

Melody Maker

MARCH 4, 1972

7p weekly

USA 30 cents

Dead set

GRATEFUL DEAD are set to play seven dates at London's new Rainbow Theatre in April and May.

The Dead open at the Rainbow on April 5, 6, 8 and 9, before going to Newcastle for a gig at the City Hall on April 11. From April 14 to May 24 they are to play continental dates and they return to Britain for three more Rainbow concerts on May 25, 26 and 27.

It is unlikely they will do further British dates, but they may play one of five open air events at Langley, the home of the Marquis of Bath, which are being arranged for the summer.

Benny's back

BENNY GOODMAN was due to fly into Manchester yesterday (Wednesday) to open the same night at Manchester's Kings Hall, Belle Vue.

Tomorrow (Friday) he stars at London's Royal Albert Hall before leaving for two weeks of one-nighters in Scandinavia, France, Italy, Germany and Holland.

Goodman will front Zoot Sims (tenor sax), Peter Appleby (vibraphone), Bucky Pizzarelli (guitar) and Mousie Alexander (drums). American vocalist Lynn Roberts will also appear.

To complete the line-up, Benny has added two British musicians — bassist Lennie Bush and pianist Bill McGuffie.

MM sales: a record

CIRCULATION of the Melody Maker during July - December, 1971, averaged

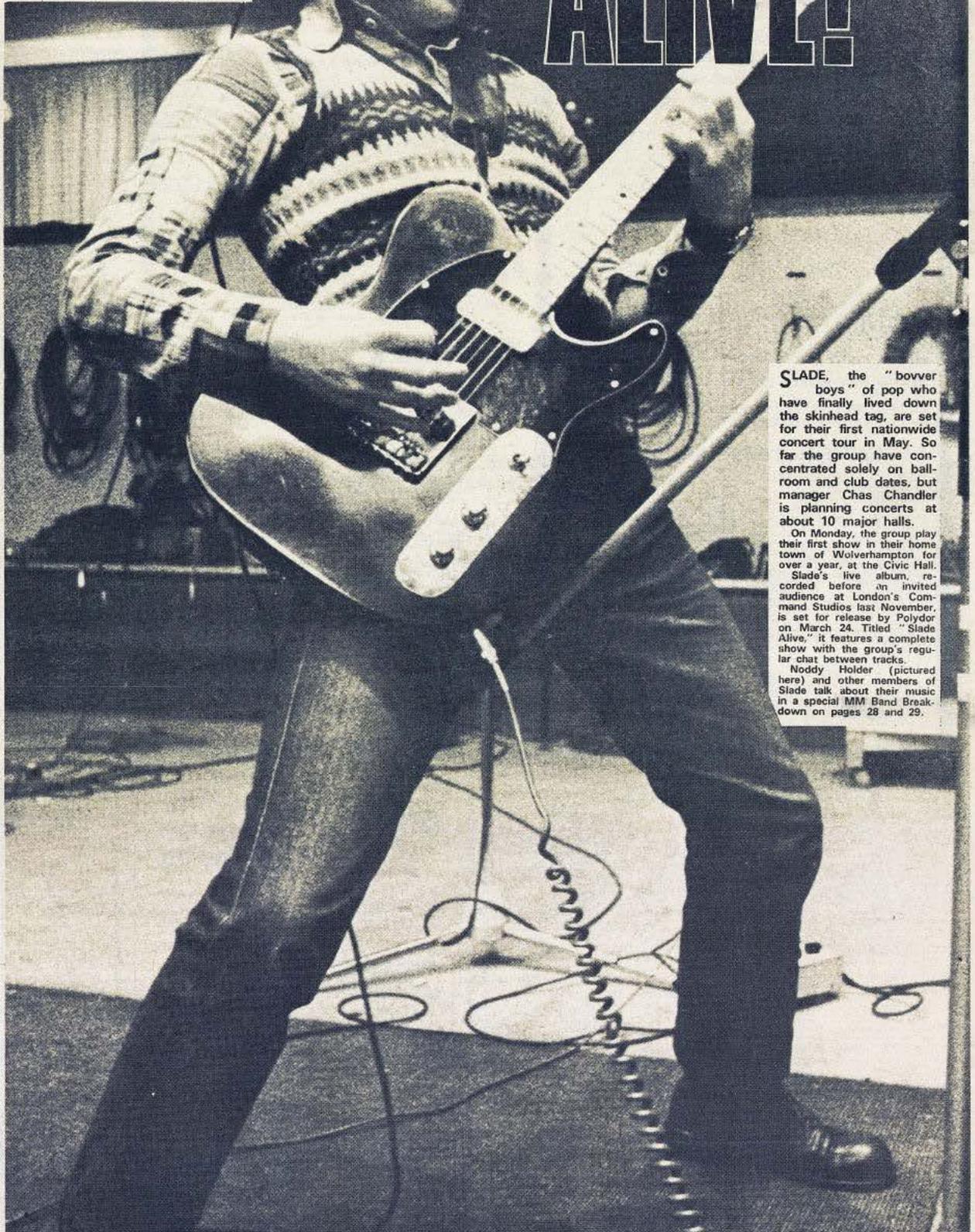
174,138

copies weekly, the Audit Bureau of Circulation confirmed this week. This shows an increase over the previous six months of

19,942

copies weekly. The MM welcomes new readers to the world's biggest-selling music weekly.

SLADE ALIVE!



SLADE, the "bovver boys" of pop who have finally lived down the skinhead tag, are set for their first nationwide concert tour in May. So far the group have concentrated solely on ball-room and club dates, but manager Chas Chandler is planning concerts at about 10 major halls.

On Monday, the group play their first show in their home town of Wolverhampton for over a year, at the Civic Hall. Slade's live album, recorded before an invited audience at London's Command Studios last November, is set for release by Polydor on March 24. Titled "Slade Alive" it features a complete show with the group's regular chat between tracks.

Noddy Holder (pictured here) and other members of Slade talk about their music in a special MM Band Break-down on pages 28 and 29.

POP 30

SINGLES

- 1 (1) SON OF MY FATHER Chicory Tip, CBS
- 2 (5) AMERICAN PIE Don McLean, United Artists
- 3 (10) WITHOUT YOU Nilsson, RCA
- 4 (2) LOOK WOT YOU DUN Slade, Polydor
- 5 (4) TELEGRAM SAM T. Rex, T. Rex
- 6 (9) STORM IN A TEA CUP Fortunes, Capitol
- 7 (3) HAVE YOU SEEN HER Chi-Lites, MCA
- 8 (16) GOT TO BE THERE Michael Jackson, Tamla Motown
- 9 (11) DAY AFTER DAY Badfinger, Apple
- 10 (21) MOTHER AND CHILD REUNION Paul Simon, CBS
- 11 (6) MOTHER OF MINE Neil Reid, Decca
- 12 (19) POPPA JOE Sweet, RCA
- 13 (7) LET'S STAY TOGETHER Al Green, London
- 14 (8) ALL I EVER NEED IS YOU Sonny and Cher, MCA
- 15 (15) MY WORLD Bee Gees, Polydor
- 16 (12) I'D LIKE TO TEACH THE WORLD TO SING New Seekers, Polydor
- 17 (23) SAY YOU DON'T MIND Colin Blunstone, Epic
- 18 (—) BLUE IS THE COLOUR Chelsea Football Team, Penny Farthing
- 19 (17) MOON RIVER Greyhound, Trojan
- 20 (—) BEG, STEAL OR BORROW New Seekers, Polydor
- 21 (13) HORSE WITH NO NAME America, Warner Bros.
- 22 (—) I CAN'T HELP MYSELF Donnie Elbert, Avco
- 23 (14) BRAND NEW KEY Melanie, Buddah
- 24 (24) DAY BY DAY Holly Sherwood, Bell
- 25 (18) BABY I'M A WANT YOU Bread, Elektra
- 26 (22) WHERE DID OUR LOVE GO? Donnie Elbert, London
- 27 (26) IF YOU REALLY LOVE ME Stevie Wonder, Tamla Motown
- 28 (—) GIVE IRELAND BACK TO THE IRISH Wings, Apple
- 29 (—) MEET ME ON THE CORNER Lindisfarne, Chansma
- 30 (28) THE PERSUADERS John Barry, CBS

PUBLISHERS/COMPOSERS

- | |
|--|
| 1. ATV Kirshner (Meroder/Bollotte/Holm); 2. United Artists (Don McLean); 3. Apple (Nilsson); 4. Barn/Schroeder (Holder/Lee/Powell); 5. Wizard Artists (Marc Bolan); 6. ATV Kirshner (Ron Baker/Rubin); 7. WCP (Eugene Record/Barna Acklin); 8. Jobete/Carlin (E. Eilenz); 9. Apple (Peter Ham); 10. Patten; 11. MCA (Paul Simon); 11. Chappell (Parkinson); 12. Chinnichap/RAK (Nicky Chinn/Chris Chapman); 13. A.I. Green; 14. Mitchell/Jackson; 14. United Artists (Reeves/Holdaway); 15. Abigail/Robin Gibb (Barry/Robin Gibb); 15. Cookaway (Roger Cook/Roger Greenaway/Backer); 17. Sparta/Florida (Denny Laine); 18. Stirling MacQueen (Daniel Boone/Red MacQueen); 19. Famous Chappell (Henry Mancini); 20. Valley (Cole/Hall/Wolf); 21. Kinney (Dewey Bunnell); 22. Jobete/Carlin (Eddie Holland/Lamont Dozier/Brian Holland); 23. Copyright Control (Melanie); 24. Vaccano Chappell (Schwartz); 25. Screen Gems/Columbia (David Gates); 26. Jobete/Carlin (Eddie Holland/Lamont Dozier/Brian Holland); 27. Jobete/Carlin (Stevie Wonder/Al Green); 28. Northern/Kidney Punch Music (Paul and Linda McCartney); 29. Hazey (Rod Clements); 30. ATV Kirshner (John Barry); 17. Joy (Apollo 100); 18. Everything I Own (Bread); 8. Sweet Seasons (Carole King, Ode); 9. Heart of Gold (Neil Young, Reprise); 10. Let's Stay Together (Al Green, Hi) |
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AMERICA'S TOP 10

- | | |
|---|--|
| 1 (2) WITHOUT YOU Nilsson, RCA | 6 (7) JOY Apollo 100, Mega |
| 2 (3) HURTING EACH OTHER Carpenters, A&M | 7 (8) EVERYTHING I OWN Bread, Elektra |
| 3 (8) DOWN BY THE RIVER Osmonds, MGM | 8 (9) SWEET SEASONS Carole King, Ode |
| 4 (6) LION SLEEPS TONIGHT Beatles, Atlantic | 9 (11) HEART OF GOLD Neil Young, Reprise |
| 5 (1) PRECIOUS AND FEW Climax, Carousal | 10 (4) LET'S STAY TOGETHER Al Green, Hi |
- FROM "CASHBOX"

ALBUMS

- 1 (2) TEASER AND THE FIRECAT Cat Stevens, Island
 - 1 (1) ELECTRIC WARRIOR T. Rex, Fly
 - 3 (3) A NOD'S AS GOOD AS A WINK TO A BLIND HORSE Faces, Warner Bros.
 - 4 (5) NEIL REID Decca
 - 5 (6) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 6 (4) BANGLA DESH Various Artists, Apple
 - 7 (7) IMAGINE John Lennon, Apple
 - 8 (13) PAUL SIMON CBS
 - 9 (11) HARVEST Neil Young, Reprise
 - 10 (11) HENDRIX IN THE WEST Jimi Hendrix, Polydor
 - 11 (8) TAPESTRY Carole King, A & M
 - 12 (—) AMERICA America, Warner Bros.
 - 13 (9) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
 - 14 (10) Led Zeppelin, Atlantic
 - 15 (18) GILBERT O'SULLIVAN HIMSELF MAM
 - 16 (20) FOG ON THE TYNE Lindisfarne, Chansma
 - 17 (12) JESUS CHRIST SUPERSTAR MCA
 - 18 (12) GATHER ME Melanie, Buddah
 - 19 (24) PICTURES AT AN EXHIBITION Emerson, Lake and Palmer, Island
 - 20 (14) MUSIC Carole King, A & M
 - 21 (15) TAMLA MOTOWN CHARTBUSTERS Vol 6 Various Artists, Tamla Motown
 - 22 (19) FRAGILE Yes, Atlantic
 - 24 (24) TOP OF THE POPS Vol 22 Various Artists, Hallmark
 - (—) GRAVE NEW WORLD Strawbs, A & M
 - 25 (23) SHAFT Isaac Hayes, Stax
 - 26 (20) NILSSON SCHMILSSON Nilsson, RCA
 - 27 (17) MORE BOB DYLAN'S GREATEST HITS CBS
 - (—) JIM REEVES' GOLDEN RECORDS RCA
 - 30 (28) GLEN CAMPBELL'S GREATEST HITS Capitol
- Three titles tied for 22nd and 27th positions.

America's Top 30 LPs

- 1 (1) AMERICAN PIE Don McLean, United Artists
 - 2 (2) BANGLA DESH Various Artists, Apple
 - 3 (4) MUSIC Carole King, Ode
 - 4 (4) HOT ROCKS 1964-1971 Rolling Stones, London
 - 5 (11) FRAGILE Yes, Atlantic
 - 6 (5) Led Zeppelin, Atlantic
 - 7 (10) BABY I'M A WANT YOU Bread, Elektra
 - 8 (15) PAUL SIMON Columbia
 - 9 (9) JACKSON 5 GREATEST HITS Motown
 - 10 (14) NILSSON SCHMILSSON Nilsson, RCA
 - 11 (6) PICTURES AT AN EXHIBITION Emerson, Lake and Palmer, Cotillion
 - 12 (19) PHASE 111 Osmonds, MGM
 - 13 (7) TEASER AND THE FIRECAT Cat Stevens, A & M
 - 14 (8) A NOD'S AS GOOD AS A WINK TO A BLIND HORSE Faces, Warner Bros.
 - 15 (16) THE LOW SPARK OF HIGH HEELED BOYS Traffic, Island
 - 16 (18) STRAIGHT UP Badfinger, Apple
 - 17 (17) CHEECH AND CHONG Ode
 - 18 (13) MADMAN ACROSS THE WATER Elton John, Uni
 - 19 (29) CHERISH David Cassidy, Bell
 - 20 (20) KILLER Alice Cooper, Warner Bros.
 - 21 (15) CHICAGO AT CARNEGIE HALL Columbia
 - 22 (24) LET'S STAY TOGETHER Al Green, Hi
 - 23 (23) SOLID ROCK Temptations, Gordy
 - 24 (18) E PLURIBUS FUNK Grand Funk Railroad, Capitol
 - 25 (25) GATHER ME Melanie, Neighborhood
 - 26 (27) TAPESTRY Carole King, Ode
 - 27 (—) GOT TO BE THERE Michael Jackson, Motown
 - 28 (30) WHATCHA SEE IS WHATCHA GET Dramatics, Volt
 - 29 (—) YOUNG GIFTED AND BLACK Aretha Franklin, Atlantic
 - 30 (22) STYLISTICS Avco
- FROM "CASHBOX"

THE MOODY BLUES are following in the footsteps of Led Zeppelin and T. Rex with a special concert at the giant Wembley Empire Pool, London, on April 22.



MOODIES' JOHN LODGE: US sound system

The 10,000 seater Empire Pool is rapidly becoming a popular venue for groups capable of attracting a large number of fans to their concert. Zeppelin played three shows there last year, and T. Rex are set for a show there on March 18.

For the Moodies' show, the group are flying in their American sound system and lighting equipment, not previously used in this country before. The gear weighs 10 tons, and an American road crew will be arriving with it to operate the equipment.

Tickets for the Moodie show will be 50p, and are available from all branches of Harlequin Records or by writing to their head office at 87 Gt. Titchfield Street, W.

Moodies next for Wembley

This will be the Moodies' last British show for some time, and Ray Thomas told the MM this week: "We want to make all our live appearances throughout the world with the same sound quality we have in the US. We have had equipment problems in the past and the only way to get round it is to fly in the U.S. gear."

DONOVAN FOR EIRE

DONOVAN is playing six Irish gigs with a group consisting of his brother-in-law Stuart Lawrence (drums), Pete Cummins (bass) and Phillip Donnelly (guitar). On the same bill is a recently formed Irish group, Planxty, which includes Christy Moore, former Sweeneys Man Andy Irvine, Liam Og O'Flainn (uilleann pipes, whistle) and Donal Lunny (guitar, bouzouki). Dates are Galway (March 20), Limerick (22), Tralee (23), Waterford (25), Cork (28) and the National Stadium, Dublin (29).

BOOTLEG WHO

SMALL QUANTITIES of a live bootleg Who album, recorded on their recent American tour, have arrived in London.

TULL TOUR

JETHRO TULL open their biggest ever British tour tonight (Thursday) at the Portsmouth Guildhall and already sell-out signs are up outside halls up and down the country. Tickets for the 23 venues went on sale a week ago and already sold out are dates at Portsmouth, Bristol, Birmingham, Newcastle, Sheffield, Norwich, Oxford and Manchester.

This week also sees the delayed release of Jethro's new album "Thick As A Brick." It was due out last week but the power strike delayed production of the covers for one week.

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Beach Boys, Very Complete	£1.50
Songs of Love & Hate L. Cohen	95p
Mountain Album	£1.60
Blue Guitar Method (John Penn)	75p
H.M.S. Donovan	75p
Look Here (Leon Rossello)	50p
Bawdy Ballads (Rocky Song)	£3.50
Band of Gypsies/Rainbow	50p
Deep Purple in Rock/Fractal	£1.55
The Motown Era (12 Songs)	£3.00
Lindisfarne Album	60p
Tarantula (Bob Dylan Novel)	£1.55
Aksakung (Jethro Tull)	75p
Nam (Paul McCartney)	£1.55
John Lennon	95p
Mud Slide Slim (James Taylor)	£1.25
Who's Next (The Who)	£1.50
Stones Complete (Words)	£1.50
T. Rex Album	£2.50
Beatles Complete	£2.50
Blood, Sweat & Tears Complete	£2.25
Rock Chord Guide	£1.25
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HEY JUDE The Beatles (Import) £2.99
HOT ROCKS Rolling Stones (Double Import) £5.99
GREENHOUSE Leo Kottke £2.99
HAPPY XMAS/WAR IS OVER John Lennon (Import Single) 75p
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FOLK FORUM

For full details of this weekly feature, contact the Advertisement Manager, Melody Maker, 161-166 Fleet Street, London, EC4P 4AA. Telephone: 01-353 5011.

M.M. NULLI SECUNDUS

ELP: album and U.S. tour

EMERSON, LAKE and Palmer have completed their third studio album due for release in a couple of months, and are due to start a massive tour of America later this month.

Keith Emerson is currently working on his solo album project and last week completed sessions with the New Jazz Orchestra and Jon Hise-man. A full report is given on page 9 of this week's MM. No release date is set for the solo album, which is still untitled.

The ELP tour dates are as follows: Denver, Coliseum (March 21), Long Beach, Cal (22), Civic Auditorium, Santa Monica (23), Winterland, S. Francisco (24-25), Arena, St. Louis (26), West Kentucky University (27), Municipal Auditorium, Atlanta (28), Orlando, Florida (29), St. Petersburg (30), Convention Centre, Miami (31).

Followed by Coliseum, Jacksonville (April 1), Puerto Rico (2), New Haven Connecticut (4), Boston (5), Utah, New York (7), Buffalo (8), Wooster College, Ohio (9), Academy of Music, New York (10-11), Lansburg, Penn. (12), Lancaster, Penn. (13), Sports Arena - Hershey (14), Spectrum, Philadelphia (15), Cobalt Hall, Detroit (17), Hara, Ohio (18), Ari-Crown Theatre, Chicago (19), University, Ohio (20), Louisville, Kentucky (21), Fort Worth, Texas (22), Houston, Texas (23), University, Ohio (25), Greenville, Penn. (27), Forum, Montreal (28), Coliseum, Quebec (29), and on April 30 the group return to Britain.

Emerson, Lake and Palmer have been nominated for a Grammy Award for the best new act of 1971.

HARRISON HURT

GEORGE HARRISON, with blood streaming down his face, was rushed to Maidenhead hospital on Monday with his wife Patti. Both suffered head injuries when their Mercedes crashed on the M4 motorway near Maidenhead, Berkshire.

A spokesman for the hospital told the MM on Tuesday morning: "They were treated in the casualty department but were not admitted to the hospital — they were only here for a few hours."

George was discharged, but

he will have to return to hospital and have stitches removed from his head later. Patti was taken to Nuffield Nursing Home, Fulmer, Slough, where, on Tuesday morning, she was said to be "quite comfortable today."

The MM understands that Patti, who was concussed, was being kept in the nursing home for observation.

The couple were travelling to London from their home in Henley-on-Thames when the crash occurred at a roundabout.

PINK MANCHESTER

PINK FLOYD are to play two concerts at Manchester's Free Trade Hall on May 29 and 30 to make up for the cancelled concert in Manchester due to power failure.

Fans who bought tickets for the cancelled concert will be able to use them to go to

the May 29 show at Manchester, and the extra date has been added because of the number of applications.

The Floyd are also set for an additional concert at Brighton's Dome on June 28. This has been arranged because the group's previous Brighton show was spoiled by technical problems during amplification.

FESTS FIGHT BILL

GREAT WESTERN Festivals, the festival organisers who had hoped to put on two events at Canterbury this year but are having to search for another site, are preparing a case against the Night Assemblies Bill, the legislation to stop festival currently on its way through Parliament.

Great Western are preparing a charter with alternative proposals for proper organisation of pop festivals. This will be completed by the end of this week and forwarded to Parliament.

GINGER GIGS OFF

GINGER BAKER'S British



AL STEWART has formed a group to accompany him during parts of his solo appearances. They will be making their debut at London's Rainbow Theatre on March 7. In the band are lead guitarist Isak Guillory, formerly with the American band Crying Shames, bassist Fred Gandi, drummer Rob T.ato, who was with Bell and Arc, and organist Tim Hinckly, who was with Jody Grind.

tour with Fela Ransome-Kuti, the Nigerian bandleader, has been cancelled after a mix-up

over who was paying for the group's air tickets.

The tour was to have opened on March 3, and played London's Rainbow Theatre the following day. A live album by the band will still be released on March 3.

STARS IN OXFORD

SHIRLEY BASSEY, Cleo Laine and the John Dankworth Quartet, Ralph McTell, Nana Mouskouri and Kris Kristofferson are among the major names announced this week for the 1972 Oxford International Music Week, the first event of its kind to be held in the city.

The eight-day event, planned as the first in an annual series, is being handled by London impresario

Robert Paterson. It takes place at the Oxford New Theatre between Sunday, May 7 and Sunday, May 14 inclusive.

BLACK MOSES HERE

ISAAC HAYES flew into London last weekend to record a guest appearance in a forthcoming Burt Bacharach TV special. Bacharach is known to be an ardent admirer of Hayes' work. Hayes, who is here until Friday, will make no public appearances, although he was due to record an interview for BBC TV's Old Grey Whistle Test.

There are plans for his first European tour — twice postponed at the last minute — to take place in the autumn.

MM Poll-winners concert

ATTENTION LONDON JAZZ FANS: there's still time to get to the MM's Jazz Pollwinners' Concert at the Queen Elizabeth Hall tonight (Wednesday).

It's an all-star event, featuring the Mike Gibbs Band, Nucleus, Paul Rutherford's Iskra 1903, and a small group featuring New Star altoist Stan Sulzmann and top British trumpeter Harry Beckett.

Late additions are violinist Henry Lowther, who'll play with Beckett and Sulzmann, and compere Bill Odie, of BBC-TV. The Goodies (and a noted jazz fan).

Tickets, obtainable at the door, are 60p, 80p, £1, and £1.25, and the concert starts at 7.45 pm.

NEW BEACH BOYS

THE BEACH BOYS have added two more permanent members — bassist Blondie Chaplin and drummer Ricky Fataar, both members of The Flamin' Groovies, the now-defunct South African group "discovered" by the Beach Boys.

Announcing the additions at a press conference in London on Monday night, Carl Wilson commented: "This will add two more personalities, two more emotions, to our music. Blondie and Ricky both sing, and they both compose and they'll be allowed to express themselves within the group."

Dennis Wilson, who injured his hand some time ago and has given up playing drums in favour of keyboards. The enlarged group will make its first public appearance at New York State University on March 16, and will come to Britain in May to play dates including the Rainbow Theatre, London.

A new album, "Carl and The Passions — So Tough" will be out the month of the tour.

Mingus for Jazz Now!

CHARLES MINGUS, John McLaughlin, and Ginger Baker are among the stars appearing at Jazz Now!, the jazz festival which will take place in Munich next August, simultaneously with the Olympic Games.

Organised by Joachim Berendt, director of the Berlin Jazz Festival, the Olympic event begins on Thursday, August 17, with a Blues night featuring Jimmy Witherspoon, John Lee Hooker, Joe Turner, and T-Bone Walker.

Friday night's concert will be called Africa Now!, with Ginger Baker and his African friends and Art Blakey's Orgies in Rhythm.

Saturday night features Mingus, McLaughlin's Mahavishnu Orchestra, and Chase, and on Sunday night there will be a jam session featuring Freddie Hubbard, Stanley Turrentine, Kenny Burrell, George Benson, Johnny "Hammond" Smith, Hank Crawford, Ron Carter, Airto Moreira, and others.

MAYALL'S NEW MAN

THE ACTOR who plays the part of Mr. Kid, the villain in the latest James Bond movie Diamonds Are Forever, is the latest addition to John Mayall's latest group who are set to open an Australian tour this week.

He is Pat Smith, a string bass player who originally taught Mayall's previous bassist Larry Taylor. Taylor had to quit the band after collapsing from exhaustion.

Collier reshuffle

FOLLOWING a lengthy spell in hospital, Graham Collier has reshuffled his band — dropping trumpeter Harry Beckett after eight years' unbroken collaboration.

The new line-up, which makes its London debut at the Institute of Contemporary Arts on Sunday, features Richard Bruce (bass), Peter Hart (alto), Ed Speight (guitar), and the two holdovers from the last band, pianist Geoff Castle, and drummer John Webb, plus Collier on bass.

The other departures, apart from Beckett, are reedman Alan Wakeman and Bob Syder.

Collier has written a new extended work for the band, called "And How Far Something Completely Different," and is also working on a piece called "Whispers of Dreams," commissioned by the Camden Festival.

Tonight (Thursday) and tomorrow, the band tour Lincolnshire. Next Tuesday they play London's South Bank Polytechnic, and on Wednesday they play the Phoenix, Cavendish Square.

IDLE MOVEMENTS

IDLE RACE finally disbanded early this month after a ten year existence — and the group was immediately reformed by the one remaining founder member, bassist Greg Masters.

He has recruited Bob Wilson (lead guitar, piano), and Davy Carroll (guitar, violin) both from Tea and Symphony; drummer Bob Lambie from Locomotive; and lead singer, guitarist Steve Gibbons from the Uglies.

Acorn Artistes in association with CBS, Bell and Decca recording Co's

2 COLLEGE ROAD SHOWS OVERWHELMING SUCCESS

THE OPINION EXPRESSED BY FAR THE MAJORITY OF COLLEGES AND PROMOTERS THROUGHOUT FEB.

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ARRIVAL	Thin Jizzy	Barabbas
MARCH		
Wed 1 CONHAS QUAY Plymouth College, Colyton Quay, Nr. Chudleigh	Fri 10 GLOUCESTER Tech. College, Dromon's Road, Bromon's Road	Sat 18 BIGNOR REGIS College of Ed., Bignor, Sussex
Thurs 2 STOKESON TRENT Assize College, at Ed. Mansel, Stoke on Trent	Sat 11 HENDON College, The Barnburghs, Hendon, N.W.4	Thurs 23 CREWE Spagona, Crewe, Cheshire
Fri 3 NEWPORT College of Tech, All-on-on Avenue, Newport, Mon.	Tues 14 BRISTOL Polytechnic, West	Fri 24 LYDNEY Town Hall, Lydney, Gloucestershire
Sat 4 CARDIFF 1948 Union Cardiff University, Park Place, Cardiff	Wed 15 WESTERN SUPER-MARE, West	Sat 25 MELLISHAM Town Hall, Mellisham, W. Glam.
Sun 5 WHITEHAVEN, Cass Hall, Park Place, Carlisle	Thurs 16 BARNSTAPLE Queens Hall, Barnstaple	Thurs 30 DROPT WITCH Spa Winter Garden, Dropt, Sussex

ARRIVAL NEW ALBUM FROM ARRIVAL **CBS** **Thin Jizzy** NEW ALBUM SHADES OF A BLUE ORPHANAGE **DECCA**

Christie EDISON LIGHTHOUSE **Worth**

MARCH		
Thurs 1 WOLVERHAMPTON Lydiate, LONDON College of All Saints, White Hart Lane, N.1	Fri 10 LYDNEY College of Education, Lydney, Gloucestershire	Sat 18 CHEL TENHAM St. Pauls College, Shottesbury Hall, St. George Hill, Dropt, W. Sussex
Fri 3 HEREFORD Plummer Building, Haywards, St. Asa, Hereford	Sat 11 KINGSTON UPON THAMES, Upping Hill College, Kingston Hill, Kingston, Surrey	Mon 22 ANDOVER Leam's Club, Andover, Hampshire
Sat 4 OXFORD St. George's Hall, 1, HERVEY, West Park, Pye Hill, St. Helen	Tue 14 TANNORVILLE, Somerset	Thurs 23 YARMOUTH Tower Ballroom, Yarmouth, Norfolk
Mon 5 EXETER St. George's Hall, 1, HERVEY, West Park, Pye Hill, St. Helen	Wed 15 NEWPORT Voice Suite, Newport, W. Glam.	Fri 24 HARVEY Town Hall, Dropt, W. Sussex
Tue 6 GLORCESTER, Queens Hall, Barnstaple, Devon	Thurs 16 BARNSTAPLE Queens Hall, Barnstaple, Devon	Sat 25 SPARKFORD, Spangford Hall, Somerset
Thurs 7	Fri 17 LIVERPOOL Faculty of Tech., Byron St., Liverpool	

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BRIEF

FACES guitarist Ron Wood had his perspex lead guitar stolen while in Holland last week, and Atomic Rooster's Steve Bolton lost two guitars at City University, London, on Friday night. They were a Fender Stratocaster in metallic maroon (serial number 12222) and a gold Gibson Les Paul (serial number 887450).

YES held up by bomb hoax in America last week but they managed to do the concert two and a half hours late. The hoaxer, who was thrown out of the theatre after sneaking in earlier in the day, was caught by police.

SHIRLEY BASSEY set for her first ever one night tour of the States in March.

PATTO, currently on tour with Ten Years A Day in Scandinavia, have signed a recording deal with Island for Britain and Europe. It's a three year, six album deal and they will be managed by Mick Winwood following the current tour.

POWER strike has caused the delay of several Island albums. New release data for albums by Robin Williamson, Vinegar Joe, Heads, Hands and Feet, Procol Harum and Paladin is April 7, and new release date for Jim Capaldi's solo set, the Island Rock-On album by the "Bunch," Tir Na Nog and Mick Abraham's is April 14.

UFO are recording two British and four continental dates to be combined with tracks already recorded in Japan for a live album entitled "UFO, Live On Planet Earth." Argent's future plans, too, include a live album. This will be started on immediately after the release of "Ring of Hands" at the end of March.

KINKS have an album of older entitled "Kinks Chronicle," a compilation of Kinks hits, goodies and some material new to American fans. The album is on Warners, although the Kinks recently signed a new deal with RCA.

NEW SEEKERS rush released the British entry to the Eurovision Song Contest "Beg Steal Or Borrow" on Polydor last week. They are also recording a version in German for release in that country in mid-March. New date for their March tour is at Glasgow's Kelvin Hall on March 27.

ROD STEWART is in the studio this week and next recording his next solo album... Bonzo Dog Band release a new album on UA this week entitled "Let's Make Up And Be Friendly" and to record a live album in Memphis and Chicago for their next UA release.

JOHNNY PEEL will be introducing Hawkwind, Steve Took, Graham Bond, Pete Brown, Adrian Mitchell and Adrian Henri at Alderminster as part of the annual CND march on Easter Monday, April 3.

JOE BROWN'S new band, Brown's Home Brew, opens a British tour on Tuesday, March 25, for three weeks. March dates are Suzanne's, Tamworth, Steering Wheel, West Bromwich (29) and Kensington Court, Newport (30).

MAYNARD FERGUSON'S British Orchestra, currently touring the States to hit reviews, played a date at Rikers Island, New York, on February 22. Maynard, due back on March 28, has been offered to stay on another three weeks. Maynard's "M.F. Horn" has been nominated for a Grammy Award in the Best Jazz Performance by a Big Band category.

DEEP PURPLE record their Theatre in London's Lower Regent Street on March 9. The show will be broadcast on Radio One at 90 on Saturday, March 18.

RAY STEVENS and Dana guest on Engelbert with the Young Generation on BBC-1 TV this Sunday (5).

AMERICAN singer Tommy Hunt makes his British TV debut on BBC-1 on Wednesday (8) in a one-man cabaret act recorded at Manchester's Golden Cavern, December.

Jones-Lewis band due

THE THAD Jones — Mel Lewis 18-piece orchestra will leave New York on March 16 for Britain. The band opens at Ronnie Scott's, London, on Friday (17) and finishes on Wednesday (29).

After its Scott Club season the band embarks on a five-week tour of five Soviet cities, beginning April 1. This tour — the band's first under U.S. State Department auspices — will be the fifth overseas excursion by this group of freelance musicians who have been appearing at New York's Village Vanguard for the past seven years.

A remarkable 18-year-old trumpet player, John Faddis, will join the band for the British visit. Some of the regular members, including Snooky Young, Marvin Stamm, Eddie Bert and Eddie Daniels, will not be here because of other commitments, and substitutes are at present being set.



THAD JONES: booked for Ronnie Scott season

on March 30 and continues until April 15. The Modern Jazz Quartet has been booked to follow Hancock on Monday, April 17 for a three-week

season. Chico Hamilton's quartet and pianist-singer Blossom Dearie share the bill at Ronnie's this week. They are there until March 16.

Noise ban at Frankfurt fair

A BAN has been imposed on the demonstration of musical instruments on open stands at the Frankfurt International Spring Fair, which opens on Sunday (5) for five days.

The clamp-down results from the level of noise and congregation of spectators in previous years. Exhibitors requiring to demonstrate have been compelled to hire soundproof booths to avoid drastic action by the organisers, who have threatened to close down the stands of any offenders and exclude them next year.

"At the 1971 fair some firms presented popular stars at the exhibitions stands and these performances bore every characteristic of a show, about which we were not previously informed," states a directive from the organisers.

"Such occasions resulted in considerable congestion in the vicinity of the stands concerned and in some instances riotous scenes. Discussions and sales talk were impossible within a wide radius."

"For this year's fair we have worked out a clear-cut concept. In no circumstances will any kind of performance be tolerated which exceeds the normal acoustic soundings of an instrument or music equipment. We shall naturally not permit autograph sessions on the stands either."

"We quite expected it," said Leslie Miller, joint managing director of Dallas Arbitrer. "It's only right, really, because it's impossible to do business with instruments blaring away."

As the soundproof rooms have cost between £150-£250, the Association of Musical Instrument Industries, under whose auspices the British contingent takes part, have provided facilities on one of their two stands for association members who have been unable to make their own arrangements. The other AMII stand will dispense information with the aid of a female interpreter.

Over 300 musical instrument manufacturers from all over the world will be exhibiting in the vast modern Hall No. 5, which has the space of 30,000 square metres. Not surprisingly, Germany will be providing the biggest contribution, with 110 exhibitors, but Britain comes third with 48. Attendance is expected to exceed the 66,093 buyers from 86 different countries.

Glen's live debut

GLEN CAMPBELL is to make his first live appearance in London at the New Victoria Theatre on March 25. He is also set for a BBC TV spectacular from the Talk Of The Town on March 26.

The shows, presented by Jeffrey Kruger in association with Arthur Howes, follows a promise made four years ago by Campbell that his first concert in London would be for Kruger. The profits from the show will go to spastic children through the variety Club of Great Britain.

Under Ember Records new distribution deal with Pye Ember will be re-issuing their Glen Campbell albums, and a Top Of The Pops spot to promote these is fixed for March 23.

FLY'S DOUBLEBACKS

BECAUSE of public demand, Fly Records are releasing a new series of albums called Doublebacks featuring original LPs (first released on Regal Zonophone) by Tyrannosaurus Rex, Procol Harum, Joe Cocker and the Move.

They will retail at two for the price of one (£2.30) packaged in double sleeves, using the original designs. They are out on March 18.

The albums are Tyrannosaurus Rex's "My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows" and "Prophecy Seers And Sages, The Angels Of The Ages," Joe Cocker's "Joe Cocker," and "With A Little Help From My Friends," Procol Harum's "A Writer Shade Of Pale" and "A Salty Dog," and the Move's "Shazam" and "Move."

Also out on March 11 is a new line of singles called Magniflys retailing at 50p, featuring Joe Cocker, Tyrannosaurus Rex, Procol Harum and the Move.

GRIMM'S TALE

MIKE GILES, former drummer with King Crimson, pianist Neil Innes, of the Bonzos, Zoot Money and the three members of the Scaffold with their musical arranger John Megginson and Liverpool poets Adrian Henry and Brian Patten are getting together for a tour of Britain which opens at Watford on March 3, in an act called Grimm's.

Island Records are to make a live album of one of the concerts. "Scaffold's Mike McGear has a solo album of songs released by Island on March 24. Title of the album is "Woman" and artists who worked on the sessions include Zoot Money, Brian Auger, Gerry Conway and Ginger Johnson. On the same date a single, also entitled "Woman" is released.

RAINBOW BLUES

MEMPHIS SLIM heads the bill of the American folk-blues festival's only British appearance at London's Rainbow Theatre on March 28.

Also in the show, which is touring Europe during March, are Big Mama Thornton, Big Joe Williams, Robert Pete Williams, Gene Walker and his Blues Band.

O'LIST LEAVES ROXY

EX-NICE guitarist David O'List has left Roxy Music for undisclosed reasons. The band begin work on their first album within the next fortnight, with replacement Phil Manzanera, formerly of Quiet Sun. Negotiations are under way with A&M, Island, and Warner Bros. for the album's release.

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O A Nod's as Good 2.49 2.15	as a Wink/Faces
O Out West/Jimi Hendrix	2.35 2.05
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O Grave New World/Strawbs	2.30 2.05
O Tago Mago/Can	2.99 2.50
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O Rockin' the Fillmore/Humble Pie	2.30 2.05
O America	2.29 2.05
O Led Zepplin 4	2.35 2.05
O Bob Dylan's Greatest 2.99 2.50	Hits 2
O Rough and Ready/Jeff Beck	2.29 2.05
O Garças/Jerry Garcia	2.29 2.05
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O Ten Man Mop/Steelye Span	2.30 2.05
O Islands/King Crimson	2.30 2.05
O American Pie/Dan Maclean	2.15 1.95
O Flash/Fonk	2.29 2.05
O Mythical Kings and 2.25 2.00	Iguanas/Dory Frevin

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O Incredible String C. 2.50 2.25	Band/Liquid B. 2.60 2.35
O John Lennon/C. 2.50 2.25	Imagine 8.250 2.25
O Lindisfarne/Fog C. 2.50 2.25	Various Lyne 8.240 2.35
O Van Morrison/C. 2.40 2.35	Tupelo Honey 8.270 2.45
O Motown Chart-busters Vol. 6 8.250 2.25	U Traffic/Welcome C. 2.50 2.25
O McCartney/Rem 8.250 2.25	O Moody Blues/C. 2.49 2.25
Every Good Boy 8.269 2.40	U Neil Young/After The Goldrush 8.270 2.45
O Procol Harum/C. 2.50 2.25	Broken Barricades 8.260 2.35
O Simon and Gar. C. 2.49 2.35	U Traffic/Welcome C. 2.50 2.25
O Santana/Third C. 2.70 2.50	8.299 2.75
O Superstar/C. 3.90 3.20	Various Vol. 1 8.248 2.40
U The Four Of Us 8.270 2.45	& Vol. 2 each 8.270 2.45
O Shaft (Double Cassettes) C. 4.30 3.80	O Stones/Sticky C. 2.60 2.35
O Rod Stewart/Every Picture* C. 2.50 2.25	O John Sebastian/C. 2.60 2.35
The Four Of Us 8.270 2.45	O Cat Stevens/C. 2.50 2.25
O Teaser/Fire Cat 8.260 2.35	O Traffic/Welcome C. 2.50 2.25
To The Canter 8.260 2.35	O Who/Who's C. 2.40 2.20
Next*	

FORTHCOMING RELEASES	
O Terry Reid/Water 2.29 2.05	O Third Ear Band/2.15 1.95
O Music From MacBeth 2.15 1.95	O Medicine Head/Dark 2.15 1.95
O Melanie/Garden In 2.15 1.95	the City
O Appletree Theatre/Playback 1.95 1.80	O Doors/Wardest Hagnings 3.99 3.55
O Audience/Lunch 2.30 2.05	O Jo Jo Gunne 2.40 2.15
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with	
O Melpo 2.29 2.05	O Stan Stills 3.99 3.55
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O Miles Davis/Live Evil 2.99 2.60	O Grin/1-1 2.29 2.05
O Ry Cooder/Into the 2.29 2.05	Purple Valley
O Richie Havens/2.15 1.95	Great Blind Degree

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O Englishmen 8.379 3.30	O Dylan/Nashville Skyline 8.289 2.65
O Elton John/Mad Man Across The 8.260 2.35	Water
O Emerson Lake & C. 2.50 2.25	Palmer/Pictures 8.260 2.30
O Faces/Head As Good As A Wink 8.270 2.45	O Rainbow Bridge/C. 2.60 2.35
Hendrix 8.270 2.45	O King Crimson/C. 2.50 2.25
Court 8.260 2.35	O George Harrison/All Things 8.550 5.00

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SUN., MAR. 13th	HEMEL HEMPSTEAD PAVILION
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WED., MAR. 15th	BIRMINGHAM TOWN HALL
THURS., MAR. 16th	SOUTHPORT TOWN HALL
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SUN., MAR. 19th	HARLOW PLAYHOUSE
MON., MAR. 20th	GUILDFORD TOWN HALL
TUES., MAR. 21st	BRISTOL COLSTON HALL
WED., MAR. 22nd	CARDIFF CITY HALL



MARY HOPKIN: trip to Israel

MARY HOPKIN, the golden girl of Apple who rose to stardom after Paul McCartney guided her early career, has quit the Beatles' company, and is currently without a recording contract.

Mary quits Apple

"I have had offers from three major companies but haven't made a deal yet," Jo Lustig told the MM on Monday. "We don't know what label we'll be on in future but it won't be Apple," he added.

Mary is set to start work on a new album with husband Tony Visconti producing. Visconti is also producing T. Rex, Osibisa, Tom Paxton and Ralph McTell.

On May 11 Mary co-stars with McTell in a concert at the New Theatre, Oxford, and on May 20 she co-stars with McTell at London's Royal Festival Hall. In April she is set for a special show in Tel Aviv to celebrate the Israeli Independence. She has been invited by the Israeli Government to appear with various Israeli folk stars.

Mary will appear at several folk festivals during the summer.

RICH SOUNDS

BUDDY RICH and his Orchestra will kick off a weekly series of 45-to-50 minute programmes on BBC-2 TV on March 25.

Titled Sounds For Saturday the shows are being produced by Stanley Dorfman. There are 25 in the series.

Successive programmes on Saturday evenings will star: The Faces; James Last Orchestra; Oscar Peterson Trio; Tom Paxton, Mary Travers and John Denver; Elton John; Harry James Orchestra; Richie Havens; Stan Kenton Orchestra; Osibisa; and 5th Dimension.

Others set so far are Stephen Stills, Judee Sill, Count Basie Orchestra, Joni Mitchell and Don McLean.

Mary Travers will also appear in her own six-week series under the production of Dorfman.



BARNABUS (from left Keith Hancock, Tony Cox and John Storer) winners of the first heat of the MM National Rock/Folk Contest with MM correspondent Dennis Detheridge.



Battle of the bands begins

THE National Rock/Folk Contest, organised by the Musical Instrument Promotion Association and sponsored by Melody Maker, is underway! It got off to an exciting start last week with 80 groups and 20 soloists competing in area heats in Birmingham.

"And if the standard throughout the country is like that in Brum it's going to be a real battle," said Black Sabbath lead guitarist Tony Iommi, one of the judges at the first heat.

Tony and fellow judges Ozzy Osborne and MM correspondent, Dennis Detheridge, selected Barnabus, a progressive trio from Leamington Spa, as the best band in Wednesday's heat at the Crown and Cushion, Perry Bar.

They join Aleph-Null (Stoke-on-Trent), Pugma-Ho (Derby), Walrus Gumboot (Birmingham) and Poem (Stoke-on-Trent), winners of further heats in Birmingham on Thursday, Friday and Saturday, in the Birmingham area finals on March 16.

The best soloist in the Birmingham heats, Flamenco guitarist David Pleasance, from Shrewsbury, goes forward to the semi-finals at London's Rainbow Theatre on May 29.

The contest, offering £500 worth of vouchers for musical instruments to the winning group and £200 in vouchers for the successful soloist, has attracted 1,200 entries.

Malcolm Jay, of BBC Radio Birmingham's Heavy Pressure programme interviewed members of competing groups in Birmingham and extensive radio and television coverage is being given to the remaining 33 heats.

The first of the South East London/Surrey/Sussex/Kent area heats took place at the Tudor House, Maidstone, on Tuesday.

Next Tuesday (7) groups from these areas will battle it out at the Queen's Motel, Margate.

The first West and South West area heat is staged at the Continental Hotel, Plymouth, on Sunday (5).

CLEO OFF TO AUSSIE

CLEO LAINE and husband John Dankworth left Britain on Sunday for a series of TV and concert dates in Australia. At the end of this tour they continue on to the USA to visit New York and Los Angeles, returning to this country around mid-April.

Cleo then starts a concert tour, with the Dankworth Quartet, titled Spring Collection. The series of recitals begins at Basildon Arts Centre on April 29 and ends at Colston Hall, Bristol, on May 21.

Cleo Laine, who left the musical, Show Boat, at the end of January, will return to the cast next October.

Horrox, Millward die

FRANK HORROX, pianist and arranger with Ted Heath's band for eight years, died of cancer at Dr. Issell's Clinic in Bavaria on February 21, aged 48.

After his spell with Ted Heath Frank became a busy session player, playing for almost every MD on radio, television and record, and broadcasting with his own quartet.

Frank leaves a widow, Ruth, and a daughter, Christine. A memorial service will be held for him at Watch Tower House, the Ridgeway, Mill Hill at 2 pm on Saturday (4).

Comedy bandleader Syd Millward died on February 22 in San Juan, Puerto Rico, where he was appearing with his Nitwits at the Americana Hotel. He was 62 and had suffered from heart trouble for many years.

A sax-clarinettist-arranger who played for top band leaders in the 1930's, Syd formed his own band in 1937 and appeared in Stars In Battledress during the second world war. When demobbed he formed a partnership with Wally Stewart and they launched the Nitwits.

Peter Bowyer Presents

RORY GALLAGHER and his Band on tour

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18th March	University of Exeter	Exeter	
21st March	Civic Hall	Guildford	
22nd March	The Dome	Brighton	
23rd March	City Hall	Sheffield	
24th March	Town Hall	Leeds	
25th March	Free Trade Hall	Manchester	
26th March	City Hall	Newcastle	
27th March	Guild Hall	Southampton	X
28th March	Town Hall	Oxford	
29th March	Town Hall	Reading	X
30th March	Central Hall	Chatham	X
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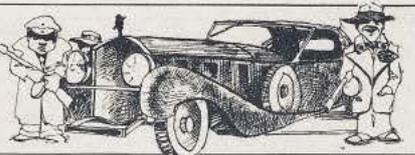


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AMERICA



from JACOBA ATLAS
in Los Angeles

IS everybody ready for Twigg and Terry Knight? They've formed a production company called Twigg-Good Knight Productions Ltd which will have offices in Hollywood and London.

Knight is of course the millionaire-impresario who catapulted Grand Funk Railroad to fame and fortune. The film project has not yet been announced and the terms of the merger were likewise silent, but one estimate ran as high as 3 million dollars to Knight. In addition to supervising the filming, Knight, will of course, arrange the musical end of the company.

The Doors are making their first appearance in Miami since that eventful date when the late Jim Morrison was arrested for "indecent exposure." They are expecting no trouble of any kind this time around.

Paradise Ballroom, which figures to be the biggest and most opulent entertainment complex in Los Angeles has just annexed a 100 seat theatre adjacent to the Ballroom for special screenings of classic films. "Woodstock," "Phantom of the Opera," and "Triumph of the Will."

The rock opera "Tommy" was opened in its first theatrical appearance here. The reaction to the dramatization was definitely mixed. What seems to be of major concern is that if one is not already super familiar with the plot and music of "Tommy" you will have no idea of what is occurring on-stage. Apparently the producers have realized this and have included a synopsis of the plot with their programme but at the first intermission you could still hear people asking what the hell was going on.

One of the problems is, of course, diction. Understanding the songs is a Herculean task which I don't think most people are up to. Also "Tommy" never decides whether to be a play, a ballet or an opera and consequently it suffers from what can only be called an "identity crisis." After all these negatives, what is worth seeing about "Tommy." The dancers are extremely fine and project some of the best moments. The staging is inventive for the most part and the costumes are well thought-out.

There are two new rock films coming out shortly, one dealing with the Rotterdam Rock Festival and the other with the Last Four Days of the Fillmore. The first film is a documentary on that Festival held during the week marijuana was made legal. The other is a documentary on Bill Graham and the four days in which he gave a party to all those who supported the Fillmore and closed the doors for good on that era. The picture, which is part musical and part documentary is magical. Not only does it capture the immediate nostalgia of the middle Sixties, it also captures the music of San Francisco — the very special music that put the city on the rock map back in 1966.

Bill Graham is also fantastic — a remarkable man who spares himself very little, he comes across as human and humane in a city of insanity. Included musically are: Lamb (and this film should help put them across). Cold Blood, Hot Tuna with Papa John Creech, Quicksilver Messenger Service. It's A Beautiful Day (starring "White Bird" while the split screen image takes us to the University of California at Berkeley campus back in 1969 when the Army marched onto campus with gas masks and guns chasing students across the green lawns), a closing performance by Santana and a stunning set by the Grateful Dead.

The Dead are the movie in many ways. Personifying the best of what San Francisco has to offer musically, they treated the audience to one song of complete energy and magic. They sing "the song that began it all" "Johnny B. Goode" with Jerry Garcia playing the hell out of his guitar. The audience goes absolutely crazy with happiness and with good reason. One of the best filmed sequences of rock I've ever witnessed. The film will be released in this country around June. It will definitely get European release.

Jackson Browne, about to go on tour with Jani Mitchell, will play the Troubadour in Los Angeles with Linda Ronstadt. The new Graham Nash, David Crosby album is called "Graham Nash-David Crosby." The Rolling Stones are definitely planning that Spring tour.



SANDY DENNY: casual and charming

from JUDY SIMS
in Los Angeles

T. REX, bless their little hearts, are touring the vastness of the US. Not a big tour, but an important one.

It couldn't have been timed better, as "Bang a Gong" ("Get It On" to you) has finally, after untold months, become a hit, a big Number 14 in the whole country (it's a big country).

They started out at the Palladium in Los Angeles, sold it out, and while T. Rex and Marc were a success, I daresay they would have been a smash if most of the audience could have seen them. The Palladium is a terrible venue. There are no seats except a few way off to the sides, which means everyone stands on the dance floor in front of the stage. Which means those closest to the stage can see, the rest can't.

You've probably heard word of MALO by now, but

in case you've been cheating and listening to Val Doonican, here's a brief course: There are eleven of them now, headed by Jorge Santana, younger brother to Carlos. They're from San Francisco's Mission district, a tough chicano neighbourhood, and they play rock and roll with unavoidable energy and Latin rhythms, including congas and timbales. Unlike Santana, Malo extend their sound with three horn players (two trumpets and one trombone); they play very well indeed with what an advertising agency might call youthful zest.

Malu were recently welcomed to Los Angeles with a big party at the American Legion Hall in Hollywood. The American Legion, see, is an organization of former American fighting men; they wear Legion hats and march in parades and feel constrained to protect their country from anything new and different. There were a few Legionnaires at the Malo party, tending bar, and the expressions on their faces as they watched the L.A. freak scene pass by were a combination of disbelief and hopeless sorrow (What's this country coming to?).

Entertainment was provided by an 18-piece Glenn Miller-type band (Complete with a female vocalist who wore a green strapless gown with long white gloves, just like in the 40's), a strolling mao-tachi band and Malo, topping off the evening with a perfectly controlled set and some uncontrolled frivolity throwing gifts at the audience like maracas, confetti, stream-

ers, and eggs filled with more confetti.

Most of the guests stole the pinatas that were incongruous decorations. Alice Cooper dropped by to judge a dance contest, while Mickey Finn danced with a lady who looked like Mata Hari. Aside from being good fun and a pleasant diversion, the Malo party revealed a startling truth: a surprising number of L.A. freaks know how to dance to Glenn Miller tunes.

In contrast to all that Los Angeles hoopla, San Francisco is serious and insular musical community. Musicians up north don't usually fool around with all that madness, certainly not Jerry Garcia. Since the Grateful Dead have been off the road for a few weeks, Jerry has kept himself busy practicing playing in SF. Bars. Dirty unglamorous bars in dirty, unglamorous parts of the city (most recently in the tenderloin district, an area of hookers and sailors and dim drinking). Jerry doesn't care where he plays, nor does he seem to care that his friends and fans won't always (allow him into those dingy places. He has a gold Grateful Dead album and a new hit solo album, but while other musicians would be preening themselves in front of a large concert audience, Jerry finds a couple of music friends and disappears into the tenderloin.

Sandy Denny was here for the first time, at the Troubadour, with her friends in the band, Richard Thompson, Pat Dawson and a drummer whose name I can't remember, probably because he isn't with Fairport. I liked her, she was casual and charming, unorganised and unpolished with a winning grin. Wish I could say the same for her songs. The best thing she did were "Down in the Flood" and "Matty Groves" neither of which she wrote. Sandy's songs seem to be incompatible with the girl on stage; while she was being impish and oh-what-the-hell, the songs were so damned serious. Pretentious, even.

A former Buffalo Springfield has resurfaced in the past couple of weeks. He's Jim Messina, who has been absent from the scene since he left Poco last year, but he's once again audible and visible as part of a new album called "Sitin' in" by Ken Loggins with Jim Messina. It isn't exactly co-billing, but Jim's presence is a positive one, especially on stage.

The group (Despite the two names, it is a group, with two horns even) appeared at the Troubadour one week and were so well applauded they were called back a few days later to headline (Donny Hathaway had cancelled, so entered Loggins and Messina). They play the kind of music I like very much, light-hearted country rock, full of spirit and humour. Now if Ken Loggins would only learn to stand still and stop bobbing around the stage like a demented buoy in a cyclone, I'd have no complaints at all. Preceding Loggins and Messina was David T. Walker a former Motown guitarist.

from VICKI WICKHAM
in New York

FROM the grapevine comes the unexpected news that Graham Nash is producing Barbra Streisand's next LP. News too that John Lennon has yet another track about Ireland. This one's called "Sunday, Bloody, Sunday." He's also working on another side for the "live" album. So far, mixing is almost complete for the "Live at Fillmore East with Frank Zappa" and the side recorded at The John Sinclair Benefit in Detroit. Looks as though this side is being done at Record Plant Studios — though maybe it's "live" too.

An incredible star-studded turn-out for Curtis Mayfield's opening at The Bitter End: Stevie Wonder, Raymond St. Jacques, Godfrey Cambridge, Bill Cosby, Dick Gregory, Isley Brothers, Chambers Brothers and lots of The Harlem Globetrotters.

John and Yoko have made their first public appearance with their new back-up band, Elephant's Memory. They co-hosted the Mike Douglas TV Show all week, and in addition to being a really very straight host and hostess, though some of the guests weren't too conventional (Bobby Seale and Jerry Rubin), they performed some super hard-rock numbers with their group. John sang with Chuck Berry one afternoon too.

The Kinks are cutting an "in concert" LP at Carnegie during their two dates there, March 2 and 3.

Brenda Holloway, whose "Every Little Bit Hurts" was such an incredible British Motown hit, and who had the original recording of "You Made Me So Very Happy" (but hardly anybody knew about it), went into seclusion for years, but has now emerged on Holland-Dozier-Holland's newest venture, a new label called Music Merchant. So far, no record from her, but at least she's recording again. Shirley Bassey usually just plays the night-club, lounge circuit, but is venturing into a concert here in N.Y. in March. Along with The Woody Herman Orchestra she's playing Philharmonic Hall. Could well bring her a whole new audience — especially from me and my friends who like her but don't have either the bread or the correct clothes to follow her on the other barge.

And coming-back too is Joe Tex with a humorous R & B smash, "I Gotcha." Funky as hell and my current favourite record.

HARRY CHAPIN (like in "change") played at The Village Gate in October last year and had good, favourable reviews but, as Mitchell Fink of Record World pointed out, "to my disbelief Harry Chapin is yet unsigned to a label. He is a natural. All he needs is a chance."

Well, now he's got it via Elektra Records. He has an album and a single taken from the album, which looks like being a classic. It's called "Taxi." Like everything else on the album it's written by Harry and it's a story of a taxi-driver who picks up a fare, who happens to be a girl he once knew. It's beautifully recorded, very sad, and is just one of those records that will not only be a smash hit, but will be remembered and talked about. Not bad for someone who couldn't get a recording contract!

Dave Mason, who is still having contact problems with Blue Thumb, has a new album just out on that label, though I gather he doesn't think too much of it. After a longish period "off" after his gigs when he teamed up with Mama Cass sometime back, he's back on the road and working with Lonnie Turner on bass, Mark Jordan, keyboards and vocals, Rick Jaeger drums, and Rocki Dzidjorn on congas. He comes into N.Y. to play with The Byrds at The Academy of Music on March 19. The day after Alan Cooper play there, Howard Stein has also announced Grateful Dead will be in for six shows starting March 21.



CURTIS MAYFIELD: star turn-out

from JEFF ATTERTON in New York

which took place at the Martinsville Inn, Martinsville, NJ, on February 13. Five hours there was music by such contemporaries of Russell's as Bobby Hackett, Joe Tartel and Tony Parenti plus many dixieland combos. Other musicians taking part included Marlon McPartland, Dill Jones, Red Richards, Herbie Hall, Chuck Folds and Marcus Foster. Also present were some old friends of Pee Wee's like Eddie Condon, Bill Challis and Chauncey Morehouse.

MAYNARD FERGUSON'S powerhouse British jazz band returned to NY Town Hall for their second near-sell-out concert before a notably young audience which greeted everything the band played with roaring enthusiasm. The high spot of the programme came from Ferguson, but there were strong solos from tenor saxist Brian Smith, alto saxist Jeff Daley and pianist Peter Jackson.

COLUMBIA Records has just rereleased Charles Mingus' new album titled "Let My Children Hear Music" which contains a good portion of Mingus' new works heard recently at NY's Philharmonic Hall. Columbia has also rereleased Ornette Coleman's first album for the label titled "Science Fiction." This is the first time he's included lyrics on one of his LPs.

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JAZZ

A U.S. international air mail postage stamp honouring the late great Louis Armstrong has been proposed by New York Congressman Benjamin S. Rosenthal.

He said it is most appropriate that Armstrong "the greatest authentically American musician," be commemorated in this way. Satchmo, as he was known throughout the world, was a rare combination of genius and personal warmth and integrity that made him one of the most respected Americans of our time. The Congressman added, in a letter to Postmaster General Winton Blount, Rosenthal suggested that the Louis Armstrong commemorative be an international air mail stamp "since Armstrong was one of America's foremost goodwill ambassadors." He also suggested the stamp be issued on July 4, 1972, which would have been Armstrong's 72nd birthday.

PIANO great Teddy Wilson is back in NYC for the first time in two years, playing at Barney Josephson's Cookery where he is accompanied by bassist Al Bruno. Wilson is appearing there nightly through April 8... The Buddy Rich Band played a concert last weekend in Norwalk, Conn. with Louis Bellson filling in for the leader who is recuperating from surgery. Rich is set to rejoin his band this week.

SONNY STITT, who's currently appearing at the Club Baron in Harlem, has just cut a new album produced by Don Schlitten for Buddah's Cobblestone label. The tenor saxist was joined on the date by Barry Harris, piano; Sam Jones, bass and Alan Dawson, drums.

DRUMMER Elvin Jones will produce jazz pianist Masasumi Kikuchi's first album for the Philips label to be recorded this month. Jones, who also plays on the Kikuchi LP, has another new Blue Note album coming out in March.

AUTHOR Ann Fairbairn, whose real name was Dorothy Tait, died of a heart attack at her home in Monterey, California, on February 8. She was 70. For more than ten years she handled the tours of George Lewis and his band in the US and abroad, and it was this experience that led her to write "George Lewis: A Biography of the Late New Orleans Clarinetist," published first in London and brought out in America in 1969.

SOME 1,500 jazz fans — primarily those who were friends and admirers of the late great Pee Wee Russell — attended the third annual Pee Wee Russell Memorial Stomp

**A remarkable interview
with LEONARD COHEN**

... by Roy Hollingworth

AS THE cabbie gunned his cab, the short, tidy figure of Leonard Cohen shrunk through the rainy blur of the back window. The last glimpse I had was of him slipping across Sloane Square, Chelsea. Hand in pocket, and cap on head.

It was a flat cap—Greek he told me—worn at a neo-Wigan angle, and a cute partner for his almost viciously cropped black hair. His face had been very brown, that I remembered, and with it being oval, it resembled a well roasted peanut, as well roasted as the peanuts we had taken for lunch. Peanuts, shandy, and red wine; oh, and cigarettes, chain-smoked because of the lack of matches.

The lunch hour had been spent in one of those languid moods of easy-going, in a comfortable bar, the sort of bar that's always beige, and doesn't offer the smell of beer, but brushed Axminster. Leonard had been very talkative.

Astonishing honesty

This was no interview, but a conversation of astonishing honesty. For Cohen is one of those few who need never say a word except in song or verse. Their characters are on mystery, like the best monsters grow even more evil if they are never seen. What image do you have of Cohen? Is it very mysterious?

Cohen hasn't played a live date for nearly one-and-a-half years. In fact for most of the time he's been in hiding—it could be called solitude, but hiding seems more relevant. Now, in a few weeks' time he opens a European tour in Dublin—at the city's boxing stadium. This conversation took place during a day trip Cohen made to London—to pick up some babies' clothes for somebody, and to catch a play.

"Describe Dublin boxing stadium to me," asks Cohen, and I do. Laughter fills his face at the thought of playing in a boxing ring. "Do you think if I asked they'd keep the ropes up on three sides? Then maybe I could come on wearing boxing gloves, and one of those dressing gowns." He seems to be pleased with his sense of humour.

"Why not have 'LEW' printed on the back of the gown? Sure, but the gown will have to be blue. Yes, blue." The voice is soft to the ear, but monotone and slow, like a tap that's not turned, but allowed to drip.

"I haven't sung to anybody for ages. Well, I've sung for myself. Each time I try to sing a bit louder my voice chokes up. I know a lot of people are going to be very interested to see me on stage again—but the most interested party there will be me. I'm curious." Nervous?

"Yeah, nervous is the more accurate description."

Did he have a longing to play live again?

"Well, about every four months my lawyer and friends tell me it's time to go on the road again, right now. And I always say no. He tells me every quarter, and I say no every quarter. Well, the last time I said yes, and the whole thing swung into motion. I thought maybe I'd play a song for someone. Well, I'll be honest, I was about to set off on a trip across the Rockies, and the whole damned thing of touring seemed so remote that I thought it safe to agree."

COHEN has completed another book of poetry. "Well, it's not really poetry, but it's written in sort of prose I suppose. It's different stuff, it's very different, it's... weird, hell some of it's really..." he shakes his head and smiles.

"Well, they've been very different too. They've been the best songs I've ever done, but they are songs that can't be put down on tape, and I can't do them for anybody. They have been my best though. There is no reason for anybody to believe that, because I have no proof I've done them. But let me tell you, I've reduced myself to tears every time I've played them—they're so beautiful."

There now follows the tale of Cohen playing the best songs he's ever written to nobody but himself, and no matter what anybody did to capture them the only person on Earth who's heard them is Leonard Cohen.

"I was staying in this cabin in Tennessee, and I was singing such beautiful stuff to myself. I got in touch with Bob Johnston and he said that I was doing THE best. I was doing the most beautiful things he'd ever heard. And there I was in a cabin, with just a sleeping bag. Bob said that if what I said was true, then something would have to be done about it."

The very next day a truck pulled up outside the cabin, and the very next hour Cohen's little cabin had been changed into a recording studio. Johnston had two mikes hanging over Cohen's sleeping bag which lay on the floor.

"There was one switch, and all I had to do to throw the whole studio into action was to operate the one switch from my sleeping bag. Bob said: 'Look Len, whenever you feel like singing, just use the switch.'"

"I thought 'This'll take care of everything. I can reach out, I can lay my soul on the people. This will be the best.'... I waited for the surge of melancholy that precipitates a song."

And nothing happened.

"I even kept the switch ON for a couple of days at a time, thinking that the songs were bound to come out. But there was nothing. But I did those songs. You'll have to take my word for it."

"You mean the only person who's heard your best is you?"

"Yes, that's the truth. But there are some things you just can't sell. That's what it is."

If they were the best, how do you rate the material on your three albums. How do you rate the stuff that's been sold?

"There is a silence, and he reaches a hand to his face, and adopts a very physical thinking pose.

"To be really frank, I'm ashamed of them. But there's not really an accurate way of describing how I feel about the situation. I know what I've done is very far away from the kind of song that can cure the singer."

"But can I tell you a tale relating to this situation?"

Sure.

IT was around the early 60s that Cohen met a girl alongside the soda fountain at the Henry Hudson Hotel, New York. She had a remarkable story. She was Swedish. Cohen spoke to her, and took to her. Some time later, in the elevator, she announced in positive tones that HE WAS DEAD.

But, she added, she'd bring him back to life.

She was uneducated in the formal system. But she had a system of self-knowledge. She was a hooker by profession, and we spent a lot of time together. She put me through a curious therapy. She had a special way of sitting. It was some kind of yoga. She was a teacher in the profound sense of the word. I wasn't rich at the time, but I gave her everything. I had. I had about 400 dollars in the bank, she'd ask for 600, and I'd write a cheque away for 600. She could see, and she could see through me. But the things she said, her

psychology on life was incredible.

"I invited a friend around, just so someone else could hear her. We both agreed she had it.

"The way she used to preach—and it was preaching—was beautiful. She'd put The Supremes on, and she'd dance in front of the mirror. We'd eavesdrop on her. She was incredible. She'd be there preaching."

She was such an amazing character that one day Cohen told her he was going to write a book about her.

"She didn't agree, and she didn't disagree. But I told her that the book was bound to be brilliant, and that the money from it would take us both out of poverty."

So Cohen introduced a tape recorder into their room, and he let it run. And guess what—nothing happened.

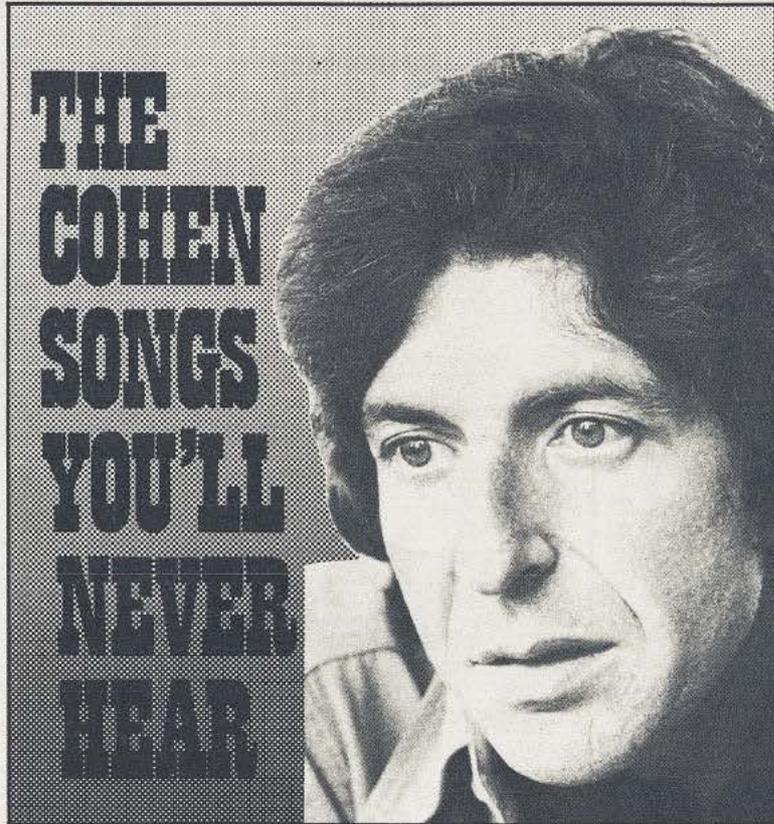
"Whatever she said would not flow. She wouldn't give me the book. And she never gave me the book."

But the relationship continued, right into the time when Cohen was making his first recordings.

"I'd be writing songs, and I'd sing them to her. If she thought one was false, then she'd say so. I remember penning some lines... now how do they go... 'you stand there so nice in your something and ice, please let me come into your storm.' You know they're from one of my songs. You do know, good. Well, she heard me sing those lines, and she said 'Leonard that sounds sure like a nightmare.'"

She put Cohen straight. When he left her he did one thing to her that he'd never done, and it was something that she'd wanted him to do all along. But that's another story.

BY now Cohen had eaten half the tray of peanuts. "We'll have to make them lunch." He was enjoying the conversation, and he admitted it. We put around a load of smalltalk, and then he began to drip again. Drip, drip.



the Jews. If it's Jews that are telling those jokes, then it's okay.

"It's okay if the right people, like me, say I'm miserable. It's not if the wrong people say it."

"You know, I reckon the guy who ran that Isle of Wight Festival in 1970, the one I played at, made a very apt comment about me. He was complaining about me, not about my playing but about me. I read somewhere that he called me a 'boring old drone.' Well, that's an honest reaction."

"So where do you think your songs stand? People buy them don't they?"

"There's a place for my kind of music, although it can never be mainstream. It is a sanctuary for me, and for the people who can use it that way. That's what I use it for. A sanctuary. But it is not a daily nourishment."

For reasons that need much thought to explain, you've been accepted by the rock 'n' roll community. Do you feel you fit in with rock 'n' roll?

"I wouldn't want to be anywhere else. Just because my music isn't a daily nourishment doesn't mean I don't have a right to be there. It is nourishing to those who can move their minds and bodies to it. It comes as nourishment to those people who take their information from rock 'n' roll. The rock 'n' roll realm is a realm I like to be in."

"Besides, I like disguises."

What do you mean?

"Well, I'd rather be playing concerts than some miserable club, where I would be very serious."

Is there anything or anybody in rock 'n' roll who you really admire, who you really associate yourself with?

"I think of many as musicians and singers of some kind of excellence. I never think of me in that kind of way. I enjoy the hospitality of a rock 'n' roll audience. But I know there's a difference between hospitality... and residence. Some people thrive on residing in rock 'n' roll, I can't."

Does that audience really reach you?

"Well, I do get letters from people who say my music has seen them through the night. That seems to be what it's for."

"Hell, I would like to be able to write songs about

Continued on p.42



Joe Simon
*Drowning in
A Sea of Love*

Let Me Be The One
(The One Who Loves You)

MOJO
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IN NEXT WEEK'S MM . . .

■ **Censorship—A Question Of Balance.** MIM sets up a dialogue about the important issues facing pop. Now is a testing time for the pundits. How committed are they?

■ **Jethro Tull** has sold out a nationwide tour and **Jeff Beck** makes his — delayed — comeback, with a new band. Check out the first night premieres.

■ **Benny Goodman** successfully toured Britain and Europe last year with an all-British band. Now he returns with American sidemen, including **Zoot Sims**.

■ **Rivalling Benny Goodman's** popularity in the world clarinet stakes is Britain's own **Acker Bilk**. Acker talks about his jazz loves, power cuts, the Trad Revival — and much more.

■ **Better than a cut thumb in Afghanistan — Badfinger** in New York. MM files into the skyscraper city for an extra-special gig with the pride of Apple.

■ **Michael Garrick**, one of the country's foremost composers, offers a personal opinion on the role and function of Jazz Centre Society.

■ **PLUS** a plastercast of thousands, a signed photograph of America's Most Beloved Cowboy, expert pools forecasts, the Girl Guide Of The Week, and another signed photograph of America's Most Beloved Cowboy.

DON'T MISS NEXT WEEK'S MM



LES MISERABLES in Town last week — **Lenny "Chuckles" Cohen**, and **Timsy Wimpy Hardin**.

These two men bear the weight of the world on their shoulders, although Cohen seems to have been the happier of the two. Cohen is actually a very funny man, although you'll never believe it.

Some of us reckon the new Gilbert O'Sullivan single is hellishly boring, while others think it's great. Whatever the case, it's about time the lad got onto the road — there's a hint of self-indulgence creeping into his songs. A few hard gigs needed.

Hello . . . Seen digging the Moon during powercut at Hampstead, Stuart Lyon. And now a sniff of some German song for you. Here's the first verse from "Believe In The Pill," written by **Bruno Frenzel**, of Germany's Birth Control Band:

"Did you ever fall in love with a virgin, like I did? Can you imagine the pain in her heart, when she's only 15?"

What do you say if she asks for abortion? I say in spite of the Pope's regulation:

I want you.
Refrain:
"I want you to believe,
Believe in the Pill
and you don't need to kill,
Oh, no!"

Certainly heavy stuff, but will they listen? Our apologies to Little Women. We didn't really think there was a band called Little Women, it was supposed to be a joke on a theme to soft, girlish, unmanly rock, known as soft-rock. Little Women are apparently a very heavy funky unit . . . Right on lads, meat pies and stout . . . Freda "Kelly" Norris says letters from fans are still coming in for the Beatles Fan Club, though it folds up at the end of March. Membership now down to 11,000, mind.

Readers' Raves this week include the **Soloheim Mungash Jazz Band** from Bideford, Devon (P.I. Putnam, N.W.3); **Jonathan Kelly** (Sue Altman, N.3); **Bullet** (T. Atterton, Notts) . . . Welcome aboard MM to our new Los Angeles columnist **Judy Sims** — debuts today on Page 6 . . .

Another Rave — **Shiva** (Karen Standland, N.10). **Paul McCartney** rang Swansea University at 5 p.m. on the 23rd, asking if Wings could play there. Seventy five minutes later, there was a queue of 800 outside the University hall, followed by a gas of a concert. Swansea



■ "For my next number myself and The Boys in Blue would like to do 'Would You Please Leave Your Seats Quietly And Make For The Exits In Case There's A Bomb In The House?' from my new album 'Softly Softly Catche Monkey.'" Occasion: bomb scare at Elton John concert at Watford Town Hall last week when a certain Inspector O'Connor sat in for Elton to make an impromptu announcement.

University say ta, Paul.

Mayor of Los Angeles declared February 14 "Step-tenwolf Day" in recognition of the fact that they increased — during the working life of the group — the town's revenue by 40,000,000 dollars, and acted as "L.A.'s musical ambassadors to the world." Two other members of the group **Gerry Edmonton** and **Goldie McJohn** formed a new band, **Man Beast**.

Letter from Reader **R. T. Laurie**, of Barnes, reads: "In your penultimate issue you promised us weather news. In the last issue I found no such news. More false promises and I shall report you under the terms of the Trade Descriptions Act." Okay smartypants: Outlook — cool, but verging on hip as the day progresses. Dogga, Portland Bill, Gravelines, 30, 28, Mod-

erate. Come back **Bob Monkhouse**, all is forgiven . . . New **Electric Light Orchestra** minibus includes fitted aircraft seats, fitted 8-track stereo.

You'll probably remember we featured **Family** in "Disasters Galore," last week. Well, we have another tale to add to the list of horrors that took place in France. **Charlie Witney** and **Poll Palmer** were being chauffeured by a **Kinney Records** rep in Paris. Both sound asleep on the back seat, when **Kinney** guy got out to check the car. This all took place on a hill, and — guess what — the car started rolling backwards into a line of heavy traffic. **Poll** and **Charlie** were fast asleep as the car hit 30 m.p.h., going backwards, with no driver — and a bust accelerator. They

awoke. **Poll** attempted to steer from the back-seat and the vehicle "went berserk" before it miraculously ground to a halt. **Kinney** rep — his task being to look after the twosome — was observed standing up to his chest in bricks at the top of the hill . . .

Raver's guide to the week

■ **JEFF BECK GROUP** (Sheffield University, Thursday) The mean moody rock guitarist is back on the road after a long absence from playing in public.

■ **REGGAE SPECIAL** (Rainbow Theatre, London; Friday) With **Desmond Dekker** and the **Acas**, **The Pioneers**, **Bruce Ruffin** and **Nicky Thomas**. Nice to see **The Rainbow** representing all types of music.

■ **PETE ATKIN** (ICA, London; Friday). The most interesting and underrated performer in the country. Really. **Clive James'** lyrics are incredibly accurate, and **Atkin's** voice is suitably English. Plus **Ian Whitcomb** and the lovely **Jillie Lawson**.

■ **JAZZ CENTRE SOCIETY** (Warehouse "D," St. Katharine's Dock, London, E.1; Friday/Saturday/Sunday) Mini-festival to kick off the society's new dockland HQ. **Tippett**, **Westbrook**, and **Korner** the first night; **Lamb**, **Premru Ork** the second, and **Alex Welsh** the third.

■ **MOTT THE HOOPLE** (Plymouth Guildhall; Sunday). A bit late in setting up a rock and roll circus, two years after the Stones, but **Mott** get it on with jugglers, acrobats and comedian **Max Wall**.

■ **RANDY NEWMAN** (Royal Festival Hall, Monday) **Randy** is one of the least appreciated of American singer/song-writers, but one of the most talented.



JACK JONES
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Cass Elliot BABY I'M YOURS RCA 2179

RCA RECORDS AND TAPES

Chris Welch watches KEITH EMERSON cutting his first solo album -- and hears a preview of PETER FRAMPTON's first solo LP...

"HONKY TONK Train Blues," the Meade Lux Lewis classic may seem an unlikely choice of material for a rock star and a jazz orchestra.



But the combination of tune, artist and band results in a leaping opus of driving good cheer, and just one of the delights in store on Keith Emerson's first solo album.

The boogie tone poem, as brilliantly evocative as Duke Ellington's "Happy Go Lucky Local," has long been a favourite with Keith and he tends to play it whenever there is a piano handy. And back in the thirties, big bands frequently arranged boogie tunes to good effect, notably Tommy Dorsey's "Boogie Woogie."

Keith's dexterous keyboard work and the dynamic power of the New Jazz Orchestra, sparked by the drums of Jon Hiseman, caused a great deal of cheering in the control room of number one studio at Olympic, London, last week.

"Honky Tonk" was the last of three tunes put down at the session which began at 8 am and went on to ten. On my arrival the tapes were being played back of the fifth take of Charlie Parker's "Au Privave," one of the great tunes of the bebop era. Jon Hiseman was leaping around the control room his face contorted as he detected goofs in his playing that were not apparent to anybody else. Keith grinned as the big band bit into the compilation of eight Parker themes that had been brilliantly arranged by Neil Ardley.

During a beer and sandwich break at the nearby pub Keith talked about the album which he has been hoping to record

for years. "The other tune we are doing with the orchestra is Gary Burton's 'Walter L' arranged by Mike Gibbs. I'm using the Moog, organ and piano with the orchestra and also on my own. I'm taking my time over this album.

"I had three weeks of meetings with Jon at each other's homes, discussing the pieces we wanted to play. It's not a solo album as such — it's just me playing with other people. I'm going to do one track with a symphony orchestra which Joseph Eger will conduct.

"I particularly wanted to work with the New Jazz Orchestra because they were together for years and it's always easier to work with a team than session men bought in separately.

"I can't say what the rest of the album will consist of because I haven't written it yet! It's all an experiment. The rest of ELP are working on their separate projects as well, for instance, Greg is busy producing Spontaneous Combustion.

"We're all happy within ELP, but I've been wanting to do something on my own for sometime. I'm not worrying about when it's due out, it's just some-

thing to work on, and every track will have a different style. Probably it's an effort to break from my classical image!

"We've just finished the next ELP album and next we are going on a tour of America. We'll be getting a whole lot of new equipment together. The new LP cost a lot more to make than 'Tarkus' and we worked on it 24 hours a day."

"And it's a better LP," chipped in Jon. "It sounds much better than anything you've done before."

Meanwhile, back at the session, the big band girded up their instruments ready to play "Walter L," a marvellous tune and arrangement, and a marvellous performance by the band. After Jon and the engineer had finished shouting the other details about the balance . . .

"something insane is happening" . . . I shall swear in a minute . . . the band breathed long, swelling notes behind Keith's astonishing Moog noises. The combination was impressive and the band seemed to dig in particularly well, after the hectic tempos of "Privave." Everything seemed more relaxed, with Jon's tasty and intelligent fills complementing the band and its soloists.

It's a shame that according to Neil Ardley, "the band hasn't existed for years now, not since the last LP. All the semi-pro musicians have turned into pros now and although there are several old timers in this band, it's hard to get them altogether."

The full-line up at the session included Roy Babbington (bass), Barbara Thompson, Stan Sultzman, Don Rendell, and Dave Gelly (reeds); Derek Wadsworth, Chris Pyne and Mike Gibbs (trombones), Alfie Rees (tuba), Greg Sovern, Tony Fisher, Ian Carr and Henry Lowther (trumpets).

It was suggested that the band with Jon and Keith perform a solo concert, perhaps at London's Queen Elizabeth Hall, and it was an idea that grew in favour. It certainly seems a shame that the only audience for this splendid combination should have been the privileged few. From just a few "live" studio performances, it seemed to me one of the best brass-electric fusions heard so far.

PETER FRAMPTON sat sewing strings back on his guitar. He crouched in the silence of Saturday afternoon at London's Olympic Studios, a time reserved for what is known in the trade as "mixing."

And Peter had just finished mixing — his first solo album. Understandably, he was excited — as I was at the prospect of hearing a most important landmark in his career.

Among those keen to take part in his first project since quitting Humble Pie were Ringo Starr, Billy Preston and Jim Price. And a whole bunch of top sidemen.

Musicians, if not always the public, have been aware of Peter's ability as a guitarist, from his earliest days with the Herd. And from the evidence of the album, called "Wind Of Change," they can take into account his song writing and a blossoming vocal style that will surprise his oldest admirers.

The first track "Fig Tree Bay," really emphasises the change that has blown over Peter's voice. Notes are cleverly held to unpredictable length, unusual inflections sparkle and he expresses a confidence and maturity not heard before.

"I played drums on this one," said Peter as we heard the title track "Wind Of Change," a tightly written tune, short and to the point.

"Lady Lie Right," has a lilting samba-like beat, with Andy Bown on organ, Chris Karan on congas and Frank Ricotti on shakers. Once again Peter's voice sounds brightly confident and relaxed and he features a nice acoustic solo.

"This one goes up a bit — it's 'Jumping Jack Flash' with Mike Kelly on drums, I did 'Flash' because Andy Bown mentioned it when we were thinking of numbers we could do other than my own. We didn't listen to the original record and I still haven't heard it! Jim Price put the brass on. He puts down one track that sounds like Herb Alpert and puts more and more on it until he gets it sounding exactly right. It took him three and a half hours."



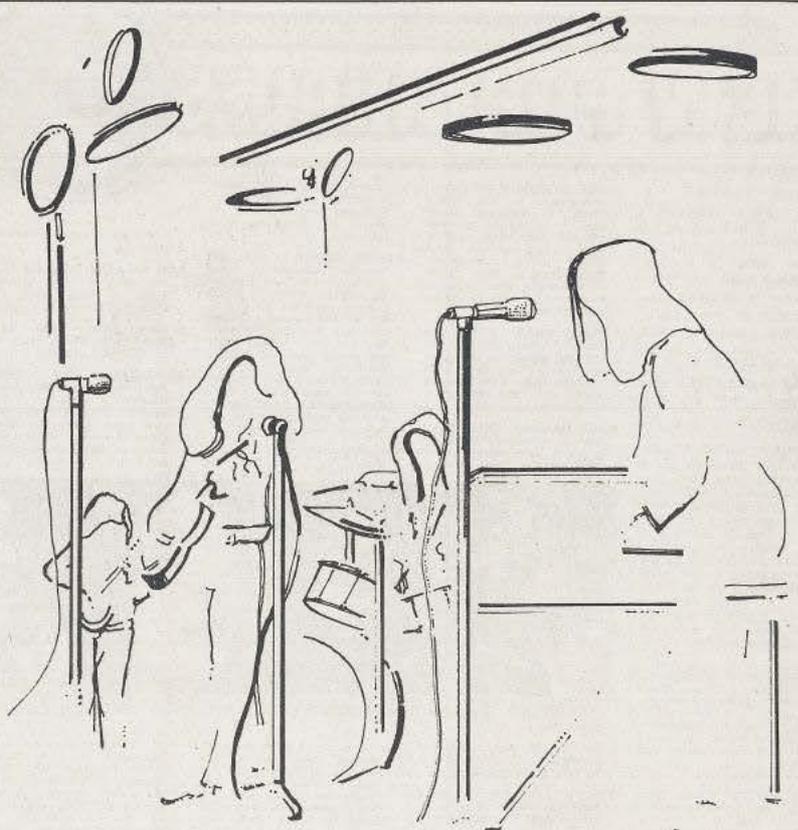
"Oh For Another Day," is a beautiful song with guitar and strings. Peter sings so well you don't notice the 747. "I was sitting outside in the corridor playing acoustic at four o'clock in the morning and I suddenly realised we were picking up aircraft noise. You can just hear the plane flying over the studio. It's very subtle, but it's there. I think it's a 747!"

The second side commences with "It's A Plain Shame," a roaring Stones' type rocker, and leads into "The Lodger," with Ringo on drums, and a wry set of Frampton lyrics.

"Hard" — this is just me and Andy Bown and some strings. . . . Another intense and emotional song it serves as a perfect foil to the charging drive of "All Right," with Billy Preston, Ringo and Klaus Voorman on bass. Dig the way Ringo builds up the pressure simply by piling on the strength of his four to the bar bass drum.

The one unfinished track was "All I Want To Be," which Peter took with him to island studios that night to add the vocal. He gave me a rough idea by singing it in my ear over the backing track, from a range of about four inches.

"Getting the people together for the sessions took time," said Peter. "And I took a two week holiday in the middle of it. But the different sessions meant we have a different sound on each track. I wrote all the songs except 'Flash' and Enid Blyton wrote the rest! The main people working with me were Mike Kelly on drums, Ricky Willis on bass, a guitarist from New York, Frank Carrillo, and Andy Bown. Del Newman did the string arrangements."



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NEW POP SINGLES BY CHRIS WELCH



DONNIE ELBERT: "I Can't Help Myself" (Avco Embassy). GREAT. No arguments please, here is a fine stomping soul hit destined for a lengthy engagement in the chart. Donnie's vocals swoop and soar as the band swings home with unremitting energy. It's undoubtedly my tip for 'top.

FAIRPORT CONVENTION: "John Lee" (Island). Dave Swarbrick's song from the Babbacombe Lee album released as a single by popular demand and it has sufficient appeal to earn it a place amidst the commercial cuts, as they say in the trade. Included in the price of the single is a cover picture of "John Lee and his Old Mother," both of whose cars stuck out in a curious fashion.

FARNBOROUGH FIREWORK FACTORY: "Too Many People" (Decca). Heavily loaded with gimmicks and echo, it features Beach Boy influenced vocal harmonies (sort of), slide guitar and strings.

EDDIE FLOYD: "Yum Yum Yum" (Stax). Eddie with a positive backing complex of rhythm section and choir, on a relaxed funky tune ideal for disco plays.

ROGER JAMES: "Gold" (Chapter One). Roger is a prolific session guitarist and singer, who works with studio group Black, Brown and Beige and for kids

plays in some of the trendy restaurants in the Kings Road. An excellent musician, it would be nice to see him gain some success with this unusual soul ballad, partly written by John Kongos with Doris Troy lending her unmistakable vocals to the backing chorus.

VANITY FARE: "The Big Parade" (J&M). Huzzah! It's the big parade of the pops as Vanity Fare roar back into the chart with this fab sound of the seventies, blah, hum, buzz etc.

DAVE DAVANI: "King Kong Blues" (Phillips). Swinging organist Dave back with a soul novelty that reminds

colder than a rice pudding. Sorry to see great jazz musician Benny Golson reduced to arranging such tapoca.

BRONX CHEER: "Hold On To Me" (Dawn). A semi-pro band who just released an album titled "Bronx Cheer's Greatest Hits, Vol. 3." Should appeal to those who like shouting "Wally" at concerts years after everybody else has stopped shouting "Wally" at concerts. "Play Loud," it says on the label. Yes it does have a certain rough charm, and the rhythm section and fuzz guitar are effective.

LIBERTY HELM: "Gwen" (Epic). From the intro it

Undistinguished bubble gum.

SUE VICKERS: "Loving You The Way I Do" (Threefold). A song. Sung by Mike Vickers' wife. V. nice.

BOBBY LEE: "Big Boss Man" (Polydor). Tripe. V. good. Funky variety.

HARTLEPOOL F.C.: "Who Put Sugar In My Tea" (United Artists). Yet another football club song with the team marching along to an Ed Welch tune. Over to Bert Muddyknees, my football adviser: "Well

ly discouraged by the brutal "Masters." "Stop grinning Catsmeat," they would snarl, and poor old John Catsmeat who had been amused by the sight of the Headmaster tripping over a waste basket and breaking several ribs, would be forced to curb his natural instincts, which as modern psychiatry tells us, is liable to damage the nervous system. "White Lies," sing the group, while the lead singer screams a bit. Let's face it, collecting trolley bus numbers is more interesting than most rock music. Or for that matter, refurbishing pine wood furniture and selling it at a profit. Fun, educational and

"Same Old Song" is included on the B side.

TONY BLACKBURN: "Money Don't Make A Man" (RCA). Tony the man who comes into our lives each morning with the teabags and marmalade spins onto wax with a cheery choon that doth harm to neither man nor beast.

NEW SEEKERS: "Beg, Steal Or Borrow" (Polydor). This year's songs seem a much better bunch than previously, but while this cheerful performance by the boys and girls has a relatively sophisticated sequence, doubtless some puppet song from Finland will take the Eurovision

frantic. The trombone solo is a bonus and swings lightly over the chants of "Gimme Some More."

BOB AND MARCIA: "But I Do" (Trojan). Ye ancient Clarence "Toad Man" Henry hit given a brisk reggae treatment, and it ain't bad at all. One does miss Henry's high pitched vocal attack, thus: "Arrgh."

SIDNEY, GEORGE AND JACKIE: "Story Book Children" (Summit). A big hit in the States a few years back by Billy Vera and Judy Clay, it's a nice song, given a good reggae treatment by the lads.

LES DAWSON: "Promise Me" (Decca). Popular TV personality of Sez Les fame bursts into song with a reasonable ballad. But I must say he doesn't match up to MY favourite TV comedians, the good old The Buses team. That Reg Varney's a real screamer!

RICKY NELSON: "Hello Mary Lou" (United Artists). Going back into the past with the nostalgic maxi-single is good fun, for some, but how does the Rick Nelson of Stone Canyon fame feel about it all? Other tracks include "Never Be Anyone Else But You," "It's Late," and "It's A Young World. Not terribly thrilling then or now.

OPEN ROAD: "Swamp Fever" (Greenwich Gramophone Company). Living "swamp music," they do say. But one wonders, have they actually been to the Bayou? On my recent visit to the swamps, I suffered a severe attack of malaria and failed to detect one funky guitarist amidst all the mango trees and crocodiles. You get better rock and roll down the East End.



FAIRPORT CONVENTION/DONNIE ELBERT/GEORGIA BROWN/F OUR TOPS/NEW SEEKERS/TONY BLACKBURN

me of the early days of George Fame. Not bad for all you disco operators.

FOCUS: "Tommy" (Blue Horizon). Nowt to do with Uncle Pete Townshend, it's a Mike Vernon production from the album "Moving Waves," and features rather unsuitable lead guitar over out of context strings.

CASS ELLIOT: "Baby I'm Yours" (RCA). A million selling hit for Barbara Mason, Mama Cass sings it nicely but it leaves me

sounds as if it is going to be "Lightning Strikes" but it turns into a Top Of The Pops orchestral arrangement with one of those singers who emerge from the club scene up north to great acclaim. Surprised to see this kind of bilge on the once highly esteemed Epic label.

JUSTIN HINDS: "Mighty Redeemer" (Treasure Isle). Happy seaside music full of bananas, teeth and rum.

JUMBO: "She Said" (CBS).

of course Ron, I well remember the day Jackie Swell scored all your Sheffield Wednesday goals in a 4-2 victory against Cardiff City. Do you know he hit 22 goals in 35 League games to ensure Wednesday won the championship? Fantastic Bert, but let's face it — they're a great side.

GRIN: "White Lies" (CBS). There's not much to grin about these days, and in fact I can remember that at school grinning was active-

makes good money. Here's how you can earn money. Details next week.

FOUR TOPS: "Bernadette" (Tama Motown). Ah, do you remember this fabulous soul hit from '67? ("No," reader Reg Catsmeat, aged 14). Well never mind, there are thousands of us left who think back to the day when the Four Tops rocked the Saville Theatre in London in those heady days of yore. Nice to hear it again, but it was never as good as "Reach Out."

Song Contest by storm. Meanwhile, let us pray for victory. We'll show the Foreigner a thing or three. By the way, has anybody seen the Foreigner recently? He was last heard of drinking heavily in a pub in Greek Street.

THE JBS: "Gimme Some More" (Mojo). No truth in rumours that they are doing an album of songs from The Boy Friend. James Brown's boys riff in predictable fashion and the brass are refreshingly non-



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if McCartney really wants to do something for Ireland

THEY don't all travel first-class air fare, you know.

The 10.15 p.m. ferry from Liverpool to Dublin winds its way slowly through the Merseyside docks, loaded with cars, lorries and semi-drunk Liverpool Irish on their way to the home country. On board, Stackridge nurse slow fear inside. All day long people have been cracking the inevitable jokes, but the prospects of IRA bombs, soldiers and bullets are now a harsh reality.

Stackridge have come to Ireland to tour the country for four dates taking in Dublin, at the technical college, Coleraine, at the New University of Ulster, Magee University College, Londonderry, and Queens University, in Belfast.

There's a need for music in Ireland, especially in the North where the kids need music as a release from the tensions that accompany their everyday life — even if it is only temporary before they go back into the reality of soldiers walking and driving round the towns in convoys.

Down South in Dublin, the city stands calm. It is hard to believe that 150 miles down the road at least two bombs a day are going off in Londonderry. The kids here don't live in the shadow of bombs, and they want to see big time groups rather than middle of the ladder music like Stackridge. At the Technical College, on Thursday night last week, after a day of FA troubles during which their brand new mixer blew out without ever being used on a gig, they did not go down too well.

Mike Evans, violinist extraordinaire and absent minded black sheep of the band, turned up late for the gig arriving on stage after two numbers had been played. Bass guitarist, semi-acoustic, songwriter and vocalist, James Warren sounded shaky with Mike being late. A small nervous little guy with a long blonde hair and lemon shaped glasses, James seems to physically shake before every gig, but in Dublin he was completely thrown by worrying where Mike Evans was. This rubbed off on the whole band, and even when Mike turned up on stage (after two numbers) to play a tremendous jig, which reached one of the highest levels of his playing on the four date tour, the band themselves did not lift all that high. They were called back for an encore, where Mike played another jig, but the gig never happened in the way Londonderry and Belfast did.

The drive to Londonderry from Dublin was tense. Frontist Mick Slater sat in the van with roadie mixer, Barry. The rest of the band — James Warren, Mike Evans, Andy Davies (gtr. vocals), and drummer, Billy Bent — sat in their Ford Zephyr. Londonderry brings on weird connotations of violence and hate — you know that bombs go off there and naturally you get worried.

Near the border we were stopped by the Garda, Eire police. They just asked us names and addresses and the usual questions of what we were doing and were we carrying bombs. But to Barry and Mick in the van their approach was far away from the friendly vibes we got. Apparently they were searching for drugs, and Mick and Barry were told we were getting nervous in the car.

At the border between the South and North, the Customs post lay empty of life. A quick drive over ramps set in the road to obstruct speeding cars, a word with Customs men who asked if we had anything to declare, and we were on our way through a border town with, somehow surprisingly, Union Jacks flying from shops and house windows.

The first sign that the IRA and the Provos exist in Ireland came at Omagh, where the road bends into the town.

Turn the corner and a



STACKRIDGE are one of the few bands to take their music to the people in the 'front line' in Ireland. Mark Plummer reports.

burnt out Church stands with a melted bent cross bowing to the sky. But it is in Londonderry that the extent of the damage is shown. The Strand road is potholed with bomb-burings and shop windows are covered with boards or wire netting. There is no such thing as window shopping anymore, and soldiers walk the streets tense and nervous looking. Most of them are no more than soft chinned kids fresh out of comprehensive school. It doesn't seem right that they should be here at all.

The Bogside is completely cut off from the town now. Drive through William Street a big burly Irishman told us, but the road is now closed by soldiers completely cutting the Bogside off from the town. The Provos lay down the law there and soldiers rarely wander in. William Street was the way to Magee University College, but with a detour we found the place fairly easy. The shock came when the band saw the hall — the small dining room was to be the venue for the gig and it was in complete contrast to the beautiful acoustically designed Dublin hall.

The gig that night was packed out, people from the town as well as students packed their way into the hall and they didn't hold back a bit of reserve in showing their respect to an English band who had the guts to get to Ireland to tour. Musically, well you couldn't really tell how it went with the sound system playing weird tricks in the little hall completely non designed for electric instruments.

The energy in that little hall was tremendous, and the band played a storm. Stackridge's music is a weird thing to try and tackle in words. It takes from both rock and roll and classical music, but never from the obvious influences. James has been a Beatles freak, whenever he sits down to play the guitar to himself it is Beatle tunes that he plays, and there is a lot of the flavour of their music in his writing. Variety is a relatively important in their music, and so is a great sense of humour. Their pieces, and that is the right word, is a classical pattern in that there are definite sections, rather than most rock bands, where one number follows into the next with little difference, there is a definite feel to each of Stackridges tunes.

At the moment they are not too happy with the material they are playing on stage. Next month they are taking a couple of weeks off and adding another guitarist, Jim Walters, who was one of the founder members with Andy Davies, nicknamed and known as Crunberry, was one of the main facets in bringing in their weird sense of humour into the music.

From watching the band for four nights on the run, it was apparent that they needed a keyboard to fatten out the sound. Andy Davies will be switching to piano, electric piano, and Mellotron which will give him the chance to put the horns and violin sections that are needed into the music.

At the moment the one song they are playing that the whole band is completely happy with is a long piece, "Slark," that features long sections and a solo part in the middle that is not just an excuse for a blow.

Mutta is the main soloist, and the solo he builds brings the theme of Slark The

Monster into reality. The piece he plays is a semi-improvised musical painting that brings out his natural flair for comedy. In it's own style, the nearest comparison is probably Chaplin. He uses all the arts of dramatics, playing shrill runs and spurts through

the PA, while Barry adds echo to emphasise the notes. Then he uses words and snorts, and one part where the monster comes into view, he cries "Mummy" in varying high pitches. You laugh at first but really you're laughing at yourself. Everyone calls for

someone in times of trouble.

Saturday brought the band into Coleraine where the gig fell completely flat at the New University of Ulster on the outskirts of the town. The same night, the Chiefsains

Continued on p.42

why doesn't he stop singing about it and come here?



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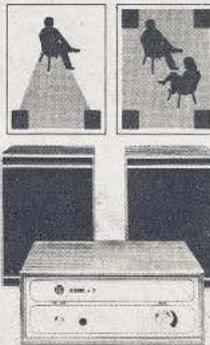
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jazz scene

news

NO-ONE, as the cliché goes, was more surprised than Harry Beckett to learn that the MM's readers had voted him their favourite British trumpeter in last week's Jazz Poll results.

Not just that, either. He was also placed third in the international trumpet section, behind Miles and Don Cherry, but ahead of such talented Americans as Gillespie and Hubbard. "You know, I've never even been mentioned in a poll before," he said, mulling over his triumph. "I can't figure out why I won. It's strange."

It's not, really. In recent years, Harry has been exposed in many contexts as a musician of the highest emotional and technical calibre, compatible with a considerable range of artistic concepts.

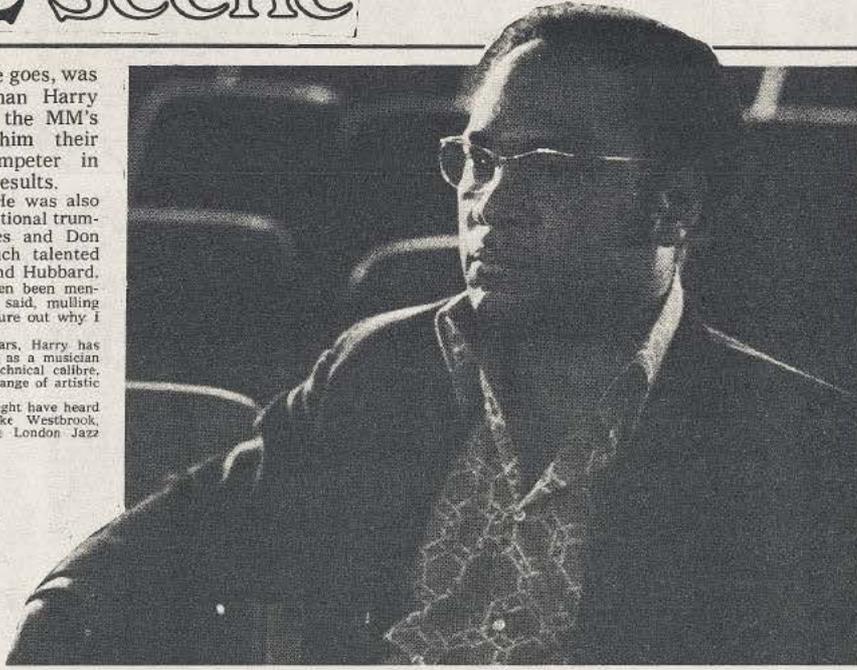
In the past year alone, you might have heard him with Graham Collier, Mike Westbrook, the Brotherhood of Breath, the London Jazz Composers Orchestra, Mike Osborne, Ian Carr, or Tony Oxley. He's in demand because he's an unfailingly personal musician who can add a breath of poetic genius to anybody's music.

In recent months, too, he's been given his first chance to prove his worth as a leader, and two albums ("Flare-Up" and "Warm Smiles") coupled with several appearances by his own outfit, the S & R Powerhouse Section, have revealed him as a composer of unexpected talent. A piece like "Tomorrow Morning Early," from the second LP, is as interesting as almost anything being produced by his contemporaries.

A quiet man of exceptional good humour (the only time I've ever seen him riled was when it looked as though he wasn't going to get paid at last year's Montreux Festival), Harry is held in great esteem and affection by everyone on the scene.

He's very enthusiastic about his band, which also includes Mike Osborne (alto), Alan Skidmore (tenor), John Taylor (piano), Chris Lawrence (bass) and John Webb (drums). But what does S&R stand for?

"I made up the name to puzzle people's minds," he says with a grin. "It's to tickle their curiosity so that they'll come to see what it's all about. Actually it's a bit



HARRY BECKETT: I've never even been mentioned in a poll before

Beckett on top

corny, but these guys are a powerhouse.

"The combination is very powerful, and I think it's just right. I always look forward to playing with them, and every time there's a gig we have a ball. Even when I have to get depts, like Jeff Clyne or Chris McGregor, it's just as good."

He's enjoying the chance to write for the first time, too, and the band is centred on

his compositions. "It's not an ego thing — the guys seem to like playing them. Maybe that's helped me to get more attention."

Six more of his themes (he calls them, rightly, "songs") will be heard on his next RCA album, recorded live at a concert in London's Institute of Contemporary Arts last month.

In fact, Harry promoted the concert himself. He'd been

given a bursary by the Arts Council to write something, with the usual proviso that the results be presented to an audience somewhere.

"I'd recorded with Ray Russell at the ICA," says Harry, "and that turned out very well — it had a nice clear sound. I thought it would be better than a studio, and we managed to get the same engineer that did Ray's record."

At the beginning and end of the concert, Harry played some unaccompanied trumpet and flugel music, which will serve as "bookends" on the album.

It will also feature more of the singing which he premiered on "Warm Smiles," but which isn't really all that new. After all, when he was a kid in Barbados, he was always singing, often in choirs.

"I love the voice — any kind of voice, even Tom Jones. It's affected my playing, as well. Years ago, when I was learning the instrument, I had a tutor-book by Harry James, and in it he said that you should always think as a singer would, and play as if your tone were the human voice."

"I've never forgotten that, and because I'd sung before, it wasn't hard for me to think like that."

"Actually, people often ask me why I don't have a brassy sound, like most trumpeters. It's because I listened to people like Miles and Chet Baker. Chet was lovely — I'm a bit of a romantic, and he was such a lyrical player."

"I'm very fond of his playing on those records with Russ Freeman and Gerry Mulligan — he was the man in Mulligan's group, so beautiful, especially in things like "My Funny Valentine." It really hurt my heart when I heard about all those things that happened to him when he was in Britain and on the Continent in the Fifties. A player like that should be treated like a king."

Although he's been around the British scene for more than a decade, Harry's playing still bubbles with youthful vigour, which must stem from his attitude towards age in general.

"There's so much to live for — I'm still studying music, because there's so much to learn. I wanted to be a better arranger, for instance, writing on a larger scale for voices and strings."

"I believe that, whatever you're doing, you should be totally involved in it. That's why I don't mind doing commercial work — dances, weddings, town halls — because it's still music, and I love all music."

"The musicians I work with like Surman and Skid and Ossie, are all deeply involved like that. I'm just sorry that they're not getting more of it financially. It's okay to say that it's beautiful music, but you can't play beautiful music on an empty stomach."

RICHARD WILLIAMS

WHEN the Jazz Centre Society opens its new doors, at Warehouse D, St Katharine's Dock, London E1 tomorrow (Friday), there won't be any booze inside. But there will be food and coffee for the three-day festival which runs from March 3 to 5. The JCS have applied for a drinks licence and have encountered problems. But they hope for good news within the next few weeks.

On opening night, tomorrow, the Centre presents the Mike Westbrook band with Norma Winstone, Keith Tippett's trio, and Alexis Korner with a jam session. The Bobby Lamb — Ray Premru 26-piece orchestra appears on Saturday (4), and Alex Welsh and his band on Sunday (5). Regular attractions at JCS will be concerts every Sunday and record recitals each Wednesday. Brotherhood Of Breath are there on March 12. Don Sallah of Dobell's Record Shop reviews the new releases on Wednesday (8) and Brian Priestley gives the recital on March 15.

HEAD, the Scottish group previously known as Heads, has added Edinburgh guitarist Charles Alexander to the strength. This altered band plays at the Cumberland Cottage Theatre Club on Sunday (6).

JAZZ JUBILEE is the title of a special BBC programme (Radios 1 & 2) on Sunday, March 5. The show looks back over 25 years of BBC jazz, and includes the words and music of some of those involved. Produced by Keith Stewart, the programme marks Jazz Club's 25th anniversary and replaces Jazz Notes and Jazz Club for that evening.

MARCH programmes of Free Jazz so far fixed for London's Little Theatre Yard, Garrick Yard, St Martin's Lane, are as follows: Amalgam (2), Amazing Band (3) Amalgam (9), Spontaneous Music Ensemble (10), Talisker (16) and Amalgam (17).

NEXT MEETING of the Musicians Co-operative is at Ronnie Scott's Soho, on Sunday (12) at 8 pm. Attractions are the Howard Riley Trio, Paul Rutherford-Paul Lytton Duo and solo guitarist Derek Bailey . . . This Saturday (4) the SME plays Bedford College in Regents Park, London, sharing with Talisker.

FOLLOWING up an earlier story here about the Fourth International Jazz Festival of Dundrick (April 29 to May 2) we can now give further information about its programmes. For the first day, says Bernard Dupuy who is in charge of the affair, they have a booking for Erroll Garner's trio. Pianist Joe Turner and the Ivan Jullien Big Band are signed for the third day, and Dupuy hopes to have clarinetist Claude Luter for day two. Of the final day's concerts, more later. In addition the festival will stage the usual band contests and rehearsal sessions, and this year there is talk of jazz movies.

MICK MULLIGAN makes his monthly pilgrimage to the Midhurst Jazz Club, to guest with the Stane Street Jazzmen, tomorrow (Friday). Club meet at the Egmont Arms Hotel, Midhurst. The Jazzmen, a Sussex band, play their usual weekly session at the Trees, Selsey on Sunday evening (5).

THE DEATH of bluesman Curtis Jones is reported from the Continent. Jones, aged 65, apparently died at the end of January after a short illness in a Munich hospital. The pianist-singer was born in Naples, Texas, on August 18, 1906, and began on guitar at the age of 8. Later he switched to piano and started singing professionally in 1924. He settled in Chicago during the middle thirties and ran into war times in the post-war period. He came to live in Zurich early in '62 and has lived and worked since then in Switzerland, France, Belgium, Germany, Yugoslavia and Morocco. He recorded in London in November of '63 and toured this country late in '68 when his "Now Resident In Europe" LP was released by Blue Horizon.



CURTIS JONES: died on Continent

CHRIS BARBER'S band visit the Salisbury, Barnet High Street, on Sunday (5), and Alex Welsh is back there on March 12. The Welsh Band plays the Red Lion, Hatfield on Monday (6) . . . Jazz At The Goat Inn, Sopwell Lane, St Albans, features the Dave Jones Quartet plus guests every Sunday at noon . . . Ackor Bilk and band, and Max Collie's Rhythm Aces share the bandstand at London's 100 Club tomorrow (Friday). Bilk and the Dauphin Street Six are there on Saturday (4), the Black Bottom Stompers (5) and Bill Brunskill's Jazzmen (8). On Sunday next (6) there will be Afro-Rock at the 100 by Ujamaa with Harry Beckett and Lionel Grigson.

A NEW album is being released in April by Bob Downes on his own label, Openian. The album (number BDOM 001) is titled "Diversions" and features Open Music by Downes (flutes and tenor sax), Barry Guy (bass) and Dennis Smith (drums and percussion).

ALAN ELSDON'S band is at the Royal Lancaster Hotel tomorrow (Friday), the Great Harry, Warsash, on Saturday (4) and the Lord Napier, Thornton Heath on Tuesday (7).

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BREAD'S DAVID GATES: group catalyst

Bread: food for thought

BREAD: "Baby I'm — A Want You" (Elektra). Bread make fine singles, but an album exposes their shallowness. Every song is pleasing enough, with its superficial melody and facile words — "Games of Magic" is the ultimate in wishy-washy self-indulgence.

But judged as a singles group, they are fine, with the title song (their current hit) and "Diary," an attractive, maudlin song by David Gates, especially powerful. David is, in fact, the catalyst for the group, with that infectious falsetto voice that forms the hallmark of their best work. He is also the best writer in Bread, by far.

Instrumentally, they get some meaty keyboard work by Larry Knechtel. Some of the songs are naive, some plain weak on words. On an LP, they're just a bit too much. Keep making good singles, chaps. — R.C.

PAUL WILLIAMS: "Just An Old Fashioned Love Song" (A&M). The handsome lyric sheet inside the sleeve of this album contains some handsome pictures of Paul Williams sitting alone in a restaurant. Smoking a cigarette, looking dejected and introspective, he's a melancholy sight wearing the troubled looks of a broken romantic. The music on the record catches that mood perfectly — a perfect mirror for those with love problems which they might find hard to articulate. Williams is the Los Angeles writer who has written "Carpenter's" hits like "We've Only Just Begun" (he does his own version here), and the highly catchy title song. As a lyricist, he's not startlingly original but he possesses a natural, poetic flair for expressing inner emotion. "How our pleasures makes me cry," he sings in "A Perfect Love." In "When I Was All Alone" and "Gone Forever" he writes and sings powerfully of the reality of solitude; and on the title track his subtle nuances are as infectious as the pretty melody. Simple backings; an attractive catch in his voice; every song cleanly constructed. It's a really beautiful album that should elevate Paul Williams to Bacharach status, if he stays on course. — R.C.

ASHTON, GARDNER, DYKE & CO: "What A Bloody Long Day It's Been" (Capitol). "It's a drag, you're a drag. I'm a drag," yells the protesting voice of Tony Ashton. It's a despairing cry that tears to the surface during this remarkable programme of roughly sincere and grittily honest songs and arrangements. That Ashton is not a drag soon becomes evident, if you are prepared to join his soul-searching expedition. The "A & Co,"

provides an enormous help to Gardner and Roy Dyke in making this both inventive and satisfying. Behind the vastly personal vocal style of Tony Ashton is arranged a hip rhythm section and some convincing strings and brass. Whether the music is rocking or swinging, there remains a despairing quality to Tony's voice that reeks of heavy times past tinged with alcohol and tobacco. There is a great deal of nostalgia typified by "Ballad Of Remo Four," which concerns the group where Tony first glimpsed fame. But any fears of maudlin sentiment creeping in are swept away in the wake of such driving passages as occur in "Rock And Roll Boogie Woogie." "I'm Going To A Place," a soulful ballad, re-emphasises the resignation to the inevitability of life's disappointments. But that these disappointments can be eased is evident in "I'm Going To A Place," which leads into an exciting three-four passage, perhaps suggesting the restorative influence of amber fluid at work. Dyke's drumming is particularly good here, phrasing with the brass, who are Dave Caswell (trumpet) and John Mumford (trombone). "Still Got A Long Way To Go," features Tony on boogie piano and there is some Tex Rex fuzzed guitar from Mick Liber and a section that jives like a 1940 swing band. One of the best arrangements featured is the ten minute saga "The Falling Song," with Tony on organ and piano. A model feel is obtained as moody strings arranged by Jon Lord shift unceasingly over the sensitive drumming, building waves of almost menacing power behind the various soloists. The spirit is that of musicians who have seen, heard and

played a lot, and yield not to cynicism in the quest for musical fulfillment. — C.W.

JULIE DRISCOLL: "1969" (Polydor). The function of this album is to spell out the heavy changes Mrs Tippett went through in the space between "This Wheel's On Fire" and "September Energy." It was made in the year of its title, with a variety of musicians culled mostly from the early Keith Tippett Group and the defunct Blossom Toes, and most of the songs refer to the general bewilderment she felt at the time: "Today I woke up to many things, my day began in long confusion" and "To have friends around you — or be on your own; to share with a lover — or go it alone" indicate the prevailing mood. One senses that Julie wrote these songs with difficulty, and that's why they don't really work. They're just a little too straightforwardly personal — she asks the questions of herself, and they don't relate to the rest of us. Her tunes, though, fare rather better than her words. The melodies are strong and simple, and several — like "Walk Down" and "A New Awakening" — are enhanced by strong, brassy arrangements penned by her husband, typical of his work at the time. The Blossom Toes, too, give her a lovely background on "Break-Out," with Barry Reeves' trumpet and Jim Creagan's Kaukonienah guitar outstanding. Julie's voice is powerful and direct, sometimes tending to colts, but a useful instrument. I'm sure that she'd like all her pre-1970 music to disappear off the earth, but admits of both her early and recent work will find a great deal of interest here. — R.W.

VERTIGO

Ian Matthews
Tigers will Survive
6360 066
Bristol University 3 March
Southampton University 4 March
Penzance Winter Gardens 9 March
Van Dyke Club, Plymouth 10 March
Country Club, Hampstead 15 March
Implosion, Round House 19 March



Jackson Heights
The Fifth Avenue Bus
6360 058
Lanchester College, Coventry 3 March
Cardiff University 8 March
High Wycombe Town Hall 10 March
Liverpool Mardi Gras 25 March
The George, Burslem 26 March

The John Dummer Band
featuring Nick Pickett
Blue
6360 055

It was the success of *Nine by Nine* as a single which led to the making of *Blue*. I saw Ian, Puddy and Nick and suggested how's about we get together and do another album. Right, they said. So here it is.

in brief

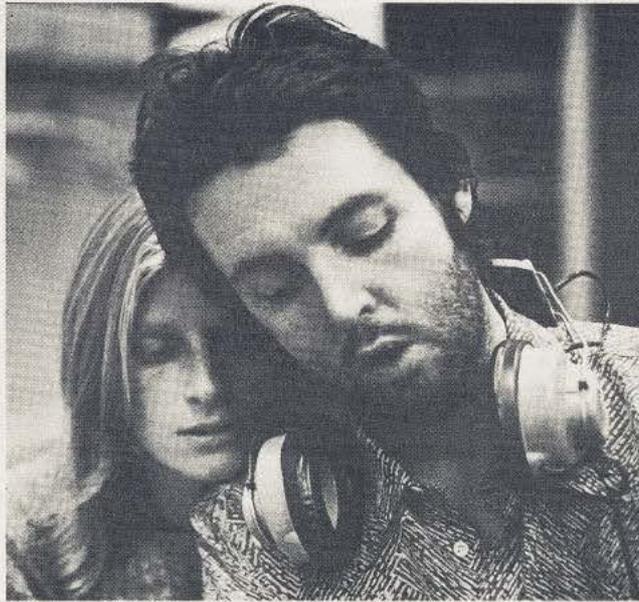
INSTRUMENTALS: Burt Bacharach's many hits got lush, imaginative handling by the FRANK CHACKSFIELD orchestra with fine arrangements by Johnny Keating (Decca), while MANTOVANI weighs in with "To Lovers Everywhere" and "From Mantovani With Love," both with his specially full, rich sound and songs ranging from "Little Green Apples" to "The Way You Look Tonight" (Decca). Under the title "Amazing Grace," the NEW CASCADING STRINGS do some very attractive versions of some recent hits, including "Fire And Rain" and "If You Could Read My Mind." Nice, light and fresh (Philips). ALAN TAYLOR's orchestra and chorus sound heavy-handed on "Let's Fly," an LP containing jet-age songs such as "Up Up and Away" and "Light Flight" (CBS), and "The Best Of The Film Hits," by HUGO WINTERHALTER's orchestra is

boring and uneventful (Pye). **TONY HEAD:** "Heads To Win And Tails To Tell (The Traveller)" (CBS). A singer with songwriter who understands the use of pop melodies, an album of songs and short musical narrations about a traveller who travels along in a world "which never understands." **TITANIC:** "Sea Wolf" (CBS). Titanic had a minor hit last year with "Sultana," which sounded like Santana. On this album they seem to have absorbed so many influences that they sound like everybody else except themselves. **CONNIE FRANCIS** sings "Great Country Hits," sixteen of them, in fact, all well-known C & W flavoured tracks which don't really improve the original versions but on up-tempo tunes — "Bye Bye Love," "Singing The Blues" etc. — Miss Francis comes over

pleasantly. Slower songs are just a bit too wallowing and whining with self-pity. (MGM). **PAUL CONNOR,** a singer/songwriter, shows on "Easy To Remember" that writing is his forte. His voice is a little too grating for the lush ballads and not quite strong enough for the uptempo numbers (Polydor). **PHIL BRADY AND THE RANCHERS:** "A Little Bit of Country" (Phillips). The group has a very clean, unpretentious sound, and accordingly they tackle songs with confidence and vitality. Brady's lead vocals expresses this mixture without over-indulgence. There are some effective touches of lead guitar and steel. Songs include Kristofferson's "Me and Bobby McGee" and Tom Paxton's "The Last Thing On My Mind" set to a more up-tempo rhythm than usual.

MAIL BAG

Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win an LP token.



MCCARTNEY: how about a Belfast gig?

SO JOHN AND PAUL have finally hit rock bottom in their pathetic, naive little worlds, by bringing themselves out as authorities on the sad situation in Ulster.

What a pity you couldn't contribute some happiness to the young people over here by getting your respective bands together and coming over to give us some music, as a few English groups have done recently, or perhaps you haven't the courage to do it. — MICHAEL McPAUL, Diltons Avenue, Newtownabbey, Co. Antrim, N. Ireland.

IT MAY BE that Lennon and McCartney believe because they were in the Beatles they have become gods, or even may be politicians. I am sure they have no idea of the situation here, and even if they have they do not fully understand it.

Please John and Paul do us all one favour, go back to fighting amongst yourselves and leave the rest of us alone. Life's bad enough as it is without your help. — LAWRENCE FISHER, Knockbreda Park, Ormeau Road, Belfast.

IN REPLY to Paul McCartney's reaction to the rejection of his record by various authorities, which are, in his own words, "preventing the youth from hearing my opinions," I would like to say "Up you too!" McCartney.

Your opinion is not asked for, neither in spoken word or your music. Even if it was, I'm sure it is insufficiently accurate or representative of any ideas or corresponding situation to demand any notice or attention.

So Paul, please, let's keep our nose out of other peoples' business. You don't live here, you don't know! If you are so adamant in, or dogmatic in, your widely expressed opinion, how about coming to Belfast and giving us a live performance, and perhaps we'll arrange an Irish "welcome" for you. If not, take to your "Wings" and fly off! — ADRIAN KENNEDY, Orangefield Parade, Belfast, N. Ireland.

PETER FRAMPTON thinks there won't ever be a guitarist like Jimi Hendrix. Well, I saw The Groundhogs live the other evening and I think I can safely say that we have another Hendrix in Tony McPhee.

He mastered the art of feedback with amazing skill performing "Amazing Grace" in the same way as Hendrix performed his "Star Spangled Banner" at Woodstock. I don't

see why so many people should idolise Hendrix, for his feedback technique. To me he used it like the wah-wah pedal or the fuzz-box just to fill out the sound.

Tony McPhee did this as well, and I agree he was copying Hendrix but it does go to show that a lot of the skill involved is really electronic and varies every time it is played. — DICK (RICHARD) ELLIS, Smythe Close, Southborough, Tunbridge Wells, Kent.

I WOULD LIKE to answer the complaints made by Mr Hanley in your last edition about student unions who do not open their concerts to the general public.

In many cases this is not done because students want to keep the people out, but because of college regulations.

Most unions, particularly in the smaller colleges would be only too glad to allow anyone into their dances, if they could, since this would provide a welcome increase in revenue from these events, which tend to run at a loss in many small colleges. — A CHILES, Deputy President BRCSUS, Students' Union Society, Borough Road, College, Isleworth, Middlesex.

WHY IS THERE so much double tracking on albums these days. Surely every group should be able to reproduce their studio sound on the concert platform.

I am sure that many a music fan has been disappointed to hear a group whose live performance bears no resemblance to what is produced on a bit of black vinyl.

A classic example of this is Led Zeppelin, who, although being a group of four very fine musicians, cannot produce their album sound on stage. — DAVE RODLEY, Gartens Street, Broughty Ferry, Dundee, Scotland.

IT SEEMS THAT no one amidst the mass of eulogies to Led Zeppelin, Deep Purple, Black Sabbath and Uriah Heep has attempted to analyse why the heavy group holds such a curious appeal for the British fan.

The majority of fans are not willing to make any attempt to listen. Consequently they talk all through Genesis, America and Lindisfarne performances, with the result that the only groups they ever hear are those whose sheer volume defies any attempts at conversation like the aforementioned Zeppelin, Purple, etc.

While the perpetual crescendo groups battle against their own competence, those groups and soloists who demand "listening to" rather than merely "hearing" battle against a background of incessant talking.

Therefore Genesis and Lindisfarne must venture

abroad for a fair hearing while solo artists such as Shawn Phillips, Pete Storr and Mike Moran remain unheard and thus largely ignored.

No wonder Neil Young never came back. — CAROL MONK, St John's Avenue, Ewell, Epsom, Surrey.

IT MAKES ME sick when groups like T. Rex continually top the charts and people like Rory Gallagher, who have the ability to write, produce, play

and sing all their music are pushed into obscurity.

If talent had as much to do with success as luck had, Bolan would still be unheard of and Gallagher an idol. Talent and music go hand in hand so what the hell is Bolan doing on stage? The only people who appreciate Rory are a few loyal fans, but fans who like music as it should be.

This has proved beyond doubt that rather than a

talented star, rock fans, want a sex symbol. Critics are well justified in criticising T. Rex, and rock would be a hell of a lot better off if critics were listened to.

The only way to get success Rory, seems to be to perm your hair, forget all you ever learned about music, and get a few dancing lessons from Mick Jagger.

When will justice be done? — PETER WATT, Alder House, Penn, Bucks.

THE MAIN TROUBLE with supposedly progressive music today is that too many groups are producing themselves. Many groups make a five minute track out of one simple idea without variation. For example a Van Der Graaf Generator track on the John Peel show was based on a simple but pleasant idea. For the first couple of minutes I thought it was very pleasant, but then I was waiting for a change in the theme, which didn't come. It dragged on for well over five minutes and became very monotonous.

Most groups need an outside opinion on their material from one who isn't personally involved with the music. That's what producers are for. They know exactly when a record becomes boring even though the group may not notice it. So for the want of a producer, Generator ruined what could have been a very nice song.

Some top groups often become lazy when they produce themselves. They drag out simple melodies for much longer than they should and therefore fill an LP with less ideas than they would have had they been produced. The top groups can afford to do this because they know their LP will sell regardless of the quality of the music. This is OK for the groups but it is lowering the standard of music. — CHRIS FOWLER, Kingswood Close, Shirley, Solihull, Warks, LP WINNER.

SO RECORD companies are becoming more and more like Hollywood film producers, showing old films over and

over again. Perhaps the new Stones LP "Milestones" put out by Decca should be renamed "Gimme Shelter Back To Front." With so many film versions of Cleopatra out today the record companies can't be outdone by the look of things. Surely record companies don't have to dig so low as to bring out repeats such as these.

Play the game — we want originality and we don't want to hear of your low down methods of making money. — MARK WILLIAMS, Gwelfor Avenue, Holyhead, Anglesey.

Don McLean, will 1972 go down in pop history as "The Year The Music Died?"

With the year only six weeks old, we have already had a Tamla Motown LP from Jeff Beck and, ultimate horror, a Reggae single from Paul Simon.

Faced with such sell-outs, and the general dearth of musical ideas, is it any wonder that people are going back to Rock 'n Roll? I'm joining them. — K. TAYLORSON, Lorn Road, London, SW9.

AS A NATIVE of Northern Ireland I was both shocked and angry to read the article Paul's Protest in MM February 12. It seems obvious to me that Mr McCartney has absolutely no comprehension of the situation existing here. In the present inflamed state of the country it is disgraceful that he should produce such a monstrous outrage. I am beginning to wonder if Lennon was right, "How do you sleep, Paul?" — PAUL SHANNON, Kill-ymerrow Park, Dunganoo, Co Tyrone, N. Ireland.

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SOUL FOOD

ROCK writer Charlie Gillett, author of the definitive "Sound Of The City", starts his own radio show on BBC Radio London (VHF) on Sunday at noon.

The weekly show "Honky Tonk" will cover all aspects of rock and black music generally, but there'll be a special emphasis on Gillett's favourite area, the rock 'n' roll. He'll also include items like a run-down on shops selling second-hand and deleted records and hopes that the programme will become a kind of lobby able to influence the release policies of the record industry.

Meanwhile, Radio London's next Tuesday programme next Tuesday night is a New York special and includes interviews with the Shirelles and the Main Ingredient... what with Dave Simmons doing such an excellent job on BBC 1 on Saturday nights, things are really looking up in London, at least.

Isaac Hayes, in London this week to record a TV show with Burt Bacharach can hardly be pleased with the UK sales of "Black Moses", which was surely released far too soon and too expensive for a public which had only just come to terms with "Shaft".

Lyrics of classic songs by Aretha, Otis, Wilson Pickett and many others are included in The Poetry of Soul, edited by black poet A. K. Nicholas and recently published as a paperback by Bantam... Bloodstone are touring colleges and clubs this month, with their album due out in April.

Re-releases: blind organist Ronnie Milisa's "Ain't No Soul Left In These Old Shoes" and Roscoe Robinson's "That's Enough", both on Wand... new US albums from Stevie Wonder, "Music of My Mind" and Martha and the Vandellas, "Black Magic".

All-Star turnout for Wilson Pickett's appearance at New York's Copacabana: Aretha sang on stage with him. Also on the bill was Jackie Moore...

Contract

Current lull in the Del-fonics recording career the result of a dispute with their label, Philly Groove. But the label says that unless someone offers 500,000 dollars for their contract, they're staying with them until '78.

Spinners, formerly with Motown, now on Atlantic new US albums: Staple Singers, "Back Atride: Respect Yourself", Aretha, "Young, Gifted and Black", King Curtis, "Everybody's a Star", Brook Benton, "Story-teller", The Persuaders, "Thin Line Between Love and Hate", Betty Wright, "I Love The Way You Love", Howard Tate, and Donny Hathaway, "Live".

Stan Lewis, who owns Rinn, Jewel and Paula has launched a new label, Soul Power, with a single from Shay Holiday, "It's Not How You Move". Ike and Tina have opened their own studio in Los Angeles, Bolic Sound. Arthur Alexander, of "Anna" and "You'd Better Move On" fame, has a new album on Warner Bros. "King's new single on "Sweet Sixteen" from the album "LA Midnight". New name on Stax: Frederick Knight with "I've Been Lonely". Joe Tex back on a winning streak with "1 Gotcha", said to have sold 500,000 already. Full marks to Pye for their new album, The Brothers Johnson, which contains 16 collector's items from The Platters, Five Five, Jackson Five, Jerry Williams, Inez and Charlie, Barbara and Brenda, and others, complete with informative notes... long time no hit for Diana Ross.

ALAN LEWIS

VIRGIN JAZZ

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Chuck Berry/Honk Again
Cream/All single albums
Creedence Clearwater / all single LPs (each) except Pendulum (2.15)
David Bedford/Nurses Song
David Blue/Stories
Don MacLean/American Pie
Focus/Moving Wave
Groundhogs/all single LPs (each) except Split (2.10)
Harvey Mandell/Get off in Chicago

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Records, etc. Like Life Area Code 615 2.15 1.60
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Friends 1.99 1.60
Aysha 1.99 1.60
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After my recent disclosures about what has come to be known as the "Nasty Dog Track Affair", many readers have written expressing concern at the assault perpetrated on myself by my companions. Scarcely however, had the first blow fallen than I placed on my portable gramophone the record of the type sold by Virgin Records of Bold Street, Liverpool. Even as the first strains of this beautiful cut-price music filled the air the ire of my assailants receded and they began to discuss our Bold Street premises in eulogistic terms. Here is a précis of their remarks: 1. Premises very large 2. Selection very wide 3. Assistants very knowledgeable 4. Records very cheap 5. Sounds very good 6. Service very fast 7. Carpets very clean 8. Paintwork very glossy 9. Stocks very large 10. Other Virgin shops very similar.

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Historic Dead, Village Gate (vin) 2.98 2.75
Head, Hands & 2.98 2.75
Feet (double) 3.15 3.00
Hendrix/Ars you 3.15 3.00
experienced (stereo) Early Hendrix Vol 1 3.15 3.00
Hendrix/Monterey 3.15 3.00
Hendrix/Star 5.50 4.00
Portrait 3.15 3.00
Ian Matthews/ 3.15 3.00
Tigris Will Survive 3.15 3.00
Incredible String 3.15 3.00
Band 1st (stereo) 3.15 3.00
Jo Jo Gunne 3.15 3.00
(Go-Spirit) 3.15 3.00
Joan Baez/Crazy 3.15 2.75
In On 3.15 3.00
John Lee Hooker/ 3.15 3.00
Never Get Out of These Blues Alive 3.15 3.00
Jefferson/ 3.15 3.00
Airplane/Surrealistic Pillow 3.15 3.00
John Barry/Knox 3.15 3.00
Album, Great Bernardino, Dance of Death, Voice of a Turtle, America Days have gone by (each) 6.00 5.00
Jesse Winchester 3.15 3.00
Keith Emerson 6.00 5.00
& Nicole 2.98 2.75
Leo Kottke/Green 3.15 3.00
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Malo 3.15 3.00
Michael Hurley/ 3.15 3.00
First Songs 3.15 3.00
Moondog II 3.15 3.00
Mothers/Uncle 6.00 5.00
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Livin' in USA (double) 2.55 2.25
Terry Reid/ 2.55 2.25
Bang Bang 4.00 3.75
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Who Pop History 5.50 4.50

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Teaser and Firecat 2.30 2.05
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Faces/A Not a As 2.49 2.15
Good As A Wink 2.35 2.05
Jim Hendrix/ 2.35 2.05
Hendrix in the West 2.40 2.15
John Lennon/ 2.40 2.15
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Neil Young/ 2.49 2.15
Harvest 2.29 2.05
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VIRGIN CLASSICS

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Chuck Berry/ 3.15 3.00
Golden Decade (double) 3.99 3.50
Dylan/Blonde 2.29 2.05
Blonde 2.29 2.05
Frank Zappa/ 2.29 2.05
Hot Rats 2.29 2.05
Janis Joplin/ 2.29 2.05
Cheap Thrills 4.30 3.80
Neil Hendrix/ 4.30 3.80
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Court of Crimson King 2.29 2.05
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Who/Tommy

VIRGIN NEWCOMERS

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New Age of 0.99 0.85
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Crosby & Nash 2.29 2.05
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of the Lemmings 2.90 2.50
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Nice/Ars Longa 3.99 3.50
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Savoy Brown / Hallbound (reduced to 2.10) 3.99 3.50
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Use this table to work out the price of non-listed records:

Table with 2 columns: Recommended Price, Virgin Price. Rows include 2.49, 2.40, 2.15, 2.39, 2.30, 2.29, 2.25, 2.05, 1.99, 1.95, 1.80, 1.49, 1.45, 1.25, 1.00, 99, 85.

but send no money, drop it and see us or ring 01-402-5231 and we will name our price. Prices are regrettably subject to unannounced change. DISCRIMINATION That's the only way for it. A 5p increase per record in our out-of-town shops is unalterable. It will be removed as soon as anyone can think of a way to avoid overheads and distribution costs in our shops, London and Mail order prices thankfully stay the same.

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MOTOWN MEMORIES

DON McLEAN, I guess, has spoken for a whole generation of rock fans with "American Pie, his beautiful evocation of, and lament for, a decade of music which encompassed Dylan, the Beatles and the Stones.

But there is a whole OTHER army of people for whom "the day the music died" has not yet come to pass, and who remember the past decade not just in terms of Zimmerman, Lennon, McCartney and Jagger but in terms of Smokey Robinson, David Ruffin, Martha Reeves, Levi Stubbs, Mary Wells, Stevie Wonder, Diana Ross, Junior Walker, Gladys Knight, the Isley Brothers.

Our memories are not just of The Cavern, the Marquee or the Isle of Wight but of The Scene, the Flamingo, The Wheel, the Top Rank, the California, the Orchid and of countless sweaty, noisy clubs where we danced to records by artists whom we rarely, if ever saw in person and who rarely got interviewed while we were, and are, the Motown Fans.

But then, aren't we all Motown fans? Which one of us has not been moved to dance or simply to turn up the radio by some Motown record?

And is there a musician who has not at some time admired the seemingly effortless precision of those anonymous Motown sessionmen, or envied them their amazing recording techniques? The fact is, Motown records have always been so goddamn good. You may insist that a lot of them sound the same, but you can't fault the musicianship or the technical quality or the sheer effort behind them. Always with a Motown hit you get the impression that it is always that little bit better than it needs to be. Motown never had any pretensions to be judged as Art, yet it is Popular Art at its very best.

Socially, Motown's impact has been tremendous. Regardless of rumours about who really "owns" Motown, there is no denying that the company was founded and run by Black people and its success has depended on the discovery and development of Black talent. It has done more than any other company to disseminate the ideas of Black writers and musicians through records, TV and magazines.

And yet... this success has not been achieved without compromise. Motown's success is, after all, simply a working out of the old American Dream. And in the packaging and marketing of its products Motown has always followed the pattern set by Big Business, American-style... a tendency towards glossiness, over-statement and self-deception.

Motown's presentation of its music has always been strangely at odds with the soulful honesty of the music itself... carelessly put together, albums with endless repetition of the same old standards... tasteless, uniformative sleeves... a tendency to deck out its artists in silly clothes and puppet-like dance routines... verbose publicity handouts... and so on. Berry Gordy may have been making music "for the people." But his aim was always to get his artists into the Copacabana.

All Motown's virtues and vices are exemplified in their 10th anniversary album, *The Motown Story*, a five-record, 38-track set just released in Britain at £8.50. At such length, and at such a price, this should have been a real collector's item—a chance for Motown to present in depth the story of 10 years of marvellous music, complete with all the details they have always deprived us of: the names of musicians, recording dates, the changing line-ups of the various groups, even a complete discography, perhaps.

Not on your life. Infuriatingly, but typically, this is Motown in its most showbizzy, crassly commercial aspect. Every track is introduced by the artist who made or produced it—and that could have been interesting. But the comments are so brief and superficial that little of interest emerges. Worse, each artist is introduced by a certain Charlie Van Dyke, who "narrates" the Motown story in an insensitive, melodramatic, newswheel-style below. The result is that an album which should have been a feast of good music and nostalgia becomes too irritating to listen to after more than a few plays. Similarly, the booklet which accompanies the set contains some beautiful pictures but little else besides a repetition of the quotes contained on the albums and a lot of jargon about "global concepts" and "product diversification."

Motown's official memory of its own history seems conveniently short. Much is made of the fact that Berry Gordy founded the company with an 800 dollar loan. But what happened to the money he must have made from the hits he wrote for Jackie Wilson and Marvin Johnson in the 50s, or The Miracles material he leased to Chess?

If we are to believe the commentary, Motown practically discovered all its artists right off the street. You'd never guess, for example, that Gladys Knight and the Four Tops had been making records for years before joining Motown, or that the Jackson Five had made several records before being "discovered" by Diana Ross.

Everything, even the choice of material must be tailored to fit that rags to riches story. There's nothing here from The Isley Brothers, Kim Weston, or Brenda Holloway, for instance. After all, they quit the happy family. And there's only one track each from Mary Wells, and Gladys Knight. But those jewels in Motown's crown, Diana Ross and The Supremes, have no fewer than sixteen. Poor old David Ruffin doesn't even get to introduce the Temps songs on which he sang lead—that honour goes to "safe" Otis Williams.

And the music? Well, there's no point in going into detail. There's hardly a track that didn't sell a million and every song is etched into our collective subconscious. But it's fascinating to hear them again in chronological order and to trace the development of Motown from the raw simplicity of "Money" and "Please Mr Postman" to the stunning complexities of Diana's "Ain't No Mountain High Enough."

For Motown collectors, though, the material and the presentation is disappointing, a wasted opportunity. But then, Motown is not really about collectors, or "serious criticism" or discographies or sleeve notes. As their slogan used to say, it's what's in the groove that counts. Here's to the next ten years.



MARY WELLS/TEMPTATIONS/DIANA ROSS

ONE of that tiny but slowly-expanding number of albums which points out a genuine new direction for the future is "Zero Time," by Tonto's Expanding Head Band. Released last year, it caused quite a stir in certain circles, even though it never quite managed to earn more than a cult reputation.

The Head Band is, in fact, two men and a whole bunch of electronic equipment, and all of the sounds on the record were produced electronically, on a Series III Moog synthesiser.

It seemed, to some of us, to be the first such record which (a) sounded like it was originally written for the synthesiser and nothing else, and (b) successfully crossed the barrier between purely cerebral expression and the feelings of the heart.

An example of (a) might be the fact that "River-song" is created around a 17-tone octave, as opposed to the dozen notes of the normal European tempered scale. But you don't notice it first time around, because it sounds totally natural.

As for (b)... well, I've heard few albums so stimulating to the imagination. "Cybernaut" and "Jetsex" for instance, carry you on a very far trip.

The two men at the helm are Robert Margouloff, an American, and Malcolm Cecil. Rock fans who dig "Zero Time" may be surprised to learn that Cecil was, until four years ago, one of the most outstanding bass-players on the British jazz scene, playing with practically all the leading British "modernists" of the early and mid-Sixties.

But at the same time, he was also involved on the other side of the tape-machines, as an engineer, and it was through these activities that he became involved in electronics.

He was in London recently, working on some string sessions with Stevie Wonder, for the Motown artist's next album, and he also found time to tell his tale.

"For three years," he told me, "I was principal bassist with the BBC radio orchestra. So I was in the studios for five days a week, and I spent a lot of time getting to know the engineers and learning about what went on. I been a radar instructor in the RAF, and before that I'd studied for a B.Sc. in Physics, so I know a little about the theory already."

With that knowledge behind him, he became general manager of London's Marquee Studios, which he converted to four-track (this was in 1966, remember).

But, in '67, his doctor told him to leave England for health reasons, and he travelled to South Africa, where the altitude and sunlight would be good for his chest.

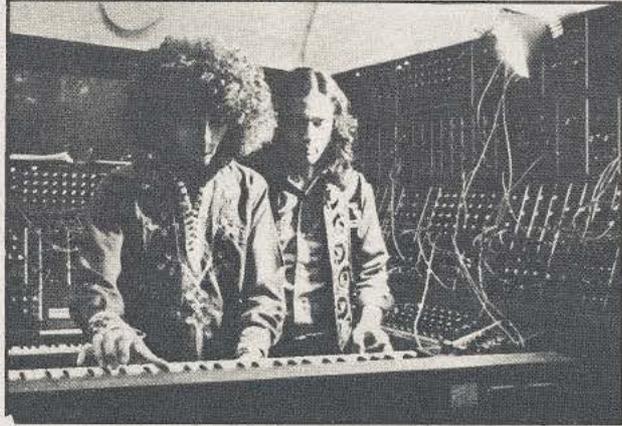
"But the politics were more than I could stand," he says. "I got myself into hot water when I was stopped from doing a concert with some black musicians."

So he travelled through Mozambique, Kenya, Somaliland, Tanzania, Ethiopia and Malaysia, all the time trying, unsuccessfully, to get to India. With several trunks and two double-basses, he was forced to travel by sea, but even if he didn't get to India, at least he picked up plenty of knowledge about African and Asian music long the way. In Penang, he even learned to play the hawachin, a Chinese violin.

But cash became short, and he took the first boat out of Singapore. Five days later, he disembarked in San Francisco, where he watched the tail-end of Flower Power for a while before taking a job as a studio engineer in Los Angeles. But, because the cutbacks in the U.S. aerospace programme had led to a surplus of unemployed engineers in California, he couldn't get permanent residency permit.

In New York, though, he could not so he moved, because by this time he'd decided that there were greater opportunities for electronic music in America

TONTO'S EXPANDING HEAD BAND



than anywhere else, and he wanted to stay there. His first job in the Apple was at the Record Plant, from where he moved to become chief engineer at Mediasound, recording Richie Havens, T. Rex, and many others.

There, too, he met Margouloff, and the pair of them began thinking about electronic music together. Eventually, they became so busy with that side of it that Malcolm resigned from Mediasound, and they formed their present company, Centaur Music.

"As far as I'm concerned," Malcolm says, "Bob is one of the geniuses of our time. His ability to programme sonorities is unparalleled—I believe that

he's even superior to Walter Carlos in that respect."

Mention of Walter Carlos prompted Malcolm to remark that although he respected Carlos's work, he doesn't believe in using the synthesiser to imitate the sounds of "ordinary" instruments.

"If you want the sound of strings or trumpets, then you're far better off getting the best exponents of those instruments, who've spent their lives perfecting their art, than attempting to imitate them."

"All electronic instruments have far greater potential when they're used to create sounds that simply haven't been heard yet. The Moog sets its own limitations, but it also has its

own broad openings into fields where it can be used naturally. If you don't fight it, or try and fit it into a preconceived mould, but just let it help you, you can evolve some very new and exciting musical ideas. You have to let it trigger your head."

Malcolm said that he'd like to stress that they're not trying to replace "conventional" music or musicians. "The synthesiser is a musical instrument, and it takes musicians to play it. People are unsure of anything new—but the saxophone was the last really new instrument to be invented, and that seems to have integrated itself fairly well with the rest of music. Electronic music is going to

create a lot of positive situations, once musicians realise that it's an asset, and not a threat. But it's still in its infancy—after all, it's only six or seven years since the first synthesiser was designed."

As an explanation of the possibilities, Malcolm cited what they'd done on "Aurora," a track from "Zero Time." "On that track, we demonstrated an octave slide against a fundamental held note. Each slide takes about 35 seconds, and you can hear an enormous range of emotions produced by the notes rubbing against each other."

He also says that, to him, Tonto's isn't a pop thing at all. "When we started, we never thought of making a record. It was experimental music, and it wasn't meant to be for gain, other than intellectual gain. It actually wasn't meant to be sold."

Now, however, they've given two concerts: at a church on Wall Street, and at Malcolm's son's school in Massachusetts, which was immortalised by Arlo Guthrie in the Alice's Restaurant movie.

They're also in the process of building a special machine for live performance, incorporating a kind of hemispherical shell, inside which sit Bob and Malcolm with two expanded Series III Moogs and another brand-new device at their fingertips. The structure has been designed by John Storyk, a pupil of Buckminster Fuller, and it looks very beautiful.

"When it's finished, the new instrument will enable us to perform live some of the tracks from the album—which were, of course, overdubbed. We're hoping to break a lot of fresh ground, and create more interest in electronic music as a whole."

To that end, they're hoping to tour throughout Europe in the autumn, by which time they should have a new album out.

RICHARD WILLIAMS

Wooden Horse

THESE ARE THE FACTS...

Wooden Horse are a five piece acoustic harmony group. This is their debut album. Their line-up consists of three vocalists: Malcolm Harrison, David Mateer and Sue Traynor, lead acoustic guitarist: Steve Marwood (David and Malcolm also play acoustic guitar) and bassist: Neil Brockbank. Their music is loosely termed contemporary—any other labels are too restrictive.

THOSE ARE THE FACTS...



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jazz scene

TAM FIOFORI talks to teacher/performer/composer **GEORGE RUSSELL**

GEORGE RUSSELL continues to search for and pave new ways of musical expression.

As well as his function as a teacher (and originator of The Lydian Chromatic Concept Of Tonal Organisation), performer, and a source of inspiration, particularly on the Scandinavian music scene for the past five years, he has continued to develop as a major composer.

Notably, he has composed and performed the "Othello Ballet Suite/Electronic Organ Sonata Number One," "Electronic Sonata For Souls Loved By Nature," and recently a fifty-minute piece called "Listen To The Silence."

"Listen To The Silence," a composition for forty voices and instruments, is remarkable for the very imaginative use of voices (spoken, and in song, with French and English texts) to blend with the instruments.

The voices comment on a panorama of historical-political events: Vietnam, Cambodia, the American-Indian treaties, Nixon, Moscow, the social realism of the appearance of the "hippies" (their influence on society in their search for mysticism and society's persecution of them), the Black Power movement, ecology, air pollution, chemical and biological warfare, and the Bomb.

The most significant concern however is about our state of being and the hope for the "possible individual evolution in man."

What's the idea behind "Listen To The Silence"?

It concerns the technique of being quiet, and listening inwardly to your essence... and the voice of your essence. Being quiet, so that maybe you can get into touch with the voice of your essence. In other words, to get to some kind of awakening of your inner consciousness... and that being the way to not

only survive the misunderstandings and conflicts of the world, but also to maybe evolve.

Is "Listen To The Silence" related to your "Lydian Chromatic Concept Of Tonal Organisation" and the "Electronic Sonata For Souls Loved By Nature"?

It is more connected with that, and the concept is the roots of my musical thinking.

And in a way I think the concept is tied in with certain ideas and philosophies that attract me... I'm very attracted to the ideas of Gurdjieff, and I think that's what he's talking about. Mostly it's "Listen To The Silence."

You seem to emphasise the energy value of music and a Universal Awareness. How can this energy be channelled back into the environment?

The environment to me, will always only be able to take certain impulses. It might not be a tremendous explosion. I'm talking about music on a very conscious level... which means, that the creator of the music, first of all, must have listened in a way to the silence in himself to reach that level. And then he could instill it and communicate with musicians his idea and give them impulses

... and then they play for people, and perhaps a few people would be awakened in a way, by listening.

Is there a religious significance to "Listen To The Silence"?

I don't have any kind of ambitions in that direction. It just happened that the piece was first premiered in a church, and I think it was good that it happened there.



GEORGE RUSSELL: searching for new ways of musical expression

Sound of silence

There were a lot of minor problems with it. I wasn't terribly attracted by the idea of its being performed in a church, and then I realised after the performance that at least it was right. But I don't think I want to pursue it as a vocational advocacy.

Is the use of many voices an extension of your earlier use of Sheila Jordan's voice?

Sheila is something very special. But it's just really exploring the human voice as an instrument, and using it instrumentally for all the sound that it can get... I mean, if you consider that all sounds the human voice can make are music.

Could you comment on your use of electronics in your newer compositions?

I was glad I didn't have any electronic material in this particular performance. I think it just depends. Sometimes you can use electronic tape as a tapestry and paint on it, or even interweave within it and relate to it very closely. But I don't like to be tied down to doing it just that way. But I think it's definitely a medium. It's here to use.

In what way are the references within "Listen To The Silence" to the Vietnam war, the American-Indian treaties and other political events, deliberate?

That was used because I think there are things happening in our time that have a very great impact on people. Vietnam is a very dramatic event of our time, so I used it more dramatically — to emphasise the conflicts in the world, and at the same time on another level if you can get there, and if I can get there, which I don't think I have as yet. Listen to the voice of your silence.

Reviewing your involvement back there with Max Roach, Dizzy Gillespie, and other jazz musicians, do you see a healthy direction for so-called jazz?

Only if jazz can detach itself from the values that were instilled in us all as Americans. As long as we are slaves to that "make-it" psychology. No. There are a lot of aspects of jazz that don't really appeal to me. I mean aspects of the old jazz life that don't appeal to me, because it is polluted with people instilling in us all the time that you have to make it... above everything else, make it, be successful, financially successful and be a star. If jazz could manage to detach itself from that whole idea, and put all those people down that are instilling that nonsense, then there's hope.

Do you find that your music is better accepted in areas in between jazz and recognised classical music?

I don't see that I'm moving away from jazz, or moving necessarily towards classical music. But I just see it as an integration... using all the colours that I know. I see it more as an integrated music now. What it can be called I don't know, but I don't see it as moving away from jazz.

Do you plan on forming a permanent working group?

No, I don't think so. But in a way, I have a sort of permanent group in Scandinavia. I utilise some of the musicians like Jan Garbarek (tenor sax), Bjornar Andresen (electric bass), Terje Rypdal (guitar), Jon Christensen (drums), and some others. So I utilise them as a basic unit because we've all played together very much. And then I'll augment that with somebody from Boston or New York. There is a difference between the attitude towards jazz in America and the attitude in Scandinavia. In Scandinavia jazz is officially recognised as not being a lesser music, and it's connected with New Music... they support jazz in Scandinavia. Like the New Music Society in Oslo has contributed to most of my performances there.

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SYD BARRETT'S
new band, Stars,
made their strange
debut at Cambridge
Corn Exchange
last week.
Roy Hollingworth
reports...



"Hey hey Satur-
days in the hay you
know you can't do
these things/hey,
hey."

THE lines went
a little some-
thing like that. I
couldn't hear too
clearly because
Syd didn't seem
very interested in
the microphone.

He stopped play-
ing actually, and
scratched his nose,
and then started
playing again. Three
figures to my front
shrugged their
shoulders, and left.
They didn't under-
stand Syd Barrett.

Neither did the
other people who left.
Neither did the
people who talked in
the very dark cor-
ners. Neither did the
guy who pulled a
market wagon noisily
across the floor.
Neither did the per-
son who switched the
house-lights on (to
reveal that there were
only about 30 people
there).

But The Madcap
played on, as if he
understood. He played
and played and play-
ed. No tune in partic-
ular, no tune in fact.
He sounded out of
tune most of the time
anyway. But the tune was
most certainly in his head.

He played a demented solo
that ran ragged lines up to
ten minutes. His ragged hair
fell over a face that fell over
a guitar and seldom looked
up. He changed time almost
by the minute, the keys and
chords made little sense. The
fingers on his left hand met
the frets like strangers. They
formed chords, and then re-
formed them, and then — ap-
parently nearly got it right —
and then wandered away
again. And then Syd scratched
his nose again, and let loose
a very short sigh.

It was like watching some-
body piece together a
memory that had suffered the
most severe shell-shock. I
don't know how much Syd
Barrett remembered, but he
didn't give in. Even though he
lost his bassist (Monday), and
even though Twink (drums)
couldn't share Syd's journey,
Syd played on.

The Madcap returns

The audience got smaller.
This tragic little scene took
place last week in a dank
place called The Corn Ex-
change, Cambridge, which is
in fact just what it is, a Corn
Exchange. It was the debut
evening of Stars, a band
formed by Twink in Cam-
bridge. Syd is from Cam-
bridge.

If it's still on to say that
the last act is the top act,
then Stars were the top act.
They were preceded by Skin
Alley, and the outrageous
MC 5. There were also — to
quote the programme —
"recorded sound to re-charge
your brain cells, films to
wreck your head, and food to
melt yer stomach." I think I
might have seen five smiles
all evening. It was a gay
affair.

Nobody in the world writes
songs like Syd Barrett.
Nobody. His songs are rare to
the point of being raw. There

is no dressing, no spice, and
sadly, only a very small plate
to lay them on. There is
seldom tune, except the
change of chord enforced by
either an aching finger or an
aching throat. And yet they're
magic. They must be. I have
a fond affection for Barrett's
songs. Though God knows
why.

Apart from some numbing,
sordid, right-down screwy
rock-n-roll from MC 5 (Bless
their little Detroit socks) the
time preceding Stars was an
extraordinary affair.

There's this dance/concert/
meeting/somewhere to walk/
talk/mope/where you can be
cool / drugged / bombed /
hashed/blasted. For 65p you
can walk on concrete, and
meet people who are similar
to yourself, who share the
same desire to walk on
concrete, and look similar to
yourself.

Well the train got there,
and Syd was there. He was
walking around a lot, and
standing about too.
It's the strangest expe-
rience — when you feel
you're fairly strange yourself
— to be put into a situation
when you feel — virtually
straight. An imaginary bowler
hat grew out of my head.
And wouldn't go, no matter
how much I shook.

God bless those handful
who danced.

Who really went to see
MC 5, or to see Syd Barrett?

My Madcap plugged his
Fender Telecaster into a fairly
battered amp. There was Syd
Barrett, on stage again. It's
been a long time. I tried to
remember how he stood with
Floyd. It was pretty much the
same.

He has a beard now, but
his eyes are still deep cavities
hiding an inexplicable vision.
Tuning up presents awkward
problems. He holds his guitar
like he's never held a guitar
before. He keeps scratching
his nose.

"Madcap Laughs" opened
the set. It didn't sound much
like it used to. But Syd's
voice did. A well-spoken wine
— "Barth," "Larf." See
Emily Play?

The chords are out of tune,
and he keeps looking to his
right, and sort of scowling at
Twink, the bassist. As
though in disagreement. I
stood and watched, and
thought he was bloody great.

A girl gets up on stage, and
dances, and he sees her, and
looks fairly startled. As the
clock ticks into the small
hours of Friday morning, Syd
retreated to the back of the
stage, trying to find one of
those runs. He messes chords
together. There is no pattern.
But if you think very hard,
you can see a faint one, you
can see some trailers in the
sky.

The large concrete floor is
littered now, not with people,
but their relics. Plastic cups
that contained orange juice,
or lemon juice, or coffee. And
some squashed, wholemeal
scissors, and buns. And Under-
ground newspapers.

And Syd played on. Will
anyone listen to the Madcap?

ety show regularly until
Honey Cone began a couple
of years ago.

Edna has a long history of
musical involvement, stem-
ming from the fact that
she's the sister of the leg-
endary Darlene Love, lead
voice on so many of Phil
Spector's records. Edna was
always around on those
Hollywood sessions, and
sang harmony and back-
ground on many of Phil's
records — including the
Christmas album.

She even started her own
solo career, under the name
of Sandy Wynns, and later
she also cut for Bell and
Vevey with the same name.

Hone Cone was formed
when Andy Williams and
Burt Bacharach needed a
backcap trio for a TV spe-
cial. Edna called Carolyn,
Carolyn called Shellie, they
sang a medley of Bacharach
hits, and found they got
on together.

Edna had taken the step
of telling Eddie Holland to
watch the show, and he
liked what he saw and heard
so much that he signed them to
the new invictus/Hot
Wax company.

Their first four singles did
nothing spectacular, but
when "Want-Ads" took off
there was no stopping them.
Now, they record sometimes
in Detroit, where the com-
pany is based, and some-
times in LA, where the girls
are based — although "One
Money" was cut in
Washington, while they
were appearing at a DC
club, because a single was
needed urgently.—RICHARD
WILLIAMS.

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HONEY CONE: notching up hits

THE CURRENT American success of Honey Cone resembles nothing so much as the heyday of the Supremes, in the Sixties. Like their predecessors, Honey Cone are notching up consecutive number one hits at a breathless pace. "Want-Ads," "Stick-Up" and "One Monkey Don't Stop No Show" have followed each other to the top slot.

The resemblance extends to the use of one musical formula throughout the records — surely explained by the fact that the group record for Hot Wax, owned by the Holland-Dozier-Holland team who were in charge of the Supremes at Motown, and who practically patented the formula approach.

Honey Cone are Edna Wright, Carolyn Willis, and Shellie Clark, two of them were in London last week, taking a break from a European tour of USAF bases.

Cone get the cream

Unfortunately, they'd had to leave Carolyn behind in America through illness, but they were obviously enjoying themselves, and looking forward to returning in the Autumn, possibly for public appearances.

Shellie is from New York, and was part of a dance team with her brother before she started singing and became one of the thousand-and-one Ikettes, back in 1967.

Like most of Ike's female employees, she didn't stay too long, but got back together with her brother and appeared on a TV vari-

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Benny Gallagher Graham Lyle



Largs is a town of average size in Ayrshire, Firth of Clyde, West Scotland—at all times it's a place of great natural beauty, one of those spots where on a clear day you *can* actually see for ever. At the same time it's close enough to Glasgow and the shipyards to feel every repercussion of urban change and industrial unrest, and there isn't much for a young lad to do except get drunk and make music. These are really the only alternatives to walks along the promenade, a nuzzle in the flicks, weekly ballroom dancing or pissing in telephone kiosks.

Benny Gallagher and Graham Lyle left Largs, the Clyde and went through one of those down-to-London-to-cut-a-single-and-a-back-home-and-see-what-happens scenes. Nothing happened. Then Gallagher and Lyle made the legendary trip all over again and went through the hard times documented in FAITH AND GRAVY and MRS CANATELLI'S.

They wrote hits. They performed hits. Which were endowed with a compulsive and natural tunefulness and asserted the simple, spunky, quirky nature of the Gallagher and Lyle writing ability.

They were the writing trigger of McGuinness Flint and they left. They think of themselves as song-writers first and foremost but certainly like to play everything they write . . . they played here and there . . . they played with Loudon Wainwright and George Gerdes—and with Buffy St. Marie (Benny thinks she has the most fantastic bum he has ever seen).

So this is their album—directed at anyone who happens to like it because, as they say, "it's not music designed at a certain frequency for a certain audience".

Finely, exquisitely produced by Glyn Johns—it's good to hear Gallagher and Lyle in a crystal-clear setting, their voices and guitars soaring off with each other in a manifestation of real inter-acting comradeship.
Al Clark / Rainbow program.me



GALLAGHER & LYLE/ALBUM AVAILABLE NOW/CAPITOL ST 21096

THE ROAR OF THE CROWD

AUDIENCES can be divided into two groups — the specialists and the floating punters. The former are selective, able to discriminate, form opinions and develop a sound knowledge of rock. The floaters drift by accident rather than design into the various spheres of influences.

The role of both groups can overlap, but while the committed fans are drawn by an admixture of music and mystique, the floaters may simply be sheltering from the rain.

It is rather a chastening thought that a significant number of those who purchase the admission tickets and thus help pop up the industry and assure its future development, have little real knowledge about music of any kind, let alone rock and roll. And they probably feel quite unmoved by the various currents of opinion and philosophical trends that concern the super rock fan.

Travel to distant parts of the Kingdom, or even to foreign shores, and one will see the unfathomable faces in the audience, impassive, unmoved, or even registering active resentment.

One of the great myths to which I have long subscribed, is that students represent our most aware audience group. My student days were restricted to a journalists' course at a Technical college. Everybody in the mid-sixties, or so it seemed, dug Ray Charles, the MJQ and the Beatles. So my own mind has built up a fond picture of students as basically hipper than most. And as they keep bands in business on the highly esteemed college circuit they should be the best kind of audience.

Oddly enough many stu-

dents seem less hip than the average secondary school drop-out. Doubtless oppressed by the appalling architectural environment of the modern college block, they seem sunk in morbid gloom that the combined effects of alcohol and music cannot cure.

It's not true of the students who raved along to Chuck Berry at Lanchester of course, or those who cheer and dance elsewhere with wild abandon. But I have often been surprised by the trance like conditions observed in the crowds huddled together in those dismal college buildings that would seem to indicate a



Chris Welch concludes his survey of audiences

massive failure in society, as well as a complete lack of interest in music.

The committed audiences can be sub-divided although their distinctions are not always as obvious as the floaters. Concerts by such artists as Neil Young, Carole King and James Taylor will attract the best dressed mid-town rock folk. Gay colours, patches, denim and fur in fashions designed by their owners often set trends later to be copied by the nation's clothing manufacturers. It has recently been stated that fashion magazines are little guide to what's happening and now the experts go to watch the audience at the Rainbow Theatre, and make notes.

The fans go because the music suits their mood, their philosophy, their life-style. Yes audiences tend to consist of the best dressed outer-suburban fans, not super-cool but non-aggressive. Their more aggressive brothers and sisters prefer the violence of Emerson, Lake and Palmer or King Crimson, while the intellectual heads are lured by Soft Machine. The Floyd and Quintessence appeal to both trippy and devotional sectors. Robes are still likely to flow even in these post-psychedelic days.

Those who require good time rocking music with a bit

of flash are drawn to Humble Pie, The Faces, Rod Stewart or the Who, while Black Sabbath appeal to a new generation of "heavy" fans, turned on as an earlier generation of fans were turned on by Led Zeppelin.

The super-cool will reject the rest for Syd Barrett. The authentic Teddy Boys who now abound naturally veer towards the rock revival bands, joining in strange alliance with the rockers who came upon the scene much later.

Nobody quite knows what the Hells Angels like, but it is possible they are into the Rolling Stones and Grand Funk Railroad, or whatever the next paper-back on the railway station bookstall

Violence is not their bag, but they hypnotise large sections of the population and rob them of trinkets in their sleep. They have a language of their own, consisting of a surfeit of grunts and vile obscenities and they wear canvas suits adorned with mock-political slogans. Gradually the Morlocks swamp all concerts with their presence.

It's a frightening thought. I think I'll say home — and play records.

revels is accepted by the American fathers of the movement.

The Ravers, a group left over from Trad revival days go mainly for Bob Kerr's Whoopie Band, Roger Spear's Kinetic Wardrobe, the Kinks, Viv Stanshall and Legs Larry Smith, Flash, and Billy Cotton's Bandshow. Although only a small ethnic group they have strong views on the music they prefer and set unusual fashion trends quite different from the disco loving soul fans, reggae freaks or Nottingham hippies.

The Ravers are more traditionally British orientated and wear Oxford bags, boy scout badges, white plimsoles, navy blazers and 1964 Rolling Stones hair styles.

They drink cider or Southern Comfort and dance rather like early jitterbugs. By far the most interesting of all the various groups who attend concerts, they occasionally feel hopelessly outnumbered, but keep up their spirits by singing old radio show theme tunes.

It is unlikely that the Ravers will spark off a mass trend. During the coming summer months when the grass grows greener, we'll be able to see if any new audience types will emerge. Patterns are usually set at the great open air concerts, and who knows, the whole bunch of skinheads, hellis angels, suits, hippies, ravers, etc. may have vanished and all their tastes with them.

It is just possible a new breed will come marching over the horizon, the Morlocks, with faces painted in wood and their hair bleached white. They emit shrill cries and dance slow, ponderous steps to the turgid, rhythmless music of the Morlock bands, played mainly on cowhorns and farming implements.

Violence is not their bag, but they hypnotise large sections of the population and rob them of trinkets in their sleep. They have a language of their own, consisting of a surfeit of grunts and vile obscenities and they wear canvas suits adorned with mock-political slogans. Gradually the Morlocks swamp all concerts with their presence.

It's a frightening thought. I think I'll say home — and play records.

BLIND DATE



with
Albert Lee

Albert Lee, ace guitarist with Heads, Hands and Feet, is a quiet, shy sort of chap, except when he gets behind a plectrum. Our Albert heard a necessarily weird selection, as dictated by the state of current releases. He shook his head despairingly in silent agony and occasionally uttered some equally despairing comments.

DOC WATSON: "Brown's Ferry Blues" from the LP "Doc Watson On Stage" featuring Merle Watson (Vanguard).

Is that Doc Watson? Not much one can say — he's brilliant. He's blind — been around for years. He's flawless in his playing — note perfect in all his runs. You've really got to admire his technique. I recognised him from the speed of his playing and the sound of his voice. He plays lead and his son Merle plays rhythm, although I think Merle plays lead on one or two tracks. Mostly it's down to Doc Watson.

GALLAGHER & LYLE: "Mrs. Canatelli" and "City And Suburban Blues" from the LP "Gallagher and Lyle" (Capitol).

Is it McCartney? I like this actually. It's nice and easy. No idea who it is — it could be English. I like the way they are playing country feel blues. Very relaxing.

YES: "America" from the Atlantic Sampler LP (Atlantic).

No idea who it is. I don't particularly like it. No — no idea what the tune is. It's boring to me — that kind of stuff. I don't like instrumentals, unless it's somebody like Doc Watson, and you can listen to the technique. This is a bit too much for me. Oh, right — here comes the vocal. I read something about this. Now who is it? No I can't really say. It sounds a bit like Jon Anderson. I

BLUE MINK: "Count Me In" (Regal Zonophone). It's Blue Mink. I guessed from Madeline's voice. It doesn't knock me out. I was put off from the start by those muted trumpets. I hate muted trumpets. I think it could be a hit.

KRYSTAL GENERATION: "Wanted Dead Or Alive" (Mercury). No idea — I quite like the voices actually. I usually don't like Tamla things but this is better than most. It swings along. No I don't think it'll be a hit. It's not out of the ordinary.

HERRITAGE: "We Are Goin' Down Jordan" (MAM). Roger Whittaker? That sounds like him. I can't imagine who it is, or see it getting a lot of plays. It's the sort of record that keeps popping up on Radio One.

SMILE: "A Year Every Night" (UNI). Dunno who it is. It's interesting in parts, but I hate to judge a group by one record like this. It might be a group or a whole band working with a brass section.

SPARROW: "Rainsun Song" (Spark). That's nice — I like it. Is it Claire Hamill? She sounds a bit like her. Nice — yeah. I think they spoil things when it gets too arranged — oh, they've spoilt it. It started off all right, but then it got a bit involved.

DAVID BALLANTYNE & Our Head" (Regal Zonophone). The Elton John touch. No. I don't like it. I didn't particularly like the guy's voice. I'm sorry, I'm not being very constructive.

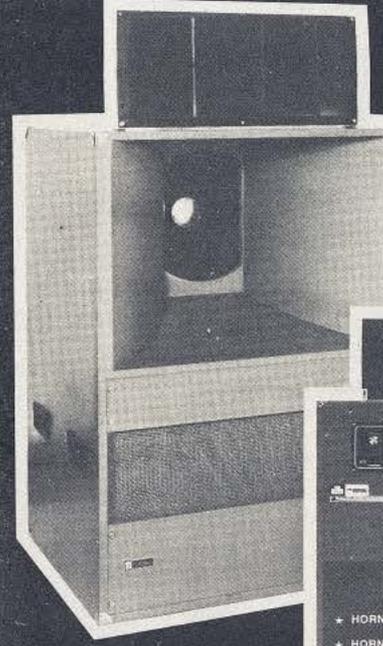
NIRVANA: "Rainbow Chaser" from the LP "Song Of Love And Praise" (Philips). I've got a thing against brass sections, I don't know why, but especially against brass sections that sound like that. It sounds a bit like Ray Davies vocals. The tune? It's all right. It sounds a bit like the Kinks.

PUZZLE: "Hoola" (Jam). It goes on a bit. No idea who it is. (Shakes head). Yeah, take it off. No I don't like that. It could be anyone. Amazing that people buy that.

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WHEN it comes down to it, how many geniuses can you think of in pop music?

Lennon and McCartney? Okay. If not individually, at least as a pair. Ray Davies? A good bet. Peter Townshend, Frank Zappa, Captain Beefheart? Yes, possibly. Bob Dylan? Oh, for sure.

The point is, there aren't that many. Genius, when it's discussed in the rock context, which inevitably is concerned too with commercial success, is a subjective attitude on the part of the listener. Mick Jagger might be in there, but it wouldn't be for musical reasons, more for sociological.

I'm being subjective when I say Randy Newman is a genius. For purely musical reasons, though. Nothing to do with lifestyle. The idea of Randy as a folk hero would make him throw up with laughter. It's not so long ago that he left off wearing his National Health-type glasses.

Nothing to do with commerciality, either. To tell the truth, Randy's albums don't sell like hot cakes. He should perform more, but he really doesn't dig live appearances too much.

Yes, Randy Newman's reputation has to stand on the strength of his talent, shored up neither by gimmicks and hype nor showmanship. His quality is that he's a comedian with the feelings of a tragedian, or is it the other way round? Comic, ironic and satirical on one hand, tragic and deeply sensitive on the other, he steers a course in his songs through the area of black comedy, picking his way so surely that Joe Orton would have been proud of him.

Pop music has never known anyone like Randy because it's never accepted the idea before of someone who can write songs that are so wickedly amoral about characters who are so low and pathetic in such a funny way that after you've heard them you're not sure whether you're meant to laugh or cry.

Randy is an original. Lots of people have recorded his songs. Judy Collins did "I Think It's Gonna Rain Today"; Alan Price has done several, including "Tie Me" and "Simon Smith And His Amazing Dancing Bear." Three Dog Night recorded "Mama, Told Me Not To Come." But no one does Randy Newman songs like Randy Newman in his weary 3 am nightclub voice.

Maybe it's in a nightclub that he belongs, seated at his piano with the dregs of a whisky glass on top and the tobacco smoke swirling foggy around him. But Randy is so good that he needs to be seen by everybody. If audiences can't meet his genius halfway, and put a little effort into going out and seeing him, then he may not perform any more. After all, he's a wealthy man on the strength of all those cover versions. He doesn't need to make appearances.

It's not him who will be the loser but us, deprived of catching a rare comic talent, a genuinely idiosyncratic figure and not just a bunch of publicist's spiel and hand-outs. This is by way of an appeal to anyone interested in good pop music to book a ticket for London's Festival Hall for Monday, March 6. I guarantee that Randy will touch you some place.

MICHAEL WATTS.



COLIN BLUNSTONE is possibly the best singer around. There are reasons. There have to be.

You know, not singer/songwriter, not singer/juggler/wah-wah guitar specialist. Not one of those people who sing songs while dressing up as ladies, but just a pure, unadulterated, old-fashioned singer.

That's not meant to throw any old hats on Blunstone. There are precious few cobwebs about his person (those that hang are the cobwebs spun by honesty, and modesty). And it's kind of pleasant to keep those things.

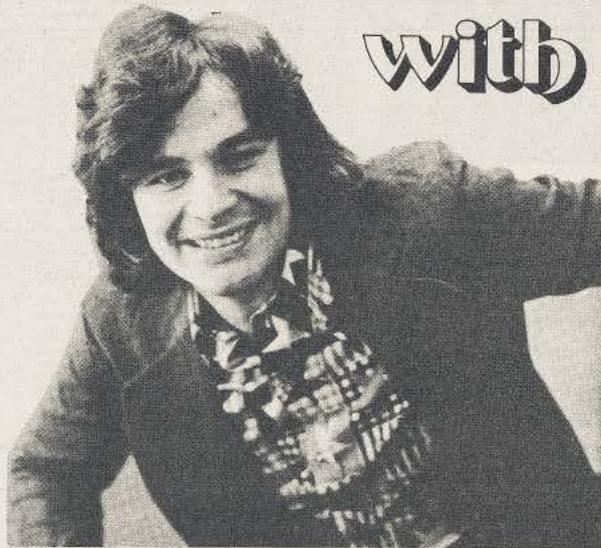
With "Say You Don't Mind" nesting in the charts, and with America reaching out to him with greedy fingers, it looks as though the Blunstone formula is going to break. In fact, maybe it already has.

The Zombies were never as fashionable as they are now. Blunstone — the band's former lead singer — is the first to admit that, and the first to be aware (as is Rod Argent) of the dishonesty situations like that can produce. "I know it's fashionable for people to say they dug The Zombies, but fashions can be dreadful things," he says.

At this moment of time, Blunstone The Solo Singer is touring America — not singing, but talking. It's a promo trip, which in most cases can be more tedious, more demanding, more draining than any one night stand.

Before he left he visited the Top of the Pops studios, where they put him on a stool, and surrounded him with some fairly pretty girls. In fact at one stage of the proceedings they sat the wrong person on the stool, because they didn't know what Colin Blunstone looked like. Despite that, everyone, just everyone, shook his hand with that "old

Like a choirboy with soul



decidedly English coating, had become a forgotten field?

"Well yes, but not just singing, for melody has tended to take a backseat too. Okay, I know some really pleasant music has been written recently. I've seen bands that I've really enjoyed. But I've come out of the concert, and damn it, I can't remember a single melody they played. I personally prefer to hear a tune, and words, and voice, for a voice can capture certain things that instruments cannot.

"I have no master plan. I've said before that I'm not prepared to go on the road again, unless it's comfortable. I'm never going to sit in the back of Transits, eating out of paper bags. No, never again. But I needed to do all that. And I'm thankful I have done.

"You see, I'm in the dreadful position of having "made it" in a week. It's true. Just one week ago nobody was phoning me, and nothing was happening. Now everything is. I've got to keep a careful eye open. If I don't, I could make many mistakes."

They did two takes of "Say You Don't Mind" live in the studio. Colin didn't drop a note. No, it's certainly not an unusual voice. It's clean, it's music, and again, possibly the best voice in the world.

There's a whole choir of them upstairs, mind.

ROY HOLLINGWORTH

friends" handshake. But he didn't know any of them.

Blunstone's voice might be described as unusual, but when you think about it, it's The Others that are unusual. Blunstone is almost a choirboy — pumped full of soul. His voice is more than just an instrument, it's the song.

We're sat in the drab little vaults that The Beeb supply as dressing rooms. Blunstone admired the half-empty bottle of scotch. "It always amazes me that people will buy one record, and not another. What I

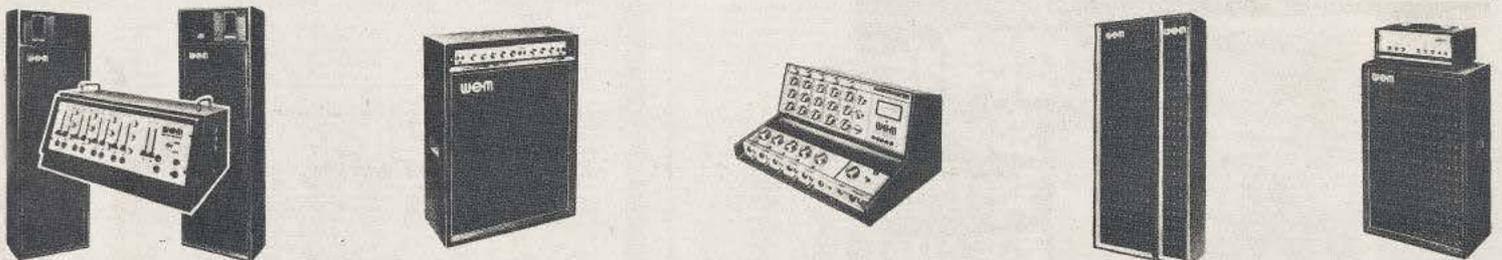
mean to say is they've bought "Say You Don't Mind," and they didn't buy the last single. I thought "Caroline Goodbye" was exceptionally good. People are strange, and I fail to understand their taste."

"One Year," the Blunstone album that met the more pleasing side of the critics some months back, became somewhat surprisingly a sleeper. When that happens you can see straight away that there are more liars than buyers. Blunstone knows that. The

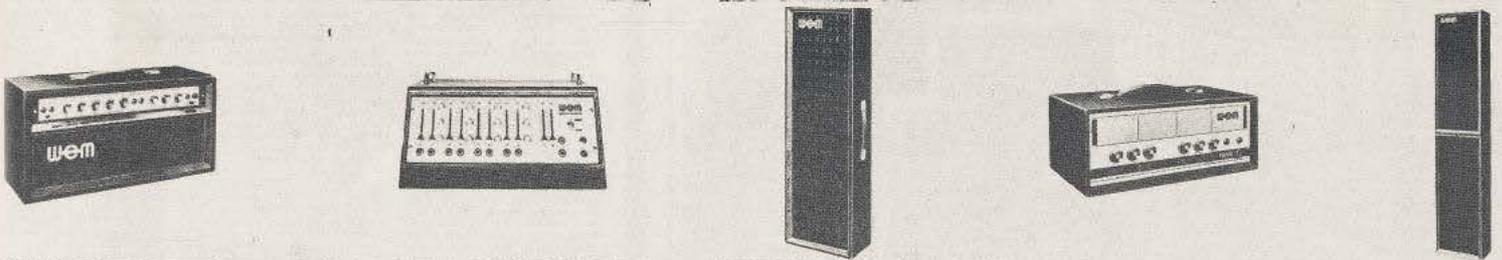
album slept, and people talked of Colin Blunstone. Then they packed in talking, and listened, and "Say You Don't Mind" sold.

"I don't mind the fact that I'm singing a song written by Denny Laine. If people like what I do, then I'm proud to be associated with whatever it is I lay down — no matter who it's written by. I like to be associated with things, if you can see what I mean."

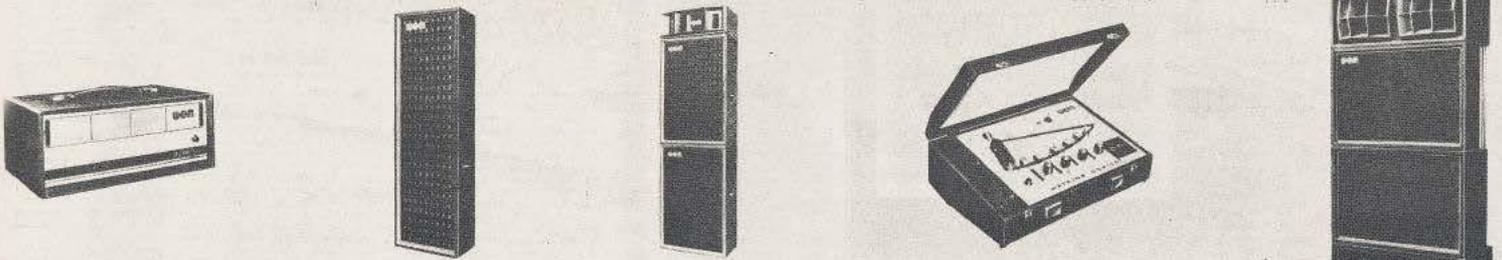
Would Colin agree that the actual "art" of pure singing, especially with a



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UNLESS they wish to risk courting sudden death from the winds of change that blow across the pop scene, groups have to tailor their sounds to contemporary trends.

As Tony Hicks, a founder member of the Hollies, puts it: "You've got to move with the times." And such reassessments often involve personnel changes. These may come about from corporate action from group itself; maybe individuals wish to leave to "do their own thing."

Certainly the Hollies have seen some changes in their nine years, but contrary to the case histories of many groups — their image has remained as strong as ever. You can't argue with seven Gold Discs and a total world sale of over eighteen million.

But the personnel has switched since the Hollies hit the chart early in 1963 with "Ain't That Just Like Me." In mid-1966 Eric Haydock left the group to be replaced on bass guitar by Bernie Calvert.

Then, two years later, Graham Nash left to concentrate on a career in America — musically, his home from home. Terry Sylvester was the replacement.

Then, in December of last year, lead singer Allan Clarke left the Hollies to pursue a solo career. To replace him was a real problem. "It was a matter of his parting more in sorrow than in anger," says manager Robin Britten. "But it was just one of those things."

When a man wants to go solo, there's no point in trying to stop him. The Hollies have always worked as a unit, and once a person decides he wishes to pursue a solo career, then it is to



Fresh growth for the Hollies

no-one's advantage to put obstacles in his way.

"But when the lead singer leaves, the problem of a replacement is really horrifying. Of course, we were immediately inundated with applicants — including requests like 'My brother's got a great voice.' That kind of thing."

"So we had to do some weeding out. We asked people to give details of their professional experience, to send in a photo and either tapes or a demo record. "Then Tony remembered that about three years ago

child relationship, the angle being that if the child wants to go, then the mother should not attempt to be possessive. Not that the Hollies are contemplating venturing into the "protest" field; it is just evidence of their constant search for an original approach.

For instance, they use organ, piano "and an electric dobro thing" which Tony plays. They have also had a discreet backing of strings arranged by Richard Hewson. And there's a L-A percussionist, too. The overall effect is dramatic, arresting — and has already produced a profitable number of airplays and a Top Of The Pops TV spot.

And what about the new recruit, Mikael Rickfors? Mikael had barely had time to polish up his English before he was receiving fan mail. Some from as far afield as Singapore. "Though how the devil they know of him there yet I don't know," says Robin Britten.

So far, the Hollies have not played any concert dates with Mikael. And none are planned at this stage. They are too busy getting their new act together. Rehearsal is a constant Hollies' pre-occupation. Which accounts for their smooth, undeviating professional approach.

Wisely, the Hollies are letting Mikael adopt his own style to the group sound. And a new album — with, of course, Mikael — is now in preparation for release early this summer.

Personally, Mikael's musical tastes run to The Band, Steve Stills, and blues singer Snooks Eaglin. And The Hollies, whose recordings he was very familiar with back in Stockholm, where he was born. He is just 23. And it is perhaps amazing to note that the average age of the Hollies is only 24 — LAURIE HENSHAW.

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by MICHAEL WATTS

COMPOSER, mystic, visionary, a prophet for the Age of Aquarius. There he sits in the portrait gallery on the front sleeve of the "Sgt. Pepper" album, right next to Lennie Bruce and close to Aleister Crowley, both prophets and visionaries in their own way.

One thing about the Beatles: they generally had an instinct for the right people. In choosing for their pictorial dedication Karlheinz Stockhausen they were paying homage to a radical, innovative spirit who has not only inspired experimentally-inclined musicians in rock and other forms, but who symbolises the belief in the supra-rational, the intuitive and the spiritual—that appeals so strongly to many of this generation.

I doubt that this mysticism would be acceptable now to the politically-committed John Lennon, but I'd wager that Harrison would find common ground. The fact is that Stockhausen still has tremendous relevance for the young—and young musicians especially—that no other so-called straight composer possesses.

Discussing him within a rock context, it's apparent that in the past probably the majority of pop musicians have drawn their inspiration from his electronic music ideas although how many have fully understood his achievements is highly doubtful, but as rock becomes more conscious, his ideas become more applicable. The German group Can, for example, includes two former pupils of Stockhausen in Irmin Schmidt and Holger Czuckay who have used the background of their experience with him as a platform for their own musical innovations.

Cosmic forces

At the same time, although he is 43 years old, he exerts a highly-charged charisma on those around him, particularly the young, drawing them to him as a leader does his followers. There's a Messianic air to him, almost; one's even tempted to say he's the Dylan of the avant garde world. He's preoccupied with the religious and the mystical. He regards himself as a transformer and transmitter of spiritual vibrations. It's not actually his belief that he's making; rather he's acting as a radio receiver for cosmic forces.

This is not exactly a new idea in music. Beethoven had a similar conception of himself, but Stockhausen is truly a universal composer, not content to work solely within the Western tradition of music but exposing himself to the religious and the mystical of the people of the far east, south America, and Africa, particularly the Japanese, who have influenced his whole concept of musical time—although he himself would most likely say that by experiencing life in Japan he has discovered the Japanese within himself.

THERE'S no question that he's a revolutionary artist of the highest magnitude and has shaken the foundations of Western music, moving on from the composer Anton Von Webern's reputation in challenging the view that music should be based on themes, to a creed, expressed in 1956, that it should "no neo... no repetition, no variation, and no development."

Since then he has become more and more divorced from traditional ideas. In the late fifties, in pieces like "Cycle For A Percussionist," he embraced the rejection of organised form, and he has become steadily absorbed in the idea of mixing vocal and instrumental sounds with electronically-transformed material.

Possibly his greatest achievement is that he introduced the concept of spatial motion in music, of music moving in space, like the sound of a bird as it flies through the air or a car driven along a road. And while rock music is now just getting round to the idea of four speakers for years, Stockhausen has been recording music for four speakers for years.

He is, therefore, a sort of musical and spiritual guide of the age, a man with whom the young have a special affinity. For a long time he has made a point of using assistants much younger than himself. Perhaps significantly, too, he has six children from his two marriages, the youngest of whom is three and the eldest is 18. With them, he says, he shares a wonderful relationship: "I can feel completely what I want. I have the same ideas, the same thoughts and feelings as they do."

Paradox

This is the paradox about Stockhausen. Although his music is extraordinary difficult from a conceptual viewpoint, he attracts a large and wide following that most avant gardists only dream about. I suspect it's partly because he's no snob. He's extremely sympathetic to rock and free jazz. In post-war Germany he played jazz piano in nightclubs for American officers and black marketers.

He was born in Modrath near Cologne, in August 1928 of peasant stock. His father was conscripted at the beginning of the war and never came back. His mother was taken to a mental home when he was four, and later eliminated by the Nazis in accordance with their view that the mentally sick were useless members of the Reich. He went to boarding school, and then, from October 1944 to March 1945, was a stretcher bearer at the front.

When the war was over he worked as a farm labourer near the town of Altenburg, earning extra money in the evenings by rehearsing an amateur opera company. In 1946 he resumed his education at a secondary school, and the following year went to the Academy in Cologne, where he studied piano and trained as a music teacher and also the University, where he learned philosophy, German and music. It was while there that he supported himself playing jazz. He even went on tour with a rock group music for a famous conjurer named Adrian.

Stockhausen knew about little more than Schoenberg in contemporary music at this time, but in the early fifties

he was struck by the music of Oliver Messiaen and became interested in serial composition. In 1952 he went to study with him in Paris, where he met Pierre Boulez, and there he made his first electronic experiments.

HE'S convinced of his own genius. When we met two weeks ago at the ICA in London he played "The Great Man to the Hilt, unconsciously or no. Immersed in drawing a huge and complicated diagram to illustrate a series of three lectures he was giving there, he spoke to hardly anyone, and to me not at all. For nearly three hours we waited as he pored with a magic marker in his hand, sometimes immobile in thought for as long as ten minutes, until he suddenly reached out and drew slashing lines on the board in front of him. It was not till the day after that I eventually interviewed him, in his hotel. Even then, he began an hour late as he became involved with another interviewer.

In person he's both strikingly impressive and somehow incongruous. He looks much younger than his years. His hair, considerably longer than it is in the Beatles collage, growing fine and silky over the back collar of a neatly cut, nondescript sports jacket. He was wearing the same pair of slightly dirty white trousers he'd worn the day before.

Solemn

Incongruous, because he's so archetypically German, with his stiff back and his authoritarian personality. He does have the face of a composer, it is true, but it could also be that of the most fanatical scientist. Be sure, he said, as I left that you send me a tape of this conversation.

He has, however, the most intensely solemn eyes I have ever seen, that only occasionally turn upon you. Mostly during the interview, which turned out to be more of a monologue than a dialogue, they gazed out of the window of his room at the trees and the red and green in Hyde Park. His attention was still riveted. But

presence is undeniably magic. He was talking about belief in the supra-religious. Young people, he said, detect all of a sudden that they are no longer as naive as the religions try to treat them, and this has a lot to do with an anticipation of the near future, when the first human beings will make contact with creatures from other parts of the universe and will be able technically to leave the solar system.

He had implicit belief in life on other planets? "Oh certainly," he replied. "Not belief—conviction. For me this particular form of human life, as we see it today incorporated in the people we meet, is the transition. There is something much more profound and eternal at stake, and the young people are open for this. They want always to go to the stars."

Religion

Religion has always influenced Stockhausen. He was never very attached to the home or the family, "and this was all very fortunate" in his desire for universality. And then there was a war, which was also important, because with thousands of people dying all around him the relativity of this particular life had become clear to him: "But I have always been a deeply religious person because of an inner voice that I hear which tells me what to do. There is no person, but... it is the voice which tells me what to do when I have to make a decision. Then it's all right. All I have to do is that."

Until about ten years ago, when he decided to embrace all theology, he was a practicing Catholic, partly as a reaction against the National Socialism they fed him in state school, partly because of a need to feel an individual and creative attitude to life. He was a very, very devout Catholic, he says, "I was always looking for the silent mass, early in the morning, where there was just one priest and almost no people. That's where you could have found me, not at the big masses, where they start talking, because most of the time this is very banal, and it's completely leading away from the essential communion with the divine."

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by MICHAEL WATTS

COMPOSER, mystic, visionary, a prophet for the Age of Aquarius. There he sits in the portrait gallery on the front sleeve of the "Sgt. Pepper" album, right next to Lennie Bruce and close to Aleister Crowley, both prophets and visionaries in their own way.

One thing about the Beatles: they generally had an instinct for the right people. In choosing for their pictorial dedication Karlheinz Stockhausen they were paying homage to a radical, innovative spirit who has not only inspired experimentally-inclined musicians in rock and other forms, but who symbolises the belief in the supra-rational, the intuitive and the spiritual—that appeals so strongly to many of this generation.

I doubt that this mysticism would be acceptable now to the politically-committed John Lennon, but I'd wager that Harrison would find common ground. The fact is that Stockhausen still has tremendous relevance for the young—and young musicians especially—that no other so-called straight composer possesses. Discussing him within a rock context, it's apparent that in the past probably the majority of pop musicians have drawn their inspiration from his electronic music ideas although how many have fully understood his achievements is highly doubtful. But as rock becomes more conscious, his ideas become more applicable. The German group Can, for example, includes two former pupils of Stockhausen in Irmin Schmidt and Holger Czuyak who have used the background of their experience with him as a platform for their own musical innovations.

Cosmic forces

At the same time, although he is 43 years old, he exerts a highly-charged charisma on those around him, particularly the young, drawing them to him as a leader does his followers. There's a Messianic air to him, almost, one's even tempted to say he's the Dylan of the avant garde world. He's preoccupied with the religious and the mystical. He regards himself as a transformer and transmitter of spiritual vibrations. It's not actually his music that he's making; rather he's acting as a radio receiver for cosmic forces.

This is not exactly a new idea in music. Beethoven had a similar conception of himself, but Stockhausen is truly a universal composer, not content to work solely within the Western tradition of music but exposing himself to the religions and the musics of the people of the far east, south America, and Africa, particularly the Japanese, who have influenced his whole concept of musical time—although he himself would most likely say that by experiencing life in Japan he has discovered the Japanese within himself.

THERE'S no question that he's a revolutionary artist of the highest magnitude and has shaken the foundations of Western music, moving on from the composer Anton Von Webern's position in challenging the view that music should be based on themes, to a creed, expressed in 1956, that it should "no neo... no repetition, no variation, and no development."

Since then he has become more and more divorced from traditional ideas in the late fifties, in pieces like "Cycle For A Percussionist," he embraced the rejection of organised form, and he has become steadily absorbed in the idea of mixing vocal and instrumental sounds with electronically-transformed material.

Possibly his greatest achievement is that he has introduced the concept of spatial motion in music, of music moving in space, like the sound of a bird as it flies through the air or a car driven along a road. And while rock music is now just getting round to the idea of quadraphonic sound, Stockhausen has been recording music for four speakers for years.

He is, therefore, a sort of musical and spiritual guide of the age, a man with whom the young have a special affinity. For a long time he has made a point of using assistants much younger than himself. Perhaps significantly, too, he has six children from his two marriages, the youngest of whom is three and the eldest is 18. With them, he says, he shares a wonderful relationship. "I can feel completely what they want. I have the same ideas, the same thoughts and feelings as they do."

Paradox

This is the paradox about Stockhausen. Although his music is extraordinary difficult, from a conceptual viewpoint, he attracts a wide following that most avant gardists only dream about. I suspect it's partly because he's no snob. He's extremely sympathetic to rock and free jazz. In post-war Germany he played jazz piano in nightclubs for American officers and black marketeers.

He was born in Modrath near Cologne, in August 1928 of peasant stock. His father was conscripted at the beginning of the war and never came back. His mother was taken to a mental home when he was four and later eliminated by the Nazis in accordance with their view that the mentally sick were useless members of the Reich. He went to boarding school and then, from October 1944 to March 1945, was a stretcher bearer at the front.

When the war was over he worked as a farm labourer near the town of Altenburg, earning extra money in the evenings by rehearsing an amateur opera company. In 1946 he resumed his education at a secondary school, and the following year went to the Academy in Cologne, where he studied piano and trained as a music teacher and also the University, where he learned philosophy, German and music. It was while there that he supported himself playing jazz. He even went on tour playing background music for a famous conjurer named Adim.

Stockhausen knew about little more than Schoenberg in contemporary music at this time, but in the early fifties

he was struck by the music of Oliver Messiaen and became interested in serial composition. In '52 he went to study with him in Paris, where he met Pierre Boulez, and there he made his first electronic experiments.

HE'S convinced of his own genius. When we met two weeks ago at the ICA in London he played The Great Man to the hilt, unconsciously or no. Immersed in drawing a huge and complicated diagram to illustrate a series of three lectures he was giving there, he spoke to hardly anyone, and not at all. For nearly three hours we waited as he pondered with a magic marker in his hand, sometimes immobile in thought for as long as ten minutes, until he suddenly reached out and drew slashing lines on the board in front of him. It was not till the day after that I eventually interviewed him, in his hotel. Even then, we began an hour late as he became involved with another interviewer.

In person he's both strikingly impressive and somehow incongruous. He looks much younger than his years—his hair, considerably longer than it is in the Beatles collage, growing fine and silky over the back of his head, and later described sports jacket. He was wearing the same pair of slightly dirty white trousers he'd worn the day before.

Solemn

Incongruous, because he's so archetypically German, with his stiff back and this authoritarian personality. He does have the face of a composer, it is true, but it could also be that of the most fanatical scientist. Be sure, he said, as I left that you send me a tape of this conversation.

He has, however, the most intensely solemn eyes I have ever seen, that only occasionally turn upon you. Mostly during the interview, which turned out to be more of a monologue than a dialogue, they gazed out of the window of his room at the sky and the trees and green in Hyde Park. But attention was still riveted. His

presence is undeniably magic.

He was talking about belief in the supra religious. Young people, he said, detect all of a sudden that they are no longer as naive as the religions try to treat them, and this has a lot to do with an anticipation of the near future, when the first human beings will make contact with creatures from other parts of the universe and will be able technically to leave the solar system.

He had implicit belief in life on other planets? "Oh certainly," he replied. "Not belief—conviction. For me this particular form of human life, as we see it today incorporated in the people we meet, is the transition. There is something much more profound and eternal at stake, and the young people are open for this. They want always to go to the stars."

Religion

Religion has always influenced Stockhausen. He was never very attached to the home or the family, and this was all very fortunate in his desire for universality. And then there was a war, because with thousands of people dying all around him the relativity of this particular life had become clear to him. "But I have always been a deeply religious person because of an inner voice that I hear which tells me what to do. There is no person, but it is the voice which tells me what to do when I have to make a decision. Then it's all right. All I have to do is that."

Until about ten years ago, when he decided to embrace all theology, he was a practising Catholic, partly as a reaction against the National Socialism they fed him in state school, partly because of a need to feel an individual and creative attitude to life. He was a very, very devout Catholic, he says. "I was always looking for the silent mass, early in the morning, where there was just one priest and almost no people. That's where you could have found me, not at the big masses, where they start talking because most of the time this is very banal, and even completely leading away from the essential communion with the divine."

The guys in rock are much more sincere... the guys in symphony orchestras are kind of whores, they give themselves because they are paid and not because they really love what they are doing

And how did this relate to his music? "Because everything I do, not only the

music, is a song of adoration, an act of adoration, and even if I don't succeed, I try that what I do becomes a mirror of the whole universe, of the cosmic spirit."

LATER on in the interview he referred to Sun Ra, whom he saw perform last year. His opinion of Sun Ra, Astro-infinity ideas and all, was a mixture of elation and disappointment.

The first piece, he said, seemed to be a completely free improvisation. "He had about four or five electric organs, and it seemed as if he didn't know them too well, which was quite fortunate for him because he just shut his eyes and let his arms drop onto the keyboards. Whenever he touched it it was so highly-powered!" Mr Stockhausen's face became animated.

"Every time he touched a key it was like an electrification of the whole public and his co-players. I tell you, this first 20 minutes was first-class avant garde experimental music that you can't put in any box. It was incredibly asymmetric. It was really searching for something that was based on sound itself and time proportions and tempos. Very electrifying. It seemed that all of a sudden a race of other beings had arrived."

What about his ideas of the cosmic source, I interrupted. "Yes, yes, I know," he replied impatiently. He had talked about it later on and started to make these things with this light in a glass ball that is carried around either by himself or a young lady, a sort of dancer. "But after this piece came some saloon wispy-washy music, played by quartets of flutes, of trumpets, trombones and saxophones—all these things—and it seemed that there was an arrangement that had been rehearsed naturally because they all played in parallel. But you cannot bring this out of the hat; you must rehearse it as well."

And the style, particularly the harmonics and melodic style, was kind of saloon music. I didn't like it at all. Sort of cheap, movie music. "Never," he replied. He was

extremes in this man, and I felt that he would need a more discriminatory capacity within himself. It's not only the good spiritual intention that's needed. He should simply know more about music that's been done before to eliminate too many clichés. He should travel a lot, not in order to imitate what's there but to integrate and transform it into a new world that makes us all stunned and praise his power of bringing things together."

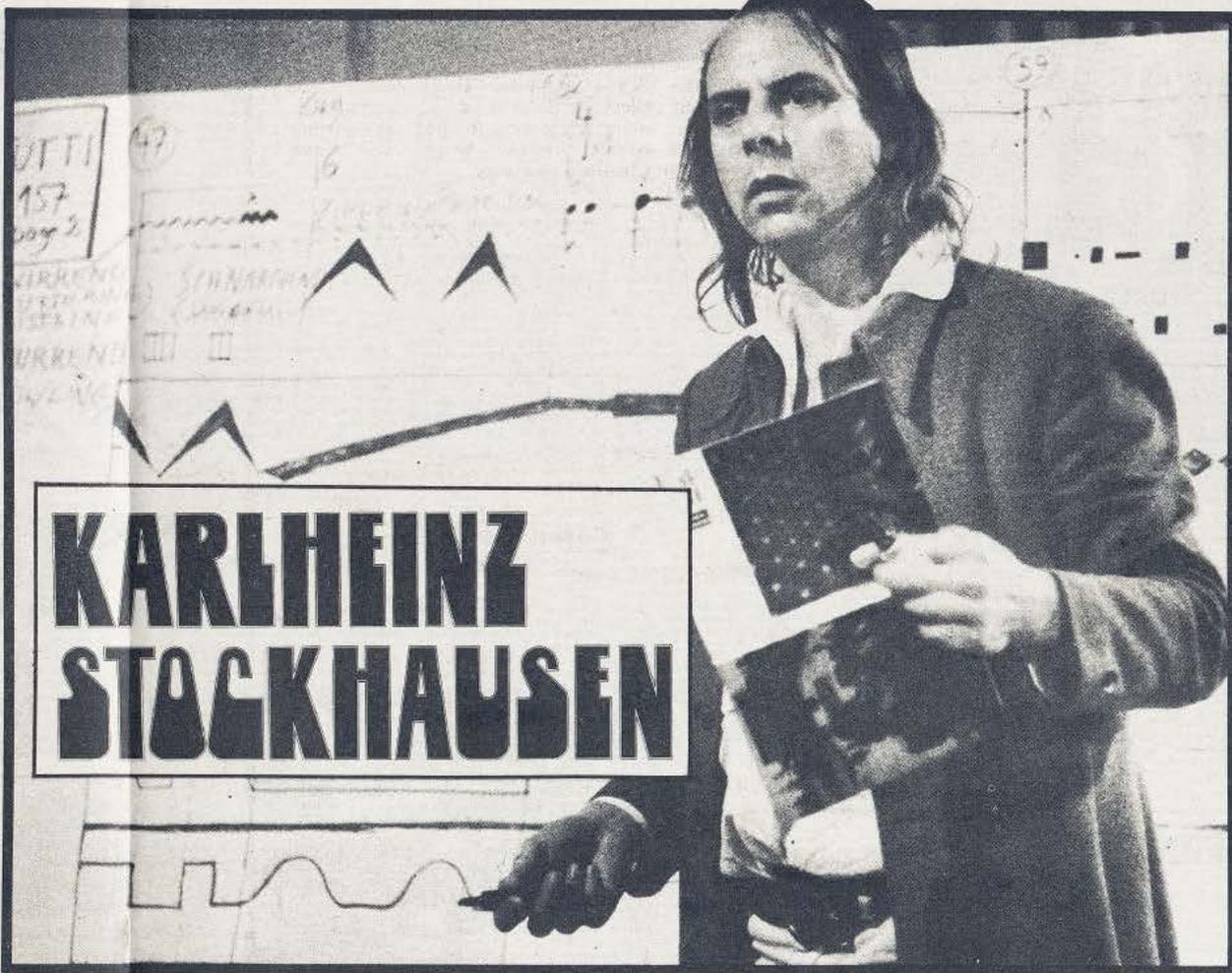
Did he not think, I asked, that the point about all rock music was that it imitated and took little bits from everything that surrounded it? "Yes, but they try their best, he replied. He sounded not at all patronising. Rock musicians, he explained, obviously sat between two seats. On one side they were bound by commercial distribution, which required that they attract young people; on the other they had to be careful that musical experiments did not deceive this audience."

Joke

"Let's say we make a joke, the two of us now," he said. His joke was that we took a Stockhausen piece, labelled it as rock music, and it gave rock packaging. What would happen?"

"It would be sold much more than all my other records, there is no question. Just because it's rock music they would buy it. They will say 'how strange' and I will get a lot of new fans. But on the other hand it will deceive quite a few people who expect rock music. That's why I say many rock musicians sit between two chairs because otherwise they would just give up that label and make music. Only to be labelled under rock music is something that restricts the rock musician from becoming a universal musician."

It seemed natural at this point to ask him about the Beatles. When I asked if he had been concerned over their dedication, he shook his head vehemently. "Never," he replied. He was



his work? "I think you can never sleep with a dragon without being burnt by the fire. I tell you one thing.

"These guys in the scene of rock music are much more sincere musicians than the guys you meet in symphony orchestras. There's no question about that. They're totally devoted to it, even if their life financially in most of the cases is fairly miserable, and even if they do not have the status to get an old-age pension and all that security stuff.

"They have to work day and night else they're out of business, whereas in an orchestra you can just fool around and read a newspaper while the conductor is talking and you don't lose your place.

Whores

"And the orchestral musicians don't identify with the music they are playing. They are kind of whores. They give themselves because they are paid and not because they really love what they're doing, and this is not true for all the rock musicians that I know, who are much more profound musicians, really. They identify with what they're doing, and when they admit they are influenced by Stockhausen I find this marvelous, because most of my colleagues in my own field do not do that. They imitate, but they try to cover it up. They try even to cheat the public and take elements out of my music, even when a new work has not yet been published. There are many people who do that."

As we were talking about popular music, I remembered that he'd played jazz after the war. I was curious. He replied that he had picked up jazz from the radio and imitated it. "Of course, I was fairly good on the piano. I could pick up melodies as quickly as I heard them. I played in small groups but most of the time I played alone because then I got more money."

What did he play? "Night-bars." (Quickly). "Oh no, I see what you mean. Kind of boogie woogie style, or the New Orleans style, ragtime—a mixture of everything that was in the air. I wrote down the melody. And also the schmalz, the tunes that some American officers liked. The people who had money at the time were all black marketeers. There was a black market going on every night."

What elements of jazz were there that he now liked? "Well, at that time bebop

was already out. Do you know what I'm talking about?" Dizzy Gillespie? He smiled and looked pleased. "Oh yes, oh yes, is it still there?"

AT this point there was a knock on the door. The hour was up and it was apparent the interview was over. I asked if he would comment finally on quadraphonic sound.

He replied that it was only acceptable for music which had been quadratically conceived. Since the beginning of television he had been saying how ridiculous it was to stage opera on the small screen. You needed the smell of the stage and the presence of the human beings. So with a quad radio broadcast of music that had been played on a stage with the traditional left-right orientation, all that happens is that you have composed music where the music runs around, below and above people, even. He was now moving in his works to eight-channels. That was the next evolution, and after that he would get rid of speakers. They were obsolete. All the same, it would be another 20 years until the companies had fully exploited quad.

Synthetic

And do you know, folks, what Stockhausen thinks will be the next thing after octaphonic? It's a homestead which RCA have already shown: a 360 degree, or 220 degree (at least), television screen, as large as a wall. When something on the screen has to be smelt, you smell it, too, and then someone walks out of the screen and balls you.

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LAS VEGAS— Around the non stop, frenetic hotel casinos of this unbelievably desert oasis they call it, half jesting and half serious, "Elvis' War Room."

There's no maps, coloured pins or "hot line" telephones, just a suite of offices on the four floor of the Las Vegas Hilton, the most garish, loudest and most ostentatious of the clutch of hotels in this town.

And ruling in gold carpeted "War Room" splendour is a besely, 17 stone gentleman — the general of the whole operation. Only he's not a general but a "colonel" — Colonel Tom Parker, the man who knows more about Elvis Presley than any other person in the world.

"Colonel" is a honorary title, but it has stuck for as long as anyone can remember. He sits on the fourth floor, but he knows exactly what's going on in the hotel's gargantuan showroom below where four thousand people each night are paying up to £10 a head to see Elvis "live and in person" gyrating for two hours each night.

Parker plots the Presley course with incredible precision. He's done it for more than 15 years and his partnership with the ageing Elvis (now in his late thirties) is the most phenomenal and financially successful in show business history.

Both are multi millionaires and the Colonel, now 60, shows no sign of letting up. He still runs the show, while Elvis is the show. He handles programmes, the souvenir brochures, the promotion, the press, and almost every aspect of an Elvis appearance, and the money, of course. This is the sixth time in two and a half years that Elvis has played the Nevada fun palace and he always breaks new records. The Colonel is always there to make sure he does.

The man who masterminded the whole Presley mania, the Presley cult and the Presley mystique looks like no Svengali. He's an avuncular, balding fellow, never a candidate for the best dressed list — but a dynamo of a man.

On opening night he was everywhere. Making sure the brochure sellers were doing their job, tacking up a poster, checking the winding, waiting lines of showgoers, handing out Elvis' autographed pictures and overseeing the entire evening.

"He likes to give the



The Colonel don't do interviews



impression of being a country bumpkin but he's nobody's fool," says one man who knows him well. "He's sharp, a super salesman. He could sell Israeli bonds to an Arab sheikh if he had to!"

Shortly after Elvis opened to packed houses and the inevitable raves I approached the Colonel for a chat for "Melody Maker."

"I don't do interviews — never," he insisted in a jolly manner. But the Colonel likes to talk — even if it is to an audience of one. He's seen the frenzy Elvis brings, the mania, the crowd worship and shouting fans — and he loves it. He's made it, and Elvis, his life.

"Look at this action. Just drive around and see the posters and the advertising. This is the biggest promotion for this type of action — ever in the history of this town," he enthused.

"The reason that we — Elvis and me — don't do interviews. We can't see into hot water. We've got lists a yard and a half long of people who want to do interviews. We can't see them all so we don't do it. Now Joe Esposito (who has

been around Presley from the very beginning) handles the press. I just got a note from him. He says we've got family visiting (presumably from Memphis) and the show to take care of, so there just isn't time for press people."

Every year there are rumours and stories of this impresario or that promoter luring Elvis to Britain or Europe.

"I can tell you this," said Parker. "We have no plans. Sorry, that's firm. We're packed with commitments this year. After this Elvis has 40, yup 40, personal appearances in America alone. So this year there's nothing I can sandwich in between. We'd like to go to England and Japan where they're dying to see us but it's impossible this year. Next year, we'll see."

"We've also got movie commitments and they can pick up our option any time so we can't plan too far in advance."

Before Presley sets foot in an American concert hall he's virtually a sell out. "We're grateful that people still want to see us," said Parker, "and that they still buy his records. There's no magic formula, believe me if there was a recipe I'd be the first to write a book on it and sell it." There is little doubt that Parker's uncanny ability to manage Elvis, plus of course the Presley magic, has been responsible for a remarkable showbusiness career. In the survival stakes Parker was always a maestro. Friends like to tell oft-recounted stories of the Colonel's business acumen, his know how.

He came from carnival folk in the deep south and showmanship was way of life from childhood.

In the late 'thirties he toured with a weird fairground act called "Tom Parker's Dancing Turkeys." The set-up was a sawdust covered table, about two dozen live turkeys and a recording of "Turkey in the Straw." He'd flick on a switch when the audience had paid their admission money and the birds would begin to gyrate. The Colonel had rigged a hot plate under the birds so that in time to the music he'd turn the heat up and down, forcing the turkeys to hop around.

That gives some idea of the Colonel's pitchman know-how. When he spotted a simple country boy at a Texarkana matinee in 1955, in the deep south, he dropped everything and concentrated all on Elvis. The rest, as the saying goes, is pop history.

The incredible thing, and here the Colonel must take full credit, is Elvis' resilience, his lasting power. Many stars of the late 'fifties long ago vanished, never to be seen again. But Presley nurtured, managed, chaperoned kept on going. There were a string of non Oscar winning films which were critical disasters, but every one was a box office winner.

In the last few months there have been rumours in America and overseas that the Parker-Presley team is about to go kaput — finished.

I asked Parker about those rift tales.

He smiled. "All I can tell you is that he's playing here. I'm here. I promoted the engagement and we're doing real well. And oh yes, he gave me a new car for Christmas. Is that answer you?" — BERNARD BARRY



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 Southampton University: Steeleye Span and Shepheard, Bristol University: Rag Ball with Osbiss, Ian Matthews' Plainsong, Brinsley Schwartz, Sunshine, Roxy Music, Bum Not Jazz Band, Tony Hazzard, wrestling, Westfield College, Hampstead: Househakers, Birmingham University: Theatre Day with Ron Geesin, Pip Simmons, Shenton College, Wores: Bridget St John and Pluto.
 Exeter University: Edgar Broughton, Stone The Crows, Stud.

SATURDAY
 Strathclyde University: Paladin, Leicester Polytechnic: Bronco, John Martyn and Claire Hamill, Bradford University: Supertramp and Slade, Mid-Herts College of Further Educa-

tion: Al Stewart, University College, London: Stray and Kripple Vision, Watford Tech: Rag Ball with Genesis, Sam Apple Pie, fire-eaters, Go-Go dancers and strippers, Padgate College of Education: Hapshash, Southampton University: Plainsong and Graham Bell, Birmingham University: Man, Axe, Country Jug, Tripival Islanders Steel Band, jazz and cartoons, North East London Polytechnic: Stray, Livinstone House, Stratford), Loughborough University: Rag Ball with Humble Pie and Hookfoot, Leeds University: Procol Harum and Vinegar Joe, Imperial College, Manford Mann, St Paul's College, Cheltenham: Smiling Rad, Reading University: Roy Harper, Formerly Fat Harry, Hull University: Steve Miller Band.

SUNDAY
 Newman College, Birmingham: Househakers, University College, Swansea: Indian music, Essex University: Incredible String Band.

TUESDAY
 Sussex University: Humble Pie and Hookfoot, University College, Swansea: People show-street theatre, Swansea University: production of "Zigger Zagger" (evening), City University, London: Thunderclap's Incomparables.

WEDNESDAY
 North Gloucestershire College of Technology: R.A. disco, York University: Jethro Tull, Sussex University: Jeff Beck and Heaven.

Melody Maker Band Breakdown

Slade

UNLIKE many of the groups currently enjoying chart success with hit singles, Slade have been in the game a long time.

It's been a hard struggle to overcome the adverse publicity that surrounded them during their "skinhead" period. But with the help of manager Chas Chandler, they have finally broken through.

They've done it the hard way, working on their stage act instead of relying entirely on hit records to attract audiences.

Slade have plodded around the British Club circuit to ensure that anybody interested could see them live.

They've refused a lucrative offer from America in order to stay and concentrate on Britain, and they steadfastly refuse to cross the Atlantic until record success over there tempts them to make the journey.



WHEN the audience is sitting tight at the front of the stage and NODDY HOLDER is the centre of attention, he's apt to say something likely to upset the hall management.

"Ello lovey, what's your name?" he'll say to some girl. Then he'll grin from ear to ear, open his eyes wide and tell the whole hall what colour knickers she's wearing.

His hair flops from out his flat hat to give him a naughty schoolboy look. He tends to leer at girls from the stage like a Dickensian character might leer at a little boy chimney-sweep. He's got a pretty evil laugh too, which he uses to great effect when explaining that Dave Hill is not quite

as masculine as he'd have you believe. He's pretty adamant when it comes to getting an audience on their feet. In his boots and, occasionally, braces, he sets the style for the night's show. If you don't like it, well he didn't ask you to come and for all he cares you can get the hell out of it. He'll tell you, as well.

During our interview Noddy rubs his eyes like he's had a good night the night before. He laughs frequently, and likes a dirty joke. One of his songs is called "Dirty Joker" and it could easily be Nod.

"We're not the best musicians in the world at all. Jim is a good musician. He's clever, but we want to have a good time. We're not good musicians, it's just that we like to enjoy ourselves. A lot of people know about us having a good time on stage, but some have started to listen to the music as well now.

"People put us down because they think it's wrong for a group to be having a good time with the audience. They think we ought to be concentrating hard on the music, but what's the point? The kids come to see us because they know we'll give them a good time. That's why they've bought the record, because they know us 'from the stage act."

Noddy still retains a slight skinhead look although the other three have dropped the look completely. "Dave was the first to cut his hair and we followed suit. Six months ago I would have said we regretted the skinhead thing because we were going downhill, but now I'm not so sure. The idea of skinheads stamping around in boots is our thing. 'Get Down And Get With It' is our national anthem and that's a real stomper. It was too rowdy to get exposure on radio though."

A grim determination to "make it" some day has kept Slade together during hard times. Sticking together with same line-up, says Noddy, is a main reason for their current success.

"We never thought of packing up. We had to stick at it because we knew the bad times would turn into good times sooner or later. It would never have worked if we had brought anybody else in. The fact that four of us have stuck together has brought us through. Look at the Who. They've stuck together through the good and bad, but if one of them had to leave they would flop out. Groups that stick together are the ones that make it."



DAVE HILL — or "H" as he is known to the rest of the group — is the extrovert of Slade. On stage he's the one who moves around the stage all the time, and off stage he's the daftest. He was the one to start the skinhead image; now his hair is the longest of the lot, and his clothes are the most removed from skinhead styles.

After an unsuccessful term in the recorder class at school, Dave bought his first guitar at 15. "There was music in my family, but it went back as far as my grandfather who was a Doctor in Music. At one time I wanted to learn the piano,

and another time I fancied learning sax. "I had a Spanish guitar for years and learned to play all the right notes and fancy chords and no pop stuff. Then I swapped this for a cheap electric guitar, and formed a group with some other kids on the estate called the Sundowners. I left them to join another called the Vendors, and then joined the In Between which had Don as the drummer.

"At first we were playing blues and using a harmonica. We had a fat singer with a great voice, but he was too lazy to turn up for rehearsals, so we sacked him and Nod came in. Then we auditioned some bass player and Jim joined."

Slade's first single—as Ambrose Slade—was a single on Columbia entitled "You Better Run." This came in 1968, and followed a stint playing at Tiles Club in London. There they were spotted by an American producer, who made recording with them, but nothing came out of the deal.

"Then we went off to the Bahamas for what seemed like years and came back to make some records for Fontana. They wanted us to make a live album, and we made it with Chas Chandler for the first time and called it 'Beginnings.' It's never been put out. We did the early singles with Chas, but none of them were very big hits."

The skinhead bit came after Dave chopped his hair in the Bahamas. "We really decided to do it because we wanted to look different from all the other groups with long hair, and it gave us some publicity which we needed.

"The boots and braces were incredible in the stage show because we have always been loomers on stage. We thought people might look at skinheads in a new light because of us, but a lot of people went round saying we were a load of ruffians. We sometimes played to crowds of skinheads, but we didn't play reggae so we weren't the heroes they were looking for. We got some bad publicity for it all, but it's a question of all publicity was good publicity."

On looking back, Dave thinks the skinhead phase did the group a lot of good, but like the other three he is indebted to manager Chandler. "He is just what our group needed because he bullied us to do things and he was right behind us all the time. He is just about a fifth member of the group."

TONY ZEMAITIS

we thank you
for our guitars

THE FACES

words by Chris Charlesworth pictures by Barrie Wentzell

JIM LEA is the only member of Slade with formal musical education. He picked up a violin at the age of seven, graduated to Stafford Youth Orchestra, swapped the violin for a guitar and switched to bass because no one else in his first group was interested in playing bass.

"I was originally going to learn the piano, but my grandfather was a violinist and his old violin was in the house. I had lessons from a Professor of Music and played in the orchestra for about three years. We'd do all big concerts and travel abroad. It was just like playing in a great big group," said Jim.

"Jim and the orchestra parted company for various reasons. The majority of the orchestra were grammar school boys. I had little time for secondary school Jim. I didn't get on with anybody in the orchestra. They were all eggheads with very short hair, and they didn't like me in with them. I enjoyed the orchestra for the music and it was great to be part of that sound with the violins and kettle drums blasting away all around me. It was a really eerie sound."

"When I was 13 I formed a group called Nick and the Axemen and the first thing we did was to chuck out the bass player. No one else wanted to play bass, so I had to. I started off playing really fast bass lines because my fingers were supple from playing the violin. It was one of those groups where you have far more rehearsals than gigs. We never earned any money, but I learned to play bass."

Jim joined the In Betweens following an audition session and left school to go to Germany with the band. "We never got paid for that German tour and they were tough times, but we always maintained that a group who have a good stage show have got to be together for a long time. You have got to go through the tough times to get anywhere."

"We went off to the Bahamas for four months and ended up £2,000 in debt because we didn't pay the hotel bills. When we got back we went to Fontana Records and they changed our name to Ambrose Slade and said we needed a London Agency. Chas Chandler came down to see us and he has been with us ever since."

For bass players to take up the violin or vice-versa is a common trait in the rock business. "A lot of bass players are forced on to the bass in the first place because they have more basic musical knowledge, and they probably learned this off the violin at school," was Jim's explanation. "With lead guitarists, the guitar is probably their only instrument."

"I think Paul McCartney is a knock-out bass player but nobody ever thinks of him as a bassist because of his writing. Jack Bruce is the most overrated bass player I have ever heard. McCartney is much better because he is inventive."



DON POWELL is the quiet member of Slade, the toughest-looking of the bunch and the least known. He started drumming at 15 after playing the bugle in the Scouts and graduated to the drums for marching practice around the streets of Wolverhampton.

"I wanted to play the drums in the Scouts but you had to learn to play the bugle first. I used to stand at the back and puff my cheeks out so that it looked as if I was playing. They found out but let me play a drum all the same."

At 17, he borrowed a kit and joined the In Betweens. "I just picked it up as I went along. The group were playing rock numbers, many that I'd never heard before. I had to buy the record and take it home to learn the drumming because it wasn't into rock and roll at all at the time. All the rest of the groups were doing Buddy Holly material, but we went through all the different styles."

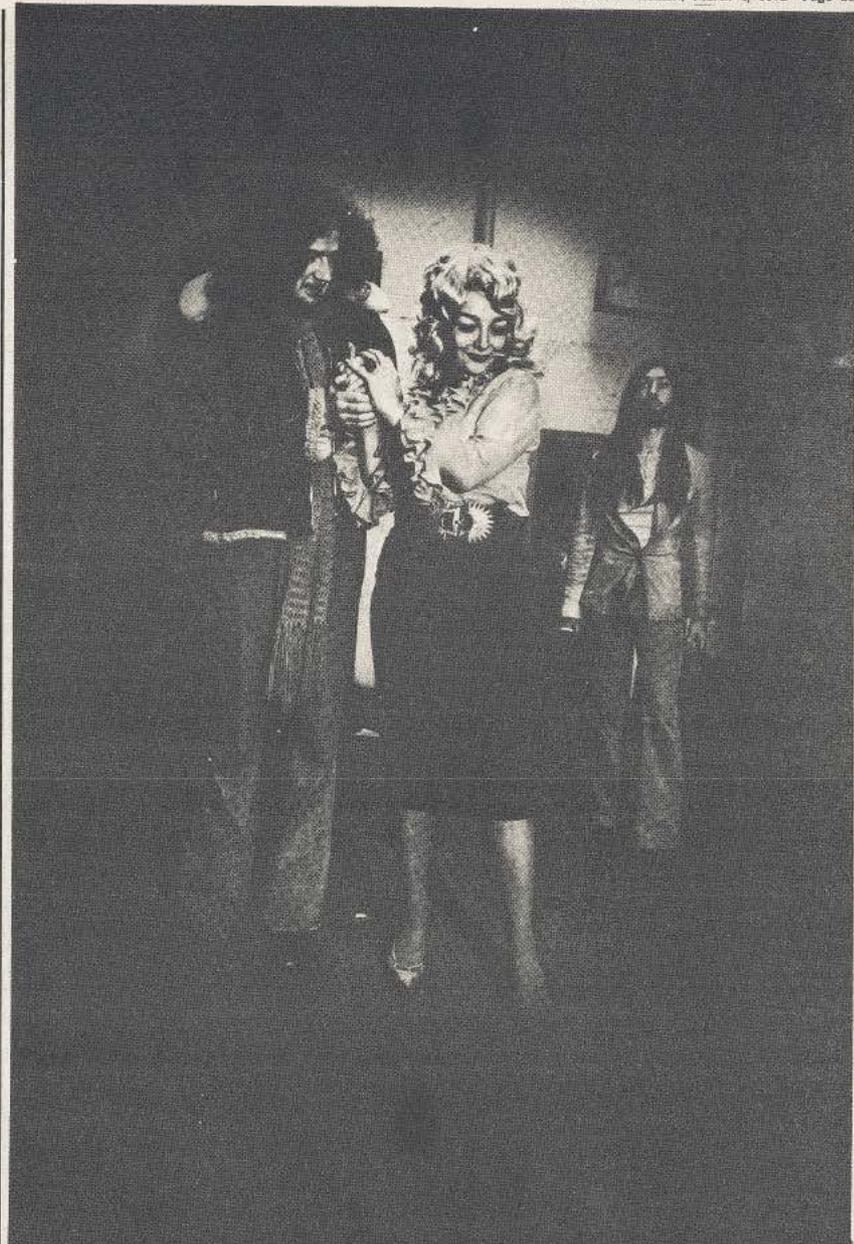
"When Dave joined us he was Chuck Berry influenced, but we went through blues and on to the Stax and Tamla things as well. I always used to listen to the bass drum on records. I could never be bothered with the cymbals or hi-hats. I like a full sound and not tiny noises."

Don remembers the skinhead days of Slade with some regret. "We could never get interviews because interviewers would refuse to talk to more than one of us in one room at any one time. I think they thought we were going to hit them. Everywhere we went people thought we were going to cause trouble. Other groups wouldn't play on the same bill as us, or they wouldn't speak to us in the dressing room."

"Looking back at the publicity photos I can understand it because we looked really hard, especially me. I used to go and get the cash for the gigs because I looked the hardest. It was difficult to cop as."

Don was always optimistic about eventually being successful throughout the lean years. "We all seemed to know that sometime we would make it. I never thought anything else. I think Chas Chandler has played as big a part as we have because he has given us confidence and pushed us to do things we wouldn't do ourselves. He has made us more confident in our records. We have never gone on stage with our heads down."

Don helps in the writing of the lyrics to Slade's songs. "I can't play anything else besides the drums, and it's very hard if I write anything to get it through to the others. I never write around a drum pattern, but I am learning to play the guitar so that might help. I have just started miking the drums up on stage because I love it when it's loud. Only once have I been hurt because of the noise at the back which was really hitting me. It's best to work up a real sweat as a drummer, and push it as hard as you can."



The Lady I Love

by Heidi

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equipment

DAVE HILL: Lead guitar/harmony vocals. Custom built Gibson guitar, S.N.S. 125w amplifier with built in reverb, 1 S.N.S. M.12 speaker cabinet, 2 S.N.S. M.15 speaker cabinets. Cheap Japanese wah-wah pedal (make unknown). Vocal mike: Shure Unisphere 544, Equipment mike: Shure 545

JIMMY LEA: Bass guitar/elec. violin/harmony vocals. Gibson E.B.3. Bass guitar, fitted with extra pick-up for boosted treble. S.N.S. 125w amp connected to S.N.S. 125w slave, 2 S.N.S. M.12 speaker cabinets, 2 S.N.S. M.15 speaker cabinets, secondhand violin (cost £6 in Wolverhampton junk shop), filled with cotton wool and with a carbon mike attached. Vocal mike: Shure Unisphere 544.

NODDY HOLDER: Vocals/rhythm guitar, Fender Telecaster guitar, S.N.S. 125w amplifier, S.N.S. M.12 speaker, 2 S.N.S. M.15 speakers. Vocal mike: Shure Unisphere 544.

DON POWELL: Drums. Hayman custom made kit to specification. Dark Blue in colour. 26" x 17" Bass drum, 18" x 18" deep tom-tom, 14" x 12" small tom-tom, 14" x 5 1/2" Ludwig snare drum, Rogers bass pedal, hi-hat by Slingerland, 1 Avedis-Zildjian 22" cymbal, 2 Avedis-Zildjian 20" cymbals, 2 Avedis-Zildjian 14" cymbals on hi-hat, Premier 'C' sticks, bass drum miked with A.K.G. 190E.

P.A. SYSTEM: W.E.M. Bandmixer, 5 100w W.E.M. Slave amplifiers, 8 50w W.E.M. 'B' columns, 2 50w W.E.M. 'C' columns, 200w x 29 (W.E.M.) speakers (4 cabinets, 2 horns), 2 x 32 W.E.M. tweeters, 50ft mike leads through a high/low impedance transformer.

records

ALBUMS

"Play It Loud" (Polydor 2383026)

Released next month—

"Slade Alive" (Polydor)

SINGLES

"Wild Winds Are Blowing" / "On the Way Home" (Fontana TF 1056)

"Shape Of Things To Come" / "C'mon, C'mon" (Fontana TF 1070)

"Know Who You Are" / "Get Down And Get With It" / "Do You Want Me?" / "Gospel According To Rasputin" (Polydor 2058112)

"Coz I Luv You" / "My Life Is Natural" (Polydor 2058155)

"Look Wot You Dun" / "Candidate" (Polydor 2058195)



Chrysalis RECORDS

Blues

It is not surprising that there should be more than a trace of Elmore James and Muddy Waters in the playing of J. B. Hutto, described in the publicity for his first British visit as "probably the finest contemporary Southside Chicago bluesman playing steel slide guitar."

For it was under the influence of James and Waters that he graduated to the guitar from being a drummer with Johnny Ferguson and The Twisters.

"I would go around clubs where different people was playing and we would talk," recalled Hutto. "I would ask questions about how you make this note, how you put this beat in." At that time, they were playing with the bottleneck. You didn't see many iron slides. It was the bottleneck slide.

Elmore James had the iron slide. I wanted to learn the iron slide because it seemed like it would be easier to get into than the bottleneck slide. I would ask him questions about making strings sound different and he showed me quite a few points.

"Then I asked Muddy Waters about his slide. At that time, he had the iron slide, too. Like I said, there was very few, most of them was washboard, drums and bottleneck slide."

"People say now that in my playing I use a lot of Muddy Waters slide. But I don't intend to. It's just that I learnt from him and it comes naturally. I'm making my own playing and it comes into that."

"That's the way I learnt. Then I lost them. I'd get out by myself and I'd practise all night and half the day, trying to keep it going. And I'd go round the clubs listening to all them musicians. Like Eddie Boyd."

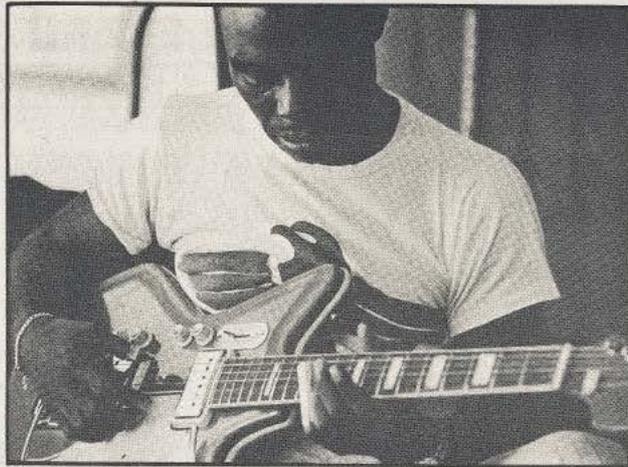
It was actually Big Bill Broonzy who turned J. B. Hutto on to the guitar.

"Broonzy was playing at a place on Lake Street in Chicago," said Hutto. "We went out that night, just going around, looking and listening."

"I was a singer and drummer with Johnny Ferguson. But I wanted to play guitar and listening to Big Bill Broonzy really gave me the urge to go on and try my luck, to see if I could really get into it."

"Then I got me an old guitar in a pawn shop and began to practise hard on it. The drums got too much for me. I couldn't handle it. So I decided I'd just stick to the guitar."

"I got good enough to form a group after the



J. B. HUTTO: influenced by Muddy and Elmore

Southside Hawk

Twisters broke up. Nobody could come up with a name and one night it was cold in Chicago and somebody mentioned The Hawk. And I got that name — J.B. and His Hawks.

"That name is from the weather. We call the wind The Hawk, it's so cold. That name has been living a long time. I has only one name for one group. However many groups I use I go under that same name."

J.B.'s music on record includes five solo tracks on Vanguard's "Blues Today" series and two Delmark albums, including "Hawk Squat." He has also recorded with Testament. He had big-selling records in "Combination Boogie" and "Things Are So Slow."

"Of the numbers I've recorded, I likes 'Too Much

Pride, I do that pretty often, and 'Hipshakin' he went on. 'I don't know why I like 'em. 'Hipshakin' in particular seems to move you.

"I try to go along with the public. I can get deep down in the blues. That's my style, that's my thing. But if my fans like the rockin' then I give that to 'em 'cause that's what they enjoy."

"If anyone wants me to do a downhome blues, as they call it, I just get on there and do it. I play kinds to a feelin'. I think every musician plays according to his feelings 'cause you can't feel good all the time."

"Like, tonight, if your band and everything's working good, nothing to bother you, you can just jump in there and go right ahead. But, tomorrow night, everything breaks down, you got a weird

night on your hands. That changes your set all the way round again and you got another thing coming in."

J. B. Hutto has a rough vocal style, singing with an open throat, much like some of the earlier blues performers.

"I just sing with my own voice," he explained. "I guess that's the way it came out. I didn't have no other choice. Even when I was singing gospel, I had what people called a coarse, hard voice. I never had a real light, clear voice. It's always come out kinda rough."

"I enjoy singing almost any blues. At first, it was mainly Muddy Waters, Memphis Minnie, Eddie Boyd, Big Jim, Elmore — I had all them to contend with, you know, to enjoy. "Chicago was full of music.

You could go from club to club, listening and looking, and trying to learn."

"Some of the songs I do are my own. I sing some others. You can't just sing your own lyrics all the time because you want to do some of the others just like they do some of yours. That fills in your music and makes it a little different."

"When I do one of them numbers I try to do it as close to them as I possibly can. But I have no control over my voice at all."

Born in Blackville, South Carolina, in 1926, Hutto had a background of gospel singing before moving to Chicago in 1941.

"My whole family sang. We had a gospel group, the Golden Crown Gospel Singers. But there was no musical playing like guitars or drums. I'm the only one that got an instrument going."

J.B. would like to have recorded here at the end of his brief tour but session plans fell through.

As for the British musicians and crowds he came in con-

tact with, these seemed to be genuinely like his liking.

"I played the Marquee and the 100 Club twice and found audiences there real good — seemed they knew what was happening and enjoyed themselves. Other places too."

"And most of the bands I worked with had quite a snap. That bass and drums with me at the Burnbrook Hotel in Birmingham, they was all right. I had the Brunning-Hall group's drums with me at that Students Union and he worked very well."

"In fact I enjoyed that evening except the alcohol licence had just ran out. Pity, it do the crowd good and they enter more into things than they can with a cold glass of pop."

Hutto, as we have heard, was a band man from the start. Does he ever perform solo?

"Not if I can get around it. Oh, I have did solo but I prefer a group. A band seems to fill in, I can relax more and put more notes into what I'm playing. I can do more, they by myself I have to be more tight in what I'm playing."

"The bands over here, that John The Conqueror was all right, and this Brunning-Hall band, they really know what blues is about. They fell right in with me and I had no problems there."

People in Britain have asked Hutto if he plays acoustic guitar, as you might have expected. The answer is that he's always favoured the amplified instrument but has played acoustic in between bouts of electric playing.

"Yes, they generally ask about acoustic, and about my records, the old 78s. And they ask about Elmore James and, yes, Robert Johnson. I've sat in with Elmore, and I knew Robert."

"But I didn't even know nothin' about guitar when I was around Robert. I had one — call that acoustic if you want to — but didn't know nothin' about playing it. I didn't know what was going on."

J.B. says he would like to come back soon. "I enjoyed it, yes, I did, and they seemed to enjoy me. Steve, my manager, has been thinking about it, trying to figure out how we'll be back." — MAX JONES and DENNIS DETHERIDGE.

albums

Everyone read-up on blues history, or just on Elvis Presley, knows the name of Big Boy Crudup, the artist whose "That's All Right" and "My Baby Left Me" made hits in the hands of Presley, even though the connection ended with the material. Crudup has toured here and a few of his albums have appeared, but the definitive "Big Boy" (the influential "father of rock and roll") is now reissued at length on RCA's ARTHUR "BIG BOY" CRUDUP (RD822).

These 16 tracks date from September, 1941 to April, 1954 and are presented in chronological sequence in a thoroughly well-arranged album in RCA's hands. The opening track, "If I Get Lucky," directed probably on a steel National, is a variant of "Victim of the Blues" forcefully shouted by Crudup and supported by Joe McCoy's tub bass. "Mean Old Frisco" (1942) is said to be one of the earliest records to feature electric guitar. There are several re-workings of his own early material, and items such as "Rock Me Mama" and "Keep Your Arms Around Me" with overtones of Big Bill Broonzy. These and "Cool Disposition" are 94 tracks which have Big Boy accompanied solely by Melvin Draper's drums. Crudup's simple but solid guitar purrs out a strong beat on "She's Gone" (45). "That's All Right" (45) and the similar "My Baby Left Me" (50) "Dig Myself A Hole" and a few more. Ransom (bass) and Judge Riley (drums) swing sturdily. — M.J.

Last week I introduced the Blues Obscurities label and reviewed the first of ten volumes received. Now I must deal briefly with Volume 2, LONESOME HARMONICA (BOV 2), which like all these Obscurities is available only from Dobell's, Charing Cross Road, and Chris Wellard's New Cross shop. Seven different hard artists are represented on a dozen cuts. Performance level is pretty high, recording as good as can be expected. The tracks have been selected with some care, and only one or two disappointed me. Eddie Burns, a nice harmonica player, does "The Thing To Do," and his gains added interest from his recent visit. It was made in St. Kid Thomas's Willow Brook" is an admirably rocking instrumental, and Mojo Buford's two tracks are bright and modernish. Ace Holder's "Lonesome Harmonica" instrumental and two with vocal titles are other likeable tracks. M.J.

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SUN RA & HIS SOLAR-MYTH ARKESTRA: "The Solar-Myth Approach, Volume 1." Spectrum; Realm Of Lightning: The Satellites Are Spinning; Legend; Seen III, Took 4; They'll Come Back; Adventures Of Bugs Hunter. (BYG Actuel 40).
SUN RA & HIS SOLAR-MYTH ARKESTRA: "The Solar-Myth Approach, Volume 2." The Utter Note; Outer Spaceways, Inc.; Scene I, Take 1; Pyramids; Interpretation; Ancient Ethiopia; Strange Worlds. (BYG Actuel 41).

Collective personnel: Sun Ra (piano, Moog synthesizer, space-master, clarinet), Kwame Hadi (trumpet), Ahk Tal Ebah (trumpet, mellophone), Ali Hassan, Charles Stevens (trombones), Marshall Allen (alto, oboe, flute, piccolo), Danny Davis (alto, alto-clarinet, flute), John Gilmore (tenor, percussion), Danny Thompson, Pat Patrick (baritone, flutes), James Jackson (oboe, flute, ancient Egyptian infinity drum), Ronnie Boykins (bass), Clifford Jarvis, Lex Humphries (percussion), Nimrod Hunt (hand drums), June Tyson, Art Jenkins (vocals). Sun Studios, New York: 1970-71.



THE SOLAR-MYTH ARKESTRA: trumpeters Ahk Tal Ebah and Kwame Hadi.

Ra's solar myth

PERHAPS the most extraordinary thing about Sun Ra's music, considering the depth of his iconoclasm and the range of his orchestral achievements, is that it is so unforbidding.

Indeed, the paramount tone of most of his records is, like that of his concerts, one of complete informality, which contrasts strongly with the manner and mode of most large ensembles.

This is not just a musical informality, either. It's something deeper: a sense of personal freedom which may stem from the strength his musicians say he gives them. Such a spirit courses through these two records, the first semi-formal studio recordings he's released since the old ESP trilogy.

Whatever the "solar-myth approach" may be, it certainly allows for plenty of variety, and Sun Ra is the master of reconciling apparently alien components. On "Legend," for instance, he uses something which

sounds like an electric spinet (it may be the spacemaster) in conjunction first with the brass and later with Gilmore's spluttering tenor, and the effect is anything but incongruous. In fact his astonishingly convoluted improvisation on this track should be studied by anyone who wonders where keyboard music is going.

He can compose a piece like "Spectrum," which uses typically dense ensemble chords and a fantastic alto solo (Allen?), and then play "Seen III," on which he operates what sounds like an organ put through the Moog, obtaining all kinds of stimulating distortions.

The second album contains the overall highspot: "The Utter Note," which begins with screeching alto over trenchant baritone figures and moves into a longish percussion conversation in which I think I detect the nervous, battering style of Gilmore gaining the upper hand. Trumpet and alto then duet feverishly over the rhythm section before one of the baritones (Patrick?) plays an urgent, multinoted solo, which leads into Marshall Allen's final, gut-rending solo. It's a

wonderful, kaleidoscopic experience.

This album also has a spacey Moog piece ("Scene 1"), a long and very attractive piece for strings and tuned percussion ("Interpretation"), and a fine snippet of exotica called "Ancient Ethiopia" which, at 2 min 43 secs, would make a knockout single!

If I had to recommend just one of these records, then Volume 2 would probably just get the vote. But both will take you higher than any known form of dope. — R.W.

PS: my copies have sporadic surface noise, particularly Volume 1. Taste and try before you buy.



STEVE LACY

STEVE LACY: "Moon." Hit. Note: Moon, Laugh, The Breath.

(BYG Actuel 52). Lacy (soprano), Italo Toni (trombone), Claudio Volonte (clarinet), Irene Asai (cello), Marcello Melis (bass), Jacques Tholot (drums). Rome, September 1969.

THE body of Steve Lacy's recorded work has always given me much pleasure. From the uncertain conservatism of "Soprano Today" through the gradual discovery of his own identity on "Straight Horn," "Evidence," and "Sortie," he has provided a great deal of thoughtful listening.

This new album, recorded two years ago in Rome, takes his music one step further than "The Forest And The Zoo" (ESP/Fontana), which was cut in '66.

It maintains the airy, pointilliste feeling which has always been at the core of his music, but this time (if only because there are more musicians present) the density is considerably thicker. But it's not weightier; Lacy seems able to make even a sextet sound like an intimate conversation.

Much of the 28-odd minutes of music (poor value, certainly) is taken up with collective improvising, in which

Italo and Volonte follow Lacy's example of reticence. If there's one thing this music isn't, it's garrulous — although on "Laugh" they contrive to create considerable heat.

The composition which interests me most is "Note," in which the improvisations are broken up by Miss Aebi, who shouts single words at regular intervals, thus providing a simple but provocative structure.

So tightly-knit is the playing of all the participants that it's hard to comment on individual performances (perhaps that's the highest compliment), but — as with everything else Lacy has done — this record certainly deserves a careful hearing. — R.W.



LOUIS ARMSTRONG

LOUIS ARMSTRONG, VICTORIA SPIVEY, HOCIEL THOMAS, LILLIE DELK CHRISTIAN, "Louis And The Blues Singers." Victoria Spivey: Funny Feathers; How Do You Do It That Way. Hociel Thomas: Gambler's Dream; Sunshine Baby; Adam and Eve Had The Blues; Put It Where I Can Get It; Wash Your Woman Blues; I've Stopped My Man; Lillie Delk Christian: You're A Real Sweetheart; Too Busy; Was It A Dream; Last Night I Dreamed You Kissed Me; I Can't Give You Anything But Love; Baby; Sweethearts On Parade; I Must Have That Man (Parlophone RM7144). Accompanied by Armstrong and his Hot 4 or Hot 5 1925-1929.

FIRST of all I should make it plain that this re-issue album — a fabulous one for serious collectors of early jazz — may have limited appeal for listeners not tuned in to girl singers of the period.

That said, I have to praise it as a fascinating compilation of the work (most of it extremely rare) of three jazz-blues-cabaret performers who had the good fortune in the Twenties to be accompanied on records by Louis Armstrong.

There are no masterworks, such as the Bessie Smith and Armstrong collaboration produced, but the Spivey pair are justly famous.

Good, jaunty, somewhat metallic-sounding vocals and juicy original material by Spivey and Floyd (who's Floyd?) are flattered by remarkable band support and two superior trumpet solos.

The band includes Fred Robinson (trombone), Jimmy Strong (clarinet) and Zutty on drums and some, not all, of their playing inspires.

The tunes are not blues, but Armstrong certainly "blued" them (note bars nine and ten of "Funny" and ten of the "How Do You" solo plus most of his "answers").

Hociel Thomas' six tracks — made with Louis' Hot Four in 1925 — are so rare in 78 form that I have never owned one of them in a lifetime of collecting.

Her singing is not outstanding, and not without a

certain lowdown merit either, and it seems probable these records would not have been much sought-after but for the band.

Armstrong is fully expressive here in a singing New Orleans fashion which, in the solos, breaks and responses, shows his allegiance to King Oliver at that time and, of course, his burgeoning personality.

No need to dwell on individual songs except to say that "Gambler's," "Adam And Eve" and "Wash Woman" are fairly interesting for Thomas, as well as Armstrong, John Dodd's and pianist Hersh Thomas (a pioneer bluesman who died in July of '26), and most of the lyrics have something to say. Dodd's clarinet, always strongest on blues, is very striking in this context.

Finally, then, the eight Christian curios on side two. They have the poorest singing ("silly," Panassie terms it in his Louis Armstrong book) and much of the most exceptional band stuff on this album.

Louis worked with Earl Hines, Jimmie Noone and Mancy Carr (Cara) on these Chicago-made sessions from June and December, '28, and the music's splendid lift and vitality contrasts strangely, almost ridiculously, with Lillie's high voice and stuff, cut delivery.

No matter, though, when you can hear the Noone-Hines-Louis triumvirate at work (and for the only time on records). Beautifully led ensembles, with Noone overhead, or distinctive solos entertain us on even the waltz "Was It A Dream."

But "Baby," "Busy," "Must Have That Man" and especially "Sweethearts On Parade" are notable tracks for the band. And Louis sings, too, on "Busy." Considering everything, recording quality is O.K., so the album will be a joy to Armstrong collectors. — M.J.

Times: GMT
FRIDAY (3)
 8.30 p.m. U: Miles Davis, 9.30 Q: Jazztutor Frankfurt, 9.30 J: Soul 10.30 T: Sarah Vaughan, 10.45-10.55 T: Stan Kenton and his Ork, 10.55-10.55.
SATURDAY (4)
 5.30 p.m. A3: Jazz Record Requests (Peter Clayton), 8.30 R: Jazz Concerto, 10.5 All: Jazz Scene (Kolvisstonen Music Society, John Surman), 11.15 T: Stan Getz (Dynamo).
SUNDAY (5)
 5.15 p.m. A3: Jazz Panorama (Hughes), Panassie: Jimmy Rushing), 6.5 J: Great Works of Jazz, 7.15 E: Danish Radio Big Band, 8.15 R1: Jazz, 10.20 A2: Get To Know Jazz, 11.2 B1 and 2: Peter Clayton's Jazznotes (ES Stereo from 11.55), 12.5 a.m. B1, 2 and 3: Jazz Club (Brian Smith Quartet, Fourteen Foot Band with Danny Moss and John Humphrey, from the Gardner Centre, Sussex University, Brighton).
 9.25 p.m. B: Jazztime '72 (Kurt Edelhagen Ork), 9.30 Q: Pop Jazz, 9.30 J: Soul, 10.15 A3: Free Jazz, 10.30 T: Music in the Miller Hood, 11.15 T: New Jazz Records (Holiday, Venut), Tatum, Jordan, etc).
TUESDAY (7)
 5.30 p.m. B3: Jazz Today (Charles Fox), 9.0 Q: Jazz Journal, 9.15 B1 and 2: Alan Dell's Big Band Sound, 9.20 Q: Jazz For Everyone, 9.30 J: C and W, 10.0 U: Berlin, 10.15 1971, 10.30 T: Quincy Jones Ork, Crosby, Ella, Sinatra, 11.15 T: (1) Jazz For A Sunday Afternoon, Vol. 4, at Village Vanguard (2) Southern University Jazz Ensemble.
WEDNESDAY (8)
 7.30 p.m. B3: Jazz in Britain (Barbara Thompson playing her own compositions in a sequence conducted by Neil Ardley), 9.0 B1 and 2: Best of Jazz on Records (Humph), 9.15 U: Swing A-B-C (Herb Geller, Fatty George, Georgia Washboard Stompers), 9.30 Q: Jazz Club (Henry Red Allen, Kid Ory), 9.30 J: Soul, 9.30 A3: R and B, 10.30 T: Louis Armstrong, 1959, 11.15 T: Billie Holiday, 1949-52.
THURSDAY (9)
 6.30 p.m. E: Intimate Jazz, 9.30 J: Soul, 10.30 T: (1) Pianist Billy Taylor and his Ork (2) The Carpenters, 11.15 T: Freddie Hubbard (First Light).
Programmes subject to change.
KEY TO STATIONS: WVA WAVELENGTHS IN METRES.
 A3: France 112.9, 2.548, 3.442, B: BBC 1-247, 2.1500/VHF, 3-444/194/VHF, E: NDR Hamburg 307/189, J: AFM Frankfurt 344/872, Q: BT Munich 577/375/182, R: HR Frankfurt 506, R1: Rai Italy 1.535/26, T: VOA 251, U: Radio Bremen 221.

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LUKAS FOSS: *Geod* For Orchestra (1969) Buffalo Philharmonic Orchestra (Vox STGBY 850 stereo)

LUKAS FOSS says in his introductory notes that "*Geod*" is an example of "A music without beginning or end, without development, without rhetoric, without 'events'."

If Foss has eliminated all these well-founded musical principles — what elements can possibly remain to hang on to and what is the value of this kind of approach? Listening to "*Geod*" should provide some answers. The music unobtrusively worms its way into the imagination without the listener being aware. The piece merely unfolds itself without fuss like a self-perpetuating piece of kinetic art, leaving the listener to automatically place his own interpretation on what he hears. A unifying factor is a constantly repeated cycle of 132 pitches which suggests the name of the piece "*Geod*," something globe-shaped. Another important unification of the composition is in the emergence now and again of twelve separate folk songs which are supposed to be native to whichever country the piece is being performed. In this case America.

The sounds are all produced by conventional orchestral instruments and voices, but the resulting music has been recorded on four separate tapes, each tape having a distinctive instrumentation. The tapes have then been mixed in a studio in different proportions according to the composer and put on one tape. The result is a continually changing texture of sounds set at a very low level of volume. Foss also suggests that the listener himself can take part in the manipulation of the composition by turning the balance control of his stereo system from one channel to the other.



SCHOENBERG: symphonic poem

SCHOENBERG ELOY/POUSSEUR

Pierre Boulez conducts the Domaine Musical Ensemble. Schoenberg — *Transfigured Night*; Eloy — *Equivalences*; Pousseur — *Madrigal III* (Everest 3170 stereo) (Grand Prix du Disque 1967).

BOULEZ conducting again, an excellent set of well recorded pieces presenting an early masterwork of modern music and two pieces from contemporary European composers.

"*Transfigured Night*" ("*Verklärte Nacht*") was composed by Schoenberg in 1899. It is really a transitional work between tonality and the beginnings of atonality containing both Wagner-inspired chromaticism, still with a definite key centre, D minor, and sections which modulate so frequently and to such an extent that they almost abandon tonality altogether.

The pieces by Jean-Claude Eloy and Henri Pousseur represent part of the fruition and further development of

Schoenberg's ideas, to an extent where the pieces have become studies in the manipulation of abstract musical forces, explorations of a certain area of sound, or multi-dimensional experiments with musical formula.

Eloy's "*Equivalences*" sets out to maintain an equilibrium between various musical forces, usually diametrically opposed to one another.

Pousseur's "*Madrigal*" is freer in its conception, but in a way reverts back to a more basic and scientifically defined principle — the constituents of a note according to natural harmonic laws. While the pitches are set, other elements such as duration, dynamic, etc. are more or less left to the musician and his relations to those around him.

ALEXANDER SCRIBIN

ALEXANDER SCRIBIN — *Prometheus—The Poem of Fire*, Piano concerto in F sharp minor. Vladimir Ashkenazy. LPO conducted by Lorin Maazel (Decca SXL 6627 stereo).

THE Concerto in F sharp minor is written a la Chopin with a full florid piano part dominating the course of events, but with a less whimsical feel behind it.

This feel is Scriabin's personality asserting itself which became, in the end, an almost insane preoccupation with fusing all the arts and philosophy into one magnificent overwhelming whole.

"*Prometheus*," Scriabin's last orchestral score, is in fact something of a masterpiece and shows how undeterred he has been until recently. His writing is full of detail and has about it the feel of a finely wrought piece of metal work, every part carefully worked out in relation to the whole. The production emphasises this metallic, crystalline quality and Ashkenazy's crisp piano playing.

by RICHARD WILLIAMS

KEVIN AYERS says that there's only one thing preventing the old *Soft Machine*, *St Tropez*-style, getting back together.

He'd love to, he says, and he thinks that Robert probably would, in many ways. But not Mike. And that's why the *Soft Machine* appears to be in some mechanical trouble, and why Kevin and Robert are faced with a struggle.

It's possible that Kevin is, at last, winning his own personal battle. His third Harvest album, "*Wateverhe-bringswasing*," is selling well by comparison with its predecessors, and he intimates drily that he's getting two or three fan letters a day as a result.

What's exciting him most at the moment is his current project with a medium-sized orchestra, premiered on a recent Radio One In Concert programme. As far as he could remember, the orchestra consists of two French horns, two flutes, a trombone, two violins, a cello, and a double-bass, plus the old *Whole World* rhythm section: Mike Oldfield (bass), Dave Dufort (drums), and David Bedford, who plays the keyboards as well as writing the arrangements.

"It's something I've always wanted to do," he says. "I'm glad to have the chance to do bigger versions of some of the old songs, like '*Colores Para Dolores*' and '*Why Are We Sleeping*'."

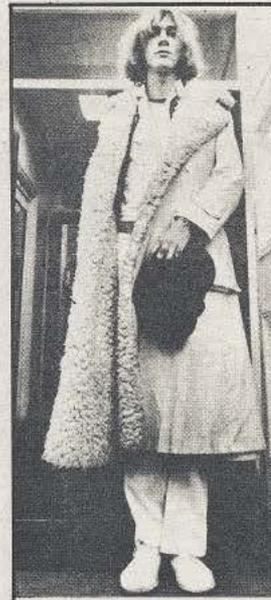
The project is, of course, financially difficult. To employ so many musicians is expensive, and it can only be done if the gigs arrive in neat little blocks of four or five. There's also the problem of rehearsal—for the radio show, they were woefully unprepared, and were also unable to amplify the ensemble, which lost much of the potential excitement.

"If we do go on the road," he says, "I'll probably try and make it into more of a kind of show, with dancing and visual things going on. But even that's far away from my real ambition."

"I don't know why I've never done this, it's quite easy: it's based on Dervish dancing, where you get people to turn round and round very slowly. They get dizzy and fall down, but they have to keep on getting up, and eventually you get incredibly high, if you do it long enough."

"It would be really amazing to do it with an enormous quantity of people, at a festival, for instance. It destroys your inhibitions because you have to make a fool of yourself by falling down, so straight away it wrecks your pose."

"It's not like being under some powerful drug, because you're still within yourself and not under chemical control."



Fresh Ayers

If I did it, I'd try to get Ginger Johnson or somebody, and a whole heap of frustrated percussionists, just to provide the necessary pulse.

"The thing that always upset me about performing was the idea of 'entertaining' people. It's like that when I go to a movie; I think 'why I am sitting here, letting someone else live

my life for me?" "That's why this trance thing would be good. As a musician, I'd simply be useful to the audience, creating a method for people to release their energies. It would be a very communal thing... every group talks about that, but they still want to be watched. I wouldn't mind performing behind a screen."

He broke up the *Whole World*, he says, because although it started promisingly, it reached a peak and wasn't going to get any better.

"In fact it got worse. I stopped playing and just sang, but I felt a bit of a twit without an instrument. I got more and more drunk and despairing, and the gigs got worse. There were practical hang-ups... we weren't getting paid. And I decided I wanted to do the orchestral things, without being bound by group decisions."

He says that people have been pressuring to make his music more "commercial." Even his management, lovely laid-back Blackhill, have made suggestions to that effect.

Saleable

"People have been trying to tell me how to be saleable, so for the last three months I've been trying to be a bit more commercial — even though I don't know what that means."

To fill in while the orchestra gets itself together, he's doing solo gigs, which he's never really tried before. Unlike most people, he'll be playing electric guitar — "That's because I'm a bit of a fumbler" — and he says that he'll be "singing and clowning." At one point last month, he almost got together with Lou Reed to do something, but it never happened.

We were talking about Robert Wyatt again. "A little bit of success would help Robert a lot," Kevin stated. "It's the same for me — it would be an incredible incentive to do better. But it's got to be on your own terms. Even a small amount of success rebuilds the confidence and makes you want to try harder. If you think you're useful, then you try and channel your energy to become even more useful."

It seems to me, I told him, that America is just about ripe for him now. "Yes, the Americans seem to like a certain amount of quaintness," he replied, "and I suppose I've got that." How would he take to great success? "I could do it for a while, if it did happen, I'd just be getting more money for doing the same thing, with more people confused by my 'image.' I'd probably get less of my usual audience and more of the kind of people who're affected by the status of a person."

"You know, I remember Robert once telling me that being rich means that you can have more expensive cups of tea and better cigarettes. But the product doesn't change."



Roy Harper in concert at the Rainbow Theatre 5th March

Stormcock Harvest SHYL 789



WHAT equipment is used by Chicory Tip? How many records have they made? (Jeffrey Elcombe, Gravesend). Where did they get their PA and how did they achieve the Moog sound on "Son Of My Father"? (Graham Taylor, Cranbrook).

■ Baz Mayer: Fender Precision bass guitar, ESE custom-built 100-watt amp, two 200-watt ESE heavy-duty cabinets, Rick Foster: Fender Jaguar guitar, ESE custom-built 100-watt amp, two 200-watt ESE cabinets, Rick also plays a Mini Moog Synthesizer, which is miked through the PA. Archie Shearer: Ludwig drum kit with Avadis Zildjian cymbals, Vocalist is Peter Hewson. PA is an ESE custom-built stereo system of 200 watts presence with four Unityne mikes. It has six 4 x 12 columns, each with twin-cone speakers, and a 300-watt 8-channel ESE amplifier with a Biston echo unit. All the cables for the equipment are used via Canon industrial connections. PA was obtained from ES Electronics, 29 The Broadway, Maidstone, Kent, who have also supplied Vanity Fare, Southern Comfort, Ralph McTell, Clodagh Rodgers and the Barron Knights. These sound systems are designed and made by the proprietor of ES Electronics, Eric Snowball, who specialises in equipment based on the personal requirements of a group or artist. The sound on "Son Of My Father" was produced by the Mini Moog, which is a smaller version of the Moogs used in recording studios. It was miked with a Shure Unityne and out through the PA. "Son Of My Father" is their third single. The others were "Monday After Sunday" and

ANY QUESTIONS?

"Excuse Me Baby." Their first LP has just been issued, titled "Son Of My Father."

WHAT guitar did Tony Iommi use in the introduction to "Warning"? On Side 2 of "Black Sabbath"? How did he get the powerful effect on "N.I.B." after the quiet solo guitar intro? What other guitars and what amplification does he use? What caused the "Spacy" effects on the end of "After Forever"? Was it simply the Fender? — S. R. Lindham, Sheffield.

■ The guitar I used on "Warning" was an old Gibson SG. I also have a black Gibson Les Paul, which I brought back from the States, and a red Gibson SG. Leslie Wee, of Mountain, gave me a Les Paul junior as a present, and I've got a 24-fret stereo guitar, hand made by John Birch. My strings are Picato but for the 1st and 2nd I use .008 Ernie Ball. I have three 100-watt Laney amps with six 4 x 12 cabinets, miked up through our 5,000-watt Altec Lansing PA. I'm not quite sure what you mean about "N.I.B." as I didn't do anything extraordinary. There is a bass guitar wah-wah intro and then we all come in. The effect on "After Forever" is due to phasing and I think I was playing the black Les Paul. — TONY IOMMI



LOUGHTY AMAO of OSIBISA

WHAT equipment is used by Osibisa? — S. Mason, Chichester.

■ Loughy Amao: Selmer tenor and baritone saxes and Hermal flute. Teddy Osei: Selmer tenor sax and Yamaha flute. Wendell Richardson: Fender Stratocaster and Gibson Les Paul acoustic. Ampeg amp with two Ampeg B42X speaker cabinets. Spartacus R: Dan Armstrong bass guitar, Ampeg amp and two

Ampeg B42X speakers, Robert Bally: Wurli-te organ with two Leslie speakers, Mac Tontah: Coesoun fugehorn and Conn trumpet, Sol Amarilo: Standard Hollywoods drum kit. The percussion, which is used by all members of the group, comprises a set of tympani, a pair of bongos, a selection of African drums, a set of congas and stands, various other small drums and a song. PA consists of six 100-watt Ampeg slave amps, two Audiomaster mixers, four B and two C Ampeg columns, four Ampeg X29 speaker cabinets, two Ampeg X32 horns, two Ampeg X28 horns, six AKG boom mike stands, three upright mike stands and 11 AKG D12 mikes.

WAS a jew's harp used by Black Sabbath in "Sleeping Village" on Side 2 of their first album, and if so, who played it? How does one play a jew's harp? — Hugh Gregory, Ruthin, Denbs.

■ Yes, it was a jew's harp, or as it is alternatively called, a jew's harp. It was played by Roger Bain, who uses it to record producer for Black Sabbath. The prongs are held between the teeth and the steel strip is vibrated by strokes of the finger. Breathing against the strip regulates pitch and tone.

BARRIE WENTZELL deserves praise for his excellent photos of Rory Gallagher in Belfast. Which film, shutter speed and aperture size did he use and did he have flash? (M. R. Nolan, Barry). What equipment does he use and did he have any special training for the job? (Ralph Meyer, Brackwe, Germany).

■ I used a Pentax camera with 55 mm lens and Kodak Recording Film in Belfast. The shutter speed was 1/60th and 1/30th of a second and the aperture was f2.8. I used the available lighting in the Ulster Hall. My equipment comprises Pentax camera bodies with 28, 35, 55, 105 and 200 mm lenses. For portraits and good lighting I use Kodak TR-X 36 exposure cassettes and in bad lighting conditions and low levels of illumination I use Kodak Recording Film. I work as an assistant to a commercial photographer in a studio and assistant to a photo-journalist. I attended evening classes in photography for two years at the London School of Printing. As for the rest, I have learnt by experience through trial and error. — BARRIE WENTZELL

WHAT is the line-up of Magna Carta and which records have they made? — Jill Simmons, Bromley.

■ Magna Carta is now featured as a duo, consisting of Chris Simpson, who plays a Martin acoustic guitar, and vocalist Glen Stuart, who plays spoons, wineglass and glockenspiel. Their backing is provided by percussionist Graeme Morgan, who has a Hayman drum kit, and electric bassist Mohammad Amin, who plays a Fender Precision Bass through a Vox 100-watt standard piggy-back amp. Their PA comprises an Orange 200-watt amp with five Orange 50-watt speakers and four Orange mikes, plus two treble horn speakers, one 200-watt slave amp and two Orange 6t speaker cabinets. Albums have been "Magna Carta" (Mercury SMCL 20166), "Seasons" (Vertigo 6360003) and "Songs From Wasties Orchard" (Vertigo 6360044, available on cassette 7135031).

I'M trying to get some information on Bill Harris who made a record called "Back Room Poker Game." — John Arran, Runcom.

■ Doubtless you mean Phil Harris and "Dark Town Poker Club," which is still available on Camden CDM 1016, with some of his other hits, including "Woodman Spare That Tree." But his only million-selling record, "The Thing," which won him a gold disc in 1950-51, is now delisted. Phil was an American bandleader noted for his monotonic singing and machine-gun delivery.

TOPICA By ANDREW MEANS

THE dedication of the Nottingham Traditional Music Club has blossomed in a multitude of ways, none of them more constructive than the formation of four of its residents into the Notts Alliance.

To be more precise Roy Harris is the only one who is not a current club regular. His activities as a professional soloist in his own right keep him occupied elsewhere on many Fridays. But Ian Stewart, Roger Grimes and Laurence Platt are all closely involved. Through singing together in various combinations at the club there formed the group.

The depth of thought which they devote to their music might prompt a comparison with the spirit of the Critics. Stewart Grimes, Platt and Harris each have distinctive styles of singing and individual preferences for certain types of song.

Stewart's inclination toward romantic balladry betrays a Scottish background. Grimes establishes his equilibrium with English songs well adapted as his voice is to sing them. Platts expressive gestures demand dramatic qualities from a song, while Harris appears to incorporate all three characteristics. Undoubtedly the concerted self-reliance of a solo career has made this adaptivity a necessity for Roy.

The group is therefore founded upon these cornerstones, each contributing strength in its own way.

The Alliance gives each singer a platform, which he dominates and then stands down while one of the other quarters takes the lead.

"Musewise I think the thing is that we are kind of stating our own idea of what traditional music is all about," said Ian Stewart. "The first thing in common is that we all do solo singing. I think it's always been an essential part of the British revival scene. This harmony thing came from the Young Tradition and the Waterstones, and a lot of people think this is now the traditional sound. Well it isn't really. The most difficult thing to do is sing unaccompanied. "The other thing that



NOTTS ALLIANCE: giving each singer a platform

The Alliance: tied in Notts

we're trying to show is the Celtic hand style. We've tried to use reed instruments and fiddle rather than the bass, banjo and guitars which so many groups use. "It's really those two things — solo unaccompanied and instruments plus voice. Really can't think of another group that is developing in this way. Most of them concentrate on the harmonies. The nearest parallel is the High Level Ranters."

Referring to the possible comparisons with The Critics, Ian used it as a springboard for explaining Notts Alliance's willingness to tackle any type of audience that's willing to listen.

"I can tell you what in my estimation the main difference is — The Critics are a small, hermetically sealed group. They perform within the Critics Club and in very few select gigs. Now we will do anything. We see it as a challenge. This is to my mind the main difference. As a group Notts Alliance will take anything. We have done working men's clubs, bars. We will change our material outside the traditional items to do it, but we will change our material to suit the gig."

Roy has done some research on political folk songs including musical projects tracing the history and aspects of the Industrial revolution. But as a group they will steer clear of political songs — mainly, Ian felt, because such samples tended to project policies at the expense of musical and lyrical qualities.

Notts Alliance and Roy are both soon to have LP's released, the group on Brian Horfall's Traditional label and Roy on Topic. The Tradition record, entitled "The Cheerful 'Orn" after one of the songs, portrays the capacities of each individual in turn. Ian was of the opinion that future records would show more attempt at arrangement than this first one. Instrumentally, they are developing all the time to the extent that they felt that he would like to take up an instrument to remain abreast of these changes. Ian plays melodeon, anglo-concertina, guitar and bagpipes, Laurence anglo-concertina and Roger piano-acordion, guitar and melodeon.

Roy's opportunity to make a solo record came as the result of being involved in Topic's ill-fated "New Voices" project. The company's aim was to give various people a track on a "New Voices" LP. The problem was that there was a tendency for tracks to develop into solo LPs. His record has been christened "The Bitter And The Sweet."

Work is flooding in and Roy is plainly in more demand at present than he has ever been in his seven-and-a-half years as a professional singer.

His interest in folk music developed when he was about 14. After a spell in the army, he ran Cardiff folk club for two years. Then he left to turn professional singer.

"I've been desirous to my own face as a singer's singer. I think it's nice to be called a singer's singer. It's good to be respected by your peers. But I would prefer to be an audience's singer."

albums

"FOLKSONGS SUNG IN ULSTER" (Merrier Press Cork IRL 01). This record supplements Robin Morton's Mercier paperback collection of folksongs sung in Ulster. It is a useful addition to the book. For having made a sizeable collection of songs and gilded each with an interesting footnote, Morton adds a dimension to the project by giving a view of his source. The ten Ulster singers represented here were all recorded in their own homes, the intention being to set them at their ease. Between them they illustrate 12 of the songs included in Robin Morton's book. By and large their performances are held and colourful. In conjunction with the book of the same name, this record gives an expansive and informative picture of what the province has to offer in song.

ALLAN TAYLOR: "The Lady" (UA UAS 29275). If there is one fault that characterises Allan's approach to this album it is his inclination to underemphasise. His voice is perpetually gentle and relaxed, and sometimes his songs suffer from this lack of contrast. For instance, his tune for "The Boy And Mantle" stresses the delicacy and romance of such a minstrel piece until his twenty-one verses of Taylor's addition border on a

mud of treacle. Sometimes his lyrics are needlessly pedantic, as in "Let Me Be," but he is quite capable of writing good songs. "Belfast '71" is one of his most effective, although it would have benefitted from a more intense performance. The same is true of "The Morning Lies Heavy," written about his American brother-in-law's call-up to Vietnam. If only the performances were as disturbing as the issues they write about. Instead the music is harmonious, and ironically re-assuring. Alternatively there are songs which thrive on this treatment. "Still He Sings" being one. Nevertheless the album is not without its good points. His writing is an encouraging without being fully satisfying.

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ROY HARPER
Helen Reddy

Tuesday, March 7th

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HUMBLE PIE
Hookfoot

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Rainbow Theatre, 232 Seven Sisters Road, London, N.4. Box Office opens 12.9 p.m. weekdays, 2.9 p.m. Sundays. No telephone reservations accepted but Mail Orders accepted up to one week prior to show. Tel: 272.2224. Ticket prices (unless otherwise stated) £1.50, £1.25, £1.00, 75p. Ticket Agents: Albemarle, Edwards & Edwards, Soho Records, Fenchurch; London Theatre Booking



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ARISES, UP
FROM INNER
SPACE COME
THE
MIGHTY
GROUNDHOGS!

WHO WILL SAVE THE WORLD?

THE MIGHTY GROUNDHOGS



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GOT HERE JUST
IN TIME!

LOOK!
THE FORCES OF
EVIL ARE ON THE
MARCH!

AND NOT A
MINUTE TOO
SOON!



IT'S OUR OLD FOE, 'MOTHER'
POPULATION AND HER OL' MAN
'DEVIL' POLLUTION. THEY'RE
BOTH BIGGER THAN EVER.

YES, AND LOOK THERE, MALEVOLENT
WAR IS FREE ONCE AGAIN, THANKS
TO HIS COHORTS 'PIG BUSINESS'
AND 'SACRED COW'... BUT...
WHO'S THAT?

THAT'S THE ETERNALLY
DISEASED JUNKIE MONKEY...
HE'S BIGGER THAN LAST TIME,
AND EVEN THOUGH
HE WALKS A
PATH OF GOLD,
HE'S STILL
UGLY!

HEE HEE HEE
OOOOO IT'S THE
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TIGHT LIKE THAT
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STAN ARNOLD
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JOHN FOREMAN
DRAKE'S DRUM
FOLK CENTRE, HAMMERSMITH ROAD
AL MATHEWS
 (EX-RICHIE HAVENS SIDEMAN)
 Your hosts: **DON SHEPHERD** and **KEITH CLARK**, Prince of Wales, Dalling Road (2 mins Ravenscourt Park tube).

FOLK CHELSEA presents
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 Chelsea College, Manresa Road, SW3.
FREEDOM FOLK CLUB
 Common Rd, Langley, Slough, 7.30 pm.

HUNTER MUSKETT
PADDY CLERKIN N/W Come All Ye
MELTING POT folk club, "Manor Arms", Mitcham Lane, Streatham, 25p.
BOBBY CAMPBELL & GORDON McCULLOCH

POLYTECHNIC of Central London, 35 Marylebone Road (Baker St tube). — 01-380 8792.
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SHAKESPEARES HEAD, Carnaby Street (near Oxford Circus tube) 8 pm.
JOHNNY SILVO
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FRIDAY
 AT COUSINS, 49 Greek Street, 7.30.
DANDO SHAFT

AT THE SUGAWN KITCHEN, Duke of Wellington, Bails Park Road, N1.
JENNY BEECHING
BRIXTON COLLEGE Folk Club
GILLIAN MCPHERSON FLOOR ARTISTS
 Start 6.30

CAPRICORN, Albany (opposite Great Portland St tube, W1, 8 pm).
BONDED BOOTS
COACH HOUSE, Farnhamham, BOLE ARNEM
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FIGHTING COCKS, Kingston, JOHN TIMPANY & AUDREY SMITH
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SATURDAY, 4th March at 7.30 p.m.
 Judith Piepe presents an Evening of

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THE PATRIARCH OF GLASTONBURY'S BAND
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PHILIP TERRY - PAUL KORDA
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 Cannon Street Road
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 Tickets 50p - 30p in advance 40p - 20p from the Secretary, Highway Club, Below Street, E.1 Tel. 790 7122

FRIDAY cont.
GOODWILL to All
 Headstone Drive, Harrow
MIKE ABSALOM
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HALF MOON PUTNEY
LOWER RICHMOND ROAD
COME ALL YE
 with **ROGER BROOKS**

HERGA CEILIDH, Bakes, Hugh Rippon, Whittington Hotel, Piner, bar extension, 40p.
ORGAN INN FOLK CLUB, London Road, Ewell.
HUNTER MUSKETT
 Residents: **MOSAIC**.

THE OVAL FOLK CLUB, Hendon Rugby Club, Great North Way, NW4 (behind Chevron Garage, opposite Sunny Gardens Road).
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 Alma High Rd, Harrow Weald
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FREE MEMBERSHIP
FREE GLASS OF WINE
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WHEATSEAF DUNSTABLE
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ANGLERS, TEDDINGTON: HUGH SCOTT
 Kinda Bluesy
 AT COUSINS, 49 Greek Street, 7.30-11 pm.

JO-ANN KELLY
 and friends.
FOLK CELLAR
 8 p.m. Cecil Sharp House, 2 Regents Park Road, Camden Town.

JENNY BEECHING
 Residents: Roger Fleming with Karl Wahning, Mike Burnham.
LONDON CO-OP present the Singers Club, Union Tavern, Kings Cross Road, WC1, 7.45 pm.
BOB BLAIR, JOHN FAULKNER, SANDRA KERR, DENIS TURNER
 Members 30p, non-members 35p.

PEELERS F/C, King's Stores, Widgeote Street near Liverpool St station, E.1.
PEELERS FROGMORTON
LUCY BLAKE
TROUBADOUR, 265 Old Brompton Rd, 10.30 pm.
BITTER WITHY

SUNDAY
BOUNDS GREEN F/C
 Springfield Park Tavern, Bounds Green Road, N.11.
MARTIN CARTHY
ROD SHEARMAN

CAMDEN TOWN, York and Albany, Parkway, Canary Flat-foot.
CANDLELIGHT, Nags Heads, 205 York Road, Battersea.
BOLE ARNEM JUGULAR VEIN
 M.C. Mick Darwin
CARETAKERS FOLK CLUB, Unit One, Whitehall Road (off Vine Street), Uxbridge.
BRIDGET ST JOHN
 7.30-late.

DARTFORD FOLK, Royal Victoria and Bull Hotel
THE MARINERS
 Residents: Crayfolk

RAPH McTELL
 Queen Mary College
 Friday, March 10, 8 p.m.
 Tickets 50p
 Tickets now from QMC Union

SUNDAY cont.
FOX & HOUNDS, W. Croydon, WILD OATS, TISHSEL
ST MARTIN IN THE FIELD
 Trafalgar Square
CRYPT FOLK CLUB
DAVE ELLIS TINTAGEL

THE ENTERPRISE, Hampstead, COLIN CATER, with residents Don Bonito and Kevin Shells (opposite Chalk Farm Station 7.30 p.m.)
TOWER CLUB, William IV, 816 High Road, Leyton.
LEON ROSSELSON
THREE TUNS, Reckenham.
MAYA

WAR ON WANT, 27 Delancey Street, Camden Town.
ELLISON SMILES
EDWARD ROSE
WEST LONDON FOLK CLUB, White Hart King Street, Wandsworth, W.6 7.45 pm. **JACK WARSHAW, BUFF ROSENTHAL.**

MONDAY
CLANFOLK, Marquis of Clanricarde, Southwick Street, Paddington
BRIAN GRAYSON.
ENFIELD FOLK CLUB
 HOP POLES BAKER STREET
PETE BERRYMAN

HALF MOON PUTNEY
 LOWER RICHMOND ROAD
DIZ DISLEY

HANGING LAMP
 The Crypt, St. Elizabeth's, The Vineyard, RICHMOND, 8 p.m.
COME ALL YE
 EVERYBODY WELCOME

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CHELSEA FOLK, The Stanhope, 89 Gloucester Road (opposite underground).
PETER COLLINS

ENFIELD COLLEGE FOLK CLUB
 Queensway, Enfield Middlesex.
BRONX CHEER
 7.30 pm. 25p. Bar.

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TUESDAY cont.
INTERNATIONAL FOLK CLUB
 Halfmoon Tavern, Herne Hill, SE24, 8 pm.
WINDFALL
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 Members 10p, membership 25p, plus free entry. This week continues 7.45, come early.
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COME ALL YE
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HOLY GROUND, Royal Oak, 88 Bishops Bridge Road, Raywinton, W.2
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MIDDLESEX HOSPITAL F.C.
 Windeyer Building, Cleveland St, W1.
MR FOX
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MOTHER HUBBARD, Valley Hill, Loughton.

DAVE PLANE
PETE (BONE) HUNT
SURBITON ASSEMBLY ROOMS, DEREK SARJEANT TRIO, JOHN ISHERWOOD.

TROUBADOUR, 9.20-12.30.
ANDY FERNBACH
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THE FETTLERS are in London and SE, April 7, 8, 9. Also a few dates still open on McCallmans tour first two weeks of May. Booking enquiries ring Bill Vincent, Odin Promotions, 01-521 1065, Day or Night.

WARM UP with the GINGER JUG BAND
 P.A. for colleges, etc. Farnborough, Kent 5779.

SOMEX 72, described as the Hi-Fi show of the year, and staged from March 24 to 26 at the Skyway Hotel, Bath Road, Hayes, Middlesex, will feature a series of Sound Seminars by Donald Aldous and Frank Jones (Equipment Reviews editor and features news editor respectively of Hi-Fi News and Record Review).
 The Seminars are separated into 30-minute sessions ending with a short question and answer period. The morning session on 24, 25 March 26, 28 will be entitled Choosing, Using and Maintaining Audio and the first floor in afternoon sessions will cover Trends and Developments in Home Audio.

WHEN the \$3,200,000 Kamakura Maru was launched from Tokyo recently for Europe to inaugurate the new far East

BARNY FOLK
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NATURAL ACOUSTIC BAND
NOEL MURPHY
AMITY - CHALICE
MIKE SMITH
RICHMOND THEATRE
 SUNDAY, MARCH 19th
 Tickets: 60p, 75p, 90p
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 P.O. 45 A E 19 Highway Road, Twickenham
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FOLK

THE line-up of performers for the Laock Festival, to take place on May 26, 27, 28 and 29, has been altered.

Those taking part will now include Steeleye Span, Mr. Fox, Brenda Wootton & John The Fish, The Ian Campbell Folk Group, The Johnstons, The Yetties, Diz Disley, Tony Rose, Hunter Musket, Dave and Toni Arthur, Johnny Silvo, Allan Taylor, White On Black, Fred Wedlock, The Stonegallows, Rab Noakes and Sparrow.

Dancers from Poland, Finland and Ireland will be taking part, and Morris sides are welcome. There will be a six hour folk-in on the Friday evening. Tickets are £3 before April 30, and increase in price by 50p if bought after that date. There will be a free campsite for ticket holders.

Allan Taylor is having to cancel all bookings for March, as he is to go into the Middlesex Hospital, London, for an operation. He is suffering from an ulcer and gallstones. It appears that his single "Belfast 71" is being deliberately ignored by the BBC.

Donovan and Planxty tour Eire from March 20 to 29. Dates are Galway (20), Limerick (22), Tralee (23), Waterford (25), Cork (26), National Stadium, Dublin (29).

A two day folk festival is being organised by Sheila Douglas as part of the Proch Festival of the Arts (April 16-23). On April 21 there will be a concert of traditional music including Belle and Alee Stewart, Jimmy Hutchison, Joek Ritchie (fiddle), John Crawford (accordion champion of Kinross Festival).

The following Saturday morning there is a film show including The Country Fiddler, Deep Green Place, Music from Oldmans and Towards the High Life. Arthur Argo is running a discussion.

In the afternoon there will be an all-comers' ceilidh on Perth Cattle Market, and in the evening an all-comers

concert with The Boys O' The Lough, Rab Noakes, Dave Goulder and Liz Dyer, and Roy Harris. A campsite will be available at Clevea Caravan Site at 40p per tent per night.

Slough Arts Festival includes the Evening Mail Challenge Trophy, for the most outstanding artist. Heats are on April 8 and 9, and the final on May 6. The latter will be judged by Frances Line of Folk On Sunday, Ken Wool-lad organiser of the Cambridge Festival, Bill Leader, and Sandy Glennon. Awards are an appearance at Cambridge Folk Festival and a recording audition with Loader/Trailer Records.

Martin Winsor is also making an appearance at the final as guest.

Towarsey has its traditional happenings festival on May 6 and 7, with maypole, Morris and folk dancing, ceilidhs and John Kirkpatrick and Ding's Chilloom band. On September 8, 9 and 10 the



STEELEYE SPAN: for Laock Festival

concert with The Boys O' The Lough, Rab Noakes, Dave Goulder and Liz Dyer, and Roy Harris. A campsite will be available at Clevea Caravan Site at 40p per tent per night.

Slough Arts Festival includes the Evening Mail Challenge Trophy, for the most outstanding artist. Heats are on April 8 and 9, and the final on May 6. The latter will be judged by Frances Line of Folk On Sunday, Ken Wool-lad organiser of the Cambridge Festival, Bill Leader, and Sandy Glennon. Awards are an appearance at Cambridge Folk Festival and a recording audition with Loader/Trailer Records.

Martin Winsor is also making an appearance at the final as guest.

Towarsey has its traditional happenings festival on May 6 and 7, with maypole, Morris and folk dancing, ceilidhs and John Kirkpatrick and Ding's Chilloom band. On September 8, 9 and 10 the

JOSE

VOX SOUND LTD announces a new tuning aid for the group guitarist and beginners: It is a solid state, battery operated electronic device known as the Vox Checkmate. Designed to enable guitarists to tune with the utmost accuracy irrespective of surrounding noise disturbance, it can tune an instrument in 2 minutes.

MANAGING director Cliff Cooper has announced details of a new-style 30-watt grey vinyl cabinet amplifier developed by the Orange Organisation. It features two heavy duty Celestion speakers and the compact design has been worked out specifically for group use, needing an amplifier for recording purposes. At the same time, it may also be used for single work.

ON Friday last hit-parade singer Gerry Monroe opened C. H. & J. Dawson's new music shop in Warrington, Lancs. It has three large open-plan floors, catering for all possible musical requirements. The basement showroom offers guitars, brass and reed instruments, amplifiers, etc. the ground floor is devoted to pianos, organs and hi-fi equipment, and the first floor an ultra-modern record dispensary.

R.U.S.U. SOCIAL COMMITTEE presents
Saturday, March 4th, 8 p.m.

ROY HARPER
 + FORMERLY FAT RAY
Saturday, March 11th, 8 p.m. An evening with **STEELEYE SPAN**

Tickets for each: 50p advance, 60p on door
 Students' Union, White Knights Park, Reading

CHELMSFORD CIVIC THEATRE
 7.45 MONDAY, MARCH 6th
AL STEWART
 - DEREK BRIMSTONE
 Tickets: 65p, 55p, 45p (from Ecstasy Records, Chelmsford, or at the door)

Classified advertisements under the headings **MOBILE DISCOTHEQUES, HI-FI & DISCO EQUIPMENT and LIGHTING EQUIPMENT** will be found on page 30

MM Club Calendar

THURSDAY

MIKE DANIELS Big Band, Half Moon, Putney.

PLOUGH
Stockwell, S.W.9.
DEREKE CARROL
Trio
Eric Darby, Terry Seymour

SOUTH BANK POLY, Rotary St. S.E.1.

ROCK SALT
DADDY STOVEPIPE
adm. 20p. Enq. 925 1041.

STANHOPE, Kensington (near Gloucester Road tube)
SONNY DEE JAZZBAND

VERSATILE JAZZMAKERS, good soloists. Lord Ranelagh.

FRIDAY

ALBANY JAZZMEN, Crowborough Cross Hotel, Crowborough, Sussex.

ALEXIS KORNER
Warehouse D, St Katharine's Dock, East Smithfield, London, E.1. One minute from Tower of London, Tower Hill tube station. Further details, see JCS display in this page.

AQUARIUS, BIDEFORD, DEVON

ANVIL

ELECTRIC ROCK EXCITEMENT

BLACKBOTTOM STOMPERS, Basingstoke, Smith's Industries.

CARILLON

Brunel University, Uxbridge

CHICAGO BLUES PIANIST
IRWIN HELFER

PLUS
SIMON PRAGER
guitar-vocals.

STEVE RYE
harmonica vocals
SIMON & STEVE at 9.30 after "Marquee" date. 8 p.m. Students Centre, 11 Portland Place, W.1. Tel 636 6588.

GOTHIC JAZZ BAND, Lord Ranelagh, Logging.

SLOWBONE

& support

OSTERLEY JAZZ, Rugby Club, Tenfold Lane, Newwood
KEN COLYER/CRANE RIVER JAZZBAND, Next week: Acker Bilk.

PEANUTS, Kings Arms, 213 Bishopgate (near Liverpool Street Station)

HARRY MILLER & FRIENDS
PLOUGH
Stockwell, S.W.9.
ALEXANDER'S JAZZMEN

QUEEN'S ARMS, Barnet.

SONNY DEE JAZZBAND

SHOREDITCH COLLEGE SU
GYPSEY
B. B. BLUNDER
+ **MUTLEY**

In concert. Start 8 p.m. 30p adv. 60p on door.

CARILLON

Sole Agent and Management

THE BELLTIME ORGANISATION
01-272 8884

INTERCOLLENTS, present
PRINCIPAL EDWARDS
MAGIC THEATRE
plus "SUPERSHOW" film
FRIDAY, MARCH 3rd, 8 p.m.
Middlesex Hospital Medical School
Windsor Building, Cleveland St., W.1
Tickets: Advance 35p. Door 40p

LATIN ORGAN DUO, Lunchtime: Wheatheaf, Putney Bridge Road, Evening: The Harlequin, Twickenham.

PLOUGH
Stockwell, S.W.9.
Lunchtime
ERIC D'ARBY QRT
Night
KAYE CLARKE

FRIDAY cont.

SOFT ROCK
The General Havelock, High Road, Hford.

DADDY STOVEPIPE
THAMES HOTEL, Hampton Court Bridge.

ALEX WELSH
THREE HORSESHOES Jazz Club
Heath Street, Hampstead.

THE JAZZ INFLUENCE

SATURDAY

AT THE ICA, Nash House, The Mall 12 mins. from Trafalgar Square).

ROCKING WITH

CAMEL

8 p.m. 40p.

BEDFORD COLLEGE, Inner Circle, Regents Park (nearest tube Baker Street).

S.M.E.
L. Cashill, Monocel Foza, Derek Bailey, Ron Herman, Trevor Watts, John Stevens, plus

TALISKER

BRIDGWATER, DEVON
!ANVIL!

KENSINGTON, Russell Gardens, W.14. (603 3245) return appearance of

TUBBY HAYES
with **TONY LEE TRIO**

PLOUGH
Stockwell, S.W.9.

PHIL SEAMAN TRIO

SUNDAY

ANGEL UNDERGROUND, Railway Hotel, Bishops Stortford 0279 36243.

CMU

AT THE ICA, Nash House, The Mall 12 mins. from Trafalgar Square).

GRAHAM COLLIER

8 p.m. 50p.

BIRD CURTIS QUINTET, Every Sunday 12.2. Barnards Bar, Greenwich Theatre, Crosses Hill, S.E.10. Admission Free.

BLACKBOTTOM STOMPERS, 100 Club.

BLUES At Three Horseshoes, 28 Heath Street, N.W.3. (Hampstead Tube), 25p.

NIGHTHAWKS

DOCTOR JAZZ, Southern Cross, Langley Road, Watford, 7.45. Southern Stompers.

GOTHIC JAZZ BAND, Lord Ranelagh, lunchtime.

HARRY PURDY Dixielanders
ALAN LITTLEJOHN
Upstairs Essex Brewery Tap, 2 Markhouse Rd., Walthamstow, 8 p.m. Admission 30p.

IMPERIAL COLLEGE, SU, Prince Consort Road, S.W.7. **NICK BIRD/KEN LUPTON**, 8 p.m. 5/1 pm. Admission 20p.

JOHN THE CONQUEROR
MISTRAL, Beckenham

NICHOLLS HOTSIX, Mitre, Greenwich Lunchtime.

LATCHMERE, Battersea Park Road, S.W.11.

JAZZ JUNCTION

MARILYN
AND HER
SYMPATHISER

LATIN ORGAN DUO, Lunchtime: Wheatheaf, Putney Bridge Road, Evening: The Harlequin, Twickenham.

PLOUGH
Stockwell, S.W.9.
Lunchtime
ERIC D'ARBY QRT
Night
KAYE CLARKE

MONDAY

BLACK PRINCE HOTEL, Boxley, Kent. Colin Symons.

COOKS FERRY INN
Edmonton (N. Circ).

!PALADIN!
EASTSIDE STOMPERS, Cauliflower, High Road, Hford.

GREY HORSE, Richmond Road, Kingston.

JAZZ JUNCTION

JEFF SCOTT / GAVE GELLY QUINTET, Pindar of Wakefield, 138 Grays Inn Road, WC1, near Kings Cross, every Monday, 8 pm Admission free.

PIED BULL, Islington, Liverpool Road (Angel tube).

VELLUM

Admission 20p. 8 pm-11 pm. Disco/lights.

PLOUGH
Stockwell, S.W.9.

JOHN EYDEN TRIO
with
PETE KING

SPECIAL HARD ROCK NIGHT, Lord Palmerston, 648 Kings Rd, Fulham, SW6, Start 8.30 pm.

ANVIL

THE ALL STAR Sonny Dee Jazzband, Barnards Bar, Greenwich Theatre, S.E.10 Monday, March 6, 8-3 pm. Admission free.

TUESDAY

DEREK BAILEY, Paul Lytton and A.M.M. King's Head, Acton High St., 8 p.m., 20p.

EVERY TUESDAY at Jolly Cockney, Black Prince Road, S.E.11.

PHIL SEAMAN TRIO plus this week
DAVE HORLER

KENSINGTON, Russell Gardens, W.14.

RONNIE SCOTT
with
TONY LEE TRIO

PLOUGH
Stockwell, S.W.9.

JOHN EYDEN
KENNY BARKER
BRIAN PRUDENCE

S. BANK POLY, Rotary Street, S.E.11, 20p.

GRAHAM COLLIER

THE SALISBURY, High Street, Barnet, Steve Lanes, Southern Stompers. Next week **GEORGE WEBB**.

WEDNESDAY

BLACKBOTTOM STOMPERS, Mitre, Greenwich.

EVERY WEDNESDAY at Jolly Cockney, Black Prince Road, S.E.11.

PHIL SEAMAN TRIO plus this week
DUNCAN CAMPBELL

NEW MERLINS CAFE, Margery Street, W.C.1. **RAY CRAME**, **PETE STRANGE**, **TERRY THOMPSON**.

ONE TUN, Goudge St., W.1. Every Wednesday.
BLACK TIGER JAZZ BAND

PLOUGH
Stockwell, S.W.9.

JOHN EYDEN
KENNY BARKER
BRIAN PRUDENCE

THE QUEENS HEAD Attaveau St. Clerkenwell, W.C.1.

STAN ROBINSON
JIMMY HAYDEN
admission free.

THOMAS A'BECKETT, Old Kent Road
Wednesday, 1st and Wed 8th

THOMAS A'BECKETT, Old Kent Road
Wednesday, 1st and Wed 8th

100 CLUB

100 OXFORD ST.
W.1
7.30 till late

Friday, March 3

Mr. ACKER BILK
MAX COLLIE

Saturday, March 4

Mr. ACKER BILK
DAUPHIN STREET SIX

Sunday, March 5
BLACKB'T'M STOMPERS

Monday, March 6
Afro-rock UJAMMA
with Lionel Grigson, Harry Beckett

Tuesday, March 7
STUD
Dave Kelly's Rocksalt

Wednesday, March 8
BILL BRUNSKILL'S
Jazzman

Wednesday, March 15
LOUIS NELSON

BARRY MARTYN'S REGIMENT BAND

FULL VOUCHER BAR & CHEESE RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No. 01-436 0933

STUDIO 51
10/11 Gt. Newport Street
London, W.C.2

Sunday, March 5th, 4-7 p.m.

BRUNNING/HALL
DAVE KELLY & ROCK SALT

CHELSEA COLLEGE (BRIDGES PLACE, PARSON'S GREEN LANE, SW3)
Wednesday, March 1st, 8 till late. Adm. FREE

THIRD EAR BAND
Saturday, March 4th, 8 till late. 80p adv., 75p on door

SOFT MACHINE
THE PEELERS
Wednesday, March 8th. All profits to charity. Adm. 40p

DUSTER BENNETT
plus BRETT MARVIN
Saturday, March 11th, 8 till late. 50p adv., 60p on door.

EAST OF EDEN
RAW MATERIAL · **SILVER HEAD**
Wednesday, March 15th, 8 till late. Adm. FREE

KEVIN AYERS + **PAUL ROBERTS BAND**
Saturday, March 18th. Tickets 60p

STONE THE CROWS
Tickets in advance 5 p.p. to College (S. U. card)

WAREHOUSE D, ST. KATHARINE'S DOCK
East Smithfield, E.1 (1 minute Tower of London, Tower Hill Tube). Parking space available

OPENING 3-DAY FESTIVAL
Friday, March 3, 7.30 p.m. start

ALEXIS KORNER (solo)
MIKE WESTBROOK BAND
KEITH TIPPETT TRIO
Saturday, March 4, 8-11 p.m.

BOBBY LAMB/RAY PREMUR
26-piece Jazz Orchestra
Sunday, March 5, 8-11 p.m.

ALEX WELSH
Wednesday, March 8, 8-10 p.m.

Recital of new record releases presented by **DON SOLASH** of **Dobells**

Rochester, Little Theatre Club
Sunday, March 5

PETE KING/HANK SHAW
Quintet

The Grayhound, Brighton Road, Redhill (few minutes from Redhill Station)
Sunday, March 5

DAVE HOLDSWORTH
+ **TALISKER**

BOAT CLUB
SATURDAY, MARCH 4th

TRENT BRIDGE NOTTINGHAM

SLOWBONE

BULL'S HEAD

BARNES BRIDGE 878 5241

Tuesday and Wednesday Evenings
Admission Free **TONY LEE TRIO**
Friday, Saturday and Sunday Evenings
and Sunday Lunchtime

BILLE BAGS TRIO plus Guests
Adm. 30p
Friday, March 3rd
BE-BOB PRESERVATION SOCIETY
with **PETE KING & HANK SHAW**
Sat. March 4th
BARBARA THOMPSON & DON RENDELL
Sun. March 5th Morning Adm. 25p

TUBBY HAYES & THE TONY LEE TRIO
Adm. 25p
Evening
RONNIE ROSS & BRIAN LEMON TRIO
Thurs. March 9th Adm. 25p
JOHN McLEAVY & TONY LEE TRIO

PHOENIX CAVENDISH SQUARE W.1
Wednesday, March 8th

GRAHAM COLLIER BAND
This week: Mike Osborne

HOPBINE (Next N. Wembley Stn.)
TUESDAY, MAR 7th

KENNY BAKER
+ **JOHNNY McLEAVY**
TOMMY WHITTLE

McGEE'S, Northfields Ave., Northfields, Nr Tube Sta.

Sorry about non-appearance of Skid Row last week due to electrical problems.

THURS., 2nd (TONITE) 8 p.m. (25p)

BASIS

THURS. 9th 8-11 45p

SKID ROW

BAR EXT. TILL 1 a.m.

marquee

90 Wardour St., W.1 01-437 2375

Thurs. March 2nd (7.30-11.0)
* **MORGAN**
* **GUEST GROUP**

Fri. March 3rd (7.30-11.0)
AN EVENING WITH THE BLUES
* **BRUNNING HALL BLUESBAND**
* **PRAEGER & RYE**

Sat. March 4th (7.30-midnight)
DISCO / DANCE NIGHT
* **D.J. - JOHN VINE**
* **Guest Group CREW**

Sun., March 5th
* **CLOSED**

Mon. March 6th (7.30-11.0)
* **ARMADA**
* **GUEST GROUP**

Tues. March 7th (7.30-11.0)
* **STATUS QUO**
* **FLYING HATBAND**

Wed., March 8th (7.30-11.0)
Polydor Records Present
* **FOCUS**
* **JOHN BRYANT + IGUANA**
(Free admission with this ad - strictly limited accommodation)

Thurs. March 9th (7.30-11.0)
* **VINEGAR JOE**

VILLAGE ROUNDHOUSE, Lodge Ave., Dagenham.
SATURDAY, MAR. 4th, 7.30 p.m.

HAWK WIND

+ **RAGIDY ANDY** N/W SLADE
Those who were present last time for Hawkwind will be admitted free with their tickets. For other admission will be as normal. - Members 15p
LICENSED BAR - MEDICINE LIGHTS - CAR PARK

WOODSIDE PARK TUBE **TORRINGTON** 811 HIGH RD. N.12 445 4710

Thursday, March 2nd
NUCLEUS
Thursday, March 9th
HOOKFOOT
PROMOTED BY GEORGE BLEVINGS

Sunday, March 5th
VINEGAR JOE
Sunday, March 12th
BRINSLEY SCHWARZ

CHEZ RED LION HIGH ROAD LEYTONSTONE
Friday, March 3rd Doors 8 p.m. Members 40p

WRITING ON THE WALL

N/W PRETTY THINGS
NIGHTINGALE HIGH ROAD WOOD GREEN, N.22

Tuesday, March 7
Members 40p
Tube: Wood Green

U.F.O.

N/W MAN

at GREYHOUND Park Lane CROYDON
Sunday, March 5th **D.J. Rick Hawkins**

OSIBISA

+ **BEGGARS DEATH**
March 12th: STRAY

at the TOBY JUG 1 HOOK RISE SOUTH TOLWORTH
Tonight, Thursday, March 2nd

Thursday, March 9th
ARGENT
ATOMIC ROOSTER

GOLDSMITHS COLLEGE, New Cross, S.E.14
Friday, March 10th, 9 p.m.-1 a.m. Admission by ticket only

MUNGO JERRY

+ **CAMEL**
Adm. 75p : B.R. plus Tubes - (N.U.S. Cards)

ronnie scott's

47 Fifth St., W.1. 437 4752/4239. Licensed 8.30 till 3 a.m.
Appearing until Thurs., March 16

CHICO HAMILTON QRT.

plus

BLOSSOM DEARIE TRIO

Friday, March 17th. @ Wednesday, March 22nd

THAD JONES/MEL LEWIS
Orchestra

Fri., 3
Sat., 4

Wed., 8

Fri., 10
les flambeaux

Sat., 11
NIGER



1832 WILLIAM STREET WINDSOR
 Tuesday, March 7th
3rd WORLD WAR
 + JACKAL
 Heavy Eric Lights - Sounds, etc.
 No power worries, generator on standby

BIG BROTHER
 Oldfield Tavern, 1089 Greenford Road, GREENFORD, Middx.
 Wednesday, March 8th - Sounds by Zeta Cepheid Inc. - 4 Bars
3rd WORLD WAR
 + JACKAL
 No power worries, generator on standby

NORTH-EAST LONDON POLYTECHNIC STUDENTS' UNION PRESENTS
FRIDAY, MARCH 3, at 8.00 p.m.
BARCLAY JAMES HARVEST
 + FULL SYMPHONY ORCHESTRA
 Conductor: Martyn Ford Sheala McDonald
 Barking Precinct, Longbridge Rd., Dagenham, Essex
 Tube: Barking Buses: 23, 87
Tickets: 60p, Door 75p

SATURDAY, MARCH 4, at 8.00 p.m.
STRAWBS
 SAGE SMITH + CO.
 Livingstone House, Livingstone Rd., Stratford, E15
 Tube: Stratford Buses: 25, 86
Tickets: 60p, Door 75p

Combined tickets available, price £1.00, from all S.U. Offices

at the London College of Printing Elephant & Castle on Friday 3rd March 8pm the LSC and LCP present
THE JEFF BECK GROUP
 and Heaven lights bar disco 55p s.a.e. LCP/PSU or LSE/USU 65p at door and on Sat. 11th March 7.30pm
CURVED AIR
 and UFO bar and disco 80p s.a.e. LCP/PSU 100p at door LCP/PSU tel 01 732 8871

TWO J's CLUB HORN HOTEL, BRAINTREE, ESSEX
 Friday, March 3rd, at 8 p.m.
HACKENSACK
 + RUSH

THE GREYHOUND
 175 FULHAM PALACE RD., W. 6

THURS. MAR. 2	RED DIRT
FRI. MAR. 3	ORPHAN LISTEN
SAT. MAR. 4	BEGGARS OPERA
SUN. MAR. 5	FUSION ORCHESTRA
MON. MAR. 6	WALRUS
TUES. MAR. 7	GRINGO
WED. MAR. 8	

ADMISSION FREE

UNIVERSITY COLLEGE ENTS.
 GORDON STREET, W.C.1
 SATURDAY, MARCH 4th, 7.30 p.m.

STRAY
 + AFLAN
 DISCO - PROTEUS LIGHTS
 50p on door
 All enquiries 01-388 0518
 Next week: HEADS HANDS & FEET + CAPABILITY BROWN

Brooklands Technical College S.U.
 HEATH ROAD, WEYBRIDGE
 presents on March 10th
MICK ABRAHAMS BAND
 + JUICY LUCY
 BAR - LIGHTS - DISCO - Doors open 7.30
 Tickets 50p adv. from S.U. Office, 65p Door

BRUNEL UNIVERSITY ENTS.
 KINGSTON LANE, UXBRIDGE, UXBRIDGE 39125
 FRIDAY, MARCH 3rd
MANFRED MANN'S EARTH BAND
 + CARILLON
 Tickets 30p advance: 40p door
 Saturday, March 4th DISCO
 DISCO - LIGHTS - BARS
 Tickets 20p advance: 30p door
 Power available for all social functions

SPRING
 These concerts are definitely on
 at IMPERIAL COLLEGE, GREAT HEATH, Buses to Albert Hall, Tubes to South Kensington

Mar. 4th **MANFRED MANN'S EARTH BAND** (50p)
 Mar. 11th **SANDY DENNY FAMILY** (60p)
 Mar. 18th **FAMILY** (€1)
 Tickets advance from I.C. or Virgin Enqs: 589 2963

SLOUGH COMMUNITY CENTRE
 Farmham Road, Slough
 MUSIC STREET presents
 the last UK appearance prior to their USA tour
Groundhogs!
 also special guests **BEN Swastika** (see Arthur Brown)
 Fully Licensed Bar - Lights & Sounds -
 3rd Floor **BARBERS** all for standby... 25p
 NO POWER WORRIES - GENERATOR ON STANDBY

IMPLOSION
 ROUNDHOUSE, CHALK FARM
 SUNDAY, 5th MARCH, 3.30-11.00
ASHTON GARDNER DYKE & CO.
DORIS TROY
IGGY STOOGE
DEMMECK & ARMSTRONG
NECTAR
D.J. ANDY DUNKLEY
 LIGHTING - DAVE COHEN
 RECORDS FROM MUSICLAND
 44 BERWICK ST., W.1

UE CLUB
 THE BEST CLUB IN LONDON FOR ENTERTAINMENT
 34 PRADO STREET, WASHINGTON, W.3 TEL. PAD 5374

Tuesday
 DISCOTHEQUE WITH FUNKY RECORDS
 LADIES' FREE NIGHT

Wednesday
 DISCOTHEQUE WITH FUNKY RECORDS

Thursday
 DISCOTHEQUE WITH FUNKY RECORDS
 LADIES' FREE NIGHT

Friday
NANCY AND THE CATS BAND
 From America
 The Fabulous
BEN E. KING SHOW

Sunday
 DISCOTHEQUE WITH FUNKY RECORDS
 COUNT SUCKLE SOUND SYSTEM
 Records from U.S.A. and J.A. LADIES' FREE NIGHT
 Club open 5 nights a week
 Please apply for membership
 Licensed Bar

FRIARS PRESENTS IN CONCERT
 A SPACE ODDITY
 with Starship
HAWKWIND
 and
VAN DER GRAAF GENERATOR
 WATFORD TOWN HALL
 MONDAY, MARCH 13th, 8 p.m.
 Tickets 50p, 70p, 80p and 100p from Musicland, High Street, Watford; Universal Stationers, Harrow; Earth Records, Aylesbury, or s.a.e. to Govinda, 37 Castle St., Aylesbury. Cheques and P.O.s payable to Friars Earth Enterprises, Enq: (Cosmic) Watford 42510/ Aylesbury 84568.
 The count-down has already begun

RAILWAY HOTEL *WEALDSTONE*
 The funking best early show in town!
EVERY FRIDAY BARON RAY ROADSHOW
 Top U.S. & J.A. imports, pre-releases
 We have our own power supply

HUNTER'S CLUB HORN HOTEL, BRAINTREE
 Sunday, March 5th
B.B. BLUNDER SWASTIKA

BRISTOL'S NEW ROCK VENUE!
BOOBS BRISTOL
 TIFFANY'S, TOP OF BLACK BOY HILL
 Wed. March 8: **PINK FAIRIES**
 Wed. March 15: **ROY YOUNG BAND**
 Wed. March 22: **PETE BANKS FLASH**
 Lic. Bars - Food - SU Cards - No restrictions - Nice Scene

ALAN POLLINGER T.V.C. HIGH STREET SOUTHMADE, N.14
 Friday, March 3rd, 9 p.m.
MORGAN
 + CATHEDRAL
 Power for the People

ARTS BALL '72
 The Winter Gardens, Blackpool
 FRIDAY, MARCH 3rd
 featuring
ATOMIC ROOSTER
EAST OF EDEN
BOB KERR'S WHOOPEE BAND
 Admission 75p

EXETER UNIVERSITY RAG BALL '72
 FRIDAY, MARCH 3rd 8.30 p.m.-3 a.m.
EDGAR BROUGHTON BAND
STONE THE CROWS
STUD • FOCUS
 GASWORKS • DISCOS • SUPPORT GROUP
 GREAT WESTERN LIGHTSHOW
 FIRE EATING STRIPPERS
 80p ADVANCE
 EXETER 77911, EXT. 236

HEMEL HEMPSTEAD PAVILION
 Tel: Hemel Hempstead 4451
 SUNDAY, MARCH 5th, 8 p.m.
STRAY
 plus
STUD
 Lighting by Optikinetics
 An Alfandary Associates presentation

ST. ALBANS COLLEGE OF FURTHER EDUCATION + HERTS. COLLEGE OF BUILDING
RAG BALL
CHICKEN SHACK
PRETTY THINGS
 + PUGMA-HO
 LIGHTS + BAR
 SAT., 11th MARCH, 7.30
 80p S.U. Mem. only, 70p Guests and 70p all tickets at the door.
 ST. ALBANS CIVIC CENTRE, HERTS.

5th March, 1972, 8 p.m.
 CHELTENHAM TOWN HALL
MUNGO JERRY
 + JERICHO

Rushgreen College Dagenham Rd., Romford
RAG QUEEN BALL
CHICKEN SHACK
 + MALAKA
 Sat., Mar. 4, 7.30 p.m.

City University Entertainments, Northampton Sq EC1
 01 253 7191 @ Angel

Friday, March 3rd
ROCK 'N' ROLL ALL STARS
SHAG CONNER & THE CARROT CRUNCHERS
HARRY STRUTHER'S HOT RHYTHM ORK.

City University Entertainments, Northampton Sq EC1
 01 253 7191 @ Angel

CITY ROCK FOR LEPROA EVERY TUESDAY 8pm-15p
 Tuesday, March 7th
THUNDERCLAP INCOMPARABLE + GINGER

FUN & GAMES INC.
 Presents a community benefit with
MC5
THIRD EAR BAND
PINK FAIRIES
 Andy Dunkley Clear Lights
 Magic Mike
SEYMOUR HALL
 Seymour Place, W.1
 Fri., 3rd March
 7.00-11.30 Adm. 50p

WESTFIELD COLLEGE
KIDDERPORE AVENUE, N.W.3
presents
CHARITY RAG BALL
9 p.m.-6 a.m. FRIDAY, MARCH 3rd
Top of the bill

TIM HARDIN

and the others are
STACKRIDGE
HOUSESHAKERS
WRITING ON THE WALL
KEITH CHRISTMAS
GNOME SWEET GNOME
and **MUSIC**

Bar till 4 - Food - P.A. and Lights by Heavy Light
Tube: Finchley Road and Golders Green
Enquiries 435 6593

FALCON ROCHESTER WAY
ELTHAM, S.E.9
Next to Falconwood B.R. Station

FRIDAY, MARCH 3rd

U.F.O.

D.J. PHILLIPS
Next week: PINK FAIRIES
Licensed Bar

LONDON'S NEWEST ROCK VENUE

TONIGHT, WED. MARCH 1st
SUPERTRAMP
NEXT WED. MARCH 8th
8-12 midnight - Only 50p - Lic. Bar - Discotheque - Restaurant
MUSC, THE RAINBOW ROOM, OPP. MANOR HOUSE TUBE, N.4

AUDIENCE

sincerely apologise to all those who turned up to see them at Glasgow and Dundee last week. Their non-appearance was due to Howard Werth sustaining a back injury.

Tickets available for

HUMBLE PIE
T. REX
JETHRO TULL
ALICE COOPER
CAPT. BEEFHEART
CHUCK BERRY
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TONY BENNETT

from
LONDON THEATRE BOOKINGS
96 Shaftesbury Ave., W.1
Tel. 01-437 1166

FUSION ORCHESTRA
WOULD LIKE TO APOLOGISE TO THE AUDIENCE & MANAGEMENT AT CHELSEA VILLAGE, BOURNEMOUTH, FOR THEIR LATE ARRIVAL (DUE TO A TYRE BLOW-OUT) ON TUES., FEB. 22. GLAD YOU ENJOYED THE SET AND THANKS FOR BEING SO PATIENT.

BARNES GREEN VILLAGE
HORSHAM

Friday, March 3rd

FRUUPP

L.S.E., Houghton St., WC2
1p PARTY NIGHT
Saturday, 4th March 1p
with
NEKTAR
Film 'THE MUMMY'
Bar - Lights - Disco

"LUNCH"
will be served by
AUDIENCE
at H.M.V. - 363 Oxford Street
at 1 o'clock on Monday 6th-Friday 10th March

BROMLEY TECHNICAL COLLEGE
ROOKERY LANE, BROMLEY
SATURDAY, MARCH 4th

VAN DER GRAAF GENERATOR

+ KAHN
Bar - Sounds - Tickets 50p on door
For Students, Guests and Friends

WAKE ARMS EPPING ROAD

Sunday, March 5th

MAN

Doors will be open at 6 p.m. in case of power cuts
2 BARS

MON., MARCH 6th
ALAN STUART OCTET
featuring
WILLY GARNETT
MARTIN DREW
HENRY LOWTHER
ETC., ETC., ETC.
MERLIN'S CAVE
MARGERY ST., W.1
837 2097
Bar till 11 p.m.

TAKE A TRIP TO
LORD'S CLUB
CIVIC HALL - GRAVESEND

MONDAY, MARCH 6th
MUNGO JERRY
with JERICHO
at 8 p.m. Admission 75p

MONDAY, MARCH 13th
GENTLE GIANT
plus WRITING ON THE WALL
at 8 p.m. Adv. 40p. Doors 45p

MON. MARCH 27th: MAN & BANZAI
MON. APRIL 3rd: ARGENT

Licensed Bar (over 18s only) . Food
Box Office Tel. Gravesend 4244
Booking Agents: Midway Travel Bureau
Chatham & Rochester
R.A.C.S. Travel Agencies, Beesleyheath,
Dartford & Gravesend

Watford College
Rag Ball presents Friday, March 3rd
GRIMMS ROADSHOW
(Scaffold, Adrian Henry, Brian Patten, Zoot Money, Neil Innes, Mike Giles)
+ Incredible Star Guest
Admission 75p - Please come early

Watford College

GRAND RAG BALL!

Barclay James Harvest

★
Genesis
ZEUS

Saturday, March 4th 7.30-Admission 75p
SPATS + BAR
WATFORD COLLEGE OF TECHNOLOGY,
HEMPSTEAD ROAD, WATFORD
P.S. Bowsie-Wowsie invites you to a review on
Thursday 2nd March

KINGSTON POLYTECHNIC FESTIVAL
Pantbyn Road, Kingston

Saturday, 4th March

FESTIVAL BALL
FAME & PRICE
+ JUDE

Wednesday, 8th March - Ex-Soft Machine Evening

KEVIN AYERS
+ **ROBERT WYATT'S MATCHING MOLE**

Thursday, 9th March -
Gordon Giltrap + Juliet Lawson Johnston

Saturday, 11th March -
Surprise Guest
(un-nominatee due to "Rainbow" Performance)
+ McCloskey's Apocalypses

Tuesday, 14th March
GRIMMS
+ SURPRISES

Many other events! Please send S.A.E. for full programme

SOUTH LONDON J.Y.C.
38 KNIGHTS HILL WEST NORWOOD
SE27

SUN. 5 MAR. 7.30

FUSION ORCHESTRA

WITH
UNICORN
AND REIGN

BRITISH RAIL, WEST NORWOOD

2nd March, 1972, 8 p.m.
WILLIAM ASTON THEATRE, WREXHAM

MUNGO JERRY

+ JERICHO

GEMINI

Are pleased to welcome

ARTHUR BROWN'S
KINGDOM COME
BITCH
CAMEL
MICHAEL CHAPMAN
THIRD EAR BAND

Also Exclusive Agency Representation of
BARCLAY JAMES HARVEST
MARTIN CARTHY
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HEAVEN
HOUSE SHAKERS
M.C.5 (Europe only)
NEKTAR • PLAINSONG
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TREES

Any enquiries please contact: Geoff Jukes, Richard Thomas, Barry Earl, Max Hole at 01-749 1125/6/7/8
GEMINI ARTIST MANAGEMENT AGENCY LTD.
2 Bamborough Gardens, London, W12 8QN

Friday, March 3rd
7.30 p.m.

HIGH WYCOMBE
TOWN HALL

DOVERAMA

Groups appearing include

BULLIT
ROGER RUSKIN
SPEAR
& his
Kinetic Wardrobe
Spring
Amergyll Waad
Les Payne

Tickets available from:
INTERNATIONAL TRAVEL
High Street, High Wycombe
Price 55p, or at the door 85p
Bar - Lights - 7.30 p.m. until late

HEADS AT CHELSEA
VILLAGE

Tuesday, March 7th

MEDICINE HEAD

GLEN FERN ROAD
BOURNEMOUTH

Members & Students 35p

SOUTH LONDON J.Y.C.
38 KNIGHTS HILL WEST NORWOOD
SE27

SUN. 5 MAR. 7.30

FUSION ORCHESTRA

WITH
UNICORN
AND REIGN

BRITISH RAIL, WEST NORWOOD

BUFFALO CONCERT PRODUCTIONS IN ASSOCIATION WITH EQUATOR PRESENT

Jeff Beck Group

&
Heaven
on tour

March
Wed 1st MANCHESTER University
Thurs 2nd SHEFFIELD University
Friday 3rd LONDON School of Printing
Sat 4th BRISTOL Polytechnic
Wed 8th SUSSEX University
Fri 10th LANCASTER University
Sat 11th LEEDS University
Tues 14th SOUTHAMPTON University
Thurs 16th LIVERPOOL University
Fri 17th SOUTHSEA
Sat 18th WALTHAM Polytechnic
Sun 19th ROUNDHOUSE

IN CASE OF POWER CUTS GENERATORS WILL BE USED

JEFF BECK LP - Rough & Ready - Epic
HEAVEN Single - Hangin' On - CBS Records

 the music people 

THE BULL UPPER RICHMOND ROAD
EAST SHEEN, S.W.14
(South Circular)

SUNDAY, MARCH 5th
"Sounds of the '70's" with

JOHN PEEL

+ RESIDENT D.J. TONY SIMON

Doors open 7.30 Admission 30p Fully Licensed Bar
Buses direct from Richmond, Putney, Hammersmith
Station: Mortlake

Adrian Henri Roger McGough Brian Patten

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Frinck, a life in the day of
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Watchwords
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ROGER MCGOUGH/ROGERMCGOUGH/ROGERMCGOUGH

Autobiography
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SEE THEM IN

GRIMM

along with: John Gorman, Mike Mogger, Zoot Money, Neil Innes, Mike Giles, John Maggison

March 3: Watford Tech.
March 4: Liverpool University
March 5: Leeds Poly Arts Fest.
March 6: Oxford Poly. Fest.
March 7: Notts. Poly.
March 8: Sheffield University
March 10: Brighton Coll. of Ed.
March 11: Eastbourne Coll. of Ed.
March 12: Eastbourne Coll. of Ed.
March 13: Exeter University
March 14: Kingston Poly. Arts Fest.
March 15: Bristol University
March 16: Hull University
March 18: Essex University
March 24: Polytechnic of Central London
March 29: Liverpool Phil. (recording)

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 FINGERSYCLE guitarist to join similar to form semi-pro partnership playing original material. Good vocals, harmony ability and sense of humour essential. Preferably a writer and into contemporary folk. Must be prepared to work hard. — Ring Dave, Brentwood 3389.
ACOUSTIC GUITARIST, country blues/ragtime/bottleneck. — Box 354.
ACOUSTIC GUITARIST/songwriter wants others to get something going. — Tel 794 3723.
CLARINET tenor sax, and keyboard, gear, also roadie forming semi-pro rock band. — Brian, 407-5461, afternoons.
BAND OF R&B revivalists needs members. — Mike 997-2862.

MUSICIANS WANTED

Continued
ELEC. PIANIST
 (ORGAN - 2nd VOCALS)
 interested in timing, needed for German/English recording band in Germany.
 01-340 9094 (5-9 p.m.)

MUSICIANS WANTED

Continued
PERSONALITY MUSICIANS and vocalist for 192's band. 01-500 6437.
PIANISTS, entertaining trios, organists, bassists, drummers, pop groups, weekend lounge work, London areas. — Bandwagon 478 3006 or 940.
PIANISTS FOR SOUTH LONDON weekend lounge work. Immediate work. — Tel 727 8944.
PIANISTS. START WORK THIS COMING WEEKEND wide choice. All areas. Increased rates for lounge work. 1.5 pm. Bishopsgate 551 (02) 237 551.
PIANIST (young) for S.W. hotel, season with trio comm. April. Live in. 061 940 5872.

VOCALISTS WANTED

7p per word
ATTRACTIVE YOUNG female vocalist required for world famous night spot. Must be good mover with pure voice and able to sing all types. Telephone 01 236 4716.
EXPERIENCED GIRL vocalist for vocal harmony cabaret act. Mainly low harmonies required. Work waiting. Travelling. — 01 262 929 3391.
GIRL VOCALIST wanted by original guitarist. — 01-836 2882.
GREAT OPPORTUNITY for good looking powerful girl singer for coloured group. Initially recording/radio/television work only involved. Phone Bernard Cochrane at Shapiro, Bernstein 437 3493/5 for further details.
JOSEPHINE COLOURS require experienced Tiffany type girl singers, London residency. — Phone Johnny Joseph 01-650 9547.
MALE VOCALIST required for the Next of Kin. Resident at Sheffield Tiffany's. Must have colour in hair and modern image. — Tel 0742 22586. Gerry.
MALE VOCALIST wanted for band doing original material. — Ring 370 1660 Mon 1 between 6 pm and 9 pm only.
TWO GIRL SINGERS for band formation. Dylan, Stones etc material. Must be versatile and reliable. No beginners. — Dominic 897 8188.
VOCAL GUITARISTS for holiday camp — good mixers, must double on other entertainment work. Write photo S.A.E. to A. Oliver, 4 Crowhurst Court, Lansdown Road, London N.17. No callers at door.
YOUNG, ATTRACTIVE girl vocalist to join two guitarists shortly forming semi-pro band. Only a few London jobs, but good stage presentation essential. Bromley area. — Chris, 97 8584, evenings.

BANDS

7p per word
A ABLE, accomplished band. — 876 4562.
A ABLE band, discotheque group, unbeatable prices. — 01-965 352/3991.
ABOUT 100 top groups and bands immediately available. Travel wherever. Reasonable prices. — Clayton Agency 7-8 High Street, EC3. Tel BIS 9531 (10 am-6 pm).
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APOLLO SOUND featuring Bob Barrow and Julie Steves. — 01-399 8226.
A VERSATILE quartet, standards, current pop, 01-653 0970, 01 688 7620 anytime.
BANDS, GROUPS, Ivor Clifford Enterprises 01 988 7620 01-653 0970 (anytime).
DENNY BOYCE BAND, 35 Forest Side, Worcester Park, Surrey. 01-337 1159.
ELECTRIC PIANO, guitar, drums, sax, vocals, versatile. — 3601.
EX RADIO BAND available for residency, 4 or 5 pieces. — 246 3081.
HOWARD BAKER bands, cabaret. — 670 9 Glenwood Gardens, Ilford. 01-559 4043.
JOHN & JOSEPH Band (Radio 1's Joseph Colours) available for occasional functions. — Phone 01-650 5547.
LOW PRAGERS' PRESENTATIONS, 69 Glenwood Gardens, Ilford. 01-559 4043.
NEVILLE DICKIE TRIO. — 01-647 4319.
NEW EUREKA JAZZBAND, 01-647 4319.
ORGAN/DRUMS duo require residency. — Tel 998 2163 or 998 4454.
ORGAN DUO, trio. — 452 4252.
ORGAN TRIO seek pub residency, summer season, Devon. — 01-303 1500.
QUARTET, versatile, 952 5124.
VERSATILE QUARTET require residency, North London. — 563 3691.
VERSATILE TRIO, Piano, bass, drums, vocal, 4 instruments. — 01-254 4487, 01-249 1192.

GROUPS WANTED

POP HARMONY groups preferably with girl member required for work abroad. — Contact Peter Johnson Entertainments, 43 High Street, Tunbridge Wells, Kent, Tel Tunbridge Wells (0892) 34111.
PLEASE write J. Cooper, 16 Holland Park, W11.
KENNY HALL Appreciation Society, S.A.E. to Miss Joyce Hart, 16 - Curlew Street, W11.
NEIL REID, See place to — 25 Glen Road, Shotts, Lanarkshire, Scotland.

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9p per word
AM I the only one wanting **KENNY EVERETT** on Radio One? — PLEASE write J. Cooper, 16 Holland Park, W11.
KENNY HALL Appreciation Society, S.A.E. to Miss Joyce Hart, 16 - Curlew Street, W11.
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BARITONE/ALTO

with good Clarinet sound for Miller lead
TROMBONE, DRUMS
 including Vocals preferred. Other instruments may apply. Good reading essential for summer season at £40 plus weekly. Box 354, c/o Melody Maker, 161-166 Fleet Street, EC4P 4AA.

GRANNIE

has been searching some time for a **CREATIVE DRUMMER** able to play her material — she's still looking.
 Though exceedingly rare, Grannie knows that you're there, so funk-in-gwell! Phone 01-811 0177.

PRO. GUITARIST

DOUBLING KEYBOARDS, etc. ROAD MANAGER, TRANSIT, etc. seeks pro. working band. All offers considered. No time-wasters. Please Tel 727 8944. Tel 14s, after 6 p.m.

RENAISSANCE

seek lead guitarist with good vocals
 734 3984
 or 485 7916 (evenings)

SITUATIONS VACANT

7p per word
BRIGHT go ahead young man wanted aged 15-17, for various duties in West End based recording company. — Box 351.
SKILLED GUITAR REPAIRER required. — Write or call, Ivo Mairants Musicentre, 59 Rathbone Place, London, W1P 1AB.

BACKING GROUP

required for established solo artist
 734 3984

RECORDING STUDIOS

9p per word
ABSOLUTELY LONDON'S Best 4 track Studio, 20 channel mixing, 8 and 12 track machines on order, 45 per hour cash. We're recorded Marc Bolan, George Fame etc. — Gooseberry, 19 Gerrard Street, West End. 437 8355.
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MAIDENHEAD, PRO - MUSICA CENTRE Studios. Demos, masters, tape-to-disc, amplification and drums provided. — Phone Maidenhead 22597.

BASS & DRUMS

for Top Name Band
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 Box 353, c/o Melody Maker, 161-166 Fleet Street, London, EC4P 4AA.

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LEAD ALTO, also baritone, for long summer season. — Box No. 338.
LEAD TRUMPET, long season. — 31 Ethelburga Tower, Rosebush Road, London S.W.11.
MUSICIANS WANTED, Tenor, Alto/Baritone, drummer/vocalist, pianist/organist, for summer season, Devon. Must be good readers for cabaret, etc. and have young image. — 0302 831028, Tony Greenan (6-8).
MUSICIANS, SINGERS, not drums/bass, Dorset. — Stalbridge 671, Mike.
MUSICIAN with Pop Melodies, needed by Lyricist, to form song-writing partnership. — Paul, 992 5481, am.
ORGAN AND BASS wanted, semipro forming Transport and equipment essential. — 940 6795.
ORGANIST Attractive female, good salary. — 01-594 6006.
ORGANIST for long season. Hotel Trio, Cornwall. — 01-375 4659.
ORGANIST/PIANIST for holiday camp, read/busk/accompany, also semi-pro drummer. Write S.A.E. to A. Oliver, 4 Crowhurst Court, Lansdown Road, London, N.17. No callers at door.
ORGANIST/VOCALIST required, Hampshire area, residency 5 sessions. — 969 2315/6.
ORGANIST / VOCALS, to join 7 piece, pop, standard, BST etc. Mecca residency, South-East Essex, reader, with good gear. — 01-565 2118 or 0762/45928.

WANTED

BRILLIANT BASSIST
 with brilliant voice, for recording band. Good retainer. No time wasters.
 01-346 7440 (6 p.m.-9 p.m.)
 Paul Charles

WANTED

DRUMMER doubling vocals. Must be good reader to back Cabaret and join organist for 19 week Summer Season in Jersey. All particulars to: Billy Richards, 90 Orchard Road, Sutton Coldfield, Warwickshire.
WANTED, Drummer. Must be good reader to back cabaret to join organist for 17 week residential hotel, Guernsey. All particulars to: Billy Forrester, 30 Litchfield Road, Sutton Coldfield, Warwickshire.
WANTED for name band, professional keyboard player/drummer and lead guitarist. Tel. 16 am-8 pm. 01-734 9522.
YOUNG SHOW MUSICIANS, all instruments, summer season. — Box No. 317.
YOUNG TALENTED lead rhythm guitarist, vocalist, age 17 or 18, for original commercial group. — Box 341.

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NO HEAVY BANDS CANA VARIETY AGENCY
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MUSIC CENTRE AND RECORDING STUDIO
SCULLY 8-TRACK £12 per hour
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 Use of M102 with Leslie, Piano, Drums, 31-purpose amplifiers and speakers. Tape to disc service, mobile recording, 24 hour service, 7 days a week. Parking no problem.
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required for jazz/rock band. — Bolton 46272.
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MARSHALL, HI-WATT, SOUND CITY, SIMMS-WATTS, LANEY AMPS IN STOCK	

LES Paul Copies from £35
RICKENBACKER Copies from £35
DAN ARMSTRONG Copies from £65

GIBSON E.B.3, as new £210
GIBSON E.B.O., white £140
Fender Rivoli, case, S/H £180
Fender Precision S/B, new £200
Fender Mustang Bass, new £85
NED CALLAN Bass, new £135
HAGSTROM Semi-ac, as new £40
BURNS Neo-Sonic, S/H £40

AMPS
Fender Bandmaster Reverbs, new £75
FENDER De Luxe Reverb, new £194
JENNINGS 4 x 12 Cab, as new £55
VOX 4 x 12 Cab, S/H £221

DRUMS
YAMAHA Y.O.206, black w/illow, new with case, as new £95
BEVERLY Galaxy 21, gold, with stands, new £172
PREMIER block, with 2000 snare, new £154
GRETSCH, silver, with 2000 snare, new £164

NEW GIBSON S.G. SPECIALS FROM £170
NEW GIBSON EBO'S FROM £175
S/H Epiphone £57
S/H Telecaster £110
New Selmer Cabinets £55
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A FEW OF THIS WEEK'S SELECTED BARGAINS

AMPLIFICATION WEEK

SEMI-WATTS 1050 Reverbless Powerstacker... £399
Name Case... £399
SINGE-WATTS 100-watt A.P. Amp, new... £299
CENTRE 30-watt Amp, a Cab, brand new... £160
LANT 100-watt Cab with Reverb... £109
VANGUARD Stack with Jubilee Amp... £150
VANGUARD Reverbless P.A. with 4 x 12... £190
staged... £290
SONOR ultra power Cab, complete kit, stage... £110
PAUL RANGE OF AMP. AMPLIFICATION AVAILABLE... £120
100-watt, with controls... £124
100 De Luxe, with reverb... £124
S.L. Cab, with Jubilee... £124
SOUND CITY 120 plus 2, 4 x 12 Cab, new... £255
SOUND CITY Covered Top... £247
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MARSHALL P.A. 100-watt 2, 4 x 12 Cab, with 810 Amp... £180
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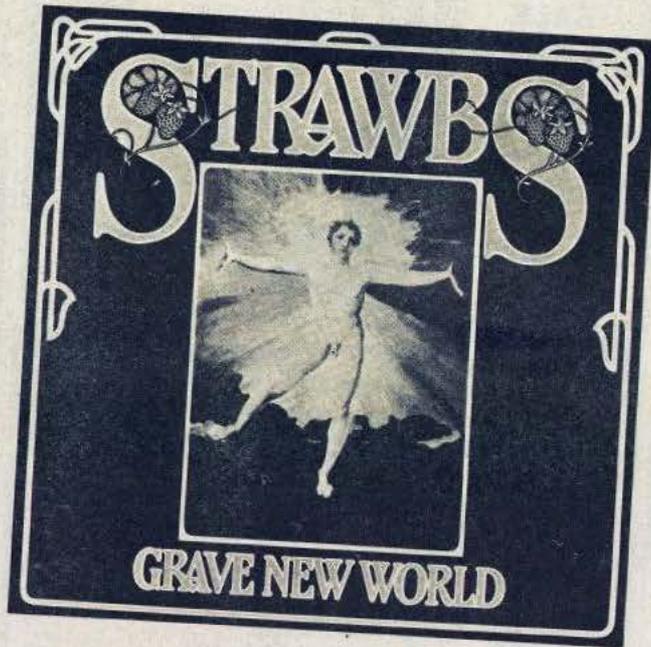
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