

Melody Maker

MAY 9, 1970

1s weekly

USA 25 cents

Cohen, Paxton get TV shows

LEONARD COHEN and Tom Paxton have been signed for BBC-2 30-minute colour spectaculars by BBC TV.

Cohen, who stars in a sell-out concert at London's Royal Albert Hall this Sunday, records his TV show on May 15.

Paxton, who flew into Britain last week for an extensive tour, records his spectacular on June 1.

Extra

Producer Stanley Dorfman told the MM: "Those are the first artists I have signed for a series on composer-performers."

In spite of the huge demand, Leonard Cohen will be making only the one London appearance. But he is in line to play a new date — a concert at Leeds University on May 16.

Poetry

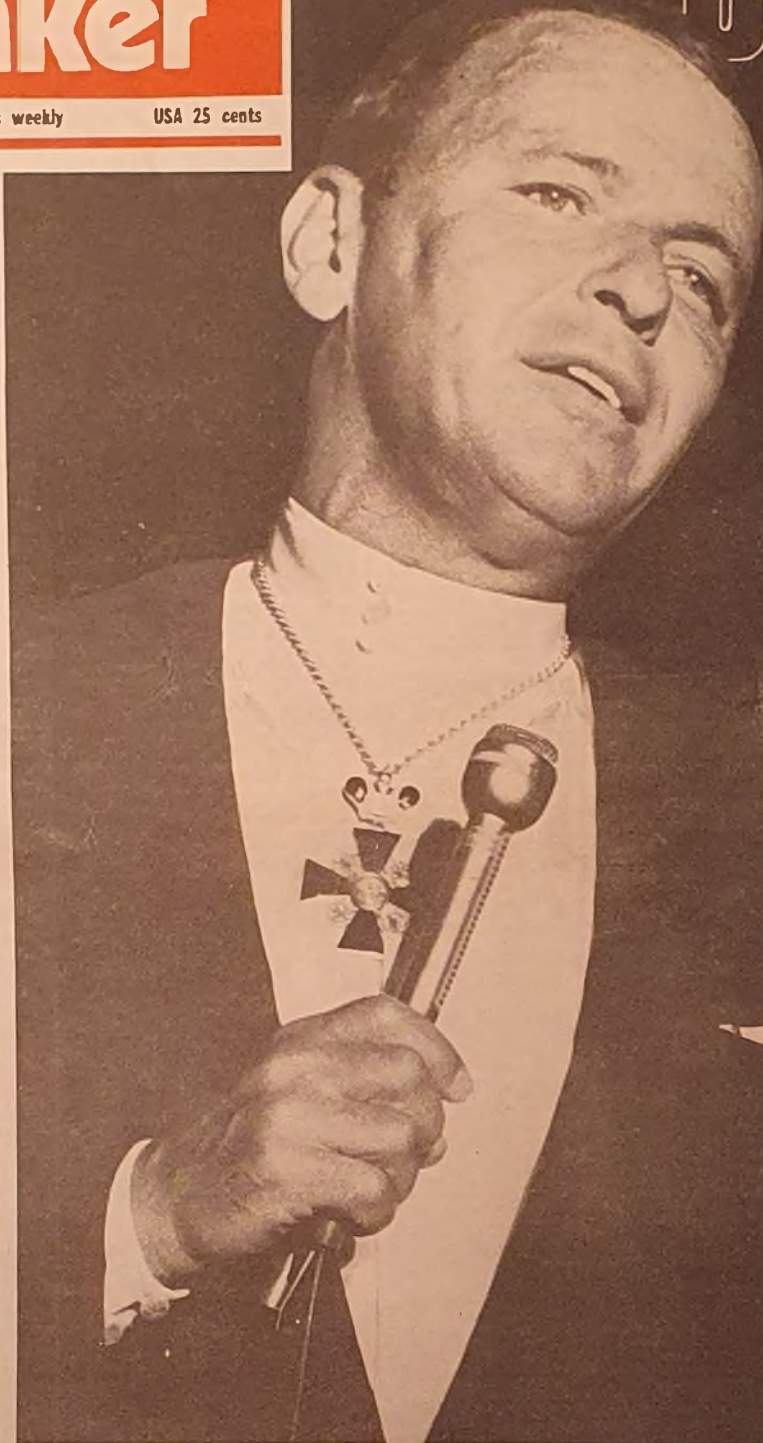
The American poet flies to Britain from Paris on May 14 following a European tour taking in Frankfurt, Hamburg, Munich and Vienna. With him will be his band, The Army, featuring his recording manager Bob Johnston.

Leonard attends a reception on May 11 and will read poetry at London's Institute of Contemporary Arts that same evening.

He flies to Paris to record two TV shows on May 13 before returning to Britain to record a single with Bob Johnston. He returns to the States immediately after the Leeds concert.

Stanley Dorfman has also just clinched Bobbie Gentry for a new BBC-TV series. Recording of this — her third — takes place in July and August for autumn screening.

SINATRA FEVER!



SINATRA fever struck Britain this week as — in true "Guv'nor" style — Frank Sinatra touched down in his private jet at Gatwick Airport at midday on Monday.

And tonight (Thursday) Royalty, members of the nobility, mums and dads — "a true cross-section of people from all parts of Britain," says a spokesman — converge on London's Royal Festival Hall for the first of Sinatra's midnight charity concerts. The second follows tomorrow.

On Tuesday, Wednesday and today (Thursday), Frank was at the Festival Hall rehearsing with Count Basie's Orchestra, plus his British musicians.

And Frank will be back. He is likely to play another big charity show — this time with Bob Hope and Noël Coward — in November.

A special MM picture and story spread on Sinatra Week appears on pages 10 and 11.

● The Count Basie Orchestra flow into London on Monday for their concerts with Frank and Tony Bonsett — without Marshall Royal, long-time leader of the Basie sax section.

Royal has left the band, and veteran baritone-player Charlie Fowlkes is also out, with a broken knee-cap. He is replaced by Cecil Payne.

Full personnel is: Harry Edison, Sonny Cohn, Gene Goo, Wayman Reed (trumpet), Grover Mitchell, Bill Hughes, Frank Hooks, Mel Wanzo (trombones), Bobby Plater, Eric Dixon, Bill Adkins, Eddie "Lockjaw" Davis, Cecil Payne (saxes), Freddie Groen (guitar), Norman Keenan (bass), Harold Jones (drums), and singer Mary Stallings — plus, of course, Count on piano.

PICTURE BY TERRY O'NEILL



FRIPP: arranging

URING CRIMSON, whose sudden rise to prominence was one of last year's most amazing phenomena, will not be making any more live appearances in the foreseeable future.

Contractual and financial problems over getting the new musicians they had selected to replace the departed members, have forced them to cancel all projected dates, including appearances on the current series of Island Records concerts. And there seems no likelihood of them reforming on a permanent basis. Instead, guitarist and composer Bob

Crimson ditch live dates

Fripp will begin work on their third album, following the release of the second, "In The Wake Of Poseidon," on May 15.

Fripp may appear in concert with the new band formed by ex-Crimson bassist Greg Lake and organist Keith Emerson, who have decided on their choice of drummer but cannot reveal the name until contracts have been cleared. Fripp will also appear with the Keith

Tippett Big Band, for which pianist Tippett has written a new two hour work.

"Greg has some plans for Crimson concerts towards the end of the year," Fripp told the MM on Monday, "but nothing at all is definite."

"I'm going down to our rehearsal basement this week to start writing and arranging the next album."

Crimson write and rehearse in the basement of a "dirty cafe" in the Fulham Palace Road, London, and Fripp plans to use basically the same pool of musicians who produced "Poseidon" — "But the pool will probably be enlarged to take in a few more people," he said.

● SIN CRIMSON ALBUM REVIEW. PAGE 10.

Melody Maker POP 30

- 1 (1) SPIRIT IN THE SKY Norman Greenbaum, Reprise
- 2 (13) BACK HOME England World Cup Squad 70, Pye
- 3 (2) ALL KINDS OF EVERYTHING Dana, RCA
- 4 (6) NEVER HAD A DREAM COME TRUE Stovie Wonder, Tamla Motown
- 5 (3) BRIDGE OVER TROUBLED WATER Simon & Garfunkel, CBS
- 6 (14) HOUSE OF THE RISING SUN Frijid Pink, Deram
- 7 (7) FAREWELL IS A LONELY SOUND Jimmy Ruffin, Tamla Motown
- 8 (5) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
- 9 (4) GIMME DAT DING Pipkins, Columbia
- 10 (10) WHEN JULIE COMES AROUND Cuff Links, MCA
- 11 (11) TRAVELLIN' BAND Creedence Clearwater Revival, Liberty
- 12 (18) DAUGHTER OF DARKNESS Tom Jones, Decca
- 13 (15) RAG MAMMA RAG Band, Capitol
- 14 (12) GOOD MORNING FREEDOM Blue Mink, Philips
- 15 (8) YOUNG GIFTED AND BLACK Bob Andy and Marcia Griffiths, Trojan
- 16 (27) I CAN'T TELL THE BOTTOM FROM THE TOP Hollies, Parlophone
- 17 (9) KNOCK KNOCK WHO'S THERE Mary Hopkin, Apple
- 18 (16) I CAN'T HELP MYSELF Four Tops, Tamla Motown
- 19 (17) WHO DO YOU LOVE? Juicy Lucy, Vertigo
- 20 (23) I DON'T BELIEVE IN IF ANYMORE Roger Whittaker, Columbia
- 21 (25) THE SEEKER Who, Track
- 22 (30) BRONTOSAURUS Move, Regal Zonophone
- 23 (24) I'VE GOT YOU ON MY MIND White Plains, Deram
- 24 (22) DO THE FUNKY CHICKEN Rufus Thomas, Stax
- 25 (29) IF I COULD Julie Felix, RAK
- 26 (—) QUESTION Moody Blues, Threshold
- 27 (19) SOMETHING'S BURNING Kenny Rogers & The First Edition, Reprise
- 28 (20) WAND'RIN' STAR Lee Marvin, Paramount
- 29 (26) YOU'RE SUCH A GOOD LOOKING WOMAN Joe Dolan, Pye
- 30 (—) GROOVIN' WITH MR. BLOE Mr. Bloe, DJM

pop 30 publishers

- 1 Great Honey, 2 Mews Music, 3 Mews Music, 4 Jobete/Caslin, 5 Pattero, 6 Carlin, 7 Jobete/Caslin, 8 Carlin, 9 Star, 10 Pater Maurice, 11 Burlington, 12 Hush-a-bye, 13 Feldman, 14 Cook, 15 Essex, 16 Abacus, 17 Sensaw, 18 Jobete/Caslin, 19 Jewel, 20 Tamla/Motown, 21 Fabulous, 22 Essex Inc, 23 Coolways, 24 Famous Chappell, 25 Pattero, 26 Tyler, 27 Carlin, 28 Chappell, 29 Salsbury, 30 Dick James.

top thirty albums

- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 2 (10) MCCARTNEY Paul McCartney, Apple
 - 3 (5) ANDY WILLIAMS GREATEST HITS Andy Williams, CBS
 - 4 (3) PAINT YOUR WAGON Soundtrack, Paramount
 - 5 (4) FILL YOUR HEAD WITH ROCK Various Artists, CBS
 - 6 (7) LAST RIDER Various Artists, Stateside
 - 7 (6) LED ZEPPELIN II Led Zepplin, Atlantic
 - 8 (14) TOM Tom Jones, Decca
 - 9 (7) CHICAGO Chicago, Reprise
 - 10 (11) HOT RATS Frank Zappa, Bizarre
 - 11 (8) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
 - 12 (13) BLACK SABBATH Black Sabbath, Vertigo
 - 13 (9) ABBEY ROAD Beatles, Apple
 - 14 (—) BENEFIT Jubilee Hall, Island
 - 15 (15) WILLY AND THE POOR BOYS Creedence Clearwater Revival, Liberty
 - 16 (12) JIMI REEVES COLDIM RECORDS Jimi Reeves, RCA
 - 17 (21) MORRISON HOTEL Doors, Elektra
 - 18 (22) CRICKLIWOOD GREEN Ten Years After, Deram
 - 19 (12) GETTING TO THIS Blindway Pig, Island
 - 20 (25) SENTIMENTAL JOURNEY Ringo Starr, Apple
 - 21 (16) EMPTY ROOMS John Mayall, Polydor
 - 22 (—) LET'S BE FRIENDS Elvis Presley, RCA (1)
 - 23 (—) OLIVER Soundtrack, B.I.A.
 - 24 (—) HELLO I'M JOHNNY CASH Johnny Cash, CBS
 - 25 (20) WORLD OF MANTOVANI Vol 2 Mantovani, Trojan
 - 26 (—) REGGAE CHARTBUSTERS London Cast, Polydor
 - 27 (30) HAR Various Artists, Decca
 - 28 (—) WORLD OF VAL DOONICAN Vol 1 Val Doonican, Decca
 - 29 (—) MIDNIGHT COWBOY Soundtrack, United Artists
- Two LP's "tied" for 21st, 25th and 29th positions. (1) denotes imported.

CHUCK BERRY — TOUR DATES

ROCK AND ROLL giant Chuck Berry opens his tour of Britain with the Wild Angels and Shakin' Stevens and the Sunsets on June 6 at Hampden Park, Glasgow.

Other dates set so far for the rock and roll package are Fairfield Halls, Croydon (June 7), Capitol, Cardiff (9), Colston Hall, Bristol (10), Finsbury Park, London (13) and Odeon, Birmingham (14).

NOTTS POP

PROMOTER John Carter is to present three events in July to coincide with the Nottingham Centenary Festival.

On July 12 at the Commodore, Nottingham, a concert will feature Mr Acker Bilk, and also local jazz group the Johnny Johnstone All-Stars. On July 18 at the same venue the attraction will be Maynard Ferguson's Big Band supported by the Nottingham Jazz Orchestra, while on the 25th, Johnny Lamb's Miller-style Orchestra will play for dancers along with the Commodore's resident band, the Malcolm Allen Orchestra.

KING AT SHOWBOAT

ON MONDAY (11) Ben E. King opens for a week at Club Showboat, Middlesbrough, which re-opened this week following a £30,000 fire. Matt Monro will star at the club for the week of May 25, followed by The Peddlers (June 1), Tony Burrows (8) and Freddie and the Dreamers, plus singer David McBeth for the week of June 22.

Colosseum — NJO tour set

COLOSSEUM and the New Jazz Orchestra, a combination which played together for the first time at the Lancaster Festival recently, open their first tour at the Fairfield Halls, Croydon on Sunday.

The line-up comprises Harry Beckles, Nigel Carter, Mike Davis and Derrick Andre (trumpets), Mike Gibbs, Bobby Lamb, and Robin Gardner (trombones), Barbara Thompson, Dave Gelly, Jim Philip and Dick Heckstall-Smith (saxes), Frank Jellet (vibes), Dave Greenslade (organ and electric piano), Clem Clempson (guitar), Tony Reeves (bass and bass guitar), and Jon Hiseman (drums).

The rest of the dates are Birmingham Town Hall (May 22), Queen Elizabeth Hall (23), Portsmouth Guildhall (24), and Brighton Dome (25). Hiseman is currently looking for a bass-player to replace Reeves in Colosseum. Reeves is going back to his former career in record production, and Hiseman is looking for a bass-player who doubles on other instruments — possibly an all-round string player.

GLASGOW FILLMORE

THE Andy Lothian Organisation has re-titled Green's Playhouse Theatre, Glasgow, the Temple of Peace for a series of late-night Fillmore-like concerts starting tomorrow (Friday May 8) with Tom Paxton.

Ten Years After and Wide Horus will be the attraction on May 22, with Family, Chicken Shack and Black Sabbath appearing on June 5. ALO are also presenting Tom Paxton in Edinburgh (May 6), and Aberdeen (May 7); Ten



Ruffin due this month

JIMMY RUFFIN, whose "Farewell Is A Lonely Sound" is high in the MM Pop 30, opens his British tour on May 22 at Brighton Top Rank. Dates set for the Motown singer include California, Dunstable (May 23), Classic, Hendon (24), Bristol Top Rank (25), Reading Top Rank (June 8), Birmingham Top Rank (12) and USAF Upper Hayford (13). From May 31 to June 6 Ruffin appears in cabaret at the Stockton Fiesta and Excel Middlesborough.



JIM MORRISON (above) of the Doors was acquitted in Phoenix, Arizona last week of a charge of simple assault on an airline stewardess.

Judge William P. Copple threw the case out of court and cleared Morrison after a key female witness had reversed her testimony. Despite rumours to the contrary, no charges are being made against Morrison on the famous incident in Miami last year, when he was alleged to have exposed himself on stage.

Free called 'All Right Now'
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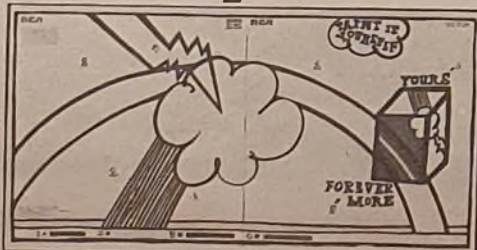
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Clapton and Howlin' Wolf to cut album together

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ibpa

ERIC CLAPTON and Howlin' Wolf are to record an album together and started sessions at a London studio this week.

The sessions are being supervised by Marshall Chess of Chess records and producer Norman Dayron. Mr. Chess confirmed on Monday that the album was being projected.

Several British musicians have taken part in preliminary sessions including Rolling Stones Charlie Watts, Bill Wyman and Keith Richards, and bassist Klaus Voorman.

Howlin' Wolf, real name Chester Burnell, and famous for such blues standards as "Killin' Floor," and "Smokestack Lightnin'", recently suffered a heart attack in America. He was in Britain last Autumn.

ELVIS PRESLEY STORY

THE ELVIS PRESLEY Story is told in words and music on the fifth of the super-star series on Radio One and Two on Monday (11).

The programme, written by Marjorie Wilbow, traces the Presley success story from his birth in Mississippi in 1935 to his rise to fame as a rock idol.

The 45-minute programme includes scenes and songs from the soundtracks of *Loving You*, *Jailhouse Rock*, *G.I. Blues*, *King Creole*, *Follow That Dream*, *King of the Boogie*, *Roustabout*, *Tickle Me*, *Girl Happy* and *Frankie and Johnnie*.

On Tuesday, BBC-1 TV will be seen in the "Cousins" Songs include "Smoky Mountain Boy," "Once Is Enough," "Anyone," "One Boy," "Two Little Girls," "Tender Feeling," "Catching On Fast," and the title song.

FAME FOR USA

GEORGIE FAME begins his first American tour on May 11, with his new band, Shorty. They will be billed as Shorty featuring Georgie Fame, because, Fame says: "Many Americans have never heard of me. I don't want to go over and get star billing right away. I want to work up to it." In the band are Alan Skidmore (tenor), Colin Green (guitar), Brian Odges (bass), and Harvey Burns (drums).

Lord Sutch at Lyceum

SCREAMING Lord Sutch and his Heavy Friends led by ace guitarist Jeff Beck, top the bill at a special concert at London's Lyceum ballroom this Sunday.

Sutch, whose new album is riding high on both sides of the Atlantic, has this week fixed the lineup of his Heavy Friends.

Jeff Beck will be joined by Procol Harum's Matthew Fisher, Carlo Little (drums), Adrian Curtis (guitarist with the Gun), Roy Young (piano), Nick Simper (bass guitarist with Deep Purple), Brian Keith (trombone), Sid Berry (sax) and Dave Wendell (guitar).

Other top stars — possibly the Who's Keith Moon and John Entwistle — maybe taking part. Also on the bill are Vince Taylor and Hobby Woodman Noise.

BLUES FESTIVAL

SONNY TERRY, Brownie McGhee and Dukka White are billed to appear at this year's American Folk, Blues & Gospel Festival, which opens at Hammersmith Odeon on October 29. Sister Rosetta Tharpe and the Robert Patterson Singers are also set to appear.

The only venues fixed for the Festival so far are Free Trade Hall, Manchester (October 31), De Montfort Hall, Leicester (November 1), Colston Hall, Bristol (17), Empire Theatre, Sunderland (22), Festival Hall, Belfast (23), Town Hall, Birmingham (24), and Fairfield Hall, Croydon (25).

UP THE PEOPLE

Up The People, an American band hitherto almost unknown in this country, will have a solo concert at the Albert Hall on May 11. The group also play three concerts in Plymouth as part of the Mayflower '70 celebrations.

Stones for Europe

THE Rolling Stones on-off tour of Europe is ON again. Lasting six weeks, the tour takes in eight countries and will, say the Stones's publicists, be "the most lucrative tour ever undertaken by a British group."

Almost all the dates have been fixed, and are as follows: Malmö (August 30), Helsinki (September 2), Stockholm (4), Gothenburg (6), Aarhus (8), Copenhagen (12), Hamburg (14), Berlin (16), Cologne (18), Stuttgart (20), Paris (22 and 23), Vienna (27), Rome (29), Milan (October 1), Lyons (3), Frankfurt (5), Essen (7), and Amsterdam (9).



Campbell's birthday...

GLEN CAMPBELL, who has just returned to the States following a brief record-TV promotional trip to Britain, seen with his wife, Billie, at a birthday party reception staged by Capitol Records. Glen was invited to make the

presentations at this Sunday's Ivor Novello Awards show at London's Talk of the Town, but current Stateside commitments prevented his accepting. He hopes to return for a British tour by the end of the year.



SUTCH on Sunday



JUICY LUCY
Who do you love. v1

FAIRFIELD PARLOUR
Bordeaux Rose 6059.003

BLACK SABBATH
Evil Woman. v2

SLADE
Shape of things to come. TF 1079

BLUE MINK
Good morning freedom BF 1810

RICHARD BARNES
Take to the mountains. BF 1840

DUSTY & TOM SPRINGFIELD
Morning please don't come. BF 1935



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- Sun, May 10th Lyceum Ballroom, Strand, London, W.C.2. Details from Drum City, Shaftesbury Ave., W.1. Admission 5/-
- Tues, May 12th Central Methodist Hall, Oldham St., Manchester. Commencing 7.30 p.m. Tickets from Barratts of Manchester 86 Oxford Rd., Manchester
- Thurs, May 14th Woodside Hall, Georges Cross, Details from Bradley's Ltd., 69A West Regent St., Glasgow and M. Golumb & Son, 30 Salt Market, Glasgow, C.1.



CRIMSON IMPRINT

Blood Sweat and Tears

THERE is still a good chance that Blood, Sweat and Tears will play Britain before the year is out, impresario Arthur Howes told the MM on Tuesday.

The date set by Arthur Howes for the group at the London Palladium on Sunday, July 12 was cancelled at the last minute, as reported in the MM last week.

Says Arthur Howes: "I spoke to the group's manager, Larry Goldblatt in Minneapolis last Wednesday morning and he said Blood, Sweat and Tears would rather wait to come to Britain in conjunction with a European tour. I had to let the Palladium booking go, but I hope we shall be able to arrange something within a week or so." Meanwhile, Arthur Howes is negotiating for a return trip for Chicago, who toured Britain recently. I hope to have them here by the Autumn," adds Arthur.

MANCHESTER SHOW

A GRAND Musical Ride Exhibition takes place at the Century Hall, Manchester, from May 26 to 30 inclusive. The Exhibition is the first of its kind in Britain and is intended to become an annual event. Every facet of the music industry will be represented with exhibitions and demonstrations by some of the country's top musicians as well as a comprehensive display of musical instruments, hi-fi equipment, amplifiers, speakers and tape recorders, etc. There will be non-stop music during the entire exhibition. The sponsors of the event are Melody Maker, Disc and Music Business Weekly.

are still due this year



RICHELAVENS (above) — a smash hit at last year's Isle of Wight festival — has been definitely confirmed as an attraction at this year's show. He stars at the Festival on Saturday, August 29. Bort Block, sole representative in the States for Festival organisers, Fiery Creations, told the MM this week: "I got hold of Richie Havens before I left America for Britain. I have a copy of the contract with me — signed and completed." Bort Block added that he was also talking

to several American acts about possible bookings at the Festival. He also spoke to Bob Dylan, who starred at last year's Festival. "Bob is not doing any Festivals in the USA," he said, "so I don't think there is any possibility of his appearing in Britain again until at least next year." Richie will be backed at the Festival by four musicians, which includes a bongo player and guitarist. No names were, however, set at press-time.

Christine Perfect on TV

CHRISTINE PERFECT, Top Girl Singer in the MM Pop Poll, gets her first-over solo TV spot when she stars in Top Of The Pops next Thursday. She will sing her single, "I'm Too Far Gone (To Turn Around)."

Christine had planned a fortnight's holiday from Monday with her husband, John McVie, of Fleetwood Mac. Now, she will fly back specially to London from Malaga, Spain, to appear on Top Of The Pops.

FOUR TOPS RETURN

THE FOUR TOPS arrive back in Britain later this month for three concerts. They open at the Empire, Liverpool, on May 22. Appearing with the Motown group at Liverpool will be the Filtrations who also appear on the second concert at the Astoria, Finbury Park, the following day. The final concert takes place at the Fairfield Halls, Croydon, on May 24 where Johnny Johnson and the Bandwagon will be the supporting act.

HARRY JAMES TOUR

TWO EXTRA dates have been added to the British tour by trumpeter Harry James and his Orchestra. They are at the Cecil Theatre, Hull, on October 5, and at the Wakefield Theatre Club on October 6. The tour opens at London's Festival Hall on Saturday, September 26.

THE CITY of Leeds seems a nice place to be just now with both the University and the polytechnic putting on some good music during this summer term.

Fothergill, the group formed by Trevor Lucas and Sandy Denny, are at the Polytechnic this Friday (May 15) when they appear with Brett Martin even nicer on Saturday at the University a little way down the road has managed to book Leonard Cohen who arrives in London this week for two appearances including one at the Institute of Contemporary Arts.

The University had Tom Paxton at the weekend and are negotiating, I understand, for the Fairport Convention next month and for one of the rare appearances of Lee Moody Blues.

It's significant that bands of musical integrity enjoy doing college gigs where they reach the people that they want to — which is good for places like Cardiff University who have Argent on Saturday week (May 16). It will be Argent's first British appearance since returning from the States and they can be seen at the University where Keith Christmas shares the bill.

Manchester University have some good things planned for their summer concerts which feature the Who and Jan Dukes De Gray this weekend (May 9). Their full programme includes Edgar Broughtton and Blind Eye (16), Black Widow and Pink Engine (23), Juicy Lucy and the Climax Chicago Blues Band (30), Matthews' Southern Comfort and Gravy Train (June 6) and Kevin Ayers (June 13).

In London the London School of Economics have booked Arthur Brown, Principal Edwards and Hawkwind (16) and Liverpool Scene, Keith Tippett and the Greatest Show on Earth (30).

This Saturday sees the final promotion of a series at London's Imperial College who have finalised an impressive list for a concert which starts early in

college column



SANDY DENNY at Leeds

the afternoon. The bill is Tyrannosaurus Rex, Taste, Mike Chapman, Kevin Ayers and the Whole World, White Ash and Grail.

Both University Jazz Society start their sessions again this weekend when they feature the Mike Osborne Trio and the Phil Gibbs group, a newly formed outfit who'll be making their debut at Bath.

Hereford College of Education have their rag week starting on Monday and as part of the week's activities they feature Principal Edwards and the Strawbs on Wednesday (May 13).

At Leeds Polytechnic on May 22 Spencer Davis, Alan Davies, David Campbell, Dave Abrams, Dave Chapman and Pat Howard appear.

Next month sees two Der Graf Generator and a new group known as Gruff Giant appearing at Exeter University on June 6. The University hope to have Jon Hiseman's Coliseum and the New Jazz Orchestra on June 12 before their summer ball on June 26 which features fourteen groups including Georgie Fame, Humble Pie, Heaven and Trader Horne. — ROYSTON ELDRIDGE.

PAXTON

Tom Paxton's latest album
Number 6
2469 003

and his latest single
Forest Lawn/Jimmy Newman
2101 002

and some of his recent albums
Things I Notice Now EKS 74043
Morning Again EKS 74019
Outward Bound EKS 3317

Tom Paxton Tour Dates

- May 9th Newcastle City Hall
- 11th Sheffield City Hall
- 12th Liverpool Philharmonic Hall
- 16th Stoke Victoria Hall, Hanley
- 16th Olympia, Paris
- 18th Southampton Guild Hall
- 19th Bangor University, N. Wales
- 20th Manchester Free Trade Hall
- 21st Birmingham Town Hall
- 22nd Bristol Colston Hall
- 23rd Bournemouth Winter Gardens
- 28th Croydon, Fairfield Hall
- 30th Brighton Dome
- June 2nd Tunbridge Wells

"The audience continued standing, chanting 'Paxton ...' for a full four minutes. Overwhelming delirium prevailed." — Rolling Stone



Distributed by Polydor Records Ltd

THE SHORT note or the sleeve of "Let It Be" claims that this is a "new phase Beatles album." Looking at it, as we must, from the perspective of more than a year after it was recorded, nothing could be further from the truth.

It has the feel of early Beatles, of the era before "Rubber Soul" almost, when the complexities were still natural and the possibilities of the recording studio comparatively unexplored.

It also has the appearance of an epitaph, packaged in a black box with a lavish black-covered book of some 174 pages containing many beautiful colour and monochrome pictures taken at the recording sessions which produced the album (and, of course, the forthcoming film of the same name). Also included are various conversations between the musicians which are at least as interesting and revealing (particularly about how they construct their songs) as a dozen interviews.

A beautiful thing to own, then, but already it has the



LENNON contemporary

feeling of finality about it, as if you are holding the last document from that collective personality known as the Beatles. The difference between "Let It Be" and "Abbey Road," which was recorded seven or eight months later, are enormous: here they are obviously singing and playing together, still reveling in it despite the small clashes of interest. Paul's personality seeps through into John's songs, and vice versa, whereas each song on "Abbey Road" was the statement of one man.

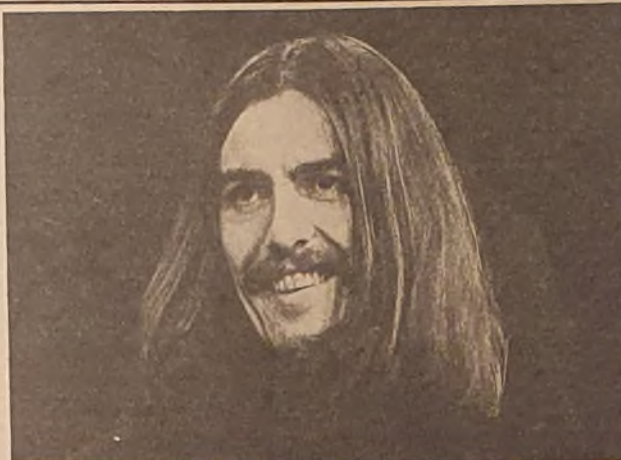
Spector

As it is, there are only seven new songs on the album: "One After 909" and "I've Got A Feeling" by John AND Paul, "Two Of Us" and "The Long And Winding Road" by Paul, "Dig A Pony" by John, and "I Me Mine" and "For You Blue" by George. There are two fragments "Dig It" and "Maggie Mae" plus different takes or mixes of "Get Back," "Let It Be," and "Across The Universe."

Phil Spector was recently called in to "re-produce" the album, and apparently for the most part he chose

BEATLES R.I.P.

An in-depth review of the Beatles new album by Richard Williams



GEORGE HARRISON: a lot of strength on 'I Me Mine'

different takes and did some remixing. Only "Winding Road," where he added choir, harp and strings, bears a noticeable difference. Track by track it breaks down like this: "TWO OF US": Paul and John chanting happily together over a pounding

contemporary Lennon. In fact the words are rather reminiscent of "All You Need Is Love," but more lighthearted and nonsensical. "ACROSS THE UNIVERSE": a different mix of the song which appeared on the Wildlife Charity album. Obviously a product of the

different takes and did some remixing. Only "Winding Road," where he added choir, harp and strings, bears a noticeable difference. Track by track it breaks down like this: "TWO OF US": Paul and John chanting happily together over a pounding

"Indian Period," with a floating, disembodied quality. Utterly charming.

Rocking

"I ME MINE": great organ/guitar intro, meditative verse and a tempo switch in and out of the rocking chorus, which has guitar riffs one step away from Chuck Berry. George put a lot of strength into this song.

"DIG IT": a few seconds of Lennon imitating Jagger (maybe it's Jagger imitating Lennon?) and mentioning Mint Busby, Doris Day, the BBC, the FBI and the CIA.

"LET IT BE": a different take, with a much harder guitar solo. It still doesn't seem to me to have enough substance to become a McCartney standard.

Best

"MAGGIE MAE": rough version of the old Liverpool folk song, ends very abruptly.

"I'VE GOT A FEELING": for me probably the best track. A knock-out rocker with a bit of Band-style funkiness, with John and Paul singing a verse each and coming together

for the roaring choruses. Very neat background guitar from George.

"ONE AFTER 909": interesting because John and Paul wrote it together while at school or college, in all probability during the days of the Quarrymen. Very simple, of course: "Move over once, move over twice, come on baby don't be cold as ice" Jerry Lee lives!

Intrusion

"THE LONG AND WINDING ROAD": Paul's songs seem to be getting looser and less concise, and Spector's orchestrations add to the Baclrach atmosphere. The strings add a pleasant fullness in place, but intrude badly near the end and the harps are literally too much. Like to hear Dionne singing this.

"FOR YOU BLUE": starts off as an acoustic Country Blues, adds camped-down bottleneck guitar, and mutters "Elmore James got nothing on this, baby." The cry of "Go Johnny Go" suggests that Lennon is playing the bottleneck, and it's an amusing trifle.

Gas!

"GET BACK": recorded on the roof of Apple, and John prefaces it by shouting "Sweet Lorcita Faart, she thought she was a frying pan." You know it's a natural-born gas without me having to tell you. But they can rarely have swung so hard, or with such sureness.

The whole package costs a penny short of three pounds, which means that the book costs about a pound. It's well worth it, as a sort of packaged de luxe last will and testament, and it should be released sometime this week. The Beatles are dead — long live the Beatles.

No limit to the Strawbs ambitions

THERE SEEMS no limit to the Strawbs' ambitions and achievements. From a simple, straight-forward bluesgrass duo then known as the Strawberry Hill Boys, Dave Cousins and Tony Hooper proceeded to expand beyond the realms of folk music with their songs, and get maybe they were ahead of their time for they still haven't attained the recognition they deserve. Like Fairport Convention, they use traditional traits to supplement their own songs; and like the Fairports, they also have the ability of holding themselves back on their feet after being struck a double blow. For first their cellist Clavo Denis parted company, and recently bass player Maddy Christman decided to team up with Noel Murphy and Dave Johnston.

Now the new Strawbs have taken shape around the solid nucleus provided by Dave and Tony. Rich Wakeman is the new keyboard operator while Lindsay Cooper plays double bass, and his second string instrument, so to speak, is cello. When I saw the group recently, all four seemed pleased with the way the new set up was going.

On stage. But then we lost Clavo before the album came out and were unable to promise it properly. "We went to Denmark with the pure intention of recording the album. It was the only week we could fit in, and our producer Tony Visconti came over to do the album in a new studio. Apparently we were asked to suss out its possibilities — they particularly wanted an English group and English producer."

Dave explained that the material on the first album tended to be slightly aggressive, the Dragonfly album contained more peaceful songs, as this was the mental state he was going through at the time. The song "Dragonfly" was actually completed in Denmark, where the Strawbs hired the equipment they needed to apply the finishing touches to the songs and complete the album. Dave Cousins has now started using electric guitar but, as Tony Hooper was quick to point out, the Strawbs are conscious of the fact that instruments must be used tastefully. Perhaps this is why their music has always been neat and crystal clear rather than congested with extraneous sounds. "We'll be recording again in June or July, and the songs are coming along quite nicely; we want to do a suite of songs called "Antiques" At the time Dave was enthusing over a rare tuning he had found by the machine heads of his electric guitar. "I don't know what it is so I don't change it, but it really sounds good."

"I honestly believe the Strawbs are now the best they've been; people were dancing to our music in Paris where we got a really good reception. Rich Wakeman played with us on the album and Lindsay was doing quite a lot of modern Jazz before joining us, and is now finding a lot more freedom on stage. Although the Strawbs have been in existence for two years, this group's only been together two weeks, and there's a bit

more pep in the numbers now." Dave considered that the Strawbs tended to get spoiled by folk club audiences and welcomed the chance to play more pop and underground clubs and colleges. For the Strawbs, far from quelling folk music, are simply expanding their focus. It seems that audiences' tastes are becoming more sophisticated — in the past the Strawbs' most requested number was "The Man Who Called Himself Jesus," whereas new songs like "Dragonfly" and "The Ballad" are most called for. After a heavy electric band, the Strawbs do tend to provide a welcome relief for overworked ears in the underground clubs. Right now, the Strawbs are awaiting the release of a single called "Forever," but Cousins and Hooper are also involved in the music business in other capacities. Between them they own Strawberry Music, their own Strawberry company, and have been recording a group called Paper Bubble, whom they heard in Orwerty. In addition, Dave has played on countless sessions, and has far from abandoned dulcimer and banjo He also runs a folk club and arts club in Rouleau, which helps to keep him right in touch with the music business.

JEREMY GILBERT

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NTS/70

UNBELIEVABLE SIGHT — "blacked up" Scotsmen and Cockneys singing "Boiled Beef and Carrots" on the **Black And White Minstrel Show** . . . Too many revived 45s on **Tony Blackburn's Show** . . . Jonathan King sending out fake \$1,000 notes to make "Million Dollar Bash" a hit. Real ones will do the trick for sure.

Blundering C. Welch fooled by saying Diana Ross was singing better than ever with the Supremes. Of course it's Jean Terrell on "Up The Ladder To The Roof" . . . London Jazz Centre's free concerts in Fuston Square a great idea. Let's have more this summer.

Sons and Lovers have persuaded British Midland Airways to plug their new single, "Lindy Lou" on their flights . . . Ex-Yes man Peter Banks' favourite guitarists: David O'List and Pete Townshend.

Lee Jackson's new band getting together . . . new album soon from **Rare Bird** . . . Peter Frampton lost his voice in Hempstead . . . Violinists all the rage in groups — even **Jungle Plant** have one . . . T2 have an LP out in May called "It'll All Work Out In Boom Land," whatever that means.

Fleetwood Mac and Soft Machine booked for the "Aquea Solis Incident," a festival at Bath Football Club on May 23. Danny Pollock raving about **Root** and **Jenny Jackson** . . . Fella Pappalardi albums sound like Cream — can't be bad.

Danny Pollock raving about **Jan Dukas De Gray** . . .

Ban football! says Jiving K



Whatever happened to Bob Neal — or perhaps we shouldn't ask . . . Wishbone Ash seem like "a good band," says MM's Ray Telford. High praise indeed from the dour Scot. Mick Jagger seen raving at Padstow May Day celebrations. What on earth for? Perhaps it was Ron Cattermole in disguise . . . Danny Pollock raving about the GPO telephone system. Dial a certain combinations of numbers and you get the MM — every five minutes . . . Staff writer Richard Williams appointed MM Features Editor. Lockjaw Davis and other

Basic men digging **Charlie Shavers** at **Ronnie Scott's**. Jeff Dexter always rounds out of breath . . . New bar at the Marquee surprisingly smart. "But it doesn't smell like a bar yet," says the MM's dour Scot. Ex-Juicy Lucy singer **Ray Owen's** new group called **Moon**. **Hampstead Country Club** two years old this month, promoter **Stuart Lyon** says it's the oldest progressive club in Britain. Whatever happened to **Judas Jump?** Athlete's foot?

Benny Green raving about **Sinatra** in the **Mirror Magazine** . . . **Jiving K**. **Boots** raving about **Mike and Hermie Winters'** clarinet playing. **Danny Pollock** raving.

Insurance salesmen still pestering journalists and photographers by telephone . . . Evolution label to put out only stereo singles . . . Musical, Bargain Centre had an anagram competition on their name. Entries included **Uncle's Cabaret** is grim . . . Yes, it's a thrill a minute in the Raver, your weekly tonic . . . Ludicrous — football teams in the chart. "Ban this pell-mell fever," says **Boots** . . . **England World Cup Squad** for season of **Talk Of The Town**, **Ronnie Scott's**, and the **Fillmore North?** . . . **Queen** to knight all footballers?

news in brief

TEN YEARS AFTER'S next single will last a total of 13 minutes.

The A side, "Love Like A Man" (from their album, plays for four-and-a-half minutes at 45 r.p.m. The coupling, recorded at the LP playing speed of 33 1/3 r.p.m., is an eight-and-a-half-minute performance of the same title — but this time the version recorded live in America.

THE "Dial-A-Disc" service was introduced to London on Friday and features "All Kinds Of Everything" by **Dana**. The song won this year's Eurovision Song Contest. Different records will be featured each week and the records can be heard for the price of a local telephone call by dialling the code 160. The service has already been in operation at many exchanges throughout the country.

CHART - TOPPER Norman Greenbaum has an album released by Warner / Reprise on May 22, simply called "Spirit In The Sky," after the No 1 record. There are no plans for Greenbaum to visit Britain yet as he is tied up with American commitments.

THE TENTH edition of the five-pulse **Scholes Oxford Companion to Music**, published last week, contains no reference to pop music, although jazz (Duke Ellington, Louis Armstrong, and a few others) scrapes in. A spokesman for the Oxford University Press commented: "It's really too early to be able to get a suitable perspective on pop, and anyway much of it has a very ephemeral nature which means that it's not really an encyclopedic subject."



ALVIN LEE new single

BARRY GIBB, founder member of the **Bee Gees**, makes his solo debut later this month with a new single, "I'll Kiss Your Memory."

PROCOL HARUM'S new album, out at the end of May, is titled "Home." They play the **London Lyceum** on June 5, then open

an eight-week tour of America from June 12.

RUSS CONWAY absent from TV for some two years because of illness, returns to the screen on Monday as guest on the **Mike and Bernie Winters** show. He also guests on the **Young Generation** (10) and the **Gold- en Shot** (17). **Muse's** latest single is **Chopin's "Polonaise"** arranged by **Les Reed**.

ALAN FREEMAN sails for New York on the **QE2** tomorrow (Friday), as the ship's deputy. He said: "I'll be running a discotheque, and each day for five days I'll be broadcasting my **Top Thirty** over the ship's pa system. The day I reach New York I drive straight to **Kennedy Airport** and fly back in time to do **Pick Of The Pops**."

SCORE with the **Scaffold** is to replace **Crackerjack** on **BBC-1** — starting on **July 10**. It is more than likely that the **Liverpool** trio will be backed by their home-town buddies — the **Fourmost**. The **Scaffold** will be featured weekly — mostly in their own original material.

THE **Student Dance Orchestra** of the **Royal Manchester College of Music**, which has been trained and coached by **NDO** assist **Roger Fleetwood**, is to give its first concert at the **College** on **Tuesday (May 5)**.

SAINTS Jazz Band is resident on **Mondays** at the **Southern Hotel**, **Manchester**.

JUDITH DURHAM and **Julie Felix** are to appear as guests in the new colour-TV series starring the **Spinners** due for screening later this year on **BBC-1**. The series of seven programmes, recorded at the **Octagon Theatre**, will be seen on **Mondays** at 10 pm from early **August**.

John and Tony Smith & the Bron Organisation present



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 Town Hall, Birmingham on Friday May 22 at 7.45. Tickets are 17/-, 15/-, 12/-, 10/-, 8/-. Box Office, Central 2392.
 Guild Hall, Portsmouth on Thursday May 28 at 7.45. Tickets are 15/-, 13/-, 10/-, 8/-.
 Box Office, Portsmouth 24355, and usual agents.
 Brighton Dome on Friday May 29 at 7.30 Tickets are 17/-, 15/-, 13/-, 10/-. Box Office, Brighton 682127.

Moodies aim for the head and heart

ROCK MUSIC for many young people is a reflection of their hopes and attitudes, with today's groups taking the place of the troubadors of old, travelling the world and reporting what they experience of life in their songs.

The Moody Blues have just returned from their third tour of America; a tour in which they covered 45,000 miles in seventeen days from leaving London, playing at massive venues like Long Beach, California, where 14,000 people heard them.

Any doubts as to what the music of the Moodies and groups like them means to the rock generation they play for are dispelled when one sees the letters that the group receive at the HQ of Threshold, their record company, where they guide their own careers and those of their friends Timon and Trapeze.

"Our songs are about what happens to everybody," said their bassist John Lodge. "We might get around to a lot more places but we have the same experiences as everybody else and that's what we write about."

"What is worrying is that people read something into our songs which

By
**ROYSTON
ELDRIDGE**

isn't there but you can't tell them that. They think we have the answers to the problems."

Drummer Graeme Edge sees rock groups as the mouthpiece of youth, a means through which young people can communicate not only with each other but with the older generation. "We feel the frustrations and although we don't have the answers we're the mouthpiece of the feeling that's going down and I think that's what we should do. Artists should be like good journalists . . . prodders and gooners . . . it's just another



GRAEME EDGE: sees rock groups as the mouthpiece of youth

method of people expressing themselves. "The situation in the States needs something as extreme as the MC5 to get things happening the same way the peace movement needs someone as extreme as Lennon to keep things moving along. "I don't think we need an MC5 here because the position isn't so extreme, the establishment hasn't been forced into a corner like

it has in the States where the whiplash will be much stronger felt, but politics should get back on the street, it's the people who've got to have the say . . . a hundred years ago people used to throw rotten eggs at politicians, now they sit and listen. The power has got to be put back in the hands of the people."

The Moodies' individual and strongly felt invol-

vement in what's going on around them has prompted them to experiment with projects outside of the group, Graeme explains:

"A lot of the things I write don't fit in with the Moody Blues, sometimes I get a little too bitter and cynical which doesn't suit the group. Mike gets a little occult and he wouldn't want to do that with the group, either, so we're doing an electronic

album together, while Justin and Ray are working on what we call the acoustic album. "As the Moody Blues it's hard to change too quickly, people expect a certain something from you, so you have to ease them to what you're doing. It's a gradual weaning. People will know that these two albums are not the Moody Blues as a group. "Mike and I have a lot of

experimenting to do, we've already got miles of tape so we might have something already but there are an incredible number of things involved. We've got a Moog which gives us complete control of any sound frequency that the human ear can hear and we plan to use the Moog to make the tapes for the Mellotron. We'll use the two combis and the Mellotron will eventually be a play-back machine for the Moog.

Aiming

"You can get a tremendous number of sounds from a Mellotron but at the same time it's not a fast instrument, it's very much a block chord instrument. "That was okay for the emotional spectrum that we wanted for the Moody Blues, we didn't want to hit the genitals, we were aiming for the head and heart." Graeme and John had been talking at their Threshold offices where each member of the group looks after a different part of their business interests. John was closely watching the sales figures of their latest single "Question," which he reported has sold 15,000 in the last three days here and 70,000 copies in five days in America.

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JAZZ SCENE

Wayne Shorter the composer

THE TERM "composition" in jazz can mean anything from the millionth rediscovery of the twelve bar blues, to a cumbersome concerto for jazz band with choir and symphony orchestra. The former often stems from laziness or lack of imagination. The latter is often the result of lack of confidence in the jazz form.

Somewhere between these two extremes is the composer with original harmonic and melodic ideas which can be used to expand the improvisational scope of his fellow musicians. Such a man is Wayne Shorter.

His musical training took place during his four years at New York University, after which the army swallowed him until 1958. He was then ready, and attracted attention with Horace Silver and Maynard Ferguson until September 1958 when he really came into his own with Art Blakey's Jazz Messengers.

A tenor style with noticeable allegiance to both Rollins and Coltrane had the hard edge which pleased Blakey, and this association lasted for nearly five years. During this time he was given the opportunity to compose for the group and his book had both immediate strength and durability. "Children of The Night," which was issued on the "Music" album in 1962, showed a sophistication which was rare on earlier Blakey recordings.

At the end of his stay with the Messengers came his first record date as a leader, "Mighty Dreamer" (Blue Note BLP4173) adding a new dimension to his writing. His fellow Messengers, Lee Morgan (trumpet) and Reggie Workman (bass), were with him, adopting well to the more thoughtful context, but the real opening out of the music was brought about largely by the efforts of pianist McCoy Tyner and drummer Elvin Jones.

The second date, "Ju Ju" (BST K4182) used the same group without Lee Morgan and Shorter, quite rightly, made it a higher setting. With his melodies carried by a single instrument there was less scope although the interplay between horn and rhythm, which is so much a part of his work, is still there. One track called "Yes Or No" illustrates it very well and it is not difficult to imagine the missing parts.

For some of "Speak No Evil" (BST 84194) he



SHORTER musical honesty

achieved his stated aim, an air of magic and mystery. A quintet again with Freddie Hubbard (trumpet) Elvin Jones (drums) and two of Shorter's colleagues from the Miles Davis group, Herbie Hancock and Ron Carter. The mysterious element is nicely conceived with the mood kept up in the solos, but I find even more satisfying his ballad "Infant Eyes" and the innocence of his 0/4 time "Wild Flower."

The music which was building up in the first three albums comes to fruition in "The All Seeing Eye" (BST 84219). He takes the Old Testament idea of creation as his theme and builds on it his most dramatic recorded work. This was for a seven piece group, the largest he has taken to a studio, bristling with talent in every part. Hubbard, Hancock and Carter were there again, with Grachan Moncur (trombone) and James Spaulding (alto) completing the front line.

Some of the harmonies and phrases of the written parts occasionally suggest influences from modern composers outside jazz, and there the suggestion ends because the essence of the piece and the manner of performance is very much from inside jazz.

He returned to a really original format for "Adam's Apple" (BST 84232) with Hancock, Workman and Chambers. While this contains some strong playing and interesting themes, it has little to add to the message of the previous album, apart from a really sensitive ballad called Teru.

Much of the depth of All Seeing Eye was achieved again on the most recent of his Blue Notes "Schizophrenia" (BST 84297), recorded

three years ago. A six piece group with Spaulding and Curtis Fuller (trombone) completing the front line. This again proves that Shorter can create some of his most arresting music with more than two horns.

During the time he made all these albums his main work was, and still is, with Miles Davis. "E.S.P." and "Miles Smiles" were two which indicated in 1967 the move towards the open airiness of the Davis approach. On the second album CBS 62933, Shorter contributed three numbers, and one in particular, "Footprints" is deceptively simple with a repeated five note bass figure almost throughout, far from limiting the group, it seemed to lift the whole piece on to another level.

Scorcher (CBS 63097) followed shortly afterwards with another confident step forward in style. The tunes, "Masquerade" in particular display the tendency to flow naturally from theme to improvisation without abrupt edges. Another noticeable innovation here was the drumming of Tony Williams.

Shorter's musical honesty led him in 1968 to a magnificent piece called "Neferitti" (CBS 63248). For nearly eight minutes the hypnotic theme goes round and round with the horns using not only subtle time changes but a deal of variety from the rhythm section.

His number on "Miles In The Sky" (CBS 63352) is "Paraphernalia," a neat piece of understatement, employing some of his familiar long lines under which everything seems to be happening. George Benson's guitar punctuates this, adding to the nervous urgency.

The two most recent Davis albums have developed the story further even without the benefit of Shorter's writing but the continuity of his imagination has continued through the saxophone. Some where in the can, and due out soon, is another more recent Blue Note session with him playing soprano, and his concentration on this instrument could be the key to his further development as a composer. With his departure from the quintet be sure that something great will happen next.

ALAN TWELFTREE

ALTOIST BRUCE Turner, lately resigned from the ranks of the Bilk band, was sounding in his element the other Sunday when I heard him in a lunchtime session with the Fawkes-Chilton Feetwarmers at Merlin Cave.

In the words of one jazz-bibber Bruce was "back where he belongs." Jazz buffs, I concluded long ago, live in a special world peopled by musicians who think idealistically, like fans. When I mentioned Turner's leaving Acker, another said, "Well, he never really joined, did he?"

Last week, while the altman drank a chocolate and demolished three exceedingly rich-looking cakes, I asked how he reacted to remarks of that kind.

"It's the nuts that make 'em," he replied. But he was referring to the almond cakes. Then he explained that throughout his tenure with Bilk, mainstream fans had tended to sympathise with him.

"Over the past four years and more I've had a lot of them come up and say: 'So you've given up jazz.' Things like that I never liked it, dad. I resented the implications, on my behalf and Acker's. I'm afraid they don't want their heroes eating regularly. The lean, hungry look — that's what they want."

"I liked playing with the group and I think I played as well as I've ever done. It's just that lack of clarity about their policy that worries me. Until the last day with the band I wasn't sure what we were aiming at. We had two distinct types of job but played exactly the same in cabaret as we did in jazz places. Inevitably you fall between the two stools. But that's just my opinion."

Turner's main ambition, for the present, is to sit around and take it easy —



BRUCE: "I like playing with the group."

Turner is back where he belongs

playing only where and when he feels like it, and getting on with his book.

Ah yes, the book. For some time now the book more properly three books, has occupied much of his spare time. The one that concerns us is called Jazz Realism, and Bruce says he has nearly finished it.

"Often," he adds wryly, "And torn it up and started over again. I can't get a style; keep on sounding like a detached critic." He shuddered. "Terrible, dad. Musicians should never sound like that."

"I know what I want to say but I haven't found a satisfactory way of writing

it down. People should write as they talk. Trouble is, they don't."

Ever since I met him in Humphrey Lyttelton's band, decades ago, I have heard Bruce expounding pronounced opinions from time to time on the nature of jazz.

His is a sunny disposition, he insists, and not given to the shaking of fists. If he shakes one metaphorically now it is because he has been driven to it by today's "progressive jazzman," a dedicated madman hammering at the doors of the Establishment, in Turner's view.

"We're besieged by his kind," he whispered

vehemently, shaking an almond cake in the air.

"To enter where he's playing is often to imagine yourself at some kind of religious meeting. This stilled sourness and constant bawling of one's fate doesn't seem compatible with the jazz idiom. Soap boxes and megaphones don't seem the right instruments on which a jazzman should express himself."

"I'm the last person to discourage artistic forms of protest; there is so much to protest about in this world. It's just that jazz, by its very nature, precludes this sort of thing."

"It is so very much a spontaneous utterance, or should be, that the only way to play meaningful and poignant jazz is, paradoxically, to forget everything and just blow. Once you start marching under a banner, any banner, the music ceases to be jazz."

Bruce said he couldn't visualise any jazz equivalent to, say, Shostakovich's Eighth Symphony. The kind of deliberate pictorialisation of past events or present predicaments it represents is not suited to jazz, in his opinion.

"If you try it, you run into all kinds of difficulties. As usual, the basic error is failing to keep jazz — spontaneous music-making — and composed art music in their separate compartments."

This has long been a favourite Turner theme. He says he doesn't necessarily prefer this taste to that, or consider one superior to the other, but asks: "Let us at least use the right names on the right bottles."

The name "jazz" was given to the music played by certain renowned figures in the Twenties and Thirties. Thus he argues. And if we accept this, we must ask what on earth is the stuff so many musicians are playing today.

"And where is the connection?" he demands. "The whole mental attitude of jazz musicians has altered from simple optimism to a neurotic bitterness so that one cannot consistently accept the two. They cancel one another out."


"I don't for a moment question the sincerity of new wave musicians. I would like to see the more talented of them have a go at writing an opera. Film background music is another excellent medium for this type of dramatic flair."

"Today's jazz progressive may not sound in the least like Armstrong or Bechet. But he often recalls Stockhausen or Boulez to a surprising extent."

Bruce allows that a certain type of restless creative mind will feel cramped within the confines of jazz and need to "find expression at first in a crude political nihilism."

Let him do so then, is Turner's plea, and leave the realms of jazz for those who prefer to extemporise and thus indirectly reflect some of the kaleidoscopic happenings that go to make up their existence."


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JAZZ DEATHS

Composer Bradford dies

PIONEER COMPOSER-publisher, pianist Perry Bradford, one of the great originators and developers of jazz and blues back in the 1920s, died in New York on April 20, aged 75. Bradford, born in Montgomery, Ala., wrote many tunes including "You Can't Keep A Good Man Down," "It's Right Here For You," and "Evil Blues." Mamie Smith's first great record of Bradford's composition "Crazy Blues" sold over a million in seven months in the U.S. He helped turn the blues record industry into a million dollar business. Bradford's own

story, "Born With The Blues" was published in 1965.

Husk O'Hare, one of Chicago's most colourful promoters and a band leader, died in Chicago on Wednesday, April 22. He was 75. During 1925-26 Husk O'Hare's Wolverines, which included such names as Jimmy McPartland, Frank Teschmaker, Bud Freeman, Floyd O'Brien and Dave Tough, played in a Chicago south side dance hall and broadcast request tunes over radio station WTT.



fairfoot convention

CAUGHT IN THE ACT

We're home for Mayall

DUSTER BENNETT stole the limelight from Mayall's band and also achieved several ambitions when the blues banders celebrated a triumphant return from the States at the Fairfield Halls on Friday.

Of course, Duster was at an advantage, as Croydon is the centre of his activities, and afterwards he announced that to appear at the Fairfield had always been his ambition. "The show seemed to be sagging a bit so I decided to give the rock and roll treatment. Tonight's reception was just like it was in the States," he explained.

The concert, in fact, extended for a further 20 minutes after Duster had joined Mayall on "Boom To Me." Intended to be the finale, but earlier it had started as Silver Metro induced finally walking out near the end of a long, boring, badly balanced, over amplified dirge.

The fans conserved their applause until Mayall took the stage with Jan Mark (saxophone), Alamy Almond (tenor sax) and Alvo Omochochetal (bass). Through "The Love Must Change" and "Call Me" the block chord exchanges between Mayall and Mark were finely balanced and interesting, while Almond blew vigorously and Omochochetal attacked the bass exuberantly. Unfortunately Omochochetal was rhythmically overpowering, and because he meant to shout out they couldn't hear him, as a result of which the volume was turned up. The reception for Bennett was fantastic, although he is obviously a featured act rather than an integral part of the Mayall band.

The one-man-band crashed bass drum, and hi-hat cymbal, filled out with guitar and blew lead and eventually through "I Chose To Sing The Blues" and "Just Like I Treat You." It wasn't until then that the audience suddenly snapped out of their apprehension, but then it proved a really welcome homecoming for all concerned. — JEREMY GILBERT



JOHN MAYALL: the crowd conserved their applause for him

TOM PAXTON

TOM PAXTON has never been known to organize a show, and consequently there's no "Tom Paxton Show" which artists usually get the audience on their side.

On Thursday he began his tour at London's Albert Hall, supported by Dave Horowitz (piano) and Dave Lewis (bass). Two very accomplished musicians who know exactly how to embellish and produce the songs.

Legion, typically cloth capped, began as he meant to carry on, and gradually the audience was turned up. It was that his songs are merely factually, but startling with stories often heavily veiled and slick with innuendo.

Paxton sang his old songs like "The Marvellous Toy," "Rambling Boy" and "Can't Do," the new songs "Forest Lawn" and "Crazy John" and covered the intervening stage with "Outward Bound" and "Leavin' London."

But there was no evidence to suggest the changes he has undergone in the past few years; it was the same witric wit, tender love songs, ballads and commentaries about the everyday things which tend to get overlooked. In a sense he gives refuge to his audience and provides situations with which they can identify themselves.

Tom Paxton was one of the first of the moderns of contemporary song writers the man brave enough to open the floodgates.

At the end of the two hour concert, he returned only once, and there looked like being a repeat of the Simon and Carter act, when fans stared at the stage. The cheering went on for fifteen minutes, and although it seems standard practice at the Albert Hall, at least on this occasion it was justified. — JEREMY GILBERT

WHO

WITH tickets sold out two days in advance a packed Sheffield Students Union last Saturday anticipated an exciting evening with the Who, but things got off to a slow start.

Following a mediocre performance by the Union Group, the 1,500 strong audience was slow to warm to the who's opening number "Eternal Life."

However, they soon generated a more characteristic atmosphere with their classic "I Can't Explain" which possibly would have been a more appropriate opening number.

As the performance reached its crescendo, white hotar suits and boomer boots added to the visual magnetism which is all part of the Who.

It's a job begun with "The Seeker," which Townshend describes as something like a "herd of elephants." How right he is!

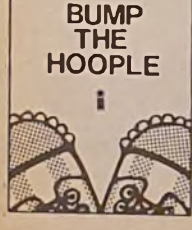
The undoubted climax came with the rock opera "Tommy" which was new to me but still enjoyable.

So "Tommy" ended and we were left with old rock numbers such as "Summertime Blues" and "I Wanna Be Bad."

The concert ended with what, for me, is the track that best expresses the Who's stand for, "My Generation."

Judging by the thunder from the audience the Who had not only gained many friends, they had further entrenched themselves as one of the great groups. — PAUL POTTS.

BUMP THE HOOPLE



FAMILY

ALONG with Taj Mahal and A. J. A. Beautiful Day, Family were one of the big hits of the three day Camden Rock Festival held at London's Roundhouse over the weekend.

It was their first British date since returning from a highly successful American tour.

Judging by their excellent performance on Saturday evening they are glad to be back. The crowd at any rate were in no way deterred by the fact that they chattered and stomped the quietest through a very tight and tight set.

Roger Chapman, looking like a modern day William Shakespeare, and his beautiful wife, must have one of the strongest personalities in the country. You think like or dislike his vocal style but whatever you think you can't ignore him and collecting the group have attained a high standard which they rarely fall below. Vibist/Autist Paul Palmer was in excellent form playing a very musicianly set.

Coupled with bass player and violinist, John Weider, they have become indispensable to Family in fact their great effect in "The Weaver's Dream" and "A Song For No. 1 Drummer Bob Younger" brings out strong jazz influences on many of Family's songs and always manages to keep in perfect sympathy with the rest of the group. His drum solos are something to be looked forward to rather than avoided in the case of other bands.

After Saturday's performance Family continue to be one of Britain's most highly valued groups. — RAYMOND TELFORD.

FREE JAZZ

FREE concerts are such an obviously excellent medium of propaganda for jazz that it's surprising they haven't been tried before. Just to make up for it, the London Jazz Centre Society's opening concert in Euston Square on Saturday afternoon was a resounding success and hopeful of a possible pointer to the future.

Part of the Camden Arts Festival, three LJS concerts are being held twice daily until the end of this week, in a patch of grass, surrounded by trees, daffodils, and traffic, just outside Euston station.

In terms of numbers, Saturday's concert (which featured the spontaneous Music Ensemble and the quartet of Wally Fawkes and John Chilton) didn't quite compare with the jamming in the Park for instance. But those who arrived spread themselves and the children over the area, and many passers-by stopped to listen and were held entranced for an hour or two.

Fawkes and Chilton made thoughtful jazz which was most obviously appropriate to the surroundings, but John Stevens, Trevor Watts, and the numerous friends who made up the SLS, weaved their sounds around the noises of traffic, sirens, dogging, and whistles, children and held the attention of most of the listeners with their hypnotic lines.

A middle-aged lady added some unintended fun to the proceedings when she joined the band and insisted on playing John's drums in a very free style. Well, haven't we all

TASTE

DURING the past eighteen months Barry Calogher, Richie McCracken and John Wilson have been developing individually as musicians and collectively as Taste.

It's been a time in which they've grown from an unknown group of Irish musicians to a band of such force that they were mobbed after ten standing ovations on the opening night of their first concert at Birmingham Town Hall on Thursday night.

They opened their set with "Morning Sun," a number from their second album, but it was after "Sugar Mama," the old blues standard, that they really began to stretch out.

Their strength as a group lies in the fact that they have a considerable empathy which enables them to retain tightness while giving them freedom to explore the possibilities of each of their numbers which are blues based. "Garden" for instance saw a driving bass solo from McCracken and some fine drumming from John Wilson.

Barry Calogher's guitar is the springboard from which they stretch out. He gets a tremendous sound from a battered Fender guitar and Wilson and McCracken are fine enough musicians to be with him all the way, on things like "Eat

WESTBROOK

THE new charts written by Mike Westbrook for his 10-piece band may be the best integration of his diverse influences that he has yet made.

The band's trump card is Norma Winstone, whose vocal flexibility and wonderful ear enable Westy to use her in many roles; as a conventional singer, as a soloist, and, most provocatively, as a high lead instrument in the ensemble.

At the 100 Club on Monday night, the band played most of the music from its forthcoming album of "Love Songs" plus some of the amusing themes Westy has written for his recent

WESTBROOK

string quartet, Indian percussion, guitar and drums. — ROYSTON ELDRIDGE.

Thursday's performance was an impressive one from Taste. What's even better is that they are still improving and a long way from their limit. Their tour should be a success and it also highlights the considerable promise of another Irish artist — a young singer named Casey who has a Laura Nyro-ish quality to her voice. She was backed by a group that included piano,

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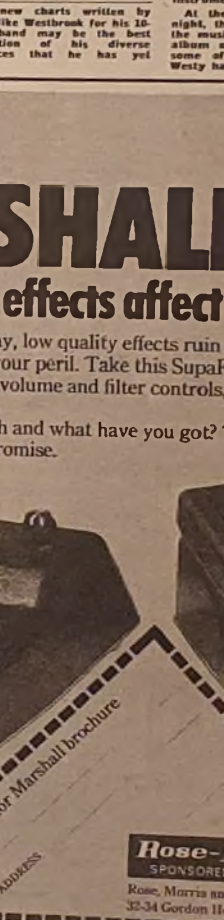
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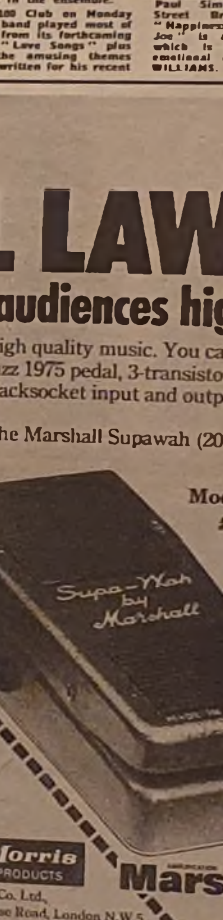
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multi-media extravaganza, and it was very noticeable that he has successfully managed to blend his superb soloists into the overall feeling of fun which frequently pervades the music.

George Kahn, for instance, must be the wildest tenorist around, using his entirely personal spluttering delivery to create a feeling of beautiful chaos. Harry Beckett (trumpet and bugle) and the trombones of Malcolm Griffiths and Paul Rutherford show in their solo outings, while Mike Osburne's bitter-sweet alto had a duet with Norma on "Love Song No. 4" which was utterly poetic.

Typically, Westy ended the night with his rousing "Circle Time March," featuring an insane Kahn solo which would have scared the hell out of Sousa. — RICHARD WILLIAMS.

CHARLIE SHAVERS

CHARLIE SHAVERS may not be the most highly-bought artist ever to play at Ronnie Scott's Club, but his ability and historical importance are such that he should not be missed.

Even if one suspects that he plays each number the same way every night, it's still refreshing to hear a trumpet blown in this warm, post-Armstrong style.

On the up-tempo tunes, his playing is sparse and explosive, and the more Bird-like side of his personality is revealed when he jams a mite in his horn, calls bassie Spike Heatley up front, and duets delightfully with him.

He also played the most lightly-outward version of "Our Love Is Here To Stay" that you'd ever hear, squeezing out the notes while wandering around the tables. When he plays like this, you find yourself making bets as to whether the mite or his eyes will pop out first. His other accompanists are pianist Brian Lomon and drummer Bryan Spring, who may be just a little too modern for Shavers.

Opposite the trumpeter is Jane Meryll, an American singer and pianist whose presence in a jazz club is somewhat questionable. She is accompanied by Ron Mathewson (bass) and Tony O'Leary (drums) and her approach to songs like Paul Simon's "Fifty-Ninth Street Bridge Song" and "Happinios Is A Thing Called Joe" is a facile wisefolks which is entirely devoid of emotional depth. — RICHARD WILLIAMS.

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DUSTER fine performance

An exclusive preview of the new King Crimson album

If Wagner were alive he'd work with Crimson

AS KING Crimson are to continue solely as a recording group, at least for the foreseeable future, their second album, "In The Wake Of Poseidon" (Island), will take on more than the customary significance when it appears on May 15.

CLARITY

The album has taken months of preparation, and the clarity of sound, even in the densest passages, is remarkable. Each instrumental part is minutely planned, each sound electronically honed to the finest degree.

he'd work with Crimson

A fragment of acoustic guitar introduces the extended version of "Cat Food," their recent single. This one continues into an instrumental section, with willy and rather enigmatic solos by Fripp and Tippet.

"Devil's Triangle" is the last, longest, and most frightening track. Starting off with the S/M riff from "Mars," it builds into a shuddering monolithic structure splintering into a musical light between drums and piano, which sees them chasing each other from speaker to speaker.

Some idea of the preparation which went into it can be gauged from the fact that Pete Sinfield rewrote the words to "Poseidon" about 25 times, to tie in with the cover picture. Sometimes that amount of care can lead to a sterile, over-produced result. In this case, it's served only to enhance a great record.

RICHARD WILLIAMS

Egg can beat the hangovers

NO ARTIST enjoys being compared to another, particularly when that comparison implies a certain amount of plagiarism.



EGG

Despite all this, or perhaps because of it, they're worth hearing, and their second LP, currently being produced by Mott Stava, will be far better than their first.

"Our agency made us change our name to Egg, they told me," and they told us that if we didn't call ourselves Egg they wouldn't get us any bookings."

FRANK: a friend for life

'Writing for Frank was an education'

SINATRA'S VISIT to London this week and the release of his new album has focused attention on the talents of Jake Holmes, the young Californian singer-composer responsible for the lyrics of "Watermelon."



HOLMES singing ability

DECIDING

"About five months before the album started and right when the Beatles were beginning to get together, I worked together. My manager at the time was handling the Four Seasons who wanted to change their tempo."

IT'S SINATRA Week. And in this special feature the MELODY MAKER plays tribute to Frank Sinatra, who again visits Britain to play two midnight charity shows in London.

The magic of Sinatra

THEY CALL him The Guv'nor. And that goes for singers, fellow musicians and millions of fans throughout the world who have worshipped the Sinatra image for the past 30 years.

It can be a devoted friend, an implacable enemy. That quote comes from Bing Crosby, whose mantle as a "boshyester" idol Sinatra assumed a good decade after Der Bingle had 'em swooning in the aisles.

It was echoed more recently by Vic Damone — once billed as "The New Sinatra" — when in Britain for a London Talk Of The Town season last year.

Hysteria

Which is a far cry from the tentative shy singer who made his first-ever recordings with Harry James back in July 13, 1938, with the Harry James Band.

Earliest

Alec Wilder, composer and arranger whom Frank called upon to work on his very first recordings, says that Frank had an "uncanny cut and musical sense."



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MM pictorial salute to a vocal giant



A young Sinatra sings with 16-year-old singer Jane Powell.



The Guv'nor prepares to give the orders — this time from the conductor's rostrum. The occasion: the recording of Sinatra's "Tone Poems Of Colours" for Capitol in the mid-Fifties. The session was conducted by Frank, who is seen with famous arranger Nelson Riddle.



Sinatra — of the bobbysox era.



The perfectionist at work. A bespectacled Frank lays down the law during a recording session.



Sinatra and Bing Crosby whoop it up in "High Society"—their first film together.



Frank plays a priest in the 1948 film 'The Miracle Of The Bells'.



Sinatra "socks it" to Dean Martin in their 1962 'Sergeants Three' film with Sammy Davis, Jr. and Peter Lawford. The film was a spoof Western.



Sinatra and his former wife, Mia Farrow. The marriage was dissolved in August 1968.



Sinatra with Jackie Kennedy in 1961.



Sinatra with wife No. 2 — Ava Gardner. They were married in 1951, divorced in 1957.



Frank and Trevor Howard play fake Germans as they plan to escape in 'Von Ryan's Express,' shown in 1965.



The first-ever recording by Sinatra and Count Basie—together again on the current Festival Hall concerts. "I've waited 20 years for this," said Frank at the recording session with the Count in 1962.

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THE BLUES

Otis made an awful lot of people happy

OTIS SPANN, born 1930, is dead; the news will come as a shattering blow to his many fans all over the world. He died in hospital of cancer, and the world has lost one of the greatest of all blues pianists. His beautiful rolling chords have been a feature of many records — at one time he must have lived in the Chess studios, for his fine piano can be heard backing many of the Chess and Checker stars of a decade ago, while his hoarse blues-drenched voice was very moving when heard in person.



OTIS SPANN
blues-drenched voice

Suspect

It was with his half-brother, Muddy Waters that he found real fame. He was the cornerstone of that rocking group, and when he left to go out on his own, he had Muddy's blessing. But I suspect Waters would have found him very difficult to replace. The problem never arose, for Muddy was to have a serious motor accident from which he is only now recovering.

Otis was a man who drove himself hard, far too hard, and at times the hard work told on his never robust physique. Away from his job (and the blues were very much part of his life), he was a kind, gentle person, always ready to help a friend. Perhaps the greatness of the man is illustrated by the following story:

I was with Victoria Spivey in Jimmy Ryan's club one autumn night in 1966. During the evening, two young Belgian teenagers approached our table to ask for "The

entered the club Muddy and his men were just finishing a set, and when they came off the stand for their brief interval, I introduced the boys to Otis. It was in the small hours of the morning. Spam was obviously very tired, but when he found out that these eager fans were interested in the blues, he gave up his rest period to talk to them.

The lads were overwhelmed. When the group went back for their last session, Otis insisted that the young men sit close to him — and after a few moments, he asked the clarinet man to join the band. The look of ecstasy on the boy's face was unforgettable—I wish I could say he played like Johnny Dodds, but alas, it was pretty sad!

Leave

After it was all over, and we were about to leave, I look Otis on one side: "That was a wonderful thing you did," I said. "You have given one Belgian boy an experience he will remember all his life—he's played with the Muddy Waters Band!" Otis lifted his tired body off the seat, looked up at me, yawned and said: "Well, Derrick, it was really nothing, I feel I was put on this world to give a little pleasure — and that's what I always tried to do. If those guys enjoyed themselves, then the event was not wasted!"

That was typical of the Otis Spann I knew and loved. In his short life, he made an awful lot of people very happy.

TRIBUTE BY DERRICK STEWART-BAXTER

Queen's" autograph. In the conversation, hampered by our poor French and their equally poor English, they expressed the desire to hear "some real blues."

Poured

As Muddy Waters was just finishing a week at the Cafe au Go-Go in the Village, we all poured into Victoria's car and drove to the club. One of the youngsters (a very bad one, I am sorry to say) and was clutching his instrument in almost a death grip. As we

EARL HOOKER, whose death was reported in last week's MM, had been ill for some time. It was apparent when I met him with the 1970 Folk Blues Festival in London that he was by no means fit. And I was rather surprised to discover that he had been born in 1930 and was, therefore, only 39 at the time.

Hooker had long enjoyed a local reputation as a fine guitarist. He was rated highly by other bluesmen around Chicago, and by some collectors in close touch with the scene, but was not well-known here until recently because he was poorly represented on records.

He recorded, first in 1952 under his own name, for Rockin', then for King, Chief and several small Chicago labels. And he accompanied many other artists, including Lillian, Office, Ricky Allen and Junior Wells.

The first news of Hooker's death and, for that matter, Otis Spann's, reached us from those redoubtable blues enthusiasts, Mike Leadbitter and John Groven, who were in Chicago during the course of a research trip with Flyright Records' Robin Godden which takes in New Orleans, Baton Rouge, Shreveport, Memphis and other towns.

They report that Hooker had been in hospital for TB treatment many times in the past few years. He died on Tuesday, April 21 and his funeral took place on the following Saturday. During the last year or so he had made albums for Arhoolie, Cuckoo, Blue Thumb and Bluesway and it seems ironic that he should die just as a measure of international fame was in his grasp.

Born in good blues country, Clarksdale in Mis-



EARL HOOKER: rated highly by bluesmen around Chicago.

Hooker's fame came too late

TRIBUTE BY MAX JONES

Mississippi, Hooker had moved with his parents to Chicago before he was a year old. His father played guitar and harmonica and his mother had sung with the Rabbit Foot Minstrels. Among other musicians in his family is his cousin, John Lee Hooker.

He started on guitar when he was 15 or so, and he told me: "When I first began playing I played a round-note Martin, also I played bass, and I played as a youngster with Robert Nighthawk — he's dead now."

It was from Nighthawk that he picked up the traditional bottleneck style. Hooker was later noted by blues students for his mastery of a double-necked Gibson, and readers can see him wielding this formidable instrument on the cover of "Two Buds And A Roach" (Arhoolie F1044), probably his best album.

This song tells of the years he spent trying to rid

himself of the TB bug (in conversation with Andrew Odum), and the LP contains excellent examples of his singing and playing — including the slightly controversial wah-wah effects and some potent slide stuff.

Hooker played a wide range of music styles, and said that he liked to try any instrument and any idiom. "I played mandolin and violin, but not too much, and messed around with steel guitar," he told me.

The new guitar he brought to Europe last year was, he said, a Japanese instrument. "It's new. I just got it. I lost my Gibson

on the plane going to Los Angeles. It looked just like B. B. King's model."

One of the styles he used to try was jazz; another was Country-and-Western. "Right, I like to play everything," he said backstage at the Royal Albert Hall. "I like C&W or hill-billy as they call it."

The two-headed guitar, as he called it, wasn't heard in London. And we shall not enjoy it now. Earl used to be proud of it. "Twelve strings on one side and six on the other," he enthused. It cost me a thousand dollars and took me one year to get it. I use it on the Cuckoo records and on the Arhoolie."

Earl Hooker can be heard on several albums, and more are undoubtedly there to be issued. His latest effort (it includes two other singers) is "Don't Have To Worry" on Stateside SSL10298, and it proves once more that Hooker was a much better than average guitarist.

blues on record Topham and jazz friends

WITH an all star supporting cast of eminent blues and jazz musicians, guitarist Top Topham shines nicely through an album of instrumentals entitled "ASCENSION HEIGHTS" (Blue Horizon 7-6327). It's only fine young session and backing guitarists should be given the chance to front, band which includes John Marshall, Herbie Flowers, Eddie Tripp, Brian Odgers, Don Honeywell, Alan Skidmore, Danny Moss, Tony Cox, Steve Gregory, Chris Payne, Terry Noonan, Duster Bennett, Bulch Elwood, Jack Thirloom and many others. A lot of the titles are Topham's own, and the band sounds distinctly American with the rhythm section swinging at times such as there, at except the fact that it's not BB King out in front, and it's not a Chicago band but a Topham and British outfit with the opening simple repetitive riffs to construct themes while breaking nicely things are great. The recording level is perfect and the instruments are spaced. I like Topham's phrasing which is down to earth melody over a funky beat. Far away from the progressive era, I at the fore, as this album is easy to get into and nice to listen to. If there's one fault, it's that producer Mike Onions doesn't always make the music sound as exciting as it should in fact it sounds that's equally the fault of the musicians. — J.G.



SKIDMORE



WALTER

MAKING his debut for Blue Horizon and staking his claim for the title of "Marimonia King" now that Little George Jacobs is deceased, is George Smith. The album is entitled "NO TIME FOR" (Blue Horizon 7-6356) and doubtless Mr. Smith will be determined to press home his ability while in Britain. These eight sides were cut in Los Angeles late last year, and Smith is aided by J. D. Nicholson (piano), Dick Innes (guitar), Buddy Reed, Greg Schaefer, Marshall Hooks and Pat Wee Clayton (guitars). It's definitely an album for late listening with Smith's nine minute long, slow 3/4 cupping a large chunk of the three tracks are all standard blues more with Smith and Nicholson breaking free distinction other than "Before You Do Your Another slow 3/4 merainon with Smith's Chicago style "Soul Feet" swings along mid-tempo with piano taking

the lead, and ends midway through an Innes drums solo. The title track is a slow slipping off from George Smith, who relates an interesting story of the blues over a straight backing. The album is a typical statement of modern American blues — J.G.



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HAS LIBERACE been out-freaked by the hippies? In a word — scarcely. Anti-establishment, anti-materialist acid rock audiences could conceivably view him with distaste — a symbol of super showbiz hype, drenched in wealth.

But that would be rashly assuming attitudes, and underselling the man.

Says Walter Valentino Liberace, pianist and pioneer of look-power: "They say I am very big with the Underground."

And to prove the generation gap doesn't affect his incredible success story and inescapable appeal, he has released a "heavy rock" album in the States, which drew floods of telephone calls to radio stations on its first airing, from puzzled listeners.

More than for the music, believed to be his usual piano style set to funky studio backing, Liberace is embraced by many who would otherwise claim to be unhip to camp keyboard.

He was a first burst of post-war colour and cheek. He suffered lampoon and vilification for essentially doing his own thing. So Liberace is okay — vaudeville's answer to Mick Jagger.

"Everybody loves him," said a business-like man about ATV at their Elmree Studios. "Lee will be coming up to see you soon," said a comforting lady with easy familiarity.

And lo — he was in our midst, white boots, a red jacket and blue shirt with 100 per cent American stars, blazing down one's eyes like a walking colour TV set.

Wide-screen smile . . .

A slow drawl, like nasal bed-springs gratefully accepted a gin and tonic, and the wide-screen smile slipped coolly into an armchair and began to talk.

He was free, friendly, and

Liberace goes heavy

by Chris Welch

studiously diplomatic. Nothing shattering — but it all made sense. One could imagine him becoming impatient or bored in times of stress, but unlikely to snap a candelabra in half or push a grand piano into a swimming pool.

He had come to England last week for a concert at the London Palladium and a couple of TV spots with Engelbert and Des O'Connor on their respective shows.

"It was a great house," said Liberace referring to his concert. "And nostalgic for me because we don't have Palladiums back in the States. They are a thing of the past and the only chance I have to play in that kind of atmosphere is in London. One of the few left in the United States is Radio City. But concert theatres are springing up all over the place, especially in Canada, where all kinds of activities take place from Broadway shows to pop concerts."

"As a matter of fact, it was getting to the point where it was hard for me to find suitable places to play because of the type of performance I give. In the last five years I have worked in 100 theatre arenas which don't

exactly have the warmth of the London Palladium.

"And even here I notice there are fewer theatres. Several years ago I closed the Chitwick Empire. After my last performance I think they turned it into a parking lot."

Lee smiled and tried to recall other British theatres he had sent off to the pneumatic drill operators. "If I come back here I'd like to do a season at the Talk Of The Town next year for about four weeks. I want to do something special for TV as well."

Is he planning another British TV series? "I feel they will probably repeat the last series again. When the first series I ever did was syndicated for a second time it proved even more popular. They tell me about the Forsyte Saga which has been shown so many times and is now being shown in the States and is very popular."

"If I do some more TV it should be with a new approach. I'd like to do some specials that would have a documentary appeal and would show me in a different light — sort of Liberace at home." He smiled.

"It would be a one man show showing me relaxing with my hobbies at my home. And we would take the viewers around the house and I would play the pipe organ and show them all the beautiful paintings and the antiques that have been collected, and it would be away from the usual image of me surrounded by dancing girls, and boys, that they know already."

White boots and gin . . .

He sipped a little gin, crossed his white boots and beamed, as I tried to erase a mental picture of Mr Edward Heath, leader of the Opposition playing pipe organ in Harrods department store.

How popular still is Mr Liberace in these mad days of instant popular heroes? He replied with breath-taking candour.

"We are living in such a marvellous age of communications when one can reach so many people, one almost has to hide one's light under a bushel. In the past it was always a personal effort to keep one's career going to keep up a legend. Now there is so much attention, one has to cut down on appearances."

Far from being rejected, outcasted and demoted, Liberace seems to be gathering vast multitudes of new fans



daily. "They say I am very big on the Underground so what I have done is make my first Underground music album with all types of contemporary tunes by groups like Crosby, Stills and Nash and the Beatles. All the material is quite pianistic. Over the past ten years rock has advanced so much that some tunes have overtones of Bach and many of the old masters. The Beatles' "Here, There and Everywhere" owes a lot to Bach.

The album is called 'Brand New Me' and it has taken off like wildfire. Of course there is the surprise element because many associate me with semi-concert type music, and when they have played this on the rock stations in San Francisco the jockeys received 900 calls from people who couldn't believe it was me!

"Actually, I didn't have to change my style for the album. It's all instrumental — no vocals at all. It's really heavy acid rock. My problem is to recreate the sound of the nucleus of musicians we used on the LP. You can't write that music — it has to be felt. The interesting thing about the album is that I was the last to come in on the session. They said: 'Here's your new record album.' It took me two weeks to learn the titles of the numbers."

Liberace has made guest appearances on Rowan and Martin's Laugh-In an edgy Lib: "Those were new audiences for me and the shows gave me exposure to a new group of people. Always something new comes along and it's fascinating. I really try not to repeat things, and aim to do something new. But I am cutting down on my work. I try to work six months of the year, and take off six months, but they keep putting little extra things in for me to do."

He admires youth . . .

"It's hard to take time off from the business I run. There are 20 families who depend on me for an income and most of the people who work with me have been with me for 15 to 20 years. I've added to the group now and then, some young talent, because I always seek out new, young ideas. My corporation was formed in 1954 and all my people have stayed with me since, except one who passed away."

"I talk to Gladys at Christmas time — she's my housekeeper by the way — and say 'Gladys, how many are we having to dinner?' And

she'll say 'Oh, about a hundred and something'."

Recalling the days when Liberace was frequently the object of ridicule and worse, when he coined the now famous "I cried all the way to the bank" statement, did he feel there was more tolerance for his kind of flamboyance?

"I think we have reached an age now when nothing shocks people any more. I was a surprise to people 15 years ago. I doubt if I appeared on the scene today. In today's society I would be considered a conformist."

How serious was the generation gap in America — the split in ideals?

"I think the adult population has taken heed of some of the questions the young people are asking, and are trying to find an answer. I think the young people of today are a great deal more intelligent than 20 years ago and they are asking a perfectly simple question and they are not getting an answer. It's a perfectly marvellous thing that for the first time we have a generation asking: 'Why do we have to have all this killing?' 'Why do we have to have a war every few years?'"

"The great countering force to violence must be education, and we must get rid of all ignorance, the pure ignorance that leads to violence. I admire the man who can avoid a fist fight in a bar, the man who can control his drunken emotions. If we can do it on that level, we can do it between nations."

Is America happy?

"Oh I think so — it's certainly got the power to create happiness. It has the highest standard of living in the world, it has youth, beauty and plenty. The only desire I have is to live to the year 2000, because I think the next 30 years are going to be just fantastic."

An optimistic note and refreshing change from the usual predictions of world disaster that assail us daily. And do you know, as he drank a toast in gin to the safe future of the planet — he smiled.

SNAFU?



"They tend towards the destruction of a key idea of Western culture, respect for the music . . . the most incredible instrumental acrobatics" Rock and Folk — France

"No-one who has been fortunate enough to see East of Eden in live performance will need to have this album described to them" Melody Maker

"East of Eden's second album confirms the group as one of the most original talents in the current rock-jazz fusion" Record Mirror

"Many influences are apparent in Eden's work, from bluebeat to Zappa, Coltrane to ceilidh. Arbus sees the role of live pop today as akin to the role of the theatre in its original context" Music Now

SNAFU EAST OF EDEN'S SECOND ALBUM

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JAZZ SCENE

BILL COLEMAN STEALS THE SHOW

IN AN uncertain world nothing is much more certain than that French jazz concerts will begin late and run on until after midnight. If you're home by one you're a winner.

The second International Jazz Festival of Dunkirk ran true to this form. The opening concert at the Theatre de Dunkerque (timed for 8.45 pm got underway at 9.15 pm with Les Swingers, a useful sextet which sports an offshoot group, Les Four Bones (Yes, four trombones).



COLEMAN signature

BY MAX JONES IN DUNKIRK

By the time they had all done their stuff, an interval had been drunk, it was 11.15. A long wait for the evening's star, Bill Coleman, to appear. And he had a full-length programme to present.

I asked the organiser when the concert was supposed to end; he said it was not important and well after midnight I saw him clapping Bill Coleman vigorously.

That is one difference from British concerts which are usually presided over by clockwatching promoters muttering about overtime. Another difference is that at the finish you can repair to any of a score of bars (all jumping in Dunkirk for the last few days) and discuss the whole affair over anything from a pizza to a pernod.

In my case, after the concert on April 30 it was away with Bill and Lily Coleman to the newly opened Pizzeria bar of the Hotel Fells where most of the musicians were staying.

Here, Bill was feted by jazz men and admirers. The proprietor produced a black crayon and directed the trumpet player towards a virgin white wall. It is now decorated by Bill's signature over a sketched trumpet, which should be the first of many jazz souvenirs.

Before we parted, Coleman told me he was still kept busy with concerts and TV dates, in France, Switzerland, Denmark and elsewhere. He has no invitation

from Britain at present but would like to see us again. On May 9 he's going into a clinic with his wife. "Bill is not sick," Lilly explained, "but it is the only way I can get him to rest, and with time on his hands he can finish his book." Bill confirmed that his stemoles were coming along well. They contain many recollections going back to Clarence Page, Lula Russell, Fats Waller and you name it.

At the concert, Bill used Rugehorn for most of his numbers and told me he now prefers the larger instrument.

An important part of these festivals is the band contest. This year, because of a shortage of entrants for the mainstream category the competition was divided into only two sections: Classic and Modern.

At the former on the Friday afternoon Switzerland's Old School Band emerged comfortable victors, followed by the Organ Jazz Group of France who narrowly beat Keith Smith into second place.

The margin was about as small as it could be, and

Keith's band was unlucky because of the broadening of the traditional categories this year. It is hard to compare the merits of a stiel New Orleans Group with those of a Jimmy Smith type combo.

At the evening concert the two leading bands again played for first place. The Old School runners up last year, clinched it this time by just one point.

The rest of the concert was devoted to Marc Lefebvre's New Orleans Band—a goodish sextet featuring the exuberant Eddie Bernard—and guest soloist Albert Nicholas.

Nick, a few weeks off 70, looked and played as elegantly as we expected. At midnight he was still involved in a massive jam session which even included a Belgian washboard player.

On Saturday (May 2) the festival presented, among other delights, Raymond Fosseque's Pop Corn Brass Band—which struck up "South Rampart Street Parade" at 11 in the morning below my hotel window.

Saturday night was given over to a ball at the casino and Sunday brought the modern band contest. Standards were high for this event, and styles varied from driving Latin jazz to the freest of free improvisation. The voting was close at the top, and Anima scraped home by one point. At that night's replay the British group won on a unanimous decision. It seemed a popular victory for Les Angels.

This closing concert was climaxed by the French pianist Martial Solal working ingeniously with a pair of bassists. Afterwards I asked the treasurer if the festival had made money.

"Jamals," he replied promptly. But it had been judged a success on other grounds and another big bash is promised for next year. Jazz jams sometimes lead a dog's life but I find myself already making plans to attend Dunkirk Festival Jazz '71. A bientot.

JAZZ IS no longer a bastard music, worthy only of the contempt of "real" musicians. It never has been, of course, but attitudes from outside are still frequently unenlightened and many young musicians are completely unaware of what has happened, and more importantly is happening, in jazz.

Howard Riley could go a long way towards changing that attitudes. A highly respected young pianist and composer who has worked in both the jazz and straight fields, Howard has been invited to preside over a new course at London's Guildhall School of Music.

"I've had offers to do lecturing jobs before," he says, "but they've always been offered in a rather unsympathetic way or with the wrong intentions.



RILEY: "I've had offers to do lecturing jobs before"

Answer

"In doing something like this, where you are approaching the Establishment, it's very important to do it on your own terms, and to do it properly. I think what we are going to do at the Guildhall is the answer."

The courses will be attended for two hours a week by all the students at the school, and will be compulsory. They begin next September, and come under the heading of General Musicianship. Howard calls them "listening classes, for listening and analysing jazz on record.

"For a lot of people it will be the first time they've done this. The important thing is that it will be an integral part of the overall course, not just an optional 'after-hours' thing."

"Then, in 1971, they will be starting a postgraduate course in instrumental playing; a purely practical course, getting down to the business of playing, with some of the top jazz players teaching them."

"We might have Tony Oxley and Alan Jackson on drums, and Jeff Clyne and

Howard helps make jazz legitimate

Barry Guy on bass, people of that calibre, and I will be open to postgraduates from other colleges as well.

"The really creative players, who are actually contributing something to music, have never had a look in on this sort of scene. And unless you get the top players it's pointless.

"It will be good for the players as well as the students, because it's a constructive thing and they will be able to help younger musicians along. I hope, if it will get to the point where the students will be playing class with the professionals. It's really a very practical scheme, and there's a lot of enthusiasm for it because it goes a lot further than most of the things that have been tried so far.

Students

"Music students seem to have two big areas of ignorance: in contemporary straight music, and in contemporary jazz. They get their diet of 18th Century European stuff, and it stops there. But the people I've met so far on the Guildhall thing are really anxious to learn. It will also get away from the commercial side—we won't feel that we've got to get so many people in every week to make it pay, and that will be a nice change for most of us."

Howard has just finished recording his third trio album, the second for CBS Records, with his usual colleagues, Barry Guy and Alan Jackson. Titled "The Day Will Come," it should be released around July. Lasting almost an hour, it contains a dozen tracks, half written by Riley and half by Guy.

"I'm musically happier with this than anything," he says, "because the trio has been together for two years now and we've reached the point where we can just play. We all know each other's playing, so that there's real freedom, but it also has the discipline I like."

"I enjoy freedom, for instance I love Derek Bailey's playing, but his ideas of freedom and mine wouldn't be the same. I have to have some kind of guideline in my music, even if it's just a rhythmic fragment or a snatch of melody, maybe not even written in time. Of course, once you've stated it, the music is free, but I think it's better for the listeners, because they've got a refer-

ence point to hang on to, and people like to be able to understand a little of how the music works."

"Derek, for instance, is the most original guitarist in this country, but brilliant as he is, he's still alienating, probably 90 per cent of the audience."

Howard is no reactionary, though, and he's a firm believer in a refreshing kind of musical purity which draws a firm line at compromises or mimicry of any kind. He's a firm opponent, for instance, of the so-called rock/jazz fusion.

"It's setting jazz back 50 years," he says, "simply through the rhythmic thing, which is a complete regression. It negates practically all the rhythmic developments made over the last few decades, and I simply don't want to know about it."

"I'm sure that the real stuff has a great deal to offer, and yet it never gets a hearing. Cecil Taylor, for example, could be absolutely gigantic, because he's got everything, including visual appeal. But that kind of music isn't given a chance."

Howard also requires a certain amount of discipline in his music. "I do think it's important. If you can respond to musical stimuli, it separates the men from the boys."

"It's been said before, but playing free demands a lot more discipline than playing within a rigid framework. You can't fall back on a set of rules, which makes it a lot more demanding."

"I'm working on a few ideas for a piece using a larger band at the moment, although nothing's really worked out yet. For 'Convolutions'—which was performed recently at the Purcell Room, at the LSE, and on German TV—I had an eight-piece band, but next time it will be a completely

different instrumentation. "That's the way I like to write, in order to avoid the sameness that you'd get for writing just for a standard big band. But for playing, the trio is perfect."

Howard's first string quartet, written a couple of years ago, is to have its premiere in July at the Cheltenham Festival, and although he hasn't written any straight music for a year ("Through pressures of time and lack of inclination") many will remember the "Fragments" for piano and flute on his first CBS LP, "Angle."

Critics

"That was funny, because the critics who've been crusading for a widening of musical scope put that piece down for not being jazz. It really was an own-goal for them."

"When we did the Proms last year, playing Wilfred Mellers' 'Yeibichal', it was intended that the trio should provide the supposed coarseness of jazz, while the orchestra went through the whole sophisticated European tradition bit."

"In fact it turned out quite the opposite, and the symphony bass players were all asking Barry after the concert how he managed various advanced techniques. It was quite funny, really, because it was one more demonstration of the fact that the jazz of today has everything to offer, including the utmost subtlety and musicianship."

RICHARD WILLIAMS

up with people! appearing at the Albert Hall may 11th



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How to make a hit by preaching the gospel according to Radha Krishna . . .



Pictured projecting happiness on the roof of Apple HQ in London: the Radha Krishna Temple. Gurudas is standing on George Harrison's right.

WHEN THEY appeared and sang it on Top Of The Pops, the Radha Krishna Temple's "Govinda" was like a fresh wind blowing in the midst of turpentine dishonour.

There they were: a dozen or so people with happiness on their faces, completely unselfconscious, radiating a weird inner strength of the kind which easily unsettles less secure people, even those of a so-called "enlightened" generation.

Gurudas is the name of a kindly American in a wrapped pinky-orange robe who will tell you that during the Fifties he was a "boatnik" at a time when the term meant something.

He is their spokesman, and articulates their philosophy willingly. If you don't agree with it, you certainly have to admit that it's a good philosophy as philosophies go, and he really does believe in it and act according to it.

by RICHARD WILLIAMS

"Why don't you come over here and do this?" Nothing can deny the service they have already given to Lord Krishna, and their deeds are purified whether they know it or not.

"Derek (Taylor) and George (Harrison) are serving directly, for instance; they know it and are happy to do it." Do they regard their appearances on TV as useful propaganda for their beliefs, and do they believe that a Top Of The Pops

spot and their chanting in London's Oxford Street actually influence people for good?

"It does help people. It's like the law of gravity: it was there before we discovered it, and it would still be there, even if we denied its existence. The purifying aspects of the mantra are there, and if one person sings it, or writes in to tell us that it did him some good, then the whole thing is worthwhile."

"We get the best response from our activities in Oxford Street. Every day people come to our temple and tell us they like our ideas. This grace has been brought by our teacher for all men."

Krishna is God, and God is Krishna, but do they regard theirs as the only true path?

"What faith is the sun? It shines on America, on Britain, on China, on Catholics, on Hindus, on Anglicans, on Moslems . . . It has many names, but it shines on everyone. Don't set up cults and sects, but love God purely."

"We ask you to come

"We are merely delivering these sounds," he will tell you. "We are not great, we are not any good, we are not really anything, and we are certainly not better than anybody else. We are merely transmitting these very old songs."

"Govinda" comes from the rim of the material universe, and from our teacher who is the servant of Krishna, the Godhead. It is the teacher's realisation of his love for Krishna.

"It's very old, and we learn our songs from scrolls and scriptures delivered from the spiritual entities through our teachers, who can all be traced back to Krishna."

"It's like taking a piece of fruit on a tree and passing it down from branch to branch until it reaches us. We care for it and pass it down in our turn."

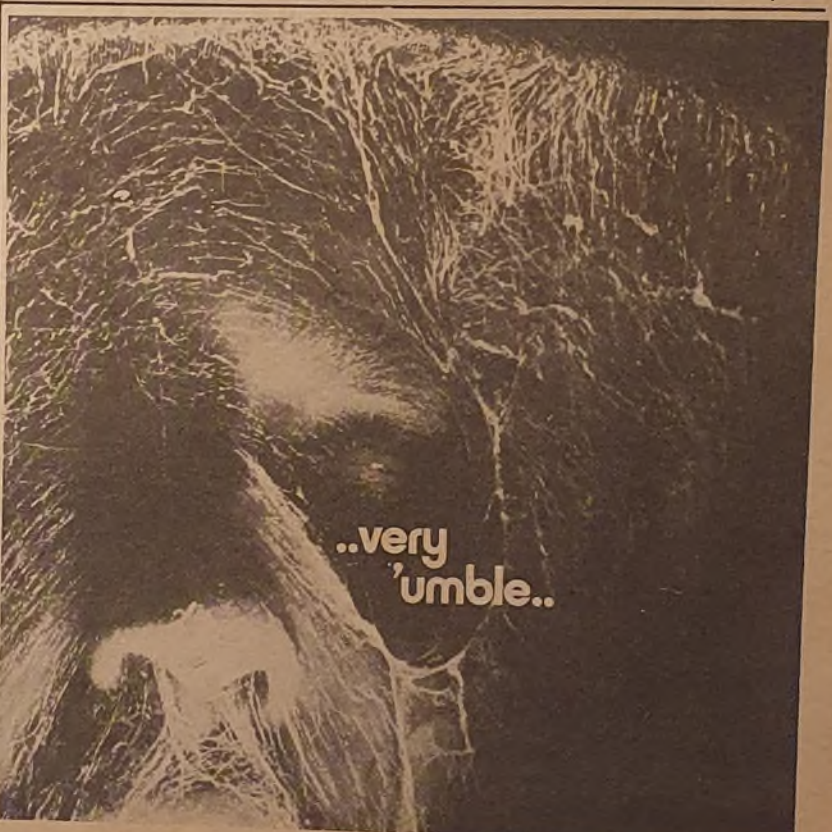
Do they worry or become upset about people who, for financial gain, have made Oriental beliefs and customs fashionable, and have thus debased them?

"Upset is the wrong word. There are two aspects of life: liberation and entanglement, and I care for the people who are entangled. I have a great feeling for all my brothers and sisters who choose to serve themselves."

"There are also four qualities of human life, and one is that we have a propensity to cheat each other. Another is using imperfect senses as the end-all. The senses are not the end of everything."

"Making records as they do, are they at all bothered about being involved in a commercial scene devoted to making money? It's well known that they put their earnings towards the upkeep and maintenance of their temple, but what about the bread that's creamed off by other people?"

"By involving these other people, we help them to serve Krishna," he says, "whether directly or indirectly. If you are going to run into a fire, I wouldn't say to you 'Come out of that fire' . . . I'd say



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A TWO PAGE AMERICAN SPECIAL

Manfred—in search of an audience

THIS IS

SCHADEL



It all started in a small room very late one night in Munich. There were 8 people, and I jokingly told Schadel "There are only 7 people in the room" - Schadel asked "Why?" and I said "You are different."

A few moments later the joke was on me, and what a beautiful joke it was, for Schadel picked up his guitar and sang a song with the two numbers, 7 and 7 entitled "ROCK 17" whereupon I realised that he was different. 7 separate and alone.

I got to know the "7" who has all the numbers in the world.

I wasn't sure at the time whether it was a dream or a reality, but the spell is broken now and I see a very special poet, a tremendous composer, and a unique singer with an "extraordinary" voice. "Extra ordinary" because all the voices you hear are Schadel, all the words you hear are Schadel and all the melody you hear is Schadel.

Listen and you will understand all I feel about the "7". *Alb. Charin*

Get ready for the world's most unusual and talented artist and his 1st single
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MANFRED MANN Chapter Three, on the first leg of their United States tour, have played the Fillmore in San Francisco and the Whiskey A Go Go in Los Angeles. All has not been easy sailing. The group is presenting a new sound with no built-in commercial following. And Manfred Mann, despite success during the heyday of the Beatles and the London Sound, really doesn't have a stop-gap audience in the States. The group knows this and they are all aware that they will have to win every inch of recognition.

Being a professional musician, Manfred views the tour as a worthwhile challenge and not as a put-off. Although he's under no illusions about the task, he's optimistic that the music will come through. But it's taking time and the complaints he has for the tour apply to any group on foreign soil.

"It takes a night to realise what happened," Manfred Mann explained while sunning himself by the hotel pool. "But that's life. I don't like that aspect of music, that opening night atmosphere, but it's the same everywhere. The same thing happened at the Fillmore. We got it together on the second night. I was very glad we were there for more than one night for it always seems to take at least that long to get the sound system together."

But the only problem has not just been inadequate or non-adaptable sound systems. Mann is presenting a new group, a new sound and, as in England, American audiences aren't exactly clamouring for new and different groups. "In England I would say reactions are very mixed. There's a small group of people who are really knocked out and quite a lot of people are confused and then there are those that just don't like it. So to some extent we're hindered in England because of our name."

"It has association; it's just not hip; it's just not a hip thing to dig. Manfred Mann it's associated not with the teeny boppy thing but with top twenty records. What we're doing now doesn't fall into that market and it's difficult to get the audience."

It's a difficult decision to turn one's back on a sure thing and embrace instead some untried venture that could backfire very easily; yet that is exactly what Manfred felt he had to do with music. But he also adds that he didn't see a choice. "I don't know really, maybe it was just the passage of time, we began to realise there must come a time in your life I really want to make it quite clear though that I enjoyed what I was doing, but the time had come to try something else. You know, I really liked "Mighty Quinn," it's a



MANFRED: Views the tour as a challenge

good record but there's not much in it for me as a musician."

The tour is helping the group musically, Manfred contends; the improvisations are freer; the group is more of a unit. "The band has really improved over here, night after night being in continual contact with each other. It's changed a whole lot of things, and I've personally found that as a musician... when I was in England I was much more trying to play strange music, but now I'm sort of getting into a funky groove and getting much less contrived. I'm enjoying it much more; in fact I'm playing much more with the band, I'm doing more."

"To a certain extent this kind of development can only come on a tour. You see when you're at home, you're separated, we have our own lives and we don't mix socially at all, we play on weekends and that's it. But here... you see we're not a group of friends who all live at one house, I don't want to see the other guys when I'm at home. But here on tour, I'm not happy, I'm not happy in the same sense at all so I'm pushed into the professional aspects of it. It is helping the band musically. I'm not saying that every night is a gas, but by and by the overall feeling is that the band is getting better."

Despite the sound of the band and the instrumentation (which includes five horn instruments), Manfred

insists that what the band plays is not jazz nor is he particularly hung up on a jazz sound. Groups like America's Chicago or Blood, Sweat and Tears mean very little to Manfred.

"The American bands I listen to haven't got one horn in them. What I listen to at home doesn't have horns I liked the Delaney, Bonnie and Friends thing, but I don't like bands that self-consciously feature them no I don't really mean that what I mean is that I don't listen to them, I don't listen to Blood, Sweat and Tears at all, I don't like what they do."

"What I really like is James Taylor, and I haven't just started digging him, I've had that Apple record for months. I think it's the most beautiful LP, the LP I play the most. I like Dr. John a whole lot. These people aren't involved in the same area as I am, but I like them. I like Leonard Cohen... I don't like the heavy rock band thing and I like Nilsson, I like the way the lyrics and the music fit together."

When finally asked what would happen after the tour, would the band stay together, Manfred said it depended on the tour, it depended on the success. It wasn't going to be like the other group though, staying together for the money. There was going to have to be more there; more music, more good feelings in the four more weeks of the tour.



CHAPTER THREE

IDLE RACE

move to
Laney

NOW IT'S YOUR MOVE!

FROM JACOBA ATLAS IN HOLLYWOOD

...and Jethro Tull spreads its wings

IAN ANDERSON, musical mentor of Jethro Tull made the decision to have John Evan join the group on piano because "John was a musical virgin. I mean, for us, it's much nicer having someone in the group who hasn't played with 35 other groups, and might be a well known musician.

"If he had been people would say 'Oh yes, so and so has joined Jethro Tull' and I'd feel a bit uncomfortable about that, knowing that people knew his music. Somehow I'd have to accommodate his style into the group. I can't think of anyone — if John hadn't joined the group — we would have asked. It would have remained a four-piece group."

But the fact remains that just the addition of another instrument has added a new sound to the group, although a new dimension might be a better choice of words. Ian explains the musical change within his fantastically successful group:

"It didn't really change the sound because most of the songs were written for keyboard and a guitar. That's what Martin (Barre) had been playing. We had been shovelling a lot of responsibility on him. Having to play chordal accompaniments and solos as well. It's a bit taxing on anyone if you're beyond the stage of a three piece band like the Cream, or a Jimi Hendrix thing, where the music is relatively simple with improvisations. Our things just aren't as simple as that. There's just as much improvisation, but it becomes pretty hard to do that and solos too it becomes difficult.

"You get bogged down in just feeling like you have to do an awful lot. Martin absolutely improved since John joined the group, just from having to play only what he wanted to play.

When I played electric guitar on a few of the recorded tracks with Martin just laying down solos over the top, he could think about them. And that now happens on stage. He can play thoughtfully and think about what he wants to do without having to play chordal things to fill in. He's certainly a lot freer. Also there's another solo voice in the group, having a piano and organ is nice.

"There's much more scope than there was before, having another instrument on stage. For everyone really. Everyone can take it a bit easier. The addition of one more person means that you're not sort of frantically trying to keep up with everything. Instead you have a little bit more time to think and relax.

"If you want to sit back and think you can whereas with a four piece group, and as I was singing most of the time on stage it was really three instruments, it was like starting to play at the beginning of the number and not being able to let up straight through. Everyone was having to play at maximum output. Not in volume, but in maximum musical efficiency. You couldn't stop for a second and think about something you just had to carry on.

"There's more freedom with five people to improvise longer. Or you can cut it short if you just can't make it that night because there's somebody else waiting to come in. There's certainly a

lot more relaxed feeling now, the arrangements can call for sudden bursts of energy.

"Having played with Jethro Tull when it was a four-piece band and now when it's a five piece band, in some ways it's like being in a whole new group. Certainly it is on stage. It probably looks much the same, and sound similar, but it's immensely more satisfying, as far as the feeling you have on stage playing and in the studio."

The rehearsals for the German tour, which really introduced John Evan as part of Jethro Tull, were extensive and profitable. "We did a couple of songs that will be recorded for our next album, first in Germany. It takes less time in the studio after that, because the tour has been your rehearsal. But it all depends really. Like just before we left on this tour we were recording and there was about a half an hour left.

"We had this little song that had been barely worked out. And John and I just sat down and worked it out together live. You know, playing a small piano and an acoustic guitar and the vocals. We were playing as if we were in somebody's front room. Recorded it straight off, just like that. This was a short piece and it only involved John and me, and we played it live and it was very natural. It will stay that way, with the exception of adding an orchestra at the last four bars, just by way of giving light and shadow to it."



IAN: "John was a musical virgin"

JETHRO TULL are making their fourth tour of the United States. With each tour the crowds have been more demanding; the response more electric. Now, with all three of their albums steadily on the charts, Ian Anderson's reputation as a musical innovator firmly entrenched in American minds, the group have added a fifth musician to their ranks. Piano player John Evan has joined Jethro Tull.

John is 22, fresh from the university where he studied pharmaceutical chemistry for three years, and a childhood friend of Ian Anderson. He is still a bit overwhelmed by the atmosphere of being in Jethro Tull. "Benefit" is his first Jethro Tull album, the German tour his first presentation to an audience. Manager Terry Ellis waited until the U.S. tour to announce the addition to the world and John is not unaware of the responsibility of this American debut. However despite the adjustment of touring with a group of the calibre and following of Jethro Tull, John remains amazingly uncomplained.

"Well, as far as the enormous houses go, you can only see the first two rows anyway, so the rest of the house might as well be empty. But the whole experience is so very different from college. At college you can just work away, and you can get many honours and sort of satisfy yourself, but to be in a band, you're appreciated by other people. The tour doesn't terrify me in terms of the musical side of things, but in terms of touring America, it does. The whole place terrifies me because I had never left England before. Just crossing all these deserts and huge lands. That just takes the spotlight off the music for me, because I just have so much more to take in. In comparison it's made the music less. It's toned it down."

The tour has also presented quite a different set of circumstances for playing than just working with the group in the studio. Difficult to explain, but I profoundly felt, John states. "It's extremely different, very different. It is

different but I can't really explain it. Obviously it's different, you look out and see thousands of people instead of just the tape operator. Obviously it's different because if you make a mistake that is it, you can't go back on it. You feel that it's your one chance to do it and then there's it. It's completely different experience."

Working on "Benefit" provided a fine rehearsal background for John, augmented by a week of constant practice with the group. John, amazed by the tour and the time, likened the whole preparatory experience to working nine to five. "It was just like that really," he said laughing. "We'd get up in the morning and go to rehearsal on the tube and have an hour off for lunch."

"All of the stage things were rehearsed but one; everything was cut and dried to more or less perfection except this one song which was very rushed because we had this one number that we were going to do but it didn't turn out too well, so we put this other in about the day before we went out on tour. And the first few times we played it, it was pretty bad, but simply through playing on stage it's coming together more and more. It's more exciting, I enjoy playing that one number more than any other."

Although John has been a friend of Ian Anderson's since they were in school together, and in fact, at one point when they were 15 and 16, Ian, John and another friend, Jeffrey All, had a band together, called the John Evan Band (they played youth clubs). John admits to not liking everything Jethro Tull have done.

"I hated the first album. The second album was a much more professional sound. But I really wasn't involved with music at all for the last three years. I didn't even have a record player, I didn't listen to the radio in the car. I just sort of cut myself off from the musical scene for the last three years. I just didn't have the time for music because I was studying."

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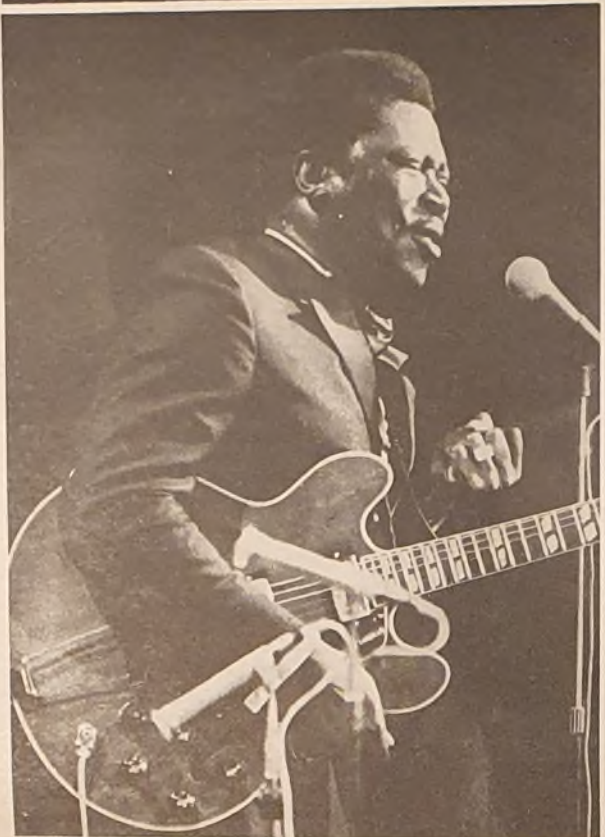
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B. B. KING: the audiences have changed.

ON A recent evening at Caesars Palace in Las Vegas, a man wearing a purple shirt, a dark blue double-breasted suit with a 1950 look, and a satisfied expression leaned against the wall of his dressing room, a roll of Scotch tape in his right hand and a sheaf of papers in his left.

Celebrating a milestone in his career, B. B. King was pasting the good luck telegram on the mirror.

There was more than a touch of irony in his prestige-and-payload job, his first ever in Vegas. He owed his belated arrival in great measure to Eric Clapton and other well-established young guitarists and singers, who had named him in interviews as the fountainhead of their inspiration. Reading about him, agents and blues fans had embarked on a rosin-hunt.

King pasted up the last telegram, sat down on a divan and ran a hand through his modified natural. (Until only two years ago, one of the last holdouts, he had continued to use a process.) "I sure was worried out there," he said. "All this pressure is on a B. B. King now, and I've got to live up to it. I think it would just kill me if I didn't satisfy them, or if I got a bad write-up."

His misgivings were uncalled for. The audiences, port elderly and white, but also (by Vegas standards) unusually young and integrated, had given him a standing ovation. The reviews next day would be unanimous panegyrics.

"A lot of those youngsters," he said, "if they've heard of B. B. King, it's through their parents. I've been recording for 31 years—bullet records, 1949, that was my first single—but it's a funny thing. It's taken me this long to really reach all the people."

"When I was a disc jockey in Memphis, from 1949 to '53, I found out that you are expected to put music in categories. It's not just white disc jockeys who do this. I used to hear the black ones play rock and pop all day, then they'd play maybe one hour of blues. Why did they have to segregate the blues?"

"People are so damn conscious they associate blues with the ghetto. They don't respect it. Certain black audiences before they're willing to give credit, they wait until the media have picked up on you. Ray Charles has been a genius for 20 years, but for a long time he only had that precious little in-group of followers. Finally he got some national publicity, then the disc jockeys played him right along with the pop artists, and that's

B. B. King arrives after 27 years

when most black people accepted him."

The blues had in cross the Atlantic twice before the mass of black and white America embraced it. King attributes the English cult to the early, unregulated spread of 78s and the more broadminded attitude of disc jockeys.

"Both times when I worked in England, I noticed that they'd play maybe Bach, then Sinatra, then right on in Leadbelly. The BDC doesn't think about "race" records, they think of it all as just music. Besides, they have records by people like Dr. Clapton and Walter Davis that you can't even find over here any more. The young English musicians really studied up on blues—they developed their own kind of soul. They also had more time to listen, because English TV is about like it was here 20 years ago, not very entertaining. They close down early, too, so people have more time to study records instead of staring at the tube."

Riley King (the initials stand for his old nickname, "the Beale Street Blues Boy") has conquered most of his domestic problems through a recent hit single breakthrough—"The Thrill is Gone." Like almost all his tunes, it is an orthodox 12-bar blues, but in the minor mode. "They're playing it in between Led Zeppelin and Aretha and James Brown," said King proudly, "along with some easy listening music. That's what I was waiting for."

King is an anomaly in the blues world. Born on a plantation in Itta Bena, Mississippi, nephew of a sanctified preacher, he sang gospel in church and played the blues during Army service in the early 1940s. His first tutors were the records of Blind Lemon Jefferson, Memphis Slim and even Gene Autry.

Because of their educational limitations, some of his peers have been proscribed for life to the Chitlin' night club circuit. King says, "I dropped out of school when I was 13, but I learned a lot by going around to musicians asking questions. I taught myself to read music and to arrange. Hampton Reese, a great arranger, stayed on the road with me and I learned a lot from him. I've taken high school correspondence courses, and I still study the Schilling system."

Were it not for his resolute allegiance to the blues, he might well use his post-dropout musical knowledge to take his career beyond the blues orbit, into ballads and pop songs. Fortunately, having discovered that the bag he's in may be gold rather than paper, he is not about to fight his way out of it. "What happened with Ray Charles, Lou Rawls and quite a few others was they changed according to what they thought the demands of their managers, and of the rooms they worked. I can see this, because they might say, if you want to go into the Coconut Grove you need a certain type of act. But I'm grateful that I haven't had to change. I keep my fingers crossed that I can always be accepted for just what I'm doing now."

What King is doing, of course, gives him an edge over most of his contemporaries. Confidently he walks the tightrope between folksy, primitive blues and urban hipness. With a single devastatingly emotional guitar arpeggio or one mordant slice of lyrical blues life, he can seize out an audience. It is the audience, not King, that has changed.

"Some people," he says, "used to think that because I was a blues singer, I shouldn't be intelligent, or professional. Now when I go on stage I try to be professional in the manner of the men I admire. Nat King

Cole was one; Duke Ellington, and out of show business, JJ and Dr. King; these are my idols as gentlemen. And when comes to showmanship, I think in terms of Louis Jordan." (A couple of his biggest hit songs were taken from the repertoire of Jordan's Tympany Five of the 1940s.)

Staying with the blues does not have to connote musical stagnation. "Some day I'd like to take a full string section on the road with me—but we're not big enough for that yet. Nobody seems to be using real blues strings any more."

Having stormed the Nevada Danton, King and his small touring band (three horns and a rhythm section) are prepared for the next move up the spiral; they leave next month for Japan, Thailand and other points Far East, where his albums on Blues Way have ploughed a path for him.

King picked up and fondled his guitar, Lucille (anyone who really digs B. B. knows his as by her nickname), then headed from the dressing room toward the stage area. "When I get back from that Asian tour," he said, "I expect to play a lot more college dates—black as well as white. Up until now almost all the college dates have been white, but I hope soon the young black people will respect me and my music. They're beginning to pick up on it. Why not? It's a part of our heritage."

Ambling out, he was soon lost in the crowd among the glitter and the gamblers. He looked more like a Baptist preacher in mufti than a man about to send an audience into alternate fits of laughter and cheers with the pungency of his blues stories.

Some 27 years have passed since B. B. King strummed his first chord. Now at 44, dues duly paid up, he can pour his soul into the blues, knowing that the world will listen.

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
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PAXTON:

PAXTON with daughter Katie.

PICTURE BY BARRIE WENTZELL.

I wish the leaders would really sort out their heads

JUST OVER an apartment and cul-de-sac and Noel went to they were straggling clubs like a lemon. Hendrix went to both musically and apartment from unless in the evening his acquittal he finally put in Day with drummer Billy Cox and the Gipsies."

The Gipsies were a vocal group, which made from the Capitol album and shortly to be issued who competes rather preference for Billy's drag some tracks back

Side if and tracks Power Of Soul" are walking on electric six twist the musical gut really lift off.

What there is on the from the best comes to make a whole or cell who, when they were anyone but the Cream. is better but the outwork towards the end.

All of which poses a recent album in New his apartment block, where a vigilante committee to find out.

He has not changed his reclusive-like exaltance explained it. "My glamor flutter to the mouth in teeth and whole-hearted humour!

He was about to go under the title, "The C and featuring Mitch Mitchell Noel Redding by Billy

"It was always my p back in the days after band," said Jimi Hendrix. "Noel is definitely and idently out — Billy has more solid style which me. I'm not saying that one is better than the other just that today I want a more solid style. There's no telling how I feel tomorrow

"I'm not sure how I about the Experience or maybe we could have a on but what would have been the point of that — would it have been good? It's a ghost now — it's d — like hack pages in a di I'm into new things and I w to think about tomorrow, yesterday

"I wasn't too satisfied with the 'Band Of Gipsies' album. If it had been up to me would have never put it out. From a musician's point of view it was not a good recording and I was out of tune on a few things. Not enough preparation went into it. It came out a bit grizzly — we all felt shaky. I thing was we owed the record company an album at that they were pushing us here it is.

Remix

"There were some nice songs on the album — some nice ideas — particularly on side two, and we will be doing some of those on the tour. I'm not sure what Buddy is doing, I think he's getting together a new group — the Bouncing Thimbles. No — it's a joke. He has a band called Freedom Express" featuring TA T. TEE DUM — Buddy Miles!

"Is this a joke?" asked Jim looking at microphone. "Am really live on TV — can wave to the people?"

The new single "Stepping Stone!"

"I don't know how good I is — I can't tell any more. Some of the copies out here have no boss on them. I had to go out somewhere and told the guy to remix it but he didn't. Sure it matters — I'd like a hit single. It's nice to have people hearing your songs all over the world on the radio — nice to know. I wanted this out before people forgot about me.

"We're going to record the first few dates on the tour — get things like 'Rolling Stone' live in an album. I called the tour 'The Cry Of Love' because that's what it is all about. The recording is really up to Mitch but I'd like to do it.

"I'd like to play some festivals but I wish they would break up the events a bit more for the audience. There's no reason why these huge crowds should not be

CBS NEWS CBS

Tony Bennett

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IT SOUNDED too good to be true. Tom Paxton rang and asked me to meet him at the White House. I know the Kennedys used to invite prominent creative artists to take tea with them but I thought tricky Dick Nixon had changed all that.

It turned out I was right, and the White House is the name of the London hotel where he's staying during this visit. But it was a rather different Tom Paxton I had coffee with, for all that: as different as the new, tougher strain of songwriting that runs through his newest, most exciting album for Elektra.

Changed

I found that wasn't all that had changed. He has got himself new management, a new song publishing company, a new record producer, and he is planning to change

record labels from Elektra to Reprise.

Not that everything has changed. Paxton isn't one of those artists who are always turning their backs on the past, so that every new concert is confusing for audiences who wait in vain for the old favourites they know so well. That's why Tom continues to sing "Last Thing On My Mind" and "Rambling Boy."

Though they are now almost period pieces, recollections of those golden summers a few years ago before Bob Dylan went electric and Kennedy was assassinated, they are an important part of Tom's total scene. In developing his talents, Tom has expanded, but the new Tom includes the old.

"I want my last album for Elektra to be a live one," he told me. "I'll probably do it somewhere like the Bitter End in New York and you'd better get ready for some old favourites. For instance, I want to sing my first song, 'The Marvellous Toy,' and tell the story for the first time of how it came to be written.

"I want to do 'Talking Pot-Luck Vietnam Blues' and though I'm sure all the critics

are heartily sick of it at concerts, I'll do the thing on bayonet practice, which I want to get down on record."

Of course, Tom is continuing to write. At last Thursday's Royal Albert Hall concert he introduced a new one, "Icarus," which sums up how Tom feels about the way things are going in America right now.

"As I've been singing it I've begun to realize it's actually an anti-drug song, though it's not as direct as 'Cindy's Cryin'.' I don't mean it's obscure, I've never followed the fashion for poetic lyrics that no one can understand. I think it is really criminal just to shrug when talented people start destroying themselves by shooting things into their arms.

"I wish the governments would really sort out their beads about what things are dangerous and what ones don't really matter. I mean, blasting Tony Curtis for carrying a little grass when there are all these other poisonous substances around is missing the main danger."

Closer

In this and many of the new songs on his latest, sixth album, Paxton is really growing out of the meaningless, outmoded "folk" tag that has stuck to him for years merely because he stands alone on a stage and accompanies himself on a guitar. In fact, they bring him closer to the continental tradition of cabaret singers like Edith Piaf and Jacques Brel than the homespun art of a Woody Guthrie.

"I find the French singer-songwriters very stimulating. Brel, of course, is the leader, but I also like Charles Aznavour. That's why I'm so excited to be singing at the Paris Olympia where Piaf used to sing.

"I don't know how I will go down, but in many ways it's the most important thing I've ever done. If I can get audience, who are used to that sort of greatness, I shall really feel I have achieved something."

At this moment in time, I think it means more to Tom to be at the Olympia than at President Nixon's White House after all.



BOB DYLAN

KARL DALLAS

Folk's gentle giant—and an original superstar

JUST OVER a year ago I talked with Jimi Hendrix in his London apartment and he told me that the Experience were in a musical cul-de-sac and seemed unlikely to play again.

Noel went into Fat Mattress although he now apparently feels they were strange bed-fellows. Mitch darted in and out of London clubs like a lemming in search of the sea.

Hendrix went into a brief period of hibernation both musically and physically in his New York apartment from which he seldom ventured out unless in the early hours of the morning. Following his acquittal over a drug charge in America, he finally put in an appearance last New Year's Day with drummer Buddy Miles and bass player Billy Cox at the Fillmore East as "The Band of Gipsies."

The Gipsies were apparently destined to be an ephemeral group, which may be no bad thing, if I am any judge from the Capitol album I heard taken from that concert and shortly to be issued here. Miles is the kind of drummer who competes rather than complements, and despite Jimi's preference for Billy Cox I find his "solid style" seems to drag some tracks back by the tail

Contribution

Side II and tracks like "Message Of Love" and "The Power Of Soul" are a brilliant illustration of Hendrix writing on electric splinters but despite his attempts to twist the musical guts out of his guitar-child, they never really lift off.

What there is on the album to distinguish the brilliant from the best comes from Hendrix but it is not enough to make a whole or eclipse the memory of the Experience who, when they were together, were more together than anyone but the Cream. Their new single, "Stepping Stone" is better but the outstanding contribution is Hendrix solo work towards the end of the disc.

All of which poses the question "What Now?" During a recent sojourn in New York I was able to dig Hendrix from his apartment block, where the residents are currently negotiating a vigilante committee to have him extradited and I was able to find out.

He has not changed too much. The face is greyer from his reclusive-like existence and a bout of swollen glands — he explained it, "My gland is broke" — but the hands still flutter in the mouth in morose alarm and the smile is full, toothed and whole-hearted. Neither had he lost his sense of humour.

He was about to go live again with a new band operating under the title "The Cry Of Love" on a tour of America and featuring Mitch Mitchell back on drums but replacing Noel Redding by Billy Cox.

"It was always my plan to change the bass player even back in the days after the Experience when there was no band," said Jimi abruptly.

"Noel is definitely and considerably out — Billy has a more solid style which suits me. I'm not saying that anyone is better than the other — just that today I want a more solid style. There's no telling how I feel tomorrow."

"I'm not sure how I feel about the Experience now, maybe we could have gone on but what would have been the point of that — what would it have been good for? It's a ghost now — it's dead — like back pages in a diary. I'm into new things and I want to think about tomorrow, not yesterday."

"I wasn't too satisfied with the 'Band Of Gipsies' album, if it had been up to me I would have never put it out. From a musician's point of view it was not a good recording and I was out of tone on a few things. Not enough preparation went into it and it came out a bit 'grizzly'. We all felt shaky. The thing was we owned the record company an album and they were pushing us — so here it is."

Remix

"There were some nice songs on the album — some nice ideas — particularly on side two, and we will be doing some of those on tour. I'm not sure what Buddy is doing. I think he is getting together a new group — The Bouncing Thimble! No — it's a joke!"

"He has a band called 'Freedom Express' featuring TA, TA, TA, TEE, DUM — Buddy Mitchell — is this a joke?" asked Jimi looking at microphone. "Am I really live on TV? Can I wave to the people?"

"The new single 'Stepping Stone' — I don't know how good it is — I can't tell any more. Some of the copies out here have no bass on them. I had to go out somewhere and find the guy to remix it but he didn't. Sure it matters — it's like a hit single. It's nice to have people hearing your songs all over the world on the radio — nice to know. I wanted this out before people forgot about me."

"We're going to record the first live dates on the tour — get things like 'Hollin Stone' live on an album. I called the tour 'The Cry Of Love' because that's what it is all about. The recording is really up to Mitch but I'd like to do it."

"I'd like to play some festivals but I wish they would break up the events a bit more for the audience. There's no reason why these huge crowds should not be

HENDRIX:

I'd like a hit single...

entertained by side attractions as well. They should make there like three ring circuses, booths, movies — even some knights jousting!"

"You mean jousting?"

"Right — and Freak Show!" he added, as an afterthought.

"Would you consider 'Hells Angels' as a security guard for any of your concerts?"

"PERLEASE!" said Jimi. "I don't even want to talk about Altamont. It was so dreadful — the whole of America is going to pot which ever way you look at it!"

There are quite a few tapes in the can which Jimi has cut with Mitch Mitchell, Billy Cox and Buddy Miles including one monumental freak out which features one of the Irish porters of the Penn Garden Hotel (frequented by Jimi's tour manager Gerry Stickles) on bagpipes.

This guy insisted on dressing up in his full regimental kit for the occasion, recalled Jimi. "He spent a few hilarious minutes trying to keep his cap on over the head phones but the track came out very well."

One less successful attempt was apparently after Jimi had been dropped at the studios by a taxi driver who recognized him and remarked that he played bongos Jimi

nonchalantly invited him down one evening to jam — the cab driver turned up half an hour later and completed a six hour session which had to be scrapped. Jimi apparently did not have the heart to ask him to leave.

Whatever happened to Jimi's plans for a huge orchestral album — "The Last Rays Of The New Rising Sun?"

Reaction

"Whatever happened to your small-pox jab?" countered Jimi referring to a trip some years ago when he attended the Monterey Festival and I sustained a painful reaction to my inoculation.

"It went away," continued Jim answering his own question. "The pain went away — say how is this interview going. You should have got me when I was asleep!"

We talked briefly about some of the contemporary pop guitarists on the scene whom Jimi had heard — he was in no mood to be charitable.

"Alvin Lee — he should be in movies," said Jimi. "He's the Gene Vincent of the 70's. I hear I don't think much of Led Zeppelin — I mean I don't think much about them."

Jimmy Page is a good guitar player. I didn't like what Clapton was doing with Donnie and Delaney — he should be getting his own thing together, not trying to carry other people. I did some work with Steve Silla while I was in London a few weeks back — just a few more passages on some of his things — he has a very fine solo album coming out.

Finally Jimi excused himself on the grounds that he had to go out and buy a cushion to rest his gland upon, and he only had 11 days to rehearse his new act. We can expect him here to play around August and he may do the late of Wight Festival if it does not conflict with dates already booked in Japan.

It was almost four years previously that I first flew to New York with Jimi for his first American tour with the Experience. Passing through New York I found my own definition for the word "impossible" while trying to get him a cab. One: they would not stop if you had long hair. Two: they would not stop if you were a hippy. Three: they were not keen if you were coloured.

Hendrix now gets cabs a little easier, being famous. But he still has a long way to go.



JIMI: 'No telling how I feel tomorrow'

BY KEITH ALTHAM

"BY THEIR FRUITS YE SHALL KNOW THEM"...



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MATTHEWS
Southern Comfort: "Ballad Of Obroy Ramsey" (UNI).

This sounds like Simon and Garfunkel. Yeah this is really nice but I don't think it'll ever make the chart and I've no idea who it is.

Who is it? I really like this because the words mean something and it's got a good production.

Average

SOUTHWIND: "Boogie Woogie Country Girl" (Harvest).

(After first few bars) It's not Eddie Cochran is it? Now it sounds like Mike Chapman.

No I don't like this much, it's a pretty average rock record which could be a hit. There's even a bit of Creedence Clearwater Revival in there.

A better than average production.

BARRON KNIGHTS
"Traces" (Columbia).

I haven't a clue who this is but it sounds like the GTD's. Have you heard their album — they are really incredible.

Oh no, I don't like this at all, in fact, I might even go as far as to say I hate it. You can turn it off.

Follow

JACKSON 5: "ABC" (Tamla Motown).

Again I don't know who this is but it's nice. What I like about it is just what it is — if you can follow that. I mean it's a very honest record because they're not trying to do anything too clever.

Nice production and arrangement and it should sell a few down at the Speakeasy.

DAVID GARRICK: "Duke Me A Woman" (Columbia).

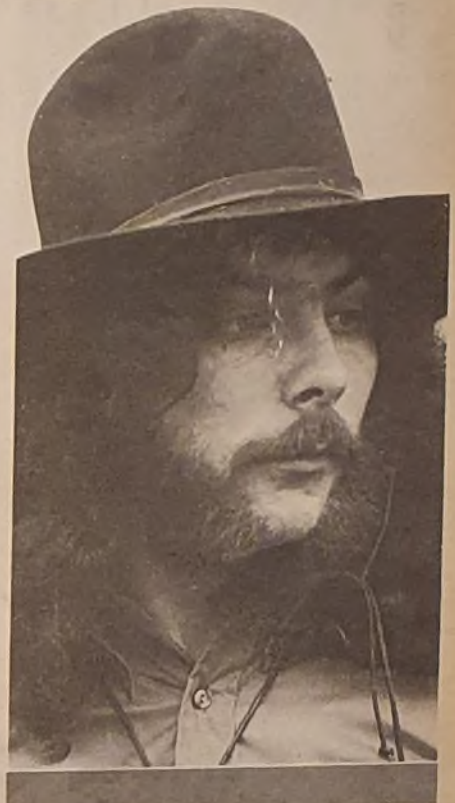
God, it's not the World Cup Team is it or the same blue who did "McArthur Park"? No, sorry I just can't get into this. In fact, I've nothing to say about it because I must have heard this about a million times before.

For a record to be good it has to have something like John Lennon's "Come Together" or something but this has done my head in — as they say in the business.

Original

BEACH BOYS: "Cottonfields" (Capitol).

Don't know who this is (fol-



lowed by unprintable quote). Anyway, I prefer the original.

The trouble is that you never know if they're trying to be satirical nowadays because the Mothers have done things like this but it's never meant to be serious.

With records like this you have to think twice.

TROGGS: "Lover" (Page One).

Shouts of "It's the Frogs!" all round accompanied by yells of delight I like this a lot and it's good.

I don't know what the Trogs think about it but it's really heavy. Yeah, definitely a chartbound sound.

This is the only one I'd buy so far.

Strange

SAVOY BROWN: "A Hard Way To Go" (Decca).

It's not the Small Faces is it?

I like the singing. It's very strange but I'm sure I've heard this before somewhere which is very disturbing.

TONY COLE: "Country Girl" (Parlophone).

This is like the guy who did "Little Green Apples." It's

music for looking over the rooftops of London I.v. Suffice to say I don't like it.

HERMAN'S HERMITS: "Searching For The Southern Sun" (Rak).

(After hearing hard-luck linc from record): When has Herman ever had shoes falling off his feet?

It's a typical American hard-luck song You can take it off.

Longer

DAVID AND DAVID: "In The City" (Columbia).

This is nice and it has good words which are very important. I definitely like this it could have gone on a lot longer.

GORDON WALLER: "You're Only Gonna Hurt Yourself" (Bell).

I reckon this is Billy Fury although it won't be. It's like somebody's said right, let's make a record everyone knows and has heard before.

Things don't have to be progressive to be good but this has nothing. It just proves that whoever it is has a pretty good voice, that's all.

A good record for a late night programme on the radio.



NEXT WEEK

ROGER DALTRY
in Blind Date



BLODWYN PIG is such a name, one might reasonably expect the band to feature swinish, pig-like music, with a heavy emphasis on swill 'n' grunt.

Never has a name sounded more misleading. For the Pig is getting up and slowly walking away towards greater musical prowess. Mick Abraham is the ace guitarist who has guided their fortunes.

Yet blowing in the wind is a stolid Mancunian saxophonist — Jack Lancaster. In a period when saxophones are becoming more important in groups, it is pleasant to note that Mr. Lancaster is more than a honk and squeal man.

He has a style and tone which takes him out of the sty inhabited by many a reedman. All too often in pop, men who operate the wind instrument perfected by old man Adolph Sax as a hybrid trumpet-saxophone, produce noises not unlike the bleating of an aardvark.

Whole musical evenings have been ruined by saxophonists whose idea of building a satisfactory column of air twist reed and bell would be more suited to the super-heated boiler of a Great Western Railway "Castle" class locomotive.

On their latest album, Jack has contributed a fine suite entitled San Francisco Sketches, which showcases his writing and instrumental prowess.

Says Jack: "There have been a lot of good albums out recently, in competition with ours, but I do feel it is a lot better than our first."

Do the Pig play brutal, swinish music?

"No, it wasn't planned that way! The name of the group came about when pianist Graham Walter sat in and we were thinking of names. Blodwyn Pig was his idea. He is now forming his own group with a classical violinist."

"In the group Mick and Andy Pyle write most of the songs, but I do all the brass arrangements. We didn't use any session men on the album. It's all us!"

"Sketches was inspired by the people and places we encountered in San Francisco. It was the only city I liked in America, apart from Boston. It had beauty spots and not many American cities are beautiful. I didn't like New York at all."

Jack snorted and began to root about in his coffee. "Tenor is my main instrument, but I like soprano as well. It's a difficult instrument to keep in tune, but with so much play between the notes you can get some nice slur effects. I used to like John Coltrane on soprano."

"I once saw Eric Dolphy with Charles Mingus in Germany. They gave a great concert. All the band walked off and left Dolphy

beginning I wasn't making much money playing pop either!"

"There is a tendency among some groups to use the saxophone like a guitar and not how it was meant to be played. The saxophone has its own form of expression, and I don't like using amplifiers and electronic effects. I just use the PA microphones. I have tried amplification but it cuts up the tone."

How are the fortunes of the Pig?
 "We have dropped a lot of our blues numbers. We have four new ones in the act now, and we have dropped Cats' Squirrel. Mick was a bit worried about that but we have a substitute number."

"Everything seems to be looking good for us. No problems at all and there is no sign of us splitting up. It was a shame about the Yes and the Nice. The Yes especially are completely original in their approach."

"My ambition is to write a suite on a John Steinbeck theme. It would be based on the 'Wayward Bus.' In fact I got the idea from hearing Woodie Guthrie's 'Tom Joad.'"

Jack of all trades



JACK LANCASTER: a fine suite on the new LP

and Mingus on stage just playing bass and flute. I think Dolphy had the best flute technique in jazz. It didn't seem like a 'double' to him as it is with most players."

Jack obtains one of the best tones of all British rock saxists.

"I'm not conscious of producing a tone as such. It's probably more noticeable on the LP because I was trying to get a West Coast jazz tone, because the suite was about the West Coast."

"The reason most rock saxists get such a harsh sound is because most of them are influenced by the jazz avant-garde — players like Archie Shepp and Albert Ayler. Volume is also a problem. When you are competing with the electric instruments — organ and guitar, it is quite difficult to keep in good tone. You tend to overblow."

"The sax is becoming more acceptable in groups with the advent of the so-called jazz-rock thing. When I started out I suppose I wanted to be a jazz player. But it wasn't a case of making more money by turning pop. At the

beginning I wasn't making much money playing pop either!"

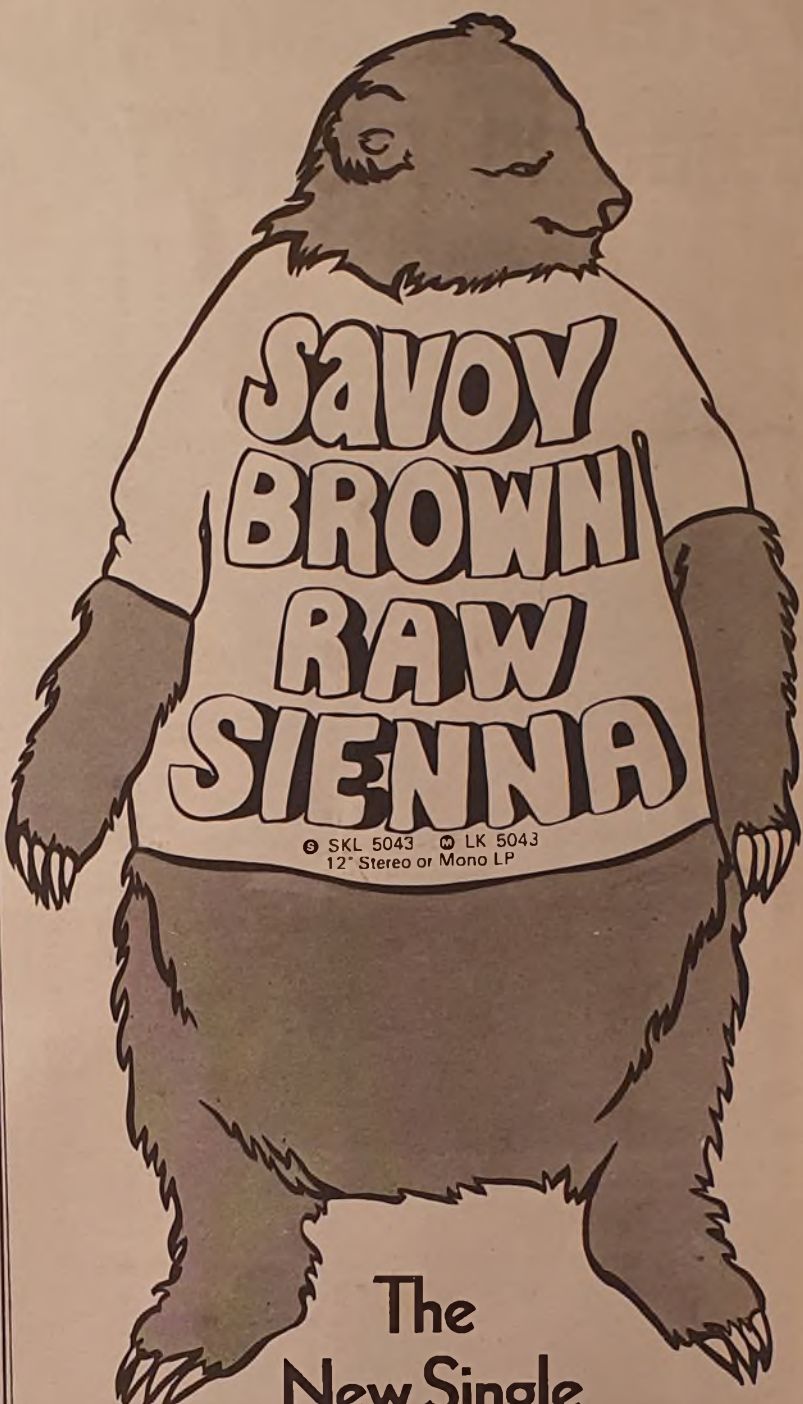
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CHRIS WELCH



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Peter and Humble Pie come in from the cold



PETER FRAMPTON: has been idolised, ignored and insulted

CRISIS AND calamity are no strangers to Peter Frampton, guitarist and man of peace. While Peter seeks only to strum, sing and see the world, situations tend to cave in on him.

He has been idolised, ignored and insulted. He has entangled in the eccentric motions of the pop machine, and miraculously survived, fairly unscathed. He remains, bright, cheerful and ambitious. And his guitar playing gets better.

Many musicians who have undergone less aggravation than Peter have cracked up under the strain. But Frampton stayed cool through a period when it was impossible to pick up a magazine without noting his name; through the traumatic break-up of the Herd; the tricky launching of a new group — Humble Pie — and the collapse of the company guiding their fortunes — Immediate Records.

One week early this year when it seemed to Peter he had no label, no group and no future — somebody stole his car.

But as 1970 struggled into a reluctant spring, the Frampton fortunes began to change. Humble Pie stayed together and confounded the critics. They bargained, negotiated and got themselves a deal with A&M records. They became their own managers and agents. Most important Steve Marriott, Jerry Shirley, Greg Ridley and P. Frampton hit the gigs scene they had missed in the days of bungling.

Steve Marriott, Jerry Shirley, Greg Ridley and P. Frampton hit the gigs scene they had missed in the days of bungling.

Milkman

Peter oven got his car back. Missing a record player and well worn — but he was on the road again.

Last Saturday morning he was still being assailed by problems. "I'm in the middle of paying the milkman and having a TV set fitted and hang on just a sec. . . ." It was lunch time and sounds of the Frampton household rising clattered faintly over the telephone.

The night previous Humble Pie had played at London's plush Country Club, where their microphone system developed a malfunction and Peter developed arynitis attempting to bellow popular songs.

"My voice is still three octaves lower. I'll have to go and see a doctor I suppose. It was really embarrassing to sing last night. I backed off the microphone. Everytime I went to sing, nothing came out!"

How important was the new record deal to Humble Pie.

"It has opened everything up for us. We are really getting on well and have completed four tracks for our new album in just a couple of sessions. If it keeps up we should have one out in about a month.

Of course there was a period when things were down, but we managed to get through. We had no money and we were doing sessions to keep ourselves alive.

"Because we got through this — the group is stronger than ever. There are no personal differences — we all get along a treat. America did that for us and it also brought our music together as well. We all know each other properly now which is great.

Wandered

"We have been working hard, but we are going to cut down a bit. We wanted to do about three gigs a week, but it has worked out at about five."

"The best gigs have been at Mothers in Birmingham, at the Marquee and at Crydon, because we could get a good sound in a good atmosphere.

"We even had a few screamers at one gig. It was really strange. They were at the Fillmore North, and it started out with all girls at the front. By the end of the gig it was all blokes at the front and the girls had gone. It was great — well you know what I mean. It was great. The girls liked the music. The girls got fed up with a long guitar solo and wandered away."

BY CHRIS WELCH

Had the group found its direction?

"We have found out what we should have done in the first place. When we started we really didn't know what we were going to do other than record our songs in a studio. Now its all down to finding new numbers and rehearsing.

"We don't like to go out and play ALL heavy or ALL quiet stuff. We do acoustic numbers, and 'Walk On Gilded Splinters' which has lots of ups and downs and of course 'One Eyed Trouser Snake Rhumba,' which always set a crowd going."

Was Peter worried that the public might have totally forgotten their hit of '69 "Natural Born Bugle"?

"Thank God! It was a great number, we enjoyed it has been forgotten."

When Peter started as a guitarist, he quickly developed his natural ability, and became something of a child wonder, giving demonstrations in his home town, Beckenham.

His first major influences were the jazz players, Wes Montgomery and Kenny Burrell. He rather looked down on the blues scene and underground rock. But few noticed his fast guitar work with the Herd anyway, which left him confused and lacking confidence.

Waffle

He needed his own style, and the turn-on to heavy rock, when it came, was not the instant solution.

"I'm really enjoying playing now. In America I got to the stage where I was just playing waffle. I was playing far too much and hadn't learnt it is best to play a little at a time and not over do it. Knowing when to stop — that's what I had to learn.

And SUDDENLY — I find I've got a style. I'm not professing to say it's a great style — but at least its my own. And Humble Pie did that for me. Humble Pie couldn't have been better for my guitar playing because everybody had plenty of room.

"Steve has come on a storm as a guitarist. His style has come out and I think he has surprised himself!"

"He has become much more confident. In the Small Faces, Steve was like me with the Herd. He was just there thrashing about. Now there is room for us all to do our bit."

"We had quite a few offers after Immediate folded-up. Then we came down to two, and eventually decided on A&M."

"It's nice to be in their stable. They are nice people. Herb Alpert came down to our recording session. They are interested in us — and not just the record. I can't wait for the LP to come out.

"We are forming our own agency and we'll manage ourselves. We'll be repressed at the time of the immediate thing, but it's best just to push and carry on, or else you can go mad. 'Cos it's not the first time it happened to me and something else is bound to happen soon folks!"



EAST OF EDEN: in a stronger position

Reorganised Eden keep on climbing

A FEW months ago, East of Eden went through the sort of reorganisation which could well wreck a band for ever. Instead they have carried on climbing, and are now in a stronger position than ever, poised to strike.

The reshuffle brought David Jack (guitar and vocals) and drummer Jeff Allen into the band in place of Geoff Nicholson and Geoff Britton, with the result that, by the side of bassist Andy Sneddon they now form an All-Scottish rhythm section.

Andy is adamant that these changes have improved the band considerably. "It's got a lot funkier since David and Jeff joined," he says, "and the potential is much greater."

Jeff and Andy had known each other from Scotland, when the former was in the Beat-stalkers and the latter in the Hi-Fi Combo ("Sorry about that name," said Andy) and Jeff was chosen out of 65 applicants after Andy had recommended him. Andy had also heard David in Scotland, and put his name forward when it was suggested that a stronger singer was needed.

"We'd sent some tapes to America," said Andy, "and they'd come back with a note saying that the band was great but the vocals were weak."

"So when I heard David while I was on holiday in Scotland, I suggested that he come down. He's a very good singer and writer, and he takes a lot of the writing weight off Dave (Arbus) and Ron (Cains)."

"He's a drummer as well," said Jeff, "and his guitar style is very unusual and percussive, rather like the James Brown rhythmic thing, so the rhythm section is much tighter now. He plays bass and piano, too. Andy and I have certainly lightened up a lot since he joined."

The last time I saw the band, in Paris, they were including a series of Irish gigs, featuring Arbus's brilliant violin.

"We're still doing the gigs," said Andy, "and in fact we recorded them the other day as a single for France. But I don't think they'll come out here as a single. Dave's working

hard on the gigs—he buys old books from which he learns new ones, and he's even got a name for it: Funky Cellidh."

Their records have been doing exceptionally well on the Continent. Their most recent album, "SNAP!", reached number four in Switzerland and number nine in France, while a track from the album, "Ramadhan," got up to second place in the French singles charts. They're currently spending half their time abroad, making prestigious club, festival, and television appearances — do they think this might prejudice their chances of success in Britain?

"Very unlikely, or so it seems," said Jeff. "We came back from France recently and did a concert at Watford with Keef Hartley, and we got standing ovation after standing ovation."

"There was a guy from the Fillmore East and West there, I think he's Graham's assistant, and he was so enthusiastic that he asked us to go over there — a reversal of the usual position where groups have to pester Graham to get on his bills."

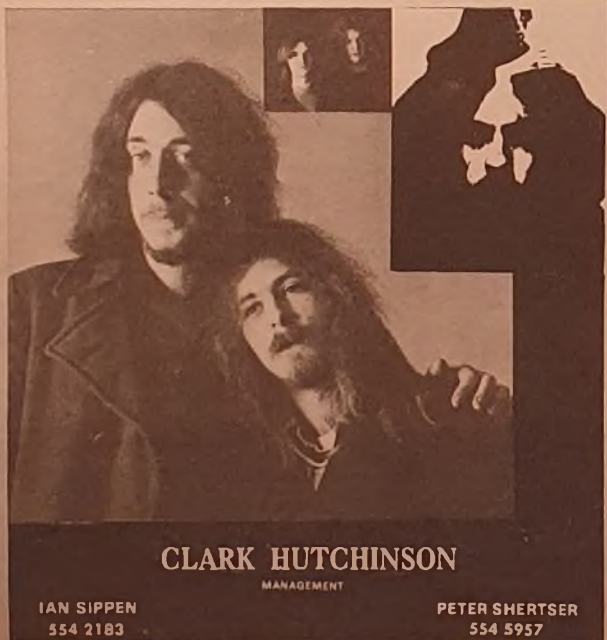
"But I don't know whether or not we'll be able to get over there this year . . . we've got so much work lined up, with festivals all over Europe, including one in Hungary. We did a gig at the Open Circus in Paris recently, and a guy approached us to do a concert there with the Paris Symphony Orchestra."

"We had an amazing scene in Huddersfield the other night: we'd never been there before, but the audience was requesting things even off the first album, things which David and I have never even played with the band."

"But David's improved the band so much, I really think he's going to be another Winwood type. He's a real all-round talent, and he's already written some stuff which might make a good single for this country."

The band's third album is currently in the planning stages, and the other day they went into the studios and spent all day "putting bits down, and just kicking ideas around. We came up with quite a few ideas that way, and so-called bits down, and just kicking ideas around. We had at the moment, we have to do all our writing in hotel rooms, which isn't the ideal situation."

"This week we're actually got three days off! It's like a real holiday. — RICHARD WILLIAMS



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Both sides of the Yes split



YES: retiring to the West Country for a couple of months

WHEN GUITARIST Peter Banks quit the Yes last week, and they cancelled all immediate appearances, it seemed like another episode in the sad saga of splits that have hit top British groups in recent months.

BY CHRIS WELCH

Following hard on the heels of the Nice break-up, it seemed part of the pattern of self-destruction. "NII" is the cry from Yes. "We are NOT splitting up." And the happy truth is that popular and most respected of groups are determined to keep up the work that must eventually lead to the breakthrough of major acceptance.

CHATTER

John Anderson, Tony Kaye, Chris Squire and Bill Bruford stay together — and in comes legendary underground guitarist Steve Howe, to replace Peter. The group are to "retire" for a couple of months to a house by the sea in the West Country. Here they will rehearse and re-emerge with a new sound, minus Tony. The band, minus Tony, gathered for light refresh-

ments and chatter this week, and seemed more cheerful and determined than has been noted for some months. John emphasized that Peter had left on friendly terms with Yes. "We just felt cut off from him musically. He wasn't playing our style. We want Peter to get his own scene going. We are going to see about getting a house to rehearse in near Ilfracombe. Our material won't change completely."

Said Chris: "We'll keep some of the favourite numbers and use any good new stuff. We'll just sort out the good from the bad." "And there will definitely be a single out on May 27 and an LP on June 15," said John with a note of determination.

"There's no chance of us breaking-up," said Bill. "The thing about group splits is it's topical and something to write about. Unfortunately — it's not the end of the group, it's the beginning! I feel ten years younger."

EXCITED

John: "We all feel excited about the band, more than before. I felt we weren't giving audiences our best. There was a feeling we had lost contact with our music."

"We decided to get Steve in when we found out he was

mad. You have got to be mad to join us!" Steve Howe grinned cheerily throughout the conversation. What had he been up to since the days when he was pioneering the Wah Wah pedal on that early underground hit "My White Bicycle," with Tomorrow. "I was with a group called Lodast. We did an LP but it took so long we were left nowhere. We wrote a lot of songs but didn't make it together. I also did the Delaney and Bonnie tour with Ashton, Gardner and Dyke. For the past year I have been doing a lot of sessions with Keith West."

The band were sorry that they have had to cancel appearances. "But we don't make a habit of not turning up," said Chris. "We are sure when they hear the new band that promoters will realise why we have had to cancel."

ATTACK

Bill: "It's going to be a spring clean. We'll blow out all the cobwebs. When we started out we were told we had a lot of drive and attack. Well, we are going to get that back. We'd like to do a big concert when we come back."

Meanwhile, how does Peter Banks feel about the split? When with the group Peter not only contributed strongly to their unique arrangements, but was heavily featured on a solo, outing called "I See You."

Here Peter went off on an extended, improvised tour de force, shifting from jazz to Spanish, classical and freak out effects. Sometimes it proved tremendously exciting. Sometimes it became a bore.

"Now for the dreadful truth!" said Peter when I met him before the arrival of his old group.

"Basically, for the last

couple of months I hadn't enjoyed playing with the band as much as I had in the past. And I felt my guitar playing was stagnating. I was going on stage each night and repeating myself and the hand knew this as well. So I thought it was time for a change.

STRANGE

"We had been together for two years and I had reached my limit with this particular band. Sure I had freedom, but I was lacking in inspiration. 'I See You' was strange. It just built up over the months, and in the end I didn't want to do it, but found myself playing it on every gig. Sometimes I couldn't get into it and I was just playing like a machine. Sometimes it went on and on and got really boring. It was something of an anti-climax for me, although it went down well."

"Now I just want to play with different people. The Yes could have got a lot bigger and will get bigger with their new guitarist. He should be good for them."

"What will he do next?" "I was a bit worried about leaving, but a lot of people have offered to help me. It's been amazing. I really don't know how I rate on the scene as a guitarist, but I have had a lot of offers."

BREEDING

"I could either form my own band or join somebody else. Whatever happens it will be soon! I may start camel breeding. There is a great shortage of camels in Fulham."

Peter has plans but is keeping them quiet at the moment.

"I'm looking forward to the new Yes LP. I really like it and hope it does well. The first one was a bit of a let down. But the new one should go straight to the top of the Kwango charts. It's got that Kwango beat!"

brett marvin and the thunderbolts



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Sebastian brings back the gaiety



JOHN SEBASTIAN: his range is wide as ever

JOHN B. SEBASTIAN (Reprise). The end of the Lovin' Spoonful brought about an absence of gaiety in rock and roll which has persisted right up to the appearance of this long-awaited album. It's good to know that Sebastian hasn't lost his touch, and still retains that whimsical quality which was the Spoonful's greatest asset. The very first line of the very first song will set your mind at rest: "Hurry up Lorey, hurry up Sue, we can't hardly wait for you." That's the man all right, as full of pond-time feelings as ever, still celebrating the small, joyful moments of life. "You're A Big Boy Now," of beloved memory, is done charmingly as a solo with guitar and takes on a new human dimension, while the brief "She's A Lady" is a typically quiet, oblique love song. His range is as wide as ever: "Baby Don't Ya Get Crazy" is a very unusual soul song, and "Magical Connection" is a chilling Latin tune which, like many of his others, is deceptively slight. There are a few tracks of less consequence, but I value Sebastian too highly to want to badmouth him. He's an original, and deserves a place in everyone's head. Oh yes—and he's helped along by Crosby, Stills, Nash, Dallas Taylor, Harvey Brooks, Duddy Emmons, and many others of renown.—K. W.

TEN YEARS AFTER: "Cricketwood Green" (Dorham). Alvin Lee is an excellent guitarist with considerable fluency and the ability to follow convincing jazz and blues. His is also a possible singer and contributed all the material. Naturally much emphasis is placed on his role in the group, but it seems churlish not to mention the other members of the group on the sleeve. They are of course Ric Lee (drums), Chick Churchill (organ) and Leo Lyons (bass).

As a team they have helped make Ten Years After one of Britain's top exports to America. Most of the tunes roar away with overtones of Cream on "Sugar The Road," and the Stones on "50,000 Miles Beneath My Brain." Alvin's guitar work is tremendous and he swings with considerable jazz feel on the unusual "Me And My Baby." Here Ric Lee shows his versatility as well, and presumably Chick makes the switch from organ to piano. But once again the sleeve is oddly reticent with credits. Not a hugely creative group in terms of writing or influence, they make heavy, satisfying music and this is their best album to date on both recording and performance levels.—C.W.

JETHRO TULL: "Benefit" (Chrysalis). Jethro Tull are an extreme band. Their music is demanding, it doesn't leave any room for non-commitment, it's a question of liking or loathing. In Anderson's songs, the flute, the

trademark of their earlier work, hardly appears on this collection but the sound is distinctly theirs even without it. Anderson (flute, piano, acoustic guitar), Martin Barre (guitars), Glenn Cornick (bass) and Clive Dunker (drums) stretch out more on this album than they've done before although the riffs tend to be repetitious, but Anderson is full of surprises and strange little effects with piano, mandolin and acoustic guitar. I think I'm going to like it. A success anyway.—R.E.

LEON RUSSELL: "Leon Russell" (A&M AMLS 582). It's pretty common knowledge that Russell wrote Joe Cocker's hit "Delta Lady," but he is also a brilliant producer, arranger and session man of long standing. He played on most of the old

Spector hits and last year got together with Delaney and Bonnie. Also a brilliant composer, Oklahoma-born Russell has finally got round to making his own album with British producer Denny Cordell. It was recorded part in England and part in Russell's own lavish home converted into a gigantic studio. Chris Stainton, George Harrison, Ringo Starr, Charlie Watts, Bill Wyman, Eric Clapton, Klaus Voorman, B. J. Wilson, Alan Spenser, Steve Winwood, Delaney and Bonnie as well as others, form an impressive line up, and although the songs were written quickly to accommodate the musicians available, this is little short of brilliant, with Russell playing piano, guitar and percussion and singing intensively and pungently. Heavy gospel, soul and blues make up the majority of the

tracks, although each and every track is a distinctive masterpiece. For a good cross section of Leon Russell's talents which have hitherto been kept latent, try "A Song For You," "Delta Lady," "Hummingbird" and "Shoot Out On The Plantation." Dig the humour, too.—J.G.

TOM RUSH: "Tom Rush" (CBS). Country-rock from Tom Rush; but Tom is careful to keep the two idioms apart. He gives the full rock treatment with a full backing to "Sleepy John Estes," "Drop Down Mama," while the remaining tracks on the opening side range from subdued ballads to untouched country. "Driving Wheel," with Dave Bromberg on dobro and Red Rhodes on pedal steel is brilliant, and the arrangements throughout are unmistakably. The session features some top jazz names: Warren Bernhardt and Herbie Lovelle as well as Ron Carter, Ed Freeman, Paul Griffin and some very good work from Duke Bardwell and Trevor Vellich. Side two is again tuneful: "Wild Child" is the first example of a positive funky sound rather than a drifting, free one, and lead guitarist Trevor Vellich and "Love's Your Pa?" is very kinky. "Bulldog Goes West" is a McCartney-style rocker, and so it goes. But all this says nothing of the fine guitar playing, rolling piano, driving guitar, and general job done which inhabits the music. This version of Lennon's "Across The Universe" was a mistake, though.—R.W.

BEE GEES: "Cucumber Castle" (Polydor). A tension-free atmosphere surrounds the pure pop of Barry and Maurice Gibb. Victims of super-hype in the past they have written 12 enjoyable songs, and sink them well. Their style owes more to the middle era of pop than post-psychedelia of the days when standards of writing and performance were high, but tunes were simple and effective. Typical is "I.O.U."—a basic sequence and easy chorus, but warm and spirited. They drift between soul and country influences and sound almost like the Everly Brothers on "Sweetheart." Their songs are well-rounded and often have a strong romantic intensity as on "Turning Tiger." Bee Gee fortunes have frequently tottered and as a performing group have led a confused career. But as composers the Gibb brothers maintain their strength. All the songs here are from their BBC TV spectacular "Cucumber Castle."—C.W.

ARETHA FRANKLIN: "This Girl's In Love With You" (Atlantic). Aretha is a rare talent, vocalist of uncanny power and ability who has soul in its truest sense, a feeling that never fails to come over no matter what she is singing. This material here is a new but her interpretation makes it fresh and exciting. I wondered how producers Jerry

Wexler, Tom Dowd and Arif Mardin would be able to harness Aretha's voice to songs like "Son Of Preacher Man," "Let It Be," "The Weight" and the title track, but Aretha's own ability to interpret lyrics makes this a magnificent album although CBS did and waste that voice no standards. Listen to this, though, and be swept up by the soul of Aretha Franklin.—R.E.

RANDY NEWMAN: "12 Songs" (Reprise). It's nice to know that there's more to Randy Newman than "Love Story," and this album proves that he is one of the most personal writers around His range is particularly wide, but the songs are always unmistakable and his treatments are superb. The voice is cracked, aged with a grimy patina of experience, and his piano stomps along with the aid of Clarence White (guitar) and Gene Parsons (drums) plus the excellent Ryland Cooder who plays boogie-woogie on the fantastic "Let's Burn Down The Cornfield." One of the many amazing tracks is "Have You Seen My Baby," a rolling recreation of Fats Domino's best period. Like The Band, Newman has a sense of history which comes through all over the place, but particularly on "Yellow Man" and "Underneath The Harlem Moon," a corny old thing which is the only song he didn't write, although he yet another ridiculously good record from America.—R.W.

SHORTY LONG: "The Prime Of My Long" (Tama Motown). Shorty Long died in June last year, aged 29. Although never achieving the recognition of some of his fellow artists at Motown, he was one of the select few from Detroit. Gladys Knight being another example he has been fully exploited and showcased. Shorty's voice is bluesier than most, and of a soulful quality, a virtue first discovered in the churches of Birmingham, Alabama. Shorty Long was a big man of soul.—R.E.

JAWBONE (Carnaby). Chawking back a vomit at the sight of the label, I have to say that this is a thoroughly enjoyable album from a band who take their influences from Dylan, the Band, and the Beatles. Well, if you're going to be eclectic, why not go to the best? "Honoyucky Redwood Cabin" for instance grabs its tune from "My Back Pages," while the overall one of much of the record is derived from the backwoods folkiness of the Band's last LP. There's another tune which has 12-string guitar à la McGuinn, and it's called "Your Pa?" is very kinky. "Bulldog Goes West" is a McCartney-style rocker, and so it goes. But all this says nothing of the fine guitar playing, rolling piano, driving guitar, and general job done which inhabits the music. This version of Lennon's "Across The Universe" was a mistake, though.—R.W.

BRETT MARVIN AND THE THUNDERBOLTS: "Brett Marvin And The Thunderbolts" (Sonet). The non-existent Brett Marvin and his non-existent Thunderbolts embark on the zaniest diversion from the blues of all time. Their aim, with the record's weird title and name, is to provide a big send up of themselves, and the result is an album which is packed with strange sounds and excitement. Not the kind of album you'd choose to spin in more meditative moments, but for a party atmosphere you can't beat it. The lads, all skilled musicians incidentally, tackle a number of blues standards with fairground sounds, and there's also one or two nice originals from pianist John Lewis. Keith Pigg and the rest of the lads. De-

initely worth a listen for its originality; just get a load of that funky zoh stink!—J.G.

ZEPHYR: (Probe). What could have been a presentable set of standard rock and blues guitar music is spoiled by the inclusion in the line-up of a stunningly awful lady vocalist whose attempts at blues singing must cause mass convulsions in the graves of all deceased blues singers, whenever she is allowed near a microphone. A pity, as the guitarist and drummer blow some hot stomps. But whenever they get going, Candy Givens is back with a blast and a squawk.—C.W.

TAM WHITE: (Middle Earth). Aye, a tough street fighter, tough Edinburgh in tough Scotland, according to the tough, violent, street fighting sleeve notes. He has a strong, mainly heavy which he uses to punch a way through Paul Simon's dreadful old tune "I Am A Rock" and a few quite acceptable country and soul ballads. His voice comes up from the depths of a hard barrel chest. He can roar, growl, cajole or whisper. Let's hope he won't kick sand in our faces, the bully. On "Little Wheel Spin And Spin," he sounds almost like Lee Jackson of the Nice, which is quite a feat. The backing are varied and fairly inventive and Tam heads-butta along with grain booting satisfaction.—C.W.

JEFF SIMMONS: "Lucille Has Got My Mind Messed Up" (Straight). One approaches anything of apprehension and suspicion (is it a put on? Will it FREAK ME OUT?), but Jeff Simmons's record is a fine, solid, modern rock album, with a certain tinge of angular originality, mainly in the words, which are conservative. Beeheart. It's hard rock, to be sure, and very solid in rather intransigent way. Zappa plays a featured lead guitar on two songs one of which (the title track) is the best thing on the album. It's a rolling blues-balled, with Jan Unsworth blowing redundant baritone harmonies, and is really worth a listen.—R.W.

TIM DAWE: "Penrod" (Straight). Anything Jerry Yester produces demands to be listened to, and this is no exception. Dawe is a singer, composer, and guitarist, and from the fact that he uses acoustic guitar one might deduce that he has a folk background. At any rate the music here is what used to be called folk-rock, loose and relaxed and rollicking. "Nite Train Home" is a fantastic organ and steam-whistle guitar, but it's the exception in that while it flattens you out, immediately, the rest of the songs take time to seep into the memory. It records like this which demonstrates the depth and wastage of talent in rock at the moment, because it will probably pass unnoticed.—R.W.

MOUNTAIN: "Mountain Climbing" (Bell). Mountain are causing a lot of very heavy vibrations in the States and you can see why from this album. They have filled the gap vacated by Cream in the eyes and ears of America which isn't surprising as Mountain bassist Felix Pappalardo, guitarist Bruce and Bruce's indeed Bruce and lyricist Pete Brown are credited with one of the tracks—"The Theme For An Imaginary Western." The group—Leslie West (guitars and vocals), Cory King (drums) and Steve Knight organ, Mellotron and vocals)—have certainly mastered their style on Cream but whether they take it any further is questionable. They lack the fluency of the British trio and it tends to sound forced. But all the same it's hard stomping rock and they're a good band.—R.E.

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FOCUS ON FOLK

Minstrels from the provinces

THE DISCOVERY of two Scunthorpe musicians was so coincidental that it immediately leaves one wondering how many other fine groups are wandering around the provinces of Great Britain sadly lacking the exposure they deserve.

The Amazing Blondel are Terry Wincott and John Gladwin; they specialise in playing an assortment of unusual old English instruments and their style of music begins in the mediaeval period. Historians will recall that Blondel was King Richard's special minstrel—a kind of modern day roadie, about whom several strange and unlikely tales were told.

Explains John: "It has always been electric before. We were in a group called Methusalem and did an album which came out in the States, but then there was a lot of delay, and it

BY JEREMY GILBERT

didn't come out at all in England. We were one of these groups with a volume complex, so Terry and I decided to split. As it was, the group broke up naturally, but as our one acoustic number always went down well on stage, we decided to move in that direction. We wanted to make sure of a good sound balance, so started playing folk clubs, although I don't suppose you'd really call us a folk group.



THE AMAZING BLONDEL

"Our main bookings are in colleges where we use a PA system; for the folk clubs we are totally acoustic. We're now used to working the sounds out, and our material ranges from 11th century period to the late 15th or early 16th." The Amazing Blondel were able to put their former association with producer Steve Rowland back to good use, and gradually they started working on an album with

Big Jim Sullivan. But it was curious that they should choose such a vernacular approach to their music.

"I suppose we decided that so much popular music is American influenced so we'd do something totally English. The only American instrument we use is the harmonium, because that goes down well on stage. I should say we use between 20 and 30 instruments in all, but it's all carefully organised."

Blondel, highly rated by Mick Moloney of the Johnsons and another Irish Group, the Peckers, have now added extra depth in the form of a pair of permanent backing musicians called the Broken Consort. Eddie Baird will be playing guitar, gittern and percussion, while either Janice Pike or Ruben Goldie will be on cello. It was the Peckers who gave Blondel their first major London gig at their folk club fairly recently, which stirred up so much interest in this highly original unit.

"We're not brilliant instrumentally. That's why we don't want to do other people's material, because we'll only start getting compared and probably put down. At the moment we're like no other group. As contemporary minstrels, it's amazing the audiences we can reach; I suppose that's because it's quiet and the melody has appeal, the audiences are accepting it."

John is hoping that the north will love its stigma of supposedly being a backward area with a bad image. This, he says, is not the case. "We're trying to do something revolutionary and don't want to get into any one bag. I wouldn't say the album is totally representative of what we do on stage, but it's good enough; it's no good listening to just one track and judging us on that, though, as the whole album must be taken in context."

Terry is hoping for success in America. "I hope this sort of stuff will go down better as they have no heritage of their own." Both John and Terry claim to start from a starting point, things tended to escalate naturally towards an old English sound, and already they have plans for further installations. "We want to do some canticle things on a pipe organ which we hope will replace the harmonium," John went on. "Really it's just the old idea of a reincarnation within a modern idiom."

"We thought we'd do the whole way... Consort or bust," John laughed. "People ask us why we don't use Shakespearean or Chaucerian lyrics, but what's the point when it's all been done before?"

folk albums

Another plea for Clearwater

TOM WINSLOW: "It's The Clearwater" (Biograph BLP-1201B). Tom Winslow is known mainly through his associations with Pete Seeger, whom he helped to raise money for the building of a sloop—the Clearwater which sailed the Hudson in an anti-pollution campaign. Tom also wrote the official sloop song "Looka Yonder," which is the opening of a wonderful album. Winslow joined here by Happy Traum (guitar) and Thomasina Winslow (vocal) plays guitar and banjo. He is quite an incredible guy, having inherited some of the blues influences from Stefan Grossman (also the guitar style, which is quite accomplished). After a near fatal accident he decided to devote himself to the church, but thankfully not at the expense of his singing and guitar playing. Bits of Seeger, Dylan and the American protest singers are evident in Winslow's technique, and he also draws from the blues and gospel singers. Thirteen tracks in all, including "Death Comes Creeping," "God's Gonna Cut You Down," "My Dirty Stream," "Fayette County" and "Hide Me In The Bosom." Brilliant recording and strongly recommended.



BUCK OWENS: nice standard country showpiece

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IRISH RHYTHMS ORCHESTRA: "Irish Rhythms" (Talisman STAL 6001). When it comes to varied entertainment and excitement, it's all down to rhythms to hold the listeners' attention. Here the orchestra, led by Maurice Brett and conducted by Havelock Nelson, plays reels, jigs and hornpipes. Sixteen different dance tunes and excellent value from this budget label.

HANK WILLIAMS JR: "Luke The Drifter, Jr" (MGM-CS 8118). Another

good Hank Williams Jr album from the MGM country stock, about which it is difficult to pick faults. Williams' delivery is in the usual lazy drawl, familiar to all fans, and he is at his best on the old country standards such as "A Picture From Life's Other Side," "Be Careful Of Stones That You Throw" and "Life Gets Tee-jus Don't It." Although there seems to have been a recent flood of country music on the market, this one ought to find its way into every collection, as it reveals the incredible talents Hank has inherited from his father—a man talking and singing the blues.



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FOLK NEWS

Smiley to join P. J. Proby band

TOM BOWKER, better known as Smiley of Tom and Smiley fame, has gone solo, and quit playing bluegrass. He has accepted an offer to join P.J. Proby's backing band, but was involved in a serious road accident on the way from Manchester to London, which cut short his rehearsal plans. Smiley, an accomplished banjoist and dobro player, plans to work solo after the Proby tour, and then form a country band.



PRICE visits America



JO ANN third concert

appearance at the Philadelphia Folklopes Society. He has recorded for the new Folk On Friday BBC Radio programme, and will also be doing Country Meets Folk shortly; Malcolm expects to be in the States for a month. Essex organisation Folk For Christabel are running a folk blues evening at Leyton Girls School on May 16, featuring John Martyn, Mudge and Clutterbuck and Colin and Terry. A second concert at the Tretoops Hotel, Epping on July 5, features Keith Christmas and Cliff, Kev and John; third concert takes place at Leyton Boys School on Prager Hill, with Jo Ann and Dave Kelly, Bob Hall, Simon Prager and Sieve Rye. The London Folk Music Festival takes place from October 10-18 at Cecil Sharp

House. On Friday night is a Grand Irish Cellaibh with the McPeake Family and Murphy and Shaggis. Saturday morning will be set aside for singers and musicians, some of whom will be chosen to sing in Sunday afternoon's concert with the McPeake Family. Saturday afternoon is workshop time, featuring Bob Pegg on Rugby Songs — The Last Stronghold Of Following In England, John Pearce will be demonstrating guitar and dulcimer, Reg Hall will be holding the musicians' workshop, George MacBeth of the folk poetry, Francis McPeake the pipers' workshop and John Kirkpatrick the ritual dance. On Saturday evening there will be a cellaibh with the Beatles and Hugh Rippon (chairman).

The Delrads Club, Ardman, Ayrshire have the Country Cousins at the club every Sunday, and the Ian Davison Folk Group tomorrow (Friday). Colin Scott is lead singer in Top O' D Bill. Simon and Sieve are working at Blechley tonight (Thursday), BBC radio (13), Egham (15), Faversham (17), Wootton Wawen (24), Iwerhill (30) and Dartford (31). The first Arran Folk Festival takes place from May 29-31 in Broderick, Isle of Arran, and features Archie Fisher, Matt McGinn, Rah Noonke, Eddie Gair, Betty Cairns and Brenda.

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Opening
Joe Palmer of the Peckers is bringing Irish banjoist and guitarist Al O'Donnell to England for a short tour from May 29 to June 8. At the Peckers Club on May 9 is Jeremy Taylor, followed by Andy Irvine (10), Al O'Donnell (20), Derek Brimstone (June 6), the Pendlefolk (Blonde) (13) and Hamish Imlach (20).
Nick Strutt and Roger Knowles, Reid Sullivan and Joe Stead will be appearing at Captain Ferrar's Folk Club, which is held every Wednesday in Binley; the club is run by Jon Renard, Tony Bowman and Bob Clark.
The Pendlefolk of Burnley are opening their own club at the Wellings Hotel, Nick of Pendle, Salford. The club opened on Wednesday, May 6, which coincides with the release of the Pendlefolk's first LP on Folk Heritage.
Pete Ryder begins a short tour of the South at Gerry Lockran and Cliff Angler's club at the Half Moon, Putney on May 11; and then there he moves out to the Railway Hotel, Godalming (May 23).
Marylyn Wyndham-Reed appears at the Kennet Folk Club, Aldermaston tonight (Thursday), after which the guests include Alex Campbell (18) and Gas Works (29).
Vera Johnson appears at Cuthbert Toad Hall, Brighton (May 9). Country Meet Folk (10) and White Bear, Hounslow (14).
The Grass Roots, Halifax, are presenting a folk and blues night at the Shay Social Club on May 14, featuring Jo-Anne Kelly, Wizz Jones, Jugoslav Vein and Roger Sutcliffe.

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THE JOHNSTONS
QUEEN ELIZABETH HALL
TONIGHT
TIM GREENWOOD
GENERAL HAVERLOCK ILFORD
WHITE LION, The Avenue, Egham
THE WINDFALL
SATURDAY
"ANGLERS," TEDDINGTON
WINDFALL
AT COUSINS, 49 Greek Street, 7.30-11
MIKE CHAPMAN MARC BRIERLEY STEVE TILSON
Next Saturday:
MARTIN CARTHY
AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m.
DAVE and TONI ARTHUR
DAVE COOPER and JENNY BEECHING
BALLADS & BLUES at the MANDRAKE CLUB
HEARD STREET, W.1
DRIX TOWN DEPT FIDMA STEWART, DANA SCOTT, GEORGE GREENAWAY, THE TIPPEN FAMILLY
TIPPENS, DAVE SEWELL, and many others. 8.30 to 11.30 N/W DRAUGHT PORRIDGE (MURPHY AND SHAGGIS)
CROYDON COME ALL YE
BLUE ANCHOR, 3. CROYDON
JOHN FAULKNER SANDRA KERR
DRAUGHT PORRIDGE
NOEL MURPHY SHAGGIS & NODDY
WITH CLIFF AUGIER AND GERRY LOCKRAN
DIZ DISLEY
Hammersmith Town Hall 8 pm. Half open 7 p.m. Tickets at door 7s 6d; 10s; 15s 6d.

FRIDAY cont.
ROVERS FOLK CLUB, The Bear's Head, Wind Hill, Diapob's Storford, V.
ANDY ANDREWS
THE JOHNSTONS
QUEEN ELIZABETH HALL
TONIGHT
TIM GREENWOOD
GENERAL HAVERLOCK ILFORD
WHITE LION, The Avenue, Egham
THE WINDFALL
SATURDAY
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DIZ DISLEY
Hammersmith Town Hall 8 pm. Half open 7 p.m. Tickets at door 7s 6d; 10s; 15s 6d.

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CHRISTY MOORE
The Grosvenor, Grosvenor Avenue, N5
at 40 Cousins, 49 Greek Street, 7.30-11

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Out Demons Out
HAR 5013

QUEEN MARY'S S.U., MILE END ROAD, E.1
SATURDAY, MAY 9th, 7.15, presents

MANDRAKE
VALHALLA U.K.
COMUS

Adm. 8/-, 10/- on door. Licensed Bar. Tube: Mile End or Stepney
Green
Booked through Asgard Agency, 01-599 8205

EALING TOWN HALL
FRIDAY, MAY 22nd
We are pleased to announce the return of
BLACK AUGUST

THE PHONOGRAPH

OPP. GOLDERS GREEN TUBE, FINCHLEY ROAD, N.W.11

WED. & THURS. **EAST OF EDEN** EVERY SATURDAY
DISCOTHEQUE **TOP SOUL BAND**
Girls Free Admission plus guest DJ
SOUNDS BY LEE LICENSED BAR
Doors open 8 p.m.

Andy Lothian presents 'IN CONCERT'

TOM PAXTON

Friday 8 May at 11.30 pm TEMPLE OF PEACE - glasgow (GREENS' PLAYHOUSE)

TYRANNOSAURUS REX
SLEAZ BAND

wednesday 20 may at 8 pm ADAM SMITH
HALL - Kirkcaldy
thursday 21 may 8 pm TOWN HALL falkirk
friday 22 may 8 pm EMPIRE THEATRE -
Inverness

in association with CHRYSLIS
thursday 21 may 8 pm MUSIC HALL -
aberdeen

TEN YEARS AFTER + WIDE HORSE
friday 22 may 11.45 pm TEMPLE OF PEACE
glasgow

TEN YEARS AFTER

TYRANNOSAURUS REX

Tuesday 25 may 8 pm USHER HALL - edin-
burgh
sunday 24 may 8 pm CAIRD HALL - dundee
in association with CHRYSLIS

FAMILY CHICKEN SHACK

BLACK SABBATH
friday 5 June 11.45 pm TEMPLE OF PEACE
glasgow - saturday 6 June 8 pm USHER
HALL edinburgh

R & B AT ITS BEST

JOHNNY JOHNSON
& THE BANDWAGON

NOW BOOKING

JIMMY JAMES & THE VAGABONDS

All enquiries:

Clayman Agency, 01-247 5531/2/3/4/5

TONY HALL'S
FLARE
THURSDAYS
upstairs



Curved Air

on "Top Gear" Radio One, Sat 9th, 3oc to 5oc
Bookings: Aerated Band Co. 883-1021 & 435-8803

CLUB CALENDAR

THURSDAY
ALBION MICHAEL GARRICK
 hosts Kings Head, Fulham
 Broadway
ADERYSTWYTH UNIVERSITY
WILD WALLY
 BELLINGHAM, King Alfred,
 Southend Lane
MAX COLLIE
 Stumping Jazz Bar to midnight
 CHEZ CHESTERMAN Nickerel
 W. Cross St.
HOPPING HOTEL, opp. Wcm.
 city station Denny Tickers Octel.
 8 p.m.
HOUNDS CLUB, GREEN MAN,
PLASNYCT GROVE
T.2.
 FORMERLY MORNING. GROMIT
 LIGHTS SOUNDS.
LAFAYETTE CLUB
WOLVERHAMPTON
ATOMIC ROOSTER
 LA WALDONNE, 82 Kingly
 Street W.1
TRIFLE
 MIKE DANIELS Big Band, Half
 Moon, Pulney.
 RED LION, Colliers Wood,
 Northern Line Mainstream Jazz,
 admission free, others in wes-
 tminster
BOCOCK, NO SESSION (this
 week Albany J.H. back next
 week)
TIME-OUT Jazz Quintet, 3rd
 Lion, Brentford Utds. Free
"WHITTINGTON" PINNER
 ALAN ELDSON

FRIDAY
 ALBION, CHRIS MCGREGOR
 Trio, London Musical Club, 21
 Highland Park
ASTON UNIVERSITY
BIRMINGHAM
ATOMIC ROOSTER
 BICKLEY ARMS, Chislehurst,
 TREVOR CLEVELAND JAZZ BAND
 First dance girls admitted free
CHEZ CLUB
 LEARDRIDGE RD, WALTHAMSTOW
MANDRAKE
 ELYSIUM LIGHTS AND BAR
 NEXT FRIDAY LITTLE FREE
 ROCK
BLUES LOFT
 MAC'S HEAD, HIGH WYCOMBE
MAY BLITZ
GOthic JAZZ BAND, Lord
 Ranelagh, SW3
O STERLEY JAZZ CLUB,
 YARRA-YARRA JAZZ BAND Free
 Admission
PEANUTS, 215 Bishopsgate, two
 minutes Liverpool Street tube
MIKE OSBORNE GROUP
SCHOOL OF ORIENTAL and
African Studies, Woburn Square
 (WC1) MAN plus Lightshow and
 support discoteque. Licensed
 bar. Union members 5s. Non-
 members 7s 6d. Friday, May 8,
 10.30-11.30
THE FABULOUS NEW ERA
JAZZ BAND, Elm Park Hotel,
 Ilichurch

WARRLEY COLLEGE
WILD WALLY
WINDSOR CASTLE, Paddington,
 Harrow Road
MAX COLLIE
 Stumping Jazz
SATURDAY
ALEX SALISBURY
 New Street
GREATEST SHOW
ON EARTH
BEDFORD COLLEGE, Inner
 Circle Regents Park,
 Street tube 3 p.m. 5s.
MIKE OSBORNE
HARRY MILLER AND LOUIS
HONOLO

CALIFORNIA BALLROOM
 Whitton Road, Durdley 62804
BEN E. KING
 Cal Park Supporting Queen's Bar club

SATURDAY cont.
BICKLEY ARMS, Chislehurst
 YARRA YARRA JAZZ BAND
CHEZ CHESTERMAN, Darnel
 Hill
ERIC SILK, Thames Hotel,
 Hampton Court
FRDG ISLAND Jazzband,
 Brewery Tap Celtic War Ware
GALA NORWICH
EDGAR
BROUGHTON
RAILWAY TAVERN, Angel
 Lane, Stratford, E15
TUPELO!
CU CHULLAIN
 8 p.m. NO
!ADMISSION FREE!
ROCKIN' SHOP
 MAC'S HEAD, HIGH WYCOMBE
 STARTING SAT, MAY 16
SHAKI'N' STEVENS, DOC ROCK
SILSOE COLLEGE
WILD WALLY
 Bookings: 01-736 8553.
SLOUGH COLLEGE OF TECH
NOLOGY
ATOMIC ROOSTER
TOFTS, FOLKESTONE
HAWKWIND
THE FABULOUS NEW ERA Jazz
 band Ship Ground, Lea Bridge
 Road

SUNDAY
BLACKOOTN STOMPERS 100
 Club
BLACK PRINCE Hotel, Bealy,
 Kent.

THE PEDDLERS
BOTTLENECK
 Blues Club
 Railway Tavern Angel Lane,
 E15
T.2.
 (MORNING)
 PLUS DUTCH HENRY DROWN
CHEZ CHESTERMAN, Crown &
 Anchor, Cross Street, Tillington
 (Luncheon)
CHEZ CLUB
FISHMONGERS ARMS
 HIGH ROAD WOOD GREEN
RARE
BIRD
 PLUS WHITE LIGHTING
 BAR, DOORS OPEN 7.45
COOKS JAZZ CLUB
THE RED LION, LEYTONSTONE,
 NEW ERA JAZZ BAND.
DOWNWEAT CLUB, Rainbow
 Room, Manor House, N.16
LES CONDON QUINTET
 7.30-11 Licenced Admn 7s 6d
GOthic JAZZ BAND, Lord
 Ranelagh, S.W.3, Lanchime.
GROOVESVILLE
WAKE ARMS, EPPING (A33)
HIGH TIDE
 Members 7s, Guests 8s
 Next Sunday! TRADER HORNE
KEITH SMITH Band, Huddingley
 Club, Richmond. Every Sunday
 Free. All welcome.
ODYSSEY, PIED BULL, Liver-
 pool Road Tillington (2 minutes
 Angel Tube), 8 p.m.
!AQUILA!
!AQUILA!
 PROGRESSIVE SOUNDS FROM
BIRTHDAY PAVEMENT
 AT KINGS HEAD BLUES CLUB,
 NEXT TO MERTON BUS CAR
 7 p.m. ADMN 4s.

COUNTRY CLUB
DISCOTHEQUE
 Every Saturday Night
SATISFACTION
 CANA VARIETY AGENCY
 154 Fox Lane, London, N.13
 01-886 5598

SUNDAY cont.
THE BULL
 Upper Richmond Road, East Sheen
 S.W.16
BEN E. KING
 (Next Sunday THE PEDDLERS)
MONDAY
AT PLOUGH, STOCKWELL, SW8
JOHNNY SCOTT
IAN HAMER
BLACK PRINCE Hotel, Bealy,
 Kent. Spencers Washboard Kings
COOKS FERRY INN
 ANGEI ROAD, EDMONTON
MOTT
THE HOOPLE
GOthic JAZZ BAND, Lord
 Ranelagh, SW3
OVAl HOUSE, Kennington
 Oval, SW11
"METRE"
 Nearest tube, Oval Northern
 Line
READING "SHIP" MAX
COLLIE
ROCK 'N' ROLL
AT THE KINGS ARMS
 243 High Road, Wood Green, N.22,
 with
LEGEND
MAGIC ROCK BAND
 Discs, lights 3s, members, 6s,
 guests. First 17 girls admitted
 free
THE ORIGINAL EAST SIDE
STOMPERS, Brewery Tap, Bork-
 ing, near station
TRENT BRIDGE INN,
 NOTTINGHAM
ATOMIC ROOSTER
TUESDAY
CHEZ CHESTERMAN, The Galie
 bury, Darnel
"GEORGE" NORDEEN, TEMPE-
RANCE SEVEN, Har Extension
HOUNSLOW ARTS LAB
OCCASIONAL WORD
ENSEMBLE
 White Bear, Kingsley Road,
 Hounslow
MANOR HOUSE (Manor House
 Tube)
MAX COLLIE
 Stumping Jazz Bar to midnight
OVAl HOUSE, Sounds Aloud
BIRD CURTIS QUINTET
 Nearest tube, Oval Northern Line
100 CLUB
 100 OXFORD STREET, W1
 FROM THE USA
GREAT COUNTRY ROCK MAN
BUDDY
KNOX
 And the bad River Band and a
 few Darty Dulle
WEDNESDAY
BLACKOOTN STOMPERS,
 Greenham, Blactheath
ERIC SILK, 100 Club, Oxford
 Street.
GREEN FORD "OLDFIELD
TAVERN", 1095 Greenford Road,
 near Sudbury Hill Station and
 Greenford.
KEN COLYER
CUN TAVERN, Craydon:
JIMMYS. BRIGHTON.
CASTLE
OVAl HOUSE, Kennington
 Oval, SW11
"CONTINUUM"
 Also Science Fiction Post JOHN
DRUMMER Nearest Tube Oval,
 Northern Line.
THE CASTLE, Tooting Broad
 way
SPIRIT OF JOHN MORGAN
THE CHAPELFIELD, NORWICH.
ATOMIC ROOSTER
GET
SATISFACTION
 CANA VARIETY AGENCY
 154 Fox Lane, London, N.13
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LOUIS MOHOLO AND THE SPEAR with
DUDU PUKWANA
ALAN ELDSON'S
JAZZ BAND
BILL NILE'S
GOODTIME BAND
 THE NEW BERIA STOMPERS
BLACK BOTTOM
STOMPERS
THE KEITH TIPPETT
GROUP
 NAIMA
BUDDY KNOX
ERIC SILK'S SOUTHERN
JAZZ BAND
 FULLY LICENSED BAR and RESTAURANT
 INCLUSIVE BATES FOR STUDENT MEMBERS
 Full details of the Club from the Secretary
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 Club Telephone No.: 01-636 0933

STUDIO 51
KEN COLYER CLUB
 10/11 Gd, Newport Street
 near Leicester Square
 Sunday, May 10th, 7.30 p.m.
BRETT MARVIN
& THE
THUNDERBOLTS
 plus BOTTLENECK BILL

THAMES HOTEL
 HAMPTON COURT, MIDDLESEX
 Friday, May 8th
ALEX WELSH &
HIS BAND
 Saturday, May 9th
ERIC SILK & HIS
SOUTHERN JAZZ BAND
HOPBINE (Next N. Wembley Stn.)
 Tuesday, May 12th
BOB BURNS
 with
TOMMY WHITTLE
QUARTET

at GREYHOUND Park Lane CROYDON
EDGAR BROUGHTON
D.J. BOB STEVENS
 Licensed Bars - Lights & Sounds - S.U Cards
 Next week THE FREE

at FOX ON THE HILL DENMARK HILL S.E.5
DADDY LONGLEGS
D.J. BOB STEVENS
 Licensed Bars - S.U Cards
 Next Wed.: FORMERLY FAT HARRY

COUNTRY CLUB 310e HAVERSTOCK HILL, N.W.3
 (opp. Balise Fort. Club)
 Friday, May 8th
MOTT THE HOOPLE
 plus NOIR
 Sunday, May 10th
WILD ANGELS
 Tuesday, May 12th - IMPULSION NIGHT
GYPSY
 plus JEFF DEXTER 6/-

100 CLUB
 100 OXFORD ST., W.1
 7.30 till late

EEL PIE ISLAND
 MAGIC NIGHT ON FRIDAYS (starts 9.30)
LITTLE FREE
 with GINGER JOHNSON &
GENESIS
 with JULIANS TREATMENT
 May 8
 May 9
 May 10
 May 11

TORRINGTON
 HIGH ROAD, NORTH FINCHLEY
 Tel. 445 4710
 Thursday, May 7th
GRAHAM COLLIER
MUSIC
 Next Week - LONDON JAZZ 4
 Sunday, May 10th

IF
 featuring
DICK MORRISSEY
 and **TERRY SMITH**
The PHOENIX
 CANTONMENT
 WEDNESDAY, MAY 13th
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SEXTET
JAZZ CENTRE SOCIETY
 114 Shaftsbury Ave., W.1, 734 2964
 Monday, May 11 100 CLUB
KEITH TIPPETT GROUP
NAIMA
 Sunday, May 10
ASH TRAE. GILLINGHAM
PAT EVANS BAND
 Free Concert, Sat. May 9, 2.30
 Euston Square Gardens
S.M.E./CAPARIUS

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 Resident Trio
TONY LEE
TONY HARRIS, TONY ARCHER
 Tuesday, Wednesday and Thursday
 Resident Rhythm Section
BILL DE SAOZ TRIO
 Fri., Sat. and Sun., Lunchtime & Evening
 Thurs., May 7
 Fri., May 8
 Sat., May 9
 Lunchtime
 Evening
 Sun., May 10
 Lunchtime and
 Evening
 Mon., May 11
 Tue., May 12
 Wed., May 13
BONNIE ROSS
FUSIONS
LENNIE BEST
DANNY MOSS

at FOX ON THE HILL DENMARK HILL S.E.5
DADDY LONGLEGS
D.J. BOB STEVENS
 Licensed Bars - S.U Cards
 Next Wed.: FORMERLY FAT HARRY

COUNTRY CLUB 310e HAVERSTOCK HILL, N.W.3
 (opp. Balise Fort. Club)
 Friday, May 8th
MOTT THE HOOPLE
 plus NOIR
 Sunday, May 10th
WILD ANGELS
 Tuesday, May 12th - IMPULSION NIGHT
GYPSY
 plus JEFF DEXTER 6/-

marquee

90 Wardour St., W.1

01-437 2375

Thursday, May 7th (7.30-11.00)
RARE BIRD
ATTRESS

Monday, May 11th (7.30-11.00)
CRESSIDA
FAIRFIELD PARLOUR

Friday, May 8th (7.30-11.00)
SLADE
WISHBONE ASH

Tuesday, May 12th (7.30-11.00)
KEEF
HARTLEY

Saturday, May 9th (7.45-Midnight)
TRIFLE
D.J. BOB HARRIS

Wednesday, May 13th (7.30-11.00)
LONG JOHN BALDRY
 Sunforest and guests

Sunday, May 10th (7.30-11.00)
T.S.S. Presenta
KEVIN AYERS & THE
WHOLE WORLD
QUIVER

Monday, May 11th (7.30-11.00)
KEVIN AYERS & THE WHOLE WORLD
AUDIENCE plus SUNFOREST plus QUIVER
 Special guest: ROGER SPEARS, GIANT KINETIC WARDROBE
 Doors open 7.30 p.m. Members 4.50. Cards 8/- Non-members 8/-

Wednesday, May 13th
KEITH TIPPETT
SEXTET

Thursday, May 14th
HUMBLE PIE
 STEVE MILLER DELIVERY
 featuring CAROL GRIMES
 Wednesday, May 13th
LITTLE FREE ROCK
 GINGER JOHNSON &
AFRICAN DRUMMERS
 8 HAM TOWN HALL
THURSDAY, MAY 21st
 IN CONCERT
TOM PAXTON
 Tickets on sale at the Club

marquee studios - 10 Bedford Square, W.1, 01-437 4951
MARQUEE SUNDAY SPECIALS by STRATTON-SMITH
 May 10th
KEVIN AYERS & THE WHOLE WORLD
AUDIENCE plus SUNFOREST plus QUIVER
 Special guest: ROGER SPEARS, GIANT KINETIC WARDROBE
 Doors open 7.30 p.m. Members 4.50. Cards 8/- Non-members 8/-

MOTHERS
 High St. Erdington B'ham.
 Phone:
 021-373 5314
 Friday, May 8th
PETE DRUMMOND
 + Guest Group
QUIVER
 Saturday, May 9th
BLODWYN
PIG
 + MAY BLITZ

marquee studios - 10 Bedford Square, W.1, 01-437 4951
MARQUEE SUNDAY SPECIALS by STRATTON-SMITH
 May 10th
KEVIN AYERS & THE WHOLE WORLD
AUDIENCE plus SUNFOREST plus QUIVER
 Special guest: ROGER SPEARS, GIANT KINETIC WARDROBE
 Doors open 7.30 p.m. Members 4.50. Cards 8/- Non-members 8/-

THE Friday STAR HOTEL * W. CROYDON
 296 London Road, Broad Green
 Friday, May 8th
LIGHTS
SOUNDS
STRAY + SILK
 NEXT FRIDAY: GREATEST SHOW ON EARTH

THE TEMPLE 33/37 Wardour St., London W.1.
 Enquiries: 734 9466
FRI, MAY 8th ALL-NIGHTER, 9 p.m.-6 a.m., 12/6
MOTT THE HOOPLE
STEVE MILLER'S DELIVERY
BLACK VELVET
MYSTIC SOUNDS - JERRY FLOYD Next Friday **SAM APPLE PIE**
SAT, MAY 9th ALL-NIGHTER, 9 p.m.-6 a.m.
JODY GRIND
DEMON FUZZ - QUIVER - YELLOW
MYSTIC SOUNDS - JERRY FLOYD PALE GREEN UMOUSINE LIGHT SHOW
 Next Sunday **LORD SUTCH & HEAVY FRIENDS**
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KING'S HEAD Market Place, Romford
FREE
GORMANHAST
ronnie scott's 47 Friith st London W1
 437-4752/4239
 licenced until 3am
 3 hours of entertainment
 Now appearing till May 16th
CHARLIE SHAVERS QRT. & MISS JANE MERYLL
JOE HENDERSON & THE DYNAMIC
MISS RHODA SCOTT
upstairs
 F.L.A.R.E.
GASS
BUCK BAIRD
SHOW & SCORPIO
JULIANS TREATMENT
SWEGAS
 Thursday, May 7th
 Fri., May 8th & Sat., May 9th.
 Monday, May 11th
 Tuesday, May 12th
 Wednesday, May 13th.
 (Lasts) Free Night every Wednesday.
 Ronnie Scott's are now exclusively booking—
NUCLEUS
SWEET WATER CANAL
AFFINITY WITH LINDA HOYLE

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KING'S HEAD Market Place, Romford
FREE
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ronnie scott's 47 Friith st London W1
 437-4752/4239
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CHARLIE SHAVERS QRT. & MISS JANE MERYLL
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GASS
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SHOW & SCORPIO
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SWEGAS
 Thursday, May 7th
 Fri., May 8th & Sat., May 9th.
 Monday, May 11th
 Tuesday, May 12th
 Wednesday, May 13th.
 (Lasts) Free Night every Wednesday.
 Ronnie Scott's are now exclusively booking—
NUCLEUS
SWEET WATER CANAL
AFFINITY WITH LINDA HOYLE





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Bom Friday 5th June until
6am Saturday 6th June
until tomorrow
All Night Music Festival

colosseum
savvy brown
taste

mathews southern
comfort
liverpool scene
atomic rooster
straws
with john peel

In Advance 276 send SAE to
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GLASGOW
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Wed. May 13th, CAIRD HALL, DUNDEE
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PONY + DISCO
UNIVERSITY COLLEGE, GOWER STREET, W.C.1
TICKETS 10/-

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BRAZIL STREET
MANCHESTER.

Sunday, May 10th
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MEL BUSH presents
BRITAIN'S MOST CONTROVERSIAL ACT

MAY 8th **BLACK WIDOW** Adm. 8/-
MAY 15th **PRINCIPAL EDWARD'S**
MAGIC THEATRE Adm. 8/-
MAY 22nd **WILD ANGELS** plus
RINKI DINK
ROCK 'N' ROLL SHOW Adm. 10/-

PLEASE CUT OUT AND KEEP FOR REFERENCE

THE ROCK REVIVAL CLUB present at
'THE MITRE' Tunnel Approach, S.E. 10
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First British performance
From America - Mr. Perry Dellinvalle... The Great

BUDDY KNOX

plus DAVE TRAVIS & BAD RIVER plus THE HOUSESHAKERS
and Your Rocking DJ's, Denny & Roy

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Rock 'n' Roll Every Saturday at 8 p.m.
Membership FREE Admission 12/6

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Seating 10/-
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CHARITY NIGHT
for the Royal National Lifeboat Institute

MAY BLITZ

Admission 7/6 PATTO
S.U. Cards 6/- JEFF DEXTER

Mott the Hoople

WARM DUST plus Optic Norvo Lights
on Saturday 9th May at 7.30 pm admission 10s
Watford College of Technology, Hemstead Road, Watford



ARE COMING

thank

KEEP HARTLEY BIG BAND

CAMDEN ROCK FESTIVAL

for a tremendous show, reception and
encores at the Roundhouse on
Sunday, May 3rd

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Sole Agency
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734-5205

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MUTTON LANE • POTTERS BAR • HERTS

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SHAKIN' STEVENS

and the SUNSETS 7/6

BRITAIN'S GREATEST SOUL, ROCK 'N' GOSPEL
SHOW!

ROOT & JENNY JACKSON

with the
ZENITH BAND
7th May TOP OF THE POPS
Solo Representation
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minutes West End, Orchestra
room and breakfast hotel. Terms
from 27. fully lit and cold,
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IMPERIAL COLLEGE ENTS. CLOSES
DOWN ON SAT. MAY 9th
(rear of Albert Hall)
At 3 p.m. - 12 midnight


TYRANNOSAURUS REX

TASTE

KEVIN AYERS & THE WHOLE WORLD
MIKE CHAPMAN • WISHBONE ASH
GRAIL • SMILE • 2 DISCOS, ETC.

Tickets £1 S.U. only
Tel. 589 2963

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A beautifully
voiced tenor
instrument, dark
timbre, rich
phrasing, smooth
and
fluid and clean
warm. Trade
offers £15.00
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TRESIDE TEL 304

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Enquiries: FLEET STREET 5011, Ext. 171, 176 & 234

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ORIGINAL SOUND productions
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VOCALIST WANTED for semi
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ROCK 'N' ROLL, PREFERABLY
DOUBLING GUITAR OR ORGAN,
FOR EAST LONDON RESIDENCY.
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VOCALIST WANTED for Ham-
mond, Marshall group — 683
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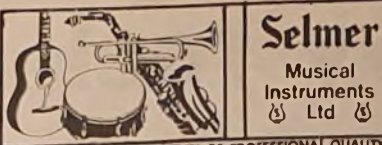
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Heavy rock is no hype

CASH for most change

Dave Cash and 'his own thing'

FOLLOWING LAURIE HENSHAW'S AM article "Sterling Cash," I would like to make two points. We have always been very satisfied with Dave Cash's professional attitude and performance as a DJ. It was made quite plain to him when the show was dropped that it was not being dropped because it had failed, but because we wished to change to a more musical policy of the late afternoon on Radio 1.

Secondly, I would take issue with Henshaw on his last two paragraphs. To the best of my knowledge, Dave Cash has never refused to do anything which we wanted him to do in his show. We have never suggested that he put in requests or try to capture the Jimmy Young audience. However, if there had been problems in proceeding Dave to change his format, surely Laurie would agree that the first definition of a professional is a man who does the job he is being paid to do, not one who insists simply on "doing his own thing."

MARK WHITE (Chief Assistant, Radio 1).

DESPITE REPEATED attacks from assorted musicians, rock critics and senile teddy boys, heavy rock music continues to thrive. Although it is now the "in thing" to put down heavy music, fans refuse to be drawn into this pointless activity, and loyally support heavy groups.

For evidence, witness the incredible popularity of Led Zeppelin and the rapid rise to fame of Black Sabbath. Other established bands such as Ten Years After and Taste have consolidated their position as top attractions while many of the American bands once classed as hypes, have been improving and refining their sound, while still retaining their heavy basis.

Listen to the new Blue Cheer, MCS and Iron Butterfly albums when they are released over here. Whoever is responsible is guilty of gross carelessness and negligence, and I warn all record buyers to take the precaution of checking their purchases to make sure they are getting what they are paying good money for.

JOHN COSGROVE, Limerick, Ireland.

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TASTE established

tracks on the sleeve of the Liberty album "The Age of Aquarius" by the Fifth Dimension. Again this track does not appear on my copy.

STEVE PILKINGTON, Birmingham 23.

LP WINNER

I MUST defend Led Zeppelin over composing credits. Robert Plant and Jimmy Page quite rightly credit themselves with the songs on "Led Zeppelin II."

But after a few bars I found out it was Norman Greenbaum's "Spirit in the Sky." — **L. WHITE**, Watling, Middlesex.

I WAS most excited to hear Canned Heat's "Refried Boogie" on the radio. But after a few bars I found out it was Norman Greenbaum's "Spirit in the Sky." — **L. WHITE**, Watling, Middlesex.

THE DEPARTURE of Peter Green from Fleetwood Mac came as no surprise to many people. I have spoken to it seems the "in" thing to split if/when one gets to the top of the tree.

IT WAS good to read some long overdue praise of the master of the acoustic guitar, Davy Graham (MM April 19). But it was sad to watch the Julie Felix Show and see Jimmie Page mangling first Davy's arrangement of "She Moved Through The Fair" and then Ben Janssch's arrangement of "Black Water Side." — **MICK CLARK**, Wembley, Middlesex.

Shame!

WHY, WITH London having a population of over 10 million, do we have to suffer the indignation of having just two major concert halls: the Albert Hall and Festival Hall? Every week it seems I pick up MM to read once again: "Sold out before the tickets were even printed," the latest and best example being of course the Simon and Garfunkel concert, and also the forthcoming Leonard Cohen concert.

LP WINNER

THANK YOU for your article on underrated and mislabelled Cat Stevens. I hope he really is back this time.

NIXEAD who also got a rare mention last week, are a similar act: they write beautiful material but rarely get the acknowledgment they deserve. — **DICK BARTON**, Wincobor, Essex.

Taj stole the show

WHILE APPLAUDING the musical and visual brilliance of it's A Beautiful Day at the Albert Hall, I cannot agree that they gave a better performance than Taj Mahal. Taj had the difficult job of starting the concert, and was working very hard to relax the rather stiff British audience, he was certainly the only artist to invite the audience to enjoy themselves.

MIKE SPENCER, London, W11.

WHEN WILL these stupid, dumb idiots at concerts realise that the end of a song is the place to clap? In the case of the Simon and Garfunkel concert, but about two songs were rained by clever, smug people clapping over the first few bars. — **M. COLP**, Sutton, Surrey.

ALTHOUGH I admire John Peel for bringing to light unknown talent, he seems to like weirdity, and people consequently adopt the same ju-

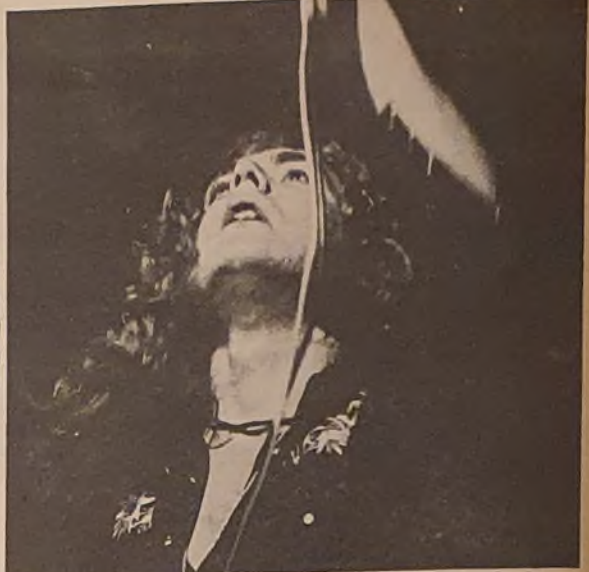
Thinkers?

I WAS very relieved that some of the music critics and perhaps some of the record buying public too, are finally aware that contemporary

MAHAL working hard

tiude Many groups are being attracted into doing weird things in the hope that Peel will give them radio time. Therefore I can't help thinking that John is encouraging musical pseudo and over-pretentious fans who develop a taste for weirdity in the manner of keeping up with the Joneses. — **M. J. TILNEY**, Royston, Hants.

I WAS overjoyed to hear news of the RCA Jim Reeves Forthright. As an established fan of Jim's and his immortal music I am pleased to see another tribute to that late, great artist. — **BUD HENDELSON**, Kilskealy, Eire.



LED ZEPPELIN: witness their incredible success

JIMMY WRITES:

WHILE appreciating the remarks about John Bonham and me playing on Lord Sutch's new album in the MM's review, I should point out that in fact I only played rhythm guitar on a couple of tracks, although John is on drums.

JIMMY PAGE, Pangbourne, Berkshire

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