

SINATRA TO SING HERE

WITH
COUNT
BASIE
BAND

FRANK SINATRA and the Count Basie Orchestra are to team up for two London charity shows.

The concerts will be at the Royal Festival Hall on May 7 and 8.

The Harold Davison office, who have fixed the shows, will not be announcing the benefiting charities, the price of the tickets or the date the box office will open until after the New Year.

This will be the first time Sinatra and Basie have appeared together in Britain although they have worked, and recorded, together in the States.

It will also be Sinatra's first public performances in Britain since 1962 when he did three charity concerts.

As reported last week, the Basie Orchestra will also be playing dates in Britain with Tony Bennett, plus solo concerts. The tour with Tony Bennett opens at Manchester's Free Trade Hall on Saturday, May 9. The tour continues at Leicester's De Montfort Hall (10) and Colston Hall, Bristol (19).

Bennett and Basie will also give five London concerts, among them the Royal Festival Hall on May 16.



SINATRA: charity shows

LENNON



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outspoken
series ever

- ABOUT his relationship with the other Beatles
- ABOUT handing back his MBE
- ABOUT refusing the Royal Variety Performance
- ABOUT writing songs with Paul McCartney

CHICAGO IN DEPTH

TURN TO
PAGE 13

STARTS TODAY ON
CENTRE PAGES

Melody Maker POP 30

- 1 (1) SUGAR, SUGAR Archies, RCA
- 2 (6) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla Motown
- 3 (7) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the 1st Edition, Reprise
- 4 (2) (CALL ME) NUMBER ONE Tremeloes, CBS
- 5 (3) OH WELL Fleetwood Mac, Reprise
- 6 (4) SOMETHING Beatles, Apple
- 7 (15) MELTING POT Blue Mink, Philips
- 8 (8) SWEET DREAM Jethro Tull, Chrysalis
- 9 (9) RETURN OF DJANGO Upsetters, Upsetter
- 10 (5) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
- 11 (25) TWO LITTLE BOYS Rolf Harris, Columbia
- 12 (11) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
- 13 (19) WINTER WORLD OF LOVE Engelbert Humperdinck, Decca
- 14 (14) LIQUIDATOR Harry J and All Stars, Trojan
- 15 (10) WHAT DOES IT TAKE Jnr Walker and the All Stars, Tamla Motown
- 16 (17) GREEN RIVER Creedence Clearwater Revival, Liberty
- 17 (12) COLD TURKEY Plastic Ono Band, Apple
- 18 (26) ONION SONG Marvin Gaye and Tammi Terrell, Tamla Motown
- 19 (—) SUSPICIOUS MINDS Elvis Presley, RCA
- 20 (20) BILJO Clodagh Rodgers, RCA
- 21 (29) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
- 22 (18) NOBODY'S CHILD Karen Young, Major Minor
- 23 (13) HE AIN'T HEAVY... HE'S MY BROTHER Hollies, Parlophone
- 24 (—) LOVE IS ALL Malcolm Roberts, Major Minor
- 25 (23) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
- 26 (16) DELTA LADY Joe Cocker, Regal Zonophone
- 27 (24) I MISS YOU BABY Marv Johnson, Tamla Motown
- 28 (21) TERESA Joe Dolan, Pye
- 29 (—) LONELINESS Des O'Connor, Columbia
- 30 (—) TRACY Cuff Links, MCA

pop 30 publishers

1. Walsley, 2. Jubeta/Capric, 3. Swindon, 4. Galt, 5. Frankland Music, 6. Harwood, 7. Conkery & Co., 8. Wainwright & Co., 9. Galt, 10. Wainwright & Co., 11. Wainwright & Co., 12. Wainwright & Co., 13. Wainwright & Co., 14. Wainwright & Co., 15. Wainwright & Co., 16. Wainwright & Co., 17. Wainwright & Co., 18. Wainwright & Co., 19. Wainwright & Co., 20. Wainwright & Co., 21. Wainwright & Co., 22. Wainwright & Co., 23. Wainwright & Co., 24. Wainwright & Co., 25. Wainwright & Co., 26. Wainwright & Co., 27. Wainwright & Co., 28. Wainwright & Co., 29. Wainwright & Co., 30. Wainwright & Co.

top twenty albums

- 1 (2) ABBEY ROAD Beatles Apple
- 2 (1) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists Tamla Motown
- 3 (4) LED ZEPPELIN II Led Zepppelin Atlantic
- 4 (3) JOHNNY CASH AT SAN QUENTIN Johnny Cash CBS
- 5 (11) THE BEST OF THE CREAM Cream Polydor
- 6 (8) UMMAKUMMA Pink Floyd Harvest
- 7 (17) NICE ENOUGH TO EAT Various Artists Island
- 8 (6) THE BEST OF THE BEE GEES Bee Gees Polydor
- 9 (7) THEN PLAY ON Fleetwood Mac Reprise
- 10 (5) IN THE COURT OF THE CRIMSON KING King Crimson Island
- 11 (9) TOM JONES IN LAS VEGAS Tom Jones Decca
- 12 (—) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues Threshold
- 13 (14) HARM London Cast Polydor
- 14 (13) SSSSH Ten Years After Decca
- 15 (10) THROUGH THE PAST DARKLY Hollies Decca
- 16 (12) OLIVER Soundtrack RCA
- 17 (16) TURNING POINT John Mayall Polydor
- 18 (—) VALENTINE SUITE Colosseum Vertigo
- 19 (—) THE COUNTRY SIDE OF JIM RIEVES Jim Reeves RCA
- 20 (15) STAND UP Jethro Tull Island

u.s. top ten

- As rated by Cashbox
- 1 (1) COME TOGETHER Beatles Apple
 - 2 (3) AND WHEN I DIE Blood, Sweat and Tears Columbia
 - 3 (4) TAKE A LETTER MARIA R & Gosses Apple
 - 4 (7) NA NA HEY HEY KISS HIM GOODBYE Steam Fantasy
 - 5 (2) WEDDING BELL BLUES Fifth Dimension Soul City
 - 6 (10) LEAVING ON A JET PLANE Peter, Paul & Mary Warner Bros
 - 7 (9) FORTUNATE SON Creedence Clearwater Revival Fantasy
 - 8 (—) HOLLY HOLY Paul Diamond UNI
 - 9 (8) ELL'S COMING Three Dog Night Dunhill
 - 10 (6) SOMETHING Beatles Apple

BEEFHEART, BUCKLEY TOUR SET

NEW YORK, Tuesday, Tim Buckley, Captain Beefheart, Tommy Roe and Tiny Tim are all visiting Britain in the New Year (reports Ren Grevatt).

Tim Buckley is due for a month from February 12; Captain Beefheart returns for a month on March 3; Tommy Roe makes another British visit in February, and Tiny Tim returns in March or April.



BUCKLEY here in February

QUATERMASS

QUATERMASS are to tour Swiss and German clubs in January, and Scandinavia in February. The group are currently recording an album for Harvest.

Their future dates include London's Speakeasy (December 3), Marquee (6), Blaises (8), Lyceum (14) and Mothers, Erdington (27).

COCKER DATE

NEW YORK, Tuesday, Joe Cocker, in New York last week to play the Fillmore with Fleetwood Mac and King Crimson, has been booked for the MIDEM Convention in January.

MIDEM may also star Vikki Carr, who makes another European jaunt in January.

AUGER TOUR

BRIAN AUGER and the Trinity fly to Switzerland on Saturday (6) for a concert in Montreux with Chicago.

Brian goes to the States for three days of business discussions on December 7 and starts a ten-day French tour with a concert in aid of UNICEF in Paris on December 11. The group tours Austria from January 10 to 20 and goes to Sweden from January 24 to 27 before starting a six-week American tour on February 26.

MILLER TRIBUTE

TO MARK the 25th anniversary of the wartime death on December 15 of Glenn Miller, deejay Alan Dell will introduce three special broadcasts on December 13, 20 and 27 on Radio Two.

Devoted to the Glenn Miller sound, they will be featured in Alan's Big Band Sound series. Alan will also feature

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Moodies tour

MOODY BLUES returned from a sell-out concert tour of America this week to start a new British tour.

Dates set for the tour include: Manchester Odeon (December 5), Newcastle Odeon (6), Usher Hall, Edinburgh (7), Colston Hall, Bristol (11), Royal Albert Hall, London (12), Gaumont, Southampton (13) and Birmingham, Odeon (14).

Touring with the group will be Trapeze and Timon, the first two artists signed to the Moody's new label Harvest.



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ADVERTISEMENTS DIRECTOR
Peter Wilkinson

ADVERTISEMENTS MANAGER
John Jones

PROVINCIAL NEWS EDITOR

Jerry Dawson
Stat Ham House
Tabor Road
Stratford
Manchester
M32 0EP
Tel: 061 872 4211



BEE GEES DEAL



ROBIN GIBB and the Bee Gees have settled their differences.

In a statement released on Friday (28), it was said "An amicable settlement has been reached between the Robert Stigwood Organisation and the Bee Gees with Robin Gibb and Nems Enterprises Ltd."

It said the basis of the settlement included a provision that Robin Gibb relinquished his shares in the Bee Gees songwriting and publishing companies in return for his release from the Robert Stigwood Organisation.

"A provision of the settlement is that the Bee Gees will continue to be managed by Nems Enterprises Ltd."

Stones U.S. tour breaks all records

THE ROLLING STONES have broken all previous box office records on their current American tour.

In New York they had to play an extra concert at the massive Madison Square Gardens after the scheduled three performances had each played to more than 16,000 people and had raked in around 300,000 dollars.

The Stones have also agreed to do a free concert in San Francisco on Saturday (6). Announcing the concert at a press conference this week, Mick Jagger said: "It will be free because we want to do a free concert, except that Ralph Gleason has to pay 50 dollars to get in — American writer Gleason had attacked the Stones for the high prices of tickets for their concerts."

The press conference was a shambles (reports Ren Grevatt), with TV and press cameramen showing reports aside, pressmen jumping on



STONES: free concert

chairs to try to see and hear while waiters ran around in a frenzy trying to get them off the chairs. There was even a shoving match and minor punch-up between a TV cameraman and a long-haired reporter.

WAGON RETURN

BANDWAGON flew home to America yesterday (Wednesday) after a year in Britain during which they did a total of 407 dates.

After a holiday with their families, they return to Britain to continue touring early in January.

VANITY TOUR

VANITY FAYRE, now in the American charts with their recent British hit "Early in the Morning", have been set for a six week college tour of America starting on February 2.

COLOSSEUM LP

JON HUSMAN's Colosseum start recording their third LP in London this week and plan to spend more than 30 hours studio time on the project. It will be the first time their new guitarist, Dave Crompton, has recorded with Colosseum.

Two members of the Colosseum — drummer Husman and saxist Dick Heckstall

Smith — will play with Jack Bruce at the Lanchester Arts Festival, Coventry, on January 24 as well as appearing with the group.

One-nighters for Colosseum include Leicester College Of Further Education, tomorrow (Friday), Newcastle University (6), Nottingham Boat Club (7), Watford Town Hall (8), Worthing Assembly Rooms (11), Ritz Ballrooms Bournemouth (12), Brunel University, Uxbridge (13) and the Strand Lyceum (14).

MANCINI HERE

HENRY MANCINI flew into Britain on Tuesday (December 2) for three concert dates and a TV appearance.

The concerts are at Birmingham Town Hall, tomorrow (Friday), Palace, Manchester (6) and two shows at the London Palladium (7).

He will be seen on BBC's "Top Gear" show on December 16.

CHRISTIAN THEME

THE VIC LEWIS Orchestra and Singers have recorded Paul McCartney's "Come and Get It", the main theme from the film The Magic Christian, for release on the Nems label on December 12.

The B-side is "No Other Heart", the first songwriting collaboration between Lewis, Robin Gibb and Ken Thorne.

ZEPPELIN TO ISSUE STEREO SINGLE

A **SPECIALLY** edited version of Led Zeppelin's "Whole Lotta Love," a track from their current album, is being rush released by Atlantic on Friday. The single will be in stereo.

Atlantic decided to release the single because of its American success. US disc lockers played the track from the album and retailers were inundated with orders. Atlantic released it as a single in the States and it raced into the charts.

Manager Peter Grant said: "Led Zeppelin had no intention of issuing this track as a single as they felt it was written as part of their concept of the album."

"They've written a special number which they intended as their first British single which they will be recording this week."

JAZZMAN GOES

YET another top British jazzman is quitting British Rhythm Steps, much in demand as a session drummer and previously with Jack Parnell's Orchestra, leaves Britain on December 20 to take up a three-year contract with Kurt Edelhagen.

British trumpeter Shake Keane, already plays with Edelhagen, and Jimmy Dunbar has been arranging for the band.

The return of Raw Material. 'Hi There Hallelujah' on Evolution E2445



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TROJAN LEADS THE REGGAE RACE

Bushkin—Gaillard shows

AMERICAN pianist-singer Joe Bushkin, now in London, will be bringing over Slim Gaillard to sing and play guitar with him when he opens in London early in January. It will be the first British appearance ever for both these jazzmen.

Gaillard, who plays guitar, piano and vibes, is credited with the invention of the

"vout" language. He made his name with Slim Stewart in the Slim and Slam duo of the Thirties but later went out as a single.

Bushkin, who told the MM he is working with the Harold Davison Agency on his London presentation, says he hopes to have two electronic keyboard instruments with him on stage, as well as his Bechstein concert grand.



GAILLARD

In brief

LOU CHRISTIE returns to Britain from Holland and Berlin today (Thursday) to record a Top Of The Pops insert for probable screening on December 11. This Saturday (6) he appeared at Boston Gliderdrome, followed by Princess Ballroom, Manchester (7). Lou plays dates in Glasgow and Edinburgh from December 11 to 15.

Dusty Springfield guests on *Boh! Hurray!* New Year's Eve show on BBC-TV.

Upsetters, Max Romeo and the Cats play a Reggae Festival at Birmingham Town Hall on New Year's Eve.

Revels by in London from New York on Saturday (6) to appear the same night at



CHRISTIE: in Britain

Mother's Birmingham. They then film for the Tom Jones TV show. A nationwide tour is being set up for 1970.

Eddie Grant, of the Equinox, flies to his native Guyana on December 13 for a holidays working trip. He will be away for two weeks.

Peddlers have a new single, "Gullie", out on January 2. On January 24 they leave England for three months, playing Australia, New Zealand and Las Vegas.

A new play with music, *Who's The Maddest? Who?*, by William Dunstons, with music by their composer Galt MacDermot, opens at London's Mercury Theatre on Monday (8).

Blue Horizon have albums by Bukka White and Furry Lewis for release shortly, as well as the "Blues Jan From Chess" and a sampler featuring Champion, Jack Dupree, Chicken Shack and Aynsley Dunbar.

Paul McCartney's "Come And Get It" is the theme from the Peter Sellers-Ringo Starr film *Magie Christian*, has been recorded by Badfinger and the Mc Lewis Orchestra and Singers.

Hallifax Jazz Society are presenting the Don Rendell Quartet at the Shay Social Club on December 8 at 6.30.

Two previously-unheard tracks by the Beatles and Hollies are featured on a budget album released December 12 on the Regal Starline label in aid of the World Wildlife Fund. Titles are "Across The Universe" (Beatles) and "Wings" (Hollies). Other tracks feature Bee Gees, Cilla Black, Lulu, Cliff Richard and the Shadows, Dave Dee, 40 and Bull Harris.

Roger Whittaker stars a cabaret version of London's *Jesus Christ* on January 12.

Ono Band she'll plans to issue old Beatles disc

PLANS to issue an old Beatles tape as the next Plastic Ono Band single were shelved this week.

The single, "You Know My Name (Look Up The Number)" backed with "What's The New Mary Jane," was recorded at about the same time as the "Sgt Pepper" LP, in 1967, and featured two or more of the Beatles, their friend Mel Evans, and a Paris-style sax solo by the late Brian Jones on the A-side. John Lennon told the MM last week that he wanted to issue it in time for Christmas, and news of the single was sent out by Dick James' publishing company. The record was even allocated a number — Apple 1002.

But a Beatles spokesman said on Monday: "The record has definitely been cancelled by a Beatles decision this morning."

"It won't be replaced, because the Plastic Ono Band's album comes out in a few days." Release of the album, "Live Peace In Toronto," has now been put back to December 12.

The Ono Band will not now be appearing at the "Peace For Christmas" charity concert in aid of UNICEF, to be held at London's Lyceum on December 15.

But John and Yoko will almost certainly appear at the concert. A spokesman for Lennon said "We'll try to be active in some way, but John hasn't decided yet what it will be. It could be anything."

Also on the bill of the charity show will be Richard Harris, Blue Mink, Jimmy Cliff, Black Velvet, the Hot Chocolate Band, Emperor Roako, Simon Dee and Tony Blackburn.

John and Yoko are being filmed at home in Ascot and at Apple this week by a BBC-TV 24 hours team, for a profile on the pair as people and at film-makers. No transmission date has been set.

Ringo Starr will appear on Frost on Saturday this

Saturday (December 6) with Peter Sellers, talking about their new film, Magic Christian.

Ringo is also being filmed this week by BBC-2 TV for an appearance on Late Night Line-up on December 10.

ROMEO LP

MAX ROMEO's first LP, "A Dream," is released tomorrow (Friday) on the Pama label. It contains eleven self-penned songs, including his controversial hit "Wet Dream." Dates for Romeo: The Club, Colchester (December 5), Granada, East Ham (6), ABC Palace Theatre, Kensal Rise (7), Caesar's Palace, Luton (15), Dryad's Club, Portsmouth (18), Stork Club, Cardiff (19), and the Manor Pavilion, Devon (20).

TULL SUCCESS

JETHRO TULL's current American tour is proving to be their most successful so far. At the Santa Monica auditorium in Los Angeles they sold out two shows, the first group to do so since the Cream 18 months ago. The group's earnings from the two shows are reported to be in the region of 20,000 dollars.

SCAFFOLD SHOW

DISCUSSIONS are taking place on the Scaffold to appear in an off-Broadway New York show next year. The group returned this week from two weeks at the Bitter End in New York's Greenwich Village and appearances on three American TV shows. Scottish guest on Top Of The Pops on December 12 and also appear in Scottish TV's Bernadette show (10), Crackerjack (18) and George Fennell's BBC-TV show (30).



BAKER Airforce

GINGER BAKER CONCERT DATE

GINGER BAKER will now star in concert with the Air Force — a group formed especially for a London concert — on January 16. The concert was originally set for December 14.

Names set for the December concert included Blind Faith's Steve Winwood and Rick Grech, drummer Phil Seamen, Harold McNair, Chris Wood and John Surman. On Monday Ginger said that the reason for the postponement was that the musicians he wanted were not available on that date.

The concert will now be held at the Royal Festival Hall.

More pop time on TV soon?

1970 may prove a bonus year for fans of Top Of The Pops.

The show, which comes up to its sixth birthday in January, may be extended to 45 minutes. This is 20 minutes more than the present running time, and would permit the screening of five or six more hit records.

Top Of The Pops was cut to 25 minutes from 30 minutes — which meant the loss of one record — some months ago. Now, the cut may be restored with another fifteen minutes bonus.

At present, there was no confirmation from the BBC that two new deejays had been chosen to take over from Pete Murray and Alan Freeman. As reported last week, Pete and Alan are no longer appearing as regulars on Top Of The Pops. The shows are being compared on alternate weeks by Tony Blackburn and Jimmy Savile.

NEW REID MAN

TERRY REID has added a new member to his group during their current tour of America with the Rolling Stones.

New member is 20-year-old Lee Miles, former bass player with Ike and Tina Turner during their last British tour. Miles will be returning to Britain with the group this month when they will record a new single and album. A single will be released in Britain on January 9 and an album on January 16.

JAZZMAN KILLED

EDINBURGH trombonist Archie Sinclair (35), one of Scotland's best known band leaders, was killed in a car

accident on November 29, just outside the city.

Sinclair, better known as Old Bailey, founded the Jazz Advocates 10 years ago, and during the trad boom, and then semi-pro Advocates were first choice as supporting band when Chris Barber, Kenny Ball, Alex Welsh, Acker Bilk and most of the big names toured in and around Edinburgh.

Also killed in the accident was 23-year-old folk singer Tom Smith of the Cairn Trio, a new Edinburgh group which has been breaking in to television, radio and records.

MM SEARCH

NEXT AREA HEATS in the MM Search, the bid to find new talent for the college circuit in association with College Entertainments, will be at Birmingham University on December 8 and the Ritz, Dartmouth, Bournemouth (10). This week saw two heats. The first on Monday (1) was at London's Northern Polytechnic. Taking part were Gino (sponsored by Tottenham Technical College), Golden, Astrenauts (Hackney and Stoke Newington F.E.), Pattern (New College of Speech and Drama), Pony (Westminster College), Necromomican (Northern Poly), Collusion (Barking Regional Tech) and Wild Mouth (City Of London Poly).

Yesterday (Wednesday), battling it out at Exeter University were Marzipan (sponsored by both Taunton Tech and Exeter University), Mother Child (Cornwall Tech), Forever (University College Of Cardiff), Rising Damp (Dartmouth College of Arts) and Blueberry Jam (St Luke's College, Exeter).

Full results will be given in next week's MM.

The winners go through to the Grand Final at London's Lyceum on January 23. Among the prizes are a Decca recording contract.

CHRIS Barber's Jazzband and Eric Sisk's Southern Jazz Band play the 100 Club's Christmas Party night on December 17. Acker Bilk, with guest star George Chisholm, returns to the club on December 10 and Bill Nile's Goodtime Band are set for Christmas Eve.

REDHILL's Jazz Workshop presents the Mike Hamer group on December 7, followed by the Mike Westbrook Sextet (14) and Quorum (21) — BOB DAWBARN.

FORMER Fairport Convention singer Ian Matthews and his newly-formed Matthews Southern Comfort have signed to MCA and will be the first British artists to be released on the company's American Uni label.

Former Fairport Convention singer Ian Matthews and his newly-formed Matthews Southern Comfort have signed to MCA and will be the first British artists to be released on the company's American Uni label.

MATTHEWS SIGNS

Former Fairport Convention singer Ian Matthews and his newly-formed Matthews Southern Comfort have signed to MCA and will be the first British artists to be released on the company's American Uni label.

RADIO JAZZ

igibus programs featuring pop and jazz groups. 12.2 p.m. J. Finch Bandwagon, 5.45 A3. 7.30 M. Mike Raven, 12.0 B1 and 2. Best of Jazz on 73. Stereo set approx 11.15. 11.45 E. Dave Pike set, 12.3 a.m. B1 and 2. Jazz Workshop, 12.30 G1 and 2. Jazz Workshop (Alan Wakeman Group, Brian Priestley).

MONDAY (5) 2.0 p.m. A2: Get To Know Jazz (The Fremont), 11.0 A3. 8 and 8. 11.15 A3: Free Jazz, 11.30 T: Pete Kelly, 12.0 T: New Bobby Troup Show.

TUESDAY (6) 5.15 p.m. H1: Jazz 5.45 E3: Jazz Today (Charlie Funk), 7.0 (3) Dave Pike set, 12.30 V: Honorable JP (Phil Woods and 12.30 G: Jazz Journals, 11.0 U.

WEDNESDAY (7) 8.55 p.m. G: Jazz Solo, 9.10 A3: R and 8. 12.30 T: (3) Coast Dapper, 11.30 T: Woody Herman, 12.0 T: Woody Herman, 12.15 a.m. 4. Jazz.

THURSDAY (8) 10.15 p.m. A3: R and 8. 11.30 T: Herb Alpert and the Tijuana Brass, 12.0 T: Fred Johnson.

Programmes subject to change. KEY TO STATIONS: A = ABC, B = BBC, G = GBR, H = HTV, M = MCA, P = P, R = RTF, S = S, T = T, U = U, V = V, W = W, X = X, Y = Y, Z = Z.

5.00 B: BBC 1-24, 2.30 B: BBC 2, 11.30/12.15 B: BBC 3, 1.45, 2.30, 3. 8.55, 9.10, 9.15, 9.20, 9.25, 9.30, 9.35, 9.40, 9.45, 9.50, 9.55, 10.00, 10.05, 10.10, 10.15, 10.20, 10.25, 10.30, 10.35, 10.40, 10.45, 10.50, 10.55, 11.00, 11.05, 11.10, 11.15, 11.20, 11.25, 11.30, 11.35, 11.40, 11.45, 11.50, 11.55, 12.00, 12.05, 12.10, 12.15, 12.20, 12.25, 12.30, 12.35, 12.40, 12.45, 12.50, 12.55, 1.00, 1.05, 1.10, 1.15, 1.20, 1.25, 1.30, 1.35, 1.40, 1.45, 1.50, 1.55, 2.00, 2.05, 2.10, 2.15, 2.20, 2.25, 2.30, 2.35, 2.40, 2.45, 2.50, 2.55, 3.00, 3.05, 3.10, 3.15, 3.20, 3.25, 3.30, 3.35, 3.40, 3.45, 3.50, 3.55, 4.00, 4.05, 4.10, 4.15, 4.20, 4.25, 4.30, 4.35, 4.40, 4.45, 4.50, 4.55, 5.00, 5.05, 5.10, 5.15, 5.20, 5.25, 5.30, 5.35, 5.40, 5.45, 5.50, 5.55, 6.00, 6.05, 6.10, 6.15, 6.20, 6.25, 6.30, 6.35, 6.40, 6.45, 6.50, 6.55, 7.00, 7.05, 7.10, 7.15, 7.20, 7.25, 7.30, 7.35, 7.40, 7.45, 7.50, 7.55, 8.00, 8.05, 8.10, 8.15, 8.20, 8.25, 8.30, 8.35, 8.40, 8.45, 8.50, 8.55, 9.00, 9.05, 9.10, 9.15, 9.20, 9.25, 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kenny rogers

'Ruby' was barred in one area after veterans complaints'



BY
BOB
DAWBARN

IT must be all that singing about broken wheels that starts members of the New Christy Minstrels peeling off on their own and having smash hits with fairly controversial material.

Barry Maguire did it a couple of years back with "Eve Of Destruction"—and then seemed to vanish from the record lists.

Now, Kenny Rogers has done it with "Ruby, Don't Take Your Love To Town." The central character, most reviewers have assumed, is a paralysed veteran of the Vietnam war.

Kenny put the record straight when I spoke to him on the transatlantic phone this week.

"In fact I found the song on an old Roger Miller album, of all things," he said. "It was written about the Korean war—though everybody has naturally taken the reference to Asian war in the lyric as referring to Vietnam."

The record has certainly given a boost to the career of Kenny Rogers and the First Edition.

"It was one of those lucky things," says Kenny. "We first put it out on an album but a couple of radio stations started playing the track. Then it was banned in one area following complaints by the Veterans Of

Foreign Wars. "Still, other stations played it and once it got exposure the rest had more courage and played it as well."

Though the group are new names to most British record buyers, they have had four albums in the States, and, according to Kenny, write about 75 per cent of their own material.

"We seem to be moving in kind of a different direction than we were when we started out," admitted Kenny. "The record has been something of a transition and has put us into more of a contemporary scene."

I asked if he felt that Country Rock was a reasonable description of what the group was going. He didn't seem too happy at the label.

"I'd rather call us contemporary country," he replied. "I know we are usually amplified, but we are acoustic guitars on some stuff. On the other hand, the way seems open for us now to do things in the rock field."

"You know, the odd thing about this success of 'Ruby' is that we have been doing it in our show for two years. Now, after all this time, it

seems it is giving us the chance to go in a lot of different directions."

"Ruby" has taken its time in Britain too. The record was originally released back on July 4 and took over three months to make any real impact with singles buyers.

The follow-up, "Reuben James," is already doing well in the States. Kenny wanted to know if it was released in Britain yet. I was able to tell him it was scheduled for release here in January.

"That will tie up with my visit to Britain," he told me. "I'm coming over on January 8 to do some promotional things. I've never been there before and am really glad the record has given me the chance to make it."

I asked if "Reuben James" had as strong a theme as "Ruby."

"It's a different sound, but it's a country lyric again," explained Kenny. "It's the story of a black man who raises a white child. We think it is the perfect follow-up to 'Ruby.' It certainly looks like being as lucky for us."

I wondered who had been the greatest influence on Kenny during his career.

"No doubt about that, Sam Cooke," he said. "He was a big influence on me at the beginning of my career. I listened to everything he did and I guess I tried to copy him quite a lot. But really it was Sam Cooke who made me realise how important it was to have a style of your own."

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caught in the act



DELANEY AND BONNIE: powerful, if not outstanding

EVEN in 1969 old-time rock and roll can't fail. And the ghostly choral patterns of "Don't Want to Miss a Thing" at Delaney and Bonnie's Albert Hall concert on Monday underlined the increasing desire of established pop musicians tired of progression to return to their schoolday roots.

Delaney and Bonnie on the first date of their tour with Eric Clapton proved to be a powerful if not outstanding vocal duo following the like and Tina Turner tradition with country overtones.

They are well into soul music as well as rock and the band, made up of Hollywood session musicians with two brass and organ front line were extremely efficient.

Drummer Jimmy Gordon, cracked out an unvarying off-beat and the simple chord patterns of most of the numbers had such a hypnotic effect on the audience they responded by leaping to their feet, cheering and demanding encores.

Simple, but effective — as Little Richard says, it doesn't really need to be discussed. You either stampe your feet or nothing.

The first few numbers didn't really take off but after Eric sang on "I Don't Know Why" the band caught fire and Delaney and Bonnie were in a groove. By the time Dave Mason sat in on guitar and "Tutti Frutti" was revived the old dancers were on the verge of heart failure. Eric played a few nice bits at guitar but much of the time

Back to rock 'n' soul with Delaney 'n' Bonnie

(from my hole in the Albert Hall, anyway) he was drowned by Bob Whitlock's organ. Earlier, Ashton, Gardner and Dyke gave, rather uninspiring, accompanied to Pat's Arnold who sang beautifully and deserved the flowers presented by DJ Jeff Dexter. — CHRIS WELCH.

BAKER/SEAMEN

GINGER Baker and Phil Seamen proved an interesting and effective combination on Sunday afternoon when Dallas Arbiter put on their new style drum clinic at Cesar's Palace, Luton.

After a competent opening set from the Caesar's Palace resident band, Phil Seamen was introduced with his new 12 piece big band that he has just formed, featuring Peter King on alto sax.

Phil showed the packed club just a hint of his brilliance but did not take the solo I expected him to. The audience were very responsive and obviously felt, as I did, that it was a real pleasure to see Phil back on stage again.

Then came the high spot of the afternoon when Phil came back on stage and introduced Ginger, who had already caused a good deal of discussion throughout the audience at the vast size of the kit, following a joke from Phil about "the trained octopus in the wings, just putting the fourth boot on."

Certainly for all those who have seen Ginger play before this is not far from the truth and is indeed a compliment to the speed and agility with which Ginger attacks his kit.

There was no massive "loud" force as at the Windsor jazz festival last year. Instead, we saw a restrained set with some very nice complementary drumming from both Phil and Ginger.

As satisfying sales throughout the afternoon but some very fast stick work from Ginger. Adding to a thoroughly enjoyable afternoon, Errol Rice on trumpet and Reg Pettit on bass, and must mention Kenny Graham who conducted the band. I have rarely seen anyone enjoy themselves as much as Kenny Graham seems to when someone is playing.

A thoroughly good way to spend Sunday afternoon and I hope the rest of the series of concerts is as well supported. — NATHANIAL TORRISI

HARDIN/YORK

ANY doubts as to whether an organ-drum duo is a workable arrangement can be dispelled on hearing the twin talents of Felix York and Eddie Hardin. At London's Albert Hall they produced some interesting sounds that defied the limitations you'd think the instrument would impose.

York, a former member of Spencer Davis' group with Hardin, is an inventive drummer and as improvisation relies on hardin's organ, the strength of the group. Eddie Hardin's organ work was up to his usual high standard and his vocals, especially on Ray Charles' "Down in My Own Tears," were glorious. They have something original to offer and this, coupled with undeniable technical expertise, makes them worthwhile listening. — ROYSTON ELDRIDGE

BILL EVANS

IT'S NOT get up and go on just. This was a prominent drummer's verdict on Bill Evans at Ronnie Scott's on Monday.

Certainly Evans' introspective piano style is more subtle than melody. He bonds himself to the keyboard pulling close clusters of chords, weaving complex harmonic patterns that can surely most easily be appreciated by the musically literate.

There were several "sheets" from the more rapt members of the audience at the 10-minute solo emanating

from one unappreciative table. But this is always a problem when any artists of Evans' calibre is endeavouring to communicate in a club atmosphere. Even one generally so sympathetic to Scott's.

Bill Evans was supported by Marty Morrell (dr) and Eddie Gomez (bass). Gomez is in the genre of those first-class players America seems to produce in droves. But even his brilliance will never convince me that the bass is a solo instrument.

Donnan Dennis again provided bar-topping music with the disarming charm of a little girl offering a set party piece. She is pole apart from Bill Evans. But she can communicate. — LAURIE HENSHAW

SAVE RAVE

THANKS to several top stars, the Invalid Children's Aid Association benefited from the proceeds of the Save Rave 1969 concert at the London Palladium.

Dusty Springfield topped the bill, sang an action-packed set and drew thunderous applause. Tiny Tim, singing through a loud hailer, was a knockout on his melody of patriotic songs and proved himself a master showman.

The other artists who gave their best in this good cause were Grapefruit, Karen Young, Magna Carter, the Settlers, Clodagh Rodgers, David Bowie, the Equals, the Gojox and the Tony Evans Orchestra. — JACK HUTTON

RILEY/OXLEY

HOWARD RILEY'S "Concerto for Violin" is one of those comparatively rare works which bring the compositional theories of Morton, Ellington and Mingus to bear on today's avant garde soloist.

Composed under an Arts Council bursary and premiered at the Purcell Room on Monday night, by the combined Riley Trio and Tony Oxley Quartet, it marks Riley's arrival as a jazz composer in the true sense, not merely as a writer of films, but as the moulder of a thoroughly satisfying 45 minute group performance.

Using Kenny Wheeler (tp) and Russell Evans (sax), Mike Dorey (dr), Barry Guy and Jeff Cunniff (bass), Mike Levin and Oxley (dr) plus his own piano, Riley fashioned a work of rich complexity which made much of its impact through the constantly changing densities and relationships within the ensemble.

Opening with a cloudy-argued theme between the horns, it moved into a long passage containing solos by all the

players in a sequence of duets, trios and quartets. Particularly memorable were those of Parker whose fury was spurred by the relentless Oxley and Bailey, who appears never to play a conventional sonority on his instrument.

But for me the highlight was the bass duet, which contrasted the violent virtuosity of Guy with the melodic more phlegmatic Oxley. In their unaccompanied solos too, they played quite fearfully.

The performance was brought to a close by a long-fused theme played with such frenzied power that it threatened to set the room alight. Such a memorable work should not go unrecorded. RICHARD WILLIAMS

SAM PRICE

NOT every day does a veteran British American jazzman play in Britain for the first time. So last Friday was a red letter day for a few of the faithful who knew of Sam Price's engagement at London's 100 Club.

Price is a soloist with a solid, orchestral way of playing. As one musician said afterwards: he sounds like a small band on his own. His reputation here has rested largely on his ability as a blues and boogie player but he also commands a robust stride style and is, in general, a two-fisted pianist who would inspire confidence in any type of swing combo with leanings to New Orleans, Texas or Kansas City.

At the 100 Club Sammy was accompanied by Mick Fagg (bass) and John Armstrong (dr). After a warm-up by people he "laid before" us a number introduced by Leroy Carr. It was how Long Blues" played medium slow with nice attack. The Price trio then presented "St. Louis," a "Tab For Two" with some close chording in chunky phrasing reminiscent of Bill Buchanan's method. A "See See Rider" with Sam singing, and finally a "Little Rock Getaway" which featured drums and an effective Price left hand. The whole thing took you pleasantly back to the era of jump music, barrelhouse men. Presentation, too, was very relaxed.

Toward's night's end the pianist reappeared to sit-in with Ken Colyer who had played his carefully balanced brand of ensemble jazz to the appreciative audience through the greater part of the evening. Then Alan Price, a friend of his name, was cartlined up in British off an entertaining session with some fourhanded blues with Sam's waddy's verdict. — MAX JONES

BROADCASTING house is draped with black crepe. ITV staffs are wearing black armbands. Rent-A-Pundit are putting cards in shop windows in search of a new instant pop expert. The reason for the gloom? Jonathan King has announced that as of this Saturday (December 6), he is giving up disc-jockeying, pop writing and general pontificating.

The reason? He's 25 on December 6 and feels that is the age-ceiling for "those engaged in the perimeters of the pop industry." Before they start cracking the bottles of champers at the Roundhouse and Lyceum it has to be said that Jonathan will "continue to be creative in all spheres, including composing and producing pop records for himself and others." Well, you can't win them all.

Asked at New York press reception if he was "satisfied," Mick Jagger replied: "Financially satisfied, sexually satisfied, philosophically trying." In reply to "When did you last see Paul McCartney alive?" he came up with: "Just before he married Linda Eastman." You work it out, I can't.

Hamburg's famous Star Club closes on New Year's Eve. Hardin and York will play on the final session of Don Fagin's Spirit Of John Morgan now proud father of 6th 8oz girl.

Surprise, surprise! Graham Bond didn't show up for the Save Rave at the Palladium — Robin Britton slaughtering harmless grouse in Scotland. Nice's roadies now known in New York as Blood, Sweat And Beers.

On way back to London from Bournemouth on Sunday, Duke Ellington coach stopped by police looking for escaped convict. When the Inspector asked "Is the Guy on board then?" Seemed he wanted his autograph, N.B. to all police road blocks. The Duke doesn't travel with the band.

Keith Relf's Renaissance had their van broken into last week and lost an amplifier, a PA column and three Orange microphones. A reward is offered. First solo disc from Diana Ross will be "Time And Love."

Elvis Presley booked for another live Las Vegas show in January. American plans for a film about young revolutionaries starring Grace Slick and Jim Morrison. Printers' nightmare: new American group called Mother Tucker's Yellow Duck.

Leonard Bernstein stood behind the amps throughout Rolling Stones New York show and then travelled back with Mick to discuss music in general. American bookers encouraged by Stones' tour to hope the Beatles will follow suit.

Donovan and Julie Christie among the guests celebrating American Thanksgiving at Daddy Longlegs' country cottage. Don did a half-hour version of "Season Of The Witch". Prince Philip has written the sleeve notes for an EMI all-star album in aid of the World Wildlife Fund. Stars involved include the Beatles, Cilla Black, Boff Harris and Harry Secombe.

Two weeks back I mentioned Talk Of The Town's children's Xmas party which 24 Barnaby Rude have been invited. New Phillips, Decca and EMI have sent records to Talk's Michael Napper for the party. ABC and ATV have offered films and EMI's Mike Regan has offered to help entertain the kids.

Non-interview of the year: David Frost and Duke Ellington. Surprise of the year: Barbara Scott leaving Liberty Records. Likeliest happening of the year: Ken Howard and Alan Bleakley taking Bob Dabbar to a vegetarian restaurant — all those elderly ravens can get back in their ball chairs now the Duke has gone back.

Deviants using up all their lost scoring cards from the Stars. Latest says: "Our new album has just been banned over here because of the cover and a naughty word in a song."



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jazz scene

melody maker at the duke concerts

There will always be an Ellington

THERE'S ALWAYS been an Ellington, in my life at any rate, and from the youthfulness of his music and bearing as witnessed in Britain last week, there always will be.

The Duke swept regally past the customs barrier on his arrival at London Airport around 2 pm on Tuesday, looking coolly elegant and even glad to be with us.

Some achievement, in view of the fact that he'd been up and away from Barcelona in the early hours, flown to Paris and then London, and was facing a long hard drive to Bristol for a 6.45 opening.

While the band filed out to the bus — except for Johnny Hodges who was calling loudly for food (but he had old mates to greet him and chauffeur him to the Colston Hall) — Ellington sat relaxed and smiling for the photographers, answering or parrying questions in his best urbane manner, then getting up to embrace various friends.

I received three kisses in Continental fashion, and noticed that my wife was given one extra. "Always four for the bride," Duke has explained. "One for

each cheek."

Asked if he'd composed anything for the lunar landing, Duke shook his head but reminded us that he'd written "Moon Maiden" some while ago. It seems the number is now in the book in a Wild Bill Davis arrangement, and I understand the composer has added lyrics and was recently heard singing them on a radio programme.

On the subject of his sacred concerts he said he was sorry not to be performing another in England, but he had done two on his previous visit here, and he's given three on this present European trip.

The highlight had been the evening before in Barcelona where, Duke conceded, the audience had applauded the sacred music madly.

And so to Bristol, which the band reached shortly

before it was time to hit. Naturally, the opening "C Jam Blues" — which has replaced "A Train" in the batting order — was some half-hour late. But it sounded healthy enough, with solos from Cootie Williams, Paul Gonsalves, Norris Turney and Procope's clarinet.

Then Duke strode on, to very warm applause considering the size of the first-house crowd; and into his "Kinda Dukish" piano introduction to a "Rockin' In Rhythm" which featured clarinet, three altos and two tenors in the reed ensemble and Lawrence Brown, Cootie and Rolf Ericson in the plunger-muted "pep section." Cat did the final high-note honours.

At this time, Duke opened the "A Train," with Cootie on board, and followed with Gonsalves' showcase, sometimes called "Tenor Saxophone Calisthenics," which was short and very speedy.

Vibrant

A brand new one next — Ellington's "430 Blues," slow and pastel-coloured — stated by the clarinets of Harold Ashby, Procope and (on bass) Harry Carney. Russell's vibrant clarinet ran on stylishly over muted brass. Later he told me the number had been in the books only since the band got to Europe. It is one of the best things Duke's favoured him with.

New "El Gato," once Anderson's salute to the trumpets and now a straight vehicle for him, and a "Black Butterfly" (first recorded by Ellington in '36) which enabled Hodges to roll out his legatissimo mastery. Turney was heard in eight bars of clarinet, Johnny's booting "Things Ain't" came next, brightly swung.

The orchestra, unquestionably weary on arrival, sounded about the least tired band of all time. And the leader, evidently happy to get at the keyboard on this tour, seemed the least tired of all.

Normally I wouldn't mention his age, unimportant in view of the continued superiority of his music, but since this tour was publicised as "celebrating his 70th birthday," which was recognised by a Presidential dinner party and many other tributes, I'll



DUKE ELLINGTON: absolutely happy about the band

pause to congratulate him. The man himself has no time or inclination to discuss the matter, saying: "What has age to do with music? And you have to hand it to him; he boasts a kind of ageless style and magnetism which is sometimes given to artists of great consequence."

No wonder he's been quoted as saying: "I don't believe in the generation gap. I believe in regeneration gaps. Each day you regenerate, or else you're not living."

Duke, clearly living, told me he was absolutely happy about the band. All and any rumours about disbandment or impending retirement are so much nonsense, and I'm delighted to pass on the tidings.

To return to the concert, Hodges remained out front for a shuffling melody, with crafty piano in the background, which turned out to be another newcomer, this one titled "Laying Down Mellow."

Duke called for Wild Bill, and the organist came out to play his own "Azure Te," again with blues-tinged solo. A brief drum solo from Rufus Jones and it was time for Davis on "Satin Doll," aided in the highest register by "Wild Cat Anderson."

By now it was clear the interval was delayed. Ellington explained that because of the late start they would play right through, and this in fact became the pattern for out of town concerts — to the consternation of all with thirst or even drinks pre-ordered in the bar.

It was medley time: "Prelude To A Kiss" on piano, "Do Nothing," Ashby's tenor exhibited on "Just Squeeze Me," Turney's bass voice introduced on "The Blues" (from "Black, Brown And Beige") and "Don't Mean A Thing," Carney on "Sophisticated Lady" and so on. About the best thing I've heard, because of Duke's splendid piano.

The versatile Turney, a useful man in your corner,

by people like Horace Silver, but he gradually became probably the most remarkable composer of unexotic and chord sequences that this country has produced.

There's a great stockpile of his writing left and people are just beginning to realise the potential there. He had a very extreme idea of his own direction, and he was always very positive.

His pieces were very complex and sometimes difficult, and he wrote some classical pieces that were quite staggering.

HENRY LOWTHER, trumpet player with the Reel Hartley Band, and another who worked with Taylor, commented: "I met Mike in 1964 when I was with Jon Hiseman, Jack Bruce and Len Dobson in Group Sounds Four."

His writing was fantastic — it was so original, and his little compositions were quite perfect and well-constructed.

Fondly enough, when I actually played with him we didn't do any of his tunes. That was in the group with Tom Reeses, Ron Kahn, and Colin Allan.

He would rather have been known as a composer. He started off as a fairly ordinary pianist, influenced

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had been playing the missing trombone parts on alto (only Brown and Connors arrived here with bones), and interjecting passages on clarinet, flute and piccolo. Now he turned to tenor to swap choruses and fours with Ashby and Gonsalves on "In Triplicate," an extension of the continuing "Diminuendo In Blue" story.

"Perdido" for Ericson and "Fife" for Turney's fleet flute and a multi-coloured first concert was over, except for Ellington's solo finale, "Meditation," a piece he wrote some three years ago.

Davis, on stage much of the time, and more in the second show, works well with Duke and the band, sometimes sitting out or feeling lightly and other times roaring out in solo. I'm not an organ fanatic at all but felt that he added to certain numbers, not all.

The first show was a run-through for the recording crew, which went to work on a similar but longer second concert — marginally better, it was thought. Then a short night's sleep and off to Manchester in the morning.

Missed

Fate struck at the Ducal car on the way and the band, with Mercer Ellington taking over emcee duties, played for half an hour on Wednesday evening before the maestro strolled on to the Free Trade Hall stage.

A blown water basket stopped the Duke's party, reports Jerry Dawson, but the orchestra played manfully on, though it required the Duke's presence to light the spark. They played right through without intermission, and decided to repeat the dose at the much better-attended second house, giving what Dawson describes as "more than two hours of non-stop music to a rapturous audience."

At Newcastle on Thursday the fickle finger struck again, removing trumpet powerhouse Anderson after about thirty minutes of the opening show. This again went on without intermission, Ericson playing the leads. Cat was back for the next concert, at which the band played for three hours and received a tremendous band.

At Saturday's first concert at the Odon, Hammer-smith (writes Jack Hutton), the band warmed up after a slow start and achieved a beautiful blend of sound in the latter half of the show. It sounded much better than in Prague a few weeks ago, though the brass section still sounds weak in comparison to its performance of a few years ago.

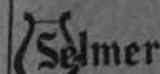
Cat Anderson seems to have to play too much and Cootie Williams doesn't play enough. And how that third trombone was missed. Top soloists were Paul Gonsalves, Harold Ashby, who has a lovely tone, Carney, Hodges and Cat Anderson.

But the piano player still sounds the most enthusiastic member of the band and the real bit of the night.

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In memory of Mike Taylor

MIKE TAYLOR, a 30-year-old British pianist and composer of exceptional promise and ability, died last February.

Tonight (Thursday) the London Jazz Centre Society honour his memory with a Mike Taylor Memorial Concert at the London School of Economics, which will consist of several of Mike's compositions performed by a group under the leadership of Dave Gelly.

Taylor's obituary in the MM described him as something of a "mystery man," which indeed he was. However he was active on the British scene for some years, and besides making two excellent albums ("Fado Lume" and "Trio") for Denis Preston's Lonesome Series, he became known to many as a composer of genuinely original talents.

His death was unusual as he, many are, because after two or three years' existence in very straitened circumstances, he was at the time

of his death on the verge of receiving massive royalties for three songs he wrote which were included on Cream's best-selling "Wheels Of Fire" album. The songs were "Presets Hat And Warring," "Those Were The Days," and "Passing The Time" — all with words by Ginger Baker.

Last week I invited some people from the jazz world who worked with Taylor to comment on his talents, and what he might have achieved had he lived.

JON HISSEMAN, drummer-leader of Colosseum, who worked and recorded with the pianist in several contexts, said: "In a way he was well before his time. If he had been alive now, and as fit as he was four or five years ago, he would be having a great impact."

"He always said to me that if he could find someone to play his tunes properly he wouldn't bother to play at all."

He would rather have been known as a composer. He started off as a fairly ordinary pianist, influenced

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MANFRED MANN

AUDIENCES who go to hear Manfred Mann Chapter Three had better be prepared for anything — including formless, themeless, chordless, tempoless freak-outs.

But in the jungle of widely varying sounds created by the band there is almost certain to be something for everyone to enjoy, because that's one result of the very liberal policy Manfred and Mike Hugg have towards their new band.

"I like to think that what we're doing sounds different and original," says Manfred, at the same time explaining that he didn't want the statement to sound pompous or egocentric.

Chapter Three have already been described, with some justification, as typical of the new synthesis of jazz and rock. How does Manfred feel about the jazz tag?

Dancing

"I don't think of it as a jazz outfit. We've all got past trying to prove to everybody that we can play.

"The sort of musicians we have in our band don't think of themselves as jazz or pop musicians any more.

"The beautiful thing is that the guys come out of the Archie Shepp side of jazz, rather than the Ben Webster side.

"They're not playing 1950s jazz any more, and Bernie Living, our altoist, says that he doesn't even want to play in a jazz group again.

"His record collection contains albums by people like Pink Floyd and the Mothers, and Mike and I are the same. We

chapter three

'This is the first time for years that I've been able to go on stage holding my head high and not come off embarrassed'

dig Ornette and so forth, but then we might also dig pretty pop songs — after all we've been writing and recording them for years.

"We're trying to put it all together and just play it. In rehearsal today we got into an Albert Ayler-ish thing, with everybody clapping along, and at Bath University recently, where the audience were in tuxedos and long dresses, we played a number on which the whole band freaked out, with no chords or rhythm — just noise.

"And the people dug it — because it didn't last too long and it was just a section of a set which also included rather more conventional songs.

"If we freaked out for half an hour and then walked off they wouldn't have dug it at all, but as part of the set it was fine.

"At the Roundhouse last weekend we even got people dancing to it!

"That's what I like about the album — it has a lot of contrast, and songs like 'Ain't It Sad' and 'Sometimes' are cute

little numbers which take the edge off the rest.

"Out of context they'd probably be ridiculous, but in the album they're right."

Embarrassed

Is he happy with the way the album turned out?

"Obviously there are things one would change or leave out, but overall it reflects what we wanted it to be. We're trying to go in and play without preconceptions."

After five years of pop stardom, is he bothered about the sales of the album?

"Well, obviously one is concerned to a certain extent — and Philips seem to be happy about it, so I am too.

"You know this is the first time for years that I've been able to go on stage holding my head high and not come off embarrassed. For years I've been lying on stage."

How does he feel about being back 'on the road' again?

"Well it's funny, but for a

long time we waited for the moment we could stop touring. Now Mike and I find ourselves sitting in a little cafe at four in the morning eating eggs and chips and really digging it."

Chapter Three's early gigs were not, however, without their hang-ups, Manfred reports:

"We had a lot of problems with the sound to start with. There was trouble with amplifying the brass, and Mike sings very softly anyway.

"In fact to start with the response we got varied according to how good the sound was, but we seem to have it sorted out.

Happy

"And that's what it's all about, now, playing live."

From the tone of his voice, Manfred sounded happy to be back in musical harness. And judging by the way the album is selling, the world seems ready to greet its wailing infant — Manfred Mann, Chapter Three.



CARNABY

Due to an unprecedented demand, stocks of this recording were quickly sold out, but we are pleased to announce that this album is now available again.

jazz scene

Mary Lou Williams

feels the Spirit

IF THIS YEAR'S Jazz Expo had given nothing else it would have been memorable for affording me another chance to listen to the accomplished music-making of Mary Lou Williams.

More than 15 years had passed since I last saw and heard Mary. It seemed to me, at the Expo concert and at her subsequent BBC TV recording session, that she played an interesting and unusually varied programme with as much skill and swing as ever she possessed.

Whether it was an old blues or rag from her potted jazz history, or a modern uptempo blues dedicated to the late Tinme Rosenkrantz, her music emitted a warmth and melodic light that I feared had been all but extinguished on the jazz piano scene.

The lady herself spoke of composition, arrangement, performance as one and the same thing when she was inspired.

That's why it's impossible for artists to give their best at these festivals unless they have accompanists familiar with them and the music. With the bass player in particular, I need to talk over parts and rehearse for a few days. We had one short rehearsal before going on.

"I was lucky to have Spike (Healey), a very good player, but if I'd been working with Oscar Pettiford, we'd have needed a week beforehand to get really together. Because when I'm feeling right, and there are no distractions or

**BY
MAX
JONES**

worries, I'm likely to compose right there on the stage.

We heard enough of her improvising streak to confirm that lengthy absences from the profession have not affected Mary Lou's gifts, though her "image" — and therefore her booking potential — has no doubt suffered.

She has all the credentials needed by a Queen of Jazz except acceptance by a young audience to whom her name is an indistinct memory. So I'll roll back the clock for the benefit of younger readers.

She was born Mary Winn in Atlanta, Georgia, but brought up in Pittsburgh, where she learned piano. Her first band experience came with John "Bearcat" Williams, whom she later married.

After a few years with saxist Williams' Syncopators, which she ultimately led, Mary began (in '29) the long engagement with Andy Kirk's orchestra, which brought her fame as pianist, arranger and composer.

She turned out number after number — including "Bearcat Shuffle", "Froggy Bottom", "Walkin' And Swingin'" and a top-selling "Little Joe From Chicago," which was a tribute to Joe Louis, not Glaser — and contributed enormously to the band's success and unique sound.



MARY LOU: far more than just a piano player

Later, Lou wrote for Goodman ("Roll 'Em" and "Camel Hog"), Ellington ("Trumpets No End" and others) and such bands as Glenn Gray, Bob Crosby and Tommy Dorsey. She had got re-married, to trumpeter Shorty Baker ("a beautiful player"), and led a band with him.

Then began a long run as a single at the Downtown Cafe Society, during which period she presented her own "Zodiac Suite" at Town Hall and Carnegie. By now, Mary was closely linked with the contemporary jazz movement. She wrote what she described as a pop fairy tale, "In The Land Of Go-Itta-Dee."

So to older enthusiasts Mary Lou has long been a leading figure in jazz, and the leading female pianist.

Late in 1952 she came to Britain for the first time and stayed some months before deciding to live in Paris. I saw a great deal of her in those years, and came to realise something of her extraordinary talent and outlook.

In London and Paris, during the '52-'54 period, she formed a close musical friendship with fellow American pianist Garland Wilson.

It was of many such friendships, for Mary, has always had a reputation for helping and encouraging other musicians, and keeping her ears and mind wide open.

When Garland Wilson died in Paris, in May of '54, it had a profound effect on Mary Lou. It was one of a sequence of events which caused her to reassess the jazz scene and her own life and concluded that something was amiss.

She decided to give up the business, and one night towards the close of '54 left the bandstand of a Paris night club, swearing she'd quit.

And she was as good as her word, for something like two and a half years later Cavanaugh, who was in Copenhagen at the time, remembers that Mary asked her to be ready to sail for home on December 15.

They returned together, and Lou said:

"After I said farewell in New York, I didn't see Mary again for a solid year. She had shut the door tightly, not listening to a note of music or touching a piano.

Looking back, the pianist

sees it as the beginning of a spiritual journey she had to embark on.

Parker's death in March '55, was a further blow. Mary spent hours in prayer and meditation, looking for something outside music. She felt increasingly drawn to religion and became a Roman Catholic, helping musicians who were broke or sick to get back on their feet.

One of the results of this conversion was the founding of her Bel Canto, a kind of one-woman organisation which assisted a number of jazzmen with sums of money and other forms of support.

Another result was the appearance of a number of jazz hymns, masses and composition called "Music for the soul." Fortunately, as I see it, Father John Crowley — a Catholic adviser who once played saxophone — knew the strength of Mary's ability and persuaded her to return to the piano.

'57 she appeared at Newport with Dizzy Gillespie, and their performances of three "signs" from her "Zodiac" plus a version of "Carica" were released on the album, "Dizzy Gillespie At Newport." She opened for six weeks at New York's Composer Room in April, '58 and continued to make occasional concert and club appearances. "I've been back, writing and playing off and on, since then," she says.

Today, she gives Dizzy from her "Zodiac" a good deal of credit for her return to the jazz world.

"They'd come around and take me out to play somewhere, and help in a lot of ways to get me back in music. Dizzy made me think. He's like that, always thinking about other people. On Louis Armstrong's birthday, last July, he

picked me up from home and insisted on taking me to Louis' party.

"Dizzy's helped to send kids to school, and half the musicians who get stranded in Europe, he brings 'em home. One big performer that I won't name was given two thousand dollars by Diz.

Spirituals, masses and the like are much in Mary's mind these days. She composed a "Mass For Peace" — to a text given her in Rome last year after a private audience with Pope Paul — which was performed in the Holy Family Church in Downtown New York in memory of the assassinated African leader, Tom Mboya.

Another of Mary's interests has been reaching poor children in New York streets, through her storefront workshop, and teaching singing to students.

It may look to jazz lovers as though the erstwhile Queen is diffusing her talents too widely, and I for one could wish to see her safely back in a wholly jazz bag.

She is still an original, her style still shows (touches) of the older blues and big bands traditions in which she was raised; her head is still full of music, and given the right encouragement and the necessary stroke of luck she could prove again that she is the Number One Lady of the Piano.

But we must face the fact that inspiration is where you find it, and at present Mary Lou Williams is sparked by religion. It is part of the song she sings. Nevertheless, her music is unmistakably in the jazz idiom.

As she puts it herself, in a note to her "Jazz For The Soul" recording: "If the heart doesn't fulfil its role, there will be very little feeling or none at all."



MARY LOU with Emil Garner (l) and Teddy Wilson

RONNIE ROSS:

never been so happy



ROSS: specialist

RONNIE ROSS seems a little sensitive about his relations with the jazz avant garde.

It stems from an interview I did with him a couple of years ago in which he voiced a few doubts about some of the newer happenings. The MM's Mailbag was inundated with letters in the "Who does Ronnie Ross think he is?" vein.

"All those letters kept me awake at nights," said Ronnie when we met for lunch in the MM's local this week. "So if I say anything controversial this time for God's sake don't put it in."

He decided to put the record straight: "All I feel is that all this free improvising together is nothing new. Art Elfeffson and I were doing it together 15 years ago. The only thing is that, as we discovered, you have to have somebody taking the lead. We got it off to a fine art and swapped the lead around. Whoever had the strongest melodic line going played lead and the other complimented it."

"Today you get whole big bands trying to play free I can understand it working for maybe up to a five-piece band. All I'm saying is it's much harder to have a big band, say from 8 to 14 or 20 pieces, all improvising together than it was for the Gerry Mulligan Quartet."

"Don't get me wrong, I'm not against change. I admit that my own playing has changed considerably. But it has to be a natural thing. If people are playing that way because they want to then that is fine. But if you sit down and say: 'Right, now I'm going to play avant garde' then that will sound contrived and defeats the whole object of the thing."

With the current preoccupations with new music and new names I wondered if Ronnie's generation of jazzmen were

feeling something of a draft.

"No, certainly not," he retorted. "In fact I feel at last I'm where I always wanted to be. I'm doing exactly what I want to do and earning bread to live by. I can honestly say I have never been so happy with the way things are for me."

"I work with Stan Tracey's big band, I do things with Maynard Ferguson and I have my personal gigs. Incidentally, that sax section of Maynard's is really something else. And Peter King — forget it! I've never heard anything like that before."

"And I've got a recording deal coming off in the new year. I've got ideas for albums I'd like to do one with a big brass section and baritone and another blending baritone with flamenco guitar."

"Then I have my solo gigs. I admit they can sometimes be a terrible drag, but they are good for self discipline. When you are lumbered with a really bad rhythm section you can either shout and scream or make the best of it. In my younger days I did plenty of shouting and screaming and it got me nowhere. Now I just make the best of it."

Ronnie believes that baritone is now very much a specialist instrument.

"The days have gone when the second alto player got too old and was demoted to baritone," he says. "Today it's definitely a specialist instrument. I don't play into these days — in fact I don't want to play clarinet, bass clarinet, alto or tenor but unfortunately one has to earn a living."

"I still spend a lot of time practising baritone — I try to get in two hours every day. I do all the major and minor scales and various interventions and dig out the hard bits and keep going over them until they flow — BOB DAWBARN

— BOB DAWBARN

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THE BLUES



DAVE KELLY: blues band with sister Jo Ann

New roads for brother Dave

COCKNEY Dave Kelly, whose career has been spent largely in the shadow of big sister Jo-Ann, is back on his own after spending two years with John Dummer's Blues Band.

But Dave, who is perhaps the finest exponent of the bottleneck technique, and was one of the pioneers of the country blues revival a few years back, is unlikely to be alone for long.

For it is more than a possibility that Dave will team up with Jo-Ann and form a blues band, and he con-

firmed that this was his wish when I spoke to him this week.

The young guitarist had just completed a highly successful tour of Belgium with Al Jones and Ian Anderson, and came in out of the London snow to talk of his blues influences and plans for the future.

Ideas

"The trouble with the Dummers was that we ran out of ideas. The group were booked for two weeks in Scandinavia and we became stagnant. I hadn't written any songs for about three months and couldn't put any enthusiasm into the vocals. So I

suppose it was my own fault really.

"Then the night after I left the group I wrote three good songs. At the same time I really enjoyed doing the tracks for the "Tramp" album, which had Danny Kirwan, Mick Fleetwood, Bob Hall, Bob Brunning and Jo-Ann playing."

Although John Dummer's Blues Band possessed two of the finest young guitarists in the country, in Dave Kelly and Paddy Pietryga from Bristol, the group never scaled the blues ranks to reach the front line.

Dave Kelly was undoubtedly the leading light in the group, and reckons that had he stayed, the group could have overcome their problems and got out of the rut. But he

is full of praise for the man who has stepped in — Nick Pickett, who plays violin and a guitar loaned by Peter Green.

Welcome

"I was really enjoying what I was doing before but it's nice to have a rest. I hope to be playing the folk clubs again, doing country blues with a difference. At the moment I'm just taking things easy; in the end, we were so heavily booked that travelling with the group became exhausting.

"In fact I wasn't supposed to go to Belgium. It was Jo's

tour, but she went down with laryngitis, and I fixed up to go instead."

And although Jo-Ann and Dave Kelly have never deliberately worked together, they have often turned up at each other's gigs, and Dave would certainly welcome the formation of a band with Jo singing.

"I certainly like working with her, but she changes her ideas from day to day, and you never know what she intends to do next. I'd like to have some brass in as well. But I doubt whether there will be anyone good enough, who is available at the time," Dave added.

On stage Dave Kelly is a rigid blues guitarist, but outside his interests and

influence are varied. Obviously Robert Johnson, John Lee Hooker and Muddy Waters receive a good deal of attention, but Dave also digs classics, early Ellington, Fletcher Henderson and McKinney's Cotton Pickers among others.

"I want to improve my technique first as I'm not a good guitarist," he stated, somewhat modestly.

"I'm getting a specially built double neck guitar, and since I left the group I've been practicing my straight playing rather than bottleneck.

"I'm currently using a Gibson SG Special and an acoustic Harmony Sovereign — but the band have still got my amp. I've also got an old pre war Abbot which I've just had done up.

"In the old days I used to sing harmony with Jo-Ann, and I'd like to feature more arranged singing now. I really dig the vocals of people like Bob Dylan, the Beatles and the Mamas and Papas.

Freak

"In the clubs I shall probably do one set on electric guitar and one on acoustic. It's different in Europe where you can freak out with wild bottleneck, wah wah and feedback. That's what they really need."

Although Dave Kelly started playing the guitar at the age of 10, he didn't really develop beyond the "three chords strum" until the age of

18. These three chords he taught to Jo-Ann, who then took up the same interest as her brother.

He witnessed the British blues "boom" as an outsider, recalling that in the early '60's, Tony McPhee's Groundhogs, John Mayall and Victor Brox's Blues Train were the prime champions of the blues.

Direct

These bands were featuring mainly Muddy Waters and Howlin' Wolf, with a modicum of Diddley, Chuck Berry material, while groups like the Stones did mainly Chuck Berry material, with the odd heavier blues.

"I'm convinced that the country blues revival evolved from the heavy British blues revival, rather than direct from the original negro recordings. I'm now so far into the blues that I could never leave it alone, and the stuff that I'm writing, although outside the normal framework, is still blues right enough.

"But I'm not altogether happy with my past recordings. I've made contributions to nine albums, and might be able to get one good set out of an amalgamation of all nine."

JEREMY GILBERT

NEXT WEEK

BLUES WITH CLOGS ON



meandering, wandering, bubbling, flowing

Green River

LBS 83273

a new album by Creedence Clearwater Revival



Chicago



SELDOM has a group caused such a stir with a first album. America's Chicago became the most talked about band in Britain on the strength of their debut double album.

Unheralded and unknown this side of the Atlantic until the release of "Chicago Transit Authority," the seven piece jazz-rock combination have provoked comments like: "The most inventive, hardest blowing jazz-rock orchestra I have ever heard."

Before they arrived here this week as part of a European concert tour, business manager Larry Fitzgerald and tour manager Dick Durea, five years with the Beach Boys, talked about the band.

School

"First of all they're all from Chicago. A couple of them were playing in local groups and they all knew each other. Jim Pankow was at school with Walt Perry, the horn player."

"They played in a band called The Big Thing which was working around Chicago. They found Bobby Lamm, the organist, who was studying at Roosevelt University, an althe last member to join was Pete Cetera who was working in a band called the Exceptions."

"They decided that they needed a bass player so Pete came in. He sings as well, he's got a good voice. This would have been about six months before they came to Los Angeles, about

a year and a half ago. "They'd been working under the name Chicago Transit Authority for five or six months before they moved to Los Angeles. As the Big Thing they were working in terrible places at a show band, wearing suits and doing all the steps."

"Jimmy Guercio, who produced the album, knew them from the early days in Chicago. He persuaded them to start writing their own material and gave them a house and an allowance so that they could work out new material."

"That lasted for about six to eight months and it wasn't until the January or February that they recorded the first album."

"In LA we got pretty well-known, Elmer Valentine at the Whiskey almost kept us alive. He would book us in at almost any time we called him. Bill Graham at the Fillmore was very good too, we kinda talked him into giving us a break and now he loves the band."

"Before the album came out it was hard to get jobs. People bought us on word of mouth. When the album came out it helped a lot. We did Seattle, Sacramento, San Diego and San Francisco with Janis Joplin and Santana who had just started."

"Right after the album

came out we worked several dates with Jimi Hendrix. He'd come up to see us at the Whiskey."

"The first really big concert we did was at the Forum which has a capacity of 18,000—it was packed to the rafters. The reaction was very good."

Larry and Dick — one of the most experienced tour managers in pop — arrived in Britain a week before Chicago to sort out any problems. What has been their biggest problem?

"Our biggest worry is the PA. If it's bad, it inhibits

their performance. The real power of the group comes from those horns so the sound system is very important to us. That's why we like playing at the Fillmore, the sound there is very good."

"Travelling proves very expensive for us. There's a road manager, two equipment managers, so that's ten without Dick and myself. What we've done is to set up a corporation which looks after everything. It takes care of all the personal expenses, things like health insur-

ance, and pays the road managers."

Has Larry noticed any changes in the band over the past year and a half?

"They've been getting a lot looser, a lot freer, due, I think, to the acceptance of their music. Before they were very paranoid about it, they'd say — 'gee, I sure hope you like us.'"

"When they first moved to the coast and saw the competition, they stiffened up for a while but now they're enjoying themselves more."

"They don't really know

what to label themselves. They're enjoying themselves what they want to do. It's just uniquely theirs."

"The influences are varied — Jim Pankow is jazz oriented, and Terry Kath, who I think is going to emerge as one of the best guitarists in pop, is blues oriented. If you're going to call them anything, it would be jazz-rock-blues-symphonic and so on."

One of the group's biggest influences is producer Jim Guercio who had gone to music class with some of them at DePaul University. Guercio had been one of the early Mothers Of Invention, a hit songwriter for Chad and Jeremy and had produced the Buckingham and Blood Sweat and Tears.

Community

Guercio calls Chicago a "creative community." The members of the community are:

DAN SERAPHINE (drums) who studied percussion at DePaul University and was there with Chuck Flores, an ex-member of Maynard Ferguson and Woody Herman bands. He has been playing for 11 years.

ROBERT LAMM (Organ,

electric piano, piano, vocals) who studied piano and composition at Roosevelt University and is one of the prolific writers in the band. He's been playing for eight years.

TERRY KATH (guitar, vocals) has been playing for eight years and is another of Chicago's prolific writers.

WALT PERRY (Woodwinds) earned a degree from DePaul in orchestral clarinet and studied with wind/wood players in the Chicago Symphony.

LEE LOUGHNANE (trumpet, flugelhorn) studied at DePaul for two years, at Chicago Conservatory College for two years, and they played with several Chicago rock groups and big bands.

PETE CETERA (bass, vocals) began playing accordion at 12 and then worked with several groups the last six years with the city's top rock band.

JIM PANKOW (trumpet) studied at DePaul and Quincy college before playing with the Bobby Christian and Ted Weems orchestras, Bill Russo's Chicago Jazz Ensemble and his own jazz quintet. Writes much of Chicago's composition and does the brass arrangements.—ROY STON ELDRIDGE.

IN TIME OF WAR songwriters nearly rupture themselves in the dash to be first in the firing-line with a batch of patriotic songs calculated to keep the boys in good spirits as they march off to the trenches.

Mopping their fevered brows, the Tin Pan Alley whizzkids dash off such timely masterpieces of prose as "What Did You Do In The Great War, Daddy?" "Praise The Lord And Pass The Ammunition," "We're Gonna Hang Out The Washing On The Siegfried Line" or—going back to the days of pith helmets—"The Boers Have Got My Daddy."

But it would seem odd for such songs to make the chart these days. One would imagine that blase youth—who wear medals and military uniforms as though they were the trappings of cinema—would laugh songs of these sentiments off the music map.

But there's always the exception. Into the MM chart last week came "Two Little Boys." A song about the Crimean War—and revived, no less, by a man who was born a good many

Rolf's war song

years away from the battles of Sebastopol. To wit, Rolf Harris.

One thing is certain, no zealous songplager dashed after Rolf Harris with this song. It came about this way:

"I was on four months' working holiday around the Northern Territory of Australia," says Rolf. "It was during a party at the Edo Tracking Station that I met Ted Egan, who was working for the Aboriginal Welfare Department."

"We were having a sing-song after the meal when Ted said he knew a song his father had taught him that would be just great for me to feature on my TV show."

"He then sang 'Two Little Boys.' I listened, said 'Oh yes' and that was that. I just couldn't see myself singing it. It seemed such a babyish type of song.

A sort of joke really. "Then, when I had sung it a few times, I found it sort of got under my skin. So I got Ted to put it on tape so that I could bring it back to Britain."

"Stewart Morris, producer of my TV shows, seemed keen on my doing it. So I brought out my tapes. You know what? I found I had erased the damn thing—over-recorded it with something else—I was absolutely furious."

"The only thing to do was to phone Ted Egan in Australia. I only just caught him. He was about to move. Anyway, he sang that song to me over the phone and I held the microphone to the phone and taped it across 13,000 miles."

"At £3 a minute, it cost about £9—but it was well worth it."

"I featured it for the first time on my TV show

I hadn't intended to record it, but we had so many requests from viewers I just had to."

"Now it's in the charts, and it's screeching isn't it? But this is the type of song I can get involved in. I like a story-song—and something that is a bit out of the ordinary."

"I can't just sing pop songs. I've got to believe in the thing I'm singing. And a song that tells a story is just my moral."

"This song was written in 1903, but it is about an incident in the Crimean War. I thought we might be able to get Ted some royalties on it, but when we contacted the Performing Right Society, we found it is still a copyright song."

Rolf Harris is not laughing any more about "Two Little Boys." For it already looks like bringing him another big hit.



ROLF Crimean song

To date, he's had a pretty good quota. They include "Tie Me Kangaroo Down Sport," "Sun Arise" and "Jake The Peg."

"Sun Arise" was the biggest in Britain, "Kangaroo" the biggest internationally—being recorded in many other countries and by many other artists.

Time will tell whether a forgotten song about a forgotten war will rival Rolf's previous chartbusters.—LAURIE HENSHAW.

JOEY CHEVITA

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Where The Electric Children Play

UPSETTERS

The story behind 'Django'



UPSETTERS record named after Western hero.

FIVE JAMAICANS with such colourful nicknames as Scratch, Oney, Reggie, Family Man and Capo have upset a lot of wise-aces who said reggae was strictly for the birds.

Appropriately enough, they're called the Upsetters. And for the record they were christened Carlton Barrett, who plays drums; Alva Lewis (gtr.); Aston Barrett (brother of Carlton, bass); Glen Adams (organ), and No. 1 man Lee Perry, singer and arranger.

BY LAURIE HENSHAW

Ask why Lee is known as Scratch, and he says: "The first record I made was called 'Chicken Scratch'. Ever since, I've been called Scratch."

Ask the others how THEY got their nicknames, and they fall about in paroxysms of laughter. It's all very "in" and somewhat mystifying.

But there's nothing mysterious about the name Upsetters. It means just what it says, explains Lee Perry. "We set out to upset everybody. And we did just that."

Lee is speaking musically, of course. He emphasises that the group's adroit blend of melody with a heavy beat is just ideal for kids to dance to.

"And they're learning fast how to dance to reggae over here," says Lee, with the understanding of a man who obviously knows how people should move to music.

What was mystifying — until Lee clarified the matter — was how the Upsetters came by such a title as "Return Of Django".

Those steeped in jazz lore might reasonably believe it is some sort of tribute to Django Reinhardt.

Far from it. The Upsetters seemed collectively perplexed when the name of the late and great gypsy guitarist was thrown at them.

Their particular Django it appears, is a hero they saw in a Western film, back in Jamaica. "We all like Westerns," says Lee enthusiastically.

Despite the furries of snow that were falling at the moment, they also dig Britain.

Though they hadn't had much chance to see much of it, having been here only a week, Lee, who had arrived earlier, said he hoped to settle here.

Back home, he produced records before launching out on his own.

"I'd made enough records for other people," says Lee. "I thought it was time to do something on my own."

Already, the Upsetters have produced a follow-up to "Django". It's called "A Live Injection".

Lee explained that the title was inspired by the injections people get before they have an operation. One wonders what he'll come up with next.

But titles don't really matter while you can produce hits. And the Upsetters obviously have found the formula for this.

And even though reggae may be dismissed by some as merely suited to a shipboard concert, there may be a lesson here somewhere.

Perhaps it is that jazz is basically dance music. Get back to the roots, and people respond. They even buy your records and give you a hit.

Perhaps the Upsetters won't be the only group to tip up the avant-garde apple again.

THREE YEARS ago an unknown singer recorded what was to become one of the greatest soul ballads of all time.

It was a sound that put singer Percy Sledge and the small town of Sheffield, Alabama, on the soul map. Before that best Sledge single "When A Man Loves A Woman," the important soul music was coming from four centres—Detroit, New Orleans, Muscle Shoals and Memphis.

Detroit was the base for the Motown sound; the Stax explosion was under way in Memphis through Otis Redding and Sam and Dave; Allen Toussaint and Marshall Sehorn were producing the New Orleans sound with Lee Dorsey and Betty Harris; and Muscle Shoals was adding its own distinctive sound.

"I come from Leighton which is just a few miles away from Muscle Shoals but I've made all my records at the Quinvy studios in Sheffield, Alabama," Sledge explained before starting his second British tour this week.

"I'd done some singing in High school and I was with a group called the Equinox which used to do a lot of work in the colleges in Alabama. I hadn't really thought of singing professionally, I was thinking of playing pro baseball or football.

"I'd heard about Quin Ivy and he'd heard me sing one night. I went over to see him and he liked the way I sang. It all started from there."

Ivy and Marlin Greene teamed up to produce "When A Man Loves A Woman." After the session, they sent the tapes to Atlantic's Jerry Wexler who decided to issue it. It went on to sell over two million copies around the world.

"I wish I could get myself another one like that. They're trying to get another 'When A Man Loves A Woman' or 'Warm And Tender Love' for me at the moment. I'm hoping they come up with the right song pretty soon.

"I'm doing quite a bit of writing myself now which should be released during the next year or so, but I'm a bit scared of doing anything with it at the moment. I want to make sure that it's right.

I did the arrangement for "When A Man Loves A Woman," it was written by a couple of other guys. That song was something that came out of what really happened to me.

"I arranged 'Out Of Left Field' which a lot of people think of as my best, with Dan Penn. He writes some great tunes, he wrote 'It Tears Me Up' before 'Out Of Left Field'."

This is Sledge's second trip to Britain. He was first here two years ago with the Sam and Dave Soul Explosion tour in 1967, a trip he didn't enjoy.

"That was a bad tour for me. I was sick, I had some kind of stomach trouble and wasn't really at my best. That's why I've been looking forward to this trip to show the people what I can do.



SLEDGE: New single released here

Have Percy!

"My new single's been released here as well. It's 'True Love Travels On A Gravel Road' and I think if it gets the plays, it could do really well."

"I hear that I might be working on this trip with some Jamaican artists. What you call 'reggae' here. I've worked in Jamaica—we broke some records that people like Sinatra, Sammy Davis and Harry Belafonte held."

SAYING

"I've heard people saying that soul isn't such an influence as it used to be. Soul is a type of music that will never die."

"You might not consider some of the things you hear are soul but what you feel is soul, soul is 100 per cent feeling. Soul is a good story about true life, something that you and I can experience. It comes from gospel and gospel is true music."

—ROYSTON ELDRIDGE

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POP LP
OF THE
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 TIM HARDIN
 SLY & THE FAMILY STONE
 CHAMBERS BROTHERS
 FILLMORE

THE SOUND OF THE SEVENTIES 

flock | santana | spirit | pacific

GAS & ELECTRIC

BAND
 Fred Glickstein (guitar, vocals)
 Jerry Goodman (violin, guitar)
 Jerry Smith (bass)
 Ron Karpman (drums)
 Rick Canoff (tenor sax)
 Tom Webb (tenor sax)
 Frank Posa (trumpet)

ORIGIN
 Chicago

MUSIC
 Free-form rock with influences: blues, jazz, gospel, country. "the sun, moon and stars." Like every group you've ever heard and a group you've never heard.

PHILOSOPHY
 "Music is for all the people. We're doing a thing with the people. When we're ready the people are ready cos we're the people."

BAND
 Carlos Santana (vocals, guitar)
 David Brown (bass)
 Gregg Rolie (vocals, keyboard)
 José Areas (conga drums, trumpet, timbales)
 Mike Shrieve (drums)
 Mike Carrabello (conga drums)

ORIGIN
 San Francisco

MUSIC
 A new dimension of blues and rock - translated and transmuted into Latin and African rhythms.

PHILOSOPHY
 Santana's aims, to make people feel good, give them "music to make love by - raw and basic." Results - crowds on their feet, police on the stage turning off too much electricity.

BAND
 Ed Cassidy (drums)
 Mark Christopher Andes (bass, vocals)
 John Locke (piano)
 Randy California (guitar, vocals)
 Jay Ferguson (vocals)

ORIGIN
 West Coast

MUSIC
 Advanced rock, jazz, folk... "The music as a reflection of emotion is our form of communication and love with the universe."

PHILOSOPHY
 "We want to bridge the gap between all kinds of music... between all ages, all races, all kinds of styles. What counts now is not 'authenticity' but quality."

BAND
 Charlie Allen (vocals)
 Brent Block (bass guitar)
 Frank Cook (drums)
 Tom Marshall (guitar)
 Glenn Schwartz (guitar)

ORIGIN
 Los Angeles

MUSIC
 "Strictly the blues. We never played popular hits of the day. We starved a lot as a consequence, but we refused to play any other music. It's called livin' the blues."

PHILOSOPHY
 "What's important is that the band is not only a musical thing but it's five different cats living together... Five more different and divergent personalities could not be conceived of - a Jew, a Christian, a Black, a Greaser and a WASP. What we have learned about one another in the year and a half that we've been together as the PG&E is: No matter how different we are in philosophies and life styles, the common denominator between us is the music."

THE SOUND OF THE SEVENTIES 



FLOCK
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SANTANA
 Santana (S)63815



SPIRIT
 Clear Spirit (S)63729



PACIFIC GAS & ELECTRIC
 Pacific Gas & Electric (S)63827

chicago | janis | laura | johnny

BAND

Dan Seraphine (drums)
Robert Lamm (organ, electric piano, vocals)
Terry Kath (guitar, vocals)
Walt Perry (woodwind)
Lee Loughoane (trumpet, flugel horn)
Peter Cetera (bass, vocals)
Jim Pankow (trombone)

ORIGIN

Chicago, where else!

MUSIC

Jazz-rock, blues, symphonics... no comment from the band, see why below.

PHILOSOPHY

A "creative community" that lives together (small wood-frame houses near Hollywood Freeway), works together (strict rehearsal schedules, writing seminars, discussions), plays together. Interested not in tags, titles, talking about music, but only in the "truly musical experience."

JOPLIN

ORIGIN

Port Arthur, Texas.

MUSIC

Blues singing in a style unparalleled. "A mixture of Leadbelly, a steam engine Calamity Jane, Bessie Smith, an oil derrick, and rotgut bourbon, funnelled into the 20th century somewhere between El Paso and San Francisco"... thus Rolling Stone described her voice.

PHILOSOPHY

"My music is not a cerebral trip. It's nothing without the guts. I don't worry about whether it's musical but did it get off... I just want to feel as much as I can. It's not wise always but it's super-valid and maybe it's much wiser. It's what 'soul' is all about."

NYRO

ORIGIN

Bronx

MUSIC

Her voice, her piano, her songs (Nyro, pronounced 'Nero' writes them) together make clear, cool rock and blues. Can be sweet, can be raucous "like snaps and pops, crystals and jingles."

PHILOSOPHY

"I just try to tell the truth. I give my soul to that piano, and I want to get past all the garbage and find the jewel."

WINTER

ORIGIN

Beaumont, Texas

MUSIC

"... the swingiest... white blues singer to come out of the South in years." "... a hundred-and-thirty pound cross-eyed albino with long fleecy hair playing some of the guttiest fluid blues guitar you have ever heard."

PHILOSOPHY

Twenty three years dedicated to the blues - "Soon as I could walk and talk I was singing and playing" - developed professionalism in Chicago - "I didn't know at the time but I played with a lot of good people" - bloomed into stardom when on stage at New York's Fillmore East he's acknowledged "a fountain of vintage blues."



CHICAGO
Chicago Transit Authority

(S)66221



JANIS JOPLIN
I Got Dem Ol' Kozmic Blues Again Mama

(S)63548



LAURA NYRO
Eli & The Thirteenth Confession

(S)63348



JOHNNY WINTER
Second Winter

(S)66231



BLOOD SWEAT & TEARS
Blood Sweat & Tears (S) 63504



MIKE BLOOMFIELD
It's Not Killing Me (S) 63652



TAJ MAHAL
Giant Step (S) 8-66226



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CHRIS WELCH reporting, with a little Alp from his friends

Swiss rolling and rocking with Yes

MONT BLANC is still standing. But much was shattered in Switzerland last week as YES took the country by snowstorm.

SHATTERED—One group, three roadies, two journalists and one promoter, known throughout the Alps as Swiss Chris, the John Peel of Basle.

SHATTERED—Thousands of Swiss fans who discovered Yes to be one of the finest groups Britain has ever exported to the Common Pop Market.

The group celebrated their first year together with a hectic and often hilarious tour of the land of cuckoo clock rock and the MM team of Welch and Wentzell was with them 24 hours a day observing the worry, excitement, hassle and sheer slog that is the extraordinary life of a group "on the road."

The travelling band is a circus-like existence, where mountains of amplifiers and instruments replace the tents that have to be erected for the show every night, and a blurred chain of hotel rooms replaces the touring caravan.

And the Yes circus was put through an endurance test as they covered hundreds of miles by jet and Cadillac, through snow and ice.

Yes are a happy group of gently extrovert, ego-less supermusicians. The feeling and work they put into every number is matched by a cheerful and essentially adult attitude towards the business of making music.

Snow

They accept the rigours of life with good spirit and are determined to enjoy themselves, whatever the weather and business men are doing.

John Anderson (vocals), Tony Kaye (organ), Peter Banks (guitar), Chris Squire (bass) and Bill Bruford (drums), set off on their promotion trip in an atmosphere of trepidation.

The year's first snow had started to fall — right on Basle airport and the news flashed around the bar at Heathrow European Terminal.

"A glass of Basle the Winder drink, I think," said Tony when the cool, clinical lady announcer revealed Basle was probably cut off from the rest of the world, and only a madman would dare land.

She actually said, "Flights may be diverted to Zurich," but in the event our BEA Trident battled through and our captain was given a round of applause from British passengers as we landed in the white hell of Basle.

Guarding and guiding us from gig to gig was Swiss promoter Chris Schwieger, quickly nicknamed Swiss Chris. He arrived at the airport in army uniform and long hair. Even hippy promoters are liable for military service in neutral Switzerland.

The first concert was in a small, over-heated theatre with seating arrangements that

would not be allowed in Britain. But it was a great success with the disarmingly enthusiastic fans.

It was not their best performance however, as Yes had to play over two hours without a break and some of the solos became over-worked.

During a brief rehearsal they worked out a new number to feature John and Peter on acoustic guitars called "Number 14 Bus." The rest of the group shouted abuse from the back row of the stalls. "It's bloody Nina and Fred!" yelled Tony. "Bring back the stripped bellows!" Bill. "There's a pig loose in the theatre!" announced Peter.

Each gig the band played better and better. They have several strong points — a magnificent sense of timing, drama and a proper understanding of the power of taste and excitement. Peter, John and Chris make a beautiful harmony team, and John Anderson has one of the most expressive musical voices in the group scene.

Boaters

Pete Banks' guitar work is always inventive and unique and on the few occasions when the band get into lengthy, individual solos, his compare favourably with the best of the heavy mob.

Chris Squires, the tall, quietly smiling bass player with a penchant for straw boaters and an eskimo coat, obtains a fendishly fat sound that rocks somewhere between John Entwistle and Jack Bruce.

Bill, the ever cheerful drummer — "if it's good enough for Charlie Parker, it's good enough for me," is a jazzier who loves Yes and will cheerfully talk about drums and the band at the drop of a practice pad.

This incessant practising has paid off for his bright, accurate, intelligent drumming is a powerhouse and mainstay of the band.

Tony Kaye on Hammond helps to make Yes sound like

a big band. While irritated by some equipment problems, the languid off-stage lounge-eater becomes a madman at the keyboard, arms flailing, hair flying, great thundering chords contrasting with delicate passages played with cunning skill.

They make a marvellous band, and it was a shame some of their appearances were restricted to chic expensive night clubs, village halls and a late afternoon concert in Montreux Casino.

But at each gig they earned an ovation and at Solothol they played brilliantly and live into an audience seated at wooden tables, drinking Coke.

Clever

Between gigs the band talked about the tour — and their aims.

"I went to art school and when I was 20 I thought, 'The pop life for me, I'll be a millionaire by the time I'm 25,'" said Tony.

Said Bill: "John is pouring out new numbers for us to play, but we don't have time to rehearse. Usually he writes a tune and we listen to the tape and take it from there. We use complicated arrangements that can be great, or they can baffle an audience. The Frogs have about five changes of tempo and key changes before the singing comes in. I suppose it is very easy to be too clever."

"Sweet mind — it's tough at the top. Day Four of Yes Expedition — going gets tougher. Our roadies have stumbled out into the snow."

"It's been a great year for the band. Yes are getting more adult and less likely to break up. We have got to know each other and our abilities."

"This tour has really been a promotion for us. You can't really earn much money on the gigs because the country and the audiences are so small. We are primarily here to sell the LP. The last album is so old it is out of date."

"We are a band that plays songs. I don't play a drum solo and the only long instrumental is on Peter's 'I See You,' which is completely free and makes a good contrast."

"We are content to eat good albums and play good gigs. We are happy enough. We could dye our hair green and drop our trousers on stage, but we want to try and project excitement, personality and quality."

We bid farewell to Yes in the beautiful lakeside town of Montreux at 8 am having gone 34 hours without sleep after a final act of revelry in a medieval cellar known locally as the Museum Club and unofficially as the Monastery of Labour.

"Steady on," said Peter when Frogs appeared beset by Rhine maidens. "Well, you've got to laugh," said Tony. "Or you get frost bite."



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DATE 6/78

JON LORD of DEEP PURPLE

on the latest sounds in Blind Date

MANFRED MANN CHAPTER THREE: "Travelling Lady" (from the Vertigo LP V03).

I have no idea who it is but it sounds American. That brass is great and that was a nice intro. Who is it? Manfred! I've read a lot about how this would surprise me and it has certainly done that. I always got the impression that Manfred was a guy playing pop who really wanted to play jazz, but this doesn't bear that theory out. I think he has got a great sound and the electric piano was fabulous. I liked that very much.

TOM JONES: "Without Love" (Decca).

Where's the big sunset that goes with the introduction. This just isn't my sort of stuff and I feel sure I've heard that chorus line before. But you can't put the guy down because that is really selling a song. I personally find the intro a little bit embarrassing — I never like talking on records, it always reminds me of "Deck Of Cards" and that horrible thing that's out now about the guy waiting at the hospital.

LITTLE RICHARD: "Good Golly Miss Molly" (Speciality).

This takes me back to my youth club days. It's the man himself. I hope this is a massive hit. I love it. It swings like the clappers. It's beautiful. I met Richard after we did a gig in the States. I went to this club and he did all the bit about "There are some real friends of mine, here tonight — the Deep Purples." I was the only one there and had to stand up in a



big spotlight. Later I went back to his hotel and spent the night talking. He was fantastic. Unbelievably conceited and yet beautiful with it.

KEEF HARTLEY BAND: "The Dansette Kid" (from the LP "The Battle Of Northwest Six," Deram DML1054).

It's a nice tempo. I don't know what the drummer is playing but it is not enough. They are using a lovely rhythm but not using it right, it's cold. Definitely English. The guitarist could tune his guitar a bit better. Who is it? Keef Hartley — you are joking? This can't be representa-

tive of the album because I've heard a couple of the tracks and they were great. I've also seen them on stage and the singer has a great voice. We played with them in Essen and they were a really swinging, tight, nice band. Sorry Keef!

THE FLOCK: "Introduction" (from the CBS LP SB3783).

I haven't heard this, but I know it's The Flock because we played opposite them at Cedar Rapids. They are a fabulous group, in fact one of the finest groups I have ever seen on stage. The only reason I am disappointed in this is that it

isn't as good as they are in person.

But this is beautiful, it really is. I hope people listening to this don't think they are rather a pretentious group because on stage they are wild, mesmerizing.

BOB DARIN: "Sugar-Man" (Bell).

Sounds like Bob Darin, your friendly, neighbourly, hood singer. This is one of your computer songs — you put in the ingredients at one end and hope that out at the other end will come instant commercial things. It's as boring as a weekend in Halifax, Pity. I always liked him as a singer.

JOHNNY OTIS: "Country Girl" (Sonet).

Not my cup of tea at all. I don't know who it is but I've heard that riff 20,000 times which is more than enough.

MELODIANS: "It's My Delight" (Trojan).

I always feel as though I'm being taken for a ride when I listen to this stuff. Give me the record — I want to see if I can get it into the Thames from here.

ARRIVAL: "Friends" (Decca).

There are so many songs with that sort of beginning and that sort of chorus line. I don't think this sort of thing ever gets into the charts — now watch it rocket up to number one, folks. I'm sorry, but there is just nothing special about it.

JIMMY SMITH: "Back At The Chicken Shack" (from the Blue Note double LP "Three Decades Of Jazz — 1959-1969," BST89904).

It's "Chicken Shack" — the number, not the group. The sort of thing you hear on Night Ride. Strange, the drummer sounds as if he was in the next studio. Who is it, John Patten? No, wait a minute, it's Jimmy Smith though he sounds rather restrained here. At one time it was more important to me than anything in the world to play like this. Then I got a Hammond organ and found out I could play other noises on it too.

SOUNDS NICE: "Sleepless Night" (Parlophone).

It's Sounds Nice isn't it? That's a very nicely recorded organ. It's quite pleasant. It's the sort of thing you hear on Continental radio all the time. I don't think it will be a hit — it was the dirty version that sold the classic version of their last one. But I quite like this, it's pleasant.

THE DAUGHTERS OF THE CROSS: "The Lord's Prayer" (Chapter One).

The intro sounds like Delius. It doesn't sound like Delius now. We've had the Highway Code on a single so I suppose we might as well have the Lord's Prayer. What I want to know is who gets the royalties?

I suppose they did it with a great deal of belief and everything so there you go. I'm always a bit wary of this sort of thing. Somebody goes into a studio to do something with a great deal of belief and the whole publicity machine gets going behind them. It makes me uneasy.

CUJY AND THE BLIZZARDS: "Appleknockers Flophouse" (Philips).

I don't like that at all. It's somebody trying to be terribly groovy. I can see them going into the studio, stripping off their pin stripe suits and putting on their groovy gear to make the record. Take it off it's awful.

JOHN

THE return of his famous MBE may have been the starting-point of a new era for John Lennon—an era in which he feels freer to talk about all that has happened to him in the past seven years of Beatle-dom.

It is an undeniable fact that the four Beatles have grown further away from each other over the years, and as this happens the truth about their early days is coming out.

To some, the revelation of this truth represents the unnecessary shattering of a beautiful myth, the exploding of a fairy-tale which depicted the group as the Fab Mop-tops, ever-ready with a handy witticism or a hummable song.

But to John Lennon, this opening-up is a vital step. Having lived within the legend for so long, he can maintain it no longer without being inconsistent.

And honesty is undoubtedly one of John's main qualities. It makes some people squirm and write outraged letters to the newspapers, but it should be given a long-overdue welcome for the rare quality it is. Last week I spent some time with John, during which he told me the truth about the early days, the current relationships within the Beatles and his consequent need for independence, and a host of other subjects.

We begin with the group's rise to fame, and John's feelings about the way it was achieved.

"In the beginning it was a constant fight between Brian (Epstein) and Paul on one side, and me and George on the other," he told me.

"Brian put us in neat suits and shirts, and Paul was right behind him. I didn't dig that, and I used to try and get George to rebel with me. I'd say to him: 'Look, we don't need these suits. Let's chuck them out of the window.'

SELL OUT

"My little rebellion was to have my tie loops with the top button of my shirt undone, but Paul'd always come up to me and put it straight."

"I saw a film the other night, the first television film we ever did. The Granada people came down to film us, and there we were in suits and watching that film. I knew that that was where we started to sell out."

"We had to do a lot of selling out then. Taking the MBE was a sell-out for me."

"You know, before you get an MBE the Palace writes to you to ask if you're going to accept it, because you're supposed to reject it publicly and they sound you out first."

"We had... of sell... Taking... a sell-

PART ONE OF A NEW SERIES by RICHARD WILLIAMS

"I chucked the letter in with all the fan-mail, until Brian asked me if I had it. He and a few other people persuaded me that it was in our interests to take it, and it was hypocritical of me to accept it."

"But I'm glad, really, that I did accept it — because it meant that four years later I could use it to make a feature."

"We did manage to refuse all sorts of things that people don't know about."

"For instance, we did the Royal Variety Show once, and we were asked discreetly to do it every year after that — but we always said 'stuff it'."

"So every year there was always a story in the newspapers saying: 'Why No Beatles For The Queen,' which was pretty funny, because they didn't know we'd refused it."

Now—'Live Peace From'



"TORONTO WELCOMES THE PLASTIC ONO BAND" (ONE, TWO, ONE, TWO, THREE, FOUR, WELL IT'S ONE FOR THE MONEY, TWO FOR THE SHOW, THREE TO GET READY AND GO CAT GO SO DON'T YOU STEP ON MY BLUE SUED SHOES...)

That, if you hadn't guessed already, is John Lennon bringing it all back home at the Varsity Stadium, Toronto, last September.

The occasion was the first, and so far the only, live appearance of the Plastic Ono Band, which this time consists of John, Yoko, Eric Clapton, bassist Klaus Voormann, and drummer Alan White. The entire show is available on an Apple LP called "Live Peace From Toronto" (CORE 2901), released tomorrow (Friday).

The unique Plastic Ono Band — Klaus Voormann, Alan White, Yoko, John and Eric Clapton. The album was recorded in Toronto last September 13.

Incidentally, although John is the only Beatle on the set, the first four or five tracks give us a peek into the Beatle studios. In track five-out at the Casino and the Six Club, "Mummy" — "Heavy Metal"



driver's seat

That's a whole lot of persuasion so hard to say anything, isn't it? You must get behind one of the fantastic new Premier seats. You've heard about that coming to Premier by most of the truck operators in the business, including a lot of the top Americans. Well, there are reasons for this and here they are — a whole lot of wonderful new

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some of the world's top drivers like Kenny Clark. So we know you'll like what we've done. Drop in to your dealer and see for yourself. Send for FREE color brochure or if in a hurry for full catalogue for Premier Seats, Dept. M.M. 24 87 Regent Street, London, W1R 7UR



AND YOKO

had to do a lot
 ...ing out.
 ...g the MBE was
 ...-out for me"



'Brian put us in neat suits!'

"... show's a bad pig anyway. Everybody's very nervous and uptight, and nobody performs well."
 "The time we did do it, I cracked a joke on stage. I was fantastically nervous, but I wanted to say something, just to rebel a bit, and that was the best I could do."
 "Was there, in fact, anything at all that he enjoyed about the years of Beatlemania?"

BIGGEST

"Oh sure, I dig the fame, the power, the money, and playing to big crowds. Conquering America was the best thing."
 "You see we wanted to be bigger than Elvis — that was the main thing. At first we wanted to be Goffin and King, then we wanted to be Eddie Cochran, then we wanted to be Buddy Holly, and finally we arrived at wanting to be bigger than the biggest — and that was Elvis."
 "We reckoned we could make it because there were four of us. None of us would've made it alone, because Paul wasn't quite strong enough, I didn't have enough girl-appeal, George was too quiet, and Ringo was the drummer. But we thought that everyone

would be able to dig at least one of us, and that's how it turned out."
 When John returned his MBE in protest against Britain's involvement in the Vietnam and Biafra conflicts, he added: "And against 'Cold Turkey' slipping down the charts."
 Does that mean that "Cold Turkey" is a specially important record for him?
 "Yes, because it's MY record. When I wrote it I went to the other three Beatles and said 'Hey lads, I think I've written a new single.'"

"But they all said 'Ummm . . . arrrrr . . . wellll' because it was going to be my project, and so I thought 'Bugger you I'll put it out myself!'"

"That had happened once before, when I was wanting to put 'Revolution' out as a single, but 'Hey Jude' went out instead."

Does this mean that the Plastic Ono Band is, for John, a kind of alternative Beatles, particularly in view of Ringo's refusal to go on tour again?

"Yes I suppose so. It's a way of getting my music out to the public. I don't bother so much about the other's songs. For instance I don't give a damn about how 'Something' is doing in the charts — I watch 'Come Together,' because that's my song."

Can he ever conceive of a time when he wouldn't want his songs to be on the same album as Paul's or George's?

"I can see it happening. The Beatles can go on appealing to a wide audience as long as they make albums like 'Abbey Road,' which have nice little folk songs like 'Maxwell's Silver Hammer' for the grannies to dig."

TIGHT

"About 'Maxwell's Hammer' — well all I can say is that I dig Engelbert Humperdinck as much as I dig John Cage, and I don't listen to either of them," he said with a marvellously irrelevant irrelevance.

"I always wanted to have other people on our records, like the Stones and our other friends. But some of the other wanted to keep it tight — just the Beatles, you know?"

"But you wait — it's starting to get looser, and there should be some fantastic sessions in the next few years. That's what I wanted all along."

Going back to the past, did he enjoy doing the Beatles' two films, Help and Hard Day's Night?

"I dug Hard Day's Night, although Alan [Owen] only came with us for two

days before he wrote the script. He invented that word 'groovy' — did you know that?"

"We thought the word was really weird, and George curled up with embarrassment every time he had to say it."

"But it's part of the language now — you hear society people using it. Amazing."

"Help was a drag, because we didn't know what was happening. In fact Lester was a bit ahead of his time with the Batman thing, but we were on pot by then and all the best stuff is on the cutting-room floor, with us breaking up and falling about all over the place."

RUBBISH

The present has Allen Klein made an agreeable difference to Apple, which was bothering John the last time I spoke to him?

"Oh, it's really marvellous. People were very scared of him to start with — and some still are — but that's probably good."

He's swept out all the rubbish and the deadwood, and stopped it being a rest-house for all the world's hippies.

"He won't let people order antique furniture for their offices and so forth, he's really tightened it up and it's starting to work a lot better."

"He noticed that the Beatles had stopped selling records as they were doing around the world, and he found out that it was because the record company simply wasn't bothering to push them. They thought that our records would sell themselves, and they were wrong. They don't."

"If you can get to number one in Turkey, Greece, Switzerland, and a couple of other countries then that's as good financially as getting a number one in Britain — they don't realise that."

"Klein's very good — he's going to make sure they stop sitting on the records and actually release them."

"He's even keeping tabs on me — I usually make mistakes about who to get in to survey my house, and I can spend a fortune without getting anything done. He's making sure that I do it the right way."

NEXT WEEK JOHN AND YOKO SPEAK ABOUT THEIR WEDDING ALBUM, THEIR POSITION IN THE WORLD PEACE MOVEMENT, JOHN'S VIOLENCE, AND BABIES.

m Toronto'

Lizelo," "You Blues," and "Cold Turkey," and all have that sweet, funky feeling which takes us back to the days of the Chuck Berry rumba.

The band had a chance to rehearse before the performance, but the songs come straight from the inner recesses of their subjective memory, and the shrieking guitars and thunderous drums make a beautiful nostalgia trip.

"Give Peace A Chance" is also yelled out, with audience participation, and Yoko starts on the second side, which has two tracks: "Don't Worry Kyoko (Mummy's Only Looking For Her Hand In The Snow)" and "John John (Let's Hope For Peace)".

The first is howled over a solid half-remembered riff, while Yoko really lets us know she's above a stream of feedback and feedback sounds.
 At the end Yoko really freaks out and the audience are left whining (sounding, if I may say so, remarkably like the original "I Want To Hold Your Hand").
 "Thank you" while the players leave the stage.
 "Thank you" have been a nice place to be for November 12.

SOUNDS NICE
 Sleepiest Night (La Jeanne)
 Parlophone B 5821

BLACK CLAW
 Across the great divide
 EMI BLL 1588

BOB DARIN
 Sugar-Man
 EMI BLL 1590

THE PLAYBOYS
 Let's get back to Rock and Roll
 Capitol CL 15421

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Deep Purple

DEEP PURPLE IN LIVE SUPPORT BY BOB DYLAN, MICKEL RAGG
 with the Royal Philharmonic Orchestra at the Royal Albert Hall
 London, June 1970. Produced by EMI Records.
 Parlophone B 5821

melody maker LP supplement

jazz

Freedom at last for the bass

BARRY PHILLIPS: DISCOMFORTED Basses: *Journal Volume, Pts. 1 and 2* (Music Man SMLS 801). Phillips (bass), Richard at St James' Nonconformist Church, London, 30/10/66.

WHEN you think about it, it's a fact that the bass spent the first four decades of jazz in virtual slavery. Only just over a decade ago, men like Paul Chambers, Doug Watkins and Percy Heath (and his successors) all were still walking four beats to a bar, continuing the practice through innumerable anonymous solos.

Charles Mingus was probably the first man to realize the melodic possibilities of the instrument, and he was followed by such liberators as Ron Carter, Charlie Haden, and Jimmy Garrison. The record under review, which presents almost 40 minutes of unaccompanied bass-playing, does, I feel, bring the instrument to a new level in jazz.

who lived in this country for some time and who is now playing in Belgium with the John Surman Trio, displays as great a technique on the bass as does, say, Sonny Rollins on tenor. Thus the bass is freed, able at last to fulfill its potential as a beautiful solo instrument with as great a range of possible techniques as any other. Undoubtedly in a n y people will feel that 40

minutes of bass is too much—but you simply can't judge this record by the standards previously applied to the bass in jazz. Phillips' technique is staggering; he plays it as if it was meant to be

played, and much more besides. Sometimes the sound is so full and strong that it sounds like three players, and he can coax from it a palette of tonal variation as broad as Albert Ayler's. It's an intense emo-



MIKE MADNER: "Journey Through An Electric Tube" (Solid State USA28051). Interesting experiments with electronic textures, with good taste by vocal Madner and bassist Jeremy Strig.

WINGY MALONE: "Volume 1" (RCA Victor—RD8086). 11 tracks, a good, unaccompanied Dickeland and small-band swing by singing trumpeter Malone, leading various groups during 1936 to '41. Notable on a few tracks is the Barry's marvelous tone.

THELONIOUS MONK QUINCY: (Riverside 673024). A 1953 set which, though perhaps not Monk's greatest, has some magnificent things and a front-line of Thad Jones and Charlie Rouse which has worn well.

JEAN-LUC PONTY: "Electric Connection" (Liberty LBSS3262). Ponty uses an electric fiddle as though it were a horn, and sounds remarkably tough playing against the Gerald Wilson Orchestra. A really first-class album that establishes Frenchman as a major jazz voice.

MAX ROACH: "Members Don't Get Weary" (Atlantic 584202). Uneven set with some good things and others not so good. Roach's line-up has Charles Tulliver (tp), Gary Barz (alto), Stanley Cowie (pno), and Jymie Merritt (electric bass).

ARCHIE SHEPP: "Three For A Quarter, One For A Dime" (Impulse! SFL228). A fair statement of where Shepp was at in 1965, this live set contains long solos from the leader and Roswell Rudd (tmb). In fact it's all a little too long.

STAN TRACEY: "The Latin-American Capers" (Columbia SCE855). Light, occasionally witty swing into Latin rhythms, with Stan's piano occasionally backed by Big Big Boy and Woodward and Armstrong.

SUN RA: "The Heliocentric World of Sun Ra, Vol. 1" (Fontana STL5514). The best and still the best avant-garde big band demonstrate what a variety of textures can be got from eleven men playing roughly 22 instruments. Far out—but beautiful.

REUBEN WILSON: "Love Bug" (Blue Note BST84217). Okay if you need a record for a loud party where the music won't be heard, but Lee Morgan (tp) and George Coleman (tr) are drowned by organist Wilson.

HIGHLY RECOMMENDED



HENRY RED ALLEN: (RCA RD8049). Wonderful vintage album featured with Luis Russell, King Oliver and Fletcher Henderson, indelible between 1929 and 1936 and his own groups of 1940-51. His style was intensely personal, his tone hot and driving and his timing way ahead of his contemporaries. An album crowned with gems including the work from Claude Hopkins (alto), J. C. Higginbotham (tmb) and Coleman Hawkins (tr).



BLUE NOTE'S THREE DECADES OF JAZZ: "1939-1948" (Blue Note BST2902), "1949-1958" (BST2903), "1959-1964" (BST2904). Three sets, six LPs in all, celebrating 30 years of Blue Note jazz and packed with magnificent music for just about every taste. Artists range all the way from Bunk Johnson and Sidney Bechet through Thelonious Monk and John Coltrane to Jimmy Smith and Ornette Coleman. The collection is end all collections.



CARL HINES, ART TATUM, TEDDY WILSON: "The Swing Piano" (Polydor). Three great jazz pianists, recorded in '54, '59 and '60-67 respectively, make this an aptly titled LP. The previously unissued Tatum are worth their weight in gold.



JELLY ROLL MORTON: "I Thought I Heard Buddy Bolden Say" (RCA RD8088). Beautiful reissue including previously unissued takes of "Oh Didn't He Ramble," "Don't You Leave Me Here" and "King Porter Stomp." Sidney Bechet, Albert Nicholas, Teddy Dunn and Happy Caudwell are among the featured musicians and there are also the great 329 trio tracks with Barney Bigard in Ruess form. A glorious album.



CECIL TAYLOR JAZZ UNIT: "Mefisto, The Beautiful One has Come" (Fontana SFL 528). Anything by Cecil can safely be recommended, and this set from the famous Cafe Montmartre session has plenty of piano fireworks plus inventive Jimmy Lyons (alto) and furious Sunny Murray (dr). It's an intense emo-



MIKE WESTBROOK CONCERT BAND: "Marching Song" (Decca SFL 1057/48). Massive two-album set depicting the euphoria and final horror of war. Brilliant writing and playing (particularly from Dave Holdsworth, John Surman, and Mike Osburn) make it a major achievement.

ALTO SUMMI: (Polydor Special SP504218). Lee Kuan, Leo Wright, Phil Woods and Tony Tondero team up for a pleasant and interesting album which concentrates their current alto styles. Not much great music but plenty that is good.

Justly famous 1964 set with Albert at his most involved and inventive, assisted by brilliant accompanists—Gary Peacock (bass) and Sunny Murray (dr). An undoubted classic.

Highly emotive jazz with Gary Peacock (bass) and Sunny Murray (dr). **ALBERT AYLER:** "My Name Is Albert Ayler" (Fontana SFL1027). Ayler's second recording session, dating from 1963, is handicapped by a European rhythm section, but includes a majestic version of "Summertime."

MARION BROWN QUARTET: (Ponika SFL190). Pretty-sounding avant-garde session, with one side wasted on a poor theme. Alan Shorter (tp) and Rasheed Ali (dr) make it almost worth the money.

HARRY EDISON-EDDIE DAVIS: "Swing Masters" (Riverside 673211). Warm, relaxed, blues-tinged middle-style jazz by a well-knit quintet which swings with a feeling.

STAN GETZ: "Getz Au Go Go" (Verve SVL19081). A 1964 reissue from the heyday of bossa nova with Getz and Astrud Gilberto plus Gary Burton among others. Music of enormous charm and much superb Getz.

ORLEANS: excellent swinging with Jelly Roll Morton, with his own band including Louis Armstrong, with the Clarence Williams Orchestra, and with singer Sara Martin. A must for collectors as there are different takes of classics such as "Mabel's Dream" and "Southern Stomp."

ALBERT AYLER: "Spiritual Unity" (Fontana SFL1333).

ALBERT AYLER: "Ghosts" (Fontana SFL1025). The sparkling trumpet of Don Cherry prods Ayler brilliantly throughout a magnificent set.

KENNY CLARKE-FRANCY BOLAND BIG BAND: "Tollin 712" (Polydor SF57383). All the fire and swing one expects from this band in this time allied to great abas of glorious sound in Boland's suite. The strong solo strength shows to advantage. Excellent.

THE IMMORTAL KING OLIVER: (CBS23806). Classic collection featuring the New

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POP INSTRUMENTAL

BAJA MARIMBA BAND: "Fresh Air" (A&M). Pleasant instrumental set featuring marimba and vibes with orchestral accompaniments.

CHRISTINE AND SANDY BLAIR: "Four Hands And Two Pianos" (Music For Pleasure). This young husband and wife team have emerged as one of the most imaginative piano duos to be heard today.

ROBERTO DELGADO ORCHESTRA: "Blue Hawaii, Volume 1" (Polydor). Alhambra done Hawaiian. In addition to tunes more usually associated with the islands, Pleasant

ESSO STEEL BAND: "Quiet Steel" (Beacon). Surprisingly subtle and melodic, with an interesting range of sounds. No cymbals, either, but a varied set ranging from semiclassical to pop.

FLY ME TO BRAZIL: "An Adventure In Stereo" (Page One). Beautifully recorded L-A versions of songs like "Hey Jude," "Step Inside Love," "Yesterday," and "Delilah." Really is an adventure in stereo.

HANSSON AND KARLSSON: "Man At The Moon" (Polydor). Prudent, boring collection of organ and drum sounds, none of which is in any way creative of that epic light.

191 STRINGS: "Play Hits Of Today" (Merble Arch). Orchestral versions of contemporary material, mostly kinetic and girlyfunk very positive.

ZACK LAURENCE: "Alive—An Rkikie" (JDM Records). A first class big band album with crisp, beefy playing and arranging in numbers like "A Taste Of Honey." Good

Morning Starshine," "My Cherie Amour"

LONDON MOODS ORCHESTRA: "Themes" (Polydor). A very clever, and rather dull, attempt by John Fiddy to "straighten" out a very mixed set of themes ranging from Billy Strayhorn's "Chelsea Bridge" to "Eton Boating Song" and "Roll Out The Barrel."

HERBIE MANN: "Memphis Underground" (Atlantic). Mann's Bure and the guitars of Larry Coryell and Sonny Sharrock groove over a socking Muscle Shoals beat. Real neat.

THE MAR-KEYS: "Dum It I Know" (Stax). Nice, well-played, disco instrumentals with nothing special about it.

MRS MILLS: "Party Mixture" (Parlophone). Jolly, jump-about and slow sing-along music from the pianist with the Geoff Love Orchestra doing the backing bits.

THE MIDO MACHINE: "Switched-On Rock" (CRS). Mooged-up versions of things like "Hey Jude" and "The Weight." Yecchh.

PAUL NERO SOUNDS: "Pure Bubblygum" (Liberty). A collection of featherweight pop hits given a big band treatment.

THE POWER PACK: "Soul Care" (Polydor). Average in-

strumental interpretations of some of the best of this, including Stevie Wonder's "Upright, Sam and Dave's "Soul Man."

TOP BRASS (Music For Pleasure): The Barb says "leading concert and jazz musicians combine to make an exciting new sound" and it's dead right. Expertly recorded and beautifully played by musicians like Kenny Baker, Don Lusher, Ian Teasdale, Gordon Beck and Jeff Cline.

VARIOUS: "Ultimate Stereo Presentation" (Columbia). A 15-track sampler album from the stereo Studio Two range ranging from the Royal Liverpool Philharmonic with "Spillins' Prelude" to Archer Bitt's "Bass Street Blues."

THE WAIKIKI BEACH BOYS: "Aloha Hawaii" (Music For Pleasure). Escape to 1960's South Sea Island via the second player and song like "Tiger Shark," "Slightly Tired Hula," and "Beyond The Rainbow."

THE WOODEN O: "A Handful Of Pleasant Delights" (Middle Earth). One of the year's happiest surprises, this album features Jacobean jazz played on recorders, a mandolin and such, and as you'd expect, will appeal to pop fans.



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FOLK LP OF THE MONTH

Exciting Lightfoot

GORDON LIGHTFOOT - "Sunday Concert" - Is a Wonderful Place. The Last Child. Leaves of Grass. I'm Not Sorry. Million of Dollars. Apology. Bitter Grass. Ballad of Yarmouth Castle. Softly. Boat Man. Pasty. Wilkes. Cat Talk. Canadian Ballads. (United Artists UAS 29040)

THE concert given by Canadian folk singer Gordon Lightfoot at the Massey Hall, Toronto, in March this year, is by far the most excit-

ing folk recording of the month. For each of these memorable tracks can be identified with Gordon only, as each bear the mark of an outstanding songwriter and commentator of our time. With only the assistance of Red Shea (lead guitar), Rick Haynes (bass) and a wildly enthusiastic audience, Lightfoot proceeds through a typical concert repertoire which consists entirely of his own material. It is so difficult to de-

scribe the kind of communication that exists between audience and artist and the mutual respect that goes with it. This album needs to be heard by everyone, for it is when Lightfoot is in direct communication that he is at his best. Some of the tracks are well known, while others are fresh but equally as refreshing. For this set is both nostalgic and full of hope, and succeeds in capturing the nature of Lightfoot and the excitement he generates.—J.G.

BILLIE JOE BRICCOAT: "Reflections From a Cracked Mirror" (Liberty LB883280). Mr. Briccoat should keep his problems to himself. One of the worst records for many a million revolutions.

THE BLUE VELVET BAND: "Sweet Moments With the Blue Velvet Band" (Warner Bros WS1802). Old and new country songs given a completely fresh treatment by Bill Keith, Jim Rooney, Eric Weissberg and Richard Greene.

MARC BRIERLEY: "Hello" (CBS 63182). Beautifully produced, with a well-timed instrumental introduction. Harold Melvin, Dudley Mills, Mox, Morgan, Tule, and Douglas Wright join in.

JOHN BURGESS: "King of the Highland Pipers" (Topic 12119). Another special album from Topic, featuring one of the greatest living Scots pipers.

KEITH CHRISTMAS: "Stimulus" (RCA Victor SF 8056). The recording world has given birth to another fine young guitarist and songwriter, although Keith would be less pleased with this album, which scarcely does him justice.

GEORGE COLEMAN: "Bongo Joe" (Aronholt ST1040). An acquired taste is Bongo Joe Coleman, who sings and talks and carries on mostly on steel drums. His music is his own - not Jamaican hand stuff. Sample first.

THE ELIOTS OF BIRLEY: "A Musical Portrait of a Durham Mining Family" (Xira 1081). Recorded in 1961, by Ewan McColl and Peggy Seeger. Essential for anyone appreciating the work of Jack Elliott and the songs which have come out of Durham.

THE GORDALS HIGH SOCIETY CLAN: "Bawdy Burns Ballads" (Marble Arch MAL 1201). Some may regard

this as part of Scotland's heritage while others will see it as a sequel to the album of "rughy songs."

ROY HARPER: "Flat, Baroque and Berserk" (Harvest SHVL 786). Roy reckons that this is his best yet, and I agree. He is full of the unpredictable, spans a wide range of sounds and is as mucking and self-inflicting as ever.

BERT JANSCH: "The Bert Jansch Sampler" (Transatlantic SAM 10). Bert himself delved back into his library of acoustic albums, and released this tape recording for this LP sampler. Tracks include "Angie," "Nollman Town," "Burning From Meant," and "Blackwater Side." But every one's a master.

DOUG KERSHAW: "The Cajon Way" (Warner Bros WS1820). Doug Kershaw's Cajon style has enhanced the performances of many country artists in the past. Now he emerges in his own right with a nice set recorded at Nashville.

GERRY LOCKRAN: "The Essential Gerry Lockran" (Spark SKLP 104). Gerry has been on the scene for a long time, and his latest album gives a nice representation of his blues and country techniques.

MELANIE: "Affectionately" (Buddah 203028). Melanie Safka's new album makes compelling listening. All tracks bar one are self-penned and song with great feeling.

SWEENEA'S MEN: "The Tracks of Sweeney" (Transatlantic TRA 200). Terry Woods and John Mynihan are the Sweeney's Men featured on this album, and they have come up with a successful formula for bridging the gap between contemporary and traditional material.

VARIOUS ARTISTS: "The World of Scotland" (Decca

SPA 41). A vast cross section of Scottish folk songs which range from the Edinburgh City Police Pipe Band to Robb Hall and Jimmie MacGregor.

VARIOUS ARTISTS: "Scottish Republican Songs" (Xira 1088). A had collection of songs on their own merits, but made considerably worse by the quality of the recording.

VARIOUS ARTISTS: "Irish Music in London Pubs" (Xira 1090). Contributions from Tommy McGuire, Joe Heaney, Michael Gorman and Margaret Barry. The recording quality falls way short of the material.

VARIOUS ARTISTS: "Strictly Bluegrass" (Polydor Special 945 029). A collection of country gems produced by Dave Travis and featuring Carter and Ralph Stanley, Don Reno and Red Smiley, the Delmore Brothers and Brown's Ferry Four amongst others. Good set.

VARIOUS ARTISTS: "Irish Hooley" (Page 1 POS 607). A nice cross section of Irish material from the Jolly Tinkermans, Sally McCallity, John Mitchell, and a particularly good celidh band, the Malachy Doris.

VARIOUS ARTISTS: "Your Greece" (Columbia SX 6360). This set of Greek song-dance music is pleasant listening, and is part of the World-wide series.

VARIOUS ARTISTS: "Firepoint" (Music Man SMLS 602). Peter Eden and Mike Cooper have produced a real mixed bag to launch the new Music Man label. Included are Mike Cooper, Tom Robinson, Bob Hall and Little Brother Deane.

BILLY EDD WHEELER: "Nashville Zodiac" (United Artists UAS 29056). Billy Edd Wheeler has a very distinctive style, and should at last gain recognition with this album.

STAGE AND SCREEN

CHARLIE CHESTER: "More Charlie Chester Featherbed Fairy Tales" (Marble Arch). Charlie not being quite so cheerful as he needs a selection of his own fairy stories for children.

BILL COSBY: "8-15-12-15" (Polydor). Bill is a very funny man and, if you agree, you're all set here with a two album

set of the Cosby brand of humour. Nappy and long listening.

EASY RIDER (Stateide). Music from the film with tracks by Slappanwolf, Jimi Hendrix, Experience, Smith, Byrds, Holy Modal Rounders, Electric Prunes, Roger McGuinn and the Fraternity Of Man.

GOODBYE, MR CHIPS (MGM). The original film soundtrack with music and lyrics by Leslie Bricusse. The pleasant score is conducted and supervised by John Willmson.

GREAT LOVE FILM THEMES (United Artists). Superbly played and orchestrated themes from film which are under such titles as "The Windmills of Your Mind," "Moon River," "Smile And Make Me Remember."

HELLO DOLLY (Stateside). The original film soundtrack album with Steve Stevens in a scintillating form and with glorious matches of Louis Armstrong.

HOLLYWOOD ORCHESTRA: "Great Film Themes No. 5" (Music For Pleasure). Eleven film themes and songs ranging from "Chim Chim Cherree" from Mary Poppins to "Ringo's Theme" from Hard Days Night.

DANNY LA RUE: "Hello Danny!" (Columbia). We prefer Danny doing his patter, but he can sing to a theatrical way. Songs here include "One Of Those Songs," "Hometown," "Mama," "Hello Dolly."

LEROY ROLMES ORCHESTRA: "Once Upon A Time In The West" (United Artists). Western fans should hovey down to their local store for this exciting, dramatically orchestrated set of film themes including "Hang Em High," "True Grit," "100 Rave."

HENRY MANCINI: "Mr. Natlie" (CBS). Another fine example of Mancini's work with music composed and



There's been something like a two year gap between the release of the Web's first album, "Fully Interlocking", and the first appearance of their second, "Therapists Blonds", which is in the shops right now. Two years is a long time in this business. New groups have arrived in a flurry of handouts. Old groups have faded away in a welter of law suits. New trends have been pioneered, heralded, expanded, debased and rejected. Meanwhile the Web have stayed quietly together. On two occasions in the two years they issued simple bubble-gum singles that gave them hits on the continent, which was nice from a money point of view, but had nothing to do with what they were doing musically.

An accurate reflection of what they have really been getting into can be found on this new album. The first one, "Fully Interlocking", was in some respects a try-out. Nonetheless, one critic of a post Sunday newspaper chose to make it one of his ten best albums of the year. But the Web listened to it with a critical ear. They took note of the good bits - the driving instrumental sound, the distinctive singing of John L. Watson, the unique approach contained in many of their compositions.

And they took note of the bad bits - the artificial sound-effects, the occasional musical cliché, and the over-extended and self-indulgent solos. It wasn't quite as mechanical as that, but in essence that is what they did, and sometimes last summer they went back into the studio to start work again.

The result is an album that is a complete entity in itself, with a clearly identifiable sound and mood.

Side One kicks off with a driving instrumental riff that immediately tempts any reviewer to draw comparisons with Blood, Sweat and Tears. The track is a medley, consisting of one of the group's own compositions, "Like the man said", and the Cream's famous "Sunshine Of Your Love". The lyrics of the first are rather trite, but this fact is over-ridden by the bitter-sweet mood of the song. "Sunshine" is given a more restrained and less ear-splitting treatment than usual, with less emphasis on the power of the number, and more more on the melody. There are two link passages in the medley which merit special attention. Both feature Tom Harris, first on saxophone and then on flute, blowing an almost free-form passage, and answered by Dick Lee's bass.

The second - and last - track on this side is the only one to feature a string backing. It's called "Till I come home again once more", and it serves chiefly as a show-case for John L. Watson. His notes are faultless and impeccable, and his diction crystal clear. Yet conversely he achieves a strongly emotional mood. It is probably the best thing he has ever done.

Side two begins with a great opportunity for what you might call the Web's percussion unit - John Eaton, Kenny Beveridge and Tony Edwards on a variety of drums, congas and cowbells, with Lenny Wright's vibes as the cream on the top. The style is West African, and the tune infusingly simple and catchy. In essence, the number, titled "Bewala", is a straightforward exercise in rhythm.

For the next, "1,000 miles away", the group choose a smooth, sophisticated sound to accompany John L. as he sings about the rigours of full-time group work, and the pleasures of having a little time-off.

Third track on this side is the jazz-flavoured instrumental "Blues for two Ts", which, while featuring a fine guitar solo by Tony Edwards, is primarily a triumph for Tom Harris, who, by double-tracking, turns himself into a roaring big-band brass section.

Then comes what many will undoubtedly pick as the stand-out track of the whole album - "Kilimanjaro". The tune itself is slow and beautiful. The instrumentation is a delicate combination of congas and vibes, and the singing is John L. Watson at his most restrained and moving. The whole thing is a tribute to the Web's composing and performing abilities.

It's back then to more familiar material with "Tobacco Road", which the group use for an instrumental romp while John L. sings with a certain amount of authority about life in the Deep South, because that was where he was born. With hardly a break the group move into the "Amarita" theme, and then present one of the high-spots of the album - a one track flute solo on which Tom Harris wails, moans and whistles like a demoralised nightingale. It is a solo that began as a frustrated joke by Tom - frustrated, because of the lack of power behind the normal flute solo. It was kept, and used, because it worked like no flute solo has worked before.

And, one suspects, because it was an excellent way to end a unique album.



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The first album by **REEMANCE** next week ISLAND ILPS 9114

conducted by "Hank" and with lyrics by Rod McKuen. STEVE MILLER, ETC.: "Reverend" (United Artists). Successful start for students of the San Francisco scene. Eight tracks by the Steve Miller Band, Quicksilver Messenger Service and Mountain Earth from the film soundtrack. ORIGINAL CAST: "Phil The Flute" (Philips). Stanley Baxter, Mark Wainey and Evelyn Laye star in the original set in Dublin in the '60s. PAINT YOUR WAGON (Parade). The Letter and Lower musical scenes and conducted by Nabucco Huddle and sung by a cast that includes Lee Marvin and Clint Eastwood. PROMISES, PROMISES (United Artists). The original London cast recording of the hit show with music by Barry Aschbach and Hal David. The best song is undoubtedly "I'll Never Fall In Love Again". SOUNDTRACK: "The Story Of Robin Hood" (MFP). The original film soundtrack from Walt Disney's film. Stars Richard Todd, James Robertson Justice and Ewan Hooper. DIANNE WASTICKER'S GREATEST SINGERS FIVE HITS (Poly). Not the usual "personally" type, although it's a nice collection of hits and a nice little "I'll Be Home For Christmas" too.

melody maker LP supplement

AMEN CORNER: "Farewell To The Real Magnificent Seven" (Immediate). As a preview of things that may come from the new studio album and a successor of the past this is a useful album.

A B C D I U M: "Bevieve Awake" (Meridian). Good songs from the Meridian Sound. The unusual organ playing adds interest to this contemporary rock album.

EDDY ARNOLO: "The Glory Of Love" (RCA). The warm sound of American soul music is in evidence with some strong and the usual strong and the usual strong and the usual strong.

LONG JOHN BALDRY: "Walt For Me" (Pye). Baldry's song involvement with blues and jazz enables him to sing a collection of songs that fits in his own inimitable fashion.

THE BAND (Capitol): All the Robbie Robertson music played here with loving care. As a direct home, train whistle blower, country feel which leaves the listener relaxed and content.

DARRELL BANKS: "Here To Stay" (Nones). A singer in the top level of the British music scene. This album should establish him in Britain.

J. J. BARNES AND STEVE MANCHA: "Rare Stamps" (Sire). The billing is shared but Barnes takes the honours on this set. He comes up with some soulful vocals on side one especially "Baby Please Come Back Home." Steve Mancha's offering isn't outstanding but the whole thing is nicely arranged by Volt's Don Davis.

BATTERED ORNAMENTS: "Mistle-Piece" (Harvest). Knockabout tenor from George Kahn and brilliant guitar from Chris Spedding illuminate this fine album, which contains several excellent songs from Spedding and Pete Brown, among others.

PAT BOGONE: "Sings Irving Berlin" (Music For Pleasure). Some beautiful old songs reduced to harmless mediocrity by Bogone's bland, soporific score. Includes "How Deep Is The Ocean," "Always," "The Girl That I Married."

CHRIS BRITTON: "As I Am" (Page One). First solo album by the former Troop is beautifully produced and tastefully arranged with a quietly romantic feel. Sadly, the songs and the singer are a bit ordinary.

THE BROTHERS AND SISTERS: "Dylan's Gospel" (CBS). A magnificent gospel album of 28 volumes as to how on some of Dylan's finest efforts.

JAMES BROWN: "The Best Of James Brown" (Polydor). This set of Brown's hits dates as far back as 1963 with "Prisoner Of Love" and includes the pick of his releases up to this year.

JAMES BROWN: "This Is James Brown" (Polydor). It's getting impossible to keep up with Brown's album output, but this one is better than most. Contains his hits "Say It Loud," "Licking Stick," "Money Won't Change You" and "I Love You Purple."

JAMES BROWN: "It's A Mother" (Polydor). One of his best albums with the band jumping behind his wild vocals. Not a lot to vary, but he really roars it out on tracks like "Mother Popcorn," "Mashed Potato Popcorn," and "Little Groove Maker Me."

JAMES BROWN, HANK BALLARD ETC.: "Non Stop Soul" (Polydor Special). Some 28 year 28 — socking soul songs by 16 singers in non-stop succession. Impossible to tell them apart, but great value for a party.

BUDDAH '69 (Buddah): Quite a line-up with the 1910 Fruitgum Co., The Edwin Hawkins Singers, Ohio Express, Chubby Checker and the Katzenetz Super Circus. Good value album.

MAX BYGRAVES: "Max Bygraves Rolls On" (Pye). Easy listening music.

GLENN CAMPBELL: "That Christmas Feeling" (Ember). His fresh, honest-sounding voice just about saves him from the schmaltzy arrangements. A few new songs, but mostly it's old reliables like "Have Yourself A Merry Little Christmas." Mum will love it.

GLENN CAMPBELL: "This Is Glenn Campbell" (Ember). The fifth album from singer-songwriter Campbell this year. Pleasant, easy listening lightweight material with "Bowling Green" and the same song from "True Girl" the stand-out tracks.

CARNABY STREET POP ORCHESTRA AND CHOR (Carnaby): Well-played hip arrangements of songs like "Puppet On A String," "Congratulations," and "Boom Bang-a-bang." Fashionable



BAND: play with loving care

music — like the famous London Street.

CLARENCE CARTER: "This Is Clarence Carter" (Atlantic). Belated re-issue of his first U.S. album. Clarence is in fine throaty form, but the arrangements are surprisingly dull compared with his later stuff. Includes his hits, "Looking For A Fox," "Slip A Way," and "Funky Fever."

CAT MOTHER AND THE ALL NIGHT NEWSBOYS: "The Street Giveth . . ." (Polydor). A fine exciting rock album produced by Jimi Hendrix.

CHAMBERS BROTHERS: "Shout" (Liberty). The rave-ups build up plenty of excitement but there are dull moments on the slower things.

CIRCUS (Transatlantic): A jazz-pop group that is rather boring on the pop but a little more together on the jazz.

JOE COCKER (Regal): Superb album with Joe singing his head off in company with excellent musicians. Great arrangements by Chris Singleton. Not an album to be missed. Includes "Delta Lady," "Laudy Miss Clawdy," "She Came In Through The Bathroom Window" and "Something."

ALICE COOPER: "Pretties For You" (Straight). Rest-of-the-mill rock music. Fairly interesting songs and competent playing, but there's enough about without this.

KING CURTIS: "Instant Groove" (Ato). How King Curtis has changed since he played at New York's Birdland! This all wins 'it. But it's nice, well arranged and there are some fine guitar solos from Duane Allman. Songs include "Hey Jude," "Little Green Apples," "Some-where," and "Games People Play."

ADGE CUTLER AND THE WURZELS: "Carry On Cutler" (Columbia). Live recording which fully catches the offbeat West Country humour of Adge and the group.

VIC DAMONE: "Live From Las Vegas" (Ember). Superb recording, swinging band, great arrangements and a classy "straight" singer add up to a fine album for the older market. Includes "McArthur Park," "Didn't We" and "Can't Take My Eyes Off You."

BOB DARIN: "Commitment" (Bell Records). Practically a one-man production with Bob singing and playing blues harp and keyboard instruments as well as writing all the songs. It's good with intelligent lyrics and some groovy playing.

THE DELLS: "Love Is Blue" (Chess). The throaty Dells, very ably backed by good musicians and arrangements drive their way through top songs like "Dock Of The Bay," "One Mini Julep," "A Whiter Shade Of Pale," and "The Glory Of Love."

DIETRICH IN LONDON (Mercury Arch): Martine was in a lovely mood in this live recording at London's Queen's Theatre in 1964. She casts her spell over songs like "Lili Marlene," "Falling In Love Again," "La Vie En Rose," and "Lola."

VAL DOONICAN: "Sounds Gentle" (Pye). Beautifully sung album in Val's gentle manner which exhibits his tuneful voice and remarkable range. Includes "King Of The Road," "Sunny," "Dream A Little Dream," and "Gentle On My Mind."

JUDITH DURHAM: "For Christmas With Love" (Columbia). The ex-lashes with a variety of Christmas songs she recorded in Los Angeles last year. Traditional like "White Christmas," gospel versions of "Joy To The World" and "Come On Children Let's Sing" and the carol "Silent Night" are all included.

JOSE FELICIANO: "Feliciano 10 To 23" (RCA Victor). Feliciano gets excitement into any song and there is some great guitar on one of his best albums to date. Includes a track recorded when he was ten years old.

ROBERTA FLACK: "First Take" (Atlantic). She sings with a powerful voice, plays hard piano and is backed by musicians like Joe Newman, Frank Weis and Ron Carter. A wonderful album.

FORD THEATRE: "Tina Changes" (Stateside). Disastrous pop opera attempt by American group.

ASTRUD GILBERTO: "The Shadow Of Your Smile" (Verve). A reissue of sides made in 1964-65 and it must be said Astrud's voice doesn't stand the test of time all that well.

GRAPEFRUIT: "Deep Water" (RCA). Interesting programme of straight pop without being greatly distinctive.

BILL HALRY: "Whizzer Rock 'n' Roll" (Ember). Laughably tame compared with today's rock music, but still a great nostalgia trip for elderly rockers. Includes all their hits.

HARDIN-YORK: "Tomorrow Today" (Bell). Pleasant album from two fine musicians. Gentle pop with melodic and pretty songs to the best of the words.

DALE HAWKINS: "L.A., Memphis And Tyler, Texas" (Bell). Rock and roll love, and Mr Hawkins tells it not with more guts than many of the older stars.

RICHARD HILL DENIS COMPER: "Tomb Of Tom Hall" (Polydor). Reading of the story over sympathetic music charming.

HIT 89 (Polydor): In aid of the National Society for Mentally Handicapped Children and featuring the Beatles, Gene, Martha and King Kunta, Brian Gibb, the Everly Brothers, Tomazello Newman, the Who, Barbara, Cream, Frankie and Michelle, Bruce Densa Loria and the Edwin Hawkins Singers. How it sells a million.

HOLLIES SING HOLLIES (Parlophone): One of the oldest and best groups in the British scene singing and playing their own material with a little help from arrangers Johnny Scott and Alan Tew.

ENGELBERT HUMPERDINCK (Decca): This includes English new single, "Winter World Of Love," plus songs like "Gentle On My Mind," "Love Letters," and "Aquarius — Let The Sunshine In." They all get the big treatment with voices and orchestra. A good effort.

THE ILLUSION (Dot): Ideal pounding rock for a party even if most of the ideas seem familiar from the records of better known groups.

JASPER: "Liberation" (Spark). Not sensational but a worthy example of modern group musical exploration.

JODY GRIND: "One Step On" (Transatlantic). A powerful trio augmented by studio musicians. The results are familiar, from the records of progressive rock and jazz.

JACK JONES: "Where Is Love" (RCA Victor). One of the best voices in the singing business on some great songs.

PAUL JONES: "Come Into My Music Box" (Columbia). Rather strait singing from Paul with good arrangements from Mike Vickers, John Cameron and Peter Asher.

TOM JONES: "Live In Las Vegas" (Decca). The material is predictable though well-arranged and Tom is in fine form.

JUICY LUCY (Vertigo): Oh yes — the grittiest most jumping sounds from an all-star British band propelled by the harshly exciting steel guitar of American Glen Fernando Campbell.

AL KOOPER: "You Never Know Who Your Friends Are" (CBS). Another interesting but erratic album from an important jazz-rock figure. Some clever, original songs, occasionally swamped by busy arrangements for big band strings and chorus.

FRANKIE LAINE: "You Gave Me A Mountain" (Stateside). Big build up songs and orchestrations for the man with the big voice.

LITTLE FREE ROCK (Transatlantic): Competent but uninspired rock from a British trio. Highly written by the group, the material fails to generate a great deal of excitement.

LIVERPOOL SCENE: "Bread On The Night" (RCA Victor). Excellent album combining soulful pop, poetry and the superb guitar of Andy Roberts.

MAN: "2 Oz. Of Plastic With A Hole In The Middle" (Dawn). Fine original music, including a fascinating long piece called "Prelude, The Storm." Very refreshing.

JOHNNY MATHEIS: "The Impossible Dream" (CBS). Mathis is an odd singer whose voice seems to go in and on as though mechanically produced. And sometimes the machine seems to be running down.

MIREILLE MATHIEU'S CHRISTMAS (Columbia): That strangely fearful voice from a tiny girl on songs like "White Christmas," "Douce Nuit," "Les Enfants De Noel." Funny to hear it all in French, but different.

MEMORIES ARE MADE OF THESE (Music For Pleasure): Nostalgia for the 1940s seems to be strong just now, and these re-creations of wartime hits will bring back memories for Mum and Dad. Includes "I'll Never Smite Again," "An Apple For The Teacher" and "A Nightingale Sang In Berkeley Square."

MIGHTY BARY (Head): Fine debut album with a relaxed but heavy atmosphere.

THE MILLS BROTHERS: "Dream" (Dot). One of the oldest and still one of the best vocal groups around. Sound reminiscent of songs like "The Straight Life," "Blue Hawaii," and "Dad! We . . ."

MOBY GRAPE: "Truly Fine Citizens" (CBS). The new line-up forsakes freakiness for a more relaxed and rewarding country-rock groove. Sounds mighty fine.

HUGO MONTENEGRO: "Moog Power" (RCA). Pretty disastrous attempt at harnessing the amazing machine, with some really horrendous vocals. Steer well clear.

MOODY BUELS: "To Our Children's Children's Children" (Threshold). A mystic journey through time and space, produced and arranged with thought, care and sensitivity. Another success for the Moodies, but some of the songs lack the impact of their previous albums.

MOTT THE HOOPLE (Island): Yet another fine new group. As their best playing anticipated, progressive rock, they can also be gently lyrical. A debut album of great promise.

JOHNNY NASH: "Prince Of Peace" (Major Minor). Nash forsakes his normal ska-balled style to offer a sugary selection of Christmas songs. It doesn't come off. Includes "Silent Night" and "Away In A Manger" among others.

NICE ENOUGH TO EAT (Island): Superb sampler with tracks from such as Traffic, King Crimson, Jethro Tull, Fairport Convention, Blinden Bay and Spooky Tooth.

NINA AND FREDERIK: "The Best Of Nina And Frederik" (Columbia). Sophisticated cabaret folk. The material will be familiar to most of their fans.

HARRY NILSSON (RCA Victor): An intelligent singer with an individual sound comes up with an entertaining album.

LAURA NYRO: "New York Tendrilly" (CBS). Further evidence, if any was needed, of very big talent. Her songs are compelling listening with the '60s track and "Captain Saint Lucifer" outstanding. This beautifully recorded set.

THE ORIGINALS: "Green Grow The Lilacs" (Tamla Motown). Produced by Marvin Gaye, the Motown vocal quartet are one of the hottest soul acts in the States. Their single "Baby Jim For Real" is included among this interesting collection.

PACIFIC GAS AND ELECTRIC (CBS): Side one is fairly routine West Coast rock. Side two, a suite, is more interesting with the group augmented by the front line of the Jazz Crusaders. Worth consideration.

THE ROBERT PATTERSON SINGERS: "The Soul Of Gospel" (United Artists). Recorded live in Frankfurt, this album captures the great gospel love of the talented Patterson singers with some stirring solos from Mildred Lane and Elaine Davis on "Joshua" and "Let's Come In The House."

JOHNNY PEARSON, his Chorus and Orchestra: "Come To Bethlehem" (Avant Garde). Contemporary carols from Top Of The Pops Johnny Pearson with his orchestra and the augmented Ladybirds on vocals. Truly Christmas songs that come off rather well.

JOHN PEEL PRESENTS TOP GEAR (BBC Records): An interesting selection of jazz artists including Ron Goble, Eric Dolphy, John Guller and Sweet Company.

WILSON PIQUETTI: "The Best Of Wilson Pickett" (Atlantic). A package that not only features a superb selection of the tracks that have made him a soul star, but also includes a disc of his early work.

JOHN PEEL

writes every week in Disc . . . his own column, exclusive, full of Peelian colour, his advice, and thoughts about the scene.

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GET MORE RECORDS FOR YOUR MONEY

RECORDS

POP LP OF THE MONTH

Flaming great!



Every track is melodically memorable, but the most outstanding feature of all are the lyrics — literate, biting, witty and sophisticated. Music for educated minds.—B.D.

FLAMING YOUTH "An 8 1/2 Grade Me, Ours, Earthling, Waughlas, The Placate, Change, Pukay, Space Club, In The Light Of Love, How Now, (Fontana, ST5532). Flaming Youth (8 1/2 string gr. bass gr. vcl), Brian Chatton (organ, prog. vcl), Ronnie Caryl (bass gr. 12 string gr. vcl), Phil Collins (dr. vcl).

IN A month which produced more good pop albums than any this year, it has to be something special to make LP of the month. This is!

Flaming Youth are a new young group with the high standard of musicianship one ex-

pects today — Brian Chatton being particularly impressive on organ and with some fine guitar work from Flash Gordon. In addition they sing well with nice, tight harmonies and tremendous attack.

But what lifts this out of the rut is the writing by Ken Howard and Alan Halkley. As a suite about the last spaceship leaving a burning earth it could have been pretentious rubbish. In fact it is brilliantly done.

HIGHLY RECOMMENDED



CAPTAIN BEEFHEART: "Trout Mask Replica" (Straight). A wonderful double-album which is funny, terrifying, and intriguing by turns, but always contains an undercurrent of genius. Beefheart's voice, particularly on the solo songs, is just too much.



COLOSSIUM: "Valentine Suite" (Vertigo). Brilliant album with the suite, which takes up one side, using added brass and reeds. A band that really swings and plays highly intelligent music.



KENNY ROGERS AND THE FIRST EDITION: "Ruby Don't Take Your Love To Town" (Warner Reprise). Don't let the lyrics of the title track put you off this beautifully performed, subtly arranged album of country rock. Strongly recommended.



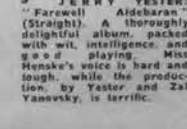
O. C. SMITH: "At Home" (CBS). O. C. has changed a lot since he sang with Count Basie. And it's for the better.



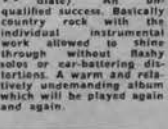
CREEDENCE CLEARWATER REVIVAL: "Green River" (Liberty). Rock at its unpretentious best, with more exciting and menacing riffs from the Bayou. Their deceptively simple guitar sound has been honed down to the perfect edge. In John Fogarty's raving, compelling songs, including "Green River" and "Bad Moon Rising."



FLOCK (CBS) John Mayall recorded them in the States and the results justify his raves. Influences include blues, jazz, gospel, rock and country but the results are highly original, often complex and full of atmosphere. The lineup includes trumpets and two saxes as well as superb, wild violin. An important new group and a superb LP.



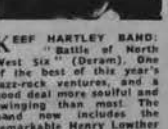
JUDY HENSKA AND JERRY YESTER: "Farewell Aidsbaron" (Straight). A thoroughly delightful album, packed with wit, intelligence, and good playing. Miss Henske's voice is hard and clear, while the production, by Yester and Zal Yanovsky, is terrific.



HUMBLE PIE (Immediate). An unqualified success. Basically country rock with the individual instrumental work allowed to shine through without Raahy solos or car-baiting distortion. A warm and relatively undemanding album which will be played again and again.



JANIS JOPLIN: "I Got Dem Ol' Knees A-goin' On" (CBS). The raw voice of Janis Joplin coupled with one of the best bands in America produces some of the most exciting rock in a long time.



KEEF HARTLEY BAND: "Battle of North West Six" (Doramy). One of the best of this year's jazz-rock ventures, and a good deal more soulful and swinging than most. The band now includes the remarkable Henry Lowther on trumpet, flugelhorn and violin, and they are further supported by some interesting jazz-rock names.



LED ZEPPELIN: "Led Zeppelin II" (Atlantic). Rough, tough, uncompromising contemporary rock music, notable for some fine musicianship and the way they built the excitement. It shows what a long way rock has come in the past 15 years.



MANFRED MANN CHAPTER THREE: "An Impressive Set" (Vertigo). A basic quartet of Manfred, Mike Hugg (sax), Bernie Living (alto, sax), Steve York (bass, gtr, harp) and Craig Colledge (dr) augmented by a dozen brass and reeds. A wild LP of originals leaning very much in the direction of the jazz of Charles Mingus.

ISLAND ILPS 9114

Another polished performance on a wide variety of material. JOHN WALKER: "This Is John Walker" (Carnaby). He hasn't got a voice like Scott and doesn't hold a note too well. He does have good arrangements by Ken Woodman.

THE WEB: "Theraphosa Blondi" (Doramy). One of Britain's most musically gifted groups have come up with another very good album which includes some fine reeds and flute playing from Tim Harris. A very varied and intelligent set, with the group augmented by strings and pianist Gordon Beck on one track. Nice.

SLIM WHITMAN: "Straight From The Heart" (Liberty). Well produced country flavoured collection from the warm voiced Slim Whitman who includes "Acker Bick" and Roger Miller's "Walking In The Sunshine".

MARVA WHITNEY: "It's My Thing" (Polydor). A graduate of the James Brown show she belts out soul with great ferocity.

ANDY WILLIAMS: "Get Together With Andy Williams" (CBS). Andy divides this album into Ballads and Not So Ballads with a little help from the Osmond Brothers and Leadstone apart from Girls and Friends. It's all very professional and smooth.

STEVIE WONDER: "My Cherie Amour" (Tama Motown). A fine album with Stevie in an all-action mood. Backings are big and bustling.

WRITING ON THE WALL: "Power Of The Pies" (Middle Earth). Gitty, powerful modern rock and roll from a talented Scottish group. Worth a long listen.

KAREN YOUNG: "Nobody's Child" (Major Minor). Karen sings her chart success plus 13 other songs on her first album. The arrangements are simple and Karen's straightforward style has a gentle appeal.

"Good Times" and "A Fool For You".

HELEN TRAUBEL: "The Loveliest Night Of The Year" (Music For Pleasure). Helen Traubel with an orchestra and chorus conducted by Milt Rogers, comes up with an album which is full of nostalgia. Tracks include "Brahm's Lullaby," "Autumn Leaves," "Summertime," "Because" and "I Believe," all of which make very pleasant listening.

SMALL FACES: "The Autumn Stone" (Immediate). Farewell double which shows what an entertaining and progressive little band this was. Excellent memorial which includes a couple of tracks recorded at a live concert in Newcastle.

O. C. SMITH: "At Home" (CBS). O. C. has changed a lot since he sang with Count Basie. And it's for the better.

SON OF GUTBUCKET (Liberty). Bargain price set of 13 tracks. From roughly blues-based artists including Creedence Clearwater Revival, Cannon Heat, Aynsley Dunbar, Jo-Ann Kelly and Idle Race.

SPIRIT: "Clear Spirit" (CBS). Cool, beautifully performed third album with fanfares, jazz instrumental and vocal work and some excellent songs.

SPIRIT OF JOHN MORGAN (Carnaby). A nice album that ranges all the way from straight Boogie Woogie to progressive originals via blues and comedy.

STAPLE SINGERS: "We'll Get Over" (Stax SX25 1016). At one time prominent in the gospel field, the Staples family are now well into the Stax pop movement. This latest example of their attractive pop-gospel mixture includes "Games People Play," "The End Of Our Road," "When Will We Be Paid" and even a Japanese folksong.

STATUS QUO: "Status Quotations" (Marble Arch). Bargain reissue set which includes "Matchstick Men" and "Ice In The Sun."

SYNANTHESIA (RCA Victor). The singing is the weakest point and the lyrics are rather twee but there are nice moments, especially with acoustic guitar and vibes backing.

BOOKER T AND THE MG'S: "The Best Of..." (Aco). Knockout collection from the pioneers of the Memphis Sound. Listen to the simple but utterly funky sounds on "Hip Hug Her," "Green Onions," "Boogie" and "Summertime."

TAMBA 4: "Sambila Bim" (A&M). Nice bossa sounds, vocal and instrumental.

TARANTULA (A and M). Another American band trying too hard to be hip and eclectic with woodwind, electric sax and keyboards. Totally devoid of style and personality and feebly reminiscent of early Mothers.

JOHNNY TAYLOR: "The Johnny Taylor Philosophy Continues" (Stax). Taylor arrived on the soul scene with "Who's Making Love" which he followed with "I Could Never Be President" and "It's Amazing," both included in this set. Nothing outstanding but Lou Rawls' "Love Is A Hurting Thing" is good.

IKE AND TINA TURNER: "Greatest Hits" (Warner Bros). Still the most exciting of the soul duos. Tracks include "Tell The Truth,"

VARIOUS ARTISTS: "The Upsetters" (Trojan). Produced in Jamaica by Lee Perry, the singer and songwriter with the Upsetters who are featured on ten of the tracks. Other tracks from Busty Brown and the Musketeers. Budget priced reggae.

BILLY VAUGHAN: "The Windmills Of Your Mind" (Dot). Pleasant versions of hit songs.

FRANKIE VAUGHAN: "Mr. Moonlight" (Columbia).

TREMELOES: "Live In Cabaret" (CBS). Tuneful, god-humoured, thoroughly professional cabaret act recorded live.

VARIOUS: "Top Chartbusters Of '69" (Marble Arch). Those faceless singers again with cover versions of some of the year's big hits. Everything from "Albatross" to "Israelites."

VARIOUS ARTISTS: "Tighten Up Volume 2" (Trojan). Budget album of big reggae hits including the Pioneers, "Long Shot Kick The Bucket" and the Upsetters' "Return Of Django." Other tracks from Dandy, the Soul Sisters, Kingstonians and Clancy Eccles.

SAM AND DAVE great collection

GREAT TO HAVE YOU HERE GREAT NEW SINGLE FROM i'mama THE SOUND OF THE SEVENTIES 4715 See them at: Royal Albert Hall December 4th Granada, Kingston December 5th See them at: Mother's Club Birmingham December 20th City Hall Newcastle-on-Tyne December 21st CBS Records, 281/2 Broadway, New York 10013

LP supplement blues

Prime Hooker



JOHN LEE HOOKER
"The Best Of... Dimples, Boogie Chillun, Little Wheel, Crawlin' King Snake, No Shoes, Tupelo, Drug Store Woman, Boom Boom, The Hobo, I'm In The Mood, Whiskey And Wimmen, Dusty Road (Joy JOYS156).
Hooker (git. voc), solo and with various groups.

HOOKER, having been around a long time and generously recorded, is sometimes taken for granted. It's true that he repeats himself (who doesn't?), also that he's got a bad name with parists for his folksy performances with acoustic guitar. He has, after all, made a great many discs.
But the "big beat"

Hooker of the Fifties on Vee Jay was solid, smoky and agreeably sinister. And, in spite of his limitations, he managed to achieve a certain versatility. As Robert Shelton put it (in the New York Times): "From personal country blues through more sophisticated, externalized urban blues to heavily rhythmic material that borders on rock."
No doubt about it, the early Vee Jay stuff was among the prime Hooker. Joy label has reissued masses of it, and readers are directed to such albums as "I'm John Lee Hooker," "Burnin'" and "Travellin'" as well as the present choice of the month.

The price of just over a pound, coupled with good material and very fair recording, makes these albums a bargain. And now they are coming up with pretty sharp colour-photo covers—this

one being especially Hookerish.

As for the songs: they include interesting work-outs on "Little Wheel" (with rhythm group), "In The Mood" (with Eddie Taylor's fine bass guitar), "King Snake" and "Boogie Chillun" (solo performances from '59), and "Whiskey," "Dusty" and "Shoes" (with guitar, bass and drums from 1969).

In addition, you get the hit things, "Dimples" and "Boom Boom," also "Drug Store" with sax and hand and a couple of tracks injected, I guess, from the 1960 Newport.
As the note says, this is John Lee singing the tunes of John Lee; that can't be bad, because Hooker's music—warts and all—is the blues. All you need to watch for is duplications. Most, or all, of these have been out before—some of them on Joy.—M.J.

DUSTER BENNETT: "Bright Lights" (Blue Horizon 7-83221). This album, recorded live at the Angel, Godalming, should earn Duster the reputation he deserves. This is his "home" club and the audience love every minute. The amazing one-man band is helped by all his friends, Top Tophan, Tony Mills, Pete Strawberry, Peter Blue, his wife Sheila and about 450 fans.

"FAVOURITE COUNTRY BLUES" PIANO-GUITAR DUETS (1928-1929) (Yazoo L1015). Willie Harris, Charlie Spand and Roosevelt Sykes supply the "24 recordings here. Eunice Day Sings and Buddy Woods take the set up to '36 and '37. Rare and recondite stuff, finely presented.

"GUITAR WIZARDS" 1928-1933 (Yazoo L1016). Yazoo LPs are available in this country for 43s 6d and this set of guitar (and vocal) blues will fascinate collectors of traditional stuff. Blind Blake, Tampa Red and Sam Butler are included.

EARL HOOKER: "Sweet Black Angel" (Blue Horizon 7-63456). Hooker, a fine guitarist, comes over quite strongly on this Blue Thumb recording, produced and arranged by Ike Turner (who plays piano and supplies the band). Best tracks are the title song, "Bye Bye 'Devlin' Wheel" and the only vocal "Sweet Home Chicago."

JOHN LEE HOOKER: "In Person" (Joy JOYS152). More goodish John Lee from Vee Jay, this time a couple of '63 sessions devoted to Hooker

with drums or with band-and-saxes plus the Vandellas here and there.

JOHN LEE HOOKER: "Concert at Newport" (Joy JOYS142). As a further instalment in the continuing story of Vee Jay on Joy, the label puts out a live recording of Hooker at Newport in '63. Songs include some he did there earlier, such as "Upin."

LONNIE JOHNSON, OTIS SPANN: "See See Rider" (Storville Special 616016). A reissue of SPLP12, made in Denmark in '63, this presents Johnson's voice and guitar solo on "Call Me Darling" and backed by Span's real fine piano on the other nine tracks. Clean, smooth, fluent blues music.

TAJ MAHAL: "Giant Step" (CBS Direction 5 8-63820, 5 8-63821). Double album from Taj which displays the full range of his talents. The first feature him with other musicians such as Jesse Edwin Davis, while the other Taj plays solo. Good buy for fans only.

JOHN MAYALL: "The Turning Point" (Polydisc 58337). The current drummerless Mayall quartet, recorded live at Fillmore East. It proves there is nothing in love and everything to gain by reducing volume. Jim Mark's beautiful guitar and Johnny Almond's fine alto and tenor are given plenty of freedom. A refreshing contrast to so much of today's blues music.

"MEMPHIS BLUES, VOLUME 1" (Savdis: Roots

RL323). Another Roots collection for the serious blues buff, this first volume contains performances by Frank Stokes, Hambone Willie Newbern, Furry Lewis, Sleepy John and other blues notabilities.

RECOMMENDED

THE JOHNNY OTIS SHOW "Cold Shot" (Sonet SNTF 613). Veteran Johnny Otis is joined by his son Shuggie and Mighty Mouth Evans on a quite brilliant set of Urban blues masters. The change of style is sure to stun Otis fans, but the wit and originality throughout merits a success.

OUTLAW BLUES BAND: "Breaking In" (Stateside SS1 1029). A very raw set of the mill group whose dressing up of the old standards is as boring as the new composition. Big disappointment.

JIMMY REED: "The Best Of Jimmy Reed" (Joy POYS155). Another reissue of old Vee Jay material and mostly pretty good Reed, from the 1953 to '60 period. Trouble is, if you have earlier LPs such as "The Legend," you'll already have half of the tracks here. But these are in compatible stereo.

JIMMY REED: "Sings The Best Of The Blues" (Joy JOYS151). On this set, made in the early Sixties, Reed does the great blues classics of our time. — In this case "St Louis," "Trouble In Mind," "How Long," "Cherry Red" and others.

VARIOUS ARTISTS: "Mississippi Delta Blues Vol. 1" (Aristonec 1041). Contained in this set are some rare and very interesting recordings from the Mississippi and beyond. Good cross section which includes Napoleon Strickland, Fred McDowell, Johnny Woods, Walter Miller, Dewley Corley, Houston Stackhouse and Robert Nighthawk.

VARIOUS ARTISTS: "Trump" (Music Man SML 603). The Trump consists of Danny Kirwan, Bob Hall and Bob Brunning the producers, Mick Fleetwood, Memphis Li and her little brother Dave. Interesting with some nice solos from Hall and Kirwan, but far too self-indulgent in his general interest.

MUDDY WATERS, OTIS SPANN, PAUL BUTTERFIELD, ETC.: "Fashion And Sons" (Chess CR15456). A handsome double album, well recorded and packed, this features the above plus Mike Bloomfield, Duke Doolittle and others. Some studio-made record and one live bash. Mostly old favourites here, and old fans will profit from original versions. But Muddy sings well and the live session is quite tasty.

5th DIMENSION: "Wedding Bell Blues" (Liberty). A chart-topper in the States this should be big here too.

The lead singer gives out like a grown up Diana Ross and the group makes the appropriate, well-timed noises in the background. Nice arrangement too.

Incidentally, Chris Welch says he's snowed-up in Switzerland. How the hell do you get snowed up in Switzerland?

Darned

KINKS: "Victoria" (Pye). I'm an admirer of Ray Davies but I'm darned if I know what to make of this. The tune sounds so familiar — there's more than a touch of "Yellow Submarine," for a start.

The lady of the title is the good queen of that name who was not amused. The playing is cleaner than the Kinks of old and there are some healthy backing noises but I wouldn't rank this among the Kinks' best.

The jerky rhythm and easily assimilated melody could make it a hit though.

EQUALS: "Rub A Dub Dub" (Equals). Rumour has it that there is dissension among the Equals as to whether this should have been released — one possible reason being that it was written by D. Gordon rather than E. Grant.

Hard to see what the bother was about — it's highly commercial, instant hit material with a good dancing beat.

Boring

BADFINGER: "Come And Get It" (Apple). A Paul McCartney song from the film The Magic Christian which probably means it will be a massive hit. I find it quite offensively boring.

The tune is hardly vintage McCartney, the group sounds like the Hollies of about five years ago and the backing includes one of last year's thumping pianos.

WILD ANGELS: "Buzz, Buzz" (B.C.). Apparently recorded in a large mansion but it's a bit difficult to sort out exactly what is on the record. Seems to be some fairly wild rock and roll with inaudible vocal, roaring sax and thundering drums in there among what sounds like 142 rhythm guitars. Should get them leaping about in the discotheque.

TOMMY JAMES AND THE SHONDELLES: "Ball Of Fire" (Roulette). It must be the cold weather, I can't make out the lyric on this one either. It's one of those slow ballads with the leader using a vibrato that you could drive a double-decker bus through. Family. Bew. Genui. The arrangement contrast the quiet bits with great slabs of vocal sound.

Shares

JIM REEVES: "But You Love Me Daddy" (RCA Victor). Help! This is presumably a Christmas type record and it should get a long way towards getting Christmas abolished.

The late Mr Reeves shares his vocal with one of those American children whose voice is supposed to make you say "Aww". It makes me think up! I've heard of sugary records, this one has the entire Tate & Lyle factory.

COPPERFIELD: "I'll Hold Out My Hand" (Parlophone). I wish I were dressed up with a rather clever little Warburton arrangement. The group gets a nice vocal sound — John Stark. It's a good record and has a hope in hell of getting in the chart.

Pop Singles by Bob Dawbarn



EQUALS: instant hit material

JACKIE WILSON: "Helpless" (MCA). How does he get his voice up there without doing him self a nasty injury. Song that is fair on excitement and low on originality.

I had my cat altered once. Sounds a bit like him singing the middle eight — before the operation of course. Reggae in all its full burr.

It's for the best and he'd only take your mood off the rhythm section.

ALEX HARVEY: "Moonlight Moves" (Fontana). What ever happened to Alex Harvey? Actually he's come up with a real wide baller of a rocker. It has all the subtlety of a Chris Welch screed, but it certainly succeeds in building up the excitement. I couldn't mind this being a hit at all.

Maybe

SOFT SENSATION: "Sitting In The Park" (Revolution). They might have had the singer in the same building as the group. There again maybe

BILL KENWRIGHT: "Sugar Man" (Fontana). Bob Darin wrote this and recorded it Jimmy Powell has three people who. Why three people should want to record such a dull song is I suppose, just part of life's rush pattern. Hope none of them get taken up by radio one or I'll have to throw my transistor into Chris Welch's snowdrifts.

Worst

JOAN BAEZ: "Just A Closer Walk With Thee" (Vanguard). If I had a penny for every time I played this while disguised as the second worst troubadour player in the world, I wouldn't be sitting here as the poor man's Chris Welch. I'd be the rich man's Chris Welch.

And who knows would get me to tell you the name of the worst trouadour player in the world — John Stark. It's a good record and has a hope in hell of getting in the chart.

APOLOGY AND CORRECTION

Peter Davies Ltd. and Raymond Hooper and Joe Hutchinson, the Publishers and Authors respectively of "MUSICAL COMEDY: A STORY IN PICTURES", wish to correct the wording appearing below photograph No. 224 in this book which states that the lyrics of the Musical Comedy "CHARLIE GIRL" are by Mr. David Henshaw and Mr. John Taylor but that the music is by Mr. David Henshaw only. In fact, of course, the music is by Mr. David Henshaw only. The Publishers and the Authors of "Musical Comedy: A Story in Pictures" tender their apologies to Mr. David Henshaw and Mr. John Taylor for any inconvenience or embarrassment that may have been caused to them by this mistake and which will be corrected in all future issues of the book.

HIT ME! KISS ME! MURDER ME!

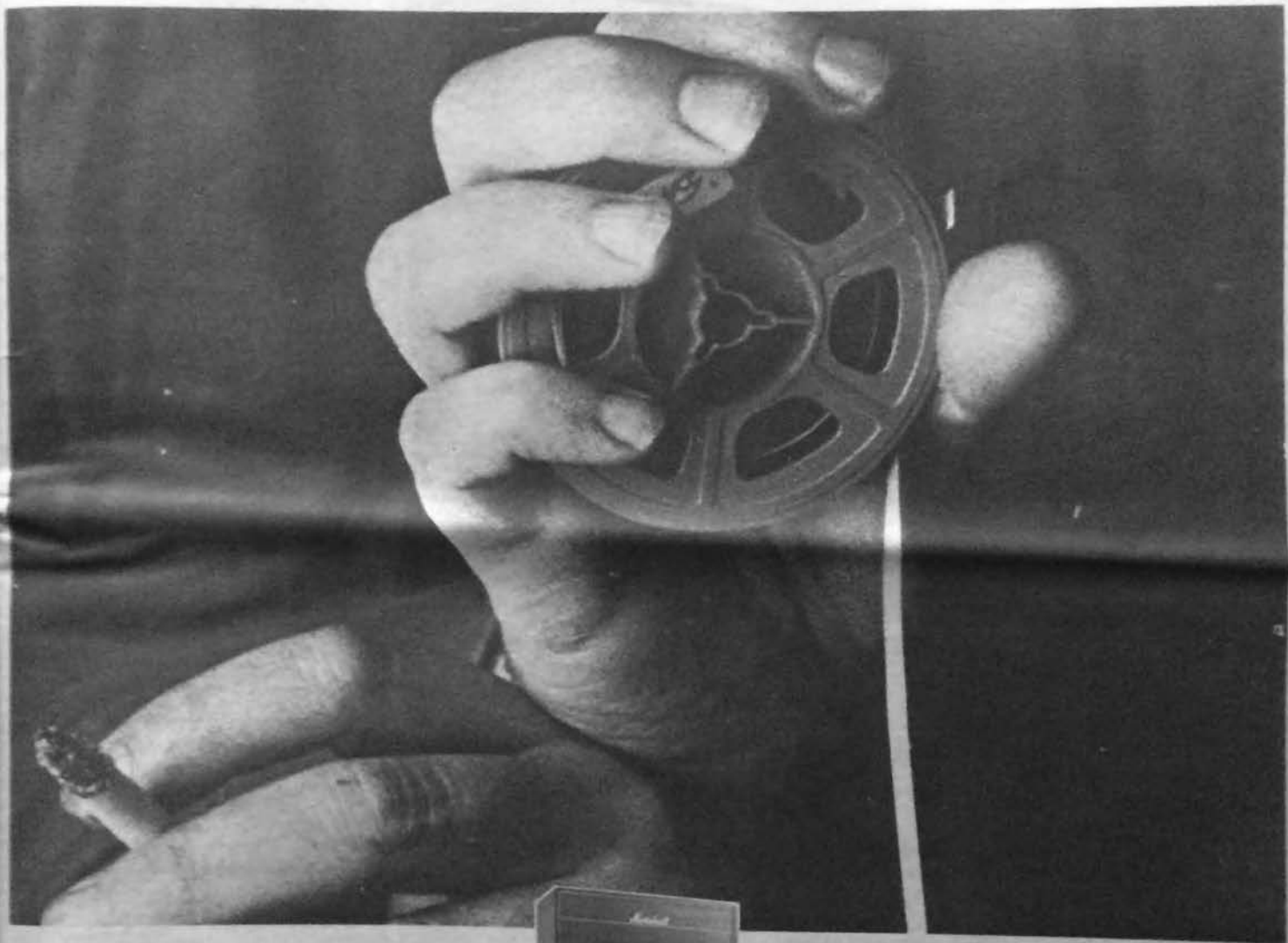


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BADfINGER
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FOCUS ON FOLK



wanted them to do. I'd answer, let the American people know what their problems are and let them talk them out. It's not necessary to get angry, you don't have to be full of anger and hate, but neither do you try and run away from the problems.

"But they don't really know how to do this without getting angry or crying in their beer because to talk about their problems with good spirit involves trying to do something about them."

This isn't only a political problem. As folk fans in Britain know to their cost, music which doesn't automatically get into the top chartbusters has to fight for every minute of airtime it can get.

"If I didn't get on TV once, that wouldn't matter if TV itself would get out of its straight-jacket, which is strictly that of the dollar. This means that whatever can make most money gets it. If it can't make most money it doesn't deserve to be on."

"As a result, there's 501 different types of taste that just never get satisfied on TV, at least this is true in the States. There are millions of people who never — and I mean never — on TV see what they deserve to see because the air belongs to them just as much as it belongs to everybody else."

The folk revival in Britain, of course, has handled this situation by virtually ignoring the mass media. Until recently, so did "underground" pop. Seeger rejects this solution as a cop-out.

"Now that TV has become the mass medium, the establishment allows the other media to become more free. Print and movies and records are freer now than they've ever been or we've ever suspected they are. But the reason they're free is that TV is tightly under control."

"They're saying look, you can say whatever you want in print, so why are you making such a big thing about TV? Say whatever you want in print. Make a record of it. Make a movie of it."

"Just don't bother us. TV is a family medium. Keep TV for the family." Seeger is sensitive to the charge that protest songs can work against the causes they are supposed to favour.

"This is what they do. They let you blow off steam and you sublimate your protest, this way. You get all this protest off your mind by singing about it and then you don't do anything about it."

"Anybody who uses words in any way has to give serious thought as to whether those words are being used to forestall action or whether they actually lead to action. Otherwise they become a kind of tokenism, giving you just enough to take the pressure off so they don't have to give you any more."

While Pete has no illusions about the problems of working in the mass media, he's no pessimist about the possibilities ahead. No sir.

"We're going to have a lot more influence than we had in the past," he said confidently. "We're not going to be satisfied with just getting in print and just getting on a phonographic record and just making a 16mm underground movie, we're going to demand the right to get on TV."

"If you want to communicate between the masses of any modern industrial nation you've got to get on TV. You can write all the books you want, but you're not going to reach more than five per cent of the people."

"It means that when I write a new song I can get it heard by more people. My records never sell any particular large amount, but the songs get around. It generally encourages people to sing this kind of song."

"Not that Pete expects to stamp into the studios and make it his platform. In a sense, it's their programme and I'm not going to act obtrusively. But at the same time I don't want to join their circus. It's not easy to maintain independence from what they are doing — which is to distance the American people from their problems."

"If they'd ask what I

No more blues for Mike Cooper



MIKE COOPER: new album released in January

MIKE COOPER'S search for a new all English sound, as opposed to the accepted resuscitation of negro country blues sounds, took him to Spain earlier in the new year.

Mike's story is full of paradoxes, the most incredible being that he wrote most of his songs down in Spain and completely disregarded all of them until he eventually arrived unprepared and unprepared in studios to record.

"I just wanted to forget the whole scene after a year of solid work. I was getting very bored with what I was doing and cleared off to Spain for two months. I had written one song before I left and two when I returned, but everything else on the album was written out in Spain."

Tricks

Mike produced a demo copy of the record, which is scheduled for release by Pye at the end of January. And after a few revolutions it became apparent that his association with the country blues is now in the dim and distant past.

"The strait country blues album marked the end of an era for me, when the boredom set in. But don't think I didn't like 'Oh Really.' It achieved what I was doing at the time, and I am glad it's now been released in America. In fact I'd like to go out to the States and promote it."

On the home front Mike is doing a number of concerts, and the response to his new material is very encouraging.

"I'm using a Gibson primarily, although I still play the National steel guitar to some extent. I'm well away from bottleneck, although I still throw in the odd blues and enjoy doing so. In fact I'm singing the blues better than ever now as I'm able to put more enthusiasm into it."

In view of his popularity at live gigs, I asked Mike whether he would rather have recorded the album live. It was then that he revealed a few tricks that could never have been produced at a gig.

"I like to do things intentionally on record, that I

BY JEREMY GILBERT

would not normally do in public. To me, singing in the studio and in the folk clubs are two totally different things. In addition I've got bassist Harry Miller from Mike Westbrook's band backing me on 'Journey To The East,' 'I Wish She Was With Me,' and 'Keep Looking Back.'

Jazz

"I want to be able to write stuff in order to use musicians of Harry's calibre without them being embarrassed."

"I'm moving in a set direction, and would like to cut an album with, say, the Gary Burton Quartet and the Mike Gibbs Orchestra. I'm already writing lyrics for two of Mike Gibbs' themes, and I think that the pattern was set when I wrote 'Divinity Blues' for the last album."

"I think that if musicians are moving in style, you can usually detect one track on their albums which point out the direction. I didn't really know what I was playing until I met Harry. My chord progression patterns are now much more involved, and I'm playing a lot of jazz chords."

Influenced

"The singing's improved too, and my lyrics are a lot deeper, probably because I've been writing a lot of poetry. Primarily the theme of my material is myself — it's a kind of release. I've also got bird noises and the sound of the sea recorded on to a couple of tracks."

Despite his deeper involvement in all kinds of music, Mike Cooper is still recognisable by his powerful and poignant voice.

"The country blues was a kind of musical apprenticeship, in fact I never listened to the blues generally. But if Fred McDowell had a technique or song I wanted to learn, then I'd listen and develop a range of styles in this way. All the old country

blues singers were vastly over-recorded, and I reckon there's only about a dozen of any merit.

"The essence of a good musician surely is to be able to suss out the valid stuff. I think everyone tends to be influenced by whoever they dig at that particular time."

"I'm more flexible now, the voice is not so raw as the days when voice and guitar were as solid as a rock. Currently I'm listening to people like Neil Young, Larry Coryell and Crosby, Stills & Nash, but I believe you can take any kind of music and find a way of putting it to your own use."

Travelling

Mike believes that Crosby, Stills & Nash have a distinct American sound, while there are very few British artists who come up with what he calls a true British sound. Ray Davies, Ralph McTell and Mike Chapman are among the few.

Mike Cooper's new album will be called "Do I Know You?"

"I realised I had this album to record and I just wouldn't have been able to do it if I hadn't got away from the British scene. I hate being away from home for too long, as when I'm travelling around the country I never seem able to write. I think a lot of people suffer in the same way. Spain gave me a chance to have a good look at England from the outside; the songs went straight into a folder and stayed there until I actually got into the recording studio where I worked some of them out with Harry."

Mike hopes to do more producing this year. He has already joined forces with Peter Eden to produce "Free-point" for the new "Music Man" label, and he would like to record Bill Brummel, who, like Tom Robinson and Gerald Moore, comes from Mike's home area of Reading.

THE MAGAZINE FOR FOOTBALL ENTHUSIASTS

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MUSIC EVERY NIGHT

and Sunday Lunchtime, 12-2 p.m.

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<p>Thurs. 8.11 p.m.</p> <p>STAN GREG/DAVE SHEPHERD with Roger Hobson (Drums), Barry Sheelardine (Bass), Terry Jackson (Guitar)</p> <p>Friday 8.11 p.m.</p> <p>TONY LEE TRIO TOMMY WHITTE</p> <p>Saturday 8.11 p.m.</p> <p>JOHN WILLIAMS TRIO</p> <p>Sunday Lunchtime, 12.2 p.m.</p> <p>BILL NILE'S GOODTIME BAND</p> <p>Sunday night, 8.10.30 p.m.</p> <p>FAT JOHN COX with GUEST SINGERS TRIO</p> <p>Monday 8.11 p.m.</p> <p>JOHN WILLIAMS TRIO</p> <p>Tuesday 8.11 p.m.</p> <p>TUBBY HAYES QUARTET</p> <p>Wednesday 8.11 p.m.</p> <p>JOHN BENDINGFIELD BIG BAND</p> <p>Thursday 8.11 p.m.</p> <p>BRIAN GREEN NEW ORLEANS STOMPERS</p> <p>Friday/Saturday 8.11 p.m.</p> <p>PHIL SEARMAN (Drums) BOB PETTIT (Bass) BRIAN LEMON (Piano)</p> <p>Sunday Lunchtime, 12.2 p.m. and Sunday Night, 8.10.30 p.m.</p> <p>TALLY HO! BIG BAND</p> <p>Monday 8.11 p.m.</p> <p>JOHN BENDINGFIELD BIG BAND</p> <p>Tuesday 8.11 p.m.</p> <p>DENNY OGDEN OCTET</p> <p>Wednesday 8.11 p.m.</p> <p>BILL NILE</p>	<p>Thursday 8.11 p.m.</p> <p>BRIAN GREEN NEW ORLEANS STOMPERS</p> <p>Friday/Saturday 8.11 p.m.</p> <p>PHIL SEARMAN (Drums) BOB PETTIT (Bass) BRIAN LEMON (Piano)</p> <p>Sunday Lunchtime, 12.2 p.m. and Sunday Night, 8.10.30 p.m.</p> <p>TALLY HO! BIG BAND</p> <p>Monday 8.11 p.m.</p> <p>JOHN BENDINGFIELD BIG BAND</p> <p>Tuesday 8.11 p.m.</p> <p>DENNY OGDEN OCTET</p> <p>Wednesday 8.11 p.m.</p> <p>BILL NILE</p>

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Is 'Ruby' the product of a sick society?

HOW SICK can a society get? America has produced such masterpieces of bathos as "Deck Of Cards", "Tell Laura I Love Her", "The Leader Of The Pack", "Give Us Your Blessings", "The Ballad Of The Green Berets" and "The Deal."

Now — like "Green Berets", — along comes another disc capitalising on the Vietnam war. I say "capitalising" deliberately, for one can only assume that the purpose of a commercially issued single is to sell copies and make money for all concerned.

Which seems a pretty paltry and tasteless attitude when one considers the suffering caused — both to thousands of Americans and Vietnamese — by the Vietnam war.

I'm referring, of course, to "Ruby Don't Take Your Love To Town", which surely warrants a Purple Heart for being the most macabre and insensitive disc on current release.

The fact that it "is beautifully produced and has a catchy melody line" — to quote Jeremy Gilbert in last week's MM — merely aggravates the matter. — M. Carlyle, Haywards Heath, Sussex.

SEE PAGE FIVE

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

IT'S GREAT to see Gene Vincent back in England after four years absence. He has been singing and performing for 13 years and must have a really bright future ahead.

How many singers have had such success over such a long period and can top the bill at the London Palladium.—DAVID BOWELL, London SW11.

WHAT'S happening to Jethro Tull? When the group

were 100 per cent underground and relatively unheard of, they seemed to concentrate on solely playing their music but now it would seem that Ian Anderson would sooner tell jokes and fool about on stage than play.

This is not the Jethro Tull that was. Is Ian Anderson exploiting the brilliant musical talents of Clive, Martin and Glenn for his own lucrative ideas? The group ought to stick

to their music rather than trying to please the teenybopper audience of Top Of The Pops.—JOHN HESLOP, Southwell, Notts.

ALL those who saw and heard Ejection must grieve its passing; it was one of the best bands around and as a consequence two things must be done.

Firstly let us wish future success and happiness to Dorris Henderson and omnimusical Polly Palmer.

Secondly let's give Lucas' new Ejection a fair listen lest it too should remain a basically esoteric sort of enterprise and suffer the tragedy of unrecognition.—DAVID MOULE, London NW6.

THE ELVIS Presley legend continues in great style with the release of his latest single "Suspicious Minds" already a US number one and destined to do the same in England.

I predict that Presley's popularity in 1970 will outshine the frenzy of 1956 when he burst on the scene and popular music was born as we experience it today.

Then people such as The Beatles, Tom Jones, or Bob Dylan will be silenced for good. No one will replace

Elvis. — ALAN WALTON, Blackburn, Lancs.

TO ONE who believes there are British drummers equal to the best Americans, it was sad to see your Percussion Special devoted to Americans. Then as a publisher I turned to your list of tutors to find, again, the emphasis on foreign authors. Your staffman omitted: Premier Modern Drum Tutor — the biggest selling elementary tutor; Modern Techniques for the Progressive Drummer — by Max Abrams, the latest and most advanced drum book.

There is also: Brush Artistry — by Philly Joe Jones, published this year —

A. L. DELLA-PORTA, Chairman, Premier Drum Co Ltd, recognised as making the world's best drums. P.S. Morello please note; winners of the Queen's Award; publishers of the above tutors.

I FOUND only one thing wrong with the George Fame-Alan Price show The Price of Fame. And as it was the main fault it should be pointed out—it wasn't long enough! — THERESA DALIGAN, London SE16.

GOOD MUSIC IS THERE IF YOU LISTEN



America we're blessed with albums from Spirit, Love, Frank Zappa, It's A Beautiful Day and our own musical aggregations give us Led Zeppelin 2, Court of The Crimson King, Manfred Mann Chapter Three etc.

High class contemporary rock music has never left us, it's just that those of us who find instant reggae and bubblegum music unpalatable have to make an effort to look and listen out of it.—MONTY SMITH, London SE22.

AMONGST so much good material issued from the new record companies, one record stands apart on one of the newest labels. Frank Zappa has done it again, this time with Straight.

The record I refer to is Captain Beefheart and his Amazing Magic Band with "Trout Mask Replica?" a three dimensional total experience.

Although one may not like the Captain one cannot ignore him.—PERRY LOW, Cooside, Plymouth.

ZAPPA great albums

TOO MANY people are incorrect in assuming that there is a lacking in quality on the current music scene.

There may well be a lacking in any particular musical direction. But the record industry is remarkably healthy when from

IT'S about time that the music people of Britain heard about Woody Guthrie. Bound For Glory, his autobiography, has just been published and everyone should read it.

After hearing some of his albums, everyone will appreciate what a great man he was. This man was a legend.—BOB FAIRBURN, Canley, Coventry.

IT'S A pity that such a brilliant group as the Box Tops can only produce mediocre singles.

Their Dimensions album is one of outstanding musical quality and would be treasured by any music loving person. It's brilliant. A. FORMOY, Dedham, Essex.

AYNSLEY Dunbar Retaillon were one of the finest British blues groups who, when other blues bands fell by the wayside and others turned commercial because of top twenty success, carried on playing music which they enjoyed.

But as the saying goes — all good things have to come to an end, a great pity.—R. COTTERELL, Walsall, Staffs.

SHARON CASSIDY needs a new pair of glasses and her brains melted right now before she causes any more distress and embarrassment to Paul McCartney and his fans.

If he was dead, which he is not, they would not be able to find an imposter who looks exactly like him, sings exactly like him, writes songs like him and speaks and acts exactly like him. To quote "It's all bloody stupid." — CEDRIC WORPOLE, Beaufort, Essex.

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