a teacher for three or four months and I left him to develop my own style. You should learn off records, listening to people you really like as guitarists.—MICK BOX.

I'VE been a blues warbler for some years, but now I wish to accompany myself on guitar. I know chords and can do a blues lick, but want to pick as I play. Could you ask Alexis Korner what the

best blues chord sequence is and if he can recommend a guitar tutor? Does he use general tuning?—Miss J. M. Odell, Umberleigh, North Devon.

If this style of picking is what you want, there is no tutor for it, but I would recommend the Stefan Grossman books as an exercise to loosen up your hands, because you will have to be able to play a different time with your thumb and fingers should the need arise. The basic essential of this style of guitar playing is a good understanding of blues and boogie-woogie pianists. The time-honoured sequence is tonic, sub-dominant, dominant and back to tonic, but it's what you put inside that

counts. I use normal tuning most of the time, but I have all sorts of odd ones which I partly invent for a particular song. Stefan Grossman has a variety of country tunings in

his books and you can make your own choice of these.—ALEXIS KORNER.

WHICH drums does Jon Hiseman play and how does he get that fantastic sound of playing fast triplets? Are they played hand to hand or does he bounce the rick stick while playing single strokes with the left? (R. Tristram, Rustington, Sussex). Which drums and cymbals are used by Jon Hiseman, how old is he, how long has he been playing and is there any book available of Colosseum music? (Werner Merz, Blanbeuren, West Germany).

There are many different ways to play triplets that it is impossible to know which one you mean. I would use a different fingering in different circumstances, according to where I was on the kit. I'm not conscious of selecting particular fingerings when playing, but one tends to form unconscious habits, and in varying circumstances, adopt different fingerings. The triplet can be played either hand to hand as a single stroke, or as one beat with the right and two with the left, or vice versa. It can be played as a double paradiddle, i.e. six beats with the accent on the 1st and 4th, the last two being characteristically played with one hand. There are other methods which are too difficult to describe in a limited space. My drums are Gretsch and my cymbals and gongs are Paiste. I'm 27 years of age. How long have I been playing? 10 years too long! I'm afraid there are no Colosseum music books.—JON HISEMAN.

**YOUR QUERIES** should be sent to **Any Questions** Melody Maker, 161 Fleet St., London, EC4. Each question **MUST** be accompanied by this coupon



# England Dan & John Ford Coley

after their successful three week English tour with Elton John, England Dan & John Ford Coley are making a farewell appearance at the Implosion

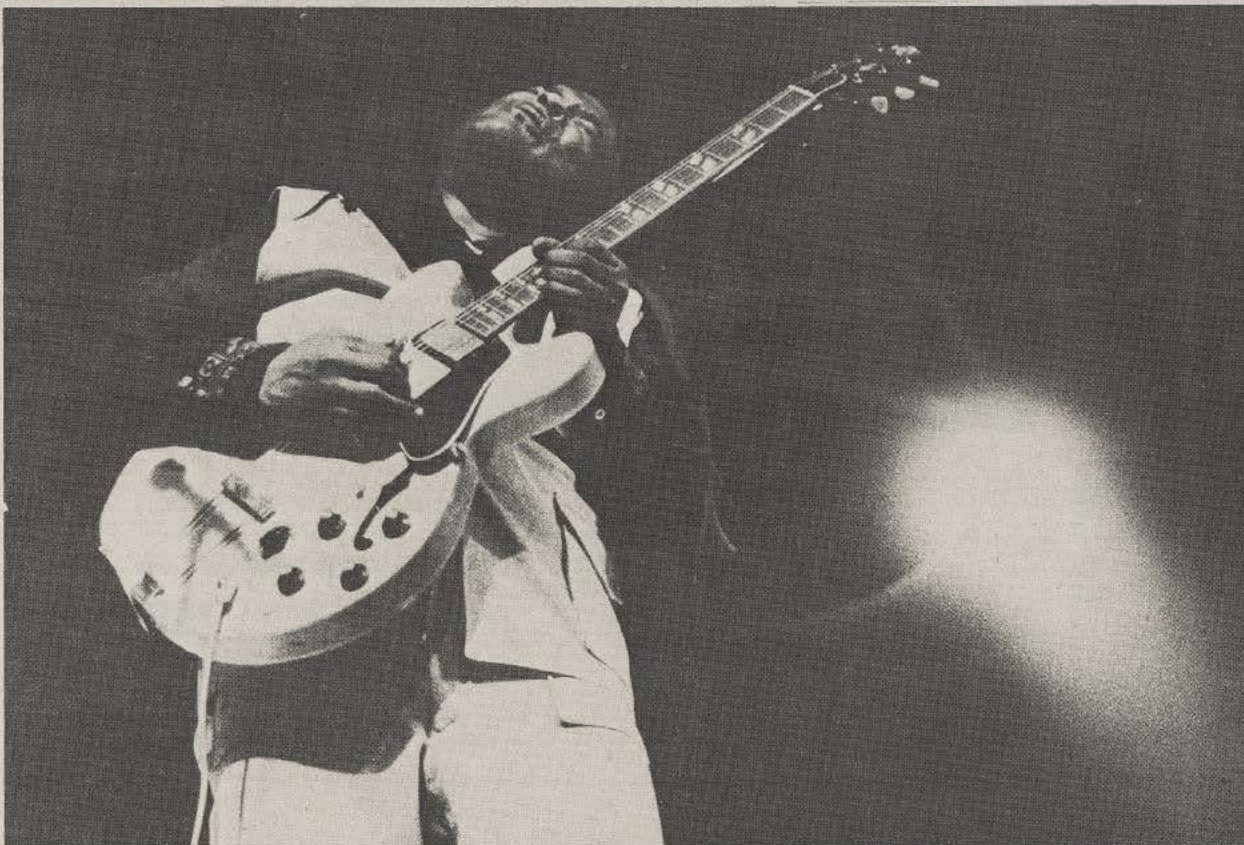


AMS 6430S

**Sunday Dec. 19th, Roundhouse, Chalk Farm**

A & M Records Tapes, 1-2 St. George Street, London W1.

# The Blues



I'VE met a lot of good - natured bluesmen, quite a few morose or slightly menacing ones as well.

But I'd be hard put to think of a more consistent good-humour man in this field than Freddie King.

Even when I woke him up by telephoning his room — on finding out that a scheduled press reception had been cancelled with almost no notice — he claimed he had only been half asleep.

As it happened I was instrumental in messing up his afternoon arrangements. The half-asleep Freddie thought it was Max Clifford, in charge of his publicity, phoning to say all the day's press appointments were cancelled. So he slept on regardless.

When Freddie finally steamed into Clifford's office he got it sorted out. "Well, it was some damn Max or other who called me. If it wasn't you it has to be Max Jones," he reasoned.

Next night, prior to departing for the Rainbow Theatre, he roared with laughter at the incident.

"No harm done," he assured the company as he went into training for the show with two Bloody Marys, one on each arm. "Sure was

## Don't mess with Freddie

funny, though. But no one was complaining." Certainly not Freddie, but then I've seldom heard him gripe except when a promoter short-pays him. And at that time "gripe" is hardly the appropriate word. Freddie believes in direct action.

### Equanimity

"No, I don't never complain about nothing," he agreed when I mentioned this equanimity. "Well, except when I get a throat infection. When I can't sing and want to, that makes me feel evil."

Come to think of it, Freddie King-evil would be among the last people I'd elect to take on. While he was getting dressed there was a formidable amount of

stocky torso on display.

And his account of how he tackled a bouncer, at a British Club, who had punched one of his band in the mouth was educative if humorous. This King has his tough moments. "So I hit the bouncer, the South Side way." Freddie's power-packed left demonstrated the blow. "He went down." I was impressed.

Two other strong-arm gents had appeared by this time, he explained, circling around warily in description of a man waiting for the attack.

"Normally I don't enjoy fighting but they'd hit one of my kids who I'd sent to get my money, so I felt pretty mad. I told them: 'You three mothers together can't hurt me.'"

"By now the kids were holding me and I told 'em: 'Turn me loose, there's no need to hold me back. I'm not rushing them; I'm going to let them come to me.'"

NODS of approval and murmurs of encouragement followed this graphic account. Harmonica player Raino Finn, who had called by, announced to the world at large that Freddie King was not a man you wanted to antagonise.

Disclaiming this reputation, the guitarist explained that champagne had the effect of making him mildly aggressive. For that reason, two bottles

given him by the management were still unopened in his hotel room.

"I mean, you don't want to tangle with me when I'm drinking champagne and gin," he advised me (needlessly). "I'm liable to get rowdy then."

"And there's two on the blues scene you never want to mess with — that's Wolf and Albert King. Well, there's others but they're the main men."

The information was filed in the memory bank. Meanwhile Freddie was regaling us with a tale about Howlin' Wolf extracting his earnings from a promoter.

### Cheque

Cash had been put on the table, plus a cheque for a thousand dollars. The folding money disappeared into Wolf's spacious hands, but the cheque was spurned.

"I worked too hard for that money," he had growled (King gives a very passable imitation of Howlin' Wolf Burnett, and I fancy it takes a strong man to do this).

No need to worry, the payer counselled, his cheque was as good as gold. Wolf sat on, serious and immovable. At length he spoke, delivering what sounded like a final judgment.

"You better cash that mother... cheque."

The message was absorbed and put into execution. Wolf sat on until his money arrived in cash, then pocketed it and left. At the door he stopped and said four words: "I ain't comin' back."

However, Freddie was at pains to point out, blues players don't like raising sand.

"You know, rock-and-roll groups fight a lot among themselves, but not bluesmen. Blues groups are together. Some of those young rockers fight as though they like it."

doesn't have to fight with his audiences. He's been out with Leon Russell many months now, and feels happy with the concert show and Shelter record deal.

"Yes, I think I made a wise move, in fact I know I did. Sales have been nice on 'Getting Ready' and this next record should be out the first of the year. It's just my band, Leon plays piano with me, and it was recorded live in Austin, Texas."

"The show, too, has been going great. In the States, of course, it's just the two bands, first mine then Leon's, then together. We've been touring since April and we won't finish until January. Then I open at the Whiskey in Los Angeles, second week in January."

"Yes, really, this deal has got me moving again. Been so busy it's got uptight. I've had a few days off since we started, but not many. Over there, as I say, there ain't anybody but Leon and me, and nothing but sell-outs."

### by Max Jones

One consequence, says Freddie, is that he has lost even more weight. He is manifestly reduced since I first met him in 1967, when he recalls weighing in between 285 and 300 pounds.

"I'd dropped so already, and must have lost ten more since I hit Europe. Haven't been eating any real meals here. I live off Bloody Marys, they give you fire. I get up in the morning and go right to the bar. Yes, I lose my appetite, too."

BUT he enjoys it of course. And what of the reception in Europe? Amsterdam was beautiful, London likewise, said King.

He had spoken earlier of going to Texas and Oklahoma after some dates in New York, and I asked if Texas was still a blues state.

"Everywhere's a blues state. That's what I believe. You know, my first time here in '67 I was shaky, didn't know at all how I'd be received. But I know now. They really do open their arms to you in Europe."

"Does the new success, the new young audience, the European popularity, have any marked effect on your singing, on your performance?" King had the question repeated before shaking his head.

"No, I just work that much harder. The only effect, I think, is that I'm having it better now than I ever had; I see more people and different people."

"Do they affect your repertoire?"

"No, well, I play to the people and with them, if they're in a groove I go along with them, stay with them. I try to give the people what they want. But any time I open my mouth, what comes out is blues."

Some blues singers, good ones too, are trying to sound like James Brown, you know, soul style, and I don't think it suits them. I'm just a straight blues man."

Freddie King, as a matter of fact, can be straight-spoken about his blues colleagues, though he doesn't wish to criticise them in print. In person he (or was at any rate) a different thing.

"I was the youngest of the blues cats around when I was coming up, he remembers Horton would say: 'Well, Me and Magic Sam, I used to tease some of the guys, you know, like Walter Shakey Horton.'"

"Shakey used to hate to see me coming in. I always admired Little Walter's harmonica, and sometimes Horton would say: 'Well, Little Walter can't play like me.'"

"I'd say: 'Hell, man, I don't care how long you been playing harp. You can't beat him.'"

Billy Boy Arnold, too, when he was listening to Little Walter, I used to say to him: 'What you looking at? You can't even pick up the harmonica. You might as well go home.'"

"Yeah, I was plain-spoken."

I'd tell 'em all: 'After Little Walter, don't mess with it. All the harp players can go home.' Oh, they used to hate me. It was pitiful."

Did King get to play with Walter Jacobs? He did.

"On one job something happened to the station wagon and his band didn't come, only Fred Below. So Walter called my home and I went down there. It was just Little Walter and me and Below, and, when he got there, Henry Grey on piano. And he can play."

### Rough

"It was a club in Chicago and that's rough, and I'm playing in open keys, you know, and then putting the clamp on, and I'm playing rhythm and bass and soloing and everything. It was tough, but it sounded pretty wild."

"Playing with a trio is good training, though. I worked with a trio for two years, every night in Chicago and for scale — 15 dollars and 22 for the leader. And no recordings at all."

"I haven't played for scale since, don't even know what scales are. But that work-out every night with a trio... I believe that's why I play good as I do."

FREDDIE replenished the glasses, and conversation turned to the modern guitar style and its wholesale acceptance by international audiences. Did he give credit to B. B. King as the major influence in this field?

"You have to credit B.B. of course, but remember that T-Bone Walker always has been in the groove we're in today. I guess he was ahead of his time, and now unluckily he's not in good health."

"You know T-Bone? Marvellous. You must be nearly 70 and looks like he's 40, in fact he hardly looks 40. He told me they took one of his lungs, but I called him up on stage and he sang like he had three. And playing, man, he was always modern."

Lowell Fulson, another fine bluesman, Lowell's a guitar player who should be heard more than he is. Somebody asked King if he dug Lightnin' Hopkins who, like Freddie, was born in the Gold Star state.

"Sure I like Lightnin', he can go, man. It's all blues, I mean, he plays the same notes as me. Mine are more amplified, but what I'm playing he's playing too, a matter of fact, he's a way-off cousin to my wife."

"The bus was ready to take King and Go to the Rainbow, but time could be made for a drink and another story. Talk of Lowell Fulson had reminded Freddie of Big Joe Turner."

"Joe is a buddy of Lowell, and they both can eat and drink. I'm telling you, I once saw Joe eat nine pork chops and a dozen of eggs."

### Cabbage

"And Lowell told me how he and Joe decided to share a treat one night. Joe bought a ham and a big cabbage head and put them in the pot. Lowell bought the booze, two fifths of Scotch, and set them up."

"By the time the food was ready the fifths were gone; they'd drunk about one each. Lowell, who was in charge of the drinks, had to get some more. So he went over to the tavern and bought more Scotch and probably had a drink."

"When he got back there was a savoury smell, and he went over to the stove and opened the pot. All he saw was a few cabbage leaves floating on the top. Joe had ate all that ham and most of that cabbage. Boy, Lowell cursed that night."

Freddie was all smiles as he thought about it. He polished off his Bloody Mary and reached for his coat.

"Sure puts fire in a man," he remarked.

"And I need that, you know, I still feel nervous each time I go on."

## BEYER DYNAMIC

FAMOUS FOR MICROPHONES AND HEADSETS FOR 40 YEARS

To: BEYER DYNAMIC (G.B.) LTD., 1 Clair Road, Haywards Heath, Sussex Telephone: Haywards Heath, 51003

Please send me full particulars and illustrated brochure of the Beyer-Dynamic products.

Name

Company

Address



# Have a few friends in for Christmas



\*Available on Musicassette and Cartridge



**The Band**  
Cahoots\*  
Capitol EAST 651



**Barclay James Harvest**  
and other Short Stories  
Harvest SHVL 794



**Beach Boys**  
Surf's Up\*  
Stateside SSL 10313



**Supremes and Four Tops**  
Return of The Magnificent Seven\*  
Tamia Motown STML 11192



**Chartbusters Vol. 6\***  
Tamia Motown STML 11191



**Deep Purple**  
Fireball\*  
Harvest SHVL 793



**Ralph McTell**  
You well-meaning brought me here  
Famous SFMA 5753



**The Hollies**  
Distant Light\*  
Parlophone PAS 10005



**John Lennon**  
Imagine\*  
Apple PAS 10004



**Jon Lord**  
Gemini Suite  
Purple TPSA 7501



**Mamas & Papas**  
People Like Us  
Probe SPB 1048



**Marvin Gaye**  
What's Going On\*  
Tamia Motown STML 11190



**Marvin, Welch & Farrar**  
Second Opinion  
Regal Zonophone SRZA 8504



**Nat King Cole**  
Collection  
Starline SRS SP 509



**Paul McCartney**  
Wings Wild Life\*  
Apple PCS 7142



**New World**  
Rak SRAK 502



**Pink Floyd**  
Meddle\*  
Harvest SHVL 795



**The Tams**  
Best of The Tams  
Probe SPB 1044

Enter the exciting FREE competition!  
Details NOW from your local record dealer



EMI Records, The Gramophone Co. Ltd., EMI Music, 20 Manchester Square, London, W1A 30J.  
© members of the EMI Group, a part of EMI Group Ltd.  
Gramophone Records, EMI Records, EMI Music and EMI Music Group

# MM Disco Rama



Music! A lot of light springs to life a dancing dervish of patterns— Laser Projection at your command. Battle your walls with LiquidScope, a ballet of melting forms and colour— Liquid Floor for perfection. Spectroscopic—a ray of nature and disco. Polaroid Projection at its breathtaking best. Endless variations of moving patterns— More Projection from simple drop-in cassettes. Sound to light, a spectrum dancing to music. Strobe-light and Spectroflash sweeping the room at speeds from one flash per second to twenty.

Exciting lighting adds a whole new dimension to your discotheque story— isn't it time you got it working for you?

12/114 Wardour Street London W1 01 734 6691

### MOBILE DISCOTHEQUES

9p per word

**GROUND ZERO**, 100W stereo sounds plus 3000W light show. — 01-288 4483.

**TONY SANTOS** now available for parties, dances, reasonable rates. 01-307 3968 (professional).

**FLAT EARTH (MOBILE) DISCOTHEQUES** for quality sound, lighting, residences. Amer. (Sham Bucks) 0121 3295.

**JUDGE BARRY DISCOTHEQUES** — 653 4976.

**NOCTURNE DISCOTHEQUES** — 01-204 3293.

**ROGER SQUIRE**  
01-722 8111

**GEM SOUNDS**, mobile discotheques and light shows, makes your evening all occasions. — Tel: 01-578 5872, 01-992 3548.

**A UNIT DISCO**, anything, anywhere. Realistic prices, gorgeous dancers available. — Tel: 837 1818.

**AMAZING ANYTIME ANYWHERE**, Discotheques, sounds for any occasion and lights from £10. — Dave 01-888 2976.

**RED VELVET DISCOTHEQUE** with lights. Experienced and professional. We play the music you want to hear. Beaconsfield 2983.

**HEAVY HENRY**, Power stereo, chromaticity strobes, ultra violet. £12. — Mike 01-748 8489 evenings.

**INTRANZIT**  
200 watt Stereo, stereo lights, oil wheel. All professional equipment for Clubs, Pubs, Dances, etc. Reasonable rates, residences welcome London area.

**BURGH HEATH 51641 (day)**  
**ASHHEAD 75792 (evenings)**

**FREE GIGS**  
for Colleges and Clubs during December and January. Ring Elysium Mobile Discotheques and Light Shows, 01-422 7777.

### MOBILE DISCOTHEQUES

Continued

**ASTERIX DISCOTHEQUE**, Son et Lumiere for all occasions. — 01-246 2767.

**SOUNDS INCREDIBLE!** Looking for a first class discotheque at a competitive price?

**JASON PERRY DISCOS**  
**JASON PERRY DISCOS**  
**JASON PERRY DISCOS**  
01 385 6777

**KALEIDOSCOPE** Discotheque, Rock'n'Roll a speciality. — 01-445 1843.

**ARWEN** after your move. Lights, strobes, projectors, the best music from only £10. — 01-933 7374.

**MICHAELS MOBILE** Discotheque, excellent service music for everyone. — (Hoddeston (Herts)) 69083 evenings.

**AURORA SOUNDS DISCOTHEQUES LTD**

for Parties, Weddings, 21st's, Socials. Phone 01-777 5418; 061-865 4889.

**MOOD MOSAIC**, Best sounds, flashing lights, any occasion. From £10. — Tony 01-886 0320.

**KROWN DISC** — 01-373 7772.

**A ABLE DISCOTHEQUE** — 01-965 2826/2991.

**WHITE RABBIT**, progressive, stereo, lights. — Leatherhead 72011.

**DISCOMANIA** mobile discotheque, and light show, 200W Quad stereo sound system, projectors, strobes, etc. — Phone Derek 01-998 7464.

**ASTOUNDING SOUND MACHINE**, Hi-Fi mobile disco. — Phone 01-577 5933.

**DAVE JANSEN**  
Radio style professional entertainment. — 01 689 4010.

**MAINSOUND DISCOTHEQUES** for all occasions. For yours. — Ring 01-578 3539.

**ROGER KENT DISCOS**  
01-272 3272

**A GREAT TIME** with Mobile discotheque plus lights. — America's Artists, 969 2315/6 day, 788 7161 evenings.

**HAVE YOU rung Disco Control** for a discotheque to meet your requirements? We have over 200 on our books. Ring now, Rialtip (T11) 74971 or 01-968 9263.

### MOBILE DISCOTHEQUES

Continued

**A MOBILE Disco**, Parties, 200W stereo, 3000W light show. — 01-288 4483.

**FUNK OFF** with Wyman, sounds and lights for Christmas. — 01-876 5728, 01-983 1601.

**MARK DUVAL**  
01-743 4894

**ABBY DISCOTHEQUE**, 01-727 8621, after 7 pm.

**A DISCOTHEQUE** from £10. 01-880 9359.

**ELECTRIC CIRCUS DISCOTHEQUE**, have gear, will travel private parties from £10. — 01-850 9120 or 628 3270.

**A CHRISTMAS FEAST WITH SHADOWFAX**

Jan: 01-693 9412 SOUNDS FOR ALL OCCASIONS.

**BACCHANAL** Stereo hearing aid, extensive visual effects, by Ram. Discotheque. Reasonable rates. — 01-899 9865/530 2528.

**MUSHROOM DISCOTHEQUE** — 933 2135.

**PRINCE ALBERTS** Blunderbuss, smoothest discotheque and light show around. — 01-997 3836.

**FOR HIRE**  
9p per word

**THE BEST MOBILE DISCOTHEQUE EQUIPMENT** for hire or purchase from NEWHAM AUDIO 534 4064.

**HI-FI & DISCO EQUIPMENT**  
9p per word

**STEREO TRIPLE**, G175 discotheque system 50W per channel, column speakers Hi-Fi ranged, £230. — Newham Audio, 01-534 4064.

### D. J. JINGLES

9p per word

**JINGLES** for your mobile disco or club! Available in sets of 20, 1200 words, £17. 2000 words, £25. Strokes, J.J. £10, 4J £22, 10 J. £26.50. Rainbow. £12.20. 74 Bedford Ave. Barnet, Herts. 01-449 1248.

### LIGHT SHOWS

9p per word

**CEREBRUM LIGHTS** are a professional light show, available for anywhere in the UK. — 01-942 3092.

**DREAM MACHINE LIGHTSHOW** — 01-722 8111.

**ELECTRIC ORGASM**, 289 6815.

**GROUND ZERO LIGHTSHOW** — 01-284 9438.

**ROGER SQUIRE D.J. STUDIOS**  
for radio audition tapes and programmes! We have made possible 4 BBC passes in the last six months. Can we help you?  
**01-722 8111**

**DISCORAMA ADVERTISING PAYS**  
One advertiser had 15 replies during the 48 hours after his advertisement appeared.  
For further details contact: John Beer 01-353 5011, Ext. 276

### LIGHTING EQUIPMENT

9p per word

**A.A.R.V.A.K. ELECTRONICS**, Soundlight converters, 3 channel, 1200 words, £17. 2000 words, £25. Strokes, J.J. £10, 4J £22, 10 J. £26.50. Rainbow. £12.20. 74 Bedford Ave. Barnet, Herts. 01-449 1248.

**A COMPLETE** range of projected lighting effects from £25. Also lighting control units, bolt-on tutor II accessories. Strobes, etc. — **METEOR LIGHTING LTD.** 65 CARTER LANE, LONDON, ECA. Tel: 01 236 9480.

**ANDROMEDA SPIRAL** lighting is operating a complete mail order service. Cassette and liquid projectors, liquid wheels, Strobe wheels, Tutor attachments, Strobes, etc. — Write now for latest information and price list. 28 Eastbrook Road, London, SE3 01-558 7548.

**CEREBRUM LIGHTS** offer a wide range of new and second hand light show equipment, from geared motors to 14 tone strobe systems, custom-built units, effects hire etc. at competitive prices. — 01-942 384 for hire list.

**INCREDIBLE! THREE LAYER LIQUID WHEELS** £5.95. Normal two layer, £5.95. — 01-699 4010.

**LIGHT SHOW STUDIOS**, professional liquid wheel projectors from £50. New, Versatile, including 1 cassette and 1 liquid wheel £125. Discomatic Mk II projector, 120W, 24V, £1 at £55. Q1 50 Cassette projectors at £45. 3 channel frequency soundlite units from £17.50. Single channel soundlite modulator at £14.50. Strobes from £25. — Shawcross 61, South Parade, London W.4. Telephone 01-994 7220.

**QUALITY OIL WHEELS**, 6in dia, 16 p.p. 30p. **SOUND LIGHT MODULATORS**, 16 p.p. 30p. S.A.E. for full range of Disco Lighting effects. — C. T. ELECTRONICS, 287 Acton Lane, London, W.4.

**WE CAN SATISFY YOUR DISCOTHEQUE EQUIPMENT REQUIREMENTS**



Phone or send for brochure or visit our showroom

**NEWHAM AUDIO**  
52 ROMFORD ROAD, LONDON, E.15  
01-534 4064

# FABULOUS DJ ELECTRONICS DISCOTHEQUE AND P.A. EQUIPMENT now available from 3 CENTRES

Each Centre gives demonstrations of mobile and permanent light and sound equipment. On-the-spot for mobiles, or in your club, pub, ballroom, bingo hall etc. If you are buying a permanent on-site system.

Every unit from DJ is really top-quality. Made by engineers, not girls on a production line — and each equipment is guaranteed for one year against faulty manufacture.

Here's a small selection from the DJ range.

Each item is specially made for disco or P.A. use. Complete Discotheques are really portable, and ruggedised, with metal edging all round for tough wear.



**DISCO SUPER** Two high quality turntables, pre-amp, cross-fade between decks, pre-fade and listen facilities, mic, over-ride, aux. inputs, tone controls on both decks, deck inputs via break-jacks. And VU meter for visual monitoring of inputs and outputs. 100 watts r.m.s. Psychedelic Light Unit incorporated. £224.00 inc. P.T.

**DISCO MINI** £98.50 inc. P.T. **DISCO STANDARD** 100 watts r.m.s. £180.00 inc. P.T. **DISCO SUPREME** 100 watts r.m.s. £261.00 inc. P.T.

Power output can be increased in multiples of 100 watts to suit customers' requirements.

**DJ DISCO-AMP** 100 watts r.m.s. £85.00

**SOUND CONTROLLED PSYCHEDELIC LIGHT UNIT DJ 40L Mk2** 1000 watts per channel over three channels — bass, mid, and treble. Price £49.50

**PSYCHEDELIC LIGHT CONTROL UNIT DJ 30L Mk2** 1000 watts per channel over three channels — bass, mid, and treble. Price £37.50

**70 WATT P.A. MIXER-AMP DJ 70S** One of the finest available — 30-20,000 Hz — 3dB. Price £63.00

**CONSORT SPEAKER** 15" 100 watt Crescendo. Price £60.00

**DISCO-WHEEL** Light Projector. Price £45.00

**CREDIT SALE TERMS AVAILABLE** — up to 2 years to pay

See them all at these three DISCO-CENTRES; or write for literature of the full DJ range.

**Discoscene** 536 Sutton Rd. Southend, Essex. Southend-on-Sea 611577.

**Discosound** 122 Balls Pond Rd. London, N.1 01-254 5779.

**Henry's Disco Centre** 309 Edgware Rd. London, W.2. 01-723 6963.

**LONDON'S LEADING LIGHT SHOWROOM**

**"VERSATILE"**

**PROJECTOR**  
Combines edge-drive cassettes with full size liquid wheels. Starting now effects!!! Polaroid, colour spot, pulsator, etc.

**LIGHT SOUND STUDIOS**  
61 SOUTH PARADE ACTON GREEN, LONDON, W.4 Telephone 01-994 7220



Powerful 150 watt LIQUID WHEEL PROJECTORS £27.50

Gerald Jeffery, Brunswick Street, Maidstone 0622 52445

**SOUNDLITE**  
Sound to light converter  
• 1000W per channel Total 2000W  
• Automatic volume control  
• Full professional input and output  
• No interference on sound equipment  
• 12 months guarantee  
• \*Trade enquiries welcome.

£39

Wide range of disco lighting. Details and brochure free from:

**PULSAR LIGHT, 112 Mill Rd., Cambridge. Tel. 0223 65669**



**COMPLETE DISCOTHEQUE SYSTEM £190**

This deck, united with all the modern cueing facilities and tone controls. 60-watt Amp. pair of 1x12" Speaker/Cabinets (100-watt). Price of complete system £190. Deck unit can be sold separately for £96. 12 months' guarantee.

Dealer enquiries for most regions invited. Catalogue on complete equipment sent on request.

**SOUND ELECTRONICS**  
351 ARCHWAY ROAD LONDON, N.6  
Tel. 01-348 6400

**POSTAL BARGAINS**

For full details of this section, please contact:

**JAY JONES**  
Melody Maker, 161-166 Fleet Street, London EC4P 4AA. Tel. 01-353 5011, Ext. 452

# S.A.I. '72 RANGE

REG. OFFICE: 358 Preston Road Standish, Nr Wigan Tel: Standish 2390 or 3796

**DISCO & LIGHTING EQUIPMENT NOW AVAILABLE**



Available from your local music or hi-fi dealer or direct from S.A.I. Write for details

You can't always get what you want

WHILE Gimme Shelter pulls in the bread, ponder the case of the Rolling Stone movie that never even got as far as the censor.

It was made in March at London's Marquee, where the Stones played their last date before splitting to the South of France. The gig was set up, in fact, purely for the purpose of a film. This was shot and edited, and the soundtrack synched, but the final product is currently languishing at London. Weekend Television with little chance of it ever being shown here.

**Patchy**

The movie, called "Ladies and Gentlemen, The Rolling Stones" — the title was taken from Chip Monck's introduction — lasts 45 minutes and is in colour. It shows the Stones doing eight numbers: "Live With Me," "Dead Flowers," "I Got The Blues," "Johnny B. Goode," "Midnight Rambler," "Satisfaction," "Bitch" and "Brown Sugar" (with which it ends). Although their performance is patchy — "Satisfaction," for instance, is really grim, both vocally and instrumentally — they warm up in the closing stages and "Bitch" really makes it.

Jagger, who wears a short, spangled jacket, open at the front, rarely looks happy with what's going down, and Keith Richard seems in real bad shape — which he was, I recall — but the film is still an interesting documentary of their performance at the time of their last British tour. Also Mick Taylor plays some beautiful lead lines, notably on "Dead Flowers."

The director is Bruce Gowers, who recently did a Pop 20 show for London Weekend. He had the idea for the movie and spoke to Tom Keylock of Lion Television, who has handled Stones tours of America in the past. According to Gowers, however, Lion could not afford to put up all the money for it and an English financier named Derek Randall was brought in.

**Crippling**

Right after the completion of the movie, the trouble started. It was found that the soundtrack, which had been recorded in the Stones' 16-track mobile studio, parked outside the Marquee, was not in complete sync. It didn't roll for the first eight or so bars of each number. So the TV soundtrack of lesser quality, had to be used, and Jagger was not very keen about that.

A much more crippling blow, though, has been the existence of a clause stating that the film had to be shown on British television within one to three months of its completion.

Gowers, who's holding the print, says the proviso was an impossibility. No television company could alter its programme schedule at such short notice. Anyway, "Ladies and Gentlemen" had been made partly as a promotional movie for "Sticky Fingers," and by the time it was finished the album was already number one in the chart.

This hasn't prevented it, however, being shown abroad. Gowers says it's been seen to date in France, Belgium, Norway, Sweden, Denmark, Australia and (he thinks) Japan. What's more, he's suing Randall for non-assignment of his fee as director.

The movie was fated from the start. The schedule was

# NOT ROCK

by Michael Watts

delayed when Richard turned up late. And then halfway through the evening Jagger ordered out most of the audience, mainly press and music business — people brought along by the Stones' publicists. He claimed there was no atmosphere in the club. That was perfectly true; they should have just dragged in some young kids from the streets if they wanted spontaneity. Gowers says, however, that Jagger had been keen to use the Marquee because he was seeking the intimate atmosphere of a small club — although at one stage the Roundhouse had been proposed.

The biggest drama of that evening occurred when Harold Pendleton, the owner of the Marquee, objected to Chip Monck taking down the Marquee banner from the back of the stage. Jagger, introducing the next number, announces it over the soundtrack as "starring Harold Pendleton — Bitch!" What happened next was that Pendleton moved to the front of the stage, knocking over a camera in the process, while Keith Richard rubbed at him and swung at his head with his guitar. He missed. None of this is in the movie, though. Gowers says that "unfortunately Pendleton stood right in front of a camera"

studio is rigged up there, with its two EMI full tracks, "built like tanks," on which he's been doing the jingles for all his local radio shows — separate ones for each station. He says he still listens to all the new sounds, but he must be "the latest turn-on ever." He's just got into the Pink Floyd. McCartney's new album — "I've always been mental about him" — is "quite nice." Two tracks, he says, are very appealing. He prefers

"Imagine," though: "A fabulous album. I like Colvin! He was an actor, the Lennon better — more down-to-earth. McCartney tends to be very pretty." Humph. Remember Gran and Crisp? Well, Gran has been locked away since you-know-what. Crisp? "He's working in a sweet shop in Hertfordshire. He always had this shop, y'see, and when he split he went sweetieing full-time. I dispensed with him." What was his real name? "Oh Christ, it's been

so long. Brian . . . Brian Colvin! He was an actor, but he gave up long runs because of a bad back." He hasn't seen Germaine Greer, either, for a long time. She was with him on the Nice Time television shows. The last time, he says, was at his wedding: "I think she thought, 'oh dear, that's another two gone!'" His sense of humour hasn't diminished. Not one whit. His last words were: "Tell my readers I'm still alive."

## The Storyville Story

JACK TREVOR STORY, author of The Trouble With Harry and Live Now Pay Later (which was made into a film with Ian Hendry), writes me to say that his father's uncle, Sorney Story, was apparently one of the city fathers in New Orleans at the beginning of the century, and it was largely due to his (very unpopular) campaigning that the vice houses were confined by law to the French Quarter.

This became known as Storyville — "an ironic monument associating his name with prostitution however," says Mr. Story. He goes on to say that this is one of those family legends which he heard long before he knew anything of jazz or Storyville. However, he does understand that Sidney Story married one of the Anderson girls of the famous Anderson Saloon in Perdido Street. His first novel, still unpublished, was called On Perdido Street and ran to a hundred thousand words of fiction on a jazz background, which included such historical facts as the shooting of Pinetop Smith in a speakeasy brawl.

The extant Story, indeed, has a strong interest in jazz. His idol is Eddie Lang; two of his own children are named after him. He won a guitar contest in Cambridge around 1936 or 37, and most of his books have some kind of jazz slant: *Miff Mole* in *Little Doe's Dav*, for instance, is a poodle.

Come to think of it, live now, say later is a pretty good description of a jazz musician's career.

## Tripping the fantastic lights

JOE'S LIGHTS, who are resident at London's Rainbow, would dump all over any other light show you've ever seen. Some English bands, however, are still a little chary about going on with them, feeling that they detract to an extent from their own visual pyrotechnics.

Family, who played there a fortnight back, found the show intimidating at times. Chapman objected to the spotlight constantly shining on him, and their manager, Tony Gourvish, says there was a tendency for the eye to be distracted from what was going on onstage. Family like to think of themselves as a visual act, y'see.

Alan Arkush, one of the four-man team — three Americans, one Briton —

say it's a problem with which they're often confronted. Rock groups get suspicious of them. Zappa, for instance, who nearly got through one performance at the Rainbow, asked for minimal use of the light-show. "He felt we were going to interfere with his act," says Arkush. "But when he spoke to us he was still shook up, I think, by the Montreux trouble."

The success of the show depends absolutely on it providing a visual counterpart to the music. This means that Arkush and his buddies have to be very in to a wide spectrum of rock bands. Arkush, whose function is to mix the lights, says he hadn't heard Family for two years.

But someone said they were like The Dead, and that they liked to involve the audience in the performance, so I listened to a Family record. Then the night they played concentrated music till they reached a climactic point and then turned on a light which showed the projection of a girl dancing. We'd just pulled her out of the audience.

When bands do object to their function the team sits down with them and shows them what they do. "Then they realise that the audience, surrounded by all the pictures and lights, will want the whole experience. We're not in competition with the music."

Joe's Lights has been in business since February '68. Since then they've done more than 3,000 shows for a variety of entertainment: the music of Bach and Stravinsky with the Indianapolis Symphony Orchestra, the Newport Jazz Festival, and a production of King Lear. They're best known, however, for their work at the Fillmore East, where they were called the Joshua Lightshow.

The changes in context have made the show adaptable, says Arkush. "There are many times, for example, when we're not sympathetic to rock bands, but we get behind the music as best we can and do it. It's our reputation at stake, after all."

They worked with the Mothers for three days beforehand, even though they were not called upon a great deal. With the Grateful Dead, one of their favourite bands — they've done more than 40 shows with them — they've spent as long as a month preparing for a performance. From a person's viewpoint, though, it's the classical concerts which are most satisfying. They have the great advantage of working from a score, so that every nuance in the music can be established visually.

They're anxious to emphasise that the show has artistic merit in its own right. Light, says Arkush, has essentially only been thought of as illumination. They can make it a more specific experience. Their lightshow, he explains, has range and depth; it can move from reality through to total abstraction — "like the relationship between a Rembrandt and a Jackson Pollack painting."

Their equipment, consequently, has to be complex. As well as two liquid projectors they use film, slides, stage lighting, shadow projection and reflections, and various special effects machines, like the Metalmat, which creates a big coloured whirlpool. The essence of the show is the idea of the projectionist as a movie director, controlling his team as if they were actors.

Complexity, too, means expense. All the machines have been designed by the team — "at the limit of technology" — and it takes 50 per cent of their wages in maintenance. It's a full-time job, as well, under the conditions of the Rainbow, and they rarely get a chance these days to make any new art work.

Still, they've had their successes. They were proud of the second night of The Who's performance on November 5, and Arkush dug his mitts for the Fairport show, based on the music from "John Babbacombe Lee" — a hanging noose and the shadow of a dangling man.

Yes, and they'd like people to know they're not simply an American light-show. "We're pure New York and New York shows are VERY aggressive."

## Kenny Everett lives!

KENNY EVERETT, who was motored out of Radio One, will be back in business shortly.

He had talks with the Late Night Line-up people recently, and they're putting him into a new BBC-2 programme with Roy Hudd and John Wells to begin showing in January. No one, least of all Kenny, knows what the format will be, but the TV people, he says, liked their contributions to the One Man's Week series and are giving them their head. He's not too concerned about the outcome, anyway: "It'll be in colour, so I don't mind what it is. Black and white is so bad for the image, don't you think?"

**Regular**

Since he and Douglas Mugggeridge parted company, Kenny hasn't been idle, though. He's been working on the local radio stations — Nottingham, Humber-side, Bristol, Brighton, the Solent, Merseyside and the Medway. In fact, almost everyone outside Radio One has employed him. Ken says he wrote some time ago to Mugggeridge, reminding "even Jesus forgave," but he's heard nothing.

Still, Radio Four are now going to use him. He's doing a piece with Viv Stanshall for a Christmas edition of "Start The Week," Radio Four's early Monday morning news and talk show. Should be suitably nuts. And he may become a regular feature.

He lives now in the village of Cowfold, five miles away from Horsham, in a 14th century farmhouse. The place is so old, he says, all the rooms lean into one another. But his



JAGGER: Marquee movie

# MM Postal Bargains

## LOOK COMPARE OUR PRICES! SUEDE & LEATHER

In more colours: Brown, Beige, Black, Red, Maroon, Light/Dark Blue, Grey, Green. All one colour OR two tones OR multi-colour combinations on each item. Please give a second choice. DIRECT FROM WORKROOM TO YOU IN BEST HUNTING SUEDES. HIGH STANDARD FINISH.

**1. GENUINE AFGHANS.** All made from best quality, fully-treated skins with long shaggy fleece beautifully finished in three-quarter length. Sizes: Small, medium or large. **£21 + 50 pp.** Also available White Afghan Sheepskin. **£21 + 50 pp.** Jacket and **£26 + 80 pp.** Midi length.

**2. LONG SUEDE JACKET.** Beautifully fitted shape with side pockets and heavy nylon lining. In any of the above colours or combinations. **£15.75 + 50 pp.** in black or brown leather. Size: 30-42.

**3. Famous SOUTH SEA BUBBLE FADE DENIM JEANS.** The best denim we know for the money. Beautifully fitted around seat and thigh with flared leg. Customized to fade around seat and leg. In light blue, grey, dark brown, olive green and maroon. Waist size 26-28-30-32. State waist size and hip size if female. **£2.95 + 25 pp.**

### MIX-N-MATCH FROM JANDEN

INCLUDES: NATURAL SUEDE SUEDE SETS

**HANDBAGS** with a modern lace front design, shoulder strap, have either zip or flap-over top. **£2.95** - 15p p. & p. **BELTS** with antique buckle, butterfly or chain link design, 30" to 38" waist! **£1.75** - 10p p. & p. **WATCHSTRAAP** as shown. **£1.75** - 10p p. & p. Handbags also in Gold or Cognac. Belts and watch straps mid or dark brown - State choice. Set of 3 items. **£4.99** - 25p p. & p. Money refund guarantee. Cheque & P.O. to: JANDEN (MM1), 37 The Gables, Haddenham, Aylesbury, Bucks.

**VELVETS** Fantastic styling with interesting style of over-lap-in pockets with contrasting contrasting stitching. Front pockets, double pocket and belt. Colours: red, black, light dark brown, green, black/curtain, maroon. Waist sizes: 26-28-30-32-34. State waist size and hip size if female. **£9.40 + 20 pp.**

**3 Pair** **£9.40 + 20 pp.**

All clothes available at GREENWICH FAMILY SHOPS: 334 CREEK ROAD, GREENWICH, S.E.10; 78 TOOTING HIGH ROAD, S.W.17. Send s.o.e. for Catalogue.

**MONEY REFUNDED IF NOT COMPLETELY SATISFIED**

Send cheques & P.O.s to Dept. MM18

## FAMILY MAIL ORDER

Dept. MM18  
23 KING WILLIAM WALK LONDON, S.E.10

## LUSHEST GEAR IN TOWN!!

### AFGHAN COATS

Mini **£18.00**  
Midi **£22.00**  
Maxi **£25.00**  
+ 65p Post/Packing Registration  
Give chest size and height. Money back if returned unworn within 7 days

### CRAZY TWO-TONE FLARES

Bleach Blue, Rust Heavy showerproof sailcloth **£3.25**  
State hip/waist size  
**MATCHING TWO-TONE JERKINS** **£1.75**  
State chest size Please add 10p p&p

LETTERED T-SHIRTS, VESTS and SCOOPS in Black or Silver on colours inc. Black. Send for full brochure. Large s.a.e. please.

INCENSE CONES - long-lasting. 12 cones per box. 30p per box. **JOSS STICKS** - 5 pike for 36p or 18p per bundle of 40. **EXOTIC INDIAN PERFUME OILS** - patchouli, jasmine, rose. **FRUIT PERFUME OILS** - strawberry, pineapple, etc. 1oz. bottle 45p. **INDIAN SOAP** - sandal, jasmine, rose, lily, etc. Box of 3, 30p. Please add 5p per order.

**BIG POSTERS OF BOLAN, WISHBONE ASH, HENDRIX** and many more, all 50p each + 12p p&p

**RENAISSANCE LTD** (M) 23 NORTHGATE COTTINGHAM, YORKS.

## PERSONAL 'T' SHIRTS

Printed with your own image... or any personal design chosen

Just send any size black and white photograph for reproduction on the shirts. Delivery - seven days

**6 SHIRTS** 2 - White **£8.00** INCLUDING POST & PACKAGE  
2 - Yellow  
2 - Blue

SIZES: Small, Medium, Large and Children. Send Postal Order or Cheque for £8.00 stating size, required.

**A & E SCREEN PROCESSES LTD**  
184 Unstidge Rd, Harwell, London WY13 1B. Group Enquiries Welcomed

## LOON PANTS!!

**£2.50 + 15p p. & p.**

**COTTON JEANS**  
25in. FLARE  
Sizes 27, 28, 29, 30, 31, 32, 33, 34  
Colours: Black, Grey, Green, White, Brown, Yellow, Maroon, Purple, Army-Green, Khaki.

**VELVET LOONS**  
SAME STYLE, SAME COLOURS IN QUALITY VELVET  
**£4.70 + 20 p. & p.**  
Sizes: 28, 30, 32, 34  
Colours: Black, Navy, Bottle Green, Dark Brown, Rust.

**CORD LOONS**  
**£3.80 + 20p p. & p.**  
Split knee with 28" flare. Sizes 26, 28, 30, 32, 34. Colours: Black, Navy, Bottle Green, Dark Brown, Rust.

**BRUSHED DENIM JEANS** **£3.00 + 20p p. & p.**  
Famous 24" Flare Jeans. In thick warm, faded denim. Sizes 26, 28, 30, 32, 34. Colours: Black, Maroon, Navy, Brown, Lt. Blue, Khaki.

State waist size (girls state hip size also) and choice of 3 colours in order of preference.

Full money back guarantee. Send P.O. or cheque payable to:

## SAMSARA

(Dept. MM), The School House Allensmore, Hereford

## DOUBLE STRENGTH SEAMS LOON PANTS

**2.40 + P&P 20p IMMEDIATE DELIVERY**

**BRUSHED DENIM JEANS** **£2.95 + P&P 20p**

28" FLARE COTTON JEANS  
SIZES: 27, 28, 29, 30, 31, 32, 33, 34  
COLOURS: BLACK, GREY, BOTTLE GREEN, BROWN, NAVY, PURPLE, MAROON, KHAKI.

22" FLARE FOUR PATCH POCKETS  
SIZES: 26, 28, 30, 32, 34  
COLOURS: LT. BLUE, NAVY, COMBAT GREEN, BLACK, MAROON, BROWN.

STATE WAIST SIZE (GIRLS STATE HIP SIZE ALSO) AND CHOICE OF 3 COLOURS IN ORDER OF PREFERENCE. FULL MONEY BACK GUARANTEE. SEND P.O. OR CHEQUE TO: DEPT. MM, 28 TOM LANE SHEFFIELD 10, YORKS.

## STRIDER

## AFGHANS

Limited consignment of Genuine Afghan Sheepskin Coats in natural shades. Superb embroidery, hand knotted. Knee-length. No two coats exactly alike.

**INCREDIBLE VALUE at only £19**

plus 50p P. & P.  
Please state chest size and height. Money back guarantee if returned as new within 7 days.

Send cheques or P.O.s to "ASTERSH" 17 Atterley Old Road, Coventry. Mail order only, please.

## FREE POSTER OFFER

Send just 80p + 20p (p&p) for this superb 24 x 33 full colour poster of Cat Stevens and receive as well one free 42 x 22 poster of Neil Young. Also available Leon Russell, C. S. N & Y, at 60p + 20p (p&p). Send for our full colour catalogue covering the largest range of posters in the U.K. (Just send 15p stamps) for three catalogues, 2 in colour, 1 in black and white.

**ROBERT STEVENS (MM5)**  
7 New College Parade Finchley Road, N.W.3

## MAKE YOUR OWN KNEE LENGTH MOCCASIN BOOTS

styled in suede/linen top or with fringe or, cavalier leathers.

**ONLY £4.95 P.P. 28p**

comes cut out - colour glued things provided directions inc.

To order: DRAW ROUND FOOT AND GIVE CALF MEASUREMENT AT WIDEST POINT

colour available - sandy brown, green, grey/black, send p.o. or cheque to 500-500-Sale, 375 SWISS ROAD, WESTON-SUPER-MARE, SOMERSET

## TEEDA HAIR STRAIGHTENER

from this... to this in 30 minutes

From stores & Chemists or from TEEDA (Dept. M1) 43 South Molton Street London, W1 £3.20 plus 5p for postage

## "REVOLUTION"

The new revolution in jeans, made from tough canvas, almost indestructible. Top styling, 23in. flares, Y-knee, hugging fit. In white only, you dye them the colour you want, instructions enclosed, why let other people choose. State size when ordering. Full money back guarantee.

**£3.25 + P.A.P. 20p**

in Black, Navy, Brown and Olive. 23in. flares, sizes 28in. to 34in. waist, state whether Long or Short leg. **£3.25** - 20p p. & p. Send P.O./cheque to:

**ANDRE ANTHONY & CO.**  
% Station Road, Sidcup, Kent

## FABULOUS FITTING COTTON VELVET JACKETS

Open end front zip. For only **£5** post free. Colours: Black or brown.

## MATCHING MAXI SKIRT

**£4.50** or both for **£9**

## CREPE SMOCK BLOUSES

in black or cream. **£4**  
Sizes 10, 12, 14, 16

Send to: **JACKIE DRESSES** (Dept. MM) 61 Edgewarebury Lane Edgeware, Middlesex Trade and export inquiries welcome

## Sign for your club!

Show your colours every time you use a pen - with a soccer pen. Inscribed with your club's name, in the club colours, it's yours for 15p. If your club's in the list below write now.

Arsenal  
Birmingham City  
Blackpool Burnley  
Celtic Charlton Athletic  
Chelsea Coventry City  
Crystal Palace  
Derby County Everton  
Ipswich Town  
Leeds United  
Leicester City Liverpool  
Manchester City  
Manchester United  
Middlesbrough Millwall  
Newcastle United  
Nottingham Forest  
Oldham Athletic  
Peterborough United  
Preston North End  
Rangers  
Sheffield Wednesday  
Southampton Stoke City  
Sunderland  
Tottenham Hotspur  
West Bromwich Albion  
West Ham United  
Wolverhampton  
Wanderers

Send your cheque/p.o. for 15p, the name of your club, and your name and address to: MM (Penn), 161 Fleet St, London EC4P 4AA

## SIDE-BUTTON VELVET LOONS

Fantastic new Velvet Loons with pearl side buttons. 28" flares. Available in nearly all colours. Sizes 22, 24, 26, 28 waist. State first and second choice of colour. Full money back guarantee.

**£4.70 + 20p P&P**

**SMOOTH SET** 53 New Road, E.1

## Brushed Cotton & Canvas FLARED TROUSERS

**ONLY £2.45 + P.P. 15p**

Quality trousers selling in shops for £5. Yours at factory prices. Money back guarantee. Canvas colours: Black, Green, Royal, Brown. Brushed cotton: Bottle Green, Olive Green, Brown, Purple, Maroon. State size and second choice.

Address: T.G.W.L.C. 25 St. John's Vale London, S.E.8

## MMM.....SMELLS NICE!!

PERFUMED ESSENTIAL OILS. Go Fragrantly Through The World Naturally

Use them in making perfumed candles - State address on box 50p  
Re-scented - 4oz (100ml) with fragrance  
Scented - 1oz (30ml) with fragrance

Available in Cherry, Honey, Lavender, Lime, Musk, Nightqueen, Raspberry, Rose, Sandalwood, Verbena, Vetiver, Ylang Ylang, Jasmine, Strawberry, Patchouli, Joss Sticks. See Box 50p

**JOSS STICKS**, Lucky Assorted Fragrances. 6 Packs - 50p 2 Packs - 30p

Fragrance Sandle - 3 Packs 50p 1 Pack 30p

Incense Cones - 50p 100 Pack 20p

**BRASS** - 1oz 50p 2oz 100p

**WARE** - Joss Stick Holders 45p

GOOD THINGS BY POST from AGROVE LANE, CAMEBREWELL, LONDON S.E.18

## THIS IS IT

Striped "up" neck slip-over in 25 different colour combinations. Name your colour. Sizes 6-12. **SEND £2.25 POST FREE**

The latest style shirt with the penny round collar, in black, navy, wine, choc, bottle, white, lilac, purple. Sizes 14-16. **SEND £2.75 POST FREE**

High waisted trousers, 3 button top, back strap, flared bottom, 27" Calf. **SEND £2.75 POST FREE**

**MR. JOHN**  
26 Fulham Palace Road, London, W.6

## 16 Button

16 Button shirt in 16 different colours: Black, Navy, Maroon, Green, Navy Blue, Blue, Military. Please state second choice of colour. **£1.55p. P. & P. 20p.**

## TRADE WINDS

34 LIMPHELD WAY SANDERSTAD SLURKLEY

write to: 28" Flare - Cotton 27, 28, 29, 30, 31, 32, 33, 34 State waist size (girls hip size) Colours: Black, N. Blue, Bottle Green, Green, Purple, Maroon, Blue, Khaki. Please state second choice of colour. P. & P. 20p.

## Loons £2.25

28" Flare - Cotton 27, 28, 29, 30, 31, 32, 33, 34 State waist size (girls hip size) Colours: Black, N. Blue, Bottle Green, Green, Purple, Maroon, Blue, Khaki. Please state second choice of colour. P. & P. 20p.

# MM Postal Bargains

# MM Postal Bargains

<p><b>SUPER UNISEX CRUSHED VELVET LOON TROUSERS</b></p>  <p><b>£4.80</b> p&amp;p 20p</p> <p>Unisex Crushed Velvet Trousers with approx. 20" flare. In five heavy colours: Purple, Navy Blue, Black, Dark Brown and Burgundy. When ordering boys state waist size, girls state hip size, colour and alternative colour.</p>	<p><b>INDIAN EMBROIDERED SCOOPNECK</b></p>  <p><b>£1.85</b> p&amp;p 15p</p> <p>Indian Embroidered Scoopneck in six colours: Purple, Blue Black, Green, Red and White. When ordering state waist measurement, colour and alternative colour.</p>	<p><b>LOON PANTS</b></p> <p>Cotton</p> <p><b>£2.30</b> p&amp;p 20p</p> <p><b>COTTON LOONS.</b> Heavy duty Cotton Trousers. 26" bell bottoms. Colours: Purple, black, navy blue, dark green and burgundy. When ordering state waist size, girls state hip size, colour and alternative colour.</p> <p><b>FADED BRUSHED DENIM LOONS £2.80.</b> p &amp; p 20p. Thick brushed denim trousers with 20" bell-bottoms. Ideal for cooler weather. In faded: blue, apple green or salmon. When ordering boys state waist size, girls state hip size, colour and alternative colour.</p>		<p><b>INDIAN EMBROIDERED BUTTON-FRONT</b></p>  <p><b>£1.50</b> p&amp;p 15p Full Sleeve</p> <p>Indian embroidered button-front in five colours: Red, black, green, purple and blue. When ordering state chest measurement, colour and alternative colour.</p>	<p><b>STARS AND CLOUDS SCOOP-NECK</b></p>  <p><b>£1.50</b> p&amp;p 15p</p> <p>Multi Stars and Clouds on a choice of three colours: Burgundy, black and navy blue, with white stars and contrasting coloured clouds. When ordering state chest measurement.</p>
<p><b>STARRED SCOOP-NECK T-SHIRTS</b></p>  <p><b>£1.00</b> p&amp;p 15p</p> <p>Multi stars on a choice of five colours: Green, red, orange, khaki and white. When ordering state colour, alternative colour and chest measurement.</p>	<p><b>REAL PATCHWORK JACKET SHIRT</b></p>  <p><b>£4.00</b> p&amp;p 15p</p> <p>Real Patchwork Jacket Shirt in multi-coloured cotton with patch pockets. Slitured front and cuffs, long belt. Traditional colours or each with Red, yellow, blue and green. When ordering state waist size, medium, large or extra large.</p>	<p><b>UNISEX PLAIN VELVET TROUSERS</b></p>  <p><b>£4.50</b> p&amp;p 20p</p> <p>Unisex Plain Velvet Trousers with approx. 23" flare. Colours: Purple, navy blue, black, dark brown and burgundy. When ordering girls state hip size, boys state waist size, colour and alternative colour.</p>	<p><b>SOUTH SEA BUBBLE UNISEX BRUSHED DENIM JEANS</b></p>  <p><b>£2.80</b> p&amp;p 20p</p> <p>Hard-wearing, light-fading, brushed denim. Jeans with patch pockets. Guaranteed to fade. Colours: light blue, navy blue, olive, dark brown and burgundy. When ordering girls state hip size, boys state waist size, colour and alternative colour.</p>	<p><b>MULTI-SLEEVE SCOOPNECK T-SHIRT</b></p>  <p><b>£1.50</b> p&amp;p 15p</p> <p>Black Scoopneck with multi-coloured sleeves (green, purple, red and yellow). When ordering state size, Small, Medium or Large and chest measurement.</p>	<p><b>STARS &amp; STRIPES S/NECK T-SHIRTS</b></p>  <p><b>£1.50</b> p&amp;p 15p</p> <p>Blue and red stars and stripes on a white Scoop-neck t-shirt. When ordering state colour, alternative colour and chest measurement.</p>

## POSTAL BOUTIQUE

Dept. MM, 137 Blenheim Rd. Walthamstow, London, E.17

**DIFF CITY MALE ORDER**

**FLARE TROUSERS**

Made to measure, by post from **£3.25**

Send S.A.E. for measuring form and cloth samples to: **DIFF CITY, 1a BADDOW, CHELMSFORD ESSEX CHELMSFORD 62642**

**NATURAL COLOURED LONG FRINGED MOCCASINS**

IN REAL SUEDE LEATHER CRAZY TO WEAR

FUN TO MAKE D.I.Y. KITS ONLY **£5.97** plus 27p

TO ORDER - send in paper and draw around foot. Give full measurements of foot and instep.

KIT INCLUDES - Tough sole and heel, insoles, and suede, marked out to your measurements. Punch, Eyelet and foot. Kettle and Needle Thread. Glue. Tacks. Laces. Easy to follow instructions.

Sold only by: (Department MM) **ECONOMY MARKETING** Treynon Bay Padstow, Cornwall

**FREE COLOUR POP POSTER 20" x 30" with every article purchased**

**LADIES' FULL-LENGTH LEATHER BOOTS**

With 1" PLATFORM AND 3 1/2" HEELS

**SPECIAL OFFER £10.50** plus 50p registered post

Sizes: 3, 3 1/2, 4, 4 1/2, 5, 5 1/2, 6, 6 1/2, 7. Colours: black, brown, burgundy, scarlet red yellow blue and green. Also in black suede. Enclose P.O. or cheque value £10.50, plus 50p REG. p. & p., with your name and address (col./size) and send to:

**CHELSEA MAIL ORDER**  
Dept. (MM), 49-53 Kensington High Street, W.8

**SPLIT-KNEE LOONS**

Velvet & Cord Loon Pants with 28in. Flare and Split Knee. Colours: Brown, Dark Green, Maroon, Black and Dark Blue. Waist sizes: Velvet 27in. to 32in. in inches. Cord 27in. to 34in.

**VELVET only £4.55** **CORD only £3.80** plus 15p P & P

Also available: Cotton Drill Loons with 28in. Flare. Colours as above. Waist sizes 27in. to 34in. in inches.

**COTTON DRILL only £2.25** plus 15p P & P

**BRUSHED DENIM £3.25** plus 15p P & P in Brown, Blue and Charcoal. Waist sizes 27in. to 34in. in inches. State colour alternative.

When ordering Velvet, Cord or Drill state 3 colours in order of preference. Girls please state hip size also. Money back guarantee if returned unworn within 7 days. Mail order only, please.

Send P.O. to: **"ASTERISK"**  
Dept. MM, 17 Allesley Old Road, Coventry

**SPECIAL XMAS POSTER OFFER**

**EASY RIDER** Col. 30 in. x 40 in. 75p

**CHE GUEVARA** B/W 20 in. x 30 in. 30p

**LORD help me to keep my big mouth shut until I know what I am talking about.**

**"TODAY" Col. 20 in. x 30 in. Only 50p**

**"O LORD" Col. 20 in. x 30 in. Only 50p**

**JAMES TAYLOR** Col. 30 in. x 40 in. 60p

**"LOVELIGHT" DAYLO** Col. 60p 20 in. x 30 in. 60p

**ROGER DALRYMPLE** Col. 30 in. x 40 in. 60p

Please send 15p for packing + postage with each order. FREE with every order our new 1972 fully illustrated catalogue + one Zodiac Sign poster (taxi choice). If you would like to inspect our entire range please send 15p (taxi choice). If you would like to inspect our entire range please send 15p (taxi choice). If you would like to inspect our entire range please send 15p (taxi choice).

**ART TEMPO POSTERS**  
(Dept. MM), 42 Greenways, Beckenham, Kent

**ACNE BOILS PIMPLES**

**DO THEY CAUSE YOU Embarrassment?**

If so, find the happiness that comes with a clear complexion taking **MASCOFIL**. MASCOFIL treats your complexion problem at the source - WITHIN THE BODY. No creams or ointments, just 2 tiny pills per day. What could be simpler?

"I am really glad that I discovered MASCOFIL through your advertising in Melody Maker. I would like to continue using MASCOFIL as it is the only aid which I have used which actually does something for my problem."

For your descriptive leaflet and 30 days treatment send 45p (post free) to:

**CROWN DRUG CO. (MM)**  
Manufacturing Chemists  
**BLACKBURN, LANCs.**  
Est. 1908

**LOON PANTS!!**

Special Christmas Offer £2.25 + 15p p & p.

**COTTON TROUSERS 28in. FLARE**  
WAIST SIZES: 27in., 30in., 32in., 34in.  
FIT GIRLS HIPS 30in., 40in.

**COLOURS: BLACK, MAROON, NAVY, PURPLE, BROWN, DARK GREEN, KHAKI, GREY, YELLOW, WHITE, ARMY GREEN.**

**VELVETS!!**  
£4.50 plus 15p p & p

Tailored velvet trousers with wide flare (28in. - 29in.).

**WAIST SIZES: 26in., 28in., 30in., 32in., 34in.**  
**FIT GIRLS HIPS 30in., 40in.**

**COLOURS: BLACK, MAROON, NAVY, PURPLE, BROWN, DARK GREEN, KHAKI, GREY, LILAC.**

WHILE AVAILABLE STOCK LASTS. SIZE GIRLS WAIST, HIP SIZE ALSO. WEBS TWO CLOTHES. JUDITH. ALL CASH. YOUR MONEY RETURNED IF NOT SATISFIED.

SEND P.O. OR CHEQUE. PAYABLE TO: **TWINKLE TWINKLE LITTLE STAR** 17 NORFOLK ROAD, BRIGHTON, SUSSEX

**L.P. RECORD CASE SCOOP!**

Scoop purchase enables us to offer these solid wood construction record cases at a new low LOW price. As sold elsewhere at prices up to £3.75.

2 tucks - 3 tucks - holds up to 40 LPs - Finished in Ice Blue or, for limited periods, Red Redox. OUR MIRACLE PRICE ONLY £1.75 plus 30p post and packing.

E.P.S. LTD. Dept. 88, 284 High Street Waltham Cross, Herts.

**MICKY MOUSE DONALD DUCK GOOFLY PLUTO**

Wear your favourite Disney characters on top quality, long-sleeved T-shirts. Colours: Tangerine, Lemon, Sky-Blue. Size: 32-38. Only 1.25. p & p 15p. Send S.A.E. for details, stating character, colour and size to:

**F.E.M. FASHIONS**  
13 Watwick House, Central Ave. Levenshulme, Manchester 19. Refund guarantee.

**RIDING BOOTS**

IMPORTED FROM FRANCE

Nothing else like them in England. All leather, calf length. Guy's Riding Boots. Far out quality, choice of mahogany, brown or black. Really nice square toe shape. Wear them inside or outside your pants, guaranteed to knock you out.

Sizes 7-10

Cheques and P.O.s to: **HEADS FEET ENTERPRISES**  
223 Leigh Road, Leigh-on-Sea, Essex

**£15** + 25p postage and packing

Money back if returned within 7 days.

**GIRL'S CROMBIE MELTON COAT**

Lengths 33", 34", 35", Black, Navy, £5.70.

**MALE OR FEMALE FLARES**

Any size made to measure. Choice of 29 materials. From **£3.25** per pair

Send S.A.E. for measurement form, samples and details to:

**CHILDREN'S CROMBIE MELTON COAT**

In sizes 24", 26", 28" and 30". Black, 26", 28", £3.75. 28", 30", £4.

Girls' Smooth Coats - Velvet Collar optional. Contrast lining and breast pocket. Plaid centre Back. Black, Brown, Navy, Mulberry £3.70. Length 33-34-35. Send Cheque/P.O. SMOOTH SET, 33 New Road, E.1

**VARIATION**  
3 HERTFORD ROAD  
CLARE, SUFFOLK

# MM Postal Bargains

# jazz records

REVIEWERS: Richard Williams, Max Jones

## Here's Harry—and how!



HARRY BECKETT: warm smiles, warm sounds

**HARRY BECKETT:** "Harry Beckett's Warm Smiles." (a) Harambee; Tender Is The Sky; To Me, For Me; (b) Warm Smiles; Tomorrow Morning Early. (RCA Victor SF 8225).

(a) — Beckett (trumpet, flugel), John Taylor (piano, electric piano), Chris Lawrence (bass), John Webb (drums). London, Summer 1971.

(b) — add Mike Osborne (alto), Frank Ricotti (vibes). Same date.

A WHOLE lot of people are scuffling hard right now, but as long as someone's prepared to make records with Harry Beckett's name on them, then I refuse to believe that the local jazz scene is entirely devoid of hope.

Harry's "Flare-Up," on Phillips, was one of the most enjoyable albums of this year, packing a lot of writ-

ing and playing into its length. If it had a defect, it was that there wasn't enough of the leader on display — his natural self-affection had seen to that.

Now he's switched to RCA, and even the most ardent Beckett fan couldn't complain of a dearth of the trumpeter's work on "Warm Smiles" (what an apt title). The first side is by the quartet, and features Beckett at length, while he's also prominent in the sextet tracks on the second deck.

All the compositions are

his, again in contrast to "Flare-Up," and it proves what a talent he has in this direction, too. His themes are short and functional, but have an unpredictable elegance which is very typical of the man's personality.

"Harambee" is fast and light, with Taylor playing the theme on electric piano, a couple of octaves below Beckett, giving a curious effect not unlike one of those Multivider things that Sonny Stitt's been using. Harry really explodes into his solo with one of those beautiful starburst clusters, and John Webb eggs him on into a really powerful improvisation.

"Tender Is The Sky" is an atmospheric ballad which demonstrates the cohesiveness of the quartet. They've played together enough now to have a very full understanding, and there's a superb moment when, at the end of Beckett's double-time solo, the tempo cuts in half for Taylor's entrance. And listen to the backing the pianist gets from Chris Lawrence, all big, mournful glissandi, reminding me strangely of Bill Evans and Paul Chambers on "Blue In Green."

Harry takes a leaf out of Miles' current book on "To Me," starting off with exotic percussion noises and utilizing in places an echo on the flugel added after the recording. The effect is attractive, like a soft-focus mirror. The tune itself is fairly unremarkable, but Harry's solo is latter-day bebop at its best with one superbly eloquent long phrase, coming after a tense held-note in this solo, too, you can hear all four musicians responding to each other.

Osie and Ricotti are added for Side Two, which features a couple of tunes. Harry played on a Jazz In Britain broadcast some months ago; Osie opens "Warm Smiles," while Harry and producer Terry Brown chant a little riff in the background, and then flugel and alto join for a lustrous two-part invention which leads into a singing alto solo of great calmness.

"Tomorrow Morning Early," introduced by a long and rhythmically fascinating bass sequence, seems to draw the inspiration for its theme from Beckett's West Indian ancestry. It has more than a slight feeling of calypso about it, jaunty and aimable, and once again Osborne opens the solos, this time with an outing which makes use of his ability to control harmonics and unusual tonal distortions. A restatement of the theme divides alto and trumpet solos, and although Harry's is not one of his most inspired outings, it maintains the perkily springy feel.

I hate to cavil about such a fine album, but I can't understand how those charge of such things passed the final mix. The sound of Webb's drums is unduly boxy, with clarity, and only the drummer's own verve make this a comparatively unimportant drawback.

Otherwise a beautiful album from a unique musician. Don't hesitate. — R.W.



STAN KENTON

**STAN KENTON:** "Live At Brigham Young University." (a) Message; Theme from Love Story; Kaleidoscope; A Star Beyond; What Are You Doing The Rest of Your Life?; Ropata; April Fool; Hank's Opening; Rhapsody In Blue; Macumba Suite (Two Light In The Festival Procession To The Terrace/Omni's Commitment). (Creative World SF 1024).

Kenton (piano, conductor), Mike Vax, Gary Pack, Joe Marchant, Jay Daundon, Dennis Noddy (trumpets), Dick Shearer, Fred Carter, Mike Jamieson, Mike Wallace, Graham Ellis (trombones), Quin Davis, Richard Torres, Tom Frazell, Willie Maiden, Chuck Carter (saxes), Gary Davis (bass), John Von Ohlen (drums), Ramon Lopez (percussion). Recorded at Brigham Young University, Provo, Utah, 12/8/71.

ANOTHER superbly-packed aged double-LP from Kenton's own mail-order company, this is also the first of his albums to be recorded in Quadraphonic sound — the four-way stereo we'll all be investing in sooner or later.

I can't imagine what it would sound like on quad speakers, because the sound in plain stereo is overwhelming enough. This has to be one of the most brilliant Kenton albums ever released, with an astonishing clarity of sound which quite makes you forget that it was recorded in an ordinary concert hall.

Cut only last August, it features the current Kenton band (probably the one he'll be bringing here) and, of course, it's bursting with young unheard-of musicians who never seem to play a wrong note. They've obviously been brought up in the Kenton tradition, and they're perfect for him.

Drummer John Von Ohlen is a good example. I've never seen his name before, but here he whips along a heavy band like he's been at it for at least a couple of decades. Just listen to the way he boots them along on the opener, Bill Holman's "Madaga."

The megaton opus here is Ken Hanna's "Macumba Suite," inspired by the Indian culture of Brazil. It's moody and exotic, divided into four movements, and the high-point comes right at the beginning, with an also sax solo from Quin Davis which is scarily mature, right in the Art Pepper mould.

There are two main trumpet soloists in the band, Mike Vax and Gary Pack, but don't find that either of them make their improvisations

stick to the listener's ribs. They're highly competent, but lack distinctive personalities. Not so, of course, with veteran reedman Willie Maiden, who takes a pair of baritone solos of considerable substance.

The whole album is enjoyable (especially for big band fans, naturally), and if Kenton sounds anything like this when he visits Britain, there are going to be a whole lot of happy faces. — R.W.



PAUL CHAMBERS

**PAUL CHAMBERS:** "1st Bassman Melody; Bass Hegon; Retrogress; Mungo (Freak Show Blessed (Joy JYVS 208) Chambers (bass); Tommy Turentine (trumpet); Curtis Fuller (trombone); Yusuf Lateef (sax); Wynton Kelly (piano); Lex Humphries (drums).

WE'VE heard many more agile bassists since his passing two years ago, but none has ever swung harder than Paul Chambers.

More than anyone else, Chambers personified what bass-playing in jazz was all about in the late Fifties. He rivalled Wilbur Ware as a master of the "walk," and he was also able to vary his harmonic and rhythmic attack in the manner of Oscar Pettiford. Or, if you prefer, Miles Davis.

His work with the Miles Davis Quintet of that period exerted as much influence on

his fellow-instrumentalists as any bassist ever has, particularly in those two-beat ballads Miles introduced and was so fond of.

By modern standards, Chambers sounds unimpressive. Young listeners arriving at this album (from the Vee-Jay catalogue) will find little to make them raise their eyebrows. But if they listen a little harder, they'll find that Chambers has a command of "beat" which few can emulate, even in 1971. He plays on top of the rhythm, giving it a wonderfully springy feel which was ideal for the post-bop soloists of the day, and if you listen to him on "Bass Region," for instance, you'll find that his momentum is virtually unstoppable—and the melodic contours of his accompaniment are extremely attractive, too. He was certainly never predictable.

All the tunes on this record were written by Yusuf Lateef, and some of them—like the rather sombre half-time "Melody"—are quite unusual. Most of the themes are built to feature Chambers, sometimes in concerto grosso form with the horns providing a background, and Lateef's writing makes good use of the limited orchestral resources.

All the soloists, of course, acquit themselves well. Lateef is so good as a rock, hard and uncompromising, while Turentine is enjoyably unsteady most of the time. I've never found Fuller a particularly rewarding player, but he's up to standard here.

Humphries swings mightily at the medium-tempo favoured on the album, and works hand-in-glove with the leader to make this an essential record for rhythm-section connoisseurs. It's good to see President releasing the less-obvious Veejay material — keep it up! — R.W.

## in brief

Bud Freeman is one of the tenor sax innovators who has survived intact, so to speak, in this age of jazz-rock and avant-garde experiment over a wide musical front. Readers who have heard him on the present WGBY tour will realise that Freeman is no Dixieland, Chicago-style or otherwise labelable exponent but an individualist whose tone control, clean technique and balanced, rolling phrasing can summon Getz and Pres to mind as well as, say, Eddie Miller and Hawkins — and Bud probably exerted an influence on all those men. His typically twisty tenor lines are well displayed on (CHICAGO) (Polydor, Select 2460 126), especially so on three tracks by a Freeman quartet completed by Dave Frishberg (piano), Bob Haggart (bass) and Don Lamond (drums). These are light, elegant pieces, serene rather than turbulent but not lacking bite. The tenor floats pleasingly on "All By Myself" and "Chicago," taken at upish tempo; "Meet You In San Juan" has some lulling but less entrancing Freeman. These three tracks are new to this country, I believe, though they date from January, 1962. The remaining five numbers, made in February of '62 with Roy Eldridge, Jo Jones, Ray Bryant, bassist Tommy Bryant and guitarist Elmer Snowden, appeared on the Fontana "Saturday Night Fish Fry" LP. Musically, the group — led by Snowden — sounds a bit deficient in unity but well up in swing, warmth and effervescence. The title song is mostly Eldridge vocal, with adequate chunks of solo and ensemble. "Basin Street" and "Schooldays" yield nice music by Bud, Roy, Snowden and (on the former) pianist Bryant; "Loveless Love" has a firm beat and good tempo; and "One For The Money" is enhanced by strong piano and some heated trumpet from the irrepressible Little Jazz. — M.J.



BUD FREEMAN individualist

## Genius at work!



**Illinois Jacquet** *Genius at Work!*  
Appearing now at Ronnie Scott's Club

MARKETED BY POLYDOR

## ADVERTISERS

A MERRY CHRISTMAS TO YOU  
Please help us to enjoy ours by letting us have your copy in plenty of time.

DECEMBER 25 ISSUE

copy required by

THURSDAY, DECEMBER 16

JANUARY 1 ISSUE

copy required by

TUESDAY, DECEMBER 21

P.S. And a happy New Year, too!

## radio jazz

Times: GMT.  
FRIDAY (17)  
8.20 pm U: Sugar Cane Harris, 8.30 E: Cass Loma Band, 9.30 Q: Jazz Studio Frankfurt, 9.30 J: Soul, 10.30 T: Harry James, 11.15 T: Lucky Thompson and Tete Montoliu.  
SATURDAY (18)  
1.0 pm E: Golden Swing Years (Belgium 1960-83), 7.10 E2: Frank Sinatra, 8.30 E1: Jazz Concerto, 10.3 A1: Jazz Scene (George Gruntz, John Surman, Jean-Luc Ponty), 10.5 E: Sweet and Swing, 11.10 E: Richard Davis, Miles Davis, Duke Ellington, Klaus Dinger, 11.15 T: Woody Shaw.  
SUNDAY (19)  
5.15 pm A3: Jazz Panorama (Hughes Panassié), Illinois Jacquet, 6.5 J: Great Works of Jazz, 10.30 A2: Get To Know Jazz, 10.30 E: Swing Time, 11.3 B1 and 2: Peter Clayton's Jazznotes (63 Stereo from 11.35), 12.5 am B1, 2 and 3: Jazz Club (Meads, Andy Park Band and Humph from Glasgow).  
MONDAY (20)  
9.20 pm R1: Jazz, 9.30 E: Pop Jazz, 9.30 J: Soul, 10.15 A2: Free Jazz, 10.30 T: Music in the

Miller Mood, 10.30 U: Phil Napleton, 11: B3: Jazz in Britain (Mike Gibbs Band, Peter Clark), 11.15 T: New Jazz Records.  
TUESDAY (21)  
8.30 pm E: NDR Studio Band, 9.30 pm E: George Gruntz, Runo Gustafsson, etc., 9.0 B1 and 2: Alan Dell's Big Band, 9.30 T: Jazz Festival, 9.30 Q: Jazz for Everyone, 9.30 J: C and W, 10.0 U: Montreux Jazz Festival, 10.30 T: Barbara Flack, 11.15 E: Chuck and Near Jazz, 11.15 T: Chuck Mangione.  
WEDNESDAY (22)  
9.50 pm B3: Jazz Today (Charles Fox), 7.55 E: Stan Octz, 9.30 Q: Jazz Club, 9.30 J: Soul, 9.30 A3: R and B, 9.30 B1 and 2: Best of Jazz on Records (Hamburg), 10.30 T: Count Basie Ork., Joe Williams, 11.15 T: Miles Davis, 10.45 E.  
THURSDAY (23)  
9.30 pm E: C and W, 10.5 E: Jazz Panorama, 10.30 T: Joe Williams, Al Cohn and New York Band, plus Clark Terry, Zoot Sims, etc., 11.15 T: George Finner, Cornell, 10.45 E.  
Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.  
A: RTF, France 1-1821, 2-308, 3-649/259, E: BBC, 3-247, 2-300, VHF, 3-468/156/VHF, E: NDR Hamburg 305 J, AFIP Frankfurt 304/072, O: BR Munich 87/375, 137, O: MR Frankfurt 506, R: RAI Italy 1-333/225, 2-385/201, T: VOA 155-379/1734, U: Radio Bremen 221.

**"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 Wharf Road, London, W.2.

# TAPE TALK

**WHAT** will be the progress of the cassettes and cartridge market in 1972?

Will the New Year see this booming industry taking over sales of albums — making them as defunct as the advent of LPs and 45s did the old 78 recordings? "It will be at least a decade before this is likely to happen" says Mr Philip Ashworth of Musictapes (Wholesale) Ltd.

Mr Ashworth, chairman of the newly-formed British Tape Industry Association, indicates, however, that while sales of cartridges and cassettes are running parallel as a market attraction to regular recordings, they will eventually "eat away" at the present market for records.

A pointer is given by sales of tape-playing systems in America. "These have taken over 40 per cent of the total U.S. record market," says Mr Ashworth. In Britain the figure is around six or seven per cent. "But what happens in America will logically follow here," he adds.

**CARTRIDGES** still have the edge on cassettes from the point of quality of reproduction, but there has been a tremendous advance in the quality of cassettes during the past year.

The sales of cartridges are in the ratio of 10 to 12 for every cartridge-player, and the ratio of cassettes about one-and-a-half for every cassette player. Cartridge hardware is, of course, primarily used in cars, whereas cassettes are used both in cars and in portable players.

## Top tapes

### Cassettes

- 1 EVERY PICTURE TELLS A STORY Rod Stewart (Mercury)
- 2 TAPESTRY Carole King (A & M)
- 3 BRIDGE OVER TROUBLED WATER Simon and Garfunkel (CBS)
- 4 IMAGINE John Lennon (Apple)
- 5 SUPERHITS Vol 2 Various Artists (EMI)
- 6 ANDY WILLIAMS' GREATEST HITS (CBS)
- 7 TAMLA MOTOWN CHART-BUSTERS Vol 6 Various Artists (Tamla Motown)
- 8 SNAFU Isaac Hayes' Soundtrack (Stax)
- 9 MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor (Warner Bros)
- 10 SURF'S UP Beach Boys (Stateside)
- 11 SANTANA — THE THIRD ALBUM (CBS)

### Cartridges

- 1 TAMLA MOTOWN CHART-BUSTERS Vol 6 Various Artists (Tamla Motown)
- 2 BRIDGE OVER TROUBLED WATER Simon and Garfunkel (CBS)
- 3 IMAGINE John Lennon (Apple)
- 4 SOMETHING Shirley Bassey (United Artists)
- 5 ANDY WILLIAMS' GREATEST HITS (CBS)
- 6 FRANK SINATRA'S GREATEST HITS Vol 2 (Reprise)
- 7 SANTANA — THE THIRD ALBUM (CBS)
- 8 TAPESTRY Carole King (A & M)
- 9 SUPERHITS Vol 2 Various Artists (EMI)
- 10 GOLDEN HITS Mantovani (Decca)

**FRANCK POURCEL**, a Gallic gentleman with enough charm to entice Britain into the Common Market, has already won over thousands of Britons to his musical cause.

Which is making melodious albums such as "This is Pourcel," now riding the MM album chart.

Monsieur Pourcel was here last week on a quick goodwill mission in connection with his album success, which features lush orchestral arrangements from Grieg to "If I Were A Rich Man" and "Je t'aime."

Which again proves there's a solid market for the smooth stuff as well as hard rock.

### Styles

Franck Pourcel explains his success thus: "Music is music," he says with consummate French logic. "It just changes styles." "It reached over to touch my jacket." "Just as lapels or the turn-ups of pants may alter from time to time. So it is with fashions in music."

Franck studied music at the Paris Conservatory. "My instrument was the violin," he says. "I was a great admirer of Stephane Grappelli and Eddie South. I tried to play like Stephane for a time, and copied his choruses. But, of course, he is the master!"

He also spoke glowingly of Stephane's former partner, the immortal Django Reinhardt. "I met Django in New York. He said to me: 'This town is a labyrinth. But then Django was a gipsy. So his attitude was understandable.'"

"Personally, I would not care to live in New York, but I enjoyed my visit there. I prefer London, Rome and Paris. These towns have — what do you say — more personality."

"I asked if Franck would follow through his recorded success in Britain with a concert tour. He smiled. "It would be very expensive to bring 35 musicians over to



FRANCK POURCEL: Grappelli is the master

# Pourcel banishes washday blues

tour. "And then, French musicians are such individualists. Your musicians work more as

a team." He drew the analogy of a football team — but did not, of course imply that British musicians employed

similar tactics in the recording studios. "It's difficult to get French musicians to leave France.

May be four or five — but not a large number." Franck Pourcel's first record was "Blue Tango." He made that back in 1952, and it was an immediate hit. Since then, he has won a string of musical awards, and has conducted in New York, Los Angeles, San Francisco, Denver and Hollywood. Over 15 million of his records have sold in Europe. And, as his French recording company so charmingly puts it: "Without any scandal, nor publicity extravagances."

Scandal can help. Publicity can't be bad. But Franck Pourcel lets his music speak for itself. And, as such, it is doing a pretty good job. —

**LAURIE HENSHAW**

# FRANK ZAPPA'S 200 MOTELS

A MURAKAMI WOLF BIZARRE PRODUCTION

**FRANK ZAPPA'S "200 MOTELS"**

STARRING: THE MOTHERS OF INVENTION / RINGO STARR / THEODORE BIKEL

MUSIC PERFORMED BY: THE MOTHERS OF INVENTION / FRANK ZAPPA / MARK VOLMAN / HOWARD KAYLAN / IAN UNDERWOOD / JAYNSLEY DUNBAR / GEORGE DUKE AND THE ROYAL PHILHARMONIC ORCHESTRA

MUSIC COMPOSED AND ARRANGED BY FRANK ZAPPA / STORY AND SCREENPLAY BY FRANK ZAPPA / CHARACTERIZATIONS DIRECTED BY FRANK ZAPPA / VISUALS DIRECTED BY TONY PALMER

PRODUCED BY JERRY GOOD AND HERB COHEN / ORIGINAL SOUND TRACK ALBUM AVAILABLE ON UNITED ARTISTS RECORDS AND TAPES / COLOUR United Artists

FROM THURSDAY DECEMBER 16

classic

PICCADILLY CIRCUS  
TEL: 437 2380

# THERE ARE ONLY PROS AND NO CONS FOR ATTENDING THE MIDEM!



**INTERNATIONAL RECORD AND MUSIC PUBLISHING MARKET**

**15 - 21 JANUARY 1972**

**CANNES - PALAIS DES FESTIVALS - FRANCE**

**Commissaire Général : Bernard CHEVRY / International Manager : Xavier ROY**

*International Representatives :*

**Maurice RIGAL :** 42, AVENUE SAINTE FOY  
92 - NEUILLY, FRANCE  
TEL. : 747 84 00 +  
722 36 12 +

**Roger WATKINS :** 25 Berkeley House  
15 HAY HILL, LONDON W. 1 G.B.  
TEL. : 493 55 63

**John NATHAN :** 250 West 57th Street, Suite 1103  
NEW YORK, N.Y. 10019 U.S.A.  
TEL. : (212) 489 13 60

**Graziano MOTTA :** VIA SISTINA 138  
00187 ROMA ITALIA  
TEL. : 46 02 04

VIA N. SAURO 11  
20159 MILANO ITALIA  
TEL. : 68 39 10

**For Information : MIDEM - 42, Avenue Sainte-Foy, 92 - Neuilly, FRANCE - Tél. 747.84.00 + - 722.36.12 +**



# POP ALBUMS

## THE DOORS: "Other Voices" (Elektra).

Say someone was joining The Doors? Well, he should — they need him. This album is so unmemorable that I have difficulty in recalling the title.

"Other Voices," huh? Maybe that's some kind of mediumistic hint that the spirit of dead and departed Jim Morrison lives on in the group. Probably not.

The likely explanation is more prosaic: that what we have here is the sum total of the "other Doors," Jim Morrison back-up band.

The Doors have made some pretty good music in their time, most effectively on singles, where the pretentiousness that characterized their album work was generally absent. In fact, I'd rate "Light My Fire" as one of the best 45s of the sixties. They weren't a hype, but at the same time much of their strength resided in Morrison, who gave them a charisma (pseud though much of it was). Without him they're small beer.

The line-up on this album is the familiar one of Robbie Krieger on guitar and vocals, John Densmore on drums, and Ray Manzarek keyboards and vocals, with four different electric bass players featured on various cuts. Neither the musicianship nor the music adds up to very much, however. The playing on previous records has never reached any inspired heights but it often had clarity and directness. This stuff is just simple, sort of watery R and B in most cases, with vocals that are anemic (and occasionally flat), and lyrics that are transparently feeble to match the music. You make of lines like "What's the name of the game? It's a very good game/never stays the same?" That's on "Tightrope Ride."

The songs are colourless. "Ships With Sails," and nice a skittish Latin beat which marimbas, isn't bad, and it ends more lively towards the end of "Hang On To Your Life," but there's nothing to get excited about really. Just a chance to partly justify the praises lavished upon him by Pete Townshend. "Take A Look Around" features organ used more for histrionic effect rather than any display of virtuoso talent. Taken at that level it succeeds. "Tend My Garden" follows in similar vein with more swirling organ chord patterns. "Ashes, The Rain And I" closes side one. It's an acoustic piece which contrasts nicely with the powerful stuff that's gone

# Just Jim's back -in band

home, where they can escape the trendy pop world and return to steak pie and chips, a pint of Tetteys or Barnsley oilier. It is a wrench between the two, a hopeless venture that makes you despair happily. — C.C.

**JAMES GANG: Live In Concert (Probe).** I should think that this live set is as near as we're going to get to catching the James Gang in concert in Britain following the many disasters which dogged their summer tour. It's set us back five years, was one of their less bitter comments prior to departure. Well, they seem to have made up those five years pretty quickly, although this may have been recorded before the tour, and at least Joey Walsh managed to get through the gig without puking on stage as was his misfortune at the London Lyceum (at least I didn't hear him puke on this set). Cut at a Carnegie Hall date the audience almost have as much fun as the band, whoops, claps, yells and stomping around. There are seven tunes here, four of them were penned by the Gang, Walsh taking all but one of the credits — the other he co-penned with the bassist Dale Peters. "Stop" opens the concert, thundering along for a chorus or two before segueing into "You're Gonna Need Me," a slow blues which exposes the band's weak vocals but gives Walsh a chance to partly justify the praises lavished upon him by Pete Townshend. "Take A Look Around" features organ used more for histrionic effect rather than any display of virtuoso talent. Taken at that level it succeeds. "Tend My Garden" follows in similar vein with more swirling organ chord patterns. "Ashes, The Rain And I" closes side one. It's an acoustic piece which contrasts nicely with the powerful stuff that's gone

home, where they can escape the trendy pop world and return to steak pie and chips, a pint of Tetteys or Barnsley oilier. It is a wrench between the two, a hopeless venture that makes you despair happily. — C.C.

## in a Crimson mood

**KING CRIMSON: "Islands" (Island).** King Crimson always impress me as creators of mood music. By that I don't mean that they ever descend into Muzak, but each album has a tangible atmosphere. It's only in a certain frame of mind that I can listen to a particular album of theirs. "Islands" is altogether different from their former work. Where their preceding albums had a dominant strain of almost overbearing intensity, which matched the dark imagery of the lyrics, this is much more muted and soft, generally. Bob Fripp has always been very much in control of light and shade, and he moves here from airy romanticism, as on the title track, to the wild, swinging quality of the instrumental



THE DOORS: make believe this record never happened

before. "Walk Away" opens side two and reintroduces the heavy stuff. The only other track on this side is a version of the Yardbirds' "Lost Woman" and a mammoth woman she turns out to be. In addition to the long lead guitar passages of Walsh there's a pretty pedestrian bass solo from Dale Peters, an energetic drum solo from Jim Fox all finished with some ludicrous "mouth" percussion — boom-chicky-booms and raspberries etc. The album has enough high spots for all you James Gangsters to ignore the patchy vocals of the band and be blasted by the Walsh guitar. Listen to some parting with the cash, though. — G.B.

**HOWARD WALES & JERRY AERCIA: "Hooteroll!" (Douglas).** Howard Wales' keyboard work on the Dead's "American Beauty" was remarkably good, but it did little to suggest the sort of talent which he displays here. If you're wondering why his name comes before Garcia's on the album billing, wonder no more, because he's the one who sounds most comfortable in this context, as if he's the bandleader and Jerry's the guest. Wales plays taut, percussive organ, in a post-Jimmy Smith bag, creating burning blues improvisations packed with churning clichés-less funk. He also composed

all the seven tunes, and presumably the arrangements are his too, for they display the same economical effect as his playing, and he makes excellent use of the trumpet of Ken Balzall and the reeds of Martin Pierre, particularly on "A Trip To What Next," which features an almost Bachian organ cadenza with the kind of decayed tone which John Patton used to produce on those old Blue Note records of the mid-Sixties. When he comes back into tempo on this track, he plays a really flying solo in which he buttresses his line with rock-like bass pedals and chunky left-hand in breath. Garcia, of course, is prodigious, uncurling solos of tremendous velocity, and the only fault to be fingered is that one wishes, just occasionally, that he'd stop to flex his fingers now and then, and give us time to breathe. Much of the time, he comes on like a latter-day Johnny Griffin — the Fastest Guitar in the West. But the beauty of his wah-wah playing on something like "South Side Strut" can't be denied, and his comping is equally irresistible. The curious thing is that this album, five years ago, would have been considered to be jazz, because it's virtually all blowing, between brief head arrangements, with the occasional short tags and interludes. I

confess that on the rapid "DC-502" I'm crying for the drummer (Bill Vitt or Michael Marinelli) to play straight bebop time, instead of the unsettled fast rock tempo, but that's a minor complaint, especially in view of the highlights Garcia and Wales play on, reverberated electric piano) duetting like angels on the moody "One A.M. Approach." This music is, I suppose, the modern equivalent of Horace Silver and Art Blakey, and is well worth investigating. — R.W.

## in a Crimson mood

almost as if he's using an electric banjo. Pete Sinfield's lyrics are more dubious. He seems to constantly strive for effect. I can't, for instance, quite believe in him as the lyricist he's touted to be after contrasting the coarseness of "Ladies Of The Road," which is about blood-sucking (and that's not all) groupies, with some of the overtly delicate lines in "Formatters Lady." He seems to lack sureness of touch. "The Lasters" with its storylining of lover's jealousy, is pure Victorian melodrama, sort of "Christmas Day In The Workhouse." Still, this is not such a crippling defect as to obscure the merits of the album as a whole. This isn't the master album that Fripp threatens to produce, but the day can't be far off. — M.W.

there. In contrast, side two is much less satisfying due mainly to an excess of fairly trivial uptempo songs which are strictly B-side material. In these days of rising prices it's dangerous to suggest that an album is worth the price just for one side; but in this case, I think, it's true. — A.L.

**ARETHA FRANKLIN, WILSON PICKETT, ROBERTA FLACK etc. "Heavenly Stars" (Atlantic Super).** Once, the fact that an artist began singing in a Church choir was held up as an indication of their "sincerity" and "soulfulness." But the past ten years has seen such an explosion of black artists into the pop field that the "gospel roots" bit has become something of a cliché, barely worth a mention. But just how crucial has been the gospel experience to today's music can be seen from this fascinating album, which features eight artists singing inspirational songs ancient and modern. What hits you immediately is just how much more natural and real many of them sound. Wilson Pickett, for example, often screams too much and to little effect these days, but on the traditional "Steal Away" he's utterly convincing. And the Sweet Inspirations, whose vocal backup work is often fairly predictable, here turn in a wild, electrifying version of "Down By The River." Roberta Flack gives a hair-raising "I Told Jesus" and there's powerful stuff from Solomon Burke, Brook Benton and Myrna Summers — although Aretha's "Let It Be" sounds pretty lame in comparison. Everyone, though, is overshadowed by the towering presence of Marion Williams and her magnificent "Milky White Way." Most of these tracks have been out before on various albums, but putting them all together is a nice idea, especially at Christmas. — A.L.

**BOB AND MARCIA: "Pied Piper" (Trojan).** So reggae finally receives the ultimate accolade of respectability: a double-folded cover, complete with pictures of Bob and Marcia in an idyllic park setting, positively radiating love, peace and happiness. An well, they've come a long way since Club Ska '67, and no doubt true reggae buffs will be quick to pour scorn on this, as being hopelessly commercial, bearing little resemblance to the real stuff. They're quite right, of course. In their successful efforts to soften them up for wider acceptance arrangers Johnny Arthey and Tony King have given the syrup strings, moaning girly chorus and tooting brass to such an extent that at times the reggae beat is barely discernible. A pity, but there's no point being pompous about it. — Andy and Marcia Griffith were among the first records long before the music became socially acceptable and I guess they have earned their current success as the Peaches and Herb of reggae. For non-purists it's a happy little album, with some good reggae songs by a certain Mr. Anderson (Bob Andy?) and a nice version of Charles Chalmers' "One Woman." — A.L.

**TAMI LYNN: "Love Is Here And Now You're Gone" (Mojo).** Coming after her beaty and brassy (and to these ears, rather corny) hit "I'm Gonna Run Away From You," this is a real surprise: a subtle, sad and sensitive album which has had a lot of love and care put into it. Producer John Abbey is clearly an admirer of the deep-soul Southern ladies like Doris Duke, Betty Harris and Jean Wells and in this set he seems to have striven to create the same depth of intensity and quality. In part he has succeeded, particularly on side one, which is conceived as a continuous work, divided into four "movements" tracing the course of a love affair, linked by short monologues. It works better than most, and it's a remarkable choice of songs. These are Loretta Lynn's sensual "Wings Under Your Horns," the title track, in part Toussaint's desolate "Can't Last Much Longer," and, representing the "happy ending," That's Incredible's "standing" (which incidentally was released as a single and deserved to be a hit). Everything combines to build a strong and involving atmos-

## in brief

**CHRISTMAS ALBUMS** are out in force, and some big names have done the seasonal songs that pervade the radio at this time of the year: — "ELVIS sings the Wonderful World of Christmas" has the King putting on his deep, balladizing voice for "Winter Wonderland," "The First Noel," "O Come All Ye Faithful," and more like that. A long, long way from "All Shook Up," but the "Elvis only" devotees, who also want the incongruous sight of Presley on the cover dressed up as a snowman, quite a lark (RCA).

**GLEN CAMPBELL'S** bland style is well suited to songs like "The Christmas Song" and "Papa Noel." Just right for heavy sentimentalists who like emotive vocals, his "That Christmas Feeling" LP is on Ember.

**ROY ORBISON'S** old single hits are a strong part of pop's history. His new "Greatest Hits" LP is a forceful reminder of his piercing, tortured delivery. He sounds such a man, belting out "Only The Lonely," "Running Scared," "Dream Baby" and, the heartbreaker, "Crying." He's sure produced a distinctive, stylish hits (Monument). **HERB ALPERT'S** staccato sound will live up a few parties, and "Christmas with Herb Alpert and the Tijuana Brass" is innocuous background music, featuring "Jingle Bells," "Sleigh Ride" and more. (A&M Mayfair). This new LP finds him in his predictably strong voice on some attractive songs, including his current hit, "A House Is Not A Home," "Close To You" and the warm evergreen "Where Or When." Two good, strong British ballad records (both Columbia).

**ANDY WILLIAMS** has made several pleasant albums, but his new one, "A Song For You," is well below par. He has gone for current smash songs like "Help Me Make It Through The Night," "For All We Know," "You've Got A Friend" and "It's Too Late." But the arrangements and singing sound sloppy, and the whole atmosphere projects a feeling of "Let's make it quick album." Shame, because Andy has a reputation for quality all the way. (CBS).

## ALTEC 488

HEAVIER MAGNETS PUSH BIGGER SOUNDS

\$49

By using heavier magnets in Altec magnetic instrument speakers, coupled with other unique design features and unique components, an extremely high efficiency is achieved. Sound output is typically increased 3 dB or more. (Which means that using Altec magnetic instrument speakers is like doubling your normal amplifier power.)

Size: 15". Power: 100 watts. Impedance: 8 ohms. Voice Coil: 3" edge wound alum. Magnet: Magna Structure. Weight: 10 lbs. 8 oz. Magnet Type: Alnico V. Diameter: 15 5/16". Depth: 7". Weight: 17 1/2 lbs.

SOLE DISTRIBUTORS OF GREAT BRITAIN: ALTEC ELECTRIC LTD. 100, TELEPHONE ROYALTON 1232.

Please send full details including price list. How would like to visit your demonstration studio.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TELEPHONE \_\_\_\_\_

# Lindisfarne

It's  
Tyne  
time

"NO, we'll never work as hard as this again. It's killing the magic. And it's not doing us much good either" — Si Cowe, guitarist, Lindisfarne.

It's very quiet where we are. Sat, tucked in the toe-nails of England, sipping stout. Even the sea that wets Penzance makes no noise. You wouldn't believe you could gig in Penzance. Or Derby, or Durham, or York, or Barnstaple, or Luton, or Exeter even. Not night following night anyhow. Lindisfarne have played England inside out, and they've played themselves inside out as well.

There's a large lounge with tapestry chairs and settles in the Queen's Hotel, Penzance. And old people, and Lindisfarne, sat nursing the wounds of open-road warfare. Ray Jackson has no appetite left, except for ale. He was so sick the other night, you wouldn't believe the scenes he went through.

Si Cowe pulls up his sweater, and shows a body being eaten by a hungry of shingles. "It's a nervous complaint, we've all had something."

But it's not grumbles that are filling the air. There's grumbling, and grumbling, and there are good things to



talk about too. A year's solid work for Lindisfarne has not been in vain. The band have worked their way into people's heads. Now they play to audiences who just can't stay on their behinds. They get up, they go mad.

No, they aren't a heavy band, but they can be the heaviest. They're not a folk band, but they can be the folkiest. They're not a rock band, but they play the best rock and roll. Lindisfarne are Lindisfarne.

When you hear a Lindisfarne song, you feel as though you've been hearing it all your life. You feel as though you've been singing it from the day you were born. You feel as though you know the tune, and know the words because they've been inside you always. But

you haven't heard that tune before. Odd?

Alan Hull is lounging in a lounge chair. He makes a face, and then with driver Crackie, he makes for dinner. Crackie has had to come in for someone who couldn't stick the pace. "Yes, we've worn a roadie out" — Jackson.

Three things have brought Lindisfarne out of the unknown rock this year. They are the Reading Festival, The Wesley Festival, and Bob Johnston. It was Johnston's wish to record them that finally brought the nods of approval, and the questions. Who are Lindisfarne? Well, they are a bunch of Geordies called Hull, Jackson, Cowe, Ray Laidlow, and Rod Clements (h.a.). Their musical background



comes from folk clubs, working men's clubs, sleazy clubs, football clubs noisy pubs, and basic loves. It comes from getting drunk, and getting duffed, and having laughs. It comes from digesting life, and spitting it out in song. It's no product of meditation in soft meadows. It's tin baths and stout, and having the talent to put that into music. It's putting two fingers up to bad times.

"I can't see any point," says Laidlow, "of making a musician out to be something better, something above, something that has to be described as weird. When you pull it all down, all we are, are entertainers. We're nothing more. People have tended to take musicians too seriously. Their

talents have been raised out of all proportions. You don't go out there and play to yourselves, you go to play to people to make them feel better. And that can make you feel better as well." But how much do you play to them, how often?

"It's tragic," says Si, "that we've only written four new songs since August. We had no time, we've been gigging nearly every night."

Laidlow: "We knew in October that the following months would be spent doing ridiculous gigs. But we knew we had to do it. We had to do it to get good, to get tight. Well, we've done it, it's taken its toll, but it's succeeded."

"The band has become tight," says Jackson. "It's always been one terrible shambles on stage, tuning up every minute and that. But now we've got into the part. We're so tight we could go after a residency. But imagine having a hairy night, and having to travel 200 miles the next day, and having to be capable of spewing out of a truck window at 70 mph."

They've been playing Exeter the night before. It had worked. Oh, and there'd been Barnstaple before that, and then there was Newcastle, and then to Luton.

"I wouldn't like the audiences to get any more wild than they are at the moment," says Hull, who's returned from feeding. "Christ, I come on and sing 'Lady Eleanor,' which is sad, and they're up there cheering already. It's mad. But I know it's good, I know that people love to do that, people like to get like that."

Bob Johnston took Lindisfarne, and with that magic that he has, he put them on an album, "Foz on the Tyne." He was tough with them, because they were loose as baggy trousers in the studio. He adored them. When he heard Alan lay down "City Song" he jumped up and down on his seat in the control room shouting that it was the best thing he'd ever heard. Remember who he's been working with, and take into consideration that he's not prone to lose his screws all that often.

Now there's a new year coming up. There's a little lay-off planned. But then more gigs, but not so hard. It's got to be cooled. Oh, and there's a strange one for Lindisfarne. There's America to face. It's known that The Band want Lindisfarne to play with them.

And there's got to be rest, and there's got to be time to sit down and write some more songs. But there hasn't got to be too much of a lapse. "I couldn't do without not working hard," says Jackson. But it has been too hard. But they've done it.

"I'll have a Mackeson," says Jackson.



talents have been raised out of all proportions. You don't go out there and play to yourselves, you go to play to people to make them feel better. And that can make you feel better as well." But how much do you play to them, how often?

Laidlow: "We knew in October that the following months would be spent doing ridiculous gigs. But we knew we had to do it. We had to do it to get good, to get tight. Well, we've done it, it's taken its toll, but it's succeeded."

"The band has become tight," says Jackson. "It's always been one terrible shambles on stage, tuning up every minute and that. But now we've got into the part. We're so tight we could go after a residency. But imagine having a hairy night, and having to travel 200 miles the next day, and having to be capable of spewing out of a truck window at 70 mph."

They've been playing Exeter the night before. It had worked. Oh, and there'd been Barnstaple before that, and then there was Newcastle, and then to Luton.

"I wouldn't like the audiences to get any more wild than they are at the moment," says Hull, who's returned from feeding. "Christ, I come on and sing 'Lady Eleanor,' which is sad, and they're up there cheering already. It's mad. But I know it's good, I know that people love to do that, people like to get like that."

Bob Johnston took Lindisfarne, and with that magic that he has, he put them on an album, "Foz on the Tyne." He was tough with them, because they were loose as baggy trousers in the studio. He adored them. When he heard Alan lay down "City Song" he jumped up and down on his seat in the control room shouting that it was the best thing he'd ever heard. Remember who he's been working with, and take into consideration that he's not prone to lose his screws all that often.

Now there's a new year coming up. There's a little lay-off planned. But then more gigs, but not so hard. It's got to be cooled. Oh, and there's a strange one for Lindisfarne. There's America to face. It's known that The Band want Lindisfarne to play with them.

And there's got to be rest, and there's got to be time to sit down and write some more songs. But there hasn't got to be too much of a lapse. "I couldn't do without not working hard," says Jackson. But it has been too hard. But they've done it.

"I'll have a Mackeson," says Jackson.

Alan Hull's greatest ambition was to write a song for Jacka. He's one of those people you want to write a song for. He's that type of character who always appears to be happy making people at home, no matter how he feels. A warm person as you like. The Faces arrived at Top of the Pops in a flotilla of sports cars. Jacka arrived in his old red van.

"When you've done your grounding in folk clubs, then you know you've been through a bit of training. Then there were the social clubs. If they didn't like you, then they'd soon let you bloody know. It's worth having a few before you go out there, a few ales. It cuts down the nerves, and you know what you're doing. You also feel a bit good."

## Drunk

So Jacka's sat there, in this posh hotel, having a few ales. Groups get to stay in posh hotels every now and then. It's about all you ever see of the town. Just the inside of a hotel, and then the gig. By the time you get to a gig, there's either no time to relax, or a few hours. But those few hours are never enough to sit down and do something constructive. So you sit down, and spend your time waiting. And thinking of the things you could be doing.

"Sometimes," says Jacka, "there's a great temptation to get slightly drunk before a gig. I mean here we are now. There's three hours to the gig, and there's the bar. I don't think... we've ever got quite that bad before a gig, although there have been sometimes when..."

Yes, there was the time when Alan turned up fairly

# THE PERSUADERS



and chartbound chartbound chartbound

John Barry's theme from ATVs successful show. on CBS 7469



the music people

# Melody Maker Band Breakdown

words by Roy Hollingworth. Pictures by Barrie Wentzell



## We can swing together

late for a gig. The other four had already started playing. Alan was fairly boozed, ran onto the stage, took one look at the audience and tried to flee.

The other chaps had to keep him on the stage. "There we were playing away very nicely, and this idiot comes and... it all up," says Jacka, joking of course.

It's got to end. The lounge cannot be occupied anymore, it's getting far too boring, and there's another two hours to the gig. It's said as almost one voice, but working at regular intervals. "Let's go try and see if we can find a pub." Hull is already carrying a bottle of rose vino.

### Barman

There's an eight track in the van outside. It's that which keeps them sane (or maybe insane) on a 12 hour drive. Jacka slips The Move on, it shouts out tremorously live, and loud. The Move are tremendous, this is rock 'n' roll," shouts Hull, and Crackle guns the van, and guns us to the worst pub in town.

A heavy barman, who doesn't like Hull, and threatens to have his guns for (you wouldn't believe it). Long-haired scoundrels. "It's a shame you have to go through this," says Jacka, who was set upon by some thugs the night before. Life on the road.

But Jacka keeps his calm, smiles, and there's a laugh all round. And he's a star you know.



**ALTEC 421A**  
LANSING

Heavier magnets push bigger sounds

By using heavier magnets in Altec musical instrument speakers, coupled with other unique design features and quality components, an extremely high efficiency is achieved. Sound output is typically increased 3 dB or more (which means that using Altec musical instrument speakers is like doubling your normal amplifier power.)

Size: 15" Power: 100 watts, Impedance: 8 ohms, Voice Coil: 3" edge wound copper ribbon, Magnet Structure: Weight: 17 lbs., 8 oz. Magnet Type: Ceramic-Ferrimag V Diameter: 15 5/16" Depth: 6 1/2" Weight: 21 lbs.

£57

Please send full details including price list. How would you like to visit your demonstration studio.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
TELEPHONE \_\_\_\_\_

got to get going.

Cowe always sits on stage. He almost hides himself in the right hand corner. Head bent over instrument. He shifts the most technical stuff in the band's music. He has to be a very busy player, from funky electric, to jangling that will complement Hull's romantic songs.

Now Hull wears a Fender fairly low, and swings about quite a bit. His voice isn't particularly good at the moment. The band are sounding a little rough, a little flat, but it's just the intro.

About ten minutes seems to pass with little incident, but the audience are warming. Jacka stamps his feet, and blows the harp, oh, and the band swings and swirls, and Clements has a fiddle and a saw, and even Cowe is twisting in his seat. There's so much good humour about now that it cannot fail. Suddenly there's no barrier with the audience. Now they can talk at will between numbers, and there's laughing. And then a few impersonations from Jacka, who becomes an immediate favourite. Hull keeps quiet, still on his wine.

"Fog On The Tyne." This is one of those numbers, this is one of those tunes that you feel you've always known. Everyone in the place feels it. This song will be sung for years. There's such a fine blend of sound being wrought. It's loose, yes, it's tired at times, but the enthusiasm is such that it becomes all you need at that moment.

Now "We Can Swing Together" is becoming almost a hymn. A song that followed a drugs raid in Newcastle. Just everyone claps, and swings, and the whole place swings. The audience have taken the bait. It becomes one person. And the set plays on, and the band become even better. You get the feeling that if we were at war, Lindsfarne would be writing things like "White Cliffs of Dover," or "It's A Long Way To Tipperary." They are putting out songs for people, songs everyone can sing. You don't watch them play, you're in there.

This is a bread and butter gig. There is no glamour, except the glamour of playing for people. "Bread and butter, with currents," said Alan. The gigs that bands should be seen at. "We can swing together, we can have a wee wee, we can have a wet on the wall." It's there. A long, singalong set. But there were the more tender thing like "Lady Eleanor," full songs, beautiful songs.

So what's next? Well the audience stand and beg for more. Jacka wipes his lips, and the band rolls into "Jacka's Blues," firm and pumpy with Jacka shouting George lines, and putting light into his eyes. And then encore. This is what entertainment is all about. That's what you feel.

## The Hull truth

"SOUTHERNERS can't make fish and chips, and can't write songs" — Alan Hull.

About an hour has passed since the end of the gig. We are back in the hotel lounge, the whole squad, including roadies. Everyone is in bed, except a night porter, an old guy, who is found to come from Newcastle.

There are two tables full of sandwiches, and a whole crate of Newcastle Brown Ale. Since the tie-up with the firm of brewers, for publicity, the band have been washed out with Newcastle Brown. It's late, and time for the heavier type of conversation. They've got to be up at eight in the morning, for a 12-hour drive.

Hull and Clements sit together. Now Clements is certainly the most quiet member. He always appears to have a huge mouthful of teeth, hair that appears to be stuck on, in strange places. Alive eyes. Clements is the other writer. He doesn't use as much alliteration as Alan, but has a similar style, a Lindsfarne style. Again, he is openly friendly. "We've been worn out, and our writing has been affected."

"We've got to do a brilliant album. The third album has got to be brilliant," says Alan, quickly. "Rod and myself have been pleased with what has been written. The roots to the songs have been good. But there have to be more. We'll love them, I know."

Most of the songs from Hull were written about three years ago — in the space of a week. It was one of those weeks. He just sat down and wrote himself to death. Since then he hasn't penned all that much. So most of what Lindsfarne are playing is extremely old. But Hull is on the brink of a new writing phase. So is Clements. It's a writing phase that needs to come. And it needs to be exceptional.

The difference between London and the North is not purely geographical. They are totally different, the people are different. Southerners cannot write songs. Think of most of our writers, and figure out where they are from. There's only one Southerner I know who can write, and

that's Keir Richard. The rest, well...," says Hull.

Clements chips in: "London can spawn good players mind. They can put out good musicians, but they never write. It's a though some basic feeling about much time being proper groups. They spend too much time being it, being the good boys, being the boys who matter. There's too much of that sort of

crap around." "When we have a bad gig," says Hull, "we just want to crawl out of that place. We want to hide. But boy, when it's a good gig, and most are these days, then it's the most incredible feeling on earth. You look at those people, and well, you could maybe cry with joy, you wouldn't believe it. As long as we have something to communicate, and somebody to communicate with, then we'll give as much as we can. And more. This year has made us strong."

Hull talks of northern habits, northern humour, northern basics. "They make for songs." Things aren't clouded up there. Things aren't hidden by anything, except smoke.

"Things in London are somehow unreal. And people make it like that," add Hull.

"There are too many people," says Rod, "doing second rate things. There are too many second rate bands. They are getting away with it somehow. An audience thinks it's enjoying itself, but give them a dose of something really good, and they'll know the difference."

Hull swigs ale, and then crosses his face. "I need to write my songs. If I couldn't, I'd be in a mental hospital. Which is where I worked for quite a while. But I'd never be content with writing second-rate stuff. I've got to write as well as Dylan and the Beatles. I don't want anything else."

The night porter sneaks in again, and forces a bottle of Brown down him. And night is suddenly morning. And that's Lindsfarne.

## equipment

**RAY LAIDLAW:** Premier Drumkit, 1 x 20 Paiste ride cymbal, 1 x 16 Paiste crash cymbal, 2 x 8 Zildjian splash cymbal, 2 x 14 Super Zins cymbal.

**ALAN HULL:** Yamaha 6-string acoustic with De Armond pickup, Fender Esquire, Hohner electric piano, through Fender Bassman top with a Fender D120 cabinet.

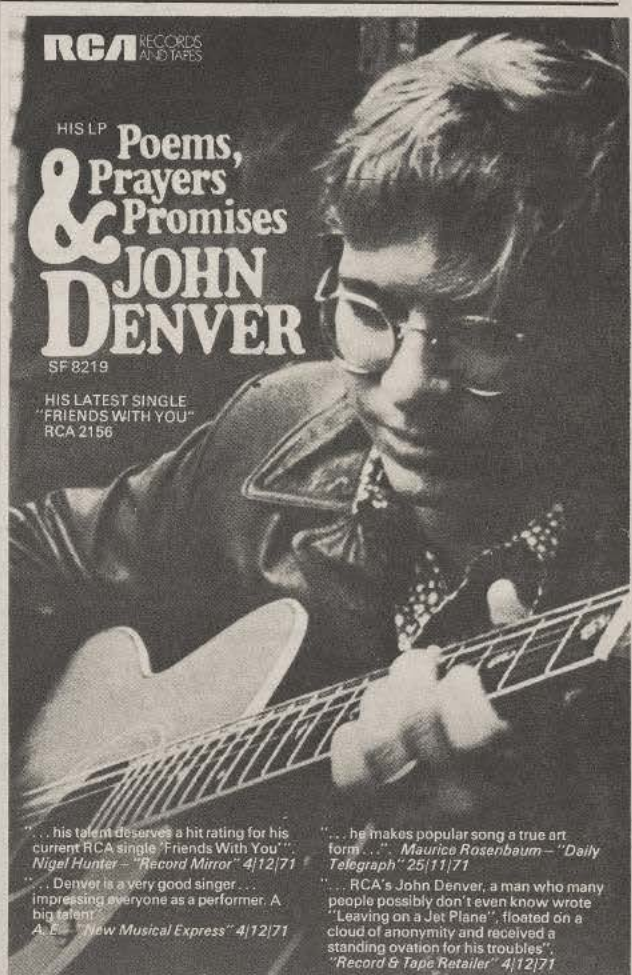
**RAY JACKSON:** Electric Harmony mandolin, through Fender pro reverb 40 watt amp, Echo super vamp harmonicas.

**P.A.:** Burman built by Greg Burman of Newcastle (custom), 200 watts 2 x 100 watt Slave amps, 1 4 channel (Chamal in Geordie) mixer, doubling up with separate volume controls giving 8 channels, 4 x 4 x 12 speaker cabinets, 2 x 2 x 12 speaker cabinets, 2 Vitavox horn cabinets, 5 unisphere Shure mikes vocals, 1 Eagle condenser mike acoustic guitar.

**SI COWE:** Gibson stereo, Gibson Cromwellian, electric Colobus mandolin, through Fender 50 watt twin reverb. **ROD CLEMENTS:** Fender Preen with the frets taken out, Lark violin with two De Armond pick-ups, through 240 watt Ampeg with two 4 x 12 cabinets.

**ALBUMS:** "Nicely Out Of Tune" (Charisma, CAS-1025); "Fog On The Tyne" (Charisma, CAS-1850).

**SINGLES:** "Clear White Light" (Charisma); "Lady Eleanor" (Charisma).



**RCA RECORDS AND TAPES**

HIS LP **Poems, Prayers & Promises** by **JOHN DENVER**

SF 8219

HIS LATEST SINGLE "FRIENDS WITH YOU" RCA 2156

... his talent deserves a hit rating for his current RCA single 'Friends With You' Nigel Hunter - "Record Mirror" 4/12/71

... Denver is a very good singer... impressing everyone as a performer. A big talent! A.E. "New Musical Express" 4/12/71

... he makes popular song a true art form... Maurice Rosenbaum - "Daily Telegraph" 25/11/71

... RCA's John Denver, a man who many people possibly don't even know wrote "Leaving on a Jet Plane", floated on a cloud of anonymity and received a standing ovation for his troubles"; "Record & Tape Retailer" 4/12/71

# FOCUS ON FOLK

ONCE a musician's reputation has taken root among his fellows then it is a sure sign that he is worthy of respect. Nic Jones has been gaining an increasing hold on other folk musicians' attention.

For instance, he played fiddle on a record session with Archie Fisher and Barbara Dickson some weeks ago. Now Fisher wants to make an album with him. Various other projects are in the air, although how many of them will see the light of day is another matter. The relevant element in all of them is Nic Jones' musician-ship.

His style is distinctive and for at least one of his colleagues it represents a very positive step forward in the revivalist movement, one that magnifies its importance by its folk club setting. Essentially, Nic has knit guitar accompaniments to traditional ballads. There is nothing new in that.

What cuts Nic out from the herd is the admirable success with which he arranges his music. In effect he creates a second part with his guitar accompaniments. Instead of guitar providing rhythmic backing while voice takes the melody line, the two prance alongside one another each containing rhythm and melody. Guitar and voice follow a pattern in close co-operation, occasionally reverting to staccato where the melody line dominates rhythm.

It's an interesting parallel with Steeleye Span, who have used the same device. Perhaps one of the stylistic attractions of Steeleye and Nic Jones is that they both make it easy to bridge the unbridled credibility gap between traditional folk and contemporary acoustic and rock music.

Nic's history was virtually devoid of folk culture until about four years ago. At that time he was playing guitar with a group known as Halliards. Their material happened to include traditional songs but Nic wasn't aware of the identifiable characteristics of this music until after he went solo. Beginning with a guitar and then taking an interest in traditional music, must not have presented the same moments of decision that the introduction of instruments into a previously unaccompanied act might. Nevertheless, Nic has not escaped some criticism, that of putting contemporary arrangements to traditional songs.

"Personally I enjoy playing the guitar and I think most people who could play an instrument would play it," Nic asserted. Most people, he felt, would be more inclined to adapt their musical philosophies to their instrument, rather than reject it on ideological grounds. The disadvantage of playing an instrument was that it limited the musician's capa-



NIC JONES: bridging traditional folk and contemporary music

## The musicians pick Nic

city for vocal melodic improvisation.

"Most people tend to sing unaccompanied because they think that it's the authentic, ethnic way in which they should sing their songs, which I personally feel is rubbish."

He was evidently annoyed by people's preconceptions of how traditional songs should be sung. They had "lost sight of the fact that it's a conscious performance." Singers like Tony Rose, Peter Bellamy, the Arturs and himself were labelled and regarded as traditional singers instead of the revivalists they were.

"Basically I don't think the majority of people know. I don't think they are aware of the difference."

"Nobody has yet come up with a very good definition of what a traditional song is. Some people think that 'The Dark Eyed Sailor' is a traditional song and some think it is composed. At what point does a song become traditional? Is it when it's gone through three old singers' heads?"

"Revivalist" Jones gave vent to a subsequent point. The treatment of music by today's folk singers was more often than not the opposite of that of the traditional singers of yesterday.

He agreed that guitar ac-

companiments made it very much easier for an audience to appreciate a traditional ballad. Basically folk club audiences were not adapted to an evening of the human voice alone. Singers and audiences alike had been brought up on a diet of Bill Haley etc. They were used to bass and drums, and consequently sought for "a nice balance." Unaccompanied singing came as a bit of a shock. The addition of guitar made the presentation of songs smoother and easier, although it also tended to distort the modal character.

### Tempo

Was not the tempo also affected?

"To some degree it is, I suppose. As far as I'm concerned the main thing about the accompaniment is to try and not affect the singing of the song. It's a matter of playing an accompaniment that helps the understanding of the song but doesn't take your attention away from what you're singing."

How did he work out his guitar arrangements?  
"Generally I learn a song unaccompanied. So I find a song that I like and find a good tune for it. Sometimes I

sing it for a while until I'm used to it before I work out an accompaniment."

Did he think that it was valid to talk of the revival's "progress" in its forms of presentation?

"I think that there are certain concepts for one to work for or work to improve. You could for instance work towards making the audiences more aware of the origins of folk music."

He felt that in addition a good radio programme could be introduced featuring traditional singers — mainly through records inevitably. As reported last week Bert Lloyd is competing a series of folk music from the BBC archives, but as Nic complained it is only half an hour a week, and it is also to be broadcast at an awkward morning time. As the BBC devoted a station to classical music Nic was dismayed that they saw fit only to give their own national music half an hour.

"I don't think it's particularly important to put a programme on for revivalists, but I do think it's very important to put on a programme of traditional singers."

The same question prompted him to suggest that pop music would benefit from the introduction of the melodic and lyrical quality of traditional music.

"People are always talking about what electric instruments could do for folk music but really I think it's a ques-

tion of what folk music could do for pop music."

How important did he rate the environmental and instrumental setting of the revival? Did the folk clubs have to remain its axis?

"It's difficult to tell. The folk clubs really are a bloody good scene. In some ways it's ideal for an unpressured existence. It has its faults, but any organisation does. I think for instance if folk music ever came a more popular scene then folk clubs would become too small, and really the entire folk scene generally existing and is at the mercy of publicans. Consequently if it grew you could not expect it to grow rapidly because you can't expect people to open up more pubs."

As long as it stays in small pubs it will stay about the size that it is. I think this has actually hit on one of the reasons why folk music has always remained a smallish set up, because as soon as big promoters try to take folk music out of the little pub scene it rapidly becomes a big promoter's audience set up."

Did he regard electric folk as an offshoot of the mainstream folk scene?

"I think it's an important offshoot," replied Nic looking somewhat taken aback. "I think electric folk music is the means by which folk music could possibly influence wider forms of music."

THE WEAVERS: "The Weavers Greatest Hits" (Vanguard). There is no indication where this double album was recorded. The Weavers perform in front of a live audience, one that responds well on the occasions when choruses require. Pete Seeger, Ronnie Gilbert, Lee Hays and Fred Hellerman play twenty-five songs. Virtually all of them are well-known standards which the so-called American "folk boom" brought to public attention in the sixties. "On Top Of Old Smokey" makes its almost obligatory appearance, alongside one of the most distinctive songs on the album, "Wimoweh." The material is obviously very American in its flavour, and some very American names are mentioned in the song writing credits. Woody Guthrie is represented by "This Land Is Your Land" and "So Long Its Been Good To Know You," Leadbelly by "Goodnight Irene" and Merle Travis by "Sixteen Tons."

"THE WORLD OF CONTEMPORARY FOLK" (Decca SPA 156). It would be a little unkind to call Decca's folk catalogue obscure. Perhaps a better description for the album would be intriguing. It certainly contains some good performances. Bread, Love and Dreams. Barbara Dickson, Julie Felix, Archie Fisher, Davy Graham and Holly Gwyn and Rab Noakes are all represented. Most of the material is comparatively recent. The outstanding track is Davy Graham singing "Both Sides Now" (Mitchell). His treatment of the song is original to say the least. Julie Felix contributes two "protest" songs, "Days Of Decision" and "What Did You Learn In School Today?" Both seem very naive now. Both sides though. Archer Fisher and Barbara Dickson sing beautifully on "If I'd Stayed Around." The overall mood of the record is melancholy. There would have been a case for more contrast.

## albums



ANNE BRIGGS: disappointed in album

## The time has come for Anne

which she felt escaped the current CBS release.

"I feel basically I should have thought more about the production side of the CBS one. I feel more conscious of presenting songs now. That record is almost like a list of songs. I am not disappointed about it. I am very critical. All I want to do is get another one down which I will probably do next year some time in April or May."

"One of the things I could say about the CBS record is that it's a very honest record. I just find it vaguely disappointing."

Although she insisted that songwriting was her prime motivation at the moment, she is likely to be involved in a traditional project with Dave Swarbrick, Ashley Hutchings and Martin Carthy under the direction of A. L. Lloyd, at some time during the new year. However, the circumstances were uncertain and the conversation expanded to incorporate working with other musicians in a general context.

"I would like to," said Anne. "Not just any musician. I rather like the freedom of working on my own. I'm very limited musically to anyone who worked with me would have to be able to follow me because I'm extremely undependable."

"I'm not thinking of forming a group or anything. I would definitely get some other musicians together for the next album. But eventually I probably would be interested in working with a couple of other musicians on gigs. I think maybe in a year or so. At the moment it's just a matter of doing one night tours, which I enjoy doing as well."

She considers that her own compositions will inevitably reflect her involvement with traditional music, and that her limitations as a singer will be kind to call Decca's folk catalogue obscure. Perhaps a better description for the album would be intriguing. It certainly contains some good performances. Bread, Love and Dreams. Barbara Dickson, Julie Felix, Archie Fisher, Davy Graham and Holly Gwyn and Rab Noakes are all represented. Most of the material is comparatively recent. The outstanding track is Davy Graham singing "Both Sides Now" (Mitchell). His treatment of the song is original to say the least. Julie Felix contributes two "protest" songs, "Days Of Decision" and "What Did You Learn In School Today?" Both seem very naive now. Both sides though. Archer Fisher and Barbara Dickson sing beautifully on "If I'd Stayed Around." The overall mood of the record is melancholy. There would have been a case for more contrast.

Had she reached a point where traditional songs no longer expressed what she wanted to say?

"No, I think I could always say what I wanted to say in traditional songs... My move away from traditional music is because I'm playing instru-

ments. That's what it is about basically. "I was incredibly aware of singing anything that wasn't a traditional song at first. A lot of people were doing it before I was, but it took a lot of courage to sing in front of an audience. It left me feeling a lot more naked and exposed than traditional music."

CAPTURED LIVE!

# Piggsty Light Oreh

Second album  
PIGGERY JOKERY



VTS 8

TRADE: TRANSALMAN TIC/EMI

Uniquel Fantastic! Superbl Unmatched! Think of any superlative and it fits: Get the new Rosetti brochure and see for yourself.

## EPHONE GUITARS

*Rosetti*

Send this coupon to ROSETTI The House of Music 138-140 Old Street London EC1V 9BL for their new Guitar Brochure.

Name

Address

MM 18/12

# FOCUS ON FOLK

FOUR NOTTINGHAM singers, Roy Harris, Ian Stewart, Roger Grimes and Laurence Platt, have formed a new traditional music group called Notts Alliance.

They will perform unaccompanied and with instruments—accordians, melodeons, guitars, concertinas, whistle, drum and "spoon-bashing." They have made an LP on the Tradition label and this will be released in early '72, along with Roy Harris' solo LP on Topic. All four are resident singers at the Nottingham Traditional Club, and they will be continuing to accept solo bookings. Jon Betmead requests that the gentleman who booked him for the King's Head, Market Square on Monday, January 17, kindly contact him and tell him which town the King's Head is in.

Nottingham Traditional Club is presenting a Christmas Ceilidh on Saturday, at West Park Pavilion, Loughborough Road, West Bridgford, from 7.30 to 11.45 pm. The band will be The Woollybacks and the caller Taffy Thomas. Fancy Dress should be worn, and there will be raffles and prizes and singing and dancing and morrising and mummung, and a late bar.

Four piece acoustic band Bole Armen begin recording at Cecil Sharp House on Fri-



JON BETMEAD: whither the King's Head?

# Four form Nottingham Alliance

day for their Trailer LP. Gigs include Chelsea Folk (December 21) and Red Lion, Barking (23). Peter Charlton, editor of Clubfolk and organiser of the BBC folk club, has put together a group to play "retrospective pop." Other members are Stefan Dreja (jug), Rob Wayne (string bass), Mike Ainscough (lead guitar, vocals), Brian Catchpole (harmonica), Tom Edwards (second guitar) and Charlton (washboard). Free Wednesday night sessions of the group, The Egbert Souse All-Stars, at the Duke of Sussex, Acton Green.

Raggy Farmer are playing in the West Norwood public library on Saturday at 11.30 a.m. during normal opening hours.

# MIKE MARAN

SOLE AGENCY REPRESENTATION

## bron agency ltd.

29/30 OXFORD ST. LONDON W.1.  
BOOKING ENQUIRIES: STEVE BARNETT tel. 01 437 5063/6

## M.M. NULLI SECUNDUS

## HUNTER MUSKETT

FOLK ON TWO—DEC. 19th  
Enquiries  
RICOCHET 01-493 1141

ALAN HULL & BRETHREN (now LINDISFARNE)  
JSD BAND ANDY ANDREWS PETE SCOTT  
CALLIES HEDGEHOG PIE

are all featured on

## TAKE OFF YOUR HEAD & LISTEN

A sample album of North East Contemporary and Traditional Folk Music. Only 99p  
Available now on Rubber LP 001  
Trade: Selecta/Taylor's

# IAN A. ANDERSON

Fourth album

## "A Vulture Is Not A Bird You Can Trust"

VTS9

MELODY MAKER  
ADVERTISEMENT DEPT.  
161-166 Fleet Street, London,  
EC4P 4AA. Tel. 01-353 5011

# MM Folk Forum

## THURSDAY

**ALBERT FOLK CLUB**  
The Pied Bull, Liverpool Road, N.1 (near Angel Tube).  
**DEREK BRIMSTONE**  
**DAGON**  
Next week: JUGULAR VEIN.

AT THE ICA  
**TONIGHT**  
**PRAMOD KUMAR (SITAR)**

Ex-pupil of RAVI SHANKAR. Two minutes from Trafalgar Square, 8 PM, 40p. ALL WELCOME.

**BARKING, Red Lion, North Street**  
**DAVE ELLIS**  
plus Jonathan Turner

**FOLK CENTRE** Hammersmith closed till January 6.

**FOLK CHELSEA** will be back in New Year.

**FREEDOM FOLK CLUB**, Common Road, Langley Slough, 7.30 p.m. **COME ALL YE**, Residents: **FADY CLERKIN**. All singers welcome.

**HARLOW, The Green Community Centre**  
**EWAN MacCOLL AND PEGGY SEEGER**

**MORETHANFOLK**  
At the Nutley Hall, Nutley Lane, Reigate.  
**WIZZ JONES**  
Residents: **PLASTIK BUKIT LEGACY**.

**SHAKESPEARE'S HEAD**, Carnaby Street (near Oxford Circus tube), 8 pm.

**JUGULAR VEIN**  
**JUG BAND**  
plus—**EDWARD ROSE**

**UPSTAIRS COAL HOLE**  
PRINCE OF WALES  
OPP WIMBLEDON STATION  
**HARRY BOARDMAN**  
NEXT WEEK: GRAND XMAS EVENING

**WHITE BEAR**, Xmas party tonight! Fancy dress only. Bar extension.

## FRIDAY

**AT COUSINS**, 48 Greek Street, 7.30-11pm

**LINDA LEWIS**  
**PAUL WHEELER**

**AT THE SUGAWN KITCHEN**, Duke of Wellington, Balls Pond Road, N.1. **TONY MALONE**.

**CAPRICORN ALBANY** (opp. Great Portland Street tube, 8 p.m.).  
**ROSEMARY HARDMAN AND FRIENDS**  
RAMBLIN' BOOTS WALTERS

**COACH HOUSE**, Parntingham, Bob & John Copper Residents, Crayford.  
**XMAS PRESENTS? FOLK SHOP**

**FOLK PLUS**, Crooked Billet, Penge.  
**BROKEN CONSORT**  
Wild Oats, 692 4263.

**FREEDOM FOLK**, All Nations Club, Martello Street, E.8. Late licence. **AD INFINITUM**.

**JOHN BARLEYCORN**, Three Blackbirds, High Road, Leyton. Singers night starts 8 p.m. with

**BOB AXFORD**

**LEYTON SCHOOL, ESSEX ROAD, SHELTER CHARITY CONCERT, GAY AND TERRY WOODS BAND**  
ADMISSION 35p. START 7.30.

**MIDDLETON FOLK CLUB**  
**STAN ARNOLD**

**ORGAN INN FOLK CLUB**, London Road, Ewell.  
**DOMINIC BEHAN**  
Residents: **MOAIC**.

## FRIDAY cont.

**PUTNEY HALF MOON**  
LOWER RICHMOND ROAD  
LONDON DEBUT OF

**COLIN SCOT BAND**  
plus  
**ANACONDA**  
Closed until Jan 7

**SEVENOAKS FOLK CLUB**, 47 Bradbourne Vale Road (A25) GRAND CHRISTMAS PARTY.

**SOUTHERN RAMBLERS**  
Bar, residents: **TARAGON**.

**SHELTER FOLK**  
CRISPIN CHANDLER  
IRONBARK JUNCTION  
COUNTRY BATH  
KEITH GOLDSON  
AND NOBODY

8 p.m. December 17th. Tickets 35p  
Matthew Arnold School, Kingston Road, Staines.

**THE TINKERS CLUB**, Hendon Rugby Club, Great North Way, N.W.4 (Behind Chevron Garage, opp. Sunny Gardens Road).

**1812**  
Host **MICK FLYNN**, Bar

**TOFTS FOLKSTONE**  
**TIGHT LIKE THAT**  
plus **COME ALL YE**

**WHEATSHAEF, DUNSTABLE.**  
**NOEL MURPHY**  
CLOSED NEXT WEEK

**SATURDAY**

**ANGLERS**, Teddington:  
**TOWNSEND/CLARK**  
Closed Christmas Day

**AT COUSINS**, 49 Greek Street, 7.30-11 pm.

**DUFFY POWER**  
**SAM MITCHELL**  
and friends

**CEILIDH**  
7.30-11.30 pm Cecil Sharp House, 2, Beccett Park Road, Camden Town. **BRIAN CONNER, THE JOURNEYMEN** and guests. Refreshments. Folk Shop.

**DIZ DISLEY**  
AND FRIENDS  
**FIONA STEWART**  
**CHRIS NEWMAN**  
PINNER PARISH CHURCH, 8 P.M.

**GOLD CROFT** Folk Club.  
**STAN ARNOLD**

**LONDON CO-OP** presents Singers Club, Union Tavern, Kings Cross Road, WC1. 7.45 pm. Entrees: **JOHN FAULKNER, SANDRA KERR, TERRY YARNELL & BOB BLAIR**. Members 35p, non-members 35p.

**PEELERS** closed. Re-opening January 8 with The Dransfields. We would like to wish all our members a Merry Christmas and thank you for your support in the past year.

**TOFTS, Folkestone**  
**DANDO SHAF**

**TROUBADOUR** 285 Old Brompton Road, 10.30 pm.  
**JOHNNY SILVO**

**SUNDAY**

**BOUNDS GREEN F.C.** Closed. Re-opening January 9 with The Johnstons. We would like to wish all our members a Merry Christmas and thank you for your support in the past year.

**DARTFORD FOLK**, Royal Victoria and Bull Hotel.  
**CYRIL TAWNEY**  
Residents: **CRAYFOLK**.

## SUNDAY cont.

**CANDELIGHT CLUB**  
NAGS HEAD, YORK ROAD, BATTERSEA, S.W.11.  
**RE-OPENING NIGHT**  
WITH  
**JUGULAR VEIN**  
**TOWNSEND + CLARK**  
**BARTRAM + COVERDALE**  
**GEORGE GREENAWAY**  
**M.C.—MICK DARWIN**

**KINGS LYNN** Folk Club.  
**STAN ARNOLD**

**ST MARTIN-IN-THE-FIELD**  
Trafalgar Square  
**CRYPT FOLK CLUB**

**DORRIS HENDERSON**  
**ROGER WILLIAMSON**

**THE ENTERPRISE**, Hampstead. **DAVE & DAVE** with residents: Don Dunlop and Kevin Sheels (opposite Chalk Farm station, 7.30 p.m.).

**THREE TUNS**, Beckenham  
**JO-ANN KELLY**

**TOWER CLUB**, William IV, 810 High Road, Leyton.  
**CHINGFORD MORRIS MEN**

**TROUBADOUR** 8-11 pm  
**PETE ROYLE**

**WEST LONDON FOLK CLUB**, White Hart, King Street, Hammersmith, 7.45. All residents, many guests in 2 come All Ye.

**WHEATSHAEF, DORKING.**  
**HUNTER MUSKETT**  
Pat O'Neill.

**WOODEN BRIDGE**, by PASS  
**GUILDFORD CEILIDH** with  
**THE RAKES**

**MONDAY**

**CLANFOLK**, Marquis of Clanricarde, Southwick St., Paddington. **BOB DAVENPORT**, plus guests.

**ENFIELD FOLK CLUB**  
**HOP POLES BAKER ST.**  
**ALLAN TAYLOR**

**HADES FOLK CLUB**, Albany Street, N.W.1. (behind Christ Church).  
**ODIN**

**HANGING LAMP**  
The Crypt, Saint Elizabeths, The Vineyard, Richmond, 8 pm.

**AL STEWART**  
N/W: CHRISTMAS SORT OF PARTY.

**OLD BULLS HEAD**, Ware  
**DEREK BRIMSTONE**

**OPEN EVENING**, Herga, Royal Oak, Wealdstone.

## MONDAY cont.

**ORPINGTONFOLK**, Royal Oak, Green Street Green Party Night, Bar extension with Tight Like That, Tim Broadbent.

**PUTNEY HALF MOON**  
LOWER RICHMOND ROAD  
RETURN VISIT OF

**NATURAL ACOUSTIC BAND**  
plus  
**WAKE**  
Closed until Jan. 10.

**TABBYS FOLK**  
OPP EALING BOY TUBE, W.5.  
**DECAMERON**  
**CORRIDA, PETE WOOLGAR**  
8 P.M. LICENSED BAR.

**TUESDAY**

**AT CATFORD RISING SUN**, TIGHT LIKE THAT  
**COOPER, MIKE AND TONY**.

**CHELSEA FOLK**, The Stanhope, 97 Gloucester Road (opposite Underground).  
**BOLE ARMEN**

**MEDWAY FOLK CENTRE**, ASH T.R.E.E., RAINHAM ROAD, CHATHAM. **MARTIN CARTHY**.

**THREE HORSESHOES**, Folk Club, Heath Street (near Hampstead tube).  
**THE EXILES**  
closed until January 11.

**XMAS NIGHT** at the Cardinal, 221, Regent St (basement of Athena—entrance Maddox St). **RONNIE CAIRNDUFF** introduces.  
**EDDIE & FINBAR**

**FURIE**

**WEDNESDAY**

**BRADY'S**, Shirland Arms, 33 Shirland Road, W.9 (Underground Watney Avenue).  
—CHRIS HARDY

**CROYDON FOLKSONG CLUB**, Waddon Hotel, Stafford Road.  
**CHRISTMAS PARTY**

**HOLY GROUND**, 88 Bishop's Bridge Road, Bayswater, W.2. **RONNIE CAIRNDUFF** presents.  
**FINBAR & EDDIE**

**FURIE**  
Residents singers: **MIKE STIMPSON** and **TONY ROGERS**.

**MOTHER HUBBARD**, Valley Hill, Loughton.  
**COLIN SCOT**  
and  
**PETE (BONE) HUNT**

**SURBITON ASSEMBLY ROOMS**, **DEREK SARJEANT TRIO**, **JON ISHERWOOD**.

**OUT THIS WEEK** on Mushroom, 199, MR. 1.  
**PAT LUDFORD & JIM KENEALY**  
Enquiries: Leighton Buzzard 2423.

**THERAPY**  
Enquiries: BELFAST 0232 653027

## Christmas Press Arrangements

Latest copy dates as follows:

# December 25th Issue

Copy required by

# Thursday December 16

# January 1st Issue

Copy required by

# Tuesday December 21

# jazz scene

■ This tribute to trumpeter Punch Miller, who died this month in New Orleans was written by PHILIP SPALDING, who made the film documentary about Miller, *Til The Butcher Cuts Him Down*. I FIRST met Punch Miller in the summer of 1969. He had just turned seventy-five.

He was sitting on a bench in the narrow dimly-lighted corridor outside Preservation Hall in St. Peter Street in New Orleans, listening to some of his friends playing inside, signing autographs, and shaking hands with well-wishers.

Unless the Chicago Cubs Baseball team was on television, he would be at the Hall on the nights his band was not performing. He and Preservation Hall owed a great deal to each other. Punch had played there in "rehearsal sessions" with pickup bands in the late 1950's before the Hall actually got started, and he and Kid Thomas Valentine had been its first band leaders. Allan Jaffe, Preservation Hall's manager, introduced us. "Punch this fellow wants to make a movie about you."



PUNCH MILLER: singing in Preservation Hall, New Orleans

ry. I did not know much about jazz, but wanted to make a film about those who were left from the old days before "the butcher cut them down." There are still a number of great musicians in New Orleans who never received the recognition they deserved. Allan Jaffe had recommended Punch as being the most representative of the lives they had all lead. His

## Just call me Punch Miller

own life had encompassed the earliest days of traditional jazz when he had been "King of the Blues" in New Orleans. He had moved with the economic changes and had survived the hardships. He had had the choice of fame or a good life, and he had chosen the latter. Fame meant restrictions, and he did not enjoy them.

I learned a great deal about Punch Miller in the ensuing months, although much that was told and written about him was contradictory and illusive. It is strange how a fable can build up around a man while he is still living, where so much is conjecture, and the individual can still speak for himself.

His real name was Ernest Burden. He was born June 10, 1894, in Raceland, Louisiana, a sugar cane community near New Orleans. His father ran away shortly after he was born, and he adopted his mother's family name, Miller. He was one of twins. His sister's name was Ernestine, his was Ernest, and they were nicknamed Punch and Judy. He used Ernest Burden for legal matters, and was listed as such in the New Orleans telephone book. "Because that's my real name," he explained, "but everyone knows me as Punch Miller, because that's who I really am."

He first learned to play in a children's band. His uncle had given him a drum, but he soon discarded it for a trombone, then a trumpet. He received no formal musical training, but occasionally heard Bun Johnson tailgating from a train coming through on a whistlestop from New Orleans. Bunk became an idol to the young boy who knew only long hours at the sugar mill and sandlot baseball and band practice on Sunday afternoons.

The army drafted him, in the form of a sheriff's arrest, into World War I, and he became a bugler, and a member of the military brass band. "I was head bugler there. I had to blow them guys up in the morning and I

was used to them cussin' me out, boy." He learned to pick out notes by copying others who could read. At the war's end he made off with his army trumpet and headed for New Orleans.

Punch soon joined Jack Carey's band, and his solos made famous their version of "Tiger Rag." They called it "Play Jack Carey" in those days. Punch developed a fast fingering technique and soon learned the title "Kid" meaning he was a ladies man and king of his instrument. He played the blues, different choruses hour after hour, and could also play second cornet parts which was rare. He competed in cutting contests advertising for different dance halls, and beat Kid Rena, Buddy Petit, and Chris Kelly. He and Louis Armstrong were friendly rivals. Punch fondly talked about the days when Louis would stop by and listen to Punch. Punch would finally look over, and they would wave at each other, and Louis would then go on to his job at the "25" Club.

When Armstrong left for Chicago, Punch took over his job with Fate Marabe's Band on the riverboat Capitol. He journeyed to Chicago, in 1927. Armstrong had already told the city about him. Punch joined Jelly Roll Morton's Red Hot Peppers, and recorded with Tiny Parham, Albert Winn, and other bands, and spent the better part of seven years playing at the Golden Lilly Restaurant. He liked to reminisce about Chicago, how he was sometimes led off at gunpoint by gangsters to play for eight hours at a stretch, about the Chinaman, Fugo Nip, and his food at the Golden Lilly, and the droves of women who took care of him, and his nights drinking in Grant Park. He dropped his title "Kid" and just call me Punch Miller, and he adopted his band's name "Punch and His Band" from an advertising sign. He started writing songs in Chicago. They came out of dreams. "I Won't Be Dragged Around," "Last Go Round Blues" were two.

But times changed and he went with them. Chicago's nightlife declined with the depression, and Punch went on the road and disappeared. For more than twenty years he toured the United States, playing in carnivals, burlesque shows, circuses, and as a mediating show sleaman. He suffered from gall stones, and high blood pressure, and was a pill collector and a severe hypochondriac.

He turned up in New York for a while in the late 1940's and met Charlie Parker

(Punch called him Babe) and Dizzy Gillespie. Punch admitted to Gillespie's influence. He liked to play bebop occasionally at Preservation Hall, and undoubtedly Punch's fast fingering influenced Gillespie. It was a sharing of equals.

But he returned to New Orleans in 1957 to die; forgotten, lonely and ill. He had suffered many bad breaks, and had often made the wrong turn in the road to a successful career, quitting Jelly Roll Morton's band before they made their most famous recordings, turning down repeated offers to join Fletcher Henderson's band in New York. He enjoyed his drinking and his good times. He became ill before he was supposed to play in a Hollywood film in the early '40's, suffering a heart attack just before he was to represent New Orleans in the tribute to Louis Armstrong at the 1969 Newport Jazz Festival. He never shared in the glory he deserved, but he was survived by Preservation Hall. He started again, touring Japan, Germany, France and the States. He was living because he could play again.

Punch had survived the old South. He had been shot in the leg and left for dead while trying to make an Alabama railroad work gang, and had been arrested for playing in an integrated band in New Orleans in the early '60's when the judge decreed that "there would be no mixing of coffee and cream in this town." He had contemplated suicide and refused, and had overcome alcoholism.

He was a sophisticated, simple man, not caring about the colour of one's skin; he respected "good people" — individuals who were honest and gave him a fair shake. I learned all this from Punch as we filmed him this past spring. This old man of 76 living because he could still blow. We were lucky to be able to film him at the 1971 New Orleans Jazz and Heritage Festival. It sadly turned out to be his last public or private performance. He was operated on for a blood clot in his right shoulder two days later and became partly paralysed.

He had been in the hospital until a day before the festival, suffering from stomach pains and high blood pressure, but he was determined to play, to show that he was still good. The year before he had torn the house down with his song, "My Home Town."

He leaned on my shoulder on the way to the Municipal Auditorium, a sick, weathered, beaten old man, and no one knew if he would be able to play or even sing. Two hours later, he had conquered 3,000 fans with his performance, showing no sign of illness. I drove him home late that night to his small apartment in uptown New Orleans twenty minutes from the French Quarter.

He shared it with his niece, a nurse at a state hospital, and his teenage nephew who had formed his own rock band and could not have cared less about Punch's music or his past. We had fried eggs together, Punch telling me how to cook. Come were his beloved red beans and rice. They were too strong for his stomach. He had a glass of hot water with some sugar stirred in. He wanted me to tell his niece about the performance. He was too proud. We talked, and slowly as he realized that his niece was not coming home, the proud, straight front that had blown so strong and mellow a short time before, bent, and became old and small.

"You are a good friend. I want you to be my friend," he said. He had been admiring my tie for a long time, and I gave it to him. He never thanked me for it. I had been given my due. He considered me his friend. I saw Punch in the hospital only once after that. He hardly recognized me. The bandster was coming for him. He finally arrived to take him away on December 3, 1971. He died in a coma which had been in for two weeks. He had not yet seen the film we made about him. He had maybe even forgotten it.

I still don't know much about traditional jazz, but I think I have learned something about what is real and what is fake in life, and struggling for what you believe in, and thus what makes jazz tick. Punch Miller taught me. We will all miss him.

# WHO'S WHO?

Funny how many names there are to know in the music business. Not to mention addresses and the all-important phone numbers. Well, here's help. Here's the Melody Maker Year Book. It's your complete guide to artistes, agents, managers, radio, television, recording companies and studios, publishers and songwriters, press, instrument manufacturers and dealers, publicity, clubs and theatres. Next time you can't remember a name — or forget a face — you'll be glad you bought it.

Get your copy from IPC Business Press Ltd., Sundry Sales, 40 Bowling Green Lane, London EC1P 1DB. Please enclose cheque/p.o. for £1.50 (plus 15p postage and packing).

## MELODY MAKER YEAR BOOK 1971

## T. Rex contest results

FIFTY MM readers have won a fine Christmas present. They're the lucky entrants to the Marc Bolan-T. Rex Contest announced in the MM a fortnight ago.

Contestants were asked to answer six questions about Marc and T. Rex and to say, in not more than 20 words, why they considered T. Rex their favourite group.

Correct answers to the questions were: 1. Marc Feld (Marc's real name), 2. John's Children (the group Marc played with before Tyrannosaurus Rex), 3. Howard Kaylan and Mark Volman (the two Mothers of Invention who play on T. Rex's "Electric Warrior" album), 4. "Deborah" (the first single made by Tyrannosaurus Rex), 5. "Summertime Blues" (title of the song recorded by T. Rex which was NOT composed by Marc Bolan), 6. "Desdemona" (title of the song made by Marc's previous group banned by the BBC).

Fifty copies of Marc's first book of poems, *Wreck of Love*, go to each of the winners. The book, published by Lippus Music at 70p, is a hardback, and copies, each personally signed by Marc Bolan, will be despatched soon.

- The 50 winners were: Sharon Brown, 122 Jenkins Road, Yorkshire. D. Jenkins, 10 Gloucester Road, Bristol. Peter Smyth, 4 Knares Road, London. Lynn Taylor, 78 Paine Road, Norfolk. Y. Chanter, 13 Dunham Road, Liverpool. Lesley Lewis, 103 Bamberough Terrace, Northumberland. Paul Walsh, 12 Mackenzie Square, Stevenage, Herts. Yvonne Thomas, Heol Lwyndyrus, Mr. Bridgford, Glam. Lesley Alcock, 76 Hanstone Crescent, Nottingham. Gary Burgess, 64 Morlake Road, Shirley Hall, 5 Heol Wyllopyn, Mr. Bridgford, Glam. Nicholas Beer, 4 Crisperscreen, Middlesex. Helen Turner, 1 Willows, Peartree Drive, Worcester. David Owen, 290 Ventree Road, Manchester. R. Newman, 35 Bewnert Road, Cardiff. Carol Stewart, 75 Catherine Street, Aberdeen. Keith Loftus, 28 High-ton Road, Birmingham. Shirley Duncan, 26 Powis Circle, Alchorn, Cambridgeshire. The Quadrant, Herts. C. Hatton, 43 Redington Road, Liverpool. A. Piper, 33 Billy Buns Lane, Mr. Weaverhampton, Staffs. C. Mellor, 228 Stanley Road, Wakefield. J. Atkins, 6 Breneton Avenue, Liverpool. J. Bird, 16 Ferniers Way, Epsom. J. Rees, 116 Privett Road, Gosport. J. Marshall, 26 Gypsy Lane, Marion, Tennessee. S. Remington, 218 Chry Sutton, Wiltshire. Joan Dunbar, 11 Sandringham Close, Whitley Bay. Angela Hayes, 14 Woolmer Road, Nottingham. Terry Forsy, 32 Springfield Road, Crawley, West Palm, 5 Ware Avenue, Ramsgate, Kent. Brown, 20 Portland Avenue, Hove. Janet Skipper, 17 Devitt Close, Surrey. Lindsey Streeting, 12 Peartree Lane, Newbury. Dot Roberts, 39 Hilder Road, Camming Town, London. Kath Jones, 16 Dickson Road, Eltham, London. J. Vincent, 7 Rosary Road, Erdington, Birmingham. Susan Featherstone, 90 Barling Road, London. Gina Brown, 5 Cliff Walk, Caning Town, London. Linda Weatherley, 89 Ventner Crescent, Co. Durham. D. Webster, 16 Saxon Dale Drive, Nottingham. Linda Humble, 93 Bonhill Road, Dunbarton. Judith Offer, 180 West End Road, Middlesex. Paul Roberts, 22 Sandfield Crescent, Warrington, Lancs. Greville, 63 Broxford Avenue, Rayleigh. Valerie Johnson, 4 Maybank Gardens, Flinter, Middlesex. Brenda Weaver, 23 Beecching Avenue, Hove. Stephen Duda, 23 Upton Close, Peterborough. Stephen Costa, 47 Westleigh Street, Manchester. Phil Secretan, 67 Evelyn Gardens, London.

# Kooper's concept

**AL KOOPER** swears he's afraid of becoming rich and famous.

He's already a long way from poor and far from unknown; but he says, in his almost inaudibly soft voice, "If someone doesn't know me when I walk down the street, I'm very pleased."

Kooper is a sort of grey eminence of rock. The grey could have turned to firehose red if he and Blood, Sweat & Tears had stayed together.

Kooper was a central figure in the group's first LP, singing and composing and arranging, playing piano and organ. Today, though he has a few LPs under his own name on Columbia, he is primarily a producer. His latest labour of soul-powered love is "Freedom Flight," an album by the phenomenal teenaged singer-guitarist Shuggie Otis, whose roots are in blues-oriented jazz.

by  
**LEONARD  
FEATHER**

## Jazz

A firm believer in the jazz-rock synthesis, Kooper recalls: "I went through a very heavy jazz phase between the ages of 15 and 20. For my 15th birthday, my parents took me to hear Art Blakey's Jazz Messengers at the Five Spot in New York. I didn't know what it would be like, in fact I was so afraid of being bored that I brought some books along to read. But I heard those church and spiritual roots when they played 'Moaning and I was hooked. I dug mostly the small combos, like Horace Silver playing 'Sister Sadie' and all the funky things."

"I couldn't play jazz too good myself. At that time I was a guitar player, doing

rock and roll studio dates. "After five years I stopped listening to jazz, because everybody seemed to be repeating themselves or else I couldn't relate to what was happening. If any music reaches me, it has to hit me."

Kooper put a hand solemnly on his heart — "here."

Pressed for exceptions to this rule, he conceded: "I can listen to music that's intellectually stimulating, as Bill Evans or Dave Brubeck used to be to me."

Much of Kooper's background affirms his belief in the need for emotional communication above all other values in music. First known as organist-vocalist with the Blues Project, he gained a measure of stardom with a series of jam sessions with

Mike Bloomfield and Stephen Stills. His other credits are stretched all the way from "Grape Jam" with Moby Grape to Dylan's "Blonde On Blonde," on which he played organ, and a track on Jimi Hendrix's "Electric Ladyland."

The B.S. & T. project grew out of a dream that had evolved during his jazz-fan years: to augment the conventional rock rhythm unit with a section of horns.

"Of all the things I've done up to now," he says, "I'm most proud of that group as it sounded on the first album. When I had the band I was a kind of iron-handed ruler. It was like an outgrowth of my admiration for Maynard Ferguson, who had the only big jazz band I really dug. I wanted B.S. & T. to reflect things I'd heard in jazz, but I wanted it to be more applicable to rock 'n' roll, because rock was more the emotional voice of my time."

"In other words, I wanted to get up there and play rock 'n' roll, and every once in a while draw from the jazz things I'd heard, whatever seemed suited to the cry of my generation. But they didn't want to do that."

"When I left the band, before the second album was made, they changed philosophies; my whole concept was dumped. Even then, when the second LP came out and became Number One, I felt very proud. Although I wasn't in the band and didn't get any financial remuneration, it was certainly far superior to anything else I heard on the radio. Something

I'd had in my head led to a tremendous success; I felt very good about this and still do."

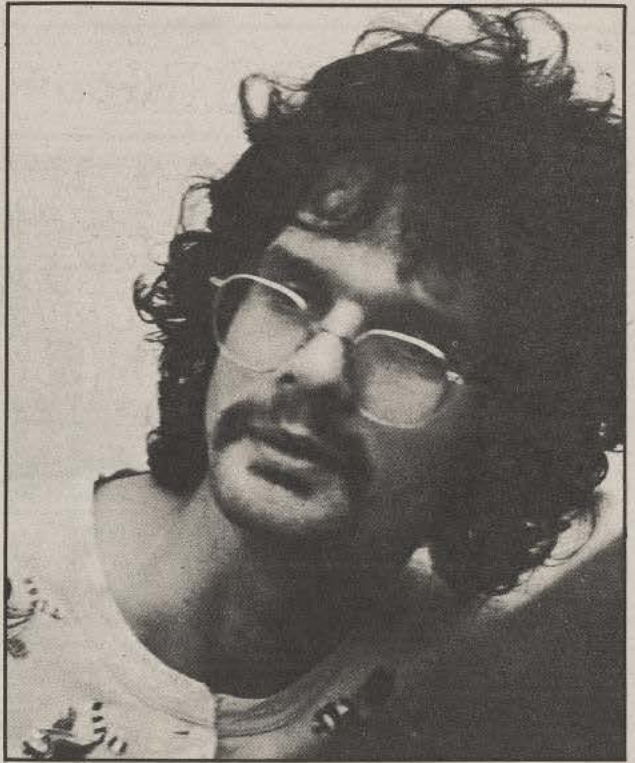
Recently there seemed to be signs of a reconciliation between Kooper and the super-group; the album "B.S. & T." included one of his songs. But he expressed disillusionment with the way it was performed. When I played him another track from the same LP and asked for his opinion, he looked past me and said: "No comment. I don't want to praise them, and it would be very ungroovy of me to try and put them down."

## Satisfied

It's probably just as well that Al Kooper didn't stay with the band and thereby forestall the rise to fame of David Clayton-Thomas. Al isn't the type to handle super-stardom.

"Success is inclined to mess up a lot of people's heads. You feel that pressure of trying to stay up there. I met some people who are very famous and spent some time with them. I found the pressure made them miserable. B.S. & T. certainly are under that same pressure now; they're very self-conscious about it and it'll probably kill them in the end."

"All I've wanted, ever since I saw those symptoms, has been simply to influence music a little toward my way of thinking, which I feel I have done; so I'm very satisfied."



# WORLD

News from the heart of the music scene

**AMERICAN** musical instrument designer Dan Armstrong, whose see-through perspex guitars are played by pop musicians all over the world, has settled in England and become an electronics boffin with Boosey and Hawkes.

A native of Cleveland, Ohio, Dan went to New York in 1959 as a session guitarist and subsequently opened an electronic musical instrument shop on 48th Street, where he carried out repairs and modifications for the Hollies, Yardbirds, John Sebastian, Youngbloods and other musicians.

His perspex guitars and two amplifiers which he also designed, the V4 and V1 22, were made by Ampeg. The guitars had many unique features, including 24 frets, which had never been known before in a production instrument, and seven interchangeable pickups.

Dan has bought a 13th Century 10-acre farm with a big workshop and submitted plans for a whole new range of guitars and amplifiers to Boosey and Hawkes, who will be putting them on the market in the New Year.

**MARTIN-BLOCK** has joined Dallas Arbitrator to handle the agency for Bach 1001 band instruments, which they are now distributing exclusively in the UK. Martin, a qualified instrument maker, who

has spent several weeks training at the Vincent Bach Organisation in Elkhart, Indiana, will keep in touch with dealers and musical educationalists all over Britain.

His appointment renews an old association with Ivor Arbitrator, who was his apprentice in a musical instrument and repair business many years ago and is now joint managing director of Dallas Arbitrator and deputy chairman of John E. Dallas.

**EXETER** musical instrument dealer Bill Greenhalgh has opened a £25,000 extension to his shop in Fore Street, where he employs 10 people, besides his wife and daughter.

A former musician, who played for many top band leaders, including Joe Loss, Bill has an extensive display, ranging from a \$4 guitar string to a £5,000 organ. His customers come from all over the West Country.

He runs a school of music, with instructors on all instruments, and is having studios built behind the shop for tuition and practice. He also runs a thriving mail order service.

**SELMER** have introduced four new Lowrey organs to the UK, including the Saturn De Luxe, which has automatic rhythm unit, built-in cassette, Leslie speaker and the exclusive Lowrey feature, automatic orchestra computer.

The four new models are the Saturn (£725), the Saturn De Luxe (£810), the Jupiter (£625) and the Neptune (£499). These were introduced to London organ dealers at Selmer's Charing Cross Road shop when radio organist Jerry Allen came along to demonstrate them.

## albums in brief

**MASTERS' APPRENTICES:** "A Toast To Panama Red" (Regal Zonophone). There's really no point to reviewing records like this. Maybe it'll pick a sale or two here and there, schoolfriends and long lost relatives. Heavy brass, shouted vocals, occasional indulgences into a bit of acoustic guitar. An insult to Panama Red.

**VARIOUS ARTISTS:** "Come Together" (A&M). People who know what they like would not even bother to have a look at this cover. If they dig Gary Wright why buy this album for "Love To Survive," from his forthcoming album, when the Straws don't mean a thing to them? Marc Benno, Rita Coolidge,

Booker T and his wife, Humble Pie, Shawn Phillips and more all come together.

**CLUB REGGAE VOLUME TWO** (Trojan). More discotheque favourites from Clancy Eccles, Laurel Aitken, The Gaylads, The Dragonaires, Bob Marley, Herman, Phillis Dillon, Brent Dowe, Bob Friday, Neville and, best of all, from Eric Donaldson ("Cherry Oh Baby") and Verné And Son ("Little Boy Blue"). Really informative sleeve notes, too.

**TEDDY AND DARREL:** "These Are The Hits, You Silly Savage" (Joy). Inexplicable release of a 1966 "humorous" album featuring would-be "ghoulish"

spoken versions of pop hits of the day. Very silly.

**A LITTLE SHOT OF RHYTHM AND BLUES** (Rhaphody). Fairly indifferent collection of mid-60s West Coast disco-fodder from The Olympics, Earl Coshy, Bob and Earl, Bobby Garrett, The Mirettes, and Jackie Lee.

**SACHA DISTEL'S** limited vocals are captured on "More And More," a new album which includes tracks like "It's Impossible," "With A Little Help From My Friends," "Wild World," and "What Now My Love." The handsome picture of him dominating the sleeve will undoubtedly sell this record. (Warner Brothers).

## Seasons Greetings to all our friends

The staff and directors of The Premier Drum Company Limited wish you a very happy Christmas and extra good health and happiness in 1972.

This is a special year for Premier - our Golden Jubilee.

Our 50 happy and successful years are mainly due to the close and loyal help of our customers the world over - in more than 110 countries.

To you all, our deepest thanks.

We shall be drinking your health as usual at 2 pm GMT on Christmas Day. But our big health-drinking day will be on our exact birthday Sunday, 22 October.

Here's looking to the next 50 years.

**50 Premier 1922-1972**

**SEVENS** The Loys Norton Way South LETCHWORTH Herts  
 Saturday, Dec. 18, 7.30 till 12  
**SUPERTRAMP**  
 + BANZAI • FRUUPP

**IMPLOSION**  
 ROUNDHOUSE, CHALK FARM  
 SUNDAY, DECEMBER 19th, 3.30-11.00 50p

**MOTT THE HOOPLE**  
**JOHN MARTYN**  
**ENGLAND DAN**  
**JOHN FORD COLEY**  
**BRETT MARVIN & THE THUNDERBOLTS**  
**GALLAGHER & LYLE**  
**MAX MERRIOTT & THE METEORS**

ANDY DUNKLEY ★  
 LIGHTING — HEAVY LIGHT & DAVE COHEN  
**RECORDS FROM MUSICLAND**  
 44 BERWICK ST., W.1

Andy Roberts  
**Steeleye Span**  
 Great Western Lights  
 Thurs. Dec. 16th 8pm  
 Disco Bar  
 at London College of Printing  
 elephant & castle tubes  
 60p sabb. 70p door  
 01-735 6871

**BRACKNELL SPORTS CENTRE**  
 Bagshot Road, Bracknell  
 Saturday, December 18th  
**HAWKWIND**  
 GOOD HABIT — ELP FILM — JACKAL  
 GREAT WESTERN LIGHTSHOW  
 7.30 till 12. Sounds — Bar — Food  
 Admission 75p

N.W. KENT COLLEGE OF TECHNOLOGY  
 Miskin Rd., DARTFORD  
 Giant Christmas Party, Friday, December 17th  
**GENTLE GIANT**  
 Roger Ruskin Spears GIANT KINETIC WARDROBE  
 Big Bertha Disco & Stripper Tickets 40p

**Van Dike**  
 Fri. Dec. 17: **SAM APPLE PIE**  
 Sat. Dec. 18: **HEAD, HANDS & FEET**  
 Fri. Dec. 24 (Xmas Eve): **STEELER'S WHEEL** (GERRY RAFFERTY)  
 Mon. Dec. 27: **MAN**  
 Fri. Dec. 31 (New Year's Eve): **MEDICINE HEAD**

**LANCE LeGAULT**  
 Come and hear the star of  
**"CATCH MY SOUL"**  
 talking and singing about his life: 2.3.30 p.m., Friday, December 17th at the **COCKPIT THEATRE**, Garsforth Street, off Church Street, Marylebone (Tel. 262 7907)  
 Entrance free—London Weekend Television

**THE GREYHOUND**  
 175 FULHAM PALACE RD., W.6

THURS. DEC. 16: **EASY PAHANA**  
 FRI. DEC. 17: **RENIA**  
 SAT. DEC. 18: **RENIA**  
 SUN. DEC. 19: **PALADIN**  
 MON. DEC. 20: **ABEDNEGO**  
 TUES. DEC. 21: **SPIROGYRA**  
 WED. DEC. 22: **UNCLE DOG + CAROL GRIMES**  
 THURS. DEC. 23: **ROCK 'N' ROLL ALL STARS**  
**ADMISSION FREE**

**BIG BROTHER**  
 Oldfield Tavern, 1089 Greenford Road, GREENFORD, Middx.  
 Wednesday, December 22nd  
**GNIDROLOG**  
 + FIREWEED

**HOBBITS GARDEN**  
 267 The Broadway, Wimbledon Open 8 till 12  
 TUESDAY, DEC. 21st  
**BARCLAY JAMES HARVEST**  
 + WILLA

**WARM DUST DUSTER BENNETT**  
**BRIAN AUGER'S OBLIVION EXPRESS**  
 LIGHTS BY GREAT WESTERN LIGHT SHOW  
 Friday, Dec. 17: FARNBOROUGH TECHNICAL COLLEGE,  
 Boundary Road, Farnborough, Hants  
 PLUS SUPPORT GROUP

THE FIRST SINGLE BY  
  
**"OUR SONG"**  
 TRANSATLANTIC BIG 141

**FARX** POTTERS BAR YOUTH CENTRE, ELM COURT  
 MUTTON LANE, POTTERS BAR, HERTS.  
 BUSES 266, 303, 303A, 308, 313, 350, 350A, 134, 342  
 352, South Bus Pottery Bar.  
 Saturday December 18th  
**HOME PUGMA HO**

"MERRY XMAS! Love from  
**SENSATIONS**  
 Wed. 15 PORTSMOUTH Sat. 18 CONINGSBY  
 Thurs. 16 MEDMENHAM Sun. 19 RUISLIP  
 Fri. 17 NOTTINGHAM Fri. 24 BOLTON  
 Mon. 27-30 inc. BUMPERS  
 Sole rep: John Edward Management & Agency 01-806 3126

**UE CLUB**  
 THE BEST CLUB IN LONDON  
 FOR ENTERTAINMENT  
 1A PRADO STREET, FARNINGHAM, W.2  
 TEL. 044 5274

Tuesday  
**DISCOTHEQUE WITH FUNKY RECORDS**  
**LADIES' FREE NIGHT**  
 Wednesday  
**DISCOTHEQUE WITH FUNKY RECORDS**  
**LADIES' FREE NIGHT**

Thursday  
 From America the fantastic  
**AL GREEN**  
 Latest hit record  
 "TIRED OF BEING ALONE"

Friday  
**CARL DOUGLAS & THE GONZALES BAND**

Saturday  
**THE JOYCE BOND SHOW BAND**

Sunday  
 From America the fabulous  
**COASTERS**  
 Club open 6 nights a week  
 Please apply for membership  
 Licensed Bar

**FRIARS** CORN EXCHANGE  
 BEDFORD  
 SATURDAY, DECEMBER 18th, 7.30 p.m.  
 AN AMAZING CHRISTMAS THING WITH  
**PATTO**  
 and  
**PHILLIP GOODHAND-TAIT**  
 Plus JOHN OTWAY  
 CANYON SOUNDS ALPHA CENTAURI LIGHTS  
 Adm. 80p WEIRO SURPRISE STRANGITIES

**SIRIUS** ALAN PULLINGER Y/C  
 HIGH STREET SOUTHGATE, N.14  
 Friday, 17th December, 8 p.m.  
**RENAISSANCE + CHAPEL FARM**

**GATESHEAD TECHNICAL COLLEGE**  
 Fri. 17th Dec. 8 till 1  
**FAT GRAPPLE**  
 with SECT & DISCO  
 Eng. Ring 0632 21362

**ALBEMARLE CLUB**  
 Gosneys Drive, Harold Hill  
 Romford  
 (nearest station Harold Wood)  
 Friday, December 17th  
**"MR. MOSES & FIREWOOD"**  
 30p 8 p.m.  
 Sunday, December 19th  
**XMAS PARTY**  
**"GOOD HABIT"**  
 40p 7.30 p.m.

**FRIARS** MARKET SQUARE  
 AYLESBURY  
 THURSDAY, DECEMBER 23rd, 7.30 p.m.  
 INCREDIBLE CHRISTMAS PARTY WITH  
**ARTHUR BROWN'S KINGDOM COME**  
 PLUS  
**THE GILBERT HAMPSHIRE ARMPIT REVIEW**  
 Plus JOHN OTWAY  
 ALPHA CENTAURI LIGHTS CANYON SOUNDS  
 Adm. 80p STRANGE SURPRISE STRANGITIES

\*\*\*\*\*  
**PRESTON PUBLIC HALL**  
 TUESDAY, 21st DECEMBER  
**JIMMY McCULLOCH BAND**  
**LITTLE FREE ROCK**  
 + YOUNG & RENSHAW  
 Juliet Lawson-Johnston  
 DISCO & LIGHTS Tickets (Greenwoods) 45p Adv. 50p Door  
 \*\*\*\*\*

**WOLFE**  
 Telephone Hall St, Johns Rd, Westford  
 SATURDAY, 18th DECEMBER, 7.30 p.m.  
**MAN**  
 plus CLEAR BLUE SKY  
 THURSDAY, 22nd DECEMBER, 7.30 p.m.  
**GENESIS**  
 Spontaneous Combustion  
 JANUARY 1st — GYPSY

**N.W. KENT COLLEGE OF TECHNOLOGY**  
 Miskin Rd., DARTFORD  
 Giant Christmas Party, Friday, December 17th  
**GENTLE GIANT**  
 Roger Ruskin Spears GIANT KINETIC WARDROBE  
 Big Bertha Disco & Stripper Tickets 40p

\*\*\*\*\*  
**STARLIGHT ROOMS** BOSTON  
 Tel. (0205) 3579  
 Saturday, Dec. 18  
**JUICY LUCY**  
**MICK ABRAHAMS BAND**  
 Saturday, Jan. 1  
**EGG**  
 SPONTANEOUS COMBUSTION  
 Holiday Dances, Fridays — Christmas Eve & New Year's Eve  
 7 to 12 Bars, etc. Admission 50p  
 \*\*\*\*\*

**MECCA DANCING** 112 Brighton Road  
 PURLEY, Tel: 660 1174  
**ORCHID**  
**GROUP CONCERTS THURSDAYS**  
 Dec. 30th. **BADFINGER** Feb. 3rd. **EDDIE FLOYD**  
 Jan. 6th. **THE EQUALS** Feb. 24th. **THE DRIFTERS**  
 Jan. 13th. **LOU CHRISTIE** Mar. 2nd. **BEN E. KING**  
 7.30 p.m. — 11 p.m. — Plus Discotheque — Admission 60p

**HOPE and ANCHOR**  
 207 UPPER STREET, N.1  
 226 2293 (Highbury & Islington)

**JAZZ**  
 MONDAYS - WEDNESDAYS  
 THURSDAYS-SATURDAYS  
 SUNDAY LUNCHEON  
 Regular Musicians include:  
 BOB KERR - MALCOLM EVERSON  
 AL COOPER - GEOFF SINKINS  
 FRANK TOMES - BILL SHORRICK  
 PETE BENDALL - IAN MACDONALD  
 PADDY MOUNTER  
 TUESDAYS  
**"TIGHT LIKE THAT"**  
**JUG BAND**

**LANCE LeGAULT**  
 Come and hear the star of  
**"CATCH MY SOUL"**  
 talking and singing about his life: 2.3.30 p.m., Friday, December 17th at the **COCKPIT THEATRE**, Garsforth Street, off Church Street, Marylebone (Tel. 262 7907)  
 Entrance free—London Weekend Television

**CHISWICK POLYTECHNIC** Bath Rd., W.4  
 By Turnham Green Tube  
 Friday, December 17th  
**IF + ARMADA**  
 \* HONKY VAGRANT  
 \* UMA LIGHTS and DISCO  
 \* L.P. RAFFLE  
 7.30 p.m. Christmas Spirit Welcome

**WHITE HART INN**  
 DEVONSHIRE HILL LANE  
 TOTTENHAM (off Gt. Cambridge Rd.), N.17  
**SPIDERS**  
 Sunday, December 19th 7.30 p.m.  
**HEAVEN + BANZAI**  
 40p Enqs. 556 9460  
 Nearest Tube: Wood Green  
 NEXT WEEK CLOSED FOR CHRISTMAS  
 January 2nd: **BLACK WIDOW**

**MR MOSES SCHOOLBAND**  
**BANNED** from the Speak-easy for too much SEX in their performance  
 Gigs  
 Thurs., 18th—Tech School  
 Canterbury  
 Fri., 17th—Albemarle, Romford  
 Sun., 19th—Fidd Bull, Islington  
 Wed., 22nd—No. 1 Club, Colchester  
 All enquiries  
**ZAK AGENCY**  
 01-580 6985/6/7

**1832** William Street, Windsor  
 Tuesday, December 21st  
 An Excellent Orgy  
**BREWERS DROOP**  
 + Mr. MOSES SCHOOLBAND  
 LIGHTS SOUNDS ETC

**100 CLUB**  
 100 Oxford Street, W.1  
 Tuesday, December 21st  
**NIGHTHAWKS**  
 + GRAPHITE

**WINDRUSH TWYNGHIGHT CLUB**  
 OCTAGON PARADE, HIGH WYCOMBE, BUCKS.  
 SUNDAY, DEC. 19 Lights + Sounds by ALPHA CENTAURI Adm. 60p  
 7.30 till 12  
**VAN DER GRAAF GENERATOR**  
 + BEN

**TWO 1/2 CLUB**  
 HORN HOTEL, BRAINTREE, ESSEX  
 FRIDAY, DEC. 17th, at 8 p.m.  
**SKIN ALLEY**  
 + HOG

faye presents at THE CORONATION HALL, Denmark Rd., Kingston  
 Saturday, December 18th, 7.30-11.00  
**PINK FAIRIES**  
**AMON DIN**  
 Licensed bar. Lights & Sounds: ZETA CEPHID  
 Tickets: 50p in advance from MUSICLAND, Kingston. 60p at door



# MM Club Calendar

## THURSDAY

**BIRD-CURTIS** Quintet, Pindar of Wakefield, 328 Grays Inn Road

**BOB KERR'S WHOOPEE BAND**

**THE CLARENCE HOTEL**  
Park Road, Tooting, Middx Every Thursday.

**COUNTRY JUG**  
TABBYS CLUB, Ealing Broadway London. W5 Enquiries Bob Neal. — 01-997 7887.

**HOUNDS GREEN MAN**, Pleshet Grove, East Ham.

**VINEGAR JOE**

UGLY LIGHTS, OX SOUNDS N/W STORM

**ILFORD JAZZ CLUB**  
The Plough, Ilford Lane

**TERRY LIGHTFOOT**  
Next week: Monty Sunshine.

**MAINSTREAM** Dixieland good soloists, Lord Ranelagh, Earls Court.

**MIKE DANIELS** Big Band, Half Moon, Putney.

**NEVILLE DICKIE** Trio, Mitre, Greenwich.

**SCARECROW**  
Lord Palmerston, Fulham, 9 pm.

**STANHOPE ARMS**, Kensington (near Gloucester Road Tube).

**SONNY DEE BAND**

## FRIDAY

**ALBION**, Imperial College S.U. Prince Consort Road, S.W.1.

**EVAN PARKER PAUL LYTTON DUO**

**AT PLOUGH, STOCKWELL, SW9**

**BOBBY BREEN**

**BLACKBOTTOM STOMPERS**  
British Council Students, Parliament Place London

**BRIDGEHOUSE**, Canning Town.

**SLOWBONE**  
Booked by M.W. Promotions.

**ILFORD TOWN HALL**

**YORUBAS**  
J.J.s. BRAINTREE.

**HOG**

**JOLLY BREWERS, KINGSTON**

**JOHN THE CONQUEROR**  
Admission Free

**KRIFFLE VISION**  
85 Minster, near Tower Bridge, E.C.1. 8 p.m. Come early.

**TAMWORTH ROOMS**  
Corporation St. Tamworth, STAFFS.

**SAT., 18 DEC., 7 p.m.**

**BOOKED THROUGH SPACE 01-730 5181**

## FRIDAY cont.

**OSTERLEY JAZZ**, Burgoyne Club, Ventow Lane, Norwood Green (between Hounslow & Southall)

**CHARLIE CALBRAITH'S ALL STARS**, N.W. Ken Colyer/Barry Martin.

**PEANUTS**, Kings Arms, 213 Bishopsgate, near Liverpool Street Station.

**MIKE OSBORNE**

**PIGSTY**  
Railway Tavern, adjacent to Forest Gate Station.

**CASTLE FARM + COPPERFIELD**  
Bar, lights, disco, groups, M/W Promotions.

**STANHOPE**, opp Gloucester Rd Tube, STRANGE PEERLESS SWINGTET.

**THAMES HOTEL**, Hampton Court Bridge.

**ALEX WELSH**

**THREE HORSESHOES JAZZ CLUB**, Heath Street, Hampton N.W.3.

**ALAN WICKHAM**  
VOCALIST

**ANITA HARVEY**

## SATURDAY

**BLACKBOTTOM STOMPERS**  
Mitre, Greenwich.

**BRIDGEHOUSE**, Canning Town.

**SLOWBONE**  
Booked by M.W. Promotions.

**PROHIBITION JAZZBAND**, evening Stanhope, Gloucester Road.

**THE FREAKASY**  
PIED BULL, ANGEL, ISLINGTON

**ELECTRIC ROCK EXCITEMENT. (BACK BY PUBLIC DEMAND!)**

## SUNDAY

**AT PLOUGH, STOCKWELL, S.W.9**

**DAVE SHEPHERD**  
QUINTET  
12 o'clock start prompt!

**BIRD-CURTIS** Quintet, Every Sunday 12-2 pm, Barbards Bar, Greenwich Theatre, Grooms Hill, SE10. Admission Free.

**BLUES** at Three Horseshoes, 28 Heath Street, N.W.3. (Hamstead Tube), 25p.

**NIGHTHAWKS**

**BOWES LYON, STEVENAGE.**

**TAPESTRY**  
+ FRAGMENT  
Words Promotions, 35p.

**DAVE HARVEY** Band, Jazz and poetry, Pindar of Wakefield, 328 Grays Inn Road.

**NICHOLLS HOTSIX**, Mitre, Greenwich luncheon.

**PROHIBITION JAZZBAND**, evening Mitre, Greenwich.

**SCARECROW**  
Bridge House, Canning Town, 9 pm.

**SURREY ROOMS** (Oval, Kennington)  
Every Sunday night 8-11

**TERRY SEYMOUR**  
BIG BAND  
20p.

## SUNDAY cont.

**XMAS PARTY NIGHT**  
ZEPLIN, KINGS HEAD, MERTON.

**! ANVIL !**  
ELECTRIC ROCK EXCITEMENT. PLAY FOR THEIR FRIENDS AND FANS.  
\* FREE ADMISSION

## MONDAY

**AT PLOUGH, STOCKWELL, S.W.9**

**TOMMY WHITTLE**

**BLACK PRINCE HOTEL**, Dextley, Kent. Back after 5 years in Wilton, the incredible MIKE COTTON JAZZMEN.

**COOKS FERRY INN**  
Edmonton (N. Circular).

**MAN**

**McGEES**, Northfields Avenue, Ealing, nr Northfields station. (Gala Christmas Session - Steve Lang's Southern Stompers. Special guest KEN COLYER, N.W. No session, Xmas).

**READING, "Ship" DUKE**  
Street, Australia's OLYMPIA JAZZ-BAND

**SATURNALIA 71**  
LOL COXHILL, DAVID BEDFORD, S.M.E., MIKE WESTBROOK and Co. combine to blow your mind 7.30-1 a.m. 100 CLUB, 100 OXFORD STREET, Bar, Chinese food.

**WINDMILL CINEMA**, Piccadilly Circus 457 2415. Dec 20, 21, 22. Late cinema 11 pm. Music Festival.

**JOHNNY CASH**  
The Man His World, His Music. (U)

## TUESDAY

**BLACKBOTTOM STOMPERS**  
Watermans Arms, Isle of Dogs.

**MART FRANKLIN**  
QUARTET  
The Crown, Cloudestey Rd. (illington, N1. ADMISSION FREE.

**SCARECROW**  
Thomas A'Beckett, Old Kent Road, 9 pm.

**WEDNESDAY**

**AT PLOUGH, STOCKWELL, SW9**  
MILLINER / LITTLEJOHN & featuring PHIL SEAMAN

**BLACKBOTTOM STOMPERS**, Mitre, Greenwich.

**GOLDEN LION, SYDENHAM**, New Orleans Jazz. Apex Jazzband with Sammy Rimmington. Free.

**KRIFFLE VISION**  
Finsbury Town Hall, Rosebery Avenue, E.C.1.

**NEW ERA Jazzband**, The Hinds Head, next to Chadwell Heath station.

**NEW MERLINS CAFE**, Margery Street, W.C1. BRUCE TURNER Quartet with Eric Lister Dancing.

**THE BEDFORD**  
Balham (100 yards Balham tube). Every Wednesday.

**MAX COLLIE**  
RHYTHM ACES  
THE BEST IN NEW ORLEANS JAZZ

**HUNTER'S CLUB**  
HORN HOTEL, BEAINTREE

**Sunday, Dec. 18th**

**GLEAR BLUE SKY BRICKHEAD**

**PTO**  
FOR FURTHER ENTERTAINMENT ADVERTISEMENTS

**100! CLUB**  
100 OXFORD ST. W.1  
7.30 till late

Thursday, Dec. 16  
Closed for private function  
Friday, Dec. 17  
Closed for private function  
Saturday, Dec. 18, 7.30-1 a.m.

**TEMPERANCE 7**  
Bernie Allan's Dixieland Band  
Sunday, Dec. 19

**Mr. ACKER BILK & HIS PARAMOUNT J.B.**  
Monday, Dec. 20, 7.30-1 a.m.

**MIKE WESTBROOK S.M.E.**  
LOL COXHILL  
Tuesday, Dec. 21

**NIGHTHAWKS GRAPHITE**  
Wednesday, Dec. 22, 7.30-12.30  
Xmas Party with

**CHRIS BARBER**  
GEOFF BULL and his Olympia Jazzband

**FULLY LICENSED BAR & CHINESE RESTAURANT**  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary:  
100 Club, 100 Oxford Street, W.1  
Club Telephone No. 01-632 9923

**PHOENIX CAVERNEM SQUARE, W.1**  
Wednesday, December 22nd

**NUCLEUS**  
This week: Daryl Ranewick Band

**STUDIO 51**  
10/11 Gt. Newport Street  
Dec. 19th. Sun. afternoon 3-6

**BRUNNING HALL**  
BREWERS DROOP

**THE TEMPLE**  
51-57 WARDOUR STREET, W.1

Friday, Dec. 17th, All-nighter  
8 p.m.-6 a.m. Members 60p  
Guests welcome

Sat. Dec. 18th, All-nighter  
9 p.m.-6 a.m. Members 75p  
Guests welcome

**BEGGARS OPERA**  
THE GREEN STEAM MARCH HARE  
D.J. JERRY FLOYD - CHRYSTALEUM LIGHTS

**WARM DUST**  
FLASH GORDON'S APE WONDERLUST

**FLEETWOOD MAC + CREW**

THE CASCADIA BALLROOM  
VENTNOR, ISLE OF WIGHT  
SATURDAY, DECEMBER 18th  
01-730 5181

**jazz centre society**  
COUNTRY CLUB tel 01-794-8377  
210a Haverstock Hill NW3 2AG, opp Belsize Park Odeon

Friday, December 17th, 8-12 Late Bar  
Paul Keen & 77 Records present a

**JAM SESSION**  
with SANDY BROWN, TOMMY WHITTLE, DANNY MOSS, GERRY SALISBURY, RAY CRANE, KEITH CHRISTIE, JOHN PICARD, BRIAN LEMON, LENNIE BUSH, PHIL SEAMAN

Sunday, December 19th - Final Winter Special - 8 p.m.-11 p.m.

**MIKE GIBBS BAND**  
BRUCE LOWTHER, SULZMANN, WHEELER, WARLEIGH, SKIDMORE, PYNE (M.J. RICOTTI), SPEDDING, MARSHALL, McRAE, PERKINS

Monday, December 20th, Adm. 10p  
7.30-11.0 p.m.

Sunday, December 20th Adm. Free  
Lunchtime

**FINAL WORKSHOP BLOW**  
Thursday, December 23rd, 7.30-12.00 - Late Bar

**GRAND CLOSING!**  
JOHN TAYLOR SXT.  
LOL COXHILL & DAVID BEDFORD  
IVOR CUTLER • EMBRYO

Rochester, Medway Theatre  
Sunday, Dec. 19th

**TERRY THOMPSON'S BE-BOPPERS**  
Late Bar - Party

Watch this space for further details of move to St. Katharine Docks.  
Club available for rehearsals till end of month.

**COUNTRY CLUB**  
210a Haverstock Hill, Haringey Park, N.W.3

STUART LYON presents  
Wednesday, December 22nd Christmas Loon with

**PATTO + BONO**

# marquee

90 Wardour St., W.1

01-437 2375

Thurs., 16th Dec. (7.30-11.0)

\* **MORGAN JONATHAN KELLY**  
Fri., 17th Dec. (7.30-11.0)

Mon., 20th Dec. (7.30-11.0)

\* **J.S.D. BAND**  
\* WEST FARM COTTAGE  
Tues., 21st Dec. (7.30-11.0)

\* **CARAVAN**  
\* KHAN  
Sat., 18th Dec. (7.30-midnight)

\* **KEEF HARTLEY**  
\* Plus Supporting Attraction  
Wed., 22nd Dec. (7.30-11.0)

DISCO/DANCE NIGHT  
\* **D.J. - COLIN PRIME**  
\* £15 cash prize to be won

\* **KILLING FLOOR**  
\* STEEL MILL \* ZIOR  
(free admission with this ad.)  
Thurs., 23rd Dec. (7.30-11.0)

Sunday, 19th Dec. (7.30-11.0)  
Nucleus Christmas Party

\* **T.2** \* ANNA PURNA  
\* DJ JERRY FLOYD + guests  
(20p reduction with this ad)

**VILLAGE ROUNDHOUSE**, Lodge Ave. Dagenham.  
Saturday, 18th December XMAS PARTY  
LAST DATE ON CURRENT BRITISH TOUR

**URIAH HEEP + BULLET**  
LICENSED BAR - CAR PARK - LIGHTS

**TORRINGTON** 4 LODGE LANE, N. FINCHLEY, N. 12  
SUNDAY, DECEMBER 19th THURSDAY, DECEMBER 23rd

**ASSAGAI**  
SUNDAY, JAN. 2nd BRONCO

**IF**

**CHEZ RED LION** HIGH ROAD LEYTONSTONE  
Friday, December 17th - Doors 8 p.m. - Members 40p

**STATUS QUO** NIGHTINGALE HIGH ROAD WOOD GREEN, N.22  
Tuesday, December 21st

**STATUS QUO**  
Members 40p. Doors 8 p.m. Tube Wood Green

**FOX at GREYHOUND** Park Lane CROYDON  
Sunday, Dec. 19th D.J.: Rick Hawkins

**HAWKWIND + JERICO JONES**  
Sunday, Dec. 26th STATUS QUO

**FOX at the TOBY JUG** 1 HOOK RISE SOUTH TOLWORTH  
WEDNESDAY, DECEMBER 22nd D.J.: Rick Hawkins

**URIAH HEEP**  
DEC. 30th: STATUS QUO

**THE BOATHOUSE** KEW BRIDGE, KEW  
WED., 22nd DEC.

**"NAZARETH"**  
Only 30p  
The group everybody is raving about  
2 halls - 2 D.J.s - Lic. Bars  
Next Wed. - "SLADE"

**ronnie scott's**  
3 floors of entertainment  
47 Frithest London W.1 437-4752/4239  
Open at 8.30 p.m. Licensed until 3.00 a.m.  
Appearing until Saturday, January 1

**ILLINOIS JACQUET**  
with MILT BUCKNER and JO JONES  
**JON HENDRICKS**

Monday, January 4, for 8 weeks  
**BILL EVANS TRIO**

**upstairs** AT FICHTHUBER

Fri., Dec. 17 **Les Flambeaux**  
Sat., Dec. 18 **ZAPPATTA SCHMIDT**  
Mon-Thurs. **DISCOTHEQUE**  
Fri., Dec. 24 **Les Flambeaux**  
Sat., Dec. 25 **CLOSED**

Lady members free night every Wednesday



# Classified Advertisements

Melody Maker, 161 Fleet Street, London EC4P 4AA, telephone 01-353 5011, extensions 171/176/234. Press times — by post 10 a.m. Friday eight days prior to cover date, by hand 5 p.m. Monday six days prior to cover date. All classified advertisements must be prepaid. Box numbers cost 25p. Replies should be sent to the box number, c/o the above address, and are forwarded to advertisers on day of receipt. The publishers reserve the right to refuse or withdraw advertisements at their discretion.

### MUSICIANS WANTED

**7p per word**  
**ACOUSTIC GUITARIST**—Singer required to complete 3-piece USA type unit (N. London). Experience in singing harmony and good instrumental absolutely essential — 01-451 51 evenings.  
**ALL MUSICIANS** for Christmas. — 337 1159.  
**BASS GUITARIST** for band rehearsing, original material. — Boone Torrey 36542.

**BASS GUITARIST** for pro working band. 01-992 5873.  
**BASS GUITARIST** required. — 01-455 4340.  
**BASS GUITARIST**, semi-pro group, good work. — Phone for details 01-650 9948.  
**BASS GUITAR** — Lead Vocals for pro commercial band, good gear essential, good bread. — Eugene Torrey 36542.

**BASS GUITAR/VOCALS**, Residence. Photo and details Box 15.  
**BASS GUITARIST** required, urgently required for immediate American tour. Musicians please. No time wasters. — Phone 228 6123.

### BASS PLAYER

Must be able to read fluently.  
For names — band 01-836 8873

### BASS PLAYER

For names — band 01-836 8873

**BASS WANTED**, for South London Group. — Phone Mick 778 4715.  
**DRUMMER** for heavy but melodic group, based Middlesex. Good kit essential. — King 01-669 8297.  
**DRUMMER** for Mellotron band. — 01-845 1422.

**DRUMMER**, near Bexley Borough, blues feel, to reform Plymouth. — Grayford 710.  
**DRUMMER, SENSITIVE**, wanted for funky recording blues band. — 01-44 3496.

**ELECTRIC GUITARIST**, vocalist, 30-ish, read and busk with own transport, to join Lewney organist, standards, pop, Latin, etc. No folk bands, please. — 334 3885, 3 to 5 p.m.  
**ENTHUSIASTIC**, keen trumpet for Dixieland band forming. 01-44 3496.

### Ex-ALAN BOWN

guitarist seeks drummer, organist and bass player — professionals only.  
Contact 01-439 1785

### GERMAN BIER KELLAR

type accordionist or the required for south coast residency, starting end of January 1972. Send full details and photograph to the Vic Allen Agency 82 Ashley Road, Parkstone, Dorset. Tel 901919.

**GIRL MUSICIANS** required, also girl vocalists. Tel 721 Taylor at 01-749 0655, between 9 p.m.-11 p.m. any evening.  
**LEAD GUITAR/VOCALIST**, for semi-pro pop/funk/rock group. — 783 2345.

**LEAD GUITARIST**, urgently required to play good old fashioned rock & roll. Must have own gear, be able to sing and harmonize. **WE HAVE WORK**. — 857 0684 between 9 p.m.-11 p.m.  
**LEAD GUITAR/VOCALIST**, for original rock band, good equipment, essential. Regular rehearsals in Woodford area. — 01-504 7781.

**LEAD GUITAR/VOCALIST** WANTED  
Some Reading, Lead Vocal — also  
**MALE LEAD VOCALIST**  
Above vacancies to start immediately  
Apply: Mel Douglas, 105 London Rd., Copford, Nr. Colchester  
Phone Colchester 210278

**LEAD GUITAR** or organ with good vocal rep. P.A. needed. Locally C&W work writing. M182 603-6700. John 980-6779 between 9-11 p.m.  
**MUSICIANS**! Jason can find you work — Phone 340 3544, p.m.  
**MUSICIANS WANTED** to reform pro semi-nature Harmony band. No ties. Box 13.  
**MUSICIANS WANTED**, Winwood influenced if anything, with own gear for Norwich-based group who fit in extremely varied material, to go pro soon. Piano and transport, etc. provided. 22 Telegraph Lane, West, Norwich, NOR 373.

### ORGANIST/PIANIST

Must be good reader and experienced. Top north-west ballroom residency. All other musicians for reference. Reply to Box No. 22, c/o Melody Maker, 161-165 Fleet Street, London EC4P 4AA.

**PIANIST** for good regular gigs. 01-444 8406.

### MUSICIANS WANTED

**PIANIST-ORGANIST WANTED**  
8-night residency, Organ supplied. Reading preferred, good wages. Apply: Mel Douglas, 105 London Rd., Copford, Nr. Colchester. Phone Luncheon Colchester 210278.

**PIANISTS**, entertaining trio, organists, bassists, drummers, pop groups, weekend lounge work. London area. — Bandwagon 472 5806 or 472 0460.  
**PIANISTS FOR SOUTH LONDON** weekend lounge work. Immediate work. — 01-451 6311 (day).  
**PIANISTS, START WORK THIS COMING WEEKEND**, Wide choice. All areas. Increased rates for lounge work, 1-5 pm. Bishopgate 5531 (day).

**PRO VOCAL** harmony/soft rock band need warm sympathetic piano player, doubling guitar or flute. Vocals a necessity. Photo and details to Box No. 8.  
**R&M STAFF** band has vacancies for experienced organ and flute players. Apply Director of Music, Keppel Barracks, Ash Vale, Aldershot, Hants.

### REQUIRED URGENTLY

**DRUMMER/VOCALIST** for **WISHFUL THINKING**  
Phone 0252-41725 or 43714

### SEMI-ACOUSTIC BAND

Doing own material, regular. Chordy but versatile  
**PIANIST/VOCALIST**  
**IMAGINATIVE DRUMMER**  
For details ring MICK, Basement Flat, any time, Tel 143 1433, or BDD, after 6.30, 435 7462.

### TENOR SAX/FLUTE

For successful 5-piece — 17 out this month  
Permanent work in Switzerland. Must play all types music. Young, good appearance. Vocal ability. Very good guaranteed money. All expenses paid.  
723 8344/731-0104

### URGENT

### ROCK DRUMMER

Required for 1971, only experienced professional drummers, please  
TEL 01-734 9186 between 10.30-6.00 p.m.

### VOCAL BASS/ACOUSTIC GUITARIST

Required to complete tight vocal instrumental harmony group. — Phone 724 4038.  
**VOCALIST/DRUMMER** to work with organist — 732 8405.  
**YOUNG DRUMMER** wanted to join semi-pro working group. Herts area, good gear essential. — Phone Potters Bar 55714 after 6 p.m.

### SITUATIONS VACANT

**7p per word**  
**MANAGER** for new shop (Birmingham) selling Discotheque and P.A. equipment. Musical and technical knowledge an advantage. Previous experience preferred. — Phone Mr. N. Gutteridge, 021-823 2233.

### WANTED

**PART-TIME ACCOUNTANT** for busy THEATRICAL AGENCY  
Phone 10-6: 930 1774

### RENAISSANCE

require experienced Roadie/Sound Mixer  
Ring 734 5904

### ORGANIST/PIANIST

Must be good reader and experienced. Top north-west ballroom residency. All other musicians for reference. Reply to Box No. 22, c/o Melody Maker, 161-165 Fleet Street, London EC4P 4AA.

### PIANIST

for good regular gigs. 01-444 8406.

### WANTED

**PART-TIME ACCOUNTANT** for busy THEATRICAL AGENCY  
Phone 10-6: 930 1774

### RENAISSANCE

require experienced Roadie/Sound Mixer  
Ring 734 5904

### ENGAGEMENTS WANTED

**5p per word (minimum 15p)**  
**A ABLE** accordionist. — 876 4542  
**A ABLE** pianist. — 878 4542.  
**ACE** pianist, singer from USA, looking for work. Can read. Ring Keith Avedon, 262-1638, or write 22 Seymour Street, London, W1.  
**ACCORDION/TRUMPET**, parities. — 592 3003.  
**ALTO SAX** available, gigs. Christmas Eve, New Year's Eve. — 508 2000.  
**ALTO SAX**/clarinet, available. Including Christmas New Year's Eve. — 01-847 7251.  
**ALTO/TENOR** available. 622 0685.

**ANGLO PORTUGUESE** pro drummer, percussionist (timbales, congas, bongos, cuica, guiro, cabasas). Heads experienced in rock, jazz, Brazilian music, wants joint name. — Telephone 722 6339 or 455 6398 between 1.00 pm and 8.30 pm.  
**AVAILABLE TOGETHER** Christmas, NYE bass guitar/vocals, doubling saxophone/clarinet and guitar/vocals. — 724 2624.  
**BASS/DOUBBLE**, (blind), experienced, requires intelligent work. — 458 2323.  
**BASS EXPERIENCED**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.  
**BASS GUITARIST**, vocalist/arranger, good experience. — 01-451 6311 (day).  
**BASS GUITARIST**, Pro. — 738-5218.  
**BASS GUITAR**, gigs, sessions, in-dep. residency. — Inquires Baz, 01-895 2606.  
**BASS GUITARIST**, Gigs. — 248-2770.  
**BASS GUITARIST**, gigs. — 694 0509.  
**BASS GUITARIST**, pro, read & busk, vocal, arranger, London area, residency only. 01-504 8288.<

PERSONAL

AMERICAN GIRL - GUITARIST/...

ANNA MARIE, Penfriends...

ASTROLOGER, Ruffe, Cheddar...

COMPUTER DATING, Don't...

DATES ARRANGED BY POST...

EUROPEAN FRIENDSHIP SOCIETY...

FRENCH penfriends, all ages...

GUITAR POSTAL COURSE...

GUY, 18, seeks sincere, attractive...

GUY, 25, to meet interesting...

GUY, 30, St. 10th, slim, digs...

HAPPY BIRTHDAY Holly...Fifi...

HAPPY FRIENDSHIPS, Britain's...

INSTANT COMPOSER...

JANE SCOTT for genuine...

JULIAN PLEASE write...

LONG HAired young man, 25...

OCULT, witchcraft, and circle...

PEN PALS (Britain, Europe...

PRIZES, Send poems for free...

QUIET GUY, 21, seeks hip...

RECORDS FOR SALE...

RECORDING STUDIOS...

TOOTING MUSIC CENTRE...

4 TRACK STUDIO...

MULTICORD STUDIOS...

VENUS RECORDING STUDIOS...

PERSONAL

ROMANCE OF PENFRIENDS...

UNUSUAL PENFRIENDS...

WANTED: anyone driving or...

MUSICAL SERVICES...

ADVERTISEMENTS WITH BOX...

FREE, FREE, Free advice...

LYRICS WANTED, Free recordings...

LYRIC WRITERS required by...

MUSIC TO LYRICS, free recordings...

SONGWRITERS, We'll put your...

WE HELP songwriters, Free...

INSTANT COMPOSER...

TRANSPORT...

FOR HIRE King Cartworth Ltd...

3-TON BEDFORD T.K. AS NEW...

CONTACTS UNLIMITED...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

REHEARSAL ROOMS

A BANG rehearsal studio available...

A BETTER SOUND AT U.C.I....

BLACK HOLE of Pimlico, Hamp...

COMFORTABLE SPACIOUS...

LARGE REHEARSAL ROOM...

LARGE ROOM available day...

LUXURY STUDIO, piano, easy...

REHEARSAL ROOM at George...

REHEARSAL STUDIO available...

WEST END, Soho rehearsal...

HOPE & ANCHOR...

INSURANCE...

EQUIPMENT INSURANCE...

TRANSPORT INSURANCE...

FOR HIRE King Cartworth Ltd...

3-TON BEDFORD T.K. AS NEW...

CONTACTS UNLIMITED...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

MEET YOUR MATCH...

LOSING YOUR HAIR?...

RECORDS FOR SALE

ABSOLUTELY THE BEST mall...

ALWAYS AVAILABLE, Over...

ANY AVAILABLE RECORD/TAP...

AVAILABLE NOW, our 24 page...

BEST DISCOUNT allowed on...

GOLDEN OLDIES, free list...

MR PLOD'S PARLOUR, Record...

OUR LIST of Transatlantic and...

OVERSEAS CUSTOMERS supplied...

OVERSEAS READERS, All British...

PRIVATE COLLECTION rock...

RECORD COLLECTORS! We're...

ROCKBOTTOM PRICES! Private...

SINGLES from 15p each...

WHY PAY over 10% for an LP...

RECORD EXPORT SERVICE...

LIBBY'S EXPORT SERVICES...

THE RECORD EXCHANGE...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

CHRISTMAS PRESS ARRANGEMENTS...

RECORDING STUDIOS

KENT, ALL facilities at IN...

MAIDENHEAD, PRO-MUSIC...

RECORDING MADE from your...

TOOTING MUSIC CENTRE...

4 TRACK STUDIO...

MULTICORD STUDIOS...

VENUS RECORDING STUDIOS...

EDEN STUDIOS LTD...

S W M...

FREE RECORDING OF GOOSEBERRY...



JOAN BAEZ: "Blessed Are..."

JOAN BAEZ: "Blessed Are... (Vanguard). The familiar and welcome pattern of commitment and emotion and her characteristic Joan Baez is present in new forms on her £3.99 double album. There are changes in approach, a folk acoustic-guitar accompanied folk singer makes way for a tendency towards more ambitious arrangements with bass, drums, piano among other instruments and with singing groups backing the lead vocal. Norbert Putnam is responsible for arrangement and production and in general he has completed his task well. The temptation to overdramatise has been resisted, to the extent that very little has been added to the effect of Jagger and Richards' "Salt of the Earth" and Lennon and McCartney's "Let It Be" — except that the Stones lyrics about Joan's husband are predictable. Her composition has the capacity to involve the listener in situations he would never have sought for himself. In predicting the events in the songs is a universal spirit that dwells beneath the surfaces and generally is essential. Her tunes hold a few surprises. They are in Baez style and are absorbing regardless of whether they are predictable. "Three Horses" is an extraordinary song for her to have written. Baez is presumably twice over these two factors of John, but a good deal more explicit in its interpretation, the song portrays the past, present and future through white, red and black horses. A rare desperation seems to enter her voice in the final verse. With few exceptions her voice is harnessed to the requirements of the song. It avoids that aged treatment that has caused her to be the centre of criticism and adoration in the past. Undoubtedly the song is on the album in her singles "The Night They Drove Old Dixie Down". She sings it with such expression that it's enough to send young men flocking to old causes. — AM.

FAIRPORT CONVENTION: "Rabbacombe" Lee (Island). It's difficult to decide how successful Dave Swarbrick has been in setting the story of John Lee to music. Ultimately it may be a case of familiarity with the record breeding affection. Certainly it is evident that Swarbrick and Fairport have put an abundance of thought and energy into the project. But so too involved is the story that the narrative is overwhelming. The lyrics are apt to overshadow the music, and it is only after a good half dozen plays or so that Swarbrick's tunes shrug off this handicap. The notable exception to the rule is "The Sailer's Alphabet" in which there is a harmonious and well-balanced balance between words and tune. The lyrics reflect virtually every detail of Lee's story, and Swarbrick's lyrics are clear and clear. This concentration on the storyline is at the expense of purely instrumental aspects. One would have thought that the two major climaxes — the discovery of Miss Keyes' murder and the attempt to hang Lee — would have given admirable scope for this. Maybe it was felt that there wasn't enough room for it to be included, and the narrative continuity still to be maintained, because "Dream" is the only track on which instruments are employed in their own right to increase the dramatic effect. The dramatic effect is completely avoided. The instrumental accompaniment and backing vocals sound clean and beautiful, precise. Again the exception is "The Sailer's Alphabet" on which a degree of bawdy reiteration is legitimated when introduced. To summarise, this is a record that needs to be lived with long enough to get to know the tunes and they're not the "instant appeal" variety. — A.M.

PATTO: "Hold Your Fire" (Vertigo). Patto has been so long in the business, working at survival, and falling just short of making it in a substantial way that they've got no time for the pretensions which usually arise when a band has the luxury of laying back and basking in a little about their own. They're a great blowing band — certainly the best I've seen perform in clubs in a long time. Production is excellent — the kind you come to expect from Charisma these days. — C.C.

Fitzwilliam Automobile Service Ltd. Rolls-Royce and Bentley engineers. Contact: 01-586 4466/7

CHRISTMAS PRESS ARRANGEMENTS. Latest copy dates as follows: DECEMBER 25 ISSUE, THURSDAY, DECEMBER 16; JANUARY 1 ISSUE, TUESDAY, DECEMBER 21





## Premier DRUM SALES

Premier main agent, full stocks all models and finishes. Many secondhand, too. Write for details. Accessories from stock by return.

Service available for Premier and other drums. Rapid service, heads, repairs. Part exchanges, hire purchase. Mail order a speciality.

STUDIO available for TEACHERS with their pupils.

EVERY WEEKDAY TILL 5.30. SATURDAYS TILL 5.

CHAS. E. FOOTE LTD.  
17 Golden Square, W.1. 01-437 1811

**Footie has it!**  
EST 51 YEARS

## CELEBRITY GUITAR

5 DENMARK STREET LONDON, W.C.2

Just off Charing Cross Road, Phone 01-240 2118/2347

AMPLIFICATION BARGAINS

FENDER Tremolo, complete £29  
HI-WATT 200 Amp, choice of four, from £139  
MARSHALL 100w Lead Stack £205  
HI-WATT 200w 4x12 P.A. Cab. £115  
HI-WATT 200w 4x12 P.A. Cab. £115  
WEM Slaves, several at £55  
MARSHALL 4x12 Bass (B10 Type) Cab £55  
AMPEX 825 plus V4 Cab. mint £169  
WEM 4x12 100w Cabs, from £60  
VOX Supreme, complete, from £70  
LANEY 100w A.P. Amp Top £70  
TRUBAIR 100w 4x12 Cab. £44  
MARSHALL 8x10 Cab. red. £52  
MARSHALL 100w Lead Stack £175  
FARFA 100 Amp, Top £60  
ELGEN 4x12 P.A. Cab. £85  
CARLSBRO 100w 4x12 Cab. £65  
VOX Males 100, all new £55  
WALLACE 20w Rock Stack £75  
SELMER T-100, from £45  
DANE 4x12 Cab., complete £45

NEW DISCOUNT AMPS

SELMER 100 P.A. System, complete £170  
SOUND CITY 4x12 Cabs. £200  
MARSHALL 100w Lead Stack £250  
FENDER Twin Reverb, 12" speaker £115  
WEM Bandmaster P.A. 100 Amp £115  
WEM Slave 100 Amp £75  
WEM 4x12 Cab. £105  
HI-WATT 30w A.P. Amp Top £60  
HI-WATT 100w A.P. Amp Top £60  
HI-WATT 4x12 Cabs, from £80  
HI-WATT 100 Slave £75  
HI-WATT 200w 4x12 P.A. Cab. £180  
HI-WATT 100w 4x12 P.A. Cab. £105  
CARLSBRO 100/7 P.A. Amp £105  
CARLSBRO 200/7 P.A. Amp £125  
CARLSBRO 130w plus Horn Cab £80  
CARLSBRO 4x12 3in. Bass Cab. £135  
CARLSBRO 2x18 Cabs. £95

## Selmer Musical Instruments Ltd.

114-116 Charing Cross Road, W.C.2. 01-240 3386

Open 9.30-8 Weekdays. All day Sat.

"STILL THE BIGGEST STILL THE BEST"

### GUITARS

YAMAHA Classics from £21.00  
YAMAHA 6-string and Jumbos, from £27.50  
New range EPIPHONY Jumbos and 12-strings, from £54.00  
New LARDO Felt 80 £16.75

### AMP RANGE FROM SELMER, HI-WATT, FENDER, VAMPOWER, MONTARBO, GIBSON, YAMAHA

### DRUMS

New YAMAHA Kits, from £205.00  
Fully comprehensive stock of PREMIER Kits, including new Beatles, from £140.00

Drum Tunes available. Saturdays only. Beginners to Advanced. Resident teacher Bill Wayne.

Always in stock: HAYMAN KITS and STANDS  
LUDWIG KITS and STANDS, ROGERS KITS and STANDS  
Good selection of PASTIE, ZILBEIAN, STANBUL 65,  
SUPER 274 and 275 CYMBALS always in stock.

TIBBOLDS CONORA Drums, pair, with stands £120.00

### BRASS & REEDS

S/H SELMER B/A ALTO S/P Keys £103  
DONNET BARITONE £85  
S/H M.V. TENOR 8/P Keys, C/D, inquired £170  
S/H PENNY TENOR, C/D, inquired £125.00  
YAMAHA TRUMPETS, all new £25.00  
SELMER VIE TRUMPET £66.00  
BUDY MUCK TRUMPET £55.00  
B. & H. MODEL 78 TRUMPET £45.00  
OLDS STANDARD TRUMPET £70.00  
BESSON TRUMPET £50.00  
CONN 8A TRUMPET £88.00

MINUTE 910 £60  
LIVINGSTON BURGE £200  
LIVINGSTON BURGE BASSI £270  
S/Hed CLAYTON "H" (HORNIST) £200  
FARFIS PROFESSIONAL sax-socketed £300.00  
PANTHER 2700 £150.00

Organ bargains available to suit you and your requirements.

## MUSICAL INSTRUMENTS

33-37 Wardour St. London, W.1. 01-437 1578

01-734 7654  
Evenings 01-907 0663

HIRE PURCHASE  
MAIL ORDER  
PART EXCHANGE

### DRUMS

TRIXON aquamarine sparkle 4 drums, fittings, etc. £90  
PREMIER white pearl S-Drum kit with Zildjian cymbals and fittings £165

### SECONDHAND GUITARS

FENDER Precision Bass, wood grain £135  
FENDER Telecaster, white £135  
FENDER Jaguar, black £115  
GRIMSHAW 0530 (black) £85  
AMPEX Bass (with frets) £135  
GIBSON EB0 Bass, with damper, latest model £165  
LEVIN Super Guitoh Round Males, all new £65  
RICKENBACKER 2 P/U, nickel \$95  
RICKENBACKER 3 P/U, small body \$85  
NEO CALLAN 3 P/U, white \$85  
HORNBY Commuter Bus £45  
HARMONY Meteor, 2 P/U £30  
SHATTBURY Les Paul Copy £50  
SECONDHAND AMPLIFIERS

MARSHALL 4 x 12 Bottom Cabinet, red £75  
MARSHALL 50w P.A. Amp Top £50  
VOX Foundation Bass Cabs, from £60  
SELMER Zodiac 30 Twin £60

### NEW Double Bass Outfit, complete with low end cover, piano finish. The outfit £75

MARSHALL 100w Super PA £80  
VOX AC30 Twin £55  
MARSHALL 100w Super P.A. Amp, Terry Top £60  
VOX AC15, beige £30  
MOJAN 100 Amp Top, no clear £50  
VOX U30 Reverb Amp Top £45  
MARSHALL Super 100 P.A. £75  
MARSHALL SUPER 100 P.A. £85  
SELMER Tremb 'n' Bass 100 £25  
SOUND CITY 200-watt P.A. £30  
SELMER with cabs, £230  
FENDER Bassman Reverb £110

SAXOPHONES & FLUTES, ETC.

SELMER Cigar Cut Alto, all new £75  
BOGANS Soprano, new, \$65  
M.V. Vi Baritone, low A, all new \$275

SELMER M.K. VI Alto Saxo-Complete with cabs, \$140  
SELMER M.K. VI Alto Saxo-silver keys £135

## IVOR MAIRANT'S

Britain's leading Guitar Expert

DON'T FORGET THE KIDS FOR CHRISTMAS!

Small Guitars  
Mas y Mas Requinto 1-size £12 Kimbra Campus 1-size £14.20  
Normal size from £9.50 The sky's the limit!

Ukuleles  
Lark £1.90 No. 2497 £2.69  
No. 2496 £2.70 Banjoles. 2037 £2.69

Banjos From £4.65

Mouth Organs from 31p Super Vamper 96p Blues Harp £1.12  
John Pease Dulcimer 8 cover £17.95

Autoharp  
6-bar £8.68 9-bar £10.50 12-bar £12.75  
Stylophone £8.93

Many Goodies for the Kiddies at

IVOR MAIRANT'S MUSIC CENTRE  
56 RATHONE PLACE, LONDON W1P 1AB TEL: 01-636 1485  
Open all day Saturday  
Early closing Thursday

## ROSE-MORRIS SHOWROOMS

SELECTED INSTRUMENT BARGAINS

NEW! Europa 3 octave portable £62  
NEW! Gem Caravan 4 octave portable £99  
Thomas Paramount Brand new £270  
Livingstone-Burge Rambo, as new portable £200

### DRUMS & PERCUSSION DEPT.

Hayman 4 drums, silver, mint condition £172  
Trixon 4 drums, maroon, grand value £80  
Top name Snare Drums to clear, from £15

### GUITARS AND AMPLIFIERS

Gibson 1207, perfect £120  
Guild Sanyo acoustic 12" P/U, black £98  
Gibson B45 12, nice £166  
Fender Vibrola, perfect £95  
Gibson J160 £160  
Marshall 4 x 12 Columns £110  
Marshall 100w Bass Amp £78  
Shooped 2 x 12" Marshall Horns £115  
Marshall 4 x 12" Tron. £68  
Shooped 2x12 Marshall Low Load Tron. £75

### WOODWIND AND BRASS DEPT.

FLUTE Selmer Sterling Flutes, brand new £50  
Rudell Carter Super Grad, first class £60  
SAXOPHONES Selmer Mk VI Alto, excellent £125  
Tenor Saxos, large selection, from £88  
TRUMPONES Conn Bb, as new £88  
Conn Bb, as new £180  
TRUMPETS King Silverstone, Sterling Silver Bell £55  
Buescher Cornet 400, perfect £105  
Lignitone Bass Trumpet £48

NOW! H.P. Deposits from only 10%. Part Exchanges welcomed. All types of Instruments bought for immediate cash. Always in stock! Full range of Gen Organs, Combo Organs, Eiko Guitars, Shaftsbury Guitars and Saxes, plus the fabulous new Shaftsbury Drums and R.M. Practice Kits.

81-83 SHAFTSBURY AVENUE, LONDON, W.1. Tel. 01-437 2211  
Open 9.30am-8pm  
Mon-Fri (9.30-Sat.)

Hire Purchase Facilities • Pay Bonds  
• Part Exchange • Repairs & Overhauls

## ANDERTONS

MODERN MUSIC CENTRE INC. THE GUILDFORD ORGAN CENTRE

5 STOKES FIELDS, GUILDFORD TEL. GUILDFORD (0483) 75928

Closed all day Mondays  
Open Tues.-Sat. 9.30 a.m. - 5.30 p.m.

WE ONLY HAD TIME TO SCRIBBLE A FEW ITEMS FROM OUR ENORMOUS STOCK!

GUITARS  
GIBSON SG Special, Jimmie, £175  
GIBSON 330 Old, with case £125  
GIBSON Original Melody Maker £120  
GIBSON 16GE Jumbo lead one £120  
GIBSON Les Paul Custom £180  
Fender Tele Bass £180  
Fender Musicmaster Bass £90  
FENDER STRAT £180  
FENDER TELE £180  
RICKENBACKER 3 P/U £95  
HAYMAN 1010 3/4 £165  
CHERRY £65  
KASUGA GIBSON 123 Copy £45  
TELECASTER Copies from £50  
LES PAUL Copies from £50

NEW SIMMS WATTS HI 00 P.A. Cab. in stock (you get to hear these males). Lots of other Gear and Cheesy Amp Specials

ORGANS  
You see our range of new and used Organs including:  
VOX Coral, choice from £75  
FARFIS Compact Duo and TR40 Amp, absolutely perfect and immac. £375  
FARFIS VITES £475  
LIVINGSTON Two Manual (Premium?) £590  
HAMMOND 1122A £550  
HAMMOND 11102 £450  
HARD PORTAL - This is still going cheap and available on Higher Purchase!

The Amazing FARFIS ELECTRIC PIANO at only £350. We also sell single manual, two pedal Pianos at reasonable prices

PLUS - The answer to your fretting backing - the NEW JENNINGS PORTABLES  
Two Manual £418  
Three Manual £510  
These organs are a real knockout, especially the 2 Manual built for the organist who has a home or a his head!

Our range of LOWEY, FARFIS, THOMAS, SONOR & PERCILLACAS, always in stock

VOX KIL, really nice £175  
NAYMAN KIL, "New" in stock  
PREMIER KIL, "New" in stock  
HAYMAN Big Boy Kit £125  
TRIXON Red Wine Drums and Fittings, large sizes, mint £85  
ROGERS Dynamic Stereo Drum £55  
PREMIER KIL, used, from £65  
AJAX 3 Drum Kit, bargain £35

Final range of CYMBALS AND ACCESSORIES in the area, plus the best service

Large Selection of Used SNARE DRUMS

Don't forget to visit our new Disco - Sound - Light Room for the best in all Disco and Light Equipment

PERSONAL COUNSEL  
We are SIMMS CURRENTLY wanted to train staff of musicians in writing for Peter A.

## DORKING MUSIC CENTRE

61 WEST STREET, DORKING (Tel. Dorking 4229)

GUITARS  
Fender Stratocaster £190  
Hofner Veritah Bass, s/r £190  
Hofner Bass £135  
Gibson SG Special, cherry £190  
Gibson EBO Bass, cherry £190  
Shaftsbury Dan Arm £90  
strong £99.50  
Shaftsbury Telecaster Bass £99  
Shaftsbury Les Paul £99  
NED Callen Lead £103  
NED Callen Bass £103  
Yamaha SA 30 £59  
Yamaha SB 9A Bass £90  
Jazz 2 S/P £95  
Classics, folk and jumbos £71  
AMPS  
Selmer TB 80 £59  
Selmer Zodiac 80 reverb £69

TOP  
Sound City 50 Bass set up £120  
Sound City 50 Lead set up £120  
Sound City Concord amp £122  
Selmer P.P. 50 3 each £255  
Goliath 50 £99

## ROSE-MORRIS SHOWROOMS

SELECTED INSTRUMENT BARGAINS

NEW! Europa 3 octave portable £62  
NEW! Gem Caravan 4 octave portable £99  
Thomas Paramount Brand new £270  
Livingstone-Burge Rambo, as new portable £200

### DRUMS & PERCUSSION DEPT.

Hayman 4 drums, silver, mint condition £172  
Trixon 4 drums, maroon, grand value £80  
Top name Snare Drums to clear, from £15

### GUITARS AND AMPLIFIERS

Gibson 1207, perfect £120  
Guild Sanyo acoustic 12" P/U, black £98  
Gibson B45 12, nice £166  
Fender Vibrola, perfect £95  
Gibson J160 £160  
Marshall 4 x 12 Columns £110  
Marshall 100w Bass Amp £78  
Shooped 2 x 12" Marshall Horns £115  
Marshall 4 x 12" Tron. £68  
Shooped 2x12 Marshall Low Load Tron. £75

### WOODWIND AND BRASS DEPT.

FLUTE Selmer Sterling Flutes, brand new £50  
Rudell Carter Super Grad, first class £60  
SAXOPHONES Selmer Mk VI Alto, excellent £125  
Tenor Saxos, large selection, from £88  
TRUMPONES Conn Bb, as new £88  
Conn Bb, as new £180  
TRUMPETS King Silverstone, Sterling Silver Bell £55  
Buescher Cornet 400, perfect £105  
Lignitone Bass Trumpet £48

NOW! H.P. Deposits from only 10%. Part Exchanges welcomed. All types of Instruments bought for immediate cash. Always in stock! Full range of Gen Organs, Combo Organs, Eiko Guitars, Shaftsbury Guitars and Saxes, plus the fabulous new Shaftsbury Drums and R.M. Practice Kits.

81-83 SHAFTSBURY AVENUE, LONDON, W.1. Tel. 01-437 2211  
Open 9.30am-8pm  
Mon-Fri (9.30-Sat.)

Hire Purchase Facilities • Pay Bonds  
• Part Exchange • Repairs & Overhauls

## MODERN SOUND

128 CHARING CROSS ROAD, W.C.2 (01) 240 1167

### We are Main FENDER Agents

#### SUPERB FENDER AMPLIFICATION

FENDER Dual Showman, complete £548  
FENDER Twin Reverb, with Lesing £570  
FENDER Princeton Amp £109  
FENDER PR Reverb Amp £228  
FENDER Vibrola Reverb Amp £184  
FENDER Princeton Amp £109

GUITARISTS: We now have the new Dallas-Arbiter Tremolo Foot Switch with depth and speed controls. A very useful accessory! - Use in some way as a buzz or Web Tuner. Send only £5.00 (includes post in U.K.)

#### GUITARS

FENDER Strat, s/r burst, s/colored £210  
FENDER Precision Bass, S/H £110  
FENDER Telecaster Bass, S/H £145  
GRETSCHE Double Anniversary, S/H £185  
GUILD Duane 10dy, S/H £110  
GUILD Starfire, S/H £79

WEA Automaster, S/H £160  
WEM 100w Slave, S/H £68  
WEM 4x12 P.A. Cab., S/H £99 pr  
SOUND CITY 4x12 P.A. Cab., S/H £95 pr  
MARSHALL 100w 4x12 Cabs., S/H £75

#### A Merry Christmas to All Our Customers from

ROD ALEXANDER (Manager) and Staff

ALEX SINCLAIR, CHRIS HAVANT, JIM STAGG, BOB O'CLEAN, EUGEN GOATSBEATH, FERDINAND LUNGSHAFER, WINTHROP KNEBUCUIT, MANTHORPE DOOMGERKIN & THE GLITTERING WONDERBES.

#### GIVE A GUITAR FOR CHRISTMAS

Excellent range of instruments from £6 - CALL IN AND HAVE A LOOK!  
\* H.P. TERMS - 1% DEPOSIT, PAYMENTS OVER 12, 18 OR 24 MONTHS \*

## ERNE BALL

GUITAR VILLAGE TEE SHIRTS  
S/M/L 85p post paid  
HIRE PURCHASE - PART EXCHANGE  
PAYMENTS ACCEPTED  
ALL GROUP GEAR BOUGHT

WE ONLY HAD TIME TO SCRIBBLE A FEW ITEMS FROM OUR ENORMOUS STOCK!

GUITARS  
GIBSON SG Special, Jimmie, £175  
GIBSON 330 Old, with case £125  
GIBSON Original Melody Maker £120  
GIBSON 16GE Jumbo lead one £120  
GIBSON Les Paul Custom £180  
Fender Tele Bass £180  
Fender Musicmaster Bass £90  
FENDER STRAT £180  
FENDER TELE £180  
RICKENBACKER 3 P/U £95  
HAYMAN 1010 3/4 £165  
CHERRY £65  
KASUGA GIBSON 123 Copy £45  
TELECASTER Copies from £50  
LES PAUL Copies from £50

NEW SIMMS WATTS HI 00 P.A. Cab. in stock (you get to hear these males). Lots of other Gear and Cheesy Amp Specials

ORGANS  
You see our range of new and used Organs including:  
VOX Coral, choice from £75  
FARFIS Compact Duo and TR40 Amp, absolutely perfect and immac. £375  
FARFIS VITES £475  
LIVINGSTON Two Manual (Premium?) £590  
HAMMOND 1122A £550  
HAMMOND 11102 £450  
HARD PORTAL - This is still going cheap and available on Higher Purchase!

The Amazing FARFIS ELECTRIC PIANO at only £350. We also sell single manual, two pedal Pianos at reasonable prices

PLUS - The answer to your fretting backing - the NEW JENNINGS PORTABLES  
Two Manual £418  
Three Manual £510  
These organs are a real knockout, especially the 2 Manual built for the organist who has a home or a his head!

Our range of LOWEY, FARFIS, THOMAS, SONOR & PERCILLACAS, always in stock

VOX KIL, really nice £175  
NAYMAN KIL, "New" in stock  
PREMIER KIL, "New" in stock  
HAYMAN Big Boy Kit £125  
TRIXON Red Wine Drums and Fittings, large sizes, mint £85  
ROGERS Dynamic Stereo Drum £55  
PREMIER KIL, used, from £65  
AJAX 3 Drum Kit, bargain £35

Final range of CYMBALS AND ACCESSORIES in the area, plus the best service

Large Selection of Used SNARE DRUMS

Don't forget to visit our new Disco - Sound - Light Room for the best in all Disco and Light Equipment

PERSONAL COUNSEL  
We are SIMMS CURRENTLY wanted to train staff of musicians in writing for Peter A.

## ERNE BALL

GUITAR VILLAGE TEE SHIRTS  
S/M/L 85p post paid  
HIRE PURCHASE - PART EXCHANGE  
PAYMENTS ACCEPTED  
ALL GROUP GEAR BOUGHT

WE ONLY HAD TIME TO SCRIBBLE A FEW ITEMS FROM OUR ENORMOUS STOCK!

GUITARS  
GIBSON SG Special, Jimmie, £175  
GIBSON 330 Old, with case £125  
GIBSON Original Melody Maker £120  
GIBSON 16GE Jumbo lead one £120  
GIBSON Les Paul Custom £180  
Fender Tele Bass £180  
Fender Musicmaster Bass £90  
FENDER STRAT £180  
FENDER TELE £180  
RICKENBACKER 3 P/U £95  
HAYMAN 1010 3/4 £165  
CHERRY £65  
KASUGA GIBSON 123 Copy £45  
TELECASTER Copies from £50  
LES PAUL Copies from £50

NEW SIMMS WATTS HI 00 P.A. Cab. in stock (you get to hear these males). Lots of other Gear and Cheesy Amp Specials

ORGANS  
You see our range of new and used Organs including:  
VOX Coral, choice from £75  
FARFIS Compact Duo and TR40 Amp, absolutely perfect and immac. £375  
FARFIS VITES £475  
LIVINGSTON Two Manual (Premium?) £590  
HAMMOND 1122A £550  
HAMMOND 11102 £450  
HARD PORTAL - This is still going cheap and available on Higher Purchase!

The Amazing FARFIS ELECTRIC PIANO at only £350. We also sell single manual, two pedal Pianos at reasonable prices

PLUS - The answer to your fretting backing - the NEW JENNINGS PORTABLES  
Two Manual £418  
Three Manual £510  
These organs are a real knockout, especially the 2 Manual built for the organist who has a home or a his head!

Our range of LOWEY, FARFIS, THOMAS, SONOR & PERCILLACAS, always in stock

VOX KIL, really nice £175  
NAYMAN KIL, "New" in stock  
PREMIER KIL, "New" in stock  
HAYMAN Big Boy Kit £125  
TRIXON Red Wine Drums and Fittings, large sizes, mint £85  
ROGERS Dynamic Stereo Drum £55  
PREMIER KIL, used, from £65  
AJAX 3 Drum Kit, bargain £35

Final range of CYMBALS AND ACCESSORIES in the area, plus the best service

Large Selection of Used SNARE DRUMS

Don't forget to visit our new Disco - Sound - Light Room for the best in all Disco and Light Equipment

PERSONAL COUNSEL  
We are SIMMS CURRENTLY wanted to train staff of musicians in writing for Peter A.

## ORANGE

3-4 NEW COMPTON WC2 01-834 7811/3  
GRAND EXP. DEMO. GRAND AMPLIFICATION 01-240 2159  
GRAND RECORDS. GRAND TELEVISIONS. AMPEX MAIN AGENTS

AMPEX AMERICAN EQUIPMENT  
as used by Simon, Fark, Peltin, Oulaga, Carret, Air, Bano, National Road Roll, Sait Row, Heaton, Lee Jackson, etc.

AMPEX V1 Stack, 100 watt, 81/2" £470  
Fever £470  
AMPEX VT22, 100 watt Reverb, Com. £490  
AMPEX CV22 75 watt Reverb Com. £190  
AMPEX CV12 25 watt Reverb Com. £90

DISCOUNTS, CASH QUANTITY  
GIBSON PICK UPS & SPARKS  
HUBBUCKLE £23  
REUBEN PICK UP £23  
TUNEMATIC BRIDGE £12  
GIBSON Flying V. Clitah Model & £300  
GIBSON Les Paul Di Luce, late type £300  
GIBSON'S Fenders & EPHOPHONES available

BASSES  
GIBSON EB0, 183  
EPHOPHONY Best Sounding Kit RYOKU etc. £195  
FENDER JAZZ, new £195  
PRECISION new £175  
MUSTANG, new £140  
MUSICMASTER, new £80

AMPLIFIERS  
MARSHALL All Types £85  
GIBSON 2x12 Custom Cab. £75  
SOUND CITY 120w £70  
HI-WATT 4x12 £70  
PRECISION new £80  
SELMER 4x12 £120  
VOX PA100 Reverb £120  
SELMER 2x12 100 S/H £45  
SELMER PA100 £45  
SELMER T48 100 £45  
WALLACE 30x4 Model £60

### MERRY CHRISTMAS

from

CLIFF COOPER, JOHN BATES, BRIAN HATT, BILL PILFOLD, RONNIE DAVE, ANI LINDA, BOB MITT, PHIL JOHN, ROGER, TERRY, JACKIE, ELLEN, JOAN, MATT, BILL, PAUL, PETE, KEITH, KIT, M. DUMPO, DAO, etc.

To all our friends, customers, both in Great Britain and overseas, and hoping you all have a Happy and Prosperous New Year

## NORBURY MUSIC CENTRE

1522 LONDON ROAD, NORBURY, SW16 (Nr. Police Station) Tel. 794 7128

### SECONDHAND GUITARS

Gibson EB 0 1963 £135  
Fender Tele Left-handed £140  
MUSCLE BACK £145  
Epiphone Rivoli Bass £110  
Gretsch Tennesseean £115  
Zemke Superior Jumbo £290  
Harmony H75 £155  
Grimshaw Semi £190

### DISCOUNT PRICES

Fender Strat £160  
Fender Tele £160  
Fender Precision £160  
Music Master Bass £180

The Pig! guaranteed to beat allcomers £7  
Fender Mustang Bass £160

### OTHER GEAR

Sound City Concord, new £105  
Vox A.C.30 Top £50  
Disco Decks 2 x SP 25 £75  
Marshall 50 Top £60  
Reverb Unit £12.50  
Stimmer A 70 £50  
5/City Lead 120, new £75  
Complete 50 watt disco set £130

Part-exchange, H.P. Cash for gear

## HOKA GUITARS

CARLSBRO SOUND CENTRE

5-7 Station Street, Mansfield Tel. Mansfield 26976

### GUITARS

GIBSON Les Paul 4/5, S/S case £275  
GIBSON Les Paul Standard, exc. £235  
GIBSON ES345 Series, sunburst £195  
GIBSON ES335, cherry, exc. £185  
GIBSON ES335, cherry, v. good £175  
GIBSON ES335, cherry, good £165  
GIBSON 50 D, luv, humbucker, new £260  
GIBSON SG Special, S/S case, £175  
GIBSON 50200, walnut, special offer, new £170

FENDER Stratocaster, sunburst, immac. £225  
Fender Stratocaster, sunburst, tremolo, new £250  
FENDER Stratocaster, sunburst, exc. £140  
FENDER 12, metallic gold, perf. £155  
FENDER Jaguar, white, good. £135  
FENDER Telecaster, maple neck, tremolo £140  
WICKENBACKER New type, 1 p.u., natural £85  
RICKENBACKER Custom, black, 3 p.u. £115  
RICKENBACKER 12-str. elec. perf. £185  
GIBSON ES335, cherry, v. good £175  
EPHOPHONY Casino, sunburst, £125

HAYMAN 1010, blond, S/S, cover £140  
BALDWIN Vibrola, mint, case £75  
EPHOPHONY Vibrola, exc. new £75

### BASS GUITARS

FENDER Jac Bass, sunburst, new £247  
FENDER Precision, maple neck, new £220  
SPECIAL Fender Musicmaster Bass, white and blue, new. £85  
2 weeks only only £85  
FENDER 6-str. Bass, sunburst, perf. £195  
EPHOPHONY Vibrola Bass, exc. £100

### AMPLIFIERS

CARLSBRO 100 TC £65  
Special offer CARLSBRO 100 Trem and Reverb Amp, new £115  
FENDER Telecaster, maple neck, £140  
Fender 12, metallic gold, £155  
WICKENBACKER New type, 1 p.u., natural £85  
RICKENBACKER Custom, black, 3 p.u. £115  
RICKENBACKER 12-str. elec. perf. £185  
GIBSON ES335, cherry, v. good £175  
EPHOPHONY Casino, sunburst, £125

SOUND CITY 120 Amp, new £85  
SOUND CITY 200 Amp, new £100  
SOUND CITY 200 P.A. Amp, new £136

ALSO IN STOCK: LARGE SELECTION OF FENDER, KASUGA, ANTORIA, EKO, GIANNINI, JUMBOS, etc.

ALL TOP-CLASS GROUP CREDIT PURCHASED FOR CASH  
PAYMENTS ACCCEPTED, FREIGHT & P/EXCHANGE

## EXPRESS AMP & ORGAN REPAIRS

SOUND-LIGHT SHOWROOM NOW OPEN

All at our Electronics Division - 22 Stoke Fields, Guildford. Tel: Guildford 66271

5 STOKES FIELDS-GUILDFORD-SURREY. TEL: 75928

## ERNE BALL

GUITAR VILLAGE TEE SHIRTS  
S/M/L 85p post paid  
HIRE PURCHASE - PART EXCHANGE  
PAYMENTS ACCEPTED  
ALL GROUP GEAR BOUGHT

## Emerson, Lake and Palmer

Greg Lake - Bass Guitar - uses and recommends Rotosound RS 66 "Swing Bass"

ROTSOUND - the world's highest grade in music strings - at your dealer NOW!

## ROTSOUND

ROTSOUND - the world's highest grade in music strings - at your dealer NOW!

# Melody Maker



# Funk junk?

**QUOTE FROM THE MM** interview with Terry Knight, manager of Grand Funk: "When Mark, Don and Mel stand on that stage, Mark says this is my guitar . . . people say I can't play this, well screw them, I'm here and you can be here too. . ."

Right on, Terry, sure I can be there and you know how?

(i) By playing the most predictable, empty, formulaised crap ever to be mistaken as music; and

(ii) by having behind me one of the biggest record companies in the world, coupled with a publicist who, with his clever stream of verbal diabolism can brainwash a gullible public into believing I'm playing "music of now."

Come off it, Terry, either you're the most naive human being ever connected with the Muzk business, or you just want to make a fast couple of hundred thousand. I think the latter is the case. You're right about it not being strictly Capitalism — it's just good old Opportunism. — **RICHARD BUTTERWORTH**, Alicia Avenue, Kenton, Harrow, Middx.

## MAILBAG

Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

## No buzz from the Beeb

**THE DEFICIENCIES** of radio coverage of Rock in England are for me all too obvious.

The "Sounds of the 70's" programmes are feeble; they so often degenerate into "John, Bob and Alan's" little garden party where "rock" replaces chamber music. Where has the evil (that Mike Harding used to pick up so well) gone? Evil that once used to exist in the nasty Stones and loud heavy grit. In short, where is the excitement? It does exist in rock as Stoneground proved on John Peel's Concert programme, but there is not enough played on the radio. — **P. L. WATSON**, Sheringham Golf Club, Norfolk.

**OH MELODY MAKER**, spare a thought for the uninformed masses! I could have gone on believing for ever that Paul was the beautiful, innocent crooner of "Yesterday," and John the rakish dare devil of "A Hard Day's Night." In one fell swoop you have shattered all my illusions — they are as human as anyone else. — **LAURA BEGGS**, Field Barn Drive, Southill, Weymouth, Dorset.

**HAVING** bought Traffic's "Low Spark of High Heeled Boys," I would like to make the following observations: 1. What's happened to the Traffic emblem on the label? 2. In a group with two multi-instrumentalists, and two percussionists, surely Island could have the decency to let us know who plays what where, as in John Barcorn's 3.

Though Jim Gordon is an excellent drummer, having him in Traffic is like fitting a butterfly with the fuselage of a jumbo jet. Especially when Jim Capaldi is an amazing, and not-so-heavy drummer, responsible for and more suited to Traffic's beautiful style. The music is excellent. — **PETER STEEN JOHANSEN**, University of Newcastle-upon-Tyne.

**B.B. KING** is not the only person interested to learn that Peter Green is recording once again. Sincerity is a quality generally lacking in most of today's musicians and it must be realised that the music scene cannot afford to lose the talents and qualities of a musician of the calibre of Peter. — **M. LINGWOOD**, Queen Street, Withersnae, E. Yorks.

**COME** off it Paul McCartney / Chris Welch / Pete Townshend reader Martin Rawlins of Birmingham. Everyone knows that Eric Clapton / John Lennon / Marc Bolan / The Stones is/are the greatest/a load of rubbish. What he/they say is absolutely true/a complete hype. Paying 30p/50p/£1 for a concert is reasonable / acceptable / a capitalist rip off. Remember Jimi / The Beatles / Dylan and you'll know that

**REGARDING DAVE CLARK'S** letter in the December 4 MM about there being no good female English singer/songwriters. Immediately Lesley Duncan sprang to my mind. She's one of the most exciting singers I've heard with an exceptionally original voice. She will dominate all the female American singer/songwriters once you, the public, have given her a chance. — **CHRIS SIMPSON**, 87 Rulland Close, Harrogate, Yorkshire.



what is happening now is great/a sell-out and I/we for one/two want him/them to ignore the knackers/stop bitching and get back to rock / folk / folk-rock / pop / blues / the people / the roots. — **PETER REYNOLDS**, Yardley Fields Road, Yardley, Birmingham. ● **LF WINNER**

**JOHN LENNON** is a genius. As for his attitude to McCartney, I don't blame him. McCartney's one of these guys, 'Who me? I don't want to hurt anybody.' He makes me sick with his good guy attitude. Give me Lennon's morals and music any time. Keep going John. I'm with you. — **NEIL MOONEY**, Stafford Crescent, Greenock, Scotland.

"ALL You Need is Love" — that's a laugh coming from John Lennon re. his open letter to Paul in Melody Maker of December 4. Practise what you preach, John. Why can't you and Paul stop acting like a pair of easy schoolgirls? — **ELIZABETH HOOSON** and **OLWYN WILLIAMS**, Bradwell Road, Hazel Grove, Stockport, Cheshire.

**ISN'T** it time we stopped slagging Pete Townshend, T Rex, Zepplin and Black Sabbath, and point our guns at the record companies? Following yet another increase, it now costs nearly £2.50 for a single LP. — **DANES**, Dartmouth Road, Cricklewood, London, NW2.

**THANK YOU** Roy Hollingworth for a thoughtful criticism of our album "Time Is." We were all sad that your enjoyment of the album was so spoiled by what you felt to be a lift from a Van Der Graaf number that you were unable to find much else to say about the music, however. Well for the benefit of anyone else who might otherwise be tempted to judge the album on one track or indeed on the strength of one man's opinion of one track we would say this: "Ice Queen" in October of last year although we were unable to put it down on record for some months afterwards; there was no attempt to lift anyone's work during the presentation of Time Is. In fact

no one noticed the similarity of one riff in "Ice Queen" to one by V der G until it was pointed out by Roy.

In any event an accidental meeting of five similar notes in one riff hardly constitutes a variation on a theme. — **NICK FLETCHER** and **COLIN CATT**, RAW MATERIAL, Finborough Road, S.W.10.

**I HAVE** just returned from Munich where I saw the Chris Barber Band at the Löwenbräukeller. After the most entertaining evening of my life I can bear witness to the fact that the most underrated band in England is the Barber Band. I think most English people must walk around deaf not to have noticed this group

of very experienced and multi-influenced musicians.

You don't just hear their music but you see a complete show varying in mood and colour from subtle to brazen, from atmospheric to ecstatic. I found myself caught up in a continuum of sound which seemed to combine the best qualities of the Band, Miles

Davis, Don Ellis, Dylan, B.B. King and Duke Ellington. — **HERMANN-JOSEF BOCH**, D-4 Düsseldorf, Kölner Str. 257.

**I AM FED** up to the back teeth with articles on John Lennon and Paul McCartney. — **BARBARA D. HALLETT**, Golden Cross Lane, Catshill, Bromsgrove, Wores.

EXCLUSIVE OFFER TO MELODY MAKER READERS  
TRIBUTES TO HENDRIX

## Jimi Hendrix MEDALLIONS

IN GOLD, SILVER AND BRONZE  
At 20% DISCOUNT

Gold £57.50  
Special MM Readers' price  
£46.00

Silver £8.50  
Special MM Readers' price  
£6.80

Bronze £2.00  
Special MM Readers' price  
£1.50



Cut out and send this Reply Coupon to: —  
**BOX JH1  
MELODY MAKER**

161 FLEET ST., LONDON EC4P 4AA

Personalise your

Medallion. Select up to 36 letters for your identification, i.e. name, address, telephone number, Zodiac sign, birth date, etc.

**PRINT YOUR MESSAGE BELOW**

Name \_\_\_\_\_  
Address \_\_\_\_\_

TYPE	NUMBER REQUIRED	PENDANT FITTING & CHAIN or a FITTING	KEYRING
GOLD of £57.50			
SILVER of £8.50			
BRONZE of £2.00			

Place tick in appropriate box.

With each order include for postage, packing, pendant fitting or keyring fitting an extra 75p, plus, should you require a personal message, a further 75p for each Medallion overstamped.

I enclose cheque/P.O. for £ \_\_\_\_\_ Made out to MELODY MAKER and crossed

Signed \_\_\_\_\_