

Melody Maker

DECEMBER 20, 1969

1s weekly



48-page Christmas cracker!



STONES IN ACTION P24
 HENDRIX EXCLUSIVE P5
 LED ZEPPELIN AWARD P33
 JETHRO-U.S. TAKEOVER P11

Melody Maker POP 30

- 1 (5) TWO LITTLE BOYS Rolf Harris, Columbia
 - 2 (3) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the 1st Edition, Reprise
 - 3 (1) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla Motown
 - 4 (2) SUGAR, SUGAR Archie, RCA
 - 5 (4) MELTING POT Blue Mink, Philips
 - 6 (6) SUSPICIOUS MINDS Elvis Presley, RCA
 - 7 (9) WINTER WORLD OF LOVE Engelbert Humperdinck, Decca
 - 8 (7) (CALL ME) NUMBER ONE Tremeloes, CBS
 - 9 (11) ONION SONG Marvin Gaye and Tammi Terrell, Tamla Motown
 - 10 (22) ALL I HAVE TO DO IS DREAM Bobbie Gentry and Glen Campbell, Capitol
 - 11 (8) SOMETHING Beatles, Apple
 - 12 (20) TRACY Cuff Links, MCA
 - 13 (17) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
 - 14 (19) LOVE IS ALL Malcolm Roberts, Major Minor
 - 15 (14) LIQUIDATOR Harry J and the All Stars, Trojan
 - 16 (10) OH WELL Fleetwood Mac, Reprise
 - 17 (15) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
 - 18 (12) SWEET DREAM Jethro Tull, Chrysalis
 - 19 (16) GREEN RIVER Creedence Clearwater Revival, Liberty
 - 20 (30) WITHOUT LOVE Tom Jones, Decca
 - 21 (25) NOBODY'S CHILD Karen Young, Major Minor
 - 22 (13) RETURN OF DJANGO Upsetters, Upsetter
 - 23 (29) PLAY GOOD OLD ROCK 'N' ROLL Dave Clark Five, Columbia
 - 24 (24) LONELINESS Des O'Connor, Columbia
 - 25 (28) HIGHWAY SONG Nancy Sinatra, Reprise
 - 26 (21) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
 - 27 (18) WHAT DOES IT TAKE Jnr. Walker and the All Stars, Tamla Motown
 - 28 (26) BILJO Clodagh Rodgers, RCA
 - 29 (—) BUT YOU LOVE ME DADDY Jim Reeves, RCA
 - 30 (27) I MISS YOU BABY Marv Johnson, Tamla Motown
- Two titles tied for 3rd position.



FAT MATTRESS: split in America

MATTRESS BREAK UP

FAT MATTRESS, the heavily publicised group formed in July after the break-up of the Jimi Hendrix Experience, has split up. The group disbanded during the middle of its million-dollar American tour and returned home at the weekend. Guitarist Noel Redding is stated to be suffering from a "nervous breakdown," and the rest of the group — Eric Dillon (drs), Jimmy Leverton (bass) and Neil Landon (vocals) decided to leave.

A spokesman for the Stigwood Organisation said on Monday: "The American tour could have been worth a million dollars." Jimmy Leverton told the MM: "The whole thing got out of hand. It was down to a personal thing within the band. We just couldn't go on."

Only last week, the MM reported that Jimi Hendrix had made an offer for Noel

Redding — plus drummer Mitch Mitchell — to re-join him for a tour of Europe and America worth £500,000.

REGGAE HOT 20

- 1 (1) MOON HOP Dennis Mingo, CAB 32
- 2 (2) SOCK IT TO ME SOUL BROTHER Peter, 700
- 3 (3) GIRL WHAT ARE YOU DOING TO ME Dawn Cole, A&M 25
- 4 (4) WITHOUT MY LOVE Link Ray, CAB 35
- 5 (3) PUSSY PRIDE James Brown, CAB 34
- 6 (6) THE WARRIOR The Soulmates, AM 31
- 7 (7) BONGO NYAH The Soul Brothers, CAB 34
- 8 (9) PRETTY COTTAGE The Soulmates, CAB 34
- 9 (15) CLINT EASTWOOD The Upsetters, PUNCH 31
- 10 (17) DERRICK - TOP THE POP The Pop, 14 11 540
- 11 (8) MINI-SKIRT VISION The Soulmates, UNITE 30
- 12 (10) LANDLORD AND TENANTS Local Action, 100 10 10
- 13 (13) HOOK UP Sunny Lee, AM 30
- 14 (20) JESSIE JAMES Local Action, 100 10 10
- 15 (12) WET DREAM The Soulmates, UNITE 30
- 16 (16) CAT NIP The Soulmates, AM 1 26
- 17 (13) BIG THING Winston Blake, CAB 40
- 18 (—) SENTIMENTAL REASONS The Soulmates, CAMEL 27
- 19 (19) STAGGER BACK Lennon Paul, CAB 33
- 20 (—) KEEP THAT LIGHT SHINING ON ME Slim Smith, UNITE 33

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1. Warner/Brunswick, 2. Southern, 3. Jobete/Gain, 4. Decca, 5. Columbia, 6. London, 7. Dinamo, 8. Gale, 9. Jobete/Capitol, 10. Acuff-Rose, 11. Polygram, 12. Peter Music, 13. Tamla/Capitol, 14. Decca, 15. Island/B & C, 16. Fleetwood Music, 17. Island, 18. Chrysalis, 19. Jondora, 20. Decca, 21. Acuff-Rose, 22. Island/B & C, 23. Various Publishers, 24. Music Associates, 25. April, 26. Ambassador, 27. Jobete/Capitol, 28. Kangaroo/April, 29. Rushington, 30. Jobete/Gain.

top twenty albums

- 1 (1) ABNEY ROAD Boston, Apple
- 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 3 (4) LEO ZEPPELIN III Led Zepppelin Atlantic
- 4 (3) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold
- 5 (5) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 6 (6) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
- 7 (10) LET IT BLEED Rolling Stones, Decca
- 8 (11) THE BEST OF THE CREAM Cream, Polydor
- 9 (8) UMMAGUMMA Fats, Harvest
- 10 (16) THE BEST OF THE BEE GEES Bee Gees, Polydor
- 11 (16) OLIVER Soundtrack, RCA
- 12 (17) NICE ENOUGH TO EAT Various Artists, Island
- 13 (—) TIGHTEN UP Vol 2 Various Artists, Trojan
- 14 (15) HAIR London Cast, Polydor
- 15 (13) THEN PLAY ON Fleetwood Mac, Reprise
- 16 (11) IN THE COURT OF THE CRIMSON KING King Crimson, Island
- 17 (—) EASY RIDER Various Artists, Stateside
- 18 (—) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA
- 19 (20) AMERICA Herb Alpert, A & M
- 20 (—) ENGELBERT HUMPERDINCK Engelbert Humperdinck, Decca

u.s. top ten

- As listed by Cashbox
- 1 (2) LEAVING ON A JET PLANE Peter, Polygram
- 2 (8) SOMEDAY WE'LL BE TOGETHER Supremes, Motown
- 3 (3) NA NA NA HEY HEY KISS HIM GOODBYE Steam, Fontana
- 4 (11) AND WHEN I DIE Blind, Sweet and Tears, Columbia
- 5 (4) COME TOGETHER Beatles, Apple
- 6 (5) TAKE A LETTER MARIA R. B. Greaves, Atco
- 7 (7) HOLLY HOLY Neil Diamond, UNI
- 8 (6) FORTUNATE SON Creedence Clearwater Revival, Fantasy
- 9 (—) RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter
- 10 (—) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla

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Kenny Rogers to make British tour next month

Melody Maker

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KENNY ROGERS, who has reached the top of the chart with his controversial "Ruby Don't Take Your Love To Town," follows through with a tour of Britain in January.

TV dates are also included in the tour, which will also feature Kenny's First Edition group.

Kenny and the First Edition arrive on Thursday, January 8. The following day their record a Val Doonican TV show for transmission on January 10.

Another recorded TV spot — on the Young Generation Show — follows on January 11. Then, after TV in Holland on 13, Kenny and the First Edition open at Rebecca's, Birmingham, on January 14.

Dates follow at London's Revolution, plus a Top Of The Pops (15), Up the Junction, Crewe (16), Sutton Coldfield (17) with the Young Generation TV transmission that same day, and The Place, Hanley (18).

Kenny and his group then play dates in Scotland, at Aberdeen (21), Glasgow (22) and Caley Cinema, Edinburgh (23).

Personnel of the First Edition comprises Kenny Rogers (bass), Terry Williams (gtr), Mary Arnold (vcls), Kin Vassy (rhythm gtr) and Mickey Jones (drs). Mickey was featured on the Trini Lopez best-seller, "If I Had A Hammer."

"Ruby Don't Take Your Love To Town" has proved to be one of the surprise hits of the year. Generally believed to be about a victim of the Vietnam War, it has been called "sick" and "the most macabre and insensitive disc on current release."

Nevertheless, it is already coming up to the quarter-million sales mark in Britain. It was issued here as long



KENNY ROGERS AND THE FIRST EDITION

ago as July. "There was no joy at all here at first," says Dex Brown, press officer for Warner-Reprise, "then we bought time on Luxembourg, and the record started to take off."

Warner-Reprise have also issued an album of the same title as the single. It includes the hit song.

MOODYS ALBUM

CLAIMING SALES in Britain of 50,000 for "To Our Children's Children's Children" in the first fortnight of release, the Moody Blues said in Edinburgh that they plan to make their second Third World album in January.

"It will be all experimental," said lead guitar Justin Hayward, "and we also plan to tape our forthcoming Albert Hall concert and use some of it in fill an album by itself."

The Moodys share an hour-long Christmas special with Trapeze and Timon on Radio 1 on December 27. Deejay David Symonds, who has been accompanying them on the last tour, will comper the show.

NEW TASTE LP

TASTE HAVE a new album released in January. It is titled "On The Boards." The group also appear on BBC 2's Late Night Line Up during January.

The group return home to Ireland for a short tour over the Christmas period before starting in a 30-minute TV special in Holland on New Year's Eve. They return to England on January 2 for appearances at London's Marquee and Mother's, Birmingham (3). Three days later the group fly to France for two concert appearances at the famed Paris Olympia.

MIDDLE EARTH TO RE-OPEN

MIDDLE EARTH, the famous rock venue which closed last March, is to be resurrected in the New Year.

The company, which now runs its own record label, is buying an old cinema in the Ladbrooke Grove area of London, which will become the new Middle Earth.

It will be open seven nights a week, run along Arts Lab lines presenting films and experimental plays as well as music.

Co-director Dave Howson said: "This time it really is going to be a place owned by and run for the scene."

"Final negotiations are still going on, and will be confirmed as soon as possible." The Middle Earth label has also just signed London group Tintagel, who feature poetry and their own light show, and Singer Tam White, an ex-stonemason who formerly recorded for the Deram label.

LENNON DATE?

JOHN LENNON and Yoko Ono have been invited to take part in a concert in Birmingham in aid of two charities — the Biafra Relief Fund and the Birmingham Mail Christmas Tree Fund.

The invitation has been issued by one of Birmingham's best-known groups, Copperfield, who have offered to provide the backing for John and Yoko.

Judas Jump—the new super group



BOWN: ex-Herd organist

JUDAS JUMP is the name of a new super-group, formed out of the ashes of teenybopper favourites the Herd, Amen Corner, and the Mindbenders.

The group has spent the last month rehearsing in an empty holiday camp on the Isle of Wight, and is currently in London recording its first album for March release.

Various

The personnel is Andy Bown (organ, ex-Herd), Alan Jones (saxes and flute, ex-Amen Corner), Charlie Williamson (bass, ex-Mindbenders and 16 years old), Henry Spinetti (drums, ex-Herd), Trevor Williams (guitar and vocals, ex-session man), and singer Adrian, who, say his publicist, "doesn't seem to have a surname and has spent

the last two years working in Germany."

The group will feature original material written by Bown, Jones, and Williams, and its publicist describes the music as "a very wide thing. They're experimenting with various instruments and it will be above the level of normal teenybopper music — certainly instrumentally."

No British debut is yet organised, but Judas Jump will tour Europe in February, followed by an etel (drums, ex-Herd), Manager Don Arden is currently in the States negotiating the deal. Their LP will be leased to a major company, as yet unnamed.

REGGAE

TOP 30

1	TR 675	LIQUIDATOR	Harry J All Stars
2	TR 690	WONDERFUL WORLD BEAUTIFUL PEOPLE	Jimmy Cliff
3	TI 7050	SKINHEAD MOON STOMP	Symariop
4	TI 7052	POP A TOP	Andy Capp
5	TR 695	SWEET SENSATION	Melodians
6	PYR 6078	PICKNEY GAL	Diamond Dekker
7	TR 698	POOR RAMESES	Pioneers
8	US 313	LIVE INJECTION	Upsetters
9	HS 027	GOT TO COME BACK	Delano Stewart
10	US 301	RETURN OF DJANGO	Upsetters
11	DU 39	ELIZABETHAN REGGAE/SOUL SERENADE	Byron Lee
12	TR 672	LONG SHOT KICK THE BUCKET	Pioneers
13	CLA 206	THE UGLY ONE	King Stitt
14	HS 035	REGGAE PRESSURE	Hippy Boys
15	EX 2005	BOMBSHELL	Crystalites
16	TR 7701	MOONLIGHT GROOVER	Winston Wright
17	DT 410	REGGAE IN YOUR JEGGAE	Dandy
18	TR 658	FATTIE FATTIE	Clancy Eccles
19	CLA 202	VIGARTON TWO	King Stitt
20	US 321	DRUGS AND POISON	Upsetters
21	TR 679	EASE UP	Bleachers
22	US 317	VAMPIRE/CHECK HIM OUT	Upsetters
23	DT 441	BURIAL OF LONG SHOT	Prince of Darkness
24	US 315	COLD SWEAT	Upsetters
25	GR 3005	LEAVING ME STANDING	Winston Groovey
26	TR 7700	ONE WAY LOVE	Coloured Rations
27	DU 50	BRIXTON CAT	Joes All Stars
28	TR 699	NIGHT OF LOVE	Amal Collins
29	TR 7706	BLACK COFFEE	Tommy McCook
30	DU 51	GUN THE MAN DOWN	Dice The Boss

These are all the top Reggae labels brought to you by Trojan



Another Vegas offer for Lulu

LULU, who played her first-ever season in Las Vegas last October, was this week offered a return date at the plushy Stateside gambling resort.

And this time she has been asked to appear for a season with famous film-star and singer Anthony Newley.

Last week, Lulu returned from a trip to Australia where she won a Top International Award, following a



LULU guest spot

nationwide poll. On Tuesday, Lulu recorded a guest spot for the Tom Jones Show for screening in February.

CBS NEWS

SINGLES

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BLISTERED

4611
BOB DYLAN
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ACHTUNG LED ZEPPELIN! Commanders Robert Plant, Jimmy Page, John Bonham and John Paul Jones collected a brace of awards at London's Savoy Hotel last week. They included platinum and gold discs for millions of dollars worth of album sales in Britain and America. Jimmy missed the actual presentation when his car was in a slight accident on the M4. But he made up for it by treating himself to a new Rolls Royce later. (See page 33)

Extra time for Top Of The Pops

BBC-TV confirmed this week that Top Of The Pops will be extended to 45 minutes in the New Year.

The new extended transmission time operates from Thursday, January 22. Programmes from that date will run from 7.15 to 8 pm each week.

This confirms the news first reported exclusively in the MM on December 6 under the heading "More pop time on TV soon?"

BBC spokesman commented on Monday: "The extended time means that Top Of The Pops will now be able to draw from the Top 30 instead of the Top 20. Instead of six or seven records being featured, it will mean something like 12."

"And there will now be an opportunity to include groups who are around the 32 or 42 mark in the chart, so this will give more scope for the screening of up-and-coming talent."

At press-time, no further changes were planned for Top Of The Pops. The remaining delays — Jimmy Savile and Tony Blackburn — will continue to compere the shows. There are no immediate plans to introduce new delays.

A new series called Disco 2 starts on BBC 2 in January, mainly featuring new groups.

FACES DATES

SMALL FACES play dates in Britain at the following venues in the New Year: Sheffield University (January 17), Norwich University (February 13) and Bristol University (27).

Group comprises Ronnie Wood (lead guitar), Ronnie Wood (lead guitar), Kenny Jones (drums), Ian McLagan (organ) and Rod Stewart (vocal).

Glenn Miller band set for spring tour of UK

THE GLENN MILLER Orchestra, under the direction of clarinetist Buddy De Franco, will make a widespread tour of Britain during April, 1970. A dozen engagements have already been set, and further dates are being negotiated.

Jack Higgins of the Harold Davison office told the MM on Monday: "This is the authentic Miller band, administered by the Glenn Miller Estate, with all the original arrangements plus some of De Franco's modernised scores. There is tremendous interest still in Miller's music, and the demand for dates has been enormous." The band will play City Hall, St Albans on April 17, then continue at London's Royal Festival Hall (18), De Montfort Hall, Leicester (19), Concert Hall, Lewisham (20), Colston Hall, Bristol (21), Wakefield Theatre Club (22), Town Hall, Oakenfold (23), Free Trade Hall, Manchester (25), City Hall, Newcastle (26), Town Hall, Birmingham (27), Guildhall, Portsmouth (28) and Free Trade Hall, Croydon (29).

SYD'S ALBUM

SYD LAWRENCE Orchestra, whose first Fontana LP was released only last month, is to record another album at the Strawberry Studios, Stockport on January 5 and 6 — in the Miller style, of course.

The band is to play for the Yorkshire TV Christmas staff dance, and will also appear at the Victoria Hall, Hanley, followed by New Year dates in Derby, Liverpool and Huddersfield.



BUDDY DE FRANCO: leading Miller band

EDEN LP

EAST OF EDEN are to release their second album. It is titled "Snafu," and is their second album of this year.

Tonight (Thursday) they appear at Friars, Bedford, and other appearances include: Colchester (19), Epping (21), Croydon (22), Malvern (27) and Lyceum, London (28).

POP IN ST. PAUL'S

"JESUS CHRIST" a pop opera by Andrew Webber and Tim Rice will now be performed "live" in St. Paul's Cathedral, London in March.

The opera was originally written for an album, and it

was decided later to give it a public airing. While the LP is not yet completed, a single track "Super Star" sung by Murray Head, who will play Judas Iscariot in the opera, has been released on MCA (UK), and is already receiving considerable airplay.

CATHEDRAL LP

First LP from Birmingham group Cathedral, will be devoted entirely to compositions by Birmingham songwriters.

"We'll be including songs by Raymond Proggatt, the Move's Roy Wood, and Jeff Lynne of the Tole Race," said Cathedral bassist Jon Fox. "We also intend to use some of our own numbers."

Clodagh makes U.S. tour

CLODAGH RODGERS flies to the States for the first time on January 2. She goes to New York on a 12-day visit that will take in major TV — including the David Frost Show, which is fully networked.

After New York, Clodagh visits the West Coast, accompanied by her husband John Morris and her composer and record producer Kenny Young.

Clodagh will appear on TV on the West Coast and also possibly record a new single there.

She returns to Britain on January 15 and guests on the Val Doonican Show two days later.

On January 16, Clodagh flies to Miami to appear there on January 21.

DYLAN LP

BOB DYLAN'S American "pirate" album "Great White Wonder" has been released as a single album in Britain by ED Productions. The album contains eleven tracks representing the best of the double album — but it will be a limited edition. Dylan is joined by The Band on some of the tracks, which include "Baby Please Don't Go," "Mighty Quinn," "Wheels On Fire," "Candy Man," "Only A Fool" and a monologue with Dylan talking about Greenwich Village.

PIANIST Michael

Garrick seems to be jinxed as far as his appearances at the Goat, St Albans, are concerned. Michael's gig there last night (Wednesday) was cancelled, as was his previously scheduled appearance on December 3.

The reason for both cancellations is the same — the Goat's owner booked office parties in on both nights by mistake. Michael apologises to all who turned up to find no music. However his sextet will be appearing at a Gala Night on New Year's Eve at the Phoenix, and are cutting their fourth LP for Argo on January 20.

THE London Jazz Four

— Jim Phillip (fl), Mike McNaught (pno), Daryl Runswick (bass), Mike Travis (drs) — play a week at Ronnie Scott's Club opposite Roland Kirk, starting January 12.

PIANIST Herbie Hancock

has signed an exclusive recording contract with Warner Brothers, who released his first single "Fal Mama" in the States recently. An album is planned for the New Year.

FLAUTIST Bob Downes

and dancer Alan Beattie perform "Intersections," a ballet with music by Downes, in Studio Three at The Place, Duke's Road, Euston, on December 21, 22, and 23, each performance starting at 8.30 pm.

JOHN CHILTON has dis-

banded the Swing Kings, the sextet which backed Buck Clayton, Bill Coleman, Ben Webster and Charlie Shavers during their British visits.

Says Chilton: "The only way to keep a mainstream band working regularly is to tour, and my writing commitments don't allow me to continue working out of town." Chilton has been working for some time on a "Who's Who Of Jazz," now in its final stages, and says that the break-up will give him more time to work with Wally Fawkes in London.

THE theme of the 1970

Newport Festival will be Jazz. Promoter George Wein said this week that none of last year's rock groups will be returning, and he will book rock groups only "after the most careful scrutiny." The jazz concerts are scheduled for July 10-12, and the folk festival has been shortened to one day — July 18 — due to lack of funds.

THE WOODEN O, a

group who feature recorders, mandolin, and bass, are to record a Jazz Workshop programme for Radio One in January.

DRUMMER Ray

McKinley has formed a band which opened for four weeks at New York's Riverboat on December 8. Personnel is Steve Lipkins (tp), Harry De Vito (tmb), Lenny Hambro (alt), Nat Pierce (pno), and Joe Benjamin (bass).

Jazz news



MICHAEL GARRICK jinxed

ALAN ELSDON Band

blows at the Grasshopper, Crawley, opposite the resident New City Jazzmen on Monday, January 5. The New Iberia Stoppers begin an eleven-day tour of West Germany on Boxing Day. On its return the band plays London's 100 Club on January 10.

THE recent New York

concert debut of Dave Brubeck and Gerry Mulligan grossed 14,000 dollars from a near-capacity house... trombonist Mitchell "Booty" Wood has rejoined the Ellington Orchestra.

LENA HORNE, signed to

Skye Records, will cut an album with guitarist Gabor Szabo... Duke Ellington opens at Caesar's Palace, Las Vegas, on December 19.

EDIE CONDON and

Zoot Sims were among those who attended the reopening of the Roosevelt Grill in New York. Playing were the Joe Venuti Quartet and the World's Greatest Jazz-band, who are doing two six-week resident spots.

THE JAZZ Wave Pack-

age, minus Stan Turrentine, played three concerts in Manchester, Bristol, and London under difficult circumstances. The charts for the Thad Jones-Mel Lewis Orchestra were strike-bound in France for the first two concerts, and the band played "head" arrangements.

TENORIST Danny Moss

returns to the Fox and Hounds, Hayward's Heath, on Sunday (21). He is followed on December 28 by the New City Jazzmen.

A VERITABLE bevy of

talent invades the 100 Club for their New Year's Eve bash, included are Alex Welsh and his band, Ken Colyer's Jazzmen, Bill Nile's Goodtime Band, and the Colin Symonds Jazz Band.



LENA HORNE: album with Gabor Szabo

DUKE MAY BE BACK

THE DUKE ELLINGTON

Orchestra, which recently completed a six-day tour of Britain, may be returning in late June or July. He will

present a sacred concert on next year's visit.

Robert Paterson, who is negotiating a return trip by the Duke, is also planning to present the Benny Goodman band in Britain.

"But Benny hasn't yet made up his mind when he actually wants to make the trip," Paterson told the MM on Monday. "I am keeping dates open for him between February 2 and 25."

Hendrix and his Band Of Gypsies

"NO, you didn't get me out of bed, man. I'm in bed," said Jimi Hendrix relaxing in his Toronto hotel after being acquitted of the drugs charge that has been hanging over his head for months.

EXCLUSIVE INTERVIEW BY BOB DAWBARN

Even over 3,000 miles of transatlantic telephone cable it was obvious he wasn't too keen to talk about the case. When I said how delighted we were at the MM that things had worked out OK for him, he contended himself with: "I've been having kind of a hard time over it all."

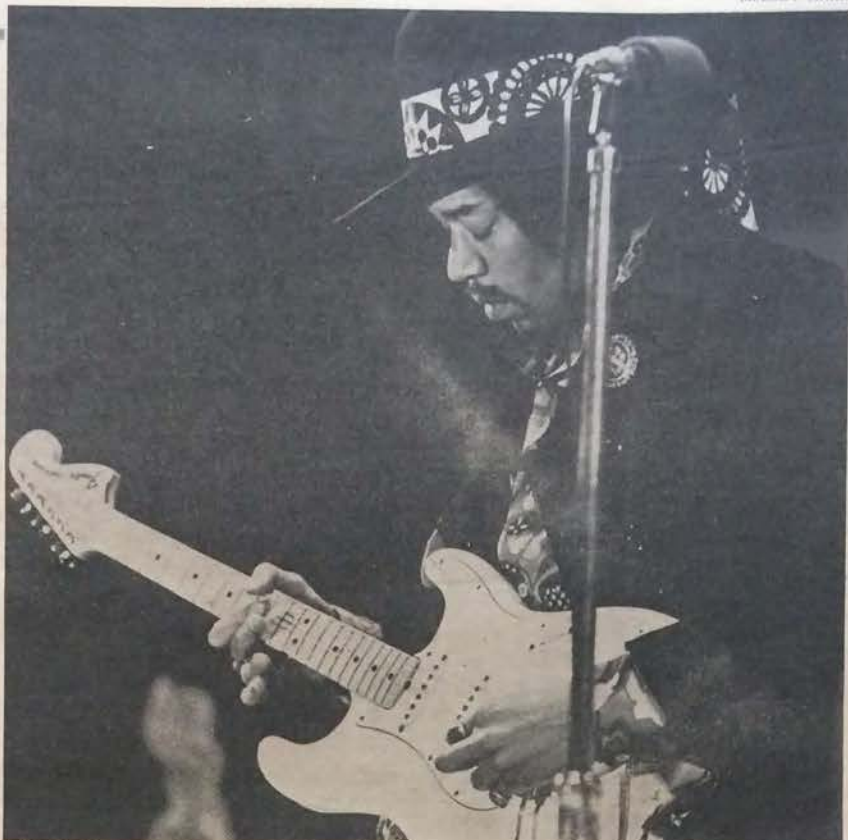
I let the matter drop and told him the MM had reported that he was trying to get Noel Redding and Mitch Mitchell — the other two-

thirds of his Experience — back with him for a major tour.

"I've been thinking about that for a long time," he agreed. "All I'm waiting for is for Noel and Mitch to make up their minds and we can get everything fixed."

I saw Noel at the Fillmore and I think everything is working out fine with him. Now I am looking to see Mitch. He has been over there in England getting himself together.

Will the tour include England if Noel and Mitch agree to return for the six weeks necessary — at a reported



JIMI: looking forward to playing with Noel and Mitch again

figure of half a million pounds?

"It would certainly include Britain and I'd hope to be there around February, or maybe March, at the latest," said Jimi. "The way I see it is we would start in England then do the rest of Europe, America, Hawaii, Canada and maybe end up back in England."

The conversation halted while Jimi went into paroxysms of sneezing that must have had the cable writhing on the ocean bed.

"Excuse me," he snorted when silence finally

reigned. "Seems like I've got a chill."

I asked what he had been doing recently, apart from worrying about the court case.

"We've been recording with my new group, the Band Of Gypsies," he said. "It's a three piece and we have Buddy Miles on drums and Billy Cox on bass. How

to describe the group? Very funky! Sort of a blues and rock type of thing."

"Hey, what's happening over there in England. Who's making it happen. Somebody sent me a record by that Blue Mink. Nice. I need to get back there. I need to hear some of those new groups. And I

need some new vibrations."

I wondered if Jimi had found any time to write new material recently.

"I've been writing a whole lot of things," he told me after another, but lesser, bout of sneezing. "In fact we've got enough material now for another two LPs. We are trying to

decide what to release and at what time.

"We've started recording and you should be receiving a single around the end of January. The title? It should be either 'Trying To Be A Man' or 'Room Full Of Mirrors'."

Jimi repeated that he was looking forward to playing with Noel and Mitch again. I said Buddy Miles wasn't exactly a bad dep.

"Buddy is more of a rock drummer," he replied. "Mitch is more of a classic drummer — more of a funky, R&B type drummer."

Jimi has always been a man for catching up on what other groups and musicians are doing. I asked him if he had heard anyone new in the States that we ought to know about.

"I don't know about anybody new. I'm still digging Jeffery Tull," he told me. "I heard them here and I was impressed."

"Have you heard of Blues Image?"

I admitted I hadn't.

"Or Eric Mercury?"

This time I was able to say that Peter Frampton had mentioned in last week's MM that Humble Pie had been working with him in the States.

"He's like all the R&B figures you ever heard all wrapped up together," said Jimi.

"To be honest, I'm not too up to date on what's been happening here. I've been working too hard rehearsing and recording with the Band Of Gypsies. We are really getting it together now."

I thanked him and said goodbye.

"Hey," came Jimi's voice. "Just tell everybody over there a happy new year and a merry Christmas from me and I'm really looking forward to coming back home."

Jimmy has his eyes set on the States

WITH HIS song, "Wonderful World, Beautiful People," still in the chart in Britain, Jimmy Cliff is now thinking in terms of America.

"I've got my eyes set on the States," he told me in Dublin, where he was recording a spot for RTE's pop show, Like Now.

"I've worked there before and I did great, even though I didn't have a hit. Now that I'm going to have a hit there it's going to be even better," he said confidently.

Jimmy added that he was hoping to make appearances on the Ed Sullivan and Joey Bishop networked television shows while he was there, in December.

"A lot of record companies reckon Reggae is going to be big. It'll be a fresh sound over there. The market is ready for a fresh sound."

"You listen to my Reggae. My sound is different. It's clean. The words of my songs are different and people know what I'm talking about."

Although Jimmy likes of his hit as being Reggae, he is not happy about being typed as a Reggae singer and says he isn't in any one bag.

"I am just a writer. But I am also establishing myself as an entertainer. I want to go on the road, but I'm going to leave that for a while. I'm just going to write. After all, I worked all the years in clubs in England without having a hit."

Now I can pick and choose the work so I have more time to write."

At the moment Jimmy is



CLIFF different sound

only taking on radio and television work but is planning to go on the road in January.

"My show is going to be different. It'll be me more than anything else, with a band concentrating on the sound. I want to get a melotron, so I can get a lot of sounds. But there'll be lead guitar, bass, drums, lots of percussion and I'd like to add African talking drums."

"I want to work one or two good clubs. I'll choose the places where I can do my show. And concerts where I can drop in one or two acts as well."

Jimmy has an album coming up shortly and it is from this

that the follow-up to "Wonderful World" will be taken. It will probably be a song called, logically, "Vietnam."

Of the album, which features all Cliff originals, Jimmy said, "I don't write what music is happening at the moment. I tried to create an album that is representative of what I'm writing. I'm not in a bag. I don't want to be tied in one bag."

As well as the Reggae, Jimmy said that there was a mixture of soul and rock on the album. And listening to it, the songs reveal that Jimmy is something of a philosopher and he makes some comments on the world he sees about him.

"Suffering In The Land" talks about so many getting rich and many more getting poorer," said Jimmy. "Time will tell if says that time will tell when all the suffering will stop."

"On 'Vietnam' I comment on a situation and maybe people will identify it as protest. In 'Many Rivers To Cross' I say that the world is in such a state and that there are many rivers to cross before we can find a way out."

"I'm writing a song called 'The Politician'. I suffered a lot in school because of politics. My father was involved with one party and my teacher was in another, so he took it out on me."

"Politicians seek personal ambitions. The majority are like that. Only a few have good intentions. But all the good ones die young. Look at Kennedy." — TONY WILSON

*"so love everybody
and make them your friends"*

Christmas Greetings

to all from the

Moody Blues



KIRK billed as Rahsaan

ROLAND TO TOUR BRITAIN

ROLAND KIRK will go on a countrywide tour following his season at London's Ronnie Scott Club from January 5.

Roland will be leading a band billed as Rahsaan Roland Kirk and the Vibration Society.

Dates already fixed comprise Lanchester Arts Festival (February 1), and the Universities of East Anglia (3), York (7) and Leeds (9).

FARREN LP

EX-DEVIANT, Mick Farren is currently recording an album called "Mona - The Carnivorous Circus" which also features Twink, Steve Took, Victor Brox, Pete Illingworth and Frank Newbold.

GIORGIO GOMELSKY, guiding light behind the Yardbirds, Julie Driscoll and Brian Auger, has resigned as managing director of Paragon.

News of his resignation came as the MM went to press but Annie Ivlil of Paragon was unable to comment as to the future of Marmalade Records, on which Julie, Brian Auger and the Trinity record, which was headed by Gomelsky.

Gomelsky started Paragon, the publicity company, as a joint venture with Les Bennett's Lonnie opens on January 19 for two weeks at Iveys Supper Club, Vancouver at the commencement of a tour which already extends to four months.

NEW SHACK DISC

CHICKEN SHACK have a new single "Maudie" released on Blue Horizon on January 16 immediately prior to their first American tour. Currently the group is recording its fourth album and manager Harry Simmonds is setting up an extensive continental tour following the group's two month trip to the States.

TOBY JUG MOVE

THE Toby Jug Blues Club, at Tolworth, Surrey, is to move to Tooting next month. The club is being closed down by the brewers and its last meeting took place at the Toby Jug yesterday (Wednesday).

The first meeting at new premises is at the Castle, Tooting Broadway on Wednesday, January 7, when the Yes group star at the club. Future attractions are East of Eden (14), Liverpool Scene (21) and Spirit of John Morgan (28).

PARAGON'S GOMELSKY RESIGNS

Slim's blues concert



AMERICAN BLUES-singer-pianist Memphis Slim is coming to Britain to present his famous one-man concert, Legend Of The Blues, at the Royal Festival Hall on February 2.

Says impresario Robert Paterson: "Memphis Slim has developed this one-man show over the last five years and featured it with tremendous success on the continent."

Memphis Slim previously played three shows for Robert Paterson and was given a standing ovation at each. They were at Bristol, Newcastle and Belfast during the October-November period.

They are confining their Hogmanay activities to a London appearance at the 100 Club, Oxford Street. For the past two years they've been involved in Hogmanay TV shows. The Welsh band plans to return to Edinburgh early in the New Year to make another album with producer Pete Kerr.

ALEX CABARET

ALEX WELSH is this week back on the scene of some of his earliest work with the band in Germany. The band is taking Christmas off as usual and this year

they are confining their Hogmanay activities to a London appearance at the 100 Club, Oxford Street. For the past two years they've been involved in Hogmanay TV shows. The Welsh band plans to return to Edinburgh early in the New Year to make another album with producer Pete Kerr.

LONNIE'S TOUR

LONNIE DONEGAN'S "American" tour actually

starts in Canada. With his trio (including guitarist Les Bennett's) Lonnie opens on January 19 for two weeks at Iveys Supper Club, Vancouver at the commencement of a tour which already extends to four months.

TINY WEDDING

TINY TIM was due to be married yesterday (Wednesday) to Miss Viky Budinger on America's Johnny Carson show. The programme was fully networked.

CHAMBERS DUE

THE CHAMBERS BROTHERS are to visit Britain again in the New Year. Their visit will be part of a European tour, starting on February 24. British dates are yet to be finalised.

AUGER DATES

BRIAN AUGER, who changed his agents this week from Paragon to Robert Stigwood, has already been booked for three festivals in 1970.

In May he plays the Nuremberg Jazz Festival, in June the Montreux Festival, and in August the San Remo Song Festival.

He has also been invited to perform at a festival in Madrid in July.

PROBY OFF

P. J. PROBY was due to leave Britain today (Thursday) for a four-week tour of South Africa. Jim Proby will appear in Johannesburg, Capetown, Durban and Pretoria.

On his return, Proby will play dates in Holland, where his latest single, "Today I Killed A Man" is a best-seller.

COLOSSEUM BACK

COLOSSEUM return to the States at the end of January for a tour lasting from four to six weeks. British dates are Leicester Rondo (December 19), Malvern Winter Gardens (20), Marquee (23), Mothers, Erdington (24), Bath Pavilion (29).

GEOFF TO QUIT

EAST OF EDEN'S drummer, Geoff Britton, planning to leave the group — but not until a suitable replacement can be found.

Geoff is leaving in order to be able to "woodshed" for a while. He is featured on the group's second LP, "Snafu," which will be released on Deram early in the New Year.

FAMILY TOUR US

FAMILY ARE to tour America in the New Year. The group signed with the Chrysalis agency last week and they have arranged the two-month tour beginning on February 7.

Chrysalis have also arranged a special two-day rock show at the Paris Olympia on January 8-9 and are currently setting up a concert tour of Britain for the group in April.

Family is a further addition to Chrysalis roster of stars which includes Led Zeppelin, Ten Years After, Jethro Tull, Christine Perfect and Chicken Shack among others.

HIGH Jinks and good clean fun followed the tremendously successful Who concert at London Coliseum on Sunday. The group were obviously knocked out by the standing ovation they received and hugged each other with joy. Later it was champagne in one of the hallowed rooms of Sadlers Wells opera where friends gathered to congratulate Peter, Roger, Keith and John.

Among them were manager Kil Lamberi, guitarist Jimmy McCulloch, Legs Larry Smith and the Rascals. Keith Moon took an elderly lady member of the theatre staff for a gentle waltz while singing the Bonzo hit "Tubas In The Moonlight," and heavy toasts were drunk to the continued success of the group that unleashed "Tommy" on the world.

THE RAVERS' weekly tonic.

HIGH JINKS AND GOOD CLEAN FUN

good musicians are playing mediocre material," says promoter Stuart Lyon. "Doesn't macrobiotic food pong! Julian's Treatment" saved the day" at Klooks Kleek, says manager Bob Neal, when Juniors Eyes, the Stones, Beatles and Jimi Hendrix failed to turn up.

Luce Johnston has quit the Johnstons to marry Dublin photographer Roy Esmond... Tony Wilson seems determined to put Dublin on the map.

J. J. Jackson's soul band signed to RCA... Bob Dylan's pirated "Great White Wonder" album made an appearance in London shops this week. One shop, selling the single album (with white sleeve and blank label) at seventy-five shillings in comment: "We're not making a lot out of it."

Tenorist Stanley Turrentine billed as "Turpentine" in Manchester. Wonder if he gave an oily smile? Oh, and to cap it all, he didn't even make the gig.

Fat Mattress break up not really over a sherry. Jeff Beck feeling better and looking forward in forming a new band. Peter Frampton could always be a journalist. He writes better than most.

Stereo

John Morgan of Spirit has discovered dry rot in his organ. Aynsley Dunbar being flown to the States by Frank Zappa for session work. Eddie Hardin of Hardin-York has designed stereo organ-amp set up. Caravan off to Honolulu. Bob Dawbarn lost his voice and ill in bed.

Muddy Waters, laid up in hospital and feeling low since he was injured in a car crash would like to hear from friends. He can be contacted at Carle Memorial Hospital, Champagne, Illinois 61820, USA. Address letters to McKinley Morganfield.

Groups claim to most unlucky group in Britain. In one week had all their gear stolen, and the drummer and lead singer quit the group. Later a wheel fell off their van. But they soldier on!

Combo

Noir, an all black combo amazed Speakeasy regulars with some heavy sounds on Friday Kwango Night. Such was their exotic rhythm Barrie Wentzell faint in the loo.

John and Yoko's "War Is Over" posters being ripped down as fast as they appear. Roger Powell a much improved drummer.

Legs Larry Smith threatens new group "Top O'De Bil." They should have a great hit. He may have indigestion — but he doesn't suffer from it. David Frost's show featuring old radio stars a great idea. Glenn Miller story was fun on Sunday New Year. The Benny Goodman story!

And a hopping Christmas to all our readers. Bah humbug!

Bassist

Bassist Eddie Gomez of the Bill Evans trio and Charlie Persip, drummer with Billy Eckstine, were among musicians at Saturday's Jazz Wake concert at Festival Hall. Persip says he'd like to do a drum clinic while he's here.

Dublin Elvis fans will see the Elvis Presley Spectacular on TV four days earlier than English fans who will see it on New Year's Eve. "Too many

YES/HENDRICKS IMPORTS BAN

BEAT AND COMMERCIAL Records Ltd have undertaken not to import into the UK or sell the following American LPs: "From Memphis To Vegas" by Elvis Presley, "Together" and "On Brazil Way" by Diana Ross and the Supremes and the Temptations, "Nitty Gritty" by Gladys Knight and the Pips and "Cream of the Crop" by Diana Ross and the Supremes.

One Stop Records have undertaken not to import or sell the "From Memphis To Vegas" and "The Temptations" "Puzzle People."

CAMPBELL ALBUM

THE GLEN CAMPBELL album recorded "live" at an arts Centre, New Jersey, is being issued on Capitol in January.

The album includes some of Glen's most requested numbers, among them "Dreams Of The Everyday Housewife," "By The Time I Get To Phoenix," "For Once In My Life," "The Impossible Dream" and "Where's The Playground Susie."

These undertakings were given at a hearing on Friday December 12 to the High Court in proceedings instituted by Carlin Music Corporation, Shadams Music Ltd, Jobete-Carling Music Ltd, Burlington Music Ltd and Francis Day and Hunter Ltd against Beat and Commercial Records (trading as Musicland) and One Stop Records Ltd.

... "All things bright and beautiful..."

SHVL 762 Bakerloo

SHVL 766 Roy Harper

SHVL 767 Deep Purple

SHVL 761 Tea & Symphony

SHVL 758 Buttered Ornaments

SHVL 760 Forest

SHVL 757 Edgar Broughton Band

SHVL 763 Kevin Ayers

JOY OF A TOY

KEVIN AYERS

STEPHEN JUDKINS is no longer the little city boy singing for his supper. As Stevie Wonder, he's a superstar who's finally scored his first number one hit in Britain.

The British success, surprising only in the fact that it's taken so long, comes after ten years in show business. And that is what is surprising, the Saginaw born singer has been a star for a long time yet he is still a teenager.

His first break came when he was nine years old. The Judkins family had moved to Detroit and one of the friends Stevie, the third child in a family of six, made was another youngster named Gerald White.

Kidding

"I happened to know his brother Ronnie from the Miracles. He just heard me sing and took me along to meet Berry Gordy. That was almost ten years ago and everything happened from there," said Stevie when he spoke to the MM during a break in a season at Mexico City. Gordy, the head of Motown, was impressed by the precocious talent and dubbed him "Little Stevie Wonder." His first record, "I Call It Pretty Music" was a success and was followed with "Contract On Love."

**INTERVIEW
BY ROYSTON
ELDRIDGE**

It was six years ago that little Stevie really came of age. The Billboard award of August 10, 1963, named him the "Number One Artist in the Nation." It was written in English for other people and in braille for Stevie. It was awarded mainly for "Fingertips," a record which sold 1,100,000 copies and brought him international stature.

Since then, of course, his subsequent records have made him a star all over the world. He came near to a number one in Britain during the past two years with "For Once In My Life" and "My Cherie Amour" and has toured Britain many times. "You're kidding, a number one in Britain. That's the first one. I talked to Ernestine of the Flirtations last week and she said the record was doing well. But a number one... I'm very happy, I wish I was over there right now. Even if it was only for a television appearance."

"I should be over in Britain in February. I was there at the beginning of the year, March or April, for a tour. I live in Detroit but if I wasn't living here, I'd like to live in London. Out of all the countries I like England the most."

"Yester-Me, Yester-You, Yesterday" should have been a hit for Stevie in 1967. He explained: "We recorded it two years ago as an album track, it should have been on the album after

"Down To Earth" but somehow it got left off. I recorded it at the same time as "My Cherie Amour" which was the B-side of "I Don't Know Why."

Stevie's interest in the production side of Motown has been apparent for several years. Apart from his own songs, he is also engaged in the production of other people's records.

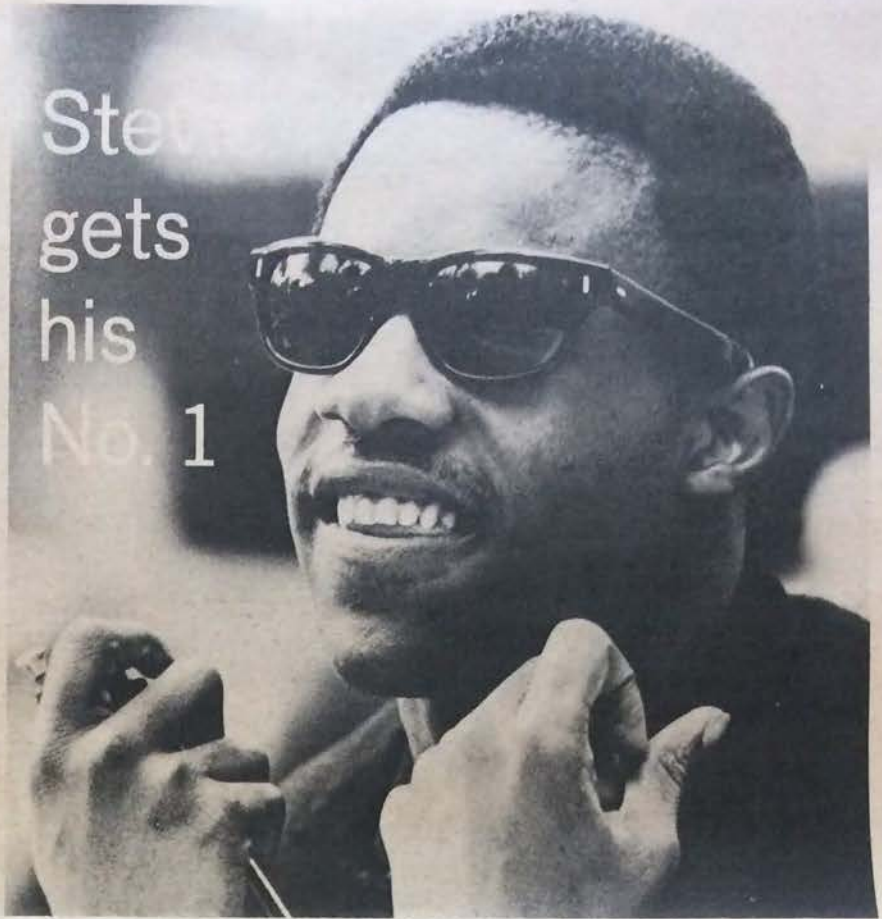
Underground

"I've been doing a lot of writing lately and some producing over the last two months. I've produced sessions with Martha and the Vandellas, Rita Wright and some of the groups on the new underground label, Rare Earth. I've been doing some underground things myself, I've been writing in that sort of style. I'm still using the clarinet and I've been using a harpsichord with a lot of bass to get the feel I want."

"I'd like to do a lot more producing. Eventually I want to just write and produce but it won't be for a little while yet. It's very hard to say exactly when you're going to do something because a lot of things happen to vary your decision. I hope to go to Michigan State University this January or February to study arranging."

"Sometimes I write three songs a day although it varies how long a song takes to write. I wrote 'My Cherie Amour' in thirty minutes and I'd say that was musically the best thing I've ever written. 'I Was Made To Love Her' I wrote in about ten minutes."

Stevie gets his No. 1

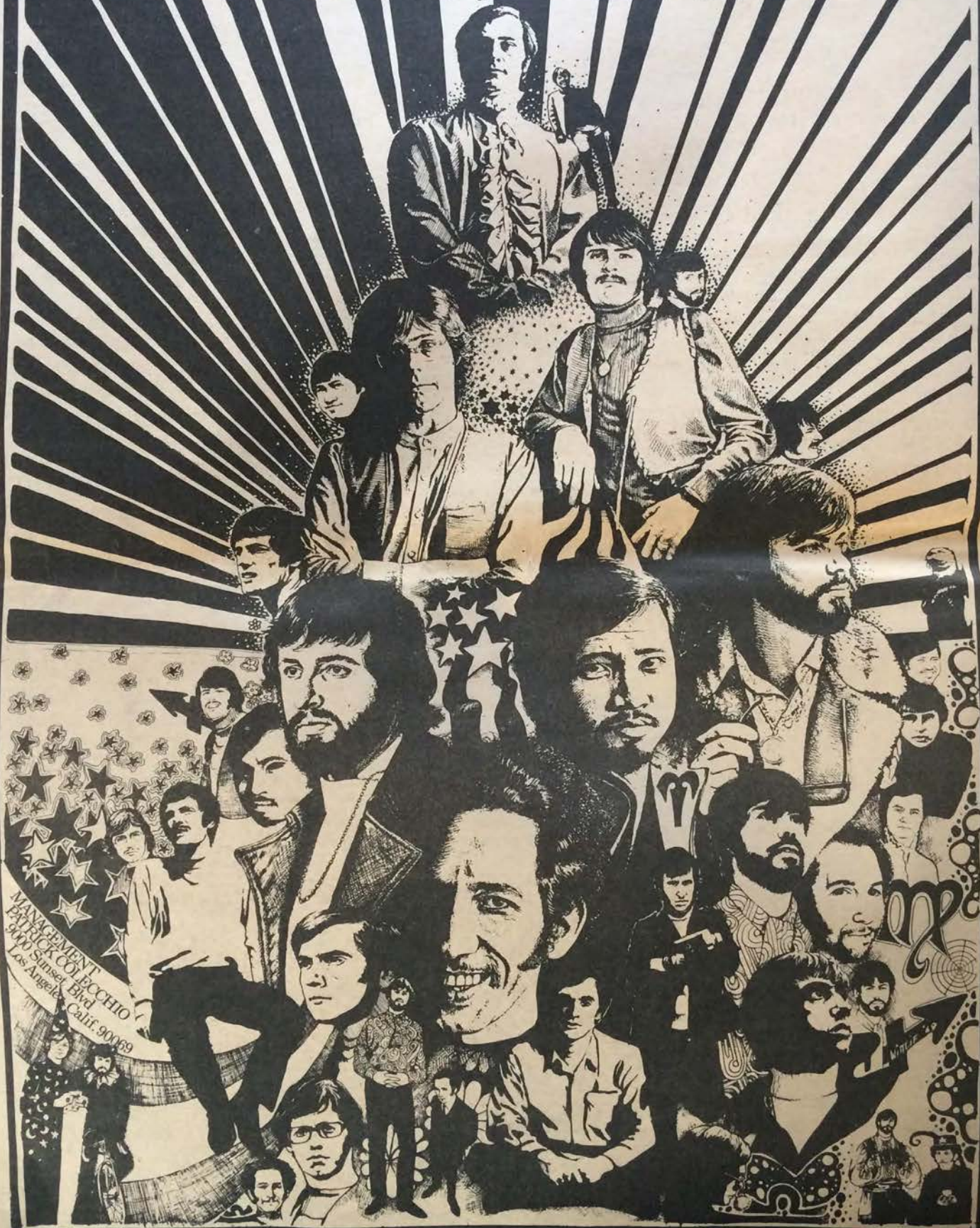


STEVIE WONDER: British success after ten years of showbusiness.



This Christmas—
a nice one
Tom

★THE★ ASSOCIATION



MANAGEMENT
PATRICK COLECCIO
9400 Sunset Blvd.
Los Angeles, Calif. 90069

A man named



CASH

THIS YEAR Johnny Cash will earn three million dollars from record royalties and concert appearances.

This has been Cash's year. With the success of his "San Quentin" album and the million-plus sales of his blood, guts and booze single, "A Boy Named Sue," he literally walked away from Nashville's Annual Disc Jockey Convention with every conceivable award available to a country music performer. Like Jimmie Rodgers and Jim Reeves, Cash has become a legend in his own lifetime.

So far this year Cash has played in excess of two hundred and fifty concerts and the strain of his newly acquired success is beginning to reveal itself in his tired face and rasping voice. But it's never really been any different.

In an interview for *Black Kirby*, of the *Toronto Star*, Cash admitted to being weary — "That's the way I've been working for years; but with all the other things, the personal appearances, song writing, recording, television guest spots (his summer TV show for American ABC was an unexpected success), writing liner-notes and makin' a movie, it's just too much."

On November 10, Johnny Cash appeared at Toronto's Maple Leaf Gardens, the giant Ice Hockey arena, and even before the box office had opened the seventeen thousand, two hundred seats had been sold out. This, claims his manager, was an even faster sell-out than the Beatles!

Of his phenomenal success, Cash wryly comments: "Success is having to worry about every damned thing in the world except money."

In just eighteen months his fee has risen from five thousand dollars an appearance to twenty-five thousand.

"I've been on the road now for twelve to thirteen months, steady," he said. "I'm handling the tiredness pretty good. I think I've pretty well learned to get my rest when it's there to be had, so I've stayed on my feet."

Gaol

Less than two years ago, however, the story was different. He earned a reputation for being unrelentingly tough because of his long addiction to pep pills. He reckons the toughest fight of his life was finally kicking off the habit. The realization came after spending a night in gaol and not knowing how he got there.

Life magazine described Cash and his music in the following lines: "His face looks rained, the lean body whipped out. He sings off-key of bygone days that many of his listeners can't even remember; railroads, hobos on the open road."

Cash grew up in the traditional manner of country artists, knowing hunger, poverty and the personal tragedy of seeing his brother killed in an accident on the farm. The toughness of his earlier life reveals itself frequently in the songs he writes; he writes and sings of hobo, broken love affairs, gunfighters and Indians. His success hasn't been achieved overnight, although his name

By BRIAN CHALKER

has been revered in country music circles for over a decade.

It was thanks to his brother Roy, who insisted on visiting a country music show at Overton Park Shell, in Memphis, Tennessee, that Johnny decided to pursue a full-time career in music.

In their fan club magazine, "Strictly Cash," editors Barry and Diane Rowden recalled Cash's first telephone conversation with the legendary Sam Phillips, of Sun Records: "Mr. Phillips, my name is John Cash. I write songs and play the guitar and I wonder if you would listen to me?"

Audition

Phillips, however, gave a negative reply but suggested Cash call again in two weeks. Almost a month elapsed before Cash finally secured an audition with Sun records but during that period, he and two friends, Marshal Grant and Luther Perkins — the Tennessee Two — rehearsed relentlessly.

Their repertoire consisted mainly of spirituals, hymns and a few ballads that Cash himself had written over the years. When the audition day came, Cash and The Tennessee Two stood before Sam Phillips and performed song after song without arousing the slightest reaction from the one man "panel."

Finally, Phillips asked the band to play a further selection and from these he chose one of Cash's own compositions, "Hey, Porter," to make the "A" side of his first recording. Although they lacked a coupling title, Cash rectified the situation that same evening by writing a "love ballad" (as Phillips had called it), "Cry, Cry, Cry."

This first release proved to be a big seller and Cash followed it up with such songs as "Folsom Prison Blues" (Sun 252), "I Walk the Line" (Sun 241), "There You Go" (Sun 258), "Don't Make Me Go" (Sun 266), "Home of the Blues" (Sun 279) and "Ballad of a Teenage Queen" (Sun 283).

Although the following titles were subsequently released in the United Kingdom, it was "Ballad of a Teenage Queen" which finally established Cash's name outside of the USA.

His instant but, nevertheless, restricted success on record, was due, in the main, to the unique sound produced by Marshal Grant and Luther

Perkins — a sound that stripped a song to its soul and replaced it with a hard driving, rockabilly sound.

Later, with the added services of drummer, W. S. Holland, the group became known as The Tennessee Three and their already distinctive sound became even more pronounced. Cash was slowly but very surely gaining the respect of a wider audience and his songs like "I Walk the Line" were being picked up by artists outside of the country belt.

After recording a further thirteen "hits" for the Sun

Label, Cash and the band moved to the Columbia stable and produced such classics as "Don't Take Your Guns To Town," "I Got Stripes," "Frankie's Man Johnny," "Seasons of My Heart," "Goin' To Memphis," "Locomotive Man," "Forty Shades of Green," "Tennessee Flat-Top Box" and "The Big Battle."

Suddenly, a decline in Cash's popularity set in and there followed a series of mediocre recordings suggesting that something might be drastically wrong but after a lengthy period in the dol-

lums, he came bursting back onto the scene with "Ring of Fire," a song written by June Carter and Merle Kilgore.

This recording, on Columbia 4-42700, enabled Cash to "experiment" with sounds, whilst still retaining the rhythmic simplicity of Luther Perkins' muted lead-guitar, defying all country music principles. Johnny Cash dared to incorporate a Tijuana Brass sound on "Ring of Fire" — and it worked, providing him with his biggest ever hit and establishing him in the American pop charts.

This, then, was the true beginning of the Cash legend. Next came "The Marjorie," again featuring trumpets, "Understand Your Man" (this time brass was coupled to a soft, dobro sound, reminiscent of Buck Graves, featured dobroist with the Foggy Mountain Boys, once led by Flatt and Scruggs), "The Ballad of Ira Hayes" and "It Ain't Me Babe."

With the latter recording, Cash's friendship and musical associations with Bob Dylan began to receive publicity and Johnny slowly became accepted by the Greenwich Village folkies.

It was once rumored that during that time Cash had wandered unannounced and unheralded into a village coffee bar, sang a few "ethnic" ballads and wandered right back out again. The story, true or otherwise, left an indelible impression on America's folk contingent and they quickly identified with this unpredictable but amiable giant.

Cherokee

His involvement with various social causes (the prime one being the plight of the American Indian — he has more than his fair share of Cherokee blood running through his veins) have inspired him to record such songs like "Ira, Hayes," "Folsom Prison Blues" and "San Quentin." Cash's album "Bitter Tears," written in collaboration with the late Peter LeFarge, is completely devoted to the Indian Cause.

Not too long ago, Cash was approached by Educational Television to play the part of Cherokee Chief, John Ross, in a documentary telling of the Cherokee's winter trek from Tennessee to Oklahoma. The film also includes Joseph Cotten, Melvyn Douglas and Pat Hingle. At the time of writing, Cash was hoping to secure the services of his friend, Jack Palance, for the role of Andrew Jackson.

In addition to his Indian activities, Johnny Cash is very much involved with the American Penal System; he donated five thousand dollars for a chapel to be built at the infamous Cummins Prison Farm, in Arkansas.

Angry

The *New York Times* says of Cash: "He's the first angry man of the country songsters, the first grim and gutsy pusher of social causes." Time magazine summed the attitude of his songs up in just fifteen words — "Life both in and out of prisons is a kind of sentence to be served."

To these statements, Cash replies, "People like my songs because there's realism in them, unlike most songs. They have true human emotions as well as being real stories. As for singing about social problems, apart from the Indians I can't think of any others off hand. My music is more of a personal thing than a vehicle to use to carry messages. It's mainly something to be enjoyed. Life can be a sentence, but you can enjoy it if you want to, and I've enjoyed most of it. The only thing I don't like is keeping up the pace."

In between building up an

impressive following via his success with single recordings, Cash has some notable albums to his credit, among the first to bring his narrative talents to the forefront are undoubtedly "Ride This Train" (Phillips BRL 7417), described on the sleeve as "A Stirring Travogue of America in Song and Story," "The songs included, "Loading Coal," "Doraine of Pontretrain," "Slow Rider," "Old Doc Brown" and "When Poppa Played the Dobro", each track being linked by dialogue relevant to the content of the song and sounds of an early American steam locomotive.

Many of his other albums are equally impressive — "The True West," "Blood, Sweat and Tears" (notable for the mammoth "Legend of Johnny Henry's Hammer"), "Orange Blossom Special," "Everybody Loves a Nut," "Hymns by Johnny Cash," "Cry, Cry, Cry," "Johnny Cash at Folsom Prison," "From Sea to Shining Sea," "Johnny Cash at San Quentin" and the ambitious, if not so successful, "Holy Land."

Additional albums recorded by Cash are as follows: "Hymns From The Heart," "The Christmas Spirit," "A Day In The Grand Canyon," "Now There Was A Song," "Carryin' On," "The Sound of Johnny Cash," "I Walk The Line," "Keep On The Sunny Side," "Happiness Is You," "Ring of Fire," "Old Golden Throat," "More Of Old Golden Throat," "Sons of Our Soil" and "The Fabulous Johnny Cash" — but there is now doubt that he is at his best when singing of a bygone era, as *Life* magazine so aptly put it.

Tragedy

On Friday, August 2nd, 1968, Luther Perkins, the mainstay of the Cash band, received burns from which he subsequently died. Cash and the remainder of the show, who at this time numbered the Carter family, the Statler Brothers and ex-Sun "rocker" Carl Perkins, were stunned by the tragedy and for a time it seemed that the "Cash Sound" would be lost but Carl Perkins stood in for some weeks until Johnny was able to find a musician capable of standing in for Luther; for, in Cash's own words — "We may find someone to stand in for Luther but he will never be replaced." That stand in proved to be a highly competent guitarist by the name of Bob Wootton.

On stage, Luther was the epitome of misery — by tradition alone, he never smiled but, off stage, he was a warm human being capable of being very humorous.

The same may be said of Cash himself — beneath the seemingly hard exterior, heavy out of hardship, pep pills, hunger and frustration, lies a gentle human being, whose greatest satisfaction in life is to sing the songs of his native land and his people.

On stage he will prance around like a nervous cat, fondling his guitar one minute and throwing it around his neck a second later; he is not afraid of spicing his introductions with the odd obscenity, hasty or son-of-a-bitch — this is the man who's made a million plus from blood, guts and booze — this is a man named Cash!

bring
Ralph
McTell
into
your
life



Transatlantic
Where Trends Begin

My Side Of Your World/Tra 209

jazz scene

GU'VNOR OF NEW ORLEANS

THERE seems some doubt as to whether Ken Colyer is currently celebrating his 20th or 21st anniversary as a bandleader. Ken himself can't remember.

Certainly, for a brief week or two we were both members of the Mick Mulligan Band in 1948 shortly before Ken formed the Crane River Jazzband. The Mulligan experiment was not a success. Ken's ideas of what constituted New Orleans jazz rather conflicted with those of the rest of us who found birds and booze as important a part of the whole thing.

He probably found our irreverence upsetting. And he was right!

In the old days I certainly found him a rather forbidding character but it is a mistake to take the Colyer myths too seriously.

Single-minded he may be in his devotion to the genuine New Orleans jazz article, but he is certainly no bigot and in fact enjoys a very wide range of music. Colyerisms have passed into British jazz folklore, but most of them are no doubt made up by the handful of musicians able to imitate that very individual voice.

He once threatened to punch my head in the Cottage Club. I never discovered what it was all about the next time we met, Ken seemed to have forgotten too so I thought it wiser never to try to find out. In his young days his temper was inclined to be a little short with those he considered to be either fools or insulting to the music he loved.

But over the years he has mellowed. He has always had a strong, if rather individual, sense of humour and I suspect he takes a delightful the totally wrong image that has built up over the years.

I have always liked the man. And basically admired the most unchanging facet of his nature — the refusal to compromise in any way with what he is certain are the correct basics of his music.

Skiffle

Come boom or depression Colyer's music remains firmly pointed in the same direction. To say unchanging would not only be a disservice to the man but would be quite wrong — after all he started the entire skiffle thing and his repertoire encompasses everything from rags, played at the correct tempo, to recent popular tunes.

There have been many claims to present the true jazz to British fans. The Gu'v'nor has always been streets ahead of all of them.

Over a coffee this week I asked why he had chosen trumpet when he decided he

had to make music. "I wasn't particularly bothered what I played," he admitted. "I thought I would give trumpet a try and if I got to the point where I was obviously not getting anywhere I'd pack up or try something. I played a bit of valve trombone once, but that is all."

So many of us who took part in the Revival of the late 1940s were inspired to do so by the shock of hearing the enormous, rough sound of the George Webb Dixielanders.

"Actually I was mad keen before I ever heard the Webb band," says Ken. "But it was great when I discovered them — to actually realise somebody was playing those sort of sounds in this country."

In 1948, or 1949, Ken formed the legendary Crane River Jazzband. How, I asked, did he manage to find enough like-minded musicians at that time. "I didn't, I had to persuade

them," he said. "You know, Ben Marshall, Sonny Morris and Ron Bowden were all playing with Ralph Dollimore at that time. They'd all been at school together, I bet you didn't know I stole half the band of Ralph Dollimore. He was getting a bit modern even then."

In 1951 Ken surprised us all by leaving to found the Christie Brothers Stompers with Keith and Ian Christie. I personally thought it was one of the best bands that ever came out of the Revival but it was no secret at the time that Ken became unhappy with the musical policy and in fact suddenly packed it all in and returned to his first job, the Merchant Navy.

"Things went against us from the start with that band," he recalls. "It was an accumulation of things. The trouble was that I had such high hopes of that group — I've learned from bitter experience to know better than

to think like that."

Back in the Merchant Navy he eventually found his way to New Orleans for the stay that has become part of British jazz history and ended up with Ken behind jail bars over visa problems. He returned to lead the band which later broke away to become the Chris Barber Band. The clashes here were not only temperamental but musical.

"If you've heard the way Chris Barber has gone now, you will know that he has proved me right," is Ken's only comment.

With the growing list of obituaries for the New Orleans musicians each year, and the apparent lack of young replacements, Ken admits that the music he loves has an uncertain future.

"It's not bright in that aspect," he admitted. "I know things couldn't happen the same way again in the way the Revival blossomed out. But the music is there and I am sure that a future generation will go back to the base and realise how good it all is."

"Things really are sadder in the States than they are over here. But there are one or two new, young bands — like the Hall Brothers whom Sammy Rimmington worked with while he was over there."

"But New Orleans jazz is a difficult music to play properly. It's taken me more than half a lifetime to learn about the complexity of the music. I think the band I have now is pretty damned good, but it didn't just happen that way, it has evolved. We are getting towards the sound I want but there are always problems to be solved — the old problems, rhythmically and tonally."

"I've always complained about these pastiche sounds, these surface sounds that many bands get when they think they are playing the music. You have to dig a lot deeper than that to understand New Orleans music."

BOB DAWBARN



COLYER: refusal to compromise.

ONE of the delights of the Jones-Lewis band is the genuine big-band piano playing of Roland Hanna, whose featured nightly solo spot on the band's last visit regularly brought the house down.

Hanna, a slightly aggressive but very pleasant man, is from Detroit, that community which threw up a whole generation of major jazz musicians in the Fifties.

"There was no place like Detroit at that time," he says. "It was like a Mecca, and any New York musician who came in had a hard time. I even remember Miles Davis getting shot down one night."

What was the reason for this seething activity, which produced most of the calibre of the Jones brothers (Thad, Hank, and Elvin), Barry Harris, Donald Byrd, Kenny Burrell, Tommy Flanagan, and many others?

"Detroit was a factory town during the last war, and the youngsters looked at their parents and decided they didn't want to get involved in that kind of industrial life. So they turned to the arts."

"And, of course, the factory workers wanted the best in entertainment when they went out at night, so you had to have a wider range than normal. That's why musicians had to be really top notch."

"We used to have a regular rota to the places to go. Like Thursday nights we'd all go to Thad's house — jam, and Fridays and Saturdays we'd be at Barry Harris's place. One guy even bought a house which was used solely by musicians for jamming."

Barry Harris taught a lot of people — Paul Chambers, Sonny Red, and Hugh Lawson came from him. It was an area where music was really important, and I guess was a sort of Mecca in those days.

Joined

Hanna, who first played with Thad at the Bluebird in Detroit in 1952, went to the Eastman School of Music in Rochester, New York in 1953, and after a year returned to Detroit for 12 months.

In 1955 he returned to New York, this time spending five years at Juillard, where he obtained his Bachelor's Degree in Music.

His first jazz gig at this time was with Benny Goodman at the Expo 58 in Brussels, and on leaving Juillard in 1960 he joined Richard Davis and drummer Percy Brice in Sarah Vaughan's trio.

Since that time, Hanna has played with numerous outfits, including that of Charles Mingus, with whom he worked for a year in 1959-60.

He now teaches privately in New York, and does arrangements for singers as well as appearing on numerous record dates.

One of his most recent sessions was for an album of works by Erik Satie, the European avant-garde composer of the 1920s, and Roland was featured as piano soloist. In fact he is making a name for himself as a classical pianist, and rates playing the Satie scores as "a very interesting experience." Satie had a great sense of humour.

Ecstasy

About the Jones-Lewis orchestra, Roland said, "There are so many different types of musician in this band, and yet we can all get together and play. Every night with this outfit is ecstasy."

"How often do you find yourself in a situation where every musician in the orchestra can sense every nuance from its lightest down to its darkest colour?"

"You have to work to get music to the point of its being art. When for instance, I listen to Jerry Dodgion in a solo he may start to do something, and I'm right inside that. I sense the way he's going to move. I must be able to apply all



HANNA: pianist with the Jones-Lewis band.

The Hanna manner

my musical knowledge at that same moment to know what he's doing and why he's playing this particular passage at this particular time.

"Of course, it doesn't stop at one person. It happens when Richard Davis chooses a bass line in an ensemble. There are times when he makes a short upward glissando — it's for a certain reason. Then maybe I'm playing a C augmented 11th, but 13th, and Richard manages to put all of those notes in the chord without playing the root note, and in just the right framework."

"This is what I'm talking about: the standard of musicianship ... being able to judge exactly the right notes at that moment. It comes from listening to each other play, from being in tune with whoever is performing solo, from us having such a respect for each other musically."

Roland is obviously very happy to be playing with the band. How does it effect him as a person?

"I feel my career is culminating here. When I'm playing a solo piece, it's as if I'm playing a concert. That's to say, my performance includes everything I've learned, all the computers I've ever studied."

"Each individual brings

his talent to the ensemble, and when we get together, then each person tries maybe ten times harder than he normally would to bring it to fruition in ensemble. I know when I play solo I'm trying to make the notes that I play as if individual members of the band.

"After all these years of studying, I'm finally able to put what I've learned into the ensemble of this orchestra, completely fulfilled artistically in this orchestra."

Noticed

"This is no conventional big band. It's a small band within a big band, and we're no hit-you-over-the-head-with-drums band."

"Thad is actually the organist. Have you noticed? He has many stops. The band are the stops and Thad pulls out different stops on different occasions so that we'll play the same arrangement on successive shows and it will not sound the same."

"This is a band in which you can hear everything, a band that makes music, and part of its success is due to Thad's great talent as a writer and leader. Everyone loves and respects him." — RICHARD WILLIAMS

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BOB DAWBARN

Jethro Tull take over America

LOS ANGELES—Jethro Tull with their second concert tour have successfully taken over America. Somehow going into the Seventies, it is reassuring to find a group of the calibre of the Tull pushing the gates apart.

Natural

On stage at the Santa Monica Civic Auditorium in Los Angeles Jethro Tull was fantastic, garnering encore applause and a standing ovation. Anderson was in rare form and proved himself to be the most visual entertainer since Mick Jagger.

However, while Jagger somehow manages to play his sexuality for laughs, Anderson keeps everything dead serious. The result is a stage performance that borders on the obscene.

Anderson talked about his stage act just before the first concert date. "That's something that is thrust upon us by instrumentation, by the way we have to play to get across to the people. It isn't a purely musical effect. My style on stage wasn't initially thought out and planned, it's something that happens as a result of the music we're playing."

"I mean I write songs now with obviously that sort of thing in mind. The way I will perform them. The sound is pretty much in keeping with my behaviour on stage. The two things are very much related to each other and



IAN ANDERSON: 'I can be sort of nice and placid'

Jacoba Atlas reports from Los Angeles

dependent on each other. "I couldn't play without behaving the way I do and I couldn't behave the way I do without playing at the same time. So, it's a fairly natural thing. It's natural as much as working on stage in front of lots of people is a natural state of things."

"It's not an act. It's not a stage act because James Brown does a stage act. It's nothing like that. It's

just an extension of my character, a particular side of my character which doesn't make it's presence felt at any other time than on stage. Because I do it on stage and I don't have to do it anywhere else. "Before I started to play I used to be like that, but I'm not like that any more, I can be sort of nice and placid and lazy and all that. It's really funny. I work out

that sort of physical thing on stage."

Anderson while on stage was less than complimentary about former Jethro Tull guitarist Mick Abrahams stating that he'll be playing "Cat Squirrel" till the cows come home."

Dylan

Anderson, off stage, was equally unimpressed with the American music scene. "I haven't really seen anything in America that has been very inspired, I must admit. It's probably because of my musical tastes. I don't go for any of this country and western lark at all, which rules out Bob Dylan and all those kind of pleasant easy going groups. I don't really go for that sort of thing."

but that's because I've been in England playing for more than a year and we've played with a lot of groups, whereas here, I've only seen the people we've played with really."

Rotten

Unlike Led Zeppelin, Anderson states that he will not ever record in America again. He hated the whole experience. "It's difficult to generalise about studios in America because I've only been to three of them, but those three were pretty rotten. There's no reason to try to spend 12 or 14 hours of which you're going to have to spend at least four getting used to the studio and the engineer and how it works."

"Also in England the studio musicians are much better. I think it's probably because they're

more in touch with playing their music and taking it seriously which tends to make for a better working relationship."

"You know, they're very difficult to work with, they're probably not as friendly as American studio musicians but they produce a better end product if you can get through to them. They're all very 'la-de-da' and sort of musically a bit snobbish, but if you can impress them with your personality, you can tell them to shut up when you want them to shut up and get on with it when you want them to get on with it and they usually do."

Personality

It would be hard to imagine anyone anywhere Ian Anderson couldn't impress with his personality.

THIS WEEK

KING CRIMSON FROM AMERICA

PAGE 23



*Thank you all
Engelbert*

jazz scene

FEW PEOPLE can talk about a wider variety of jazz and blues experiences than pianist Sammy Price. Many are the artists he has worked with, in and out of the recording studios, since he left the family home in Dallas, Texas during the early Twenties. And Sam remembers them.

He talks willingly — while holding back a few things for his forthcoming book — and his memories range from old-time blues and playing with Bunk Johnson before that legendary trumpet man lost his teeth to the gang-run days in Chicago and on up to managing Sidney Bechet in Europe and taking a gospel group to Cannes in the early Sixties.

Gangster

Sam knew and admired Art Tatum and mentions, on the side, that one of Tatum's albums for Decca bore a cover picture of Price's hands. "They didn't have a photograph of his fingers, so they used mine," he recalls.

He knew that somewhat obscure trumpeter figure, Jabbo Smith, saying, "He worked for me in Detroit. The band was Jabbo, J. C. Heard and me, back in the Thirties during the gangster years." And he says he was there when Louis Armstrong cut Jabbo one night in Chicago ("Louis played about 110 high Cs and sheet, that was it; and Jabbo could play").

I'm tempted to say Sammy knew them all, except that he didn't ever meet pianist Jimmy Blythe. Which surprised me a bit because he used the name Jimmy Blythe Jr. on some King Jazz sides in the mid-Forties. It turned out to have been a random choice of pseudonym though, oddly, he sometimes uses the name Samuel Blythe Price in business.

He did see many fine original blues ladies in his formative years, and he remembered first hearing Thomas Dorsey, gospel composer, when as George Tom Dorsey he played for singer Ma Rainey.

Neither was an inspiration to young Sammy. "Later on, Dorsey went into religion, but I knew him with Ma Rainey. Yes I heard Ma but I wasn't impressed — too crude for me," he says now.

"I was impressed by Ida Cox and that's how I came to learn blues piano — by listening to Jesse Crump, her pianist." "Now Bessie, the first time I heard her was in Texas but the second time — at the Lookout Theatre in Chattanooga — was the one I remember. She struck me as such a dynamic force.

Genius

"Well, either you have it or you don't. She had it. People keep coming up with girls who are meant to sing like her. I tell 'em they'll never find another Bessie Smith because she had that little hug of genius inside her."

Sam is a lover of blues in all forms. He has worked or recorded with more blues singers that I have space to name, but among them are

Pianist Sam Price talks about Louis, Bechet, Bessie, Red Allen



SAM PRICE: sniffs at critics and isn't averse to putting them on

CALL IT SAM'S SONG

BY MAX JONES

Jimmy Rushing, Cousin Joe, Trixie Smith, Grant and Wilson, Blue Lou Barker, Lee Brown, Helen Humes, Cow Cow Davenport, Georgia White, Ida Cox and Peetie Wheatstraw.

He is familiar with most of the folk blues theories, and had just finished Paul Oliver's *Story Of The Blues* when I called on him, but leaning towards the view that writers like W. C. Handy and performers like the Smith girls are more likely to have influenced the country bluesman than vice versa.

"You know, the people who created blues weren't all in Southern penitentiaries. Handy, for instance, he was an upright, honest man and a business man. Sure, he wrote down things he heard, and composed songs from them which influenced the whole of music."

"I can remember when I heard my first guitar player. It was back in maybe 1913 in Waco on the Brazos River and I heard him singing a parody of the 'Hesitating Blues,' about Robinsonville, where they'd lynched a black man.

"Now this may tend to sound interesting as a story to tell about origins and so on, but it weren't no more than a parody of Handy's song, the 'Hesitating Blues.'"

"Truth is, blues are an offshoot of the gospel music, and all jazz has that feeling in it somewhere. Actually, jazz has gone through a number of different forms — from skiffle music and blues to Dixieland, swing and rock-and-roll — that are really just names, names made up by critics."

Jokes

Sam Price sniffs at critics a but and isn't averse to putting them on. As he has known me a long while, since the Nice Jazz Festival of 1948, and realised that I don't

like criticising, he doesn't mind telling me how he used to "pull guys' legs" when they asked him too many questions.

One susceptible young man, interviewing Sammy, was persuaded that the pianist was actually born in Madagascar. He printed this, and it became a standing joke among Sam's friends.

Which should help to explain, to anyone who noticed it, why Price suddenly shouts "Madagascar" when carried away by his keyboard chores.

The story has led to a fair share of funny situations.

One was when Sammy came out from his home in New York to find a stranger chatting up his wife and daughter. He remonstrated with the man, saying: "I don't believe you're acquainted with these ladies, and more to the same effect."

The interloper, seeking to turn away wrath, claimed: "We coloured people have to stick together." To which Sam replied that he was not coloured, adding with dignity that he came from Madagascar.

They parted on friendly terms and the stranger hailed a cab and got in. As it turned to go off he leaped out of the window and shouted loudly from across the street: "Hey, Madagascar!"

Book

Sam answered: "Yes, feller." As the taxi took off its passenger yelled back: "You black son-of-a-bitch." Price finds a lot of things

funny, but the financial side of jazz-making is not one of them.

"I've been in music a long time," he says, "and haven't made a great name. I'd say I've just stamped a little impression here and there. I don't complain. You see, I look on jazz as a business."

"I always was interested in the practical side. I make notes of most of what I do. You're damn right: that's why I'm able to write a book."

"By now I've learned how to get my money from publishers, record companies and so forth and I've been able to help other musicians to claim royalties. Red Allen, for instance, I helped him get more than two thousand dollars on that 'Rug Cutter's Swing' of his."

Bechet

Of recent years Sam has been earning a living outside music. Today he is a supervisor in the education department of Neighbourhood Board Number Two, which he describes as a Community Action Programme.

Why did he quit? Again, it was the inner force which plays an important part in Price's reckoning.

"At 58, why should I suddenly have stopped playing music if something within me hadn't said: 'Exit here?'" he asks.

That was in 1965, and he went until last October without playing professionally. To come to Europe, he took "better than a month" off work.

It would be hard to write about Sam Price without mentioning Red Allen or Sidney Bechet. They were his closest friends and two of his favourite performers.

"I spent eight years with Red, at the Metropole in New York, for much of the time."

"Yes, Red and Bechet are the two men in music business I got to know better than anyone I knew their strengths, their weaknesses. What made them tick inside everyone, I believe, there's a little touch of genius and I got to know the little men inside those two very well."

Price has played on a great number of records, but he isn't a man to sit around listening to them.

"I don't have any of my own records," he tells me. "Not any — period. I did keep Red Allen's 'Feelin' Good' but left it in France before I came here. That album gives an idea of the way Red and I worked... with no rehearsal, even like to talk over a song first. I'd say 'Cherry,' we stomped it off, I made an intro and at the end of it he shouted 'Try it again' so I played it over again."

That was the way we used to work, and that was the way we made that album. Yes, I was sad when Red went. He knew he was going to die, and told me one day that I was going to lose an old friend. The next time I saw him was in hospital."

Sam Price's Jazz Festival Society of Philadelphia used to put on festivals there as early as 1947, when Sam had Bechet and Art Tatum on the bill.

Now Sam has a Jazz Festival Society of Harlem under way, and plans to organise a hot club whose purpose is to "create an archive of the works of the great jazz musicians and start selling jazz to young people."

Politics

As I say, Sam is a man of parts, a man of many contrasting achievements. He was once a *Chicago Star* who started a career hoofing with the Alphonse Trent orchestra. He plays golf, concerns himself in politics, knows "how to talk to the game" and reflects on the coming space age and era of super-modern man.

He came out of retirement to travel to France in place of Louis Jordan, and he played many Continental concerts and recorded two albums of piano solos. He liked the feeling in Europe and says he's found a tremendous interest in Dixieland and mainline jazz in this country.

Two or three things he missed here, and he missed Sherlock Holmes and Jack the Ripper — but he caught the Alex Welsh band and approved. "Jazz is now an international language," he explains, "and it's spoken very well by the Welsh band."

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THE BLUES

IT SEEMS no time since I was listening, intrigued, to Magic Sam rehearsing at Ronnie Scott's the evening he arrived in Britain with the Folk Blues Festival of '69. He immediately impressed as a highly-charged, sharp-looking performer.

Sam, I said, strikes me the likely hit of tomorrow's concert. And at the Royal Albert Hall next night he lived up to expectations, duly whipping up enthusiasm and raising the temperature of the meeting.

People writing about his records have often said Magic Sam would sound better in prison, which he did. I think, also, that he would one day make a great blues album.

He could play an audience here. I predicted in a review of the Festival show his only public appearance in this country. Now Magic Sam won't have a chance to prove it. He died, at the age of 32, in Chicago on December 1.

I know nothing of the circumstances beyond what was reported by Simon Napier of Blues Unlimited, that Sam died from a heart attack. He had suffered some illness and the bluesman's proverbial bad luck, and at the Albert Hall he spoke of a recent bout in hospital.

Paul Oliver's Conversation With The Blues has a quote from Sil Johnson about a job he was doing (about 1960) in place of Magic Sam.

This was his spot but he had the appendicitis and they operated on him and then when he came out a guy threw a bottle at him and he wouldn't move," said Johnson. "So that put him back in hospital again."

And in a Jazz Journal interview with Mack Schoone, Sam referred to "getting sick on the road — coming out of Portland, Maine, and then — asked if he'd be doing more touring — said "Right Long as I'm in good health, I'll do it." A guy the time ran out of stool.

We can, of course, still enjoy his intense crying voice and modern amplified guitar



MAGIC SAM: died in Chicago, aged 32

Blues for Magic Sam

playing on records — on the CBS "American Folk Blues Festival '69" album (63012) to begin with.

More widely representative, and perhaps his best LP memorial for the present, is "West Side Soul" (Delmark DS613). Featuring his Blues Band of two or three years back, it includes too many familiar songs and approaches but has nice treatments of "Sweet Home," "All Your Love" and "Lookin' Good," all heard at the Albert Hall.

Sam sings two and plays guitar on four more tracks on a new Delmark (DS618) titled "Sweet Home Chicago."

Sam's numbers with tenorist Eddie Shaw date from February of '68 and though not everything you'd wish from this potential-stuffed artist, they are probably the highest of an album which fills in your knowledge of modern Chicago with perform-

ances by Louis Myers, Luther Allison, Big Mojo and Leo Evans.

The Magic Man, to look quickly at life lines, was born Samuel Magbott on a Mississippi farm in the country near Grenada on February 14, '37. Like many rural youngsters he started out with a homemade instrument, then bought an acoustic guitar at the first opportunity.

His training in music began when his family moved to Chicago in 1950. He went electric and began playing neighbourhood gigs with a friend, Mac Thompson, and his brother, Jimmy. From then on, Sam stuck to music as firmly as he could, working with Shakey Jake, Sil Johnson and a harpist named Blues King.

Throughout his short career, Sam played and loved real blues, whether he sold many records or not, and

though his own songs had contemporary themes and trimmings, the music was for the most part illuminated by a pronounced flavour of Mississippi in with the city soul.

He first showed his talents on record in '57, after he'd written "All Your Love." He recalled in the MM (October 18, 1969): "Eventually I took it in to some guy and he accepted it right away. I recorded it one day and next day it was on the air."

The records were for Cobra, and after a spell in the army he made a few more sides for Chief. One track from this '60-'61 period, "Every Night About This Time," is reissued on Sue's "We Sing The Blues" (FLP921). Recordings tailed off then until '66.

At his British concert, Sam spoke of "Easy Baby" being on his next album. It contains mostly his own material and he claimed it was his best work yet. Delmark will put it out soon.

But first, in January, Blue Horizon are rush-releasing a set of his early, and some say finest, recordings under the title of "Abracadabra — It's Magic Sam." Between them, the LPs may at last do justice to the bluesman for whom the success no longer works — MAX JONES.

DELMARK continue to serve the market for present-day Chicago blues with "Sweet Home Chicago" (see in the Magic Sam tribute) and **HAWK SQUAT** (DS617) by guitarist-singer J. B. Mutto. This Mutto collection offers 32 tracks of fairly hard contemporary Chicago stuff, all songs credited to J.B. with the singer backed up by his longtime drummer, Frank Kirkland, guitar and bass, plus Sunnyland Slim on piano or organ, Tenorman Maurice McIntyre is present on "Too Much Pride," "Same Mistake Twice," "Send Her Home To Me" and one or two more. He noddles around quite blusely and says now and then. He's one from the jazz avant-garde, sounds a bit that way, doesn't add much. Mutto sings with rough emotionalism and slides into Elmore-type guitar on "Hip and Shakin'." "Speak My Mind" and others. The blend with piano is often good, though raw, but I'm not much moved personally by the organ whoops and wails. I've liked less of it here. The noise of tenor and organ behind (if that's the word) an impassioned vocal on "Send Her Home" is unusual if nothing else. Guitarist Lee Jackson gets to be heard, so do the drummer and bassist Dave Myers on the title tune. It's not the most compelling Mutto I know, but good for Chicago souls. — M.J.

ANOTHER Hooker album helps to fill the gaps. If any, in your collection of his Yer Jay output. It is JOHN LEE HOOKER IN PERSON (JOY JOYS 152), dating from 1963, and the contents include a number of vocal-and-band performances with the Vandellas singing and sighing in an attempt to sweeten up Hooker's far from melting approach. Parisians don't go for this popularized John Lee but such tracks as "Poor Me," "Wan," "Hug You" have some appeal, though "Don't Look Back" and "Love Is A Burning Thing" are admittedly dire. Still, opponents of John Lee's more trivial things have almost an album of the man's fiercer voice and guitar (one track without the current one) accompanied only by solid drums. Titles are "Half A Stranger," "Grinding Mill," "Battle Up And Go" and "One Way Ticket." Also there are savage, exhortatory performances of "I'm Leaving" and "Birmingham Blues" without the girls. "I feel so bad," Hooker growls, "when I read, read about Birmingham." And he's not thinking about Warwickshire. In addition, Hooker always swings.

Blues on record



J. B. LENOIR

So, provided you don't have them in stock already, you can track an down to the record store and hear this, at least. — M.J.

JOY STEVENS has compiled a sampler of items in the Sun-Island catalogue and called it THIS IS BLUES (Island 1995). Selling at 14s 6d and containing cuts by Homesick James, J. B. Lenoir, Elmore James, Sonny Boy, Freddie King, Lightnin', Otis Rush and as many more, it has to be one of the year's blues bargains. The tracks come from Sue albums such as "We Sing The Blues" and "Pure Blues," so duplication must be watched for Elmore's beautiful "It Hurts Me You" (it's highlight, match Homesick's doer "Crossroads"). Buster Brown's voice and harp ring out, fiercely on "Doctor Brown" from the defunct Fire label; Sonny Boy Number 2 is slow and moving on "Me Nights" by Myself. "Big Mama's" Tam Cat rocks and rasps, while Freddy plays "Driving Sideways" with hand-bucking and the expected swing. Lenoir's 1963 "Sing On The Way I Feel" with bongos completes the first side (how's that for a lineup?). Lowell Fulson with mix-Sixties band opens Side Two ("Talking Woman") and

he's followed by Hepburn! "Wonder What Is Wrong," Frankie Lee Sims' "What Will Lucy Do," Otis' "Can't Quit You," Junior Wells with "Prison Bars," Sammy Myers' "Sleeping In The Ground" and finally "Number 9 Train" by vocalist-guitarist Farouk (Allah Bunn) Sive. A recommended release. — M.J.

THE Climax Chicago Blues threaten to give the full treatment to their debut album "The Climax Blues Band Plays On" (Partophone PCS 7064). And although there is very little loose playing throughout, the album, the band fail to display sufficient versatility to make this one a winner. In their line up of instruments, the band feature alto and tenor saxes, harmonica, bamboo whistles, various guitars, bass, piano, organ, drums, clavichord and melotron. They set out to do the blues progressive thing initially with brass prevailing over anything else. But there seems to be a lack of ambition and conviction about their playing for the most part. The guitars come in the fore rather more on the second side, which is a bit more mainly vocals straight within the blues framework. — J.G.

JO-ANN KELLY, who seems to pop up on various package albums under a variety of pseudonyms, disconcertingly gets two sides completely to herself on an album simply called

JO-ANN KELLY" (CBS 6881). Her reluctance to be recorded in the past makes this set something of a collector's piece, and is an automatic tribute to Nick Perls who eventually forced her to submit and record for Epic in America. For those who are still not tired of hearing overworked vocal and musical clichés, Jo-Ann presents a tolerable picture of the British blues scene. Her guitar work has seldom been more than mechanical and predictable, while her voice has always been powerful and forceful. Here she seems to lose all identification with herself. "Look Hers Partner," for which Jo-Ann takes the songwriting credit has been recorded under a number of different titles, by a host of different singers. "Moon Going Down" was recorded under a different title by Son House, and Jo-Ann's version is a straight take-off. "Wicked Wicked Woman" is the only track which Jo-Ann credits to any other songwriter, and this is so unmistakably Tommy McClennan that it would seem difficult to do otherwise. — J.G.

CHRISTMAS GREETINGS



to OUR CUSTOMERS ALL OVER THE WORLD

from Jim Marshall

MARSHALL AMPIFICATION

Third Ear— playing from the heart

THE THIRD EAR have an organic sound. Add the response they got from their Dutch and Belgian tour seems to indicate that it transcends national frontiers in a way that only music that has grown that way naturally can.

They have added a fourth member, Ursula on cello, and second album has been laid down, but there have been no sudden changes. The wholeness of the group has grown, that's all. What is happening is as natural as the growth of any single example of their music, quiet, reflectively making its own way, with no preconceived ideas about the direction it should go.

Even freedom is not a necessary precondition. Glen Sweeney, the Third Ear's hand-drummer, was thrown out of a free jazz group because he sometimes played with a beat.

"I don't call that freedom," he says. "As soon as you start laying down laws about what you can't do, musical freedom is over."

The Third Ear is certainly not imprisoned within any head-motions of what they've got to do to sound free. There is no pursuit of complexity for its own sake, though starting from quite simple beginnings they can weave quite a profound web of sound, anchored down by the steady, very slightly accelerating beat of Glen's drum.

In Holland I saw them working under the toughest possible conditions, and the thing that struck me was the way their music communicated. Not at a cerebral level, but somewhere deeper.

Imagine a great aircraft hanger of a

hall, usually the venue for basketball games about the size of the Roundhouse. Surround it with freezing fog and put about two or three hundred young Dutch teenagers inside, where the temperature is slightly above the cold outside.

Kick off the concert with an announcement that the main attraction can't get there, follow that with a couple of pretty mediocre but noisy native rock bands, one with a singer who's a camp piastie jagger.

Then the Third Ear takes over. Richard Coff's violin and Paul Minn's oboe start a dialogue that develops slowly as they explore the possibilities of a simple melodic phrase. Ursula's cello lays a gruff foundation and then the drum starts.

Your voice sounds pretty lonely when you are one of 200 in a hall that can comfortably take 20,000. You feel pretty conspicuous just clapping. You have to be really moved to open your mouth and chuck a cheer out into the emptiness around you.

The Dutch kids were moved. Most of them stood around, huddling close to the stage as if for warmth, but in the back of the crowd a few moved sinuously around. Not many. A few single girls. A quartet of two boys and two girls made up their own sort of first about 100 yards from each other, moving towards the centre of the square and then slowly subsiding as the music ended, sitting facing each other on the concrete floor.

I had seen the Third Ear work the same alchemy the same afternoon in Amsterdam's Paradiso, a tall vaulted former church hall with a light show operating from where the church organ pipes used to be.

Again, the place was cold, and the main attraction (the same British group) had blown the gig. Here, in the centre of Amsterdam's hip scene, the Third Ear are still not well known, and the local freaks have the blasé unconcern of people who stand at the centre of things.

Again, from this inauspicious material Third Ear made enthusiasm blossom. It didn't come from the head, from any impressive pyrotechnics or intellectualised concepts. It grew from the heart. Organically. **KARL DALLAS.**

Fairport's future... and Tyger's plans

A CLOAK of mystery has been hanging over the Fairport Convention since their reported split a month ago.

The Fairports have undergone a constant buffeting, culminating in the departure of Sandy Denny and Ashley Hutchings last month.

But with the power of resurgence reserved for the great groups only, the Fairport Convention have again got themselves together. A spokesman for Witchseason Productions, the management, announced this week: "The group will go on."

This time there will be no replacement for Sandy, the girl who stepped in for original member Judy Dyble. Dave Pegg, formerly of the Ian Campbell Folk Group, replaces "Tyger" Hutchings, the bass player who has joined up with Terry Woods of Sweeney's Men to form an all British traditional folk group, which is likely to be "one step on" from what the Fairports are currently doing.

"The Fairports will be moving into a converted 18th century pub on the Hertford/Essex border, and begin rehearsing seriously next week," says Witchseason.

"We hope to have them back on the road as soon as we can. They have a tour of America planned for mid-January, and we want them to be ready considerably before then. When they're ready for recording, they will be straight back into the studios."

The Fairport Convention's new album "Liege And Lief" is released on Island next week. As the title hints, it represents the most ambitious interpretation of BRITISH traditional folk music yet attempted.

Apart from "Come All Ye,"



TYGER: problems with his new group.

"Farewell, Farewell" and "Crazy Man Michael," which were produced by Richard Thompson, Dave Swarbrick, Ashley Hutchings and Sandy Denny, all tracks are well known traditional songs, such as "Reynardine," "Little Matty Groves," "Tam Lin," "The Deserter" and a medley which highlights Dave Swarbrick's fiddle on "Lark In The Morning," "Rakish Paddy," "Foxhunter's Jig" and "Toss The Feathers." All the arrangements are interesting, particularly "Little Matty Groves," which is often associated with the banjo.

But how will the absence of a girl singer affect the group's overall sound?

"We weren't really sure what to do. To replace Sandy would be a difficult job. It would be really difficult for the replacement, as she would continually be subjected to comparison with Sandy; so the boys thought they'd have a crack by themselves."

"With the traditional stuff, they really got together for the one album as a singular project only. But I expect they'll expand on that. We're all very happy with the way things have progressed," says Witchseason.

Meanwhile, Tyger Hutchings has been having difficulties in

getting his group together. What was aimed as an extension of Sweeney's Men has developed into a merging of a number of well known artists on the folk scene, and Tyger was still finalising the line up when we went to press.

Tyger had planned to join Johnny Moynihan and Terry Woods, the Sweeney's Men, who combined Irish traditional and contemporary material. Terry and Johnny recently recorded an excellent album on Transatlantic called "The Tracks Of Sweeney."

To complicate matters, Andy Irvine, who had earlier left the Sweeney's, planned to rejoin, with Terry's wife Gay coming in on vocals and concertina. Then Johnny and Andy both backed out, and Tyger was back at square one.

His aim was to incorporate Tim Hart and Maddy Prior into the group, but this week he announced that the final line up was still undecided.

The group is expected to consist of two girls, who will sing, and play traditional British instruments such as autoharp and concertina, bassist, drummer and two others who will feature other traditional instruments such as mandolin and dulcimer, as well

as guitar. "I want to develop along the same lines as Fairports did. They scratched the surface, now we want to take traditional British songs and adapt them to an electric setting, creating an unmistakable British sound. With Fairports, we found that this was far more successful than when we played our own material."

"But Fairports are still basically a rock group, and we would be folk musicians going electric," said Tyger.

"We've already been practicing and I'm very pleased with the aim of 'Liege And Lief.' I hope we will be even more British, by virtue of the concertina, mandolin, dulcimer and so on. In many ways we are exploring, and it would be nice if other groups try it as well. There certainly seems to be rumblings in the folk scene at the moment."

"I believe that virtually all rock music is based on American forms. We've got a number of fine bands, but they seem to end up taking American music back to America — it's the same with any music. What we are trying to do is to get people interested in British forms."

"I personally like all sorts of music, but I'm particularly interested in British music. I just hope that the new group will achieve this by reverting back to the roots and doing traditional material."

Meanwhile, Sandy Denny is back pursuing a solo career. But she is unlikely to be recognizable as the folk singer of pre-Fairport days. She has advanced to a major extent and has clearly developed an individual style which she hopes will take her into concert appearances next year.

She is already actively rehearsing a new album, which will be recorded in early 1979; but the extra spare time will enable her to write more songs, and thus fulfil another of Sandy's ambition. **JEREMY GILBERT.**



THIRD EAR: with new cellist Ursula

Christmas Eve will be too late!

So make
sure of
getting
these
by getting
them now

SCOTT 4

SCOTT 4
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NANA MOUSKOURI
et les Atheniens

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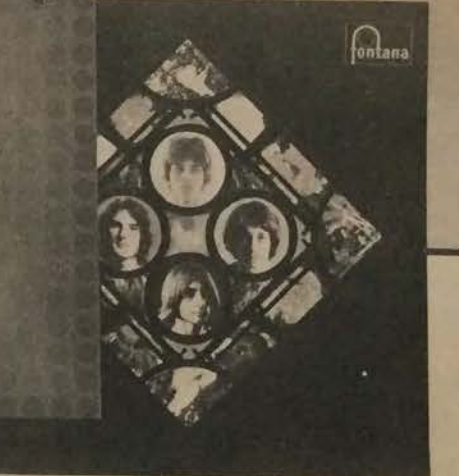
DAVID BOWIE SBL7912

DAVID BOWIE

DOUBLE ALBUM

Une Soirée avec
nana mouskouri
et les Athéniens

DAVID BOWIE



ARK 2 Flaming Youth STL5533

- Blue Mink Melting Pot BF1819
- DBM & T Tonight Today TF1061
- Dusty Springfield Brand New Me BF1826
- Bill Kenwright Sugar Man TF1066
- Shirley & Johnny Forever is a long long time BF1828
- Joan Baez Just a closer walk with thee VAI

Who in the act

Best rock band

British the Who!

IT'S been said before and will undoubtedly be said again and again: The Who are the best live rock band in Britain. Any doubts to the contrary were dispelled by their performance at London's Coliseum on Sunday night.

The Who's act is split into four parts. A warm up period that includes "I Can't Explain," "Fortune Teller" and some brilliant guitar work by Pete Dinklage.

Then comes the group's mini-opera — "Tommy's parents," as Townshend calls it — which tells the story of how the engine driver who doesn't come on time in "A Quick One While He's Away."

Third part of the best rock act is taken up by some of their early hits like "Substitute," "Happy Jack" and "I'm a Boy" until eventually all is ready for the Townshend masterpiece "Tommy."

Dalry is a dynamic vocalist with excellent stage presence. Sometimes though the lyrics were lost — which is a shame as they are of great importance to the "Tommy" story. Keith Moon will sometimes make mistakes, he'll lose sticks, bang the most visual drummer around and the powerhouse of the group. With him too is John Entwistle, punching out bass lines, and adding excellent vocal.

Townshend is one of the great rock guitarists, an artist of the stature of Clapton and Page, and his songs are of the same quality.

To top "Tommy" The Who returned to some of the old rock favourites — "Eddie Cochran's Summertime Blues," "Shakin' All Over" and finally their own anthem "My Generation." Tremendous. — ROYSTON FLORIDGE

CARAVAN

THE best thing about the young rock musicians is that they are willing to experiment. Whether they are always successful is another matter, but full credit to those who try.

Caravan took part in an experiment at London's Palace Theatre on Wednesday. Together with the Contemporary Ballet Truist they went to find out if rock and ballet can come together.

Caravan played a long set split in two parts — the first consisting of material from their first album and the second containing songs from their forthcoming collection.

Richard Coughlan (trs), Pye Hastings (gtr, bass and vcls), Dave Sinclair (organ, vcls) and Richard Sinclair (bass, gtr, vcls) write and play songs with an overall pattern sound.

Numbers like "Love Song With Flute" and "Magic Man" are almost weaved together. They were watched, as were George Bicycle and Sampson, by members of the Ballet Truist.

It comes off it should prove interesting at least and worthy of a visit. — ROYSTON FLORIDGE

Even when they are playing quietly, as on "Mouthful of Grass," which was one of their best numbers — they were not gentle, just subdued. The feeling that they were about to erupt was always lurking behind them.

Andy Fraser screwed virile rhythmic sounds from his bass as he bobbed and weaved about with the beat, really feeling every note and nuance; Paul Kossoff stood against his speakers wrenching beautiful music from his guitar with his hair swirling around him; Paul Rodgers sang with his usual shattering and distinctive voice, pouring out his blues and dancing with his mike stand; and Simon Kirke cracked over his drums, sticking to simple and effective off-beat patterns, providing the perfect complement to Andy's soaring bass lines. — STEVE PEACOCK

FREE

FREE are an amazingly good band. Their technique is immaculate and their songs are strong, but what really matters is the feel behind their playing — that beautifully evil sound that defies you to stand still.

At the opening of the new Friars venture at Bedford on Thursday night, they played two sets, and by the end of the evening they had everyone clamouring for more.

They tore into the audience with songs like "Woman" and "I'll be creeping," they tortured them with "Free me," and songs of yesterday — and they loved every moment of it.

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RALPH McTELL

IT is a long time indeed since a musician's performance was as impressive as that given by Ralph McTell at his first major London concert at Hornsey on Saturday.

Although Bonnie Dobson and Ray Bailey both gave good performances it was McTell who came over as the undoubted master of his medium.

His songs were exclusively his own compositions, full of lyrical and musical beauty, which left his audience in no doubt that here is a songwriter of very considerable stature and talent, who is about to make a major contribution to music in general.

Ralph McTell may well have come this far through the folk club scene, but like Dylan he is destined for far more. — PETER GIBSON

MAGIC CHRISTIAN

RINGO STARR, according to the Times last month, is "the clown of The Beatles, seemingly on the threshold of a career in films." Whether he's crossed the threshold with his fourth film "The Magic Christian" is debatable.

He tackled "You Keep Me Hanging On" at twice the tempo I've heard it by anyone else, and tied up with an extended version of "I'm Gonna Make You Love Me."

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MIKE OSBORNE

A QUIET man, albeit Mike Osborne has not commanded as much attention as some of his contemporaries. But he is one of our most inventive musicians, and it was good to see him playing the first set at Ronnie Scott's last Thursday.

With the house rhythm section of Jeff Clyne (bass) and Tony Oley (dr), Osborne worked hard through several of his own interesting compositions. His style is quite unique, a blend of several approaches which crystallises into lyrical heat.

LOU CHRISTIE

IT was a Sunday night at the Kinema Ballroom, Dunfermline, and it proved that if there are any puritans left in pop they're alive and well and living in Fife.

"Your pants are too tight" yelled three girls. "You shouldn't be looking" — Lou Christie snuggled back at them, laughing. He didn't really

mean it. He tackled "You Keep Me Hanging On" at twice the tempo I've heard it by anyone else, and tied up with an extended version of "I'm Gonna Make You Love Me."

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WHO: tremendous performance at the London Coliseum

know if they were congratulating him or complaining. Nobody could complain about the energy he packed into his 40-minute act. Christie, in an all-white outfit with flared bottoms and looking like something out of Anchors Aweigh, shook it about from the start with "Shake," proceeding to prove that under that over-exposed hairy chest beats over-

hears of a 26-year-old Pennsylvania who can last the pace. "Lightning Strikes" introduces his falsetto, then into "She Sold Me Magic" and "Aptight," before cooling it with a number popularised, he said, by his favourite group, the Supremes, "I'm Gonna Make You Love Me."

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THANK HEAVENS FOR THE FINAL BASH

WHATEVER the Jazz Wave package show promised — and it promised a great deal — it delivered a great deal. The only hope of winning against the prevailing atmosphere.

I suppose old Thad knew what he is doing, but I for one could well do without his Toscanini tommying bit, and those seemingly endless garulous announcements that he goes in for. I thought that this was originally supposed to be a "kicks and music" band.

As it was we got no solos from Knopfer, Henderson or Daniels, and the one thing we did get from Richard Davis was drum up by more business from the comedy king. The band was fine (of course) but there was only time for two real workouts, a lengthy blues, and "Oleo."

And so to the piano finale with all the first-half soloists called back on for a "good old jazz bash" (Thad's words, I did you not) with the band. And it worked — grand, slam bang, finger popping, hand clapping, horn tootin' funk and all.

MC McGriff roared into life on the rocking twelve bar. Burrell laid some very groovy guitar on us, indeed and Hubbard and Steig grouped together like a couple of conspiratorial school-boys, at last seemed happy to be there, it wasn't any original, but it was alive and kicking. — CHRISTOPHER BIRD

Next, Jeremy Steig, with Ron Carter (bass) and Louis Hayes (dr). Some clever throaty harmonic, some bird calls, and plenty of evidence that he can play, but no spark, and little sense of direction. First customers heading for the bars.

Freddie Hubbard, cracked joined by Roland Hanna on piano, laid down some good old fashioned time, but so his set sounded a mile perfunctory and lacking real concern. Only the opening and closing sections of "But Beautiful" managed to get the frisson going at all.

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Thank God then for the second-half and the promise at least of a unit that works together regularly — the Mel Lewis — Thad Jones Orchestra — the only hope of winning against the prevailing atmosphere.

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As it was we got no solos from Knopfer, Henderson or Daniels, and the one thing we did get from Richard Davis was drum up by more business from the comedy king. The band was fine (of course) but there was only time for two real workouts, a lengthy blues, and "Oleo."

And so to the piano finale with all the first-half soloists called back on for a "good old jazz bash" (Thad's words, I did you not) with the band. And it worked — grand, slam bang, finger popping, hand clapping, horn tootin' funk and all.

MC McGriff roared into life on the rocking twelve bar. Burrell laid some very groovy guitar on us, indeed and Hubbard and Steig grouped together like a couple of conspiratorial school-boys, at last seemed happy to be there, it wasn't any original, but it was alive and kicking. — CHRISTOPHER BIRD

Next, Jeremy Steig, with Ron Carter (bass) and Louis Hayes (dr). Some clever throaty harmonic, some bird calls, and plenty of evidence that he can play, but no spark, and little sense of direction. First customers heading for the bars.

Freddie Hubbard, cracked joined by Roland Hanna on piano, laid down some good old fashioned time, but so his set sounded a mile perfunctory and lacking real concern. Only the opening and closing sections of "But Beautiful" managed to get the frisson going at all.

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EXCITEMENT ALL THE WAY FROM TEN YEARS AFTER

THERE are only a handful of rock bands in the world who can generate enough excitement to get the whole of the Albert Hall onto their feet. Ten Years After are one of the select few.

On Sunday night after first demonstrating their individual prowess they played a rock and roll musical with such spirit and enthusiasm that it was impossible to resist. "I'm Going Home" interspersed with "Blue

Suede Shoes," "Whole Lotta Shakin'" did the trick. Beforehand they showed a nice jazz feel on the Courty-Basie-Joe Williams number "I Maybe Wrong But I Won't Be Wrong" Always which spotlighted the excellent basswork of Leo Lyons. Alvin Lee is one of the finest guitarists in rock, he's also one of the best and is equalled on drums by Ric Lee whose solo on "Hobbit" was one of the evening's highlights. Organist Chick Churchill is

another master technician. Earlier we heard from Blowdown Pig, bill toppers in their own right, who earned a standing ovation after a masterful set that included a roaring version of "Larry Williams' "Slow Down." Another track "See My Way" off their next album showed the talents of Jack Lancaster (tenor, soprano, violin, clarinet), Mick Abrahams (guitar, voice), Andy Pyle (bass), and John Berg (drums). — ROYSTON FLORIDGE

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robin at christmas



NINE MONTHS after his departure from the Bee Gees, Robin Gibb is at last free from all the legal wrangles that have so far enveloped his solo bid. After an inexorable struggle to launch a solo career, Robin finally got the go-ahead last week, and now he is planning a triple celebration.

The first is an album called "Robin's Reign," conceived, written, arranged, performed and produced by Robin Gibb, as a reminder to his fans that he has not been entirely idle during the interregnum.

On December 22, just six days after the release of the album, Robin celebrates his 20th birthday, and then prepares for Christmas three days later.

The new album is the work of Robin's vivid imagination. "All my songs are the product of my imagination. I write the words and music at the same time and keep them in my head."

"It's always been a hobby of mine, and it's just fortunate that I can turn it to good use. Songwriting is like an addiction to me; it gives peace of mind, and my love for it is unlimited. I just can't see that there will be a time when music will fall away."

Value

Robin went on to describe the nature of his songs. "I don't have to do one type of thing for my own satisfaction and something totally different to keep the fans happy."

"I feel that my songs are deep enough to be of personal value, and although it takes a while the public do accept it and get into it. And that's not meant to sound big-headed."

"Yes, I'm completely happy with the album. The only regret is that it couldn't have been longer. The album contains all my own material, including a kind of carol with a Christmas flavour, entitled "Lord Bless All." It's not religious really, but simply about winter life, with a lot of pathos in it. It's got a forty piece choir behind it, consisting of forty Robin Gibbs."

With anyone else, it would scarcely be possible to believe

and the horizons are far wider. By leaving, I didn't do anything to jolt the sag of the working harmony. It was for the benefit of all really."

Despite his tender years, Robin already has a wealth of musical experience behind him. And his plans for the future are even more ambitious.

"I'd like to write lots of musical scores and appear in serious and happy go lucky films. I'd like to write music where I can use my imagination to the full, and also act in a typical British type of film, preferably of the last century."

Knowing of his penchant for Dickens, I asked him whether it was the Dickensian theme that prompted this.

"You've hit the nail right on the head. I'm an ardent admirer of Charles Dickens, and a great patriot. I believe that British actors are the best in the world, and my greatest hero is Sir Winston Churchill. I get the feeling that I was born in the wrong century, but I'm a hypochondriac really, and they wouldn't have had the apparatus and equipment to deal with me a hundred years ago," he quipped.

Instruments

"But I don't want to rush into films, I'd rather just take things in stages. I've kept a lot of things in store while the legal battle was on, and I'm just beginning to bring them out now. I've got a large collection of musical instruments, including trumpets, French horns, cellos and so on. My immediate aim is to get an old hurdy gurdy."

Robin Gibb is also a man of principles. Musically he is very discerning, and does not aim to give his fans a raw deal by releasing an album track as a single. His rightful aim now is to carve out a successful solo career.

"I like doing things all myself — having everything done by Robin Gibb." — JEREMY GILBERT.

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JOHN AND YOKO

PART THREE



We're always together, like 24 hours of the day. We're never apart by more than 100 yards

JOHN LENNON

FROM ALL the publicity, welcome and unwelcome, that they have received during their two years together, John and Yoko Lennon might seem to have little or no private life together.

In fact they appear wilfully to present their joint life to the public, for that most altruistic and most misunderstood reason: to set a good example.

John has said in the past that he'd like them to be remembered as the Romeo and Juliet of the age, and when he says that I don't believe he's being egotistic.

Lonely

In fact the Lennons may, in a left-handed sort of way, be doing the Establishment a favour — by bringing marriage back into fashion. Like anybody else, they do

have a more private side to their life, and John comments: "There's nothing I like more than to get home at the end of the day and sit next to Yoko and say 'Well, we're together at last.' Although we may have been holding hands all day, it's not the same when we're working or talking to the press. We feel a hundred miles apart by comparison."

It's obvious that they have changed each other, the change in John being more noticeable because we knew more of his earlier self. But how did meeting John change Yoko's life?

"He's changed everything in a sense that I was a very lonely person before I met him," she says. "Most people in the world are very lonely, that's the biggest problem, and because of their loneliness they become suspicious. And the reason we're lonely is because we can't communicate enough from the various complexes we have and from the various social habits we've created."

Inhibited

"We become very inhibited, but when I met John I started to open up a little, through love, you know, and that's the greatest thing that happened to me yet."

"There are various facets to my life and my personality, and I never met anybody else who could understand me."

"We understand each other so well, and I'm not lonely any more — which is a shocking experience, really."

"Also, through loneliness or something, I was starting to become a very firm and strong ego... but that's melting away, and it's very nice."

On the other side of the coin, how does John feel Yoko has changed him?

"Exactly the same, of course. I was lonely, and didn't have full communication with anybody, and it took a bit of adjusting."

Qualities

"She rediscovered or cultivated the thing that existed in me before I left Liverpool, maybe, and recultivated the natu-

Richard Williams concludes his exclusive series

ral John Lennon that had been lost in the Beatles thing and the world-wide thing.

"She encouraged me to be myself, because it was me that she fell in love with, not the Beatles or whatever I was."

"When you get sidetracked you believe it, and when you're in the dark you believe it. She came and reminded me that there was light, and when you remember there's light you don't want to get back in the dark again. That's what she did for me."

Yoko: "But you know I didn't do it intentionally or anything. It's the falling-in-love bit: you start to see all sorts of things that you don't see if you're not in love."

"I found that he has all these qualities that he was hiding away. Even in a practical sense, music-wise he was doing all sorts of freaky things at home, just recording it on a cassette or something, but not really showing it publicly."

"Publicly he was doing the Beatles' things. But he showed me all these cassettes and things and I said why don't you produce these as records?"

Drawings

"I performed the role of a mirror in a way. He was doing all those things any way — I didn't suggest them. It was there — and that goes for his drawing, paintings, and poetry too — especially his drawings."

"He's got a stack of beautiful drawings at home, and this one series he did is going to be produced as a sort of lithograph."

"They're not like his cartoons — they're another kind of drawing. I think they're better than Picasso."

"She's blessed," said John happily. "You'll see them next

year," continued Yoko. "And those things were always there in John — they just came out, but artists do need encouragement."

"We're always together, like 24 hours of the day. At the beginning, when we were less sure and we were still the previous us, once in a while when John was recording I'd go shopping on the King's Road or something — now we couldn't conceive of that."

"We're never apart by more than 100 yards," added John.

Pretence

"People say that if you're together 24 hours a day for two years you must get sick and tired of each other, but it's the contrary," asserted Yoko.

"We got so addicted to that situation that we miss each other more. It's a very strange scene."

John: "Somebody said

'won't you get so reliant on each other that you can't manage without each other?' and we said yes! The only thing that could split us is death, and we have to face that... and we don't even believe we'll be split then, if we work on it."

"Our only worry in the world is that we die together, otherwise even if it's only three minutes later its going to be hell. I couldn't bear three minutes of it."

"Most marriages have a little pretence going on, and we thought are we going to have to pretend that we're happy together because we aren't, say that we want to be apart? But that doesn't happen."

Power

"When two of you are together, man and wife, there's nothing that can touch you. You have the power of two people, you have the protection—you

don't need the society or the room or the uniform or the gun because you have the power of two minds, which is a pretty powerful thing."

A major part of most marriages is child-bearing. John and Yoko have one child each by their previous marriages, and Yoko has had two miscarriages since they've been together. How important do they think a child will be to their relationship?

Pregnant

"We're not even sure that we want children," said John. "We're that jealous. But if God or whoever gives us a child we'll accept it. Maybe we'd like two or three."

"But even then we have to consider: is a child going to interfere between us? How can we look after a child and be together 24 hours a day?"

Yoko: "It's not fair to the child maybe because we are so close. The child will be somebody that

will be saying 'hello' once in a while."

John: "Obviously it'll probably be different if we have one, because all the time she's pregnant we consider it. We're full into it, wanting a child, but when you lose it and you get over the pain then you consider whether you wanted the child. Now maybe we had that in the back of our minds all along, and that's why she lost it."

"We don't really know whether we want one or not. If she gets pregnant we'll want one, but I'd like her not to be pregnant for a bit — she's been pregnant since I met her!"

"I'd like her to stay slim for a year and then maybe have one. But we don't fancy birth pills because I don't trust them and anything else is out of the question (laughs) because it's inconvenient. We're not like that — we try to act naturally at all times."

"That's one of our problems, besides death. It's in God's hands."

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COLOSSEUM GO FOR THE MONEY

THE INTERVIEW

was supposed to be with Dave Clempson, the fine young ex-Bakerloo guitarist who even has his hardened colleagues in Colosseum shouting his praises.

As it happened, Clem had passed his driving test that morning and was experiencing problems on his first solo outing trying to thread his way through the Oxford Street Christmas traffic.

So he was late. And, anyway, it turned out that Clem isn't exactly the gabby type preferring to set as inscrutable, if affable, listener rather than dispenser of pearls of musicianly wisdom. Luckily, Colosseum bass guitarist Tony Reeves came along too. Tony does talk — and does it with the self-assurance of a man who has been through the jazz world and is also a record producer of note.

It seemed only right we should discuss Clem. Clem didn't seem to mind. I wondered if his advent had meant that bass guitarist Tony had had to adapt his own approach.

Mayall

"No," said Tony, "but it so happens I'm going through a change anyway, a change of style. Basically I had my musical education during eight years as a jazz double bass player plus, of course, the influence of a spell with John Mayall on bass guitar. There is still a lot I don't know about bass guitar and I'm going through one of those spells when I don't seem able to do exactly what I want to."

"Clem has made a big difference to the band as a whole though. In fact his impact has been tremendous. Incidentally, did you know he also plays nice piano. And his voice has improved a hell of a lot since he joined us."

Tony is still very much involved with record production and I asked if he agreed with the



TONY REEVES: "Our record company is keen on us being big in Europe"

BY BOB DAWBARN

currently fashionable theory that musicians made the best producers because they understood a band's problems.

"No," said Tony, "I wouldn't agree. I think if I was just a musician who had turned to producing I would have a lot of problems. In fact I had almost a college-type training to be a producer — I worked on Phase 4 Stereo at Decca and worked with Tony Hatch, so I have some knowledge of the correct way to do things."

"It also means I can stand back and look at the problems. I understand the theory that a musician - turned - producer may work with lots of feeling and so on. But that's not much use if you don't know what sounds all those knobs are capable of getting for you."

The musical climate which today allows a progressive and musicianly band like Colosseum to exist is fairly new. They would have starved to death a couple of years

ago. I asked if Tony had any theories about why things had changed for the better.

"I think a lot of it is a sociological thing," he agreed. "People are better educated now. And in order to play quality music you either have to be a Mozart, a genius at the age of eight, or you have to be around playing for a long time and getting a broad musical background. Most of the musicians around today are not youngsters any more."

"And then we all owe a lot to John Peel. He helped to make music like ours acceptable to the public, first by his policy on Radio London and then with the BBC. He has probably done this band more good than any other individual because he has said nice things about us. And he is now in such a position that a lot of people will like you just because he does."

Tony believes it is important to have a broad base to musical tastes in order to achieve any

success as a musician today.

"When I got up this morning I could hear Dave Greenslade playing Handel's Messiah in the next room," he said. "It's very restful to have a bath to."

"I'd want to make an LP on Spanish guitar," I think it was Clem who said it, though I must admit that I didn't see his lips move and Tony's arm was around the back of his chair at the time.

Would there, I wondered, be sufficient work in Britain to keep Colosseum in our midst?

"There's sufficient work but there isn't sufficient money," declared Tony.

"We want to make money and that means we have got to go to the States and keep going until we get big there. And our record company is keen on us being big in Europe as well so we are always going to the Continent for promotional dates and things like that."

"You know," said the other voice. "I don't really feel like cleaning the flat tonight." Who's on in town tonight?

And this time I did see the lips move. — Bob Dawbarn.



KING CRIMSON: played with the Stones

Good day from a very homesick scribe

GOOD DAY to one and all from a very homesick scribe on behalf of the Great Crimso, otherwise known as K.C., Crimso The Great or even King Crimson.

Since we last reported back to MM, we have played Detroit, New York and the Palm Beach Festival. At Detroit's East Town Theatre we played with the Band who were excellent. Their songs, arrangements and performance were all very together and we got the impression that they were very sympathetic to each other's musical attitudes and played to each other, thus creating a complete band to listen to. There were, however, flaws in their presentation although it didn't seem to matter together a music of today — looking into the future with respect for the past.

Joe Cocker was very good and he has a big name over here. The only other groups that have been worth commenting on are Nice and, particularly, the Flock who are really the only band we have seen in date that are getting together a music of today — looking into the future with respect for the past.

We haven't played any colleges since Vermont, mainly because we need the publicity of playing the major venues with name groups. We have heard that our LP is "bubbling under" the Top 100 over here and is receiving good reaction everywhere so it is just a question of time now, I hope, before it enters the chart.

We hope to play colleges next time round after having done the few major venues which include Detroit, Chicago, New York, Boston, Philadelphia, Los Angeles and San Francisco. These are about the only places where comparatively unknown groups like Chicago can get their music across in the best way with good conditions.

On the last night at the Fillmore, Julie Driscoll turned up and pleased us by liking our



KING CRIMSON'S MIKE GILES WRITES FROM AMERICA

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On the last night at the Fillmore, Julie Driscoll turned up and pleased us by liking our

music. She also told us about her future plans to work with Keith Tippett which promises to be good.

We received standing ovations on both the Friday and Saturday at the Palm Beach Festival with the Stones. We were flown into the swamped festival site by helicopter. The festival is so large that, as always, it becomes disorganised.

The continuous rain has made the swamp on which it was held into a mud bath — not to mention the insects and snakes which bite, and also the 4,000 Guardsmen who stood by "in case of trouble." The 50,000 people who turned up were determined not to let anything upset them and were beautiful in showing America how to peacefully enjoy music under the most difficult conditions.

Tomorrow we fly to Los Angeles for five days at the Whiskey A Go Go and then to San Francisco for three days at the Fillmore West. Then home via New York to England's green and pleasant land.

We've been writing new material for the next LP which includes rock and roll songs and love songs, and we are also toying with the idea of writing a modern symphony to be played by the leaders in modern musical attitudes. It would probably need about 12 musicians though we particularly admire and would be written for a concert and, possibly, an LP.

It's only an idea at the moment, born from the unsuccessful super-groups and the unsuccessful attempts at combining different forms of music — jazz and classics, rock and jazz — most of which have failed miserably in the past.

We feel — or, at least, I do — that instead of trying to put unlikely musical attitudes together in the hope of something happening, we should bring together musicians who already have a broad and respectful attitude in their playing so that we can hear music like we've never heard before.

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DAVE CLARK

on the latest sounds in Blind Date

RITA: "Erotica"

(Major Minor). It's making me rather hot under the collar! What can I say... it's an experience, to say the least. That chick could use some oxygen! She sounds a bit out of breath. Has it got an X certificate? Oh, they don't do that with records. It's a pinch from that French record, isn't it? All I can say is that she's got sustaining power... I wonder how many takes they needed to make it?



NINO TEMPO AND APRIL STEVENS: "Sea Of Love (Sittin' On The Dock Of The Bay)"

(Bell). Is this a reissue of an old track? It's got that very distinctive sound, but it's not my type of record. It's virtually the same sound they had five years ago when they had that hit "Deep Purple". You could even take the recording as being five years old. They haven't progressed at all.

BOB DYLAN: "Tonight, I'll Be Staying Here With You"

(CBS). Beautiful... great, is it who I think it is? It's Bob Dylan isn't it? He's changed so much on this new "Nashville Skyline" thing. Really I prefer the old Dylan — but I really love "Lay Lady Lay" off the new album. Time will tell. What's that other track I like off "Nashville"? Oh yes — "I Threw It All Away". That's another beautiful song. It was all sort of a change — but then Dylan is such an artist, and it's all down to the songs really. This is a great record, but it'll need a lot of plays to be a hit. It's not as strong as some of those other things.

GRASS ROOTS: "Don't Remind Me" (Stateside)

That's got a Country and Western feel about the

guitars. It doesn't knock me out. The overall sound is nice if you like that kind of thing. I don't think it's hit material — in fact it gets rather boring. Is it American? I thought so.

JOHNNY CASH: "Blistered"

(CBS). What's this? Johnny Cash? I thought you said you hadn't brought any good records. I could tell that was Cash straight away. I think he's going to find it hard to follow up "Boy Named Sue" — that was one of those songs that comes along very rarely. It was a good novelty record. He's got a big television show in America. I like him, but this won't be a hit. There's a big Country and Western market in the States — you can have a million-selling record without even getting in the pop

charts. Like Eddy Arnold — look how many records he sells. But this won't be a hit in Britain. It's a good album track, that's all.

SIR WASHINGTON "Apollo 12" (Star)

It sounded like a thing from Hair to start with. It's got that old ska beat. Sorry (shakes head) — there's nothing original about it. It's just like a backing track. I don't know why people release things like this as singles. If you're going to have an instrumental single, it's got to be very different. This is a poor album track. I'm falling asleep.

MOIRA ANDERSON: "The Holy City" (Decca)

If she'd released this at Christmas ten years ago it would have been a hit. She's got a nice voice and

the song's a standard — it's obviously aimed at the Christmas market. But it won't ever be a hit.

The sound isn't full enough — you expect thousands of strings and voices behind her, but there's nothing happening. They should have got Phil Spector to produce it, and done it like "Oh Happy Day".

KEN DODD: "Don't Say A Word" (Columbia)

Is this Ken Dodd? I'm a great admirer of him — he's a wonderful all-round entertainer. We did three months at Blackpool with him and I've never seen anybody work so hard. But I don't know about this when you compare it with his other hits. I don't think it's as commercial, as much as I'd like to say it is.

With a person like him it all boils down to material. That's where Les Reed came into his own with Engelbert and those artists, because he could write this kind of material, but very, very commercial. This isn't.

KEEF HARTLEY BAND: "Not Foolish Not Wise" from the LP "The Battle Of North West Six" (Deram)

Is this a group? I like it very much. It's not too complicated, which is good. Their playing is busy, but not busy so that everyone's fighting everybody else. I don't know who it is, Keef Hartley? Is that a big band? It's good to dance to, and it's a very unusual arrangement. He gets that group feel by using brass. I saw some bands in America, up to 30 musicians, but they still kept a small-group feeling somehow. This is very nice indeed.

SANDIE SHAW: "Lay Lady Lay" from the LP "Reviewing The Situation" (Pye)

It sounds very strange, a woman singing those words. It really does. Normally she'd change them to something else. Who is it? I thought so — Sandie's got that edgy thing in her voice. I like the arrangement very much, but she should have changed those words.

CHRIS WELCH REPORT

IT WAS Ice Cream

Sunday at the Saville with the Stones. Instead of stabbings there were conjuring tricks. Polite applause replaced premature birth in the stalls.

And a jolly good job too! Typically British phlegm was displayed by the audience for the Rolling Stones first London theatre appearance in years on Sunday, in sharp contrast to reports of hysteria and violence in America.



Souls

In San Francisco four people died and four were born when the group played to a half million souls.

In perambulating London, several hundred ladies and gentlemen, full of Sunday dinner, gently tapped their toes to the scintillating rhythms of Jagger and friends.

Despite exhortations from Mick, the citizenry of London declined the offer to jive in the aisles and preferred to express their appreciation for such favourites as "Satisfaction" and "Sympathy For The Devil", with the generous if decorous hand clapping — "in the usual manner" Toast Masters invite at Rotary Club annual dinners. "I was expecting a teenybopper audience. I'm so relieved it isn't," well-known columnist David Wigg whispered during a cathedral-like hush between numbers.

Scowled

It was nice to be able to hear and see the Stones playing and singing properly without all the bellowing and hopping of the mid-sixties.

But Mick was not so pleased. As we drank champagne and ate strawberries after the show — about twenty four hours after the show — to be almost precise — he scowled and said: "The first show was a bore, the second show was much better. The first house was full of f—g journalists."

Rock

Not having seen the second show one has to report that the atmosphere was decidedly cool, but the audience could not be blamed 100 per cent. Knicker wetting doesn't happen by pressing a button.

If this is the desired effect, long periods of inactivity between sets, David

MICK JAGGER: 'the most blasé audiences are in our

Berglas and his cabaret act and an indifferent rock revival group are not quite the way to build tension.

Shakin' Stevens from Wales opened the show looking slightly uncomfortable in drape jackets and Elvis hairstyles.

They are probably great fun in a small club but the theatre tended to expose their weak instrumental ability.

Deejay Jeff Dexter occasionally materialised in front of the curtains bearing news of great events, one of them being Mr Berglass and his auto-suggestion show.

A girl was balanced horizontally on a chair-back and gauche "members of the audience" participated in certain tricks. Nobody pretended to drink ink which was a shame, as I have always wanted to see somebody pretend to drink ink.

The girl remained horizontal to great applause and the rest of the hocus-

pocus worked with varying degrees of success.

At 6.15 pm after the show had been running an hour, we heard our first music. Mighty Baby booked at the last minute played an excellent, if curtailed set. They made a great impression with a beautiful overall sound in which nobody overpowered the others. It was collective improvisation, which floated along over the propulsive drums of Roger Powell, Ian Whiteman on organ, saxophone and flute took a few solos along with Martin Stone (lead guitar), Alan King (rhythm) and Mike Evans (bass guitar).

At this point ice cream was served. It was of the finest quality, if a trifle under-cooled. For our further enjoyment of the show excellent pro-



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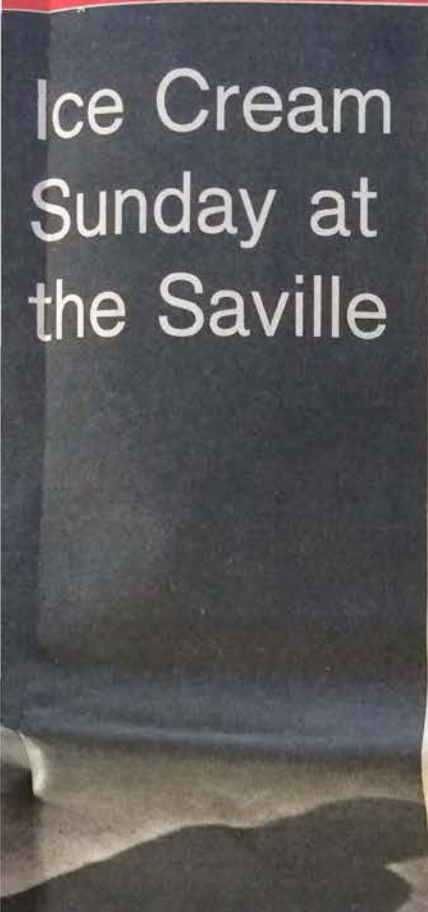
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SPORTS ON THE STONES' RETURN TO A LONDON STAGE

Ice Cream Sunday at the Saville



"Now you are not just going to sit there — or I'm going to crown you," he warned. But it was not until the house lights were turned up, and Mick had wiggled his bottom, stretched out on the floor and Charlie had socked out a heavy intro to "Under My Thumb" that the crowd began some dutiful handclapping, and later volunteered to dance in the aisle. "It's a great privilege to be back in your wonderful city," said Mick. "Perhaps you are more in the mood for something slower you can get into — to sleep I mean!"

Crazy

But there was no moody of any description. It was just that we wanted to listen to the music. I remember shouting "crazy man crazy!" — but that was during a performance of the motion picture "Rock Around The Clock" at the Queens Cinema, Catford, in 1956, and having been warned to keep quiet by an elderly lady soft drink seller, have felt intimidated and introverted at public entertainments ever since.

There was one small, rather sad but significant episode. A little girl ran down to the front of the stage, watched impassively by the handful of stewards. She threw a scarf on stage, but it fluttered in the orchestra pit. A man on duty in the pit, picked up the scarf and courteously handed it back to the little girl who tried again and succeeded in delivering it at Jagger's feet. But he didn't notice.

Confetti

"Street Fighting Man" finally aroused the passions and a great roar went up as the curtain fell. "More" was the cry and shouts of "bravo" were noted. But there was to be no more. The curtain remained firmly drawn. The Stones had worked hard enough and it was too late to expect them to be impressed by the sudden change of heart.

Before he went Mick threw a bucket of symbolic confetti at us, which according to ancient Greek legend means: "A pox upon you worthless dullards."

Unwilling to enter any lengthy discussion Mick, however, said: "The last show was full of trendy hippies and swingers. The first show was weird. The audience were totally lacking in energy."

Sorry

"I felt sorry for you, I could see you were working really hard..." I began. This was a mistake.

"Don't feel sorry for me. It was just another gig for me," he snapped. "I felt sorry for them. The most blasé audiences in the world are in our own country which is why we don't play here."

A thousand groups began wailing in my head. "We are tired of playing to screamers. We want to play to listening audiences." The ghosts of interviews past haunted my skull. End of conversation. End of an era.

our own country

grammes containing first-class photographs of the group were on sale. In fact sales girls visited all parts of the theatre, including the boiler room.

Smoke

The safety curtain was lowered. Jeff Dexter played a record, and coffee-papers rustled in anticipation. Gentlemen were permitted to smoke and I enjoyed a French cigarette or two offered by a neighbour.

It was around 7 pm when a voice whispered behind the curtain — "Two minutes silence." It sounded like Jagger. To end the confusion about what might be happening next, Jeff Dexter suddenly crawled out on his hands and knees from



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FORGET THOSE rumours. The Equals, a happy band of hit makers, are in no danger of breaking up though they're not too happy about their latest commercial offering.

Rumour had it that the lads were in the midst of internal strife over the release of singer Dervin Gordon's song "Rub-A-Dub Dub." The group were as good as finished according to the stories.

"But it's not true. We're happy together," guitarists Eddie Grant and Lincoln Gordon explained. "People have been saying that we're arguing amongst ourselves, that

we're about to break up, but it's all a load of rubbish. Some people have said that I'm upset because it's one of mine. I didn't write "Get So Excited" and "Michael And The Slipper Tree" either. If the song's a success, it's a success for everybody no matter who writes it.

"The thing is if 'Rub-A-Dub Dub' is a hit it's no achievement for us. We recorded it at the same time as 'Viva Bobby Joe' and it was meant to be on the last album but for some reason it never made it," Eddie continued.

"We just don't dig the idea of promoting this as a single. We didn't want it released as an A-side, maybe as a B-side. There are about 150,000 songs

with the same beat. Now it's breaking up and that Dervin is going solo.

"We won't be promoting the record in any way even if it gets to number one. It's not a bad record, it's just not our brilliant best although a lot of people like it. I like the record but it's just not us. It's even being said that we're trying to get in on the reggae thing with

it when we were the innovators of white reggae in this country although we don't play much on stage these days.

"If you stick close to rock and roll you can't go far wrong. Simple music will never die out. When we played at the Palladium the other day we just gave them the simplest hard rock. If you are unpretentious then



MIGHTY BABY: much influenced by The Band

Action grow into a Mighty Baby

IS THIS the career for you? Twenty pounds a week, uncertain prospects and no luncheon vouchers. The life of a rock drummer is not necessarily an open sesame to a country mansion and Rolls Royce.

BY CHRIS WELCH

Roger Powell is a good drummer and has been on the road for several years. But while he has not acquired great riches—he is happy enough rocking with a good band—Mighty Baby. For this is a band that was born out of disappointment and struggle. They came up — most of them — through a group called Action, that was once hailed as an equal for excitement to the Who — but never made it.

get established. The album we have just had released on Head was actually recorded a year ago, but it took a long time to get released due to contractual reasons.

"We've been doing quite a bit of session work in the meantime for Keith Christmas, Robin Scott and Gordon Smith.

"The music we are playing now has been very much influenced by The Band — very forceful but relaxed. There is something about The Band music. I saw them at the Isle of Wight and they are really relaxed and satisfying."

Mighty Baby consist of Roger on drums, Ian Whiteman (organ, piano, sax), Alan King (rhythm guitar), Mike Evans (bass guitar), and Martin Stone (lead guitar).

Martin used to be with the Savoy Brown Blues band and says Roger: "Martin has been with us quite some time now and he has been a big influence on the band. Not so much with his music as with his personality."

"He has a lot of presence and it rubs off. All of the band have changed a lot since the days of the Action. We are just not the same people.

"It's a good thing we changed the name. We didn't know what we were doing before. We got completely lost musically. When we stopped doing Tania we got lost in the psychedelic thing. But it was all experience. We are wiser now."

"It's like playing drums. When you start, you play simple things. Then you play complicated stuff all

the time, and finally go back to simplicity."

What are the aims of Mighty Baby?

"If we could just do what we are doing now we're all very happy. The last three gigs we did were very satisfying. We all want to play, and if the money goes up as well it will go back into the music — better equipment, etc. If you don't set aims too high, you don't get disappointed. Expect something and it never happens."

"We've had so many let downs in the past. People say you are going to 'make it', and then you don't. So many people told us so many lies."

"We think the scene is still exciting, and audiences are more interested in groups than ever. We find at universities they tend to sit on the floor and listen rather than dance."

"Years ago it was all down to pop bands and there will always be a place for straight pop groups but not on such a big scale. You need bands for the younger kids and there are bands for what we used to call the underground scene."

"Just progressive bands that want to play original music. We are doing some Indian based music as well. We have been doing a number called 'India' for the last three years which is based on a John Coltrane thing and it has been changing all the time."

"Music all comes from the same source, from within. Indian music is selfish. I earn about £15 a week and if we are lucky it might go up to £20 and I'll be really happy."

"When we were the Action we made a lot of money, but we were asleep mentally. We spent all the money on frilly shirts and Bourbon."

The happy band of hit makers



EQUALS no internal strife

people will accept you for what you are doing.

"That's why we like the Continent so much," added Lincoln. "You can do any kind of record you like there and if you've got something to offer people will accept you for it."

Fully recovered now from the car accident in foreign parts which stopped the group from playing for a little while, the highly commercial singles and albums will continue to do so despite rumours to the contrary. — ROYSTON ELDRIDGE

Pop Crossword

**CHRISTMAS
SPECIAL**

ACROSS

1. Seasonal character . . . (6, 9). 7. . . . who can't bear to part with his money (7). 8. James Brown train time (5). 10. Got the wind up in sound! (5). 13. Did she shout to Sir with love? (4). 14. "1 Across" by one other name (5). 17. That time in royal David's city (4). 18. Born a woman (3). 19. Christmas Harrison? (4). 20. Those of fate for the Incredible String Band (4). 22. One of four? (3). 24. Takes a little cheer from the glass (4). 25. She has a singer at this time of year (5). 26. Improvise the accompaniment (4). 28. " . . . Fine" (1, 4). 31. Miss Leigh or Dixon (5). 32. Frozen hangers-on! (7). 33. Hark at their singing! (3, 6, 6).

DOWN

1. Aretha or Irma? (8). 2. Direction from Eden? (4). Conveyor of Christmas greetings (4). 4. One of seven gloomy ones (4). 5. Archie? (5). 6. On which Percy gets about in winter? (6). 9. Dizzy on the jazz scene (9). 11. Comparable place to "Abbey Road" (5, 4). 12. Call the Tremeloes this number (3). 15. Miss Harris (5). 16. "Nino . . . and April Stevens" (5). 21. Greatest group from Motown? (8). 23. Kid? (3). 24. Group of courage (6). 27. Arlo Guthrie's restaurant girl (5). 29. Miss Simone (4). 30. "I'm so . . . (cream) (4). 31. Born unto us? (1, 3).

Solution on page 29

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Groovin' with the Rascals



THEY USED to call themselves The Young Rascals. Now they're just the Rascals. Maybe it would be incongruous to tag on "Young" when two of the four members are heavily bearded.

But, despite the switch of billing, there's been no change in the Rascals' ability to churn out hits. Though they last hit the British chart some three years ago with "Groovin'", the boys have turned out a string of chart-toppers in the States.

They are in fact, yet another example of those recording artists who illustrate the appreciation divide that sometimes divides American and British tastes.

Explains vocalist Eddie Brigati: "So much depends upon audience exposure. If you get a chance to see people, to play for them personally, there's an

exchange of vibrations between you; you can relate to each other."

The Rascals have won a tremendous following for their personal appearances in the States—all of which has helped boost their big record sales.

They always make an impact on "Live" dates. Our own Tom Jones first saw them at a club called the Phone Booth in New York. And now Tom has them as guests on his ATV show. They flew in last week specially for the stint.

Says Eddie: "The Phone Booth is now called Tom Jones' Pub. It used to be The Blue Angel before it became the Phone Booth. Everyone went there—the Stones, Dylan—everybody."

The Rascals not only relate to audiences; they relate to each other. They have a rapport that extends far beyond their music.

They met and sat in with each other around the New York area before they formed themselves into the Young Rascals about five years ago.

Apart from Eddie, they comprise Gene Cornish who was born in Ottawa; Felix Cavaliere from Pelham, New York; and Dino Danelli, from Jersey City. Eddie is from Garfield, New Jersey.

Why the "Young" Rascals in those early days? Says Eddie: "We used to wear tweed knickers and socks. The knickers were about 35 years old and we bought them for 50 cents apiece in Greenwich Village."

"We quit wearing them when they started to fall apart." Anyway, by this time, the group had rather outgrown the "Young" stage.

There is certainly nothing immature either about their

music or ideas—if, in this latter respect, Eddie Brigati is a barometer of their collective opinions.

Like so many Americans, Eddie is very articulate, and particularly outspoken about his beliefs, which would probably make such staunch US conservatives as Ronald Reagan and George Wallace turn slightly pale.

But, though Eddie is about as far removed from the Establishment enclaves as China from the Pentagon, he would still rather live in the States. "Ifan some place else where they can just knock you on the head and make you disappear."

Perhaps soon, the Rascals will again be able to "knock Britain on the head." They did it before. Maybe their next single, out in January and titled "Hold On" and "I Believe" will do the trick.—LAURIE HENSHAW.

Hair today and Galt tomorrow...

A NEW PLAY—part mystery, part musical, part morality fantasy and, for all I can be certain, black comedy—was quietly launched last week off-West End at Notting Hill's Mercury Theatre. You may have read of it.

William Dumasq wrote play and lyrics, Galt MacDermot did the music and a third Canadian, Diane Despins, directed the affair. I won't discuss the production here except to say that it finds room for 15 of MacDermot's numbers, some of them clearly attractive even on one hearing.

The composer came over here for a couple of weeks, expressly to play in the show and rehearse the group of Royal Academy of Music students who sing and play the score. With his piano are four singers, guitar, bass and violin.

After the first two performances, he told me, Denis Preston asked to record the whole show and music. Galt stayed on a few days to play piano and lay down the foundation of the score on record. When he left, last weekend, Brian Lemon took over as MD.

Knock

Some reviewers have torn into the work, one way or another, but MacDermot said he was satisfied with it as a try-out. He expected one of the Hair producers to be seeing it soon, and hoped that someone might take the production to New York.

"I think the English accent would knock them out; the way they sing; the way they use words. I find it extraordinary. It's really Bill's show, you know. I just wrote the songs. But it's a fresh sound and also it's melodic, I think."

For the composer of "Hare Krishna," "Aquarius," "Let The Sunshine In" and the rest of the 30 or so Hair songs, MacDermot looks remarkably unlike a hip anything.

Crisp

He is given to wearing sports jackets and is the least hairy person within a wide radius of Hair. He hasn't even cultivated the now obligatory pop sideboards and his conversation, crisp and to the point, is free of the fashionable "getting it together, man" idiom.

As all this suggests, MacDermot has the air of a self-sufficient, if not self-satisfied, man. He doesn't appear to like talking about

MAX JONES talks to Hair composer Galt MacDermot

himself, and his wife seemed surprised to hear I'd got him in a corner ("Galt hates being interviewed," she told someone).

"I'm a habitual composer," Galt explained. "I really like doing it. I feel..."

He stops, you guess, at the thought of saying anything which might sound faintly pretentious. On this occasion, he went on:

"I just like to sit down and make up music. Every day I go over to the piano and run through some things and see what's happening. It gives me a lot of pleasure writing music."

Theatre

Typically, I should think, he remains unrattled by the early reviews of Who The Murderer Was. He expressed himself satisfied with the proportion of one for three against, pointing out that it was about the same for Hair when that opened off-Broadway.

He reckons he learned a lot from that musical—"about the theatre and about music." An important point learned is that "if you put a song on the stage and enough is happening, it entertains people."

"When we started with Hair there hadn't been a rock-and-roll show that loud and relentlessly rhythmic, and the off-Broadway guy was frightened of it."

Money

"He was sold on the idea of a kids' show, but when he heard what it meant, and loud, rhythmic music, he was afraid it wouldn't work. In fact they thought it didn't work."

Naturally, MacDermot earned as well as learned from Hair. The money enables him to live where he wishes—New York since 1963—and work as and where he likes. It isn't a great planner, but goes on working in almost a compulsive way.

When I asked about his next move he said he had no plans at all, though he had a film score to finish when he got home and after that a new show, White White, to work on with James Rado and Jerome Ragni.

Energy

As for the financial rewards, MacDermot said mildly, "I don't believe in financial security. I make more money than I used to do, but it could end at any time. I'm aware of that."

Although it seems reasonable to assume that Galt's rock score for Hair has played a large part in the show's international success, he says otherwise.

"It's not music at all. It represented a spiritual revolution, and that's what is needed by young people right now. 'Aquarius,' that's the opening, and the writers really mean it. One of them has an absolute horror of American middle-class values. What makes the whole thing work is that the energy and vitality of the young people on stage is contagious."

Galt, though he doesn't pontificate, has a fair horror of those middle-class values himself. "I'm against materialism," he said, smiling.

slightly. "I mean, people who believe there is any real solidity to those materialistic values, they're wrong."

I mentioned, at this stage, that for a rebel of today he had a decidedly non-beat appearance.

"There are two ways to rebel," he said in explanation, "and one is to act it out. I do what I want to do but I don't like being too conspicuous."

"So much so that in the Village, I used to hear people say: 'I know that man's a narcotics agent.' They thought I looked like one. Actually I didn't, because all the agents were dressing up trying to look like hippies."

Irish

Galt has enjoyed his piano duties in the Murderer play. His style has a quality I likened to gospel piano, but he called it the Country and Western thing. "I'm very strong on C&W," he explained. "One of my early loves was old Country and Western; that comes from Irish and Scottish jig music. It's one of the things you hear in the Beatles music. Much of it has that Irish feel to it."

CHRISTMAS

POP ON

RADIO

AND TV—

SEE

PAGE 36



GALT MACDERMOT: sports jackets

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So you think you know about pop?

- Who replaced Graham Nash in the Hollies this year and (b) from what group did he come?
- Who were the first British group to be invited to play at the Newport Jazz Festival?
- An American took over the business affairs of Apple, the Beatles company. What is his name?
- Which members of the Manfred Mann group are still involved in Manfred Mann Chapter Three?
- What was the title of the first Plastic Ono Band single?
- What's the name of the group who got to number one in the MM chart in 1969 with their first record and (b) who was the rock star who discovered them?
- Which group won the "Brightest Hope" award in both the International and British sections of the MM poll?
- What's the name of the cartoon group who topped the chart?
- Which members of Fairport Convention left the group to undertake solo careers last month?
- Name the reggae hit and the sexy French song that the BBC refused to play?
- Who are the session musicians who formed a group and got a hit with their very first record?
- Name the theme music from the film "The Thomas Crown Affair"?
- Who was the American who conducted the Sinfonia of London in concert with the Nice?
- Which famous band did Mick Taylor play in before joining the Rolling Stones?
- How many members are there in Chicago, the American jazz-rock band?
- Name the Diana Ross' replacement in the Supremes?
- Who wrote the Beatles' hit "Something"?
- Who is Bob Dylan's producer?
- What's the name of the group who got a religious chant into the Pop 30?
- Name the contemporary folk star and the rock guitarist who joined forces to record a chart hit?

**CHRISTMAS
*SPECIAL***

QUIZ TIME



DIANA ROSS: who's her replacement?

So you think you know about jazz?

- Which British musician topped two categories of the 1969 Downbeat Critics' Poll?
- What is the name of the German recording company executive who taped several highly-regarded Oscar Peterson sessions which were released this year by Polydor?
- With whose group did Archie Shepp make his first recordings? What were the titles?
- Name the most recent addition to Duke Ellington's reed section.
- Who was the trumpeter on Charlie Parker's notorious "Lover Man" session?
- Who wrote (a) "Una Muy Bonita" (b) "Tenor Saxophonic Calisthenics" (c) "Ornithology"?
- Which lady harpist is the wife of clarinetist Joe Marsala?
- Which famous lady of jazz died on July 17, 1959?
- Which tenor saxophonist is referred to as "McVouty" on Slim Gaillard's recording "Slim's Jam"?
- Who introduced to jazz (a) the harpichord (b) the harp, and in which bands did they play?
- What did Sy Oliver and Ted Heath have in common?
- Who co-led the Jazz Lab Quintet with Donald Byrd in the mid-Fifties?
- Which pianist pioneered the "locked hands" style?
- Who wrote and arranged the music on the recent Jazz Composers Orchestra double-album?
- What was the nickname given to saxophonist Jimmy Heath early in his career?
- Who are known as (a) Little Pony (b) The Kid from Red Bank (c) Butter?
- Who wrote the soundtrack music to (a) In The Heat Of The Night (b) The Pawnbroker (c) Walk Don't Run.
- What do Oscar Peterson and Maynard Ferguson have in common?
- Spot the odd man out: Thad Jones, Hank Jones, Elvin Jones, Sam Jones.
- Name the "All-American Rhythm Section."

pop quiz answers

1. (a) Terry Sylvester (b) Serge Cabour and Jan Beck.
2. Bob Johnson, 19, Madka Krishna.
3. Yerrill, 11, George Harrison, 11, Yerrill, 11, George Harrison, 11, John.
4. Michael Le Grand, 13, Joseph.
5. "Windmills Of Your Mind."
6. (a) Terry Sylvester (b) Serge Cabour and Jan Beck.
7. "De T'Alme Not Non Plus" by Dream "by Max Bomo and Tiger Hutchings, 10."
8. The Archies, 9, Sandy Denny.
9. Paul Thornburn, 7, Blind Faith.
10. "Thunderclap Newman (b) Hugg, 5, "Circus Peace A Chance" Manfred, himself, and Mike Years After, 3, Allen Klein, 4.
11. Swinging Blue Jeans, 2, Ten Bitch, 11, Blue Mink, 12.
12. (a) Terry Sylvester (b) Serge Cabour and Jan Beck.

jazz quiz answers

1. Heath introduced his palette.
2. Hans.
3. The.
4. Jazz.
5. "Lover Man" and "Mr. Jelly.".
6. "Una Muy Bonita" and "Ornithology."
7. (a) Duke Ellington (c) Duke Ellington.
8. (a) Ornette Coleman.
9. Morris Tenney, 5, Howard.
10. Cecil Taylor Quintet.
11. George Brunner Scherer, 3, The.
12. John Surman, 2, Hans.
13. Walter Page (bass), Jo Jones.
14. (a) Capone.
15. (a) Johnny.
16. Sam Jones — the other three.
17. (a) Quincy Jones, 15.
18. (a) Quincy Jackson, 17.
19. (a) Count.
20. (a) Little Bird, 18, (b) Roy.
21. (a) Quincy Jackson, 17.
22. (a) Quincy Jackson, 17.
23. (a) Quincy Jackson, 17.
24. (a) Quincy Jackson, 17.
25. (a) Quincy Jackson, 17.
26. (a) Quincy Jackson, 17.
27. (a) Quincy Jackson, 17.
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crossword solution from p. 27

ACROSS: 1. Father Christ-Vamp, 28, 1 feel, 32, Adle. Shepp, 6, Sledge, 9, Gilles-1. John Surman, 2, Hans.
DOWN: 1. Franklin, 2. Split, 27, Alice, 29, Nina. Little Bonnie Harris, 7, Adele. (b) Duke Ellington (c) Duke Ellington.
3. Morris Tenney, 5, Howard. (a) Ornette Coleman.
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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.

WHAT'D I SAY!

Have you ever wondered just what it was that people were saying in the pictures you see in the MM? BOB DAWBARN has had a look through the MM files and this is what he thinks was happening in the pictures below.

CHRISTMAS SPECIAL



"Mixamatozis?"



"Those frozen missionaries boil away to nothing."



"When I agreed to be your pin-up I didn't realise what it involved."



"That's the one, wearing a mini skirt and a beard."



"YOU go and arrest the big fella. We know what we're doing."



"Now look what he's doing with his baton."



"If you push your fingers in that far how CAN I say 'gottle of geer?'"



"It always happens when I eat lemons."



"All I said was 'Django Reinhardt' played better guitar than Eric Clapton' and POW!"



"I warned you about getting the handmirror mixed up in your corsets."



"Please, somebody, tell those hounds; they are supposed to be chasing the fox."

The Sales and Production Staff of

MELODY MAKER ADVERTISEMENT DEPARTMENT

thank advertisers for their business and co-operation during 1969, and wish them a Happy Christmas and continued success in 1970.

Everplay EXTRA
PLASTIC DRUM HEADS



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from **DOUG DOBELL & STAFF DOBELL'S RECORD SHOPS**

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FROGGATT: we mostly play original numbers on stage

WILL the real Raymond Froggatt please stand up? Such is the confusion surrounding the singer, songwriter and group that all three of them suffer from mistaken identity.

The three faces of Froggatt vary to a great extent. It is Froggatt in the singular who is best known through hit songs for Dave Clark and Cliff Richard. But because of the singular Froggatt's success, Froggatt in the plural, the group, has suffered.

"People are confused about Raymond Froggatt," says the singer himself, leader of the four-man Birmingham group. "They don't know what to expect. Raymond Froggatt itself is far more complex than the songs we've got to prove it and if we give the people the opportunity to hear us they should find the real Raymond Froggatt."

"Red Balloon" and "Big Ship" were two things written as very commercial songs. "Red Balloon" was originally "Callow La Vita" which meant how warm my life is, it was a very sad song and it's strange that people didn't really hear it. "It was rewarding — and 'Big Ship' was equally as rewarding — but all they seemed to do was to get myself sort of deeper into trouble with the people who are trying to identify us. You haven't really heard Raymond Froggatt until you've heard the next album which we hope to have out in the New Year. Now until you've heard that can you tell whether you're

THE FOUR FACES OF RAYMOND FROGGATT

going to like Raymond Froggatt or not."

Froggatt with guitarist Hartley Cain, drummer Lennie Ablethorpe and bassist Lewis Clark go into the studios just after Christmas to work on the new album and a single with producer Mickie Most.

"Mickie's known for his middle of the road work with Lulu and Herman but he's also very in-thinking as well. His work with Donovan, Terry Reid and the early Animals was really good. I hope he can bring it out in me and we can come up with something clever."

"The last album was a collection of songs that were released by the record company and I don't blame them as we've cost them a hell of a lot of money over the past six months. The new album is something that has been written as an album, it has feelings of

light and shade. It's a fairytale sort of thing.

"What we play is just Raymond Froggatt music, you can't put a label on it. We play mostly original numbers on stage apart from one or two things like Dylan's 'Mr. Tambourine Man'."

"I admire great works of art and that is one. Hartley uses an 18-string guitar for that number, he made it himself. He makes most of his own instruments, he's working on one at the moment with resonators and motors."

The new album and the single in the New Year could bring the real Raymond Froggatt, both the singer and the group, out into the open in the New Year.

"I know where we want to go. We've been together now for the last five years with the same line-up and we've had a little bit of success over the last two years. Things haven't quite worked out the way we wanted them to do but given the opportunity we can prove what Raymond Froggatt is."



ROYSTON ELDRIDGE

MM's SEARCH



MUSHROOM



BARNABAS

THE MM Search, organised in association with College Entertainments, to unearth the best of the new talent put forward by college and university secretaries, has now reached the half-way stage.

BATTLE

Two more groups have gone through to the Grand Final at London's Lyceum on January 23 when ten heat winners will battle it out for the

prizes which include a Decca recording contract.

The fourth heat took place at Birmingham University with the votes going to Barnabas with a line-up of Nigel Armstrong, Stephen Bywaters, Christopher Roberts and William Clague.

Their set was imaginative and professional and they were, in fact, the first all-student group to win a heat.

Second came June Creighton, the first solo-

ist to be nominated for Search, who played and sang well, looked good, but lacked sufficient originality. Milk Train, featuring good guitar and exciting singer, were a little unimaginative.

CLEVER

The fifth heat, at the Ritz Ballroom, Bourne-mouth, produced a very high standard from all the competitors.

The winners were Mushroom, a thoroughly professional group with

some clever arrangements of standards as well as promising originals. They were given a close fight by Room, who played a lot of excellent original material and deserved an extra place in the final.

Nankemf, an Eastbourne group, will improve with experience. Esther's Tomato, from Bangor, were both entertaining and musically proficient. Concrete Trousers were good but not quite up to the standard of the other groups.

BRONS BUMPER XMAS PUD

GENE PITNEY
 BONZO DOG BAND
 COLOSSEUM * JUICY LUCY
 SIMON DUPREE * PETER BROWN * PIBLOKIN
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JAZZ RECORDS

REVIEWERS: BOB DAWBARN, JACK HUTTON
MAX JONES, RICHARD WILLIAMS

CHARLES MINGUS: "Mingus At Monterey." I've Got It Bad, In A Sentimental Mood, All Too Soon, Mood Indigo, Sophisticated Lady, "A" Train (part 1 and 2), Orange Was The Colour Of Her Dress, Then Blue Silk (parts 1 and 2), Meditations On Integration (parts 1 and 2). (Liberty LDS 8402.)

Mingus (bass), Bobby Bryant, Lonnie Hillyer, Malvin Moore (pts), Lou Blackburn (tmb), Red Callender (tuba), Buddy Collette (alto, flute, piccolo), Charlie McPherson (alto), John Handy (tr), Jack Nimitz (bari, bass ct), Jaki Byard (pno), Dannie Richmond (drs).

CHARLES MINGUS: "Live At The Jazz Workshop." Meditations (For A Pair Of Wire Cutters); New Fables. (America 30 AM 8063.)

Mingus (bass), John Handy (alto), Clifford Jordan (tr), Jane Getz (pno), Dannie Richmond (drs)

TWO MINGUS SETS in one month—what more could any jazz fan want? And what sets?

The Liberty is, in fact, a double album recorded live at the Monterey Festival and it must have been a night to remember with the excitement sparking between audience and musicians.



MINGUS: double album recorded live at Monterey

A feast for Mingus men

The session starts with Mingus solo bass on "I've Got It Bad," introducing an Ellington medley that proves once more that he is one of the few people who can bring something new to an Ellington composition while retaining the spirit of the original.

This is played by a sextet of Hillyer, McPherson, Handy, Byard, Mingus and Richmond all of whom are featured Byard includes one of those marvelous Fats Waller-ish two-bitted solos on "A Train." Hillyer makes delightfully very comments; McPherson tips his hat to Hodges and then goes his own way. Handy builds a tender solo on "Train" reminiscent of the Gonzalez marathon on "Doin'new." And Cre-scendo, Richmond remains both swinging and intelligent throughout a lengthy solo. Mingus is brilliant.

Handy lays out for "Orange," one of those searching, restless Mingus

ballads that sound alternatively angry and tender and has more quite incredible bass work. One of his great strengths as a writer is the way he combines the most advanced musical thoughts with an obviously deep feeling for jazz traditions. The full 12-piece comes on for the long "Meditations"—one of the composer's most impressive works. The way he builds up tension again and again is quite remarkable. All the soloists are good and if some of the ensemble playing is occasionally a little rough this is quite irrelevant in a Mingus piece where the building of layers of moods is paramount.

Towards the end it all becomes quite terrifying. The America set is also "live," this time in a club. By any standards it's a fine set, but it does suffer in comparison. There is less cohesion, less obvious Mingus influence and the solos—Handy on alto this time instead of tenor—are rather more self-indulgent.

"Fables" is a re-working of the old Mingus favourite "Fables Of Faubus," "Meditations" is the better track, once more full of changing moods and some sinister arco from the leader.

All-in-all a feast for Mingus fans, but get the Liberty double set first. —B.D.



ART BLAKEY

ART BLAKEY: "The Witch Doctor." The Witch Doctor, Atique, Those Who Sit And Wait A Little Busy, Joelle Lost And Found (Blue Note BST 84284). Blakey (drs), Lee Morgan

(tr), Wayne Shorter (tr), Bobby Timmons (pno), Jymie Merritt (bass) 14.3.61

JAZZ FANS, like their pop brothers, all too often tend to dismiss yesterday's heroes as soon as the music takes a step forward.

It's a pity because you can lose a lot of enjoyment that way. Blakey's Messengers may be concerned with what now seems a fairly basic way of swinging and their music reeked of today's dirty word—soul.

But to dismiss it as old hat is to miss the enormous artistry of those involved and the permanent validity of what they were doing. And even eight years ago Wayne Shorter, for example, was a highly individual musician with a lot of original things to say.

Lee Morgan, too, had yet to taste the commercial delights of the hit parade and played nice, direct trumpet. In the first two tracks here, he also wrote two very nice themes—Shorter (2), Timmons and Clifford Jordan were responsible for the others.

Timmons was later hoisted with his own soul petard but he played nice fill-ins as well as contributing some earthy solos. Merritt was always a dependable bass man.

And then of course there is Blakey. The art of jazz drumming has changed out of all recognition since Elvin Jones but the fact remains that I have yet to hear anyone in the flesh who can get such an enormous sound out of a drum kit—and I'm not just talking about volume.

He has swung many different Messengers over the years. These were among his best and this is a very pleasant album. —B.D.



STEVE LACY

STEVE LACY QUARTET: "The Forest And The Zoo." Forest And The Zoo (ESP-DISK' SFJL 932). Lacy (sop), Enrico Rava (tr), Johnny Dyan (bass), Louis Moholo (ds) Institut Di Telle, Buenos Aires, E/10/66

PARTLY due to its front-line instrumentation, this is a slightly strange sounding group. That doesn't stop it from being a fascinating album.

Lacy's playing on these two long tracks, recorded in concert in the Argentine, is curiously fragmentary. He breaks up his lines rather in the manner of Don Cherry, seeming reluctant to let the melodies flow. This adds to the rather minimalist flavour of the music.

Rava, the Italian trumpeter who also appeared on Lacy's earlier "Sortie" album, shows considerable rhythmic sense, and his packing duets with the leader have considerable interest in this respect.

If this album is more rewarding than "Sortie," it is because of the work of Dyan and Moholo, who are considerably more exciting than were Kent Carter and Aldo Romano on the earlier record.

Moholo drives the group unrelentingly, while Dyan is his accompanist in every sense. Perhaps they are more satisfying with a harder hand, but their playing gives life and energy to the somewhat fragile expatriates of the front-line.

This is certainly the best example of Lacy's work to have been made available in this country. I haven't heard his Prestige sets with Cherry and Charles Davis, so I can't compare it with those. —R.W.



STAN GETZ

STAN GETZ: Five Santa Fe Grover Accustomed To Her Face For All We Know, Come Rest, Lip Line, Big Boy, Sunday (America 30 AM 8066). Getz (tr), Scott LaFaro (bass), Cal Tjader (ds), Vinca Guaraldi (pno), Eddie Duran (tr), Billy Higgins (dr).

GROVER SALES end up a bright and humorous sleeve on this album by saying "The entire project is an unalloyed delight." He's right.

What a glorious band, the late and lamented Scott LaFaro bounces through the tracks with wondrous bass sounds and inventive solos which indicate, like a flash of light, that here is a man who truly found the right instrument. The bass was made for him.

Kicks

Billy Higgins is a colossal drummer who kicks the sound along with excellent syncopated and punctuated rolls as though he were tying parcels.

Getz is delightful with tone to match. Cal Tjader is light and delicate and beautiful especially on "Five Groves Accustomed To Her Face" and pianist Vinca Guaraldi has a stomping chorus on "Crow's Nest" which is worth the price of the record.

We often complain of groups sounding bored and of musicians being indifferent to each other's playing. This album is the antithesis of all these bad vibes and it has survived the years since it was recorded with commendable resilience.—J.H.

■ If you want to get back to the origins of jazz look no further than KING OLIVER (CBS 6306) featured in this beautiful collection with Jelly Roll Morton on New Feet tracks, with the band featuring Louis Armstrong and Johnny Dodds, with the Clarence Williams Orchestra and with the rather sombre blues singer Sara Martin. It's all interesting music to the traditional devotee. You can return to the classic blues like "Mabel's Dream" (two takes), "Southern Stomp" (two takes) and "Brenda's Blues," marvel again at the feeling and spirit and still find something new to savour in these magnificent musicians. The Oliver-Morton duet, "King Porter Stomp" and "Tom Cat Blues" are wonderful. Jelly was a great find—being the playing along with his sparkling piano work, stomping in fine style. Oliver's tone here is beautiful and his playing inventive, driving and naked. It's difficult to believe these sides are 42 years old. —J.H.

JOHN PEEL

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

GET

DISC and MUSIC ECHO

OUT NOW

RADIO JAZZ

British Standard Time

FRIDAY (19)

4.10 a.m. J: Jazz Unlimited (Fri. Mon-Thurs), 12.45 p.m. H: George Shearing Quintet, 2.5 p.m. J: Jazz Unlimited (Fri. Mon. Tues), 9.30 U: Buffalo Springfield, Byrds, Crosby, Stills and Nash 10.30 Q: Jazzudio Frankfurt 10.45 A: R and B 11.30 T: Nostalgia (Glenn Miller Ark), 12.0 T: James Moody, Jean-Luc Ponty, 12.5 a.m. J: Underground Music, 1.5 J: Jazz.

SATURDAY (20)

4.5 a.m. J: Finch Bandwagon, 12.5 noon B: Jazz Record Requests (Steve Back), 2.0 p.m. E: Golden Swing Years (Carter, Albert and Douglas), 2.35 H: Radio Jazz Magazine, 6.45 G: Jazz Club (Art Themen-Narold Bickett, Crisp, E. Faulstich Trio, Graham Collier, Scotti Mumph), 10.5 H: Jazz (The Juliette Greco, 11.5 E: (3) Ted Heath Ork, 11.5 Q: Swing (33) A: Paris JF (Duke Ellington), 11.30 T: The Big Bands (Cauler), Finings (2.0 T: Duke Ellington), 12.3 a.m. A: The Jazz Scene, 12.10 E: Doctor Jazz.

SUNDAY (21)

9.30 a.m. J: Silhouette (Religious programme featuring pop and jazz groups), 12.5 p.m. J: Finch Bandwagon, 9.45 A: Count Basie (Eugene Panastis), 7.30 B: Mike Raven, 11.0 B: Best of Jazz on Records and 2: Best of Jazz (John Dunn), at approx 11.15, 12.5 a.m. B: 12.30 B1 and 2: Jazz Workshop (Howard Riley Night, Charles Fox)

MONDAY (22)

6.30 p.m. H: C and W with Henri Allegri, 8.0 A: Jazz (Tenor Sax), 10.55 H: Bunny Bailey, Sandra King, Franz Eizen, 11.0 U: Montreaux JF (Phil Woods and European Machine), 11.0 A: R and B, 11.15 A: Free Jazz, 11.30 T: Pop and Jazz, 12.0 T: New Jazz Records, 12.5 a.m. J: Bobby Troup Show.

TUESDAY (23)

5.15 p.m. H: Jazz, 5.45 B: Jazz Today (Charles Fox), 7.30 E: (1) Svend Amundsen (2) Fatty George New Orleans Band, 10.3: V: Jazz at Lubli-

ana, 10.30 O: Jazz Journal, 11.5 A: R and B, 11.30 T: Nat King Cole, 12.0 T: Bob Thelma Emergency (Big band with jazz and rock soloists).

WEDNESDAY (24)

9.30 p.m. A: R and B, 11.30 T: Xmas songs by Pop and Jazz Artists, 12.0 T: Dave Brubeck

THURSDAY (25)

10.15 p.m. A: R and B, 11.30 T: Xmas Songs by Pop and Jazz Artists, 12.0 T: Dave Brubeck, 12.10 a.m. E: Kurt Edshagen Ork and All Star Set.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-1829, 3-588, 3-888, BBC 1-287, 2-2506, VHF 3-884, 138, 7, LW: VLF, E: RDS, Hamburg 309/158 M, Hilversum 2-882, 2-284, 3: AFN, 1-944, 271, G: BR Munich, 376/181, HR Frankfurt 306, T: VDA 251, U: Radio Bremen 222, V: Radio Eireann 830.



JIMMY PAGE

HARD ROCK ZEPPELIN WON'T GO SOFT ON THE FANS

FANS HAVE no fear — Led Zeppelin won't go soft on us! Jimmy Page promises they will stay up with hard rock — while expanding their musical horizons.

Since the formation one year ago, official Government thanks for their services to the export drive and contribution to the balance of payments were made in London last week.

Jimmy, Robert Plant, John Paul Jones and John Bonham were praised by no less a figure than The Hon. Mrs. Gwyneth Dunwoody, MP, Parliamentary Secretary to the Board of Trade.

She presented them with gold and platinum discs for five million dollars' worth of record sales in America over the past twelve months for their two albums, "Led Zeppelin" and "Led Zeppelin II," at a Savoy Hotel reception.

Appeal

The awards were made by Atlantic Records and a great array of gleaming platinum and gold records, including one for each member of the group and their manager Peter Grant, were displayed in the Abraham Lincoln Suite. There is even a possibility of the group being nominated for a Queen's Award to industry, if they keep up their incredible appeal to the young record buyers of Britain and America.

Jimmy Page, the master rock guitarist, a slight figure dressed in white with high heel boots and flowing hair, actually missed the presentation.

His chauffeur driven car, hastening to Town via the M4 got into a "skid" and a bump, and Jimmy arrived too late for Mrs. Dunwoody's tribute.

But he heard the music of a string quartet providing such fine melodies as "Someday My Prince Will Come" which came as such a pleasant shock waiters, journalists and photographers were observed practically waiting in pursuit of interviews and snapshots on sticks.

This is the backing group that actually made the records," explained Peter Grant, pointing an hors d'oeuvres at the evening suited musicians lifting discreetly in a corner.

"Led Zeppelin are just a bunch of guys we got together to go on the road and do the PAs. We asked the real band along to play for

Chris Welch talks to Jimmy Page and John Bonham

half an hour to keep them happy. Jimmy's going to flip when he sees the group!"

Just before the presentations were made a curious remark which sounded like "Get 'em off," was overheard emanating from one of the assembly, but perhaps the excessive quantity of sausages on sticks had affected my hearing.

At any rate, Mrs. Dunwoody mounted a rostrum with a cheery smile and talked about "this remarkable achievement which has so helped our invisible exports. The Board of Trade feel the group are so exciting they should be called the Gas Rocket!"

John Bonham, powerhouse drummer and bon viveur, aimed himself at the MM table for a quick drink and chat.

"When we got back from the States last month we started recording again for the next album, and we have only done one gig since then in Paris. We try to record a lot when we're not doing gigs so we don't get stale."

"The awards are really great — twelve months ago I didn't expect we would get one."

Chaos

"It's been complete chaos for us recently as Robert, John and I have all been buying houses and getting ready for Christmas."

"I will be the first Christmas at home for me with my son Jason (aged three). Last year I was away and before that he was too young to know. He's music mad, and I've bought him a great set of miniature drums. It's an absolutely perfect replica, down to the bass drum pedal and hi-hat. Even I can play them!"

"They are Japanese made and I saw them in a shop window in Toronto. They weren't really for sale and were just on display. But I offered them a hundred dollars and brought them home."

Last week Zeppelin nearly had a smash hit single released — but withdrew it at the last minute. What happened? Whole Lotta Love which could have been a number one?

"There was a bit of a mix-up. We never wanted to put it out in England. It was only for American AM radio stations to promote the LP and that was a full-length version of the LP track."

Edited

"In England they pressed up an edited version and we want to release a single that we feel won't be conning the public. We don't want kids to think we are just releasing an LP track to get into the chart. I'm dead against that sort of thing."

"How was John's drumming progressing?"

"I thought the solo I played at the first Carnegie Hall concert was about the best. I try to vary the solo each night, and at Boston where they had seen us twice before and my hand drum solo, I played conga drums."

"I really want to learn to play vibes now because I want to write a lot more and it's a bit frustrating just being able to play drums."

"And on the next LP I'd like to play a percussion number with vibes and tympani, rather than an ordinary drum solo. I was quite pleased with the solo on the last LP, but I didn't seem to be getting anywhere. When you are playing 'live' it's exciting when you look up and see the audience reacting. You get back and play some more! But in the studio when you look up, you just see the engineer staring at you. I'd rather play live dates anytime."

"I always like to try new things, but in 12 months with Zeppelin we have been so busy I haven't had a chance to practice. At my house I've got a shed I am soundproofing, and I'll have a couple of old amplifiers for

anybody that wants to come and have a play."

"I've had a blow at Traffic's cottage and I've played some things there I couldn't remember to do again. It's nicer than jamming in a club with a group where the audience think you are just showing off. Jamming is great, as long as it's in private."

Jimmy was being interviewed by a gentleman who wanted to know when he first had sexual experience, to which the polite answers were "15 — in the country."

Later he revealed that the group had been working that very night on the new album. "We did an electric and an acoustic version of the same number to see which comes out best. We've been writing a lot of new material and we should have a proper single out in January."

Our conversation was mildly interrupted by the necessity of Jimmy to leave the Savoy and drive to Mayfair and buy a Rolls Royce, before the shops shut.

Outside the hotel we found a rather uncertain lady parking warden hovering around Peter Grant's Bentley with pencil raised, while photographers leapt around grabbing last minute shots.

"Are you going to give us a ticket?" demanded the manager ominously. "Don't be ridiculous. We're guests of the Government — and we're just leaving."

The lady parking warden seemed suitably impressed and was allowed a peek at the car boot full of gold and platinum discs.

Traffic

Driving through the traffic laden streets Jimmy promised that the group wouldn't lose their characteristic blues and rock excitement.

"It wouldn't be fair if we just changed our sound and said we were going to do all new things. It's a shame when groups say 'that was yesterday's music,' because fans get very disappointed and brought down. They want us to play their favourite numbers and that's what we want to do — please them."

"It's very rash to make a complete change of style — especially if the 'new thing' doesn't work out! We have included some quieter numbers, and we can always infiltrate new material into the old songs, without making everything we've done before obsolete. We're still a heavy band!"

*Love and Peace
Is the message!*

"Happy Christmas"

Love (ully)



**THANKS TO ALL OUR FRIENDS
MAY WE WISH YOU ALL A HAPPY CHRISTMAS
AND A PEACEFUL NEW YEAR**



FROM THE DAVE CLARK FIVE

new pop albums

BONZO DOG BAND: "Keynsham" (Liberty). Bravo Bonzos! Never a band to take the easy course or rest on past successes, they continue to advance their unique musical properties with a programme designed to amaze and enthrall.

Keynsham is the Bristol suburb made famous by the sombre tones of Horace Batcher describing his amazing infra-draw method on Radio Luxembourg since time began. And in the minds of Viv Stanshall, Neil Innes, Dennis Cowan, Legs Larry Smith, Roger Spear and Rodney Slater the village has become a magic place where they act out a frightening tirade.

The story is the group imagining themselves as mental patients in an asylum, where they assume the role of a group, as a kind of therapy. As the lyrics (thoughtfully inscribed on the fold-out sleeve) are surrealists much of the story will escape the average listener, not to mention the non-average listener, but the tunes, mostly by Neil and Viv are memorable and enjoyable either as pop, rock or sheer fun.

The band continues to improve instrumentally, and can sound as heavy as most pure rock groups, with Neil's guitar outstanding, and the sure lines of Dennis Cowan's bass. Viv must also be congratulated for the unusual sleeve art work. Long may the Bonzos baffle and bombard us. — C.W.

THE WEB: "Theraphosa Biondi" (Deram). The Web were trying to be different long before it became fashionable to be so and have been referred to as underrated, so often they must be wondering how you became rated. Maybe the trouble is that the music just can't be categorised. Their saxist-flautist Tom Harris has obvious jazz affiliations, they successfully

use two drummers — with one doubling vibes — John L. Watson's vocals don't sound like anybody else and their original material owes little to anyone else. This is a very varied album, using a string section on one track, but otherwise it has the lads doing it all themselves. The results sound more interesting with every play. An excellent set. — B.D.

INCREDIBLE STRING BAND: "Changing Horses" (Elektra). The title suggests a change, but apart from greater contributions from Rose and Leonardo on bass and organ, this is the mixture pretty much as before. The same mysticism, religion, myth and humour, the same remarkable array of strings, keyboards, woodwind and percussion. Some may dismiss them as being fey or

obscurely pretentious. But they have a unique quality for communicating the sheer joy, beauty and mystery of life and the universe. And at the very least, songs here like "Big Ted" and "Dust Be Diamonds" are marvellous sing-alongs. Other tracks on this 30-minute set are "White Bird," "Creation," "Sleepers Awake" and "Mr and Mrs." A pity, though, that they no longer write songs as direct and poignant as "First Girl I Loved." — A.L.

DEEP PURPLE: "In Live Concert At The Royal Albert Hall" (Harvest). This is a live recording of the widely reported concert which took place recently when Deep Purple joined Malcolm Arnold and the Royal Philharmonic Orchestra to pay Jon Lord's "Concerto For Group And Orchestra." It was undoubtedly an enjoyable occasion. Lord's piece is, in both symphonic and rock terms, quite simple and approachable, and one can imagine that both orchestra and group had a ball paying it for such an appreciative audience. Lord describes critics in his sleeve note as "necessary, but slightly archaic, appendages to the scene," so I'll go no further in discussing the actual music. Anyway, the man himself says it's only intended to be "fun." — R.W.

GOLDEN EARRING: "Eight Miles High" (Major Minor). Rather fierce sounds from a Continental band with a Who-style line-up. It's all a bit heavy, but their original songs are quite nice and some may enjoy the version of the Byrds' classic "Eight Miles High" which takes up all of the second side. Personally I find it a rather tedious drag. — R.W.

BREAD: "Bread" (Elektra). Dear old Elektra — you are always certain of them. This is yet another great new album from another great new group with something a little different to offer. They seem to be slightly Country influenced, and their playing and composing are of a uniformly high standard. Definitely worth a listen. — R.W.

RENAISSANCE (Island). At a time when most groups are drifting away from super-heavenly into either jazz-rock or country-rock, Renaissance have delved deeper and come up with one of the most exciting debut albums for some time. Influences here range through medieval, baroque, classical, jazz and rock, and the group have clearly listened to this century's avant-garde composers. Such eclecticism can be sterile, but they have welded

it all into a sound which is rich and vigorous, dominated by the classical-trained piano of John Hawken and Louis Cennamo's excellent bass. Ex-Yardbirds Keith Reif (gtr, vcls) and Jim McCarty (drs) have constructed some impressive songs, of which the best is "Bullet" — an 11-minute odyssey which seems to begin in the darkest jungles of Brazil and journeys to the furthest stars — A.L.

SANDIE SHAW: "Reviewing the Situation" (Pye). Dedicated to the people who have "by their presence or ability influenced pop in the last decade," this is a collection of other people's hits tackled by Sandie Shaw. The original artists did them so much better and Sandie adds nothing to tracks like Led Zepplin's "Your Time Is Gonna Come" Loving Spoonful's "Cocoon Grove," Beatles' "Love Me Do," Dylan's "Lay Lady Lay" and others. If it just doesn't come off. — R.E.

FOUR SEASONS: "Sing Big Hits By Burt Bacharach, Hal David and Bob Dylan" (Philips). It's a shame that the Four Seasons have tried to adapt such well known material for their own distinctive vocal style. Surprisingly though several of Dylan's masterpieces stand up well to it apart from "Don't Think Twice which the Seasons issued digitised as the Wonder Who. The Seasons with Frankie Valli taking the lead are much better on their own material and even hardened Seasons fans may not find this to their liking. — R.E.

LAURA NYRO: "New York Tendaberry" (CBS). An irrefutable amalgam of Nyro's songs, piano and unique vocals that combine to produce the most compelling contemporary rock. The arrangements by the lady herself, are excellent; her piano playing matches her vocal talent and the lyrics are marvellous. Listen to "Captain Saint Lucifer," "Gibson Street" and "Tom Cat Groovy" and judge for yourself. Superb. — R.E.

PRINCIPAL EDWARDS MAGIC THEATRE: "Sound-track" (Dandelion). As the title suggests, this remarkable 14-string troupe of singers, musicians, dancers, writers, choreographers, designers and lighting men are essentially a visual experience. But this album gives a good idea of the quiet strength of their music on guitars, drums, keyboards, violin and recorder. It is given added power by the voice of Vivienne McAuliffe, which is by turns wistful and frightening. The lyrics, printed on the sleeve, are vivid, if mys-



BONZOS: designed to amaze and enthrall

terious, and the set has a strange, compelling quality which merits careful listening. Tracks are "Enigmatic In-somniac M a c h i n e," "Sacrifice," "Death Of Don Quixote," "Third Sonnet," "To A Broken Guitar" and "Pink" — A.L.

BARRY RYAN: "Barry Ryan" (Polydor). Brother Paul wrote all twelve tracks for this album and they've all got the inimitable Ryan stamp — strong powerful songs with a big production by Bill Landis for Barry's vocals. "The Hunt," Barry's last single, is included in the collection and is typical of the general feel. The arrangements by Johnny Arthey, Richard Hewson and Tony Cox are excellent but the songs tends to be a bit similar. — R.E.

GEORGIE FAME: "Seventh Son" (CBS). Some people do not like Georgie Fame's voice. I think it's great. To me it is interesting, jazzy, full of character and meaningful. His range is limited, but Georgie's clever enough to get round that and, finally, he always sounds musical. Here he sings unusual songs, including "Seventh Son," "Blossom," "Is It Really The Same" and "Bird In A World Of People." Being a musician he picks good musicians to accompany him — people like Frank Ricotti, Les Condon, Derek Watkins, Chris Pyne, John Marshall and Pete King — and the songs behind him are a knockout as is the whole album. — J.H.

KEN DODD: "I'll Find A Way" (Columbia). Ken Dodd has a rather formal way of singing a song but he certainly sings more in tune than practically any other comedian in the world. The songs on this album include "How Wonderful To Know," "Only A Rose" and "Last Mile Home." — J.H.

TONY BENNETT CHRISTMAS ALBUM: "Snowfall" (CBS). What more could Bennett followers ask — their hero singing Christmas songs like "Silent Night," "Winter Wonderland" and "Jingle Bells" accompanied by a choir and a vast orchestra conducted by Robert Farnon. The arrangements and the playing are superb and make some of the trite songs sound fresh. — J.H.

JAMES ROYAL: "Call My Name" (CBS). James Royal is

an inoffensive singer which may be damning him with faint praise. Because, though he has a powerful voice and a useful range he imparts little that's original to songs like "Something Bad On My Mind," "It's All In The Game," and "You'd Better Run." He could develop. — J.H.

LOU CHRISTIE: "I'm Gonna Make You Mine" (Buddah). Lou Christie was born for show business. His appearance, his gestures, his hairy chest and white suits are the candy floss, the business is made of. Here the sounds are dollic, hiccupping drama and Lou thrashing away in a sort of contrived vocal frenzy for which so many showbiz addicts seem to crave. This album will be the bit of many a Christmas party. — J.H.

THE PLATTERS: "10th Anniversary Album" (Fontana Special). Odd how very old-fashioned they sound today, in fact that bass voice is downright hilarious. And compared with groups like, say, the Tamlas stable, they really sound punch and drive. Determined fans, however, may want to renew acquaintance with "Little Things Mean A Lot," "Volare," "The Twist" and even the "Rock Around The Clock." — B.D.

ANITA HARRIS: "Cuddly Toy" (CBS). At her best Anita has tremendous warmth and a quality of voice a little reminiscent of Glen Laine — "Sunshine Superman" and "Daydream" on this LP are good examples. At her best she lets a little showbiz coyness creep in. But everything she does is thoroughly professional and a good deal of trouble has obviously been taken with the varied arrangements for the varied arrangements here. The basic problem is the format which mainly utilizes other people's hits. Somebody should write some good original songs that will bring out the undoubted qualities in Miss Harris' voice. Tracks include "Mrs

Robinson," "The Clapping Song" and "Hey Jude." — B.D.

MOODY BLUES: "To Our Children's Children" (Threebold). A mystic journey through time and space. Arranged, produced and engineered with skill, imagination and loving care. The whole concept is so laudable that one hesitates to criticise. And yet — strip away the lavish arrangements and one finds that some of the melodies are unmemorable to say the least. And there are times when one wishes they would put aside the Mellotron and the pretty harmonies and come across with some really solid playing. Still, it's a tribute to the Moodies' skill that these faults are not immediately apparent. And, anyway, they should worry — it's already in the charts. — A.L.

JIMMY CLIFF: (Trojan). Jimmy was making records and good ones — long before the reggae boom. But it was reggae that brought him fame with "Wonderful World." It's not surprising that the repetitive rhythm runs through most of this album. It's nicely arranged and produced, with some happy, jumping songs. But you get the feeling that he could do even better if he could let the reggae formula in fact one of the best tracks is his early non-reggae "So Be It." That's The Way Life Goes. — A.L.

HUMBLE PIE, AMEN CORNER, ETC.: "Happy To Be A Part Of The Industry Of Human Happiness" (Immediate). A 15-bob potted guide to the best in British pop. There are two early tracks from Mayall, Clapton and Page, two from the now defunct Amen Corner, and a hit splice from Fleetwood, Marc Bolan ("Mant Of The World") and Small Faces ("Lazy Sunday"). But the best tracks are the funky "Cold Lady" from Humble Pie and the beautiful "Hang On To A Dream" from Nice. — A.L.

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RENAISSANCE: exciting debut album



POP SINGLES

REVIEWED
BY
CHRIS WELCH



Groan of ecstasy from the male wildebeeste

RITA: "Erotica" (Major Minor).

Rita is a French stripper and she was induced to enter a studio to stimulate the gasps and groans of ecstasy of the male wildebeeste extracting itself from a mudhole. At least, one assumes that is the desired effect. Otherwise I cannot imagine what Miss Rita is grunting. A passable rock band offers some wah-wah guitar backing, and this should have all wildebeeste fetishists tripping over each other as they catch the Inter-City express from the provinces to Soho clad in their filthy raincoats, there to stare glazed-eyed at their fellow men and women, through the windows of the dirty book shops and now over the counters of the record stores.



SAMANTHA JONES: a beautiful slow ballad

BOBBY THOMPSON: "That's How Strong My Love Is" (Columbia). Ah ha! The giant record companies are now turning on to the ubiquitous shuffle-beat.

Over to the fictitious headquarters of Flop Records Inc where a board meeting is in progress: "Okay

craps, it's not going to be easy. We have to admit goofed when we hired that hippy, drop-out A&R man who spent his days smoking charge in the managing director's office and signing no-hope psychedelic groups daily.

"We have a catalogue of unsaleable underground junk and now the kids are all screaming for reggae. But I am pleased to announce we have sacked Marc Connschaft and replaced him with that charming West Indian gentleman who has until recently been wasting his talents coping admirably with our out-moded central heating system. Now it's all systems go for bumper profits!"

Reggae

SIR WASHINGTON: "When You Kiss Me" (Star). Actually you know, I am beginning to quite like reggae. That shuffle beat really gets me going, and Sir Washington sings very nicely. And that's what I told my barber last Saturday as he was sandpapering my head. "And when I went down to Millets for a pair of boots the cordial assistant complimented me on my rolling gait and the foul language I used almost continually. "I can see you are a nice class of skinned air," he remarked. So I'll be im.

SUSAN MAUGHAN: "We Really Go Together" (Phillips). Revival time! Every once in a while it seems like a good idea to revive "La" in one guise or another, and Susan does a good job vocalising brightly while the session brass more than earn their tea break.

Hated

DESMOND RILEY: "Skinheads A Message To You" (Down Town). Actually the new dark age is obviously already here. This garbage begins with a burp and the rest of the lyrics are not much more coherent.

Should appeal to national newspaper columnists who hated hippies, Hair, the Beatles, Peter Sellers, the Magic Christian, Easy Rider, Bob Dylan, Lennon and Yoko.

Violence, ignorance, intolerance, filth and barbarism have won! Actually it would be a lot easier to join the fascists—there's enough of them. Then we could have a nice war in peace.

SAMANTHA JONES: "Do I Still Figure In Your Life" (Penny Farthing). In the midst of all the reggae there is still some music being released in single form.

Samantha and the Penny Farthing label can congratulate themselves on not having sold out. A beautiful slow ballad lifted along by bright backing and a scouful choir.

JEANNIE DEE: "Don't Go Home My Little Darling" (Beacon). Five stars for a superior performance featuring a sweet soul voice and an infectious hand-clapping beat. Produced by Donnie Elbert.

LET'S HEAR IT FOR MIDDLE EARTH!!!



THE WOODEN O

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cool, surprisingly driving sound using two recorders, harps, mandolin and bass. One of the year's happiest surprises'

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WRITING ON THE WALL

'Gutty, powerful, worth a long listen' 'Tough, uncompromising sounds which augur well for the future'

MELODY MAKER

'Their sound is exciting, roll on their second album'

DISC

'A treasure of tongue-in-cheek violence, added to the list of Broughton, Deviants and Arthur Brown: but special. Play it loud; but play it'

ZIG ZAG

(Recommended by John Peel)



WRITING ON THE WALL
The Power of the Picts MDLS 303



THE WOODEN O
A Handful of Pleasant Delites MDLS 301



ARCADIUM
Breathes Airwhile MDLS 302

and a very beautiful Christmas to you all

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Suggest

THE NEW HOPE: "Won't Find Better Than Me" (London). There is no hope. We won't find better than this apparently, and there is nothing in the rest of this week's record releases to suggest any different. The pop single is dead.

DANDY: "Play It Cool" (Columbia). Why play it at all? Pathetic reggae at its worst. Doom and despair faces us all, as the world is taken over by bellowing ruffians, rampaging policemen and lunatic politicians.

As the death cloud of pollution pervades the land, sea and sky, as the war mongers, spies, gangsters, drug peddlers, and corrupters seize more and more power, as our cities are destroyed by the motor car and all its works, as biologists, doctors and bacteriologists work ceaselessly towards the final Great Plague, as the soldiery threaten to drop us all from helicopters in the name of God, so even the simple, happy world of pop music is smothered and choked.

No more curried eggs for me I tell you!

COLOURED RAISINS: "O's Way Love" (Trojan). Cliff Bennett made a fine hit version of this oldie a few years ago which I thought would precipitate a huge Cliff Bennett boom. I think Cliff thought so as well. Never mind, this is a nice, easy production and the young oiks who go for reggae will be pleased.

POP ON RADIO AND TV

CHRISTMAS SPECIAL



TOM JONES

ITV

DECEMBER 21 (Sunday) 10.20 p.m. This Is Tom Jones. Tom Jones, with guests Matt Monro and Connie Stevens.
DECEMBER 24 (Wednesday) 10.35 p.m. Herb Alpert Show. Recording of the Herb Alpert show at London's Festival Hall.
DECEMBER 25 (Thursday) 2 p.m. This Is Tom Jones. Tom Jones with Millicent Martin and Judy Collins. Tom will also combine with the 104-string Treorchy Male Choir of the Rhondda Valley in a selection of Christmas carols. (6 p.m.) All-star comedy carnival. The major independent TV companies have each contributed 10-minute spots for pop viewers. Dec O'Connor is link-man for the items.
DECEMBER 26 (Friday) 8.30 p.m. Engelbert Humperdinck Show. Engelbert with guests Dionne Warwick, Jose Feliciano and a "surprise" guest.
DECEMBER 28 (Sunday) Golden Shot, with Malcolm Roberts.
DECEMBER 31 (Wednesday) Tennessee Ernie Ford Show. Guests: Harry Secombe, Tom Jones, Terry-Thomas and Norman Wisdom.

BBC 1

DECEMBER 21 (Sunday) 8.15 p.m. White Christmas film starring Bing Crosby, Danny Kaye and Rosemary Clooney.
10.20 p.m. Profile of Tommy Steele.
DECEMBER 22 (Monday) 7.10 p.m. Andy Williams Christmas Show.
DECEMBER 24 (Wednesday) 8.15 p.m. Cilla, starring Cilla Black, and guests Dusty Springfield, Cliff Richard, Roy Hudd and Kenny Everett.
11.10 p.m. Spinners in Concert.
DECEMBER 25 (Thursday) 12.30 p.m. Top Of The Pops Part 1. Review of the No. 1 hits of 1969. Includes Stones, Clodagh Rodgers, Creedence Clearwater and Beatles.
Christmas Night With The Stars. 90-minute show including Val Donnican introducing Anita Harris, Cilla Black, Lulu, Mary Hopkin and Moira Anderson, plus others.
Morecambe and Wise Show, including Nina (of Nina and Frederik) and Frankie Vaughan.
Cinderella (5 p.m.) with Anita Harris.
Count Basie Orchestra with Tony Bennett (first screened as Show of the Week on BBC-2).
DECEMBER 26 (Friday) 3.10 p.m. Gene Kelly in film Singing In The Rain.
4.45 p.m. Herman in the American production of Pinocchio with Burl Ives.
6.20 p.m. Top Of The Pops. Part 2 of the chartoppers of 1969.
11.10 p.m. Brigitte Bardot starring in a spectacular featuring her as a singer.
DECEMBER 27 (Saturday) Petula Clark in 50-minute spectacular titled Just Pet. Includes her show-stopping performance of the Beatles "The Fool On The Hill."



CLODAGH



LULU



CILLA BLACK



COUNT BASIE

BBC 2

DECEMBER 24 (Wednesday) 8.15 p.m. Documentary on Johnny Cash.
DECEMBER 25 (Thursday) 10.25 p.m. 50-minute spectacular starring Barbra Streisand in A Happening in Central Park. 6 p.m. The Price of Fame. Starring Alan Price and Georgie Fame. Guests: Billy Preston and Doris Troy.
DECEMBER 26 (Friday) 9.20 p.m. 55-minute "trailer" of Jazz Scene At The Ronnie Scott Club, giving excerpts of Jazz Scene specials to be screened in New Year.
DECEMBER 27 (Saturday) Colour Me Pop. Highlights of the year's shows seen on BBC-2.
DECEMBER 31 (New Year's Eve) 8.45 p.m. Elvis all-colour spectacular first screened in America over a year ago. But Elvis fans will find it well worth waiting for.



DORIS TROY

RADIO ONE AND TWO

For the first time, radio presents three days of round-the-clock, non-stop entertainment on Christmas Eve, Christmas Day and Boxing Day when Radio One and Two keep open all night. This means continuous broadcasting from 5.30 a.m. on Wednesday (Dec 24) through to close-down on Sunday (28).
 Here are the highlights on Christmas radio:
TONY BLACKBURN (Christmas Eve, Boxing Day). Starts his show at 8 a.m. on both days. On Christmas Day, Tony features a two-hour record show in the afternoon.
JOHNNIE WALKER (Christmas Eve). Pop party discs and live groups from 10 to 12 noon.
KENNY EVERETT SHOW (Christmas Day). Christmas party.
DAVE CASH (Christmas Day). Christmas party line-



KENNY EVERETT

quests for children in hospital, with Ed Stewart, Jimmy Mack, Michael Henderson, and Cliff Morgan.
DODDY'S CHRISTMAS CRACKERS. Fun at lunch-time on Christmas Day on Radio Two. Ken Dodd hosts a party including Vince Hill, Clodagh Rodgers, Mrs. Mills and the Augmented Northern Dance Orchestra.
YOURS, ALWAYS, VERA (Boxing Day, Radio Two). Vera Lynn show including guests Rolf Harris and Morgan-James.
A MAN AND HIS MUSIC (Christmas Day, Radio One). Burt Bacharach stars in 60-minute show introduced by Pete Murray.
GEORGIE FAME SHOW (Boxing Day, Radio One). Pop spectacular before an audience. Georgie sings and introduces Blossom Dearie, Pentangle, Scaffold, Raymond Frogard and Harry South Orchestra.



CLIFF RICHARD



TONY BLACKBURN

up includes Engelbert Humperdinck, Blue Mink, Marmalade, P. P. Arnold, Equals and Arthur Conley.
ROSKO'S Christmas Stocking (Christmas Day). A double helping of Rosko — for two hours.
RADIO ONE DJ PARTY (Boxing Day). Over 50 deejays gather for a party. Includes Tony Brandon, Tommy Vance, David Symonds and Keith Skues.
STUART HENRY SHOW (Boxing Day). Includes Tremeloes, Marmalade, Deep Purple and George Chisholm with Clinton Ford.
 Dave Lee Travis in party mood on Christmas Eve.
LATE NIGHT EXTRA (Christmas Eve, Boxing Day). John Benson's Showtime Special with hits of 1969.
JIMMY YOUNG (Christmas Eve and Boxing Day). Regular morning show plus two-hour record show on Christmas Day at noon on Radio One and Two.
JUNIOR CHRISTMAS CHOICE (Christmas Day, Radio One and Two). Re-



MIKE RAVEN

CHRISTMAS WITH CLIFF (Christmas Eve, Radio One and Two). Cliff features his favourite stars on record, including Andy Williams, Nina and Frederik and Stan Freberg.
JACKIE TRENT AND TONY HATCH ENTERTAIN (Christmas Eve, Radio One and Two). The famous husband-and-wife song team present their kind of music.
MIKE RAVEN GHOST SHOW (Radio One and Two Christmas Day). Deejay Raven presents ghost stories — with appropriate music.
GOON SHOW: A Christmas Carol (Christmas Eve, Radio One and Two). The Dickens of a Christmas with Goon-type version of the classic tale. Includes all the Goon Gang — Harry Secombe, Peter Sellers, Spike Milligan, Ray Ellington, Max Geldray and Wally Stott. (Repeat of a 1959 show).
POETRY AND FOLK (Boxing Day, Third). Poetry readings plus folk from Al Stewart and the Strawbs.
CLIFF RICHARD: Let's Go With Cliff (Christmas Day, Radio Four). Cliff sings and introduces guests, including Salena Jones and Louis Alberto del Parana y Los Paraguayos. Music by Norrie Paramor and Orchestra.



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EXPERT ADVICE Custom-built guitar for King Crimson

I AM intrigued by the length of sustain obtained by the lead guitarist of King Crimson on the LP track "21st Century Schizoid Man." What combination of guitar, fuzz-box and amplification is used to obtain this? — I. O. Wood, Ashford.

I play a Gibson Les Paul custom-built guitar and use Hiwatt amplification, consisting of a 100-watt stack comprising two 100-watt cabinets and a 100-watt lead amp, plus a WEM fuzz-box.—ROBERT FRITZ

THE death of Ted Heath has led to a controversy between my elder brother (45) and myself (24). He claims that the lead instrumentalists with Ted at the height of his fame received more than any other musician in the history of dance music. I reckon he's way out. There's a pint on it, so who is right? — Bill Franklin, Sheffield.

You are, so drink up, before he changes his mind. The admittedly handsome salaries paid by Ted Heath were *chickfeed* compared to the 75,000 dollars (about £27,500) he earned by Buddy Rich when he played for Harry James. It was all the highest income received by any sideman, according to The Guinness Book of Records, edited and compiled by Norris and Ross McWhirter (Guinness Superlatives, 1965), which chronicles the world's greatest achievements, in every sphere, including show business.

WHICH trumpet and mouthpiece are favoured by Kenny Baker? — H. H. Haroldson, Harrow. I play a New Besson International trumpet, with a mouthpiece designed by

BY
CHRIS HAYES

me and bearing my name, marketed by Besson. — KENNY BAKER

COULD you please let me know what type of bass guitar Paul McCartney uses nowadays, for instance on the "Abbey Road" album? — John Doyle, Alderney, CI.

Paul chiefly plays a Rickenbacker, which he used on "Abbey Road," but he also has a Hofner, for use on certain occasions.

IN our group, we have been using a Hohner Piccolo, which is similar to the Echo Super Vamper, but smaller, and is tuned an octave higher to avoid muzziness. This was bought in Germany and we would like to know if it is marketed in Britain? — David R. Mackong, Edinburgh.

Yes, it is, and it is known as the Vest Pocket Harp, catalogue number 214/20, price 14s 10d, but it is only available in the keys of C and G.

ABOUT two months ago on the radio programme Scene And Heard, a book called The Pop Process was mentioned. Where can I obtain it? — Rosalind Gibson, Swansea.

It was written by Richard Mabey and is published by Hutchinson Educational Press. It costs 30s and should be available through any news-agent.



KENNY BAKER: specially designed mouthpiece

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CHRIS WELCH and I fortunately agree on many subjects, but the most important single fact emerging from these hours of intoxicated discussion, is that "Wade In The Water" by the Graham Bond Organisation of 1965 is the most exciting two and a half minutes ever recorded by a contemporary small band.

Were that masterpiece, and the equally magnificent "Love Come Shining Through," of the same period, to be released now, not only would that organisation receive the credit it deserved, but these guitarless recordings would give a much deserved break to tenor and alto horn players in the field of contemporary electric music. — **BILL BRUFORD** (drummer with YES), London SW6.

IT WAS great to read in the MM that Sinatra/Basse are coming to Britain in May for concerts. Let's hope that fabulous deejay Alan Dell will be given the job of comparing these concerts, for in my opinion he is second to none, and fully deserves this great honour. — **JIMMY BROWN**, Edinburgh 6.

I HAVE just heard that Alan Freeman and Pete Murray are no longer regular DJs on BBC's "Top Of The Pops." I'm sure lots of people would agree that the Emperor Rosko would be fantastic.

I'm sure he'd make the programme a lot better than it is now. It seems to have gone from bad to worse during the last twelve months. Rosko would live things up a lot! — **MISS U. L. JONES**, Cheslle, Cheshire.

JOHN AND Yoko were disappointing on Malcolm Muggeridge's "The Question Why" show. Here was a chance for them to talk to a far more varied (and probably more intelligent) audience than usual. But John's debating tech-

THE BOND ORGANISATION MASTERPIECE

niques were 5th Form, and ratty with it. While Yoko, as Muggeridge properly insisted, vacillated from the real points under discussion. If they could learn that concerts are more important than semantics, they would be in a far stronger position to put across those right-minded persuasions they hold so strongly. — **DICK LAURIE**, London, SW13.

● LP WINNER

IF AS M. Carlyle suggests, "Ruby, Don't Take Your Love To Town" is capitalising on war by being about war, and being commercially issued, then so were "Universal Soldier" and "Blowing In Wind", capitalising on war; and "Eleanor Rigby" was "insouciantly" capitalising on loneliness.

The point is that none of these records condone or glorify their subject matter, and neither does "Ruby." If the criticism is implicit rather than open it exists nevertheless, and it is ridiculous to place the record in the same category as "The Ballad Of The Green Berets."

I also write in protest against "Cold Turkey" going down the charts. — **F. L. POCKET**, Bournemouth, Hants.

IN REFERENCE to Mr John Heslop's letter concerning Jelthro Tull, I ask why no humour in music? Let's combine the best of both worlds, good music played by good musicians and humour, which I think adds entertainment value. I suppose Mr Heslop is one

of those people who sits at concerts given by progressive groups, with a blank face. What would he do if Jimmy Page told a joke?

Progressive music can be entertaining. Let the whole family enjoy it. Don't give it a snob value. — **ANTHONY BALL**, Sheffield, Yorks.

IF THE BBC were to play records on a representative basis of sales, then progressive music followers and Elvis fans would both be satisfied. This is because LP sales have overtaken singles, and a look at the current album chart will show such variety as Cream, Mantovani, the Beatles and Tom Jones.

So BBC, how about some "fair play" on the air waves? — **NICK HILLS**, Romford, Essex.

THANKS TO Eric Clapton for bringing Delaney and Bonnie and Friends to the attention of the British public. Their concert at the Albert Hall was a joy, and the only regret is that they have not appeared in this country before. Also, it was lovely to see Eric himself so obviously enjoying playing again after the last year in the doldrums. The whole thing was one of the happiest shows we have seen in a long time, and I hope they will repeat it in the not too distant future. — **A. SLADE**, London N12.

I'M SICK and tired of hearing teenagers criticise the pop idols of the fifties, like Elvis Presley, Tommy Steele and Bill Haley. They may seem corny now, but in their day

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

they were far more adventurous than any modern group except, perhaps, the Beatles.

Don't forget that what the early rock 'n' roll stars did in the fifties, was to START the revolution which made the underground and all the other way-out trends possible. They didn't simply jump on the band-wagon after it was already in motion. — **PETER CLAWSON**, Grantham, Lincs.

● LP winner

IT'S ABOUT time the so-called blues bands of Britain started to listen to what they are playing, and decide for themselves if they are really playing the blues.

They could learn more about the blues just by listening to any of Duster Bennett's albums than in a lifetime of listening to the freakout bands of today.

Duster Bennett carries more weight than all these groups put together. — **ALAN BEAUMONT**, London SE17.



Good luck Sandy!

GOOD LUCK Sandy Denny on your solo career. While with Fairport Convention, your voice was outstanding. "Fotheringay," "Autopsy" and "Who Knows Where The Time Goes" were brilliantly written tracks. Your vocal tracks were both brilliant on record and live on stage.

Although Sandy, Tyger and Ian have left Fairport Convention, I hope the group will remain forever, because this world needs your music. — **JOHN STINSON**, Middlesbrough, Tees-side.

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FOCUS ON FOLK

THE WAY in which Mr Alun Ashworth Jones came to record an album some months ago, reads something like a fairy story.

Already firmly established as a folk club favourite, with his wide repertoire of folk, rock and Elizabethan styled songs, Al was spotted by producer Sandy Robertson, a rock and roll enthusiast himself.

Talents

Perhaps it was the fact that Al's exploits were on acoustic and not electric guitar that failed to impress Sandy; in any case, it looked as though Al Jones' many talents were going unheeded until Sandy asked: "What else do you do?" more in desperation than in expectancy.

This gave the Jones boy ample opportunity to display his full range of other material, mostly written by himself; Sandy Robertson needed no further convincing and a few weeks later Al Jones was in the studios cutting one of the most interesting and infectious folk albums of the year. But despite this, Al was a little disappointed with the result, and felt that it wasn't a true reflection of his style.

"The idea was to produce a fairly acoustic sound, although as it was the first album I wasn't really quite sure what to do. I perform with more gusto on stage, and the overall result was a bit insipid. But I'm already working on the next album, which I can promise will be more dynamic."

Balance

This, then, would be another completely different side of Al Jones. For the album, fittingly entitled "Alun Ashworth Jones" to link an all English name with a typical English baroque sound, is both haunting and distinctive.

The brilliant flute of Harold McNair and steel guitar of Gordon Huntley give the album an extra lift, and enhance the wavering voice of Al Jones, who succeeds in



AL JONES: fairy story rise

Al — folk's Jekyll and Hyde act

BY JEREMY GILBERT

achieving the perfect balance on almost every track.

On the face of things, Al Jones' two repertoires seem unreconcilable, but on the album he finds a focal point which seems to condense all his exploits. This is on the final track "Big City" in which Al takes phrases from the R&B number "Bright Lights, Big City" to link a song which is written in three parts.

"This was part of an opera which also featured two other tracks on the album, 'Come Join My Orchestra' and 'Riverbend.' It tells about my attraction for the sea and the conflict between living in cities and wanting to live as far away as possible from them."

In Al's case, the cities are Bristol, where he now lives with his wife, and London, where much of his work leads him. "I'm more interested in

the music side of songs, rather than the lyrical. I find that all the best songs are the result of lyrics and music being written simultaneously. I'm tending to write more instrumentals nowadays, but the whole thing is a big compromise, and it's a tremendous challenge to write things with musical appeal that are also technically good. For example, Lennon and McCartney write songs that go to a deeper level, but are still musically appealing.

But Al Jones' Jekyll and Hyde act presents a rocking, raving show the rest of the time.

"When I appear in clubs, I usually start with my own stuff and finish with rock and roll numbers. It's a good fall back, and tremendously successful in all the clubs. I believe that you can get nearer to true rock acoustically than the screaming fuzz box effect. Whenever I

can, I get the Pigsty Hill Light Orchestra to back me on rock numbers, as they are right in the idiom of rock and roll."

Al Jones added that one side of his next album may be taken from a live performance at Les Cousins'. "This is the establishment of the folk world, far and wide, and it's a shame they've had to stop the Saturday all-nighter," he commented.

Material

"Elvis Presley, Buddy Holly and the Everley Brothers are probably my biggest influences. I always feature a general hotch-potch of material in the clubs, but I see rock and roll as a more climatical thing, with a sense of fun, totally unpretentious, and a type of music that sends the audience wild; but it can get heavy and ponderous."

Al certainly has his own sense of fun, which came to the fore during a recent Belgium tour. He became involved in a mighty jam session and has since learned that the Belgians want to issue it on an album. Now he is hoping that "Alun Ashworth Jones" will be released in America, and that a free castle will be given away with each copy sold.

Al Jones is now finding that two years of hard work are paying dividends. He is heavily booked up, and his songs are being strongly featured in many clubs.

Complex

"People say that my songs tend to be a bit complex though. I use some open tunings, but generally find that the ordinary tuning is more flexible and best for most things. The guitar is a very versatile instrument and sometimes audiences don't realise the technical aspects when retuning between numbers."

But Al will be asking his audiences to be even more indulgent if his next plan comes to fruition. He would like to obtain a harpolec, which is a glorified auto-harp, with 73 strings.

Currently he only knows of one other harpolec player in the country by the name of Bob Steward.

"He's a real master of the instrument, and produces an incredible sound."

TYNESIDE'S GIFT to the traditional revival, Louis Killen, has decided to settle down again in England. He came here for a brief visit home, appeared at the Young Tradition's farewell concert and at the Albert Hall with Peter Seeger.

"Things seem to be going so nicely here," he says, "that I thought I'd stay for a spell."

Quietly, without any fanfare, Louis has been sussing out the club scene, and he likes what he has found.

"In the provinces, the basic change I've noticed is the steady trend towards a lot more traditional music. That was beginning to set in before I left.

"At the same time a lot of the clubs are widening their attitudes, which I think is a good thing. I don't mean that they are now deliberately including rhythm and blues, or folk rock or contemporary stuff—that would just be doing what the traditionalists did years ago, sticking labels on things.

"What it really means is that the labels are coming off.

"Lots of stuff is coming in, music hall material and things like that. There is not so much of a self-conscious thing about always singing traditional music. People are more content to enjoy themselves in the clubs.

"The day for a rigid line has passed. It was necessary once to combat the influx of American music, mainly because people hadn't heard British stuff.

"Today the singers seem to have a wider view. They are not stuck in one bag. They do what they have to do rather than what they are expected to do, if you can understand that.

"My whole thing has always been that though I have a wide interest in all kinds of music I have always sung traditional material because it's what I do best.

"The clubs seem to be growing into clubs in the real meaning of the word, where the members and the floor singers and the residents all know each other as people, and they relate to each other as people rather than as categories of fans for contemporary songs or old ballads or whatever.

"A club like that has more



LOUIS KILLEN: looking for a home

Tyneside's gift to the revival

BY KARL DALLAS

of a go-as-you-please atmosphere. It's more like a working men's club." During his 2½-year stay in USA, Louis has sung regularly all over the country — Bob Dylan snuck in and sat in the back row unnoticed when he sang in Woodstock — and he has made two albums, neither of them yet issued.

One of mainly traditional material with one song by MacColl, he made for ESP in May 1968. He has also made an album of sea shanties and folkie ballads for the Seaport Museum in New York City. "That's good," he thinks, "because it means it stretches to people other than folkies."

Louis thinks the current British scene will now be able to appreciate an American singer-songwriter he was enthusing over — Rosalie Sorrells.

"Perhaps people will try to stick her in a bag if she comes," he says, "but she refuses to stay

in one. She is turning out tons of material, a sort of jazz folk or country-flavoured folk, coupled with a lot of songs she has collected herself.

"It all depends on the way she feels, exactly what comes out.

"For instance, she has one of the best collections of Mormon material that she has collected herself around Utah.

"She wrote a beautiful song about a Mexican due to be executed in Salt Lake City. He actually was reprieved but another man in the case committed suicide the night before he was due to be executed."

Currently, Louis is looking for a home. He'd like to make it in Tyneside, but expects it will be somewhere north of St Albans, "with plenty of fast roads, so I can scoot around the country getting to gigs." "Yes, I think I'm going to enjoy myself for a spell."

When a group makes its 4th album for us you know it's got something to sing about. We're singing about it, too.

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Transatlantic
Where Trends Begin

FOCUS ON FOLK

THE SOUTHERN Ramblers' appearance on Country Style (December 22) will be taken live from the Nashville Rooms. The Ramblers' guest at the Gloucester Hotel, Greenwich, tomorrow (Friday) is Mare Ellington.

Ian Anderson's new album "Book of Changes" will be released in March on Fontana. Bob and Carole Pegg have just moved South, having spent the last six years in Leeds, where Bob was doing research into folklore and sang for the University. Future dates for the couple are as follows: Bradshaw (December 28), Barnley (29), Darlington (30), Warrington (31), Pontefract (January 1), Leeds (2), Wria Head College, Scarborough (3 and 4).

The brilliant voice and guitar of Marie Little is making a strong impression upon northern audiences. Watt Nicoll appears in concert with Alex Campbell in Glasgow (December 24) and Hamish Imlach in Bathgate (29). In the new year he will be appearing in concert again with Hamish Imlach and The Corries, but Watt still intends to do solo spots and at least one club a week. After working with a backing group, Watt is now in the process of forming a permanent group which will include his wife, Doreen, and Peter Knight. Watt's new year activities include a musical, the publication of his first book, and an album "with a real difference."

Poetry and folk get together for a special Boxing Day programme on BBC radio, lasting for forty minutes. Brian Paten and Adrian Mitchell will be reading their own poems, with Al Stewart and the Strawbs providing the music. The programme, which was recorded at the Troubadour Folk Club in London recently, is introduced by George Macbeth.

First drunken Christmas "folk" record has been issued by Orange. It features the many country and western group The Kingpins, with stirring versions of "The Irish

WATT NICOLL: album with a difference

Rover" and "The Bold O'Donoghue". The group consists of Tony Rocco (vcl), Tom Duffy (lead gr), John Cameron (drums), Howard Jensen (bass gr) and Tom Parker (electric piano and organ).

Liverpool folk singers Jackie and Bridie face a very heavy Christmas programme. This weekend they appear at Liverpool University Academics' Ball on Christmas Eve they will be singing their Christmas Tree Song on Granada television, and on December 27 they make their third solo concert appearance at the Liverpool Philharmonic Hall, this will be their ninth time in concert at the hall. On December 28, they take part in the final concert at the Two Brewers, Manchester, which is closing after six years.

Orange Blossom Sound are now under contract with CBS and have an album released in the States early in the new year, with a possible single out in Britain. The country/bluegrass group are being joined by drummer Jerry Webb on some sessions, and will be appearing on BBC Radio's Jimmy Young Show for a week after Christmas. They also have an ITV spot lined up for December 22 and a concert at Plymouth Guildhall on January 10.

Accrington Folk Club will be opening on Christmas Day for a special party. Hosts are the Wayfarers and the main

guests are The Taverers. Albums by the Wayfarers, Combine Harvester and Pendic Folk are scheduled for January.

Arlo Guthrie's "Alice's Restaurant" is being issued in stereo by Reprise on January 23 to tie in with the release of the film of the same title. Arlo will be flying to Britain for the film premiere. Reprise are also releasing a new Arlo Guthrie album titled "Running Down The Road". It includes songs by Arlo, Woodie Guthrie, John Hart and Pete Seeger.

Members of the North Devon Folk Club from Barnstable are going carol singing on Christmas Eve. Accompanying the party is Martin Winsor, who will also be appearing at the club on December 29 during his tour of the West Country.

Scottish duo The Humblebuns curtailed their tour of folk clubs in the South owing to general dissatisfaction.

The Ferryboat Folk Club, Westbourne Park, are now holding late Saturday night sessions until 3 a.m. in addition to the normal club nights of Wednesday and Friday. Davy Graham is supporting the club actively, and resident artists include Mudge and Clutterbuck, Dave Russell, John Pearson and a poet by the name of Carl.

folk albums

DAVID CAMPBELL: "Mr. Everywhere" (Mercury 2014 SMCL). Mr Campbell is an Arakaw Indian from Guyana with a rare songwriting talent. Scores well on the twelve of his own compositions on an album which is nicely produced and arranged by Henry Scott. The flute and organ behind David Campbell give the album an extra lift. "Mails in Crimion Dresses," "Waiting Game" and "Maybelline" are the outstanding tracks. — J.G.

CALUM KENNEDY: "Calum's Ceilidh" (Pye Golden Guinea GGL 0450). A good singing/dance-along album from Calum Kennedy, who is equally as popular in Ireland as he is in Scotland. For anyone not familiar with Ceilidh, this album will make a wonderful introduction, with genuine entertainment provided on a cut-price label. — J.G.

THE DUBLINERS: "At Home With The Dubliners" (Columbia SCX 6380). The Dubliners always seem at home when performing their favourite airs and ballads of their heritage. This latest album, packed with lots of happy Irish traditional music is the kind of party record which will go down well at Christmas. Tracks include "High Germany," "Greenland, Wales, Fishery," "God Save Ireland," "Sam Hall and 'Dainty Davy." And the banjo whistles and fiddles make it a real festive dish. Just listen to "High Germany" for instance. — J.G.

DAVE DUDLEY: "One More Mile" (Mercury SMWL 21055). Dave Dudley appears to have had many successes in the States, but the release of his album here comes at a time when country music is finding its way into the market. And while his album is inoffensive, there is nothing to lift it above the general run of events. — J.G.

ALEXANDER BROTHERS: "Aye Yours, Tom and Jack" (Pye Golden Guinea). A good showing, this, from the Alexander Brothers, with some nice arrangements and plenty of variety. Tracks include "Hills Of Connemara," "Wild Rover," "Whiskey On A Sunday," "Lights Of Lechin-dal," "March Harp" and "Kirsteen." The Album was produced by Cyril Steadman, J.G.

FOLK FORUM

THURSDAY

AT FOX, ISLINGTON GREEN, N.1. PRE-CHRISTMAS RAVE with

COLIN SCOTT

AT PRINCE OF WALES Little Boat West Brompton Station CHRISTMAS PARTY

TONY FOXWORTHY JOHN KIRKPATRICK BAR NIGHT EXTENSION TILL MID-NIGHT Kick off 8 pm

BLACK BULL, HIGH ROAD, N.20 THE CHRISTMAS BOWL THE JUG TRUST!! THE PAGEANT

HOST: DENIS O'BRIEN FOLK CENTRE, HAMMERSMITH MURPH & SHAGGIS CHRISTMAS RAVE NIGHT

Prime of Wales, Dalring Rd 12 miles, Ravenscourt Park Tube

MELIUS, Nags Head, North St, Clapham

MARC ELLINGTON "WHITE BEAR," Kingsley Road, Hounslow

CHRISTMAS PARTY DIZ DISLEY/STRAWBS

Chas Opton, Alan Howard

FRIDAY

ANDY FERNBACH BOLE ARMEN

Bridge House, Borough Road, Elephant and Castle

AT COUSINS, 49 Greek St, 7.30 P.M.

JOHN MARTYN AT THE FERRY BOAT, 11 p.m.

2 a.m. 207 Westbourne Park Road W.11. MUDGE & CLUTTERBUCK

DAVE RUSSELL, plus guests DR HOBBS AT 8 p.m.

Gloucester, King William Walk, Greenwich, S.E.18. MARC ELLINGTON

presented by THE SOUTHERN RAMBLERS

GAS WORKS General Havelock, Ilford

OH HAPPY DAY Oh Happy CONWAY HALL Oh Happy HUMBLEBUNS

Tonight's night at 7.30 JO ANN KELLY BRETT MARVIN AND THE THUNDERBOLTS plus THE HUMBLEBUNS (see display ad)

WINDSOR, THE SWAN, Mill Lane

DIZ DISLEY THIS FRIDAY, 7.30

at the CONWAY HALL, HOLBORN

JO-ANN KELLY introduces to their first London Concert

THE HUMBLEBUNS plus

BRETT MARVIN AND THE THUNDERBOLTS

Tickets 7/6, 10/- One Stop Records 437 9559 and Box Office on the night

DANDO SHAFT Don't wait to be out-of-date

Book now and be in the spirit of the fabulous new group. Five men — their own songs — you can hear the words — and understand them. Tremendous instrumentalists

Manager: Sandy Glennon 9 Beaufort House, Beaufort Street London, S.W.3. Tel. 01-352 9933

SATURDAY

"ANGLERS," TEDDINGTON; Brown Road, Hales

PETE FOSTER AT COUSINS, 49 Greek Street 7.30-11

MARTIN CARTHY ANDY FERNBACH

AT FERRYBOAT, See Fri, 11 p.m. 3 a.m. JOHN PEARSON and guests

CEILIDH AT THE HOUSE MALCOLM PRICE

THE JOURNEYMEN Chairman — TONY FOXWORTHY, Cecil Sharp, House, Camden Town, Bar refreshments

EYES OF TIME CELLAR 35 High Street, Manor Park

FOOTLE AT THE CASTLE, Fairfield West, Kingston

PEELERS CLOSED: Group and club with all our members a Happy Xmas. Re-open January 2.

PENTANGLE BASILDON ARTS CENTRE, SAT, DEC 20, 8 p.m.

TICKETS 20s, 17s 6d, 15s. THE LCS PRESENTS THE SINGERS CLUB, SONGS OF THE

W.S. Ewan MacColl, Peggy Seeger and The Critics Group. The Club will not be open on the evening of December 27. We take this opportunity of wishing all members and guests a very Merry Christmas. UNION TAVERN, 22 Lloyd Baker Street, London, W.C1

SPECIAL NOTICES 1/4 per word

ACKNOWLEDGED as the best! IVOR MAIRNANTS' POSTAL COURES FOR PLECTRUM AND FINGERSTYLE GUITAR. Largest selection of guitars in stock. Particulars: IVOR MAIRNANTS' Music Centre, 28 Bathmore Place, London, W.14.1AB

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AVAILABLE for group, vocal and instrumental practice — New 4th Flr, 724 100V

BAND REHEARSAL studio available — Studio 51, 1011 GI Newport Street, W.C.2, (1006 2071)

CLUBROOM. All amenities complete. Tel. 782 0071

GROUP REHEARSAL room Camden Town/Euston — 340 1906

GROUP REHEARSAL rooms for hire — Phone daytime Knightsbridge 9611 night 736 7324

LARGE BASEMENT rehearsal room with stage to let — King 497 2128, 13s per hour

LARGE REHEARSAL rooms for let — 41 hours, Piano/organ available — 29 Ard Road, near Helys Corner, Finchley, N.3 East, King 346 4478

LARGE REHEARSAL room, stage, ground floor. — 837 2218

REHEARSAL ROOMS at George IV, Bruton Hill 674 2448

SOUNDPROOFED STUDIOS. — Bell Music Studios, 478-7853

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COMPOSING/ARRANGING services, a Melford Avenue, Barking — 01-294 4209

HOLLYWOOD COMPANY needs prices for new songs. All types wanted. FREE details — Musical Services, 712-8 West Knoll, Hollywood, California, U.S.A.

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SONGWRITERS: We'll put your material on disc for demonstration purposes in our fully equipped recording studio using our P10 mixers and vocalists. Free music settings to words. Send words, manuscript or your own tape. — City Music, Scrabble, Great Yarmouth

FAN CLUBS 1/4 per word

KENNY BALL Appreciation Society — 8 a.e. to Miss Pat Skanbury 18 Carlisle Street, W.1

VOCALISTS 1/- per word

DARREN WELLS — 01-228 4818

VOCALIST training. Fast! seeks new/seasonal. Box 8923

YOUNG RELIABLE female vocal singer — coppers, brass, and highlights. WMC-Pubs in and around London. — Box 864

SATURDAY cont.

THE GREENWICH THEATRE FOLK CLUB, The Mitre, Greenwich High Road SE18 opp. Crooms Hall

HEAVY CHRISTMAS MIKE CHAPMAN

TROUBADOUR 10.30, 265 Old Brampton Road

PETER COLLINS

SUNDAY BARLEY MOW, Horselywood

ARNOLD & FRANK TAYLOR introduce GASWORKS

BOUNDS GREEN FOLK CLUB Springfield Park Tavern, Bounds Green Road, N.13

AL STEWART RESIDENTS CAMERA, Jan. Heather & Mike wish to thank all members and artists for their support and convey Seasonal Greetings to you all!

NAGS HEAD, 205 York Road, Battersea

4 SQUARE CIRCLE host John Timpany

RAILWAY HOTEL, DARTFORD DEREK BRIMSTONE Residents: CRAFTFOLK

THE ENTERPRISE, Hampstead, presents an evening of Christmas carols and things, with DAVE & DAVE and others opposite Chalk Farm Station, 7.30 pm

TOWER FOLK CLUB CHRISTMAS PARTY, FREE food and admission by membership card only. Dancing, singing and Christmas revues! (Post guests welcome) 7.30

TROUBADOUR 9.30 DAVE WARD

AT CATFORD BISSING SUN DAVE & TONI ARTHUR

Lead our CHRISTMAS PARTY. SEASON'S GREETINGS TO ALL OUR FRIENDS from DAVE COOPER, LEGACY, RICHARD DIGANCE

CLANFOLK: Marquis of Hamlyn Castle, Southwick Street, Paddington

JOHN FOREMAN with PROFESSOR ALEXANDERS PUNCH AND JUDY SHOW, PETER CHARLTON AND GEORGE HARRISON

ENFIELD FOLK CLUB The Hog-Pole, Baker Street, Enfield

MAGNA CARTA CAMERA

TROUBADOUR CLOSED

MONDAY cont.

FOLK AT THE HAMPSHIRE RUGBY CLUB, Redhill Street, off Albany Street, S.W.1

DAVE LIPSON introduce XMAS COME ALL YE

PUTHLEY HALF MOON XMAS PARTY NITE

JOHNNY JOYCE PAUL BRETT

CLIFF AUGIER, ROYD RIVERS, GERRY LOCKRAN

ROYAL OAK, Green Rd Green, Orpington

LEVER W.A.L.T.O.N-ON-THAMES, 18th Church Street

STAN ARNOLD JON ISHERWOOD & BARRY SKINNER

TUESDAY DEREK BRIMSTONE

Peartree Park Folk Club, Welwyn Garden City, 9 pm

JON BETMEAD DANDO SHAFT

Compere Ian Highfield "Solo" & "MOTHERS", High Street, Kingsway, Birmingham

MICK SOFTLY plus THE UNBROKEN CIRCLE, PEARTREE PUB (folk club, Welwyn Garden City, 8 pm)

THREE HORSESHOES FOLK CLUB, Heath St., nr. Hampstead tube, presents a phenomenal new 2700P

DANDO SHAFT and your folk. THE EXILES

WEDNESDAY KINGS HEAD, Upper Street, Islington, Christmas Eve. Xmas Eve. 7.30

NEW YEAR'S EVE CEILIDH with the DEREK SARJEANT TRIO THE RAKES

Numbers — Wassadek — Dance displays. SEE THE NEW YEAR AT CECIL SHAW'S HOUSE, Camden Town. Your chairman TONY FOXWORTHY, 8 pm till 1 am. BAR REFRESHMENTS

SONGS & POEMS ON CHRISTMAS EVE

The Birdcage, Town Centre, HARLOW, Essex, 7.30-9.50

DON GARDENER Peter Angel, Strange Orchestra Justin Allison, Bar

SURBITON Assembly Rooms, DEREK SARJEANT FOLK TRIO'S XMAS PARTY with DIZ, Jack and all the regulars

TROUBADOUR CLOSED

HAROLD DAVIDSON PRESENTS THE ONLY CONCERT APPEARANCE IN GREAT BRITAIN BY

JONI MITCHELL

LONDON, ROYAL FESTIVAL HALL

Saturday, January 17, at 8.0 p.m.

Tickets: 8/-, 10/-, 14/-, 17/-, 21/-, 25/-

Available from Harold Davidson Ltd., 235-241 Regent Street, London, W.1, also from Royal Festival Hall Box Office and all usual ticket agents.

QUEEN ELIZABETH HALL General Manager: JOHN DENISON, C.B.E.

Saturday, January 3rd, 7.45 p.m.

BLACKHILL ENTERPRISES PRESENT

AL STEWART and THIRD EAR BAND

Tickets: 21/-, 17/-, 13/-, 8/- from Royal Festival Hall (01-928 3191), S.E.1, and Agents

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100 OXFORD ST. W.1
7.30 till late

Thursday, December 18th
Club Closed for Private Function
Friday, December 19th
KEN COLYER'S JAZZMEN
BLACK BOTTOM STOMPERS
Saturday, December 20th
TERRY LIGHTFOOT'S
JAZZMEN
BILL NILE'S GOODTIME BAND
Sunday, December 21st

ROD MASON'S
JAZZBAND
Monday, December 22nd
7.30 p.m. to 1 a.m.
THE MIKE OSBORNE
TRIO
STAN TRACEY QUARTET
CHRIS MCGREGOR GROUP
Tuesday, December 23rd
JOHN DUMMER BAND
PLUS GUESTS
Wednesday, December 24th
7.30 p.m. to midnight
CHRISTMAS EVE
BILL NILE'S GOODTIME
BAND
COLIN SYMONDS
JAZZBAND

FULLY LICENSED BAR AND RESTAURANT
SPECIAL RATES FOR STUDENT MEMBERS
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Club Telephone Near 01-626 0933

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10/11 Gt. Newport Street
Near Leicester Square
Sunday afternoon, 3-6
BRETT MARVIN and
the Thunderbolts
Sunday evening, 7.30
KEN COLYER'S JAZZMEN
Wednesday, Christmas Eve
Party Night, 8-12 midnight
BRETT MARVIN and
the Thunderbolts
JO-ANN KELLY
DAVE KELLY
BOB HALL
THE TRAIN

THAMES HOTEL

Hampton Court, Middlesex
Friday, December 19th
ALEX WELSH & HIS BAND
Saturday, December 20th
KEN COLYER'S JAZZMEN
Wednesday, December 24th
SAMMY RIMINGTON'S
CARDINAL JAZZBAND
and **BRIAN GREEN'S JAZZBAND**

FISHMONGERS ARMS

WOOD GREEN
Sunday, December 21st
ALEX WELSH
CHRISTMAS PARTY
with Beryl Bryden
Next Week:
ALEX WELSH

COUNTRY CLUB

210a Haverstock Hill, N.W.3
Provisional
Thurs, Dec. 18
TEA & SYMPHONY
Students 6/-
Non-students 7.50
Rock 'n' Roll
CHRISTMAS PARTY
with the
HOUSE SHAKERS

CLUBS

FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI., DEC. 19th, 9 p.m.-6 a.m.
ANNOUNCING
THE TEMPLE
THE NEW UNDERGROUND
NON PLASTIC JUST A NICE
PLACE TO GROOVE WITH
NICE HEAD SOUNDS AND
LIGHTS... SEE DISPLAY
AD IN LAST COLUMN

SAT., DEC. 20th, 8 p.m.-6 p.m.
THE FIRST AT THE FLAMINGO
AND THE ONLY LONDON
APPEARANCE THIS SEASON

BLUE RIVERS
& THE MAROONS
ONE OF THE COUNTRY'S BEST
ACTION-PACKED SOUL SHOWS
IT'S AN ALL-NIGHT SESSION—
COME EARLY

ALBION, ALAN WAKEMAN &
THE 4 HEAD, Fulham Broadway.
Closed Christmas
BLACKBOTTOM STOMPERS,
Woolwich Army Barracks.

CUSTERS TRACK
THREE CUPS, CHELMSFORD
HOPBINE HOTEL, Opp 8th
Wembley Station, Denny OGDEN
OCT. 2.

JAZZ AT THE CAVES
This Thursday only
COLIN SYMONDS BAND
+ **MONTY SUNSHINE**
MARGERY STREET WC1

THE ORIGINAL EAST SIDE
STOMPERS, Brewery Tap, Wal-
thamstow
1ST LONDON PRIZE "I AM
HERE YOU ARE THERE"
KEITH TIPPETT
PURCELL ROOM 7.30

FRIDAY
BLACKBOTTOM STOMPERS, 100
Club.
BLUES LOFT
Nag's Head, High Wycombe
LIVERPOOL SCENE
BRING YOUR OWN PARTY HAT!

BILL BRUNSKILL, Lord Napier,
Thornham Heath, also Sunday
lunchtime evening.
BROOKLANDS TECH, WYBRIDGE
AARDVARK
ORCHARD-INFUSORIA
75 6d BAR

CUSTERS TRACK
WICKFORD YC
NEW ERA JAZZBAND
Elm Park Hotel.
OSTERLEY JAZZ CLUB
Osterley Rugby Club Pavilion,
Tentlow Lane, Newrow Green,
Southall, Christmas Party, 9.30-
midnight.

BERYL BRYDEN
GEORGE CHISHOLM
CHARLIE GALBRAITH'S
ALL-STAR JAZZBAND
HARRY MILLER JAZZMEN
Members 6d 6d. Guests 7s 6d
PEANUTS, CLERKENWELL
Tavern, Farringdon Road, E.C1.
MIKE OSBORNE, Opposite
Mount Pleasant GPO, 8.30, only 2s

THE ORIGINAL EAST SIDE
STOMPERS, Guitahall.
SATURDAY
ALL SAINTS' Church Hall,
Twickenham, W.11 Saturday
December 20, 8.30.
THE RESONANTS
Reggae/Soul.
BICKLEY ARMS, Chislehurst,
Phil Brown's Jazz Band
CALIFORNIA BALLROOM, Dun-
stable.

ICE AGE
CUSTERS TRACK
WHISKY A-GO-GO
ERIC SILK, Lord Napier,
Thornham Heath

FREAKY
Fri., Dec. 19th
WHITE TRASH
+ **FOREVER MORE**
D.J. JERRY FLOYD. Music from Musicians, Bernick Street

SATURDAY cont.

STRAY
Thames Valley Grammar School,
TOFTS FOLKESTONE, Grace
Hill.
THE SHADES

SUNDAY
AT
GROOVESVILLE
SEE DISPLAY BELOW!
BEXLEY, KENT, Black Prince
Hotel.

THE PEDDLERS
BOTTLENECK
BLUES CLUB
Railway Tavern, Angel Lane,
E.15.

BATTLE-ASH
PLUS PALE GREEN LINGUINE.
COOKS FERRY INN
ANGEL ROAD EDMONTON
1984! 1984!

COOKS, CHINGFORD
ROYAL FOREST HOTEL
It's cool dad with an Ory frost
BILL NILE GOODTIME JAZZ.

DENNIS FIELD, Lunchtime,
Green Man, Plumstead
GRAVEL DIGGERS Oxford
Road, Denham. FREE JAZZ
LUNCHTIMES, Blows

GREYHOUND, REDHILL,
BRIGHTON ROAD, FROM 8.
QUORUM AND LIGHTS
GUN CROYDON, Phil Brown's
Jazz Band.

NEW LOUISIANA Jazzmen.
Fighting Cocks, Kingston.
MONDAY
BIRD CURTIS QUINTET, Green
Man, Blackheath Hill, Free.

BEXLEY, KENT, Black Prince
Hotel, Bill Nile.
BLACKBOTTOM STOMPERS,
Greenman, Blackheath.

COOKS FERRY INN
ANGEL ROAD EDMONTON
THE GREATEST SHOW
ON EARTH
THE ORIGINAL EAST SIDE
STOMPERS, "Green Man," High
Road, Leytonstone.

TUESDAY
BARNET, The Salisbury, Xmas
Party with Monty Sunshine, Daus-
phin Street, E. and Steam Arm
and Leg Show.
DAVE KEEN QUINTET, Bri-
tannia Fulham Road, Few
minutes Fulham Broadway Sta-
tion, Modern Jazz.

RONNIE SCOTT'S
47 FRITH STREET, W.1
GER 4752/4239
8.30 till 3 a.m.
appearing until Saturday, December 27th
BILL EVANS TRIO
& BLOSSOM DEARIE
UPSTAIRS: Discotheque and Dancing
plus Special Guests
plus Friday and Saturday: THE REBEL ROUSERS
Lady members free night Wednesday
December 29th, for 1 week
JON HENDRICKS
January 5th—4 weeks
ROLAND KIRK

GROOVESVILLE &
WAKE ARMS' EPPING (A1)
SUN., 21st DEC.
EAST XMAS EVE
OF EDEN
Members 5/8, Guests 7/6
PARTY NEXT SUNDAY!!!
SAM APPLE PIE

TUESDAY cont.

GATE HOUSE
HIGHGATE VILLAGE
IN THE LOUNGE BAR
DON RENDELL
STAN ROBINSON
BARNY DAY SEXTET
JOHN FEITZER TRIO

"GEORGE" HORDEN: Xmas
party: KEN COLYER plus Amazing
Gas Medicine Show, Bar in
midnight.
JAZZ AT THE CAVES
Regular Tuesday again
SPECIAL XMAS BOOZIE NIGHT!
COLIN SYMONDS BAND
NEXT WEEK ALAN ELDSON

100 CLUB
100 OXFORD ST. W.1
JOHN DUMMER
BAND PLUS GUESTS—BLOOZE UP

WEDNESDAY
A XMAS EVE PARTY AT
GROOVESVILLE
SEE DISPLAY BELOW!

BEXLEY, KENT, Bexley Kent
Christmas Eve party "Lucas"
and the Soul Sound and Max
Collies Aces.
BLACKBOTTOM STOMPERS,
Greenman, Blackheath.

BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE
ROB WESTON
CRYSTAL PALACE HOTEL
PATRICK DANE
AND THE
FRONT LINE

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the right price.—01-644 9222.

RAILWAY HOTEL WEALDSTONE

Special Festive Season Programme
SATURDAY, 20th DEC.
LAUREL AITKEN
7.30 p.m. - 8/-

CHRISTMAS EVE
PARTY NITE
8-12 midnight
Bar extension - 7/6
BOXING DAY
PARTY NITE
8-12 midnight
Bar extension - 7/6

NEW YEAR'S EVE PARTY
8-12.30 - Bar extension 8/-
Club also open Sun., 21st, Tues.
23rd, Sun., 28th, Tues. 30th
Buses: 114, M.1, 158, 18 - Cor Park
Harrow & Wealdstone Station (B. &
and L.T.)

100 CLUB
100 OXFORD ST. W.1
JOHN DUMMER
BAND PLUS GUESTS—BLOOZE UP

WEDNESDAY
A XMAS EVE PARTY AT
GROOVESVILLE
SEE DISPLAY BELOW!

BEXLEY, KENT, Bexley Kent
Christmas Eve party "Lucas"
and the Soul Sound and Max
Collies Aces.
BLACKBOTTOM STOMPERS,
Greenman, Blackheath.

BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE
ROB WESTON
CRYSTAL PALACE HOTEL
PATRICK DANE
AND THE
FRONT LINE

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and equipped studio with mixing,
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per hour. Excellent parking facili-
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JAZZ AT THE
TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 245 4210
Thurs. 11th
HAROLD McNAIR
QUARTET
Sun. 21st
DICK HECKSTALL-SMITH
ART THEMAM

ED FAULTLESS MODERN JAZZ
PRODUCTION ASSOCIATES
01-422 2100
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, Dec 24th
TUBBY HAYES QRT.
Extension till midnight

HOPBINE (Next N. Wembley St.)
TOMMY WHITTE presents
Tuesday, Dec. 23rd
TUBBY HAYES
Quartet

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE **TONY MANN**
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythmic Section:
BLU & AGE TRIO
Fri., Sat. 6.30 - Lunchtime and Evening
Friday, Dec. 19th
PETE KING
Sunday, Dec. 20th - Lunch and Evening
DICK MORRISSEY & TERRY SMITH
Sunday, Dec. 21st **DICK MORRISSEY**
Lunchtime and Evening & **TERRY SMITH**
Monday, Dec. 22nd
ALAN SKIDMORE QUINTET
Tuesday, Dec. 23rd

JON HENDRICKS
with the BOB POWELL BILL MOODY QRT
Also TONY LEE TRIO, 2nd 7 p.m.
Wednesday, Dec. 24th
Lunchtime TONY LEE plays piano
Evening BOBBY BREEN
Thursday, Dec. 25th
Lunchtime
TUBBY HAYES WITH TONY LEE TRIO

THE CRUCIBLE
6a New Compton Street, W.C.3
Friday, Dec. 19th
LEE FLAMBEAUX STEEL BAND
Saturday, Dec. 20th
MIKE OSBORNE TRIO
DAVE HOLDSWORTH QUARTET
& BOB DOWNES OPEN MUSIC
Lunch Bar - Closed Pool

WAKE ARMS' EPPING (A1)
SUN., 21st DEC.
EAST XMAS EVE
OF EDEN
Members 5/8, Guests 7/6
PARTY NEXT SUNDAY!!!
SAM APPLE PIE

marquee

90 Wardour St., W.1
01-437 2375

Thursday, Dec. 18th (7.30-11.0)
* **TONY McPHEE**
and the **GROUNDHOGS**
* **JELLYBREAD**
Friday, Dec. 19th (7.30-11.0)
* **ALAN BOWN**
* SPECIAL GUESTS:
AUDIENCE

Saturday, Dec. 20th (8.0-11.30)
* **KIPPINGTON**
LODGE
* **CRESSIDA**
Sunday, Dec. 21st
CLOSED

Monday, Dec. 22nd (7.30-11.0)
* **THE BABIES' LADY BROWN**
* **WRITING ON**
THE WALL
Tuesday, Dec. 23rd (7.30-11.0)
* Mr. & Mrs. JON HISEMAN'S
CHRISTMAS PARTY
with **COLOSSEUM**
* **BARBARA THOMPSON**
ART THEMAM QUINTET
and **GUEST MUSICIANS**
Wednesday, Dec. 24th (7.30-11.30)
* **KEEF HARTLEY'S**
CHRISTMAS PARTY
* **MERE HART** and **THE BUSINESS**
Thursday, Dec. 25th
CLOSED

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High St. Erdington B'ham.
Phone: 021-373 5514
THE HOME OF GOOD
SOUNDS
PROUDLY PRESENTS
SAT., DEC. 20th
FROM THE U.S.A.

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