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Festival fever as Isle of Wight and Plumpton fight to go on

DONOVAN AND PETER GREEN SET

Zeppelin invade Germany

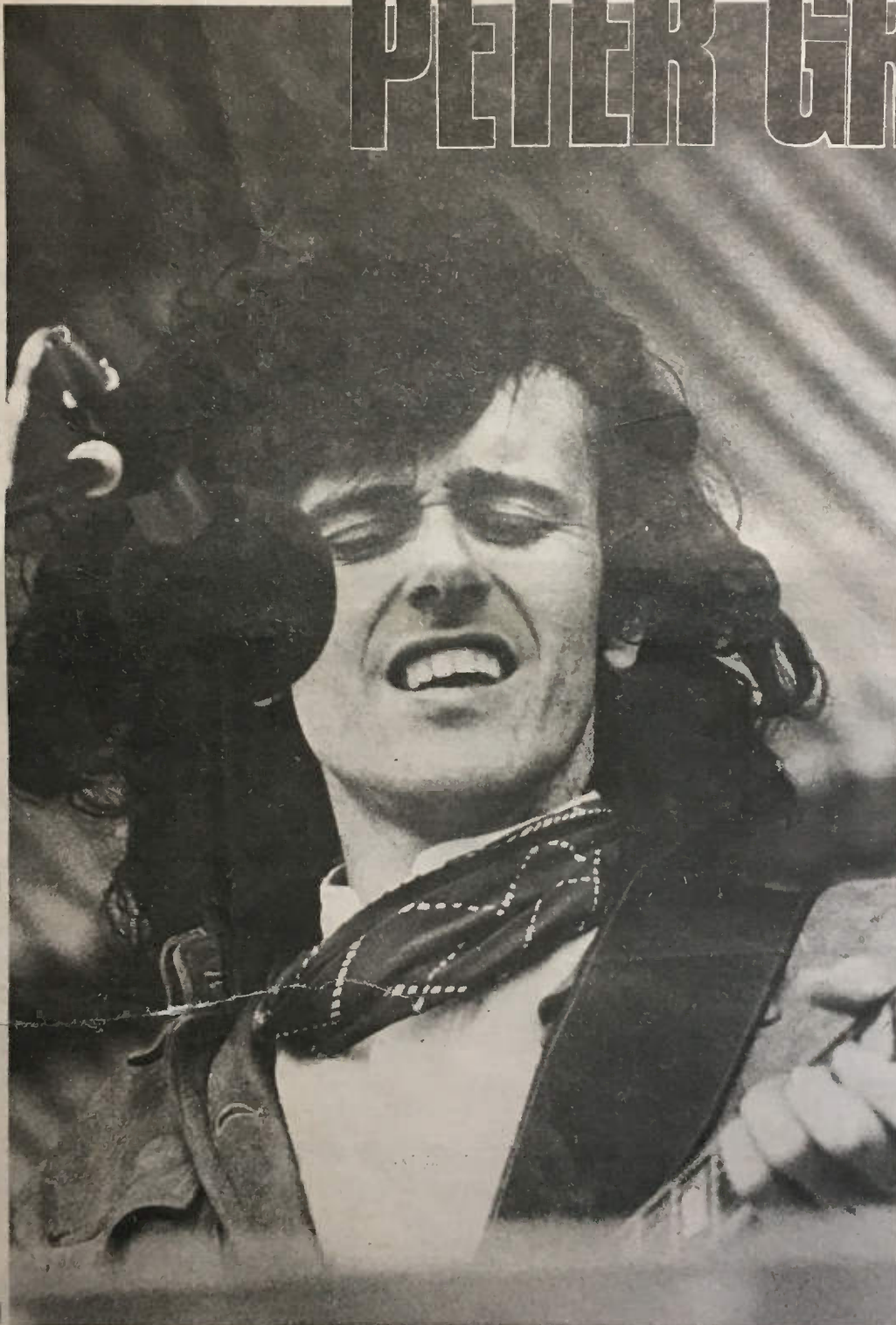
CHRIS WELCH REPORTS ON PAGE 20

Traffic, Free in Europe

A RAVING TOUR MM SPECIAL ON PAGE 19

Blood, Sweat Tears

NEW ALBUM REVIEWED ON PAGE 17



DONOVAN: booked for Isle of Wight

DONOVAN has been added to the bill of the Isle of Wight Festival, and Peter Green and Cat Stevens will be making "comeback" appearances at the National Jazz Federation's Tenth Annual Festival at Plumpton racecourse.

Both festivals have been dogged by objections from residents, and the Plumpton event is go ahead despite the threat of a High Court injunction brought by Tory MP Martin Madden.

"We don't believe these people will get their injunction," said a spokesman for the NJF, who are negotiating with the Rolling Stones for a bill-topping appearance. The court hearing is set for July 27.

A new site for the Isle of Wight Festival has been set, a mile from Freshwater, overlooking the sea, and if that falls through the organisers, Fiery Creations, have options on seven other sites.

"If anything disastrous does happen, we can switch to one of the reserve sites," said Fiery Creations' Pete Harrigan. "The County Council has been hounding us, and the rear-admirals and brigadiers have been whipping up hysteria against us."

"We've had no co-operation at all from the authorities. We've asked them for negotiations, but they've been unwilling and have shown a disgracefully irresponsible attitude. We've almost been hounded off the island, but the festival will definitely be on despite the threats of personal violence to myself and Ron and Ray Faulk."

"This could be the last year of the big festivals, so we want them to go out with a big bang."

Donovan — whose records will henceforth be appearing on Pye's Dawn subsidiary, it was announced this week—will sing on the Sunday, August 30.

The Plumpton Festival, which takes place on August 6, 7, 8, and 9, has a line-up of more than 40 groups, including Family, Keef Hartley, the Groundhogs, Hardin-York, Elton John, Chris Barber, and Burnin' Red Ivanhoe. Peter Green will appear with his "Friends," and a last minute signing is Deep Purple.

Win Isle of Wight tickets **FULL DETAILS** NEXT WEEK

NEW POP SINGLES



BY CHRIS WELCH

Classical musicians have a lot to learn

THE VELVET Underground are almost a myth to their fans. Up until now they have been a minority-appeal band, but those who

have discovered them are invariably completely hung up on the quartet's bizarre originality.

John Cale was the Welsh voice who intoned Lou Reed's story of Marsha Bronson and Waldo Jeffers on "The Gift," and also the fingers behind the nerve-grating electric viola on "Venus In Furs."

He left the band after its second album, and is currently in London to produce the final stages of Nico's new album for Joe Boyd, which was begun a couple of months ago in New York.

"Nico's so powerful... very Germanic, very European," he told me. "I'm going to use a string orchestra on some tracks, and possibly a rock band on one cut. I'm making her sing without her harmonium."

John produced Nico's last LP, the mind-shattering "Marble Index," which he told me was recorded in two days — one for the vocals and harmonium, and one for the backings, which John overdubbed himself. One song left off that record, he says, sounded just like Jerry Lee Lewis.

More importantly for Cale's own point of view is the recent release in America of his own Columbia album, "Vintage Violence," an extraordinary compilation which, typically, is not at all what you'd expect. John says that some of the songs are "British" and some are "American" in tone, and certainly the most exciting is the brilliantly-arranged "Big White Cloud."

Welsh by birth, upbringing, and accent, John spent three years in London, notably at Goldsmith's College, before the famous American composer Aaron Copeland got him a summer scholarship to America's Tanglewood music school through Leonard Bernstein.

"I was thrown out of Goldsmith's at just the right time to take the scholarship," he says. "That was in 1963, and I had two days of working and studying with LaMonte Young in the Dream Syndicate."

"That was very avant-garde music — we were holding chords for two hours at a time, and it was based on a system of intonation. We had electric violin and viola and two voices, and it was very loud and solid and hard."

It was then that he met Lou Reed, who was under contract to a music publishing company as a song-writer.



JOHN CALE: stunning effect of rock and roll

Richard Williams speaks to John Cale, formerly of Velvet underground

Lou played John some songs that the company wouldn't use, and among them were the famous "Heroin" and "Venus" from the first Velvet album, which Lou had written when 15 years old in high school at Syracuse, New York.

Sterling Morrison was a guitarist friend of Reeds, so the three of them got together and eventually added Maureen Tucker on drums. She had been a computer operator. The rest of the story — the meeting with Andy Warhol, gigs at the Dom in Greenwich Village, the abortive West Coast tour, and Nico — is too well-known to need repeating in detail, but for the record John says that the name of the band came from an American paperback.

John became a little wary when I asked him about the group's attitude as reflected in some of its more horrific material, and commented: "I do care that people believe the songs represented our attitudes."

"The main attitude was fear, and people believed that because we wrote and performed a song like 'Heroin' it meant that we condoned the drug thing. In fact it's about someone who doesn't like himself, and heroin is

the vehicle through which Lou expressed this.

"Lou is a very gifted writer — he must be to have written those things when he was 15. 'The Gift' was my idea, because I'd read his story and I thought it would sound good to back it with a separate instrumental piece called 'Booker T.'"

Eventually John left the group, at about the same time that Nico split, and they added Doug Yule in his stead.

He signed with Columbia and started to work in the studios with a group called Grinders Switch, who he says sound like The Band. A friend of his had put the band together, and he spent three months working on songs with them before he left because "I wasn't really interested in The Band's style of music."

Apart from his own record, John has also been working on Terry Riley's new Columbia album, "Church Of Anthrax," on which Riley plays organ and piano.

"Rock and roll has had a stunning effect on modern classical music," he says. "Those guys have got a lot to learn, and Stockhausen's electronic things didn't affect rock a bit, apart from maybe the four singles Jim Guercio did with the Buckingham's. And Guercio had a classical training. But all the exciting things are in rock and roll."

John has an unusual day job at Columbia now, remixing all the company's best albums for quadraphonic stereo, which is like stereo but with four speakers, one in each corner of the room.

His plans for himself include the writing and recording of a symphonic work, on a grand scale, and he says that he is currently interested in the lavish Spector style.

"It almost came off with the Velvet Underground," he says, "and it's hovering around right now. It may have something to do with the 'Marble Index' kind of overdubbing techniques. But basically I'm having a good time writing songs."

MATTHEWS SOUTHERN COMFORT: "Woodstock" (UNI). A beautiful Ian Matthews and friends version of the Joni Mitchell song. They are undoubtedly one of the most musical and tasteful of bands. Ian has a warm and expressive voice and it would be pleasant to see them all gain recognition in the chart. Listen for Gordon Huntley's steel guitar bits.

TASTE: "Born On The Wrong side Of Time" (Major Minor). Two years old, this was the original Taste with Rory Gallagher fresh from Ireland. It grooves along quite heavily and will be of interest to fans of the band, but it's not particularly indicative of their sound today.

BOVVER BOYS: "A.G.G.R.O." (Torpedo). A repetitive and violent tune, in the reggae idiom, much in tune with the tide of naked fascism currently sweeping Western Europe, or something. Actually it's quite fun, if you don't take it seriously.

BILLY PRESTON: "If I Had A Hammer" (President). Strange how this material crops up on different labels. Originally on the Island LP "The Most Exciting Organ Ever," hugely popular among heads in the mid-sixties, it still sounds funky and nice. There are no vocals, but Billy blows up ye storm on keyboard with a most solid rhythm section.

WAYNE FONTANA: "Give Me Just A Little More Time" (Philips). A strong Tamla-type beat, with conga drums, and vocal chorus backing Wayne's easy singing. It's the sound of the sixties, nicely recreated.

JOE LOSS & HIS ORCHESTRA: "Raindrops Keep Fallin' On My Head" (Columbia). A cha-cha version of the Sacha Distel hit. Ideal material for the Miss Blenkinsop school of dancing if only she can get that clockwork gramophone to work. No jiving in the ball-room please.

KENNY LYNCH: "In Old Kentucky" (Columbia). Kenny sings as well as ever on a gentle, melodic ballad, that actually reminds me of "Raindrops" again. It's the kind of song they used to back Debbie Reynolds floating about in slow motion.

RUMBLE: "Rich Man, Poor Man" (Warner). Dramatic guitar introduction by this heavy band, as they stomp along with telling effect. Chanted vocals, and positive bass lines and bits of production that take one back to Sgt. Pepper. Still the echoes linger on.

Billy Preston blows up a storm



BILLY PRESTON funky and nice

ANTHONY QUINN: "I Love You And You Love Me" (Capitol). Another actor getting into the sex-laden, gruff, mature, muttering act. Mr. Quinn merely reads the lines: "I love you" in such soporific fashion, one imagines his loved one probably drifts into a deep and refreshing sleep in a matter of moments.

RATTLES: "The Witch" (Decca). A Continental, or should one say

European band, who rock like German sausage and Spanish onions. It's a Dutch cheese of a hit, with its odd beat and clever production ideas.

STACKWADDY: "Road Runner" (Dandelion). An exciting version of the Bo Diddley classic. What more can one say? Only that the vocals are a bit of a drag and the tempo is too slow and the odd burst of whistling is a bit unnecessary.

BAREFOOT BLUES BAND: "Can't You See" (Beacon). By Jupiter this stomps along. Effective vocals and guitar and the linear construction leaps into atonal and polytonal fluidity of a kind not heard since the music of spheres was first perfected by Stuckhausen in 1914, during the upsurge of the Ga Ga art movement, which led to many design ideas we accept as part of everyday life today, like corrugated iron beds, circular gas ovens and legless chairs.

DINO & SEMBELLO: "See The Light" (CBS). Quavery but sincere vocals that remind me of Donovan, Pleasant guitar and sugary choir. A throbbing orchestra add their power to this super production.

COUNTRY FEVER: "A Picture Of You" (Pye). Ah ha, the old Joe Brown hit — revived to good effect. Odd if this were a hit. It might brighten things up no end. And after all that was the aim of Prince Wherzhog of Phensania, in the year 1662 when he gave the peasantry beer, fireworks and sausages in the streets. But they repaid his kindness by stripping him of his estates and trousers. He wrote later from exile in Italy: "Woe and lack that the citizens of Phensania should be so angered. How was I to know the beer was flat, the fireworks damp and the sausages poisoned?" During his 20 years in the wilderness, he sired 11 children, obtained the ear of the king and drew rough but visionary plans for a helicopter. There is a statue to his memory in Padua, shaped like a sausage.

BOBBY SHERMAN: "Hey, Mister Sun" (CBS). A gigantic sound, succulent singing, and much clattering drumming. It's splendid, super and ripping. It reminds me of the clean, crystal air of a mountain top, the silvery surface of some massive ice lake and the azure dome of heaven. And all for under ten shillings.

JOYCE BOND: "Wind Of Change" (Up Front). A swinger featuring the groovy vocals of Miss Bond. It's odd to hear a band playing 'out of the usual rock or reggae groove.

JIMMY CAMPBELL: "Don't Leave Me Now" (Fontana). Sorry, must dash.

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T2 IT'LL ALL WORK OUT IN BOOMLAND



YES: new guitarist, new material

YES—the band that's biologically improved

YES are back in Town — the band many feared had broken up. A great, original and much respected group, who have carved their own niche in the scheme of rock, they disappeared a month ago to reorganise.

OUT went guitarist Peter Banks, OUT went old numbers and IN came new man Steve Howe and a bag of new material. The band took over London's Lyceum ballroom for a day last week to rehearse for their return appearance. It was nice to see John Anderson, as amused and vague as

ever, Chris Squire, looming and rumbering on bass, Tony Kay, wild man of the organ, and Bill Bruford, drummer and chatter-up. And they sounded great as well — instrumentally and vocally, as they stormed into the exciting arrangements that are their forte.

Yes paused in their work to deny they had broken up, and proved it by getting together to buy a drink. What had they been up to in their absence? Said Bill: "We worked so hard while we were away on the farm we were exhausted. It was like four years on the road! But we're back, happy and raring to go. Steve is a fine guitarist and very co-operative. Peter was a player who never said anything. Steve talks about it, so we know where we stand. I think we're quite a change for him as well."

electric piano," said Chris, slowly and precisely. "Yes, and it doesn't work unless we are playing in Cheddar Gorge," said Tony.

Happy

"Tell me, what do you think of the band? Does it stink?" Bill directed his question at Steve, having decided to take over the interview.

Steve never actually declared whether or not he thought the band stank but he did say: "Oh, I'm happy. Working with such great musicians, its got to be happy. It's the first group I worked in with organ, so I have less to do."

Said Tony: "We're all record producers and experts at each others instruments." He glanced around for support.

Said Chris: "Most people seem to think we have broken up." He looked around for support.

Said Bill: "Time slips by, but Yes hattle on."

Hostelry

I had the feeling nobody was listening to anybody else, and as the heat in the Lyceum had reached around mark eight on your gas oven, we adjourned to a nearby hostelry.

The band chattered on about this and that, but my ballpoint ran out of ink at the crucial moment. But just before the ink drained away, Bill was heard to declare: "I feel humble that we are being paid to do something we like doing, and exist entirely for music."—CHRIS WELCH

SINCE John Peel declared, earlier this year that his favourite record of the moment was "Please Sing A Song For Us," very little has been heard of the Humblebums. Last week they broke a three-day holiday from recording to pay a visit to the MM.

The only things that Billy Connolly and Gerry Rafferty have in common are an amazing sense of humour and their Glaswegian origins. Billy is an extrovert, with his style influenced by folk and country music. Gerry is more withdrawn, used to play bass guitar with beat groups, and shows considerable shades of McCartney in his compositions.

"Open The Door," their third album on Transatlantic, is being released in August, and repeats the distinct contrast in inspiration revealed in the previous album. With such a musical diversity, was there a likelihood of the Humblebums splitting?

"It has got to come. There is nothing surer," Billy Connolly told me. "Groups should split. Otherwise they become a bore. What we thought was making us a very original group is, in fact, pulling us apart. We have so many different influences."

Humblebums—a split has got to come

"I know because of this album ('Open The Door') that I will have to write faster, so that I shall have about 20 songs from which to choose for the next recording," said Billy.

"We had a bad time recently because of this transition from a mainly folk act to an electric band. It is very difficult to define our music now. We do not really fit into any bag."

"I want to get more political. I used to write a lot of political songs when I was in the folk scene. But when I say political, I don't mean this 'freedom, freedom, freedom' thing. That gets you nowhere. Everyone wants freedom."

"I would like to get up and tell people what Ulster is about. I think



these people who spend so much time talking about the situation there are getting nowhere."

Gerry's Beatle influence has been noted and criticised in the past. Was he still under the spell of McCartney?

"I think that the Beatles' influence is much less than it was," he replied. "Some of the material on this new album might seem influenced, but it was written years ago."

"I am much more mature and so is my music. I know what I want to do now. I still retain a sympathy for Lennon and McCartney though."

"I would like to get a lot more complex musically on the next album, with songs that last seven or eight minutes. But you have to be careful not to become boring."

The group have recently done a week's tour in Holland, including a television appearance, and both Gerry and Billy were extremely pleased at how things had gone there.

"The thing is that we followed heavy bands, like Formerly Fat Harry, and we thought we were going to die the death. In fact people reacted very well," explained Billy.

"It was really satisfying to get through to them — much more satisfying than the folk clubs we were doing."

"It is a great thing for writing. I am not knocking the folk scene because I love it, but it is very complacent. I am definitely for softer music though."

I asked if they missed Scotland now that they have to live in the south.

"The truth is that I dearly miss it," replied Billy without hesitation.

"The main reason that hands come here is not because they think it is a nice place, but because it pays."

The group play in the Edinburgh Festival, with Julie Felix, at the end of August. It should provide some consolation for their present absence from the hills of home. — ANDREW MEANS.

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JAZZ SCENE

Slim Surman returns

A NEW, slim-line John Surman arrived in London last week, to guest on Harold Beckett's album date for Philips.

John attributed his light-weight appearance firstly to the rigours of a just-completed German tour with the trio, and secondly to an interest in macrobiotic food picked up from Dave Holland and Chick Corea when John spent a month in New York recently.

He says that the New York musicians were very interested in him, and during the four weeks he got to play with a number of different musical cliques, from Raschid All and his friends through to Lee Konitz.

"Konitz was amazing," he told me. "I've never really dug him before, that cool style, but we met in New York and played together for hours and hours."

"He tried to get us a record date, but it didn't come off. We're planning to do it sometime though, probably with Elvin (Jones) and Dave (Holland)."

"What with Dave and John McLaughlin telling them all about the British scene, the American musicians were very anxious to play with me and check me out. There's a lot going on there, in tight little groups, but the scene is much the same as Britain from a working point of view—it's just that it's on a bigger scale."

"The scene with Raschid was pretty weird—I don't know who the musicians were because they weren't interested in introducing themselves or stuff like that—they just came in, unpacked their horns, blew for ten hours, packed their horns away, and split. Very strong."

"I also saw Mingus, which was pretty strange. Stu (Martin) was with me, and he said that Dannie Richmond dropped a beat at one point and Mingus didn't scream at him, so something must be wrong."

After the Beckett date John will return to Belgium and the trio, which is functioning satisfactorily. They aren't, he says, exactly overburdened with work, but they have plenty to keep them going. And the music, he alleges, is getting better all the time, so that can't be bad.

RICHARD WILLIAMS

Leonard Feather reports on the Newport Festival

DESPITE discouraging weather forecasts, despite spells of rain on all three evenings, despite an overall concept calculated to discourage rock fans from attending, the seventeenth annual Newport Jazz Festival wound up with over 40,000 paid admissions, and a profit.

The audiences, though orderly, were uproariously enthusiastic; at least a dozen performers got standing ovations.

A surprising aspect of the five-concert series was the number of musicians from abroad who scored notable successes.

Among them were two veteran American expatriates, tenor stars Dexter Gordon and Don Byas. Both were heard at the Saturday night show, which was attended by over 18,000—one of the largest crowds in Newport history.

Accompanied by Kenny Burrell's trio, Dexter pleased older fans by sticking to the bop-derived style associated with him through a quarter-century. He climaxed his set with a "Darn That Dream" to which he appended what may have been the longest closing cadenza in history.

Byas, on the other hand, making his first showing in the US since he left in 1946 with Don Redman's band, seemed to have modernized and revitalized himself, playing with clarity, warmth and great fluency on "Round Midnight."

The Sadao Watanabe quartet from Japan made a good impression despite a derivative jazz-rock approach. (It was interesting to note that although, as instructed by the Newport City Council, George Wein did not hire any rock leaders this year, no less than a dozen of the groups he did hire incorporated rock or rock-jazz in one form or another.)

Joan-Luc Ponty was the most legitimately "violinistic" as well as the most creative, in the "Fiddlers Three" set that included Mike White and Ray Nance. The latter, however, outswung his colleagues with a refreshingly informal blues and with "Summertime." White, with impressionistic backing from pianist George Duke, fielded some provocative ideas and used wild techniques. At one point he held the fiddle horizontally across his belly, then slashed up and down with a vertically-held bow.

White was also heard at the Sunday matinee in a loud, loud and boring set with the Fourth Way, a group that seems to have lost its sense of direction (perhaps they should look for a fifth way).

Now, back to the Americans—in fact, the most famous American of them all. The opening show Friday night was a "Schlitz Salute to Sach," underwritten by the beer company. Its high point was a "Trumpet Choir" with six hornmen of all styles and ages from 26-year-old Jimmy Owens to

Newport couldn't stop the rock



TINA TURNER: wriggling

sexagenarian Wild Bill Davison. All six men were in optimum form, as if determined to put on their best face for Louis. They also dug up some lesser-known old Satch hits: Bobby Hackett did "Thanks a Million," Joe Newman "Jeepers Creepers," Ray Nance "I'm In The Market For You" and Davison a searing, bullet-noted "Blue Again."

Dizzy Gillespie not only played superbly but did a funny and affectionate vocal imitation of Louis in "Confessin'." Owens on flugel horn, was poignantly soulful in a trombone-like register on "Nobody Knows the Trouble I've Seen."

At the end of the set Hackett went into "Sleepy Time Down South" and Armstrong ambled onstage to sing it, followed by "Pennies From Heaven" (with a delicate Hackett obbligato) and "Blueberry Hill." Later in the evening he reappeared at the end of a magnificent set by Mahalia Jackson, who swung so effortlessly that her perennial protestations about not

being a jazz singer seemed more improbable than ever.

Also on hand for this nostalgic show were three groups composed mainly of senior citizens from Satch's home town: the Eureka Brass Band (extrovert but rhythmically stodgy), the Preservation Hall band (splendidly confident with DeDe and Billie Pierce, Jim Robinson, Willie Humphrey, Cie Frazier and Allan Jaffe) and the New Orleans Classic Ragtime band. All three included one or two younger men and all were racially integrated.

The Classic band was a septet led by the New Orleans-based Danish pianist Lars Edergran and featuring the elderly jazz historian, William Russell, playing quiet, legit violin. Reading their parts meticulously, they did a Scott Joplin ragtime waltz, a Bunk Johnson favourite called "Dusty Rag" and "St. Louis Tickle," which with its stiff drumming and formal playing could have been ragtime salon or drawing room music. An interesting oddity, in sharp contrast with the rough-and-ready improvisatory style of



DIZZY GILLESPIE: affectionate



ELLA FITZGERALD: slimmer

the other two Crescent City combos. The house rhythm section for the evening comprised the splendid pianist Dave McKenna, bassist Larry Ridley and drummer Lennie McBrowne. They accompanied all the trumpeters in the "Choir" set, and played in a Hackett Quintet that also introduced a superlative, undimmed e-b-y-tine Benny Morton on trombone.

A Newport innovation this year, at the Saturday matinee, was the introduction of a workshop concert. At the rear of the field, a cluster of fans seated on the grass heard Philly Joe Jones, Jonathan (Jo) Jones, Elvin Jones and Chico Hamilton exchange ideas at the drums, while simultaneously, onstage, but out of earshot for the drum fans, Wein introduced violin and trumpet workshops.

Later, Hamilton and Elvin played onstage with their own groups. Chico has an amazing alto man, Arnie Lawrence, who gets more different effects out of his amplifier than anyone else I've heard. He sounded successively like a violin, bass sax and soprano sax, and even like an alto. Elvin featured the tenors of George Coleman and Frank Foster.

Keith Jarrett (he's since joined Miles Davis) was a valuable addition to the hip country-rock of the Gary Burton combo. Tony Williams, alas, made British guitarist John McLaughlin and even organist Larry Young almost inaudible with his quadruple-fortissimo drumming.

The Saturday evening programme included the Gillespie quintet, which was interrupted by a sharp downpour. It proved herself the most irresistibly hypnotic lady in her field and had the audience spellbound as she told them how it is "To Be Young, Gifted and Black."

Herbie Mann was understandably miffed when his set had to be cut short for the Ike and Tina Turner revue. This old-fashioned presentation, with Mrs Turner and three other young ladies (the Ikettes) singing and wriggling in choreographic unison, was Newport out of place at Vegas. The r & b band led by Ike Turner was adequate. Tina, who shouted so hard that her intonation fell apart, simply isn't equipped to follow Nina Simone in the same show.

Sunday was Bill Cosby's birthday. The actor-comedian celebrated it by making his first festival appearance as a bandleader. Under his finger-

pointing, hip-shaking direction, a dozen Los Angeles and New York jazz and rock musicians achieved an overwhelming, eardrum, straining turbulence.

Cosby used only two horns (George Bohanon, trombone; Rudy Johnson, tenor sax), with three guitars, two pianos (Kenny Barron and Gildo Mahones), two drummers, two bassists (Monk Montgomery, Ron Johnson) and an organist

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NUCLEUS: much more than a rock band

NOBODY knew what to expect of Nucleus. The Newport audience had never heard of the sextet. It was merely announced that on the Sunday afternoon schedule the winning group from the Montreux contest would be introduced.

Even George Wein was surprised. "I expected the winner of a jazz festival," he said with a smile, "and I got a rock band!" But he was pleased with what he heard and, of course, agreed with the consensus that Nucleus is much more than an unhyphenated rock group.

Ian Carr, who played flugelhorn only (his trumpet was damaged in transit), unstimulating phrases in which all manner of influences from Dizzy up to today could be discerned.

Karl Jenkins was almost as fluent on oboe as on electric piano. Brian Smith's tenor and soprano, though not outstandingly original, sustained a mood and showed a good sense of continuity. With John Marshall laying down a solid percussive beat

named Stu Gardner who also engaged in some banter quasi-blues wailing. There was no written music, though it went on almost forever, but this exercise in organised hysteria was a tremendous hit.

The festival ended Sunday evening with an erratic show. Eddie Harris and Les McCann, separately and together, did some of their record hits with many predictable riffs and few surprises, except when McCann ventured into politics by loudly referring to Vice-President Agnew as an "ass-hole," a gratuitous remark hardly likely to be informative to young listeners, nor to endear him to older Agnew admirers in the crowd.

Leon Thomas' yodels and other odd vocal sounds were intriguing for the first 10 minutes, but soon grew tiresome in a long, monotonous drag. He was supported by a septet including the fine flautist, James Spaulding and three Afro-Cuban drummers. Cannonball Adderley played a short, succinct, moving set of which "Country Preacher" (with the leader in top form on soprano) was the peak point.

Buddy Rich, with the only big band of the weekend, brought on a bunch of apparently new kids. Among them was fender bassist Rick Laird, London born, ex-Ronnie Scott, ex-Berklee School of Music in Boston. He's been with Rich since last September. It was good also to hear guitarist Walt Mamuth back with the band. The Rich ensemble was as tightly together as ever, driven by the leaders incomparable swinging.

Ella Fitzgerald was the closer. Looking about 35 pounds lighter, she ranged from vintage Tin Pan Alley "Crazy Rhythm," "Hello Young Lovers" to contemporary "Spinning Wheel," "Raindrops Keep Falling."

By 12.20 am Monday July 13, the festival had passed into history. As George Wein said, "We've tried to show you all possible aspects of the past, present and future of jazz. We were hurt by the rain, but we still came out ahead—proof of the tremendous strength of jazz." "The Newport festival will go on and on. See you again next year."

Nucleus were a happy surprise



NUCLEUS: much more than a rock band

and Jeff Clyne on Fender bass, the most extraordinary sounds of the set came out of Chris Spedding's guitar. His billowing, gurgling, wailing, clicking and whining gave the whole group a different and fascinating texture.

Carr was overjoyed by the strong audience reaction. "It was rough on us," he commented. "We hadn't played for three days. We just got in the night before last, and had no rehearsal, no warm-up. The audience was wonderful."

The 37-year-old Carr, who got a late start in music ten years ago, said the group was set to make an appearance at New York's Village Vanguard before returning home.

Carr was enthralled by what he heard at the Festival. "I liked almost everything. Dizzy was fantastic, so was Nina Simone. Ike and Tina Turner are an amazing act visually, even if they aren't the world's greatest musically."

"I thought the Fourth Way was fantastic. And the drummers on the workshop—Tony Williams was unbelievable, and Elvin Jones—he's a dream!"

It's the cool, clear sound of Reslo

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RAY DAVIES in Blind Date

Ray Davies, a happy man at the moment, with the Kinks' latest single, 'Lola', high in the charts, sat through Blind Date puffing a large cigar. "I don't smoke, so I puff at these things," he said. He seemed to enjoy most of the records, and insisted that mono records were played through one speaker, and stereo played stereo.

it had echo on mouth organ.

BRIAN AUGER AND THE TRINITY: "I Wanna Take You Higher" from the LP Befour (RCA).

It's an English record again the group is probably good live. Are there two organists? — No, it sounds like double tracking. There's a Joe Tex riff — I'm not saying it is Joe Tex, but that's a riff he uses. Sly and the Family Stone type of thing. If you walk into a night club — it's the sort of thing you hear when you walk in.

TRAFFIC: "Freedom Rider" from the LP John Barleycorn Must Die (Island).

I think it's an English record. It's a flute isn't it? — Yeah it's nice — quite nice. Sounds like he doubles on saxes — does he sing as well? No, it's Stevie Winwood singing — must be Jim Capaldi on drums.

Traffic — yes this is similar to their first album — they surprise me — when they used to make singles they were totally different to their albums. The chords were drastic — the changes — it didn't bother me too much — as it was light it seemed to flow. The lyrics were funny — but the voice was another instrument. Obviously it's not

DEEP FEELING: "Sky-line Pigeon" (Page One).

It's hard to say really. It weaves in so many different directions and patterns. I'm not going to say I don't like it — it might sound nice on the radio. But nothing very good has happened to me — it hasn't knocked me over — but then I suppose it's not meant to.

MIKE D'ABO: "California Line" (UNI). Sounds like someone trying to sing like Bob Dylan. Obviously it's made for an album. It's an English production — a Bob Dylan London special. It's a weird change. The thing with Bob Dylan is when he sings low anyone can sing like it — maybe that's why he sells. As soon as I heard this it sounded produced —



meant to be judged as a song.

AUDIENCE: Belladonna Moonshine" (Charisma). It's a rocking Rex beginning — it's Rex again. I know

the record, I've heard it before. I know what they mean by changing it in the middle — I personally would have liked to do something more with the saxes. Basically it's good —

I like it. I don't know why they had to do the middle I suppose it makes people stand up and listen. I don't mind listening to the same sort of backing for three minutes. The trouble

is that records have to be made to be played on Radio One.

JOYCE BOND: "Wind of Change" (Up Front). She's got a nice voice — is this reggae? I like the double lyric — I don't know whether it's trad, blue beat or reggae or what. I've heard the voice before — I know that person — the rest of it doesn't help the voice at all. Doesn't sound like the musicians are at all interested, this happens when you cut a track in three hours — probably put the back track down first. What are you trying to do to me!

at the Palladium will come back on the tele. What are you trying to do to me!

YES: "Everydays" from the LP Time and a Word (Atlantic). Good — I like the strings at the beginning — it's very hard to get that sound. Sounds like Cleo Laine — probably meant to sound like that, chap from the Zombies. If it goes back into the song I'll kill him — it's like atomic fall-out — is it a soundtrack? You can't condemn people — it's good actually. It's the second record that changed suddenly like that. It's good that one.

MAY BLITZ: "Tomorrow May Come" from the LP May Blitz (Vertigo). Is it an album — the Walker Brothers? It's quite restful really — quite hypnotic. There are a lot of long words — I'll have to get my dictionary out. Obviously more concerned with lyric than music — poetry really — ultra violet and things. It would be interesting to see them live. It's nothing too obvious in it.

MAX ROMEO: "Fish in a Pond" (Unity). Desmond Dekker — it's good — good hi-hat — hi hats are very difficult to play like that. I like it a lot.

FOTHERINGAY: "The Bad Lad of Ned Kelly" from the LP Fotheringay (Island). I've heard this before — it sounds like "The Weight," — it's not the Band. Same feel as the Band — but the guitar's better than the Band. Very tight — I like the chorus because it's not double tracked — if you want a hundred voices you should get a hundred singers. Very good — I like girl singers in groups.

TEMPLETON TWINS: "Hey Jude" (Liberty). Bullshit — real bullshit — Paul McCartney's demo. With any luck it'll go to number one and Sunday Night

Gram Parsons, the Burrito ego man

LOS ANGELES, TUESDAY

GRAM PARSONS, founder of the Flying Burrito Brothers, was a Byrd, a southerner and a Harvard College Drop-out. With the formation of the Burrito Brothers, Gram found a niche that seems mutually beneficial; a niche in country-rock, a term Parsons hates.

Gram lives in the Chateau Marmont Hotel, old and comfortable, overlooking the Sunset Strip, in an apartment he shares with film-maker Tony Foutz (now independent). Foutz once created much of the special effects for "2001". Gram was still recovering from a near fatal motor cycle accident, though his hands, scarred and peeling, were the only physical manifestations left from the ordeal.

He spoke slowly, letting each word hang in the air and then drop suddenly as if from their own weight. Gram's first words after "hello" were "I don't like interviews, they never ask you what you want to talk about."



GRAM PARSONS: recovering from accident

What did Gram want to talk about? "Oh lots of things, but that's for you and me to find out. A conversation. There are a lot of things I'd like to talk about but I don't feel qualified."

One of those things for which he "wasn't qualified" was film... "not with Tony in the house... but he saw 'Performance' — dozens of times (which he will talk about) and is presently planning to do film scores. He will talk about super-stardom, dismissing it as he introduces his friendship with the Stones. He will talk about country people and his involvement in their music and their scenes.

"When I first came out to California, my ambition was to go to the honky-tonks and win the talent contests and show them that a guy with long hair could be accepted. And I was. At first they starting hating rounds of drinks for me and telling me they weren't going to beat me up."

"I've played the Palamino Club (a country and western club in the San Fernando Valley in LA) at the suggestion of the Rolling Stones. Yeah, I took them there right before they wrote 'Honky Tonk Woman'. And Keith happened to mention something about — the Whiskey A Gogo man, you should be playing this place, you could cause a traffic jam. Well I didn't like the Palamino Club as much as I liked the Corral

(another club, this one in Topanga Canyon), none of us did, but it had its advantages."

Gram had stayed up all the night playing a session with his alma mater, the Byrds, something he said he thought he'd never do again. "It was a good night," he drawled, adding, "I'm not a studio musician like a lot of people, I can't change the way I play as easily as they can. But I still like to get around and try out new things."

"I was born in Florida and then lived in Georgia. Raised around the Okiphonoki swamp. I've always been around swamps," he said, pulling the words from the faraway regions. "The Everglades and the Bayous, I felt really strange when I came to LA for the first time... but I was already a city boy. I didn't like the South, there wasn't enough opportunity for me there. So I started running away when I was very young to places like New York, South Carolina was a stop on the way."

His stint with the Byrds landed him in England and left him there when that group went to South Africa. Gram objected to the South African political stance calling the Prime Minister "an ass, he treats people like animals, I had enough of that in the South."

"Being with the Byrds confused me a little, I couldn't find my place. I didn't have enough say so; I really wasn't one of the Byrds,

I was originally hired because they wanted a keyboard player. But I had had experience being a front man and that came out immediately. And Roger (McQuinn) being a very perceptive fellow saw that it would help the act and he started sticking me out front."

Gram says he doesn't want to be a super-star; he's seen enough of that with his friends. The Burrito Brothers have recorded the Stones' "Wild Horses" and have rendered that already poignant song even more beautiful. "It's a song you never get tired of," Gram said, "they wrote it up on a ranch during their tour. I can only speculate on how they got the song together."

He thinks the rock scene is more destructive than people want to admit, and he sees "Performance" as a vehicle to open eyes to that reality.

"It will change people's minds about things I think." Referring to stardom, he says slowly, "you can charm people and get them to think anything you like, but to me that seems to be a last ditch attempt to living life." But he did admit that rock and roll was, to a certain extent, made up of cult followers. "You're right there," he said, "but I think 1970 is going to see the end of that. My prediction. You're going to see a lot of groups falling out."

"We may be the only group left. Were the underground group anyway. The only true outlaw band. Why? Because we're treated great in one way and on the other hand were completely misunderstood. Rock critics and country critics completely misunderstand us; it would be the same with r and b critics if they had the opportunity." Gram is rather well known from his ego, which popped up considerably during the interview. But he seemed totally unaware of its presence. When he said they were the outlaw band, when he said they'd be the only ones left, when he called himself a poet, it was without the knowledge of the tone of the words.

At one point in the conversation he related his first words to John Phillips after his motorcycle accident. "I must be a poet," he said, "because I told John, 'take me on a long white ride.' I mean I said that."

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CAUGHT IN THE ACT



EDGAR BROUGHTON: got the Peace signs flying

Good music, bad vibes at free Hyde Park

THE MUSIC at the Free Concert in Hyde Park last Saturday was good, but the vibrations were bad. Some 40,000 people sat in sweltering heat under a black sky, and black was the mood of the crowd. I saw one young man hit full on the back of his neck with a beer bottle because he was standing. He was led away with blood streaming down his neck. Also the Hell's Angel's

brought their usual brand of violence with them. Acting as unofficial policemen they hit anyone whom they thought was getting in their way, and took great delight in riding their bikes through the crowd. Back stage the vibes were bad too. The stewards would let no-one sit in the enclosure at the front or the stage, and one man in a leather hat took great delight in pushing people around.

band, and only came across on a couple of softer songs. — MARK PLUMMER.

NOTTINGHAM

GOOD on the MU for pushing a number of bread and butter jazz events, as distinct from the prestigious "praises" and the inevitable John and Cleo, into the Nottingham Festival during these two weeks.

Formerly Fat Harry's opening the show, played their own brand of good time music. The best number in their act had the lines, "You need a whole lot more of Jesus, and a lot less rock and roll" — maybe they could sense the growing tension in the crowd. Next on was Kevin Ayers and the Whole World, who treated us to 45 minutes of boring and unmelodious noises.

Then on came the New Left's favourite group, Edgar Broughton. Arriving on stage to a loud cheer, they had everyone on their feet dancing and singing. Despite constant shouts for "Out Demons, Out," Edgar waited till his last number to sing his theme song. After two bars of "Demons" peace signs were flying left, right and centre.

After Broughton, Roy Harper did an unscheduled set for nearly an hour. During his first song "I Hate The White Man," Roy saw the violence. He was threatening the concert, and concluded that it was "typical of the white man." Roy also played "Same Old Rock," and ended with his political satire song "Kangaroo Blues," which brought howls of laughter from all around.

Bill-topping Pink Floyd went on stage last, but the beauty of their music was lost to the birds and the trees. Using their usual stereo and complex sound system they played some oldies like "Green Is The Colour," and "Set The Controls For The Heart of the Sun," which came over well, even though half the sounds just disappeared.

For their last number, "Atom Heart Mother" — an electric symphony — they were joined by a 20 strong chorus and ten brass. The piece, which seemed to go on for eternity, was scratchy and unfortunately the freelance musicians put nothing into it. — MARK PLUMMER.

YES

YES made their comeback at the Lyceum on Friday, but what should have been a great occasion turned out to be rather mediocre.

Looking very nervous and sweating it, the band with their new guitarist, Steve Howe, played a selection of old and new songs, but mostly featured material from their new LP.

Howe is extremely good and played some nice lead guitar on "Astral Traveller," an vocal and ten Anderson sounded as high and husky as he always has.

Before Yes, Black Sabbath played a nice tight set of hard rock music. Although they could have turned their amps down a little, they were enjoyable. Uriah Heep, also on the bill, were for the most part an ordinary and stereotyped rock

orchestra is perhaps pitching it a bit high at the moment, as the repertoire is largely drawn from the Miller nostalgia era. Even so, patently inexperienced as they are, it is obvious that their trumpet player MD David Leithead had begun to fashion an organisation which bodes well for the future. Tuning, dynamics and section playing were all given careful attention; once they start to get into rather more imaginative material it should become a valuable proving ground for young Nottingham musicians.

This week sees free shows by the Mercia, Johnstone All Stars, and Nottingham Jazz Orch. As with the recent Jazz Centre efforts in the Camden Festival it's a nice imaginative stroke on someone's part, but surely the Festival organisers themselves are reneging on their responsibilities to jazz. — CHRISTOPHER BIRD.

RARE BIRD

ALMOST everything that could happen to a British group touring American happened to Rare Bird in Chicago, and it was the first stop on their first visit to the US.

Playing their first gig at the Aragon Ballroom, they had to contend with Graham Field's organ going kaput. Yet the group got a tremendous re-

sponse from an audience completely unacquainted with the organ-piano-bass-drums sound of the group.

And one listener, who had come down from Milwaukee to hear the Grateful Dead (who didn't show due to travel difficulties) came up to Field and offered to help him fix the organ. Next day they hauled the instrument up to Milwaukee and worked 12 hours in someone's garage. Not only wouldn't the good samaritan accept remuneration, but he even showed up the next night to check if everything had turned out all right.

An encounter with the famous Chicago police turned out happily for all. A cop stopped us because the tail lights on our van were out, Graham said. "At first he was rude, but when we were polite he became very nice. He even followed us where we were going, acting as our lights, and ended up wishing us the best of luck."

All the Rare Bird were extremely shocked by some of the doped-up kids infesting the Aragon, especially a girl in her 20s who wandered around clutching a doll and sobbing in some drug-induced fantasy. — AL RUDIS.

FOTHERINGAY

DIOT DANCERS at a folk concert? Could it be? Admittedly Fotheringay had to lead the rules by playing to "Memphis Tennessee," at Barnsley Civic Hall on Saturday, but undeniably, the dancers were there.

The group seemed to get into the informal atmosphere very quickly, and Sandy Denney remarked that seeing everybody sitting round tables drinking made for a very folk club setting, which was good to play in.

With this said, she drifted into "The Sea," varying the volume and intensity with the continuity of the tides. The group matched their recorded sound accurately, doing most of the numbers off their recent album, including self-penned

"Nothing More" and "Ned Kelly," Dylan's "Too Much of Nothing" and Gordon Lightfoot's "The Way I Feel." Apart from the predictable encores, Fotheringay ended their hour-long set with the traditional ballad "The Banks of the Nile," beautifully sung by Sandra. The tall frame of Tevor Lucas led the group back on stage for a brief session of R-and-B, and finally came a new song which, if I heard correctly was called "John The Gun."

The London-based Tudor Lodge played two good sets. Ann Stuart's voice and flute were distinctive, but the guitars were the voices of John Stannard and Lyndon Green tended to be obliterated by the density of the hall, despite the walls of amplifiers provided by Fotheringay.

A trio to be highly recommended to anyone in search of mirth is the Songwriters. Coming from Cheltenham, they provided traditional songs and West Country humour that had an instant appeal. — ANDREW MEANS.

INVERNESS

SCOTLAND'S first ever Pop Festival staged at Inverness last Saturday was undoubtedly a resounding success.

The Festival, which was held in the ground of Inverness Caledonian Football Club, began at 2 p.m. and throughout the afternoon fans kept trickling in until just over 5,000 sat on the grass in front of the two stages. The event was notable for its high standard of guitarists, especially the lead men of Atomic Rooster, Savoy Brown and Taste.

Savoy Brown ended their spot in the programme with "Shake, Rattle and Roll" and were accorded the second loudest reception of the Festival. It is particularly interesting that Savoy introduced conga drums, played completely without amplification and surprisingly adding an extra bit to the group's normal sound.

A chant was set-up for Taste while Henry was introducing Black Widow. After a brief conversation with the promoters, the crowd erupted as Taste were announced. And the three boys certainly did not let the fans down. They raved through their hour long programme to frantic cheers of appreciation.

The show which was due to close at 9 p.m. was attended by the Mayor, Lord Provost, William Smith and his wife. The Provost spoke to the promoters and it was then announced that the fans had been so well-behaved the Festival could go on for an extra half-hour.

When Taste came off a few of the customers jumped on stage but order was restored almost immediately, and the chant for Taste to come back on was quickly quenched by Stuart Henry.

During the afternoon the String Driven Things, If, and Arrogance were featured through intermittent showers of rain in an otherwise bright, dry, sunny day.

Although the performance was of particular note, their lead guitarist playing extremely proficient runs in a somewhat modern jazz style, Black Widow brought the proceedings to a successful closure. — DAVID M. PETERS.

HEAD, HANDS, FEET

MAYBE Albert Lee did inspire Clapton, Page and Beck. But unfortunately his new band, Head, Hands and Feet does nothing at all to substantiate his title.

Although there were little snatches of Lee's guitar work that shined under the mire of sound, his music was a whole particularly nondescript.

The drums and organ helped to lay down the consistently repetitive arrangements, doing nothing to highlight Lee, and the vocals from Tony Colton dragged along, seemingly oblivious to the music.

In fact the only nice piece that could be heard from Lee was on a country number in which, during the stop timing sequences, he came over well to produce some fast country/blues riffs, which received a warm lamented round of applause from the crowd. — JEFF STARRS

more on page 36

Miles and the Band at the Bowl

MILES DAVIS and his new, free-form music and Quincy Jones, Hank Mancini and Johnny Mandel sat down front at the Hollywood Bowl to figure it out (Dizzy Gillespie says he can't).

Miles' musical mix is: (1) Electric bassist Dave Holland with repetitive bass figures as the only obvious fundamental; (2) suprisingly exciting polyrhythms from drummer Jack De Johnette, and Airto Moreira with the largest collection of Brazilian "shakers" extant, including the Quico (sounds like a barking dog); (3) Chordal extemporisations from TWO electronic keyboards played by Chick Corea and Keith Jarrett with dissonance and distortion; (4) Tenor and soprano sounds by Steve Grossman through an amplifier with wahwah pedal; and (5) The pure trumpet sound of Miles sans electronics and sans even

his Harmon mute (except briefly). Emotional response to the "now" Miles seems entirely individual and personal. To some it's a hypnotic trip. To others it's a wild sexual adventure — Daphnis and Chloe for the mod set.

Maybe less pensive than of yore but more fluid and assertive, the playing of the affable Mr Davis reached authoritative heights at last week. In a complex setting Miles created a variety of compelling moods with one short, slow interlude that was musically exquisite.

But while Miles in his 40-minute one-number set evoked only a placid audience reaction, The Band were called back three times for encores after their 90-minute stint.

The Band were easier to enjoy for the youthful listeners. Robbie Robertson (guitar), Richard Manuel (piano), Rick

Danko (bass) and Garth Hudson (organ) from Canada along with the effervescent Levon Helm (drums) from Arkansas played and sang their own engaging songs with zest and cohesion.

Despite balance problems and rock cliches, The Band, with their unique material, demonstrated that they deserve fully their current acclaim. — HOWARD LUCRAFT.

TENORIST Ben Webster, American jazz giant now resident in Denmark, returns to Ronnie Scott's on Monday, August 10 for a three-week season. He will work with Stan Tracey's trio.

Yesterday (Wednesday) the Shelly Manne Sextet were due to open at Ronnie's, opposite singer Elaine Delmar, for two weeks. The sextet, making its first British appearance, is completed by Gary Barone (trumpet), John Gross (tenor), Roland Haynes (bass), Mike Wolford (piano), and John Morell (guitar).

Commencing on August 3 will be Alice Darr, an American singer heard by Ronnie Scott in Las Vegas recently. During her first week, Alice sings opposite Ned Lucas who will be celebrating their Montreux victory and subsequent Newport booking. Then Webster takes over.

After that, starting August 31, the club puts on for the first time a gospel month, starring the U.S. Stars Of Faith. Sharing the bill will be the Alan Haven Trio.

Norma

MICHAEL GARRICK appears at the Lobster Pot, inewast, on Friday (24) leading a group which includes jazzmen Ian Carr, Don Rendell, Art Themen, Trevor Tomkins and Coleridge Goode. They will be joined by singer Norma Winstone.

DUKE ELLINGTON and his orchestra, drawing towards the close of their '70 European tour, play tonight (Thursday) at Misano, tomorrow at Torino, then for two days in Orange, France. The second Orange date is a Sacred Music Concert on Sunday (26). After those, the band does engagements at St Tropez (28), Menton (31) and Ostende (August 1). On to be on the Continent!

TONIGHT (Thursday) the Alan Eldson band plays the Queen's Hall, Barnstaple and tomorrow the band does its first engagement for Nick Forbes at the Bull Hotel, Bridport. On Saturday (25) Alan and the band provide music for an open air barbecue at Sherbourne in Dorset.

SO SUCCESSFUL was the recent first public performance of the Genesis Suite, written by Jeff Scott and Matthew Hutchinson, that a further performance has been planned for October. It will probably be staged for charity at one of the London colleges.

DEREK HUMBLE, long-term lead alto with the Clarke-Boland Big Band, is now once more resident in London and co-leading a group with drummer Phil Seaman. The quartet can be heard this Sunday (26) at the Downbeat Club, Manor House, London. On August 2 the club presents the Ronnie Ross Sextet.

Lament

DICK ASHWELL, the 19-year-old labourer who produced his own jazz concert with the Keith Tippett band and Indo-Jazz Fusion at Crawley on Sunday, tells this column he reckons he lost one hundred pounds on the event. "I needed 300 people to clear and only got 100," he lamented. "My only hope of getting the money back is that a few local musicians have offered to do a free concert to help me out."

THE WESTWOOD in East Kilbride, just outside Glasgow, has started Sunday morning jazz bashes with Freddie Green and his Jazzmen. Anyone can bring along his horn and sit in, they say.

GOOD NEWS is that B. B. King has been voted Number One blues artist in Down Beat's 18th Annual International Critics Poll. He really deserves it.

jazz news



BEN WEBSTER

Webster back at Ronnie's

THE ALBION Jazz Club, which closed a couple of weeks ago at its Fulham premises, will reopen on Thursday, July 30, at the Four Feathers, situated near Edgware Road tube station. On hand will be a new group, of flexible dimensions, named E. It is a quintet on Thursday manned by Peter Lemer, Evan Parker, George Kahn, Paul Lytton and Barry Gray.

THE Musicians' Union Campaign For Live Music is helping to fill a gap left in the official Nottingham Festival by presenting the Johnny Johnstone All Stars (tonight, Thursday) and the Nottingham Jazz Orchestra tomorrow (Friday) in free shows in the forecourt of the Playhouse Theatre each evening at 6 pm.

JAZZ On The Rails, held at the British Rail Sports and Social Club, Wellingborough, Northants, each Thursday since February, has closed for the summer recess. It will reopen on September 10. Rod Mason and his Jazz Band are booked for Andover Jazz Circle's Jazz At The New River on August 15. The next engagement for Chris McGregor's Brotherhood Of Breath is at Hampstead Country Club on August 2.

THREE of Mike Westbrook's bands are being seen in London within a few days. The septet was due to play the Phoenix last night (Wednesday), his quartet is at the London Musical Club, 21 Holland Park, tomorrow (Friday), and the Concert Band with Norma Winstone is at the 100 Club next Monday. The Concert Band's new Deram album, "Love Songs," will be released on August 14, and on the 31st Westy premieres his new work "Mayflower," specially commissioned by the Plymouth Festival, at the Athenaeum Theatre, Plymouth.

LOUIS MOHOLO, Dudu Pukwana, and The Spear play the 100 Club tonight (Thursday) and the Howard Riley Trio plays in an art gallery at 100 New Bond Street on July 27, records a Jazz Club broadcast on the 30th, and holds forth at the London Musical Club on the 31st.

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HOTLEGS: London's been the centre for too long

Hot legs—hotfoot to the top

FOR SO LONG London has been the undisputed capital of Britain's music industry, that it is almost unthinkable to suggest that its position could be challenged. But, lo! From the northern horizon emerges a new threat.

With a single, "Neanderthal Man" galloping up the charts, Manchester-based Hotlegs are gleefully proving that it's the sound, not the city, that counts. "We have already started work on a first album, consisting of a conglomeration of songs which we have written ourselves, and we have a future album planned which will have a theme running through it," singer Eric Stewart told me when I phoned Strawberry Studio, Manchester, where the group do all their recording. Other members are Lol Creme (bass, rhythm guitar, piano) and Kevin Godley.

"There is also a follow-up single to decide on," he continued. "We have two possibilities. One is a beautiful ballad called 'Today' with Kevin (drums, flute, guitar) singing at his best. We haven't given a title to the other thing yet. "We have got some fantastic vocals from Kevin. He has a superb voice. I have never heard anything like it — it is very high pitched. It puts my voice in the

shade, and I just feel like keeping quiet. Kev's voice sends shivers down your back. He sings on the flip side of our current single.

"I suppose you could call us a progressive band. We have got some very soft numbers, and we are using electronic equipment to get a sound of strings. We are also using things that gives an accordion sound.

"We want to expand the studio here now, because we are getting more work than we can deal with. I started the studio with a couple of friends up here, about two years ago. It was originally just to record our own songs, but other people wanted to use it, and it grew from there.

"London has been the centre for God knows how long. Nobody has been able to record elsewhere if they wanted success. But now we are producing a hit sound from up here, which just shows that it can be done.

"We are beginning to attract local groups. There are people like Joe Cocker who comes from Sheffield. He says he hates recording in London. Manchester is at the centre of this area, and he would probably prefer to record up here."

Going back to Hotlegs itself, Eric was full of praise for Phillips, their recording company in this country. "They have been marvellous," he said. "I think they have made the record, as far as the chart goes."

Eric mentioned that they were doing a three-day visit to Germany, where they would make a television appearance. The single had been released over there and he was well pleased with the response.

"In this country it was selling at 3,000 a day before we did Top of the Pops. Last week it sold 35,000. It looks likely to be a big seller."

Either Bell or Atlantic are likely to sign the group for America, and the single would be released there soon. A tour would depend on how well it sold.

The group have refused to be pushed into doing gigs before they are ready, and I asked Eric what his feelings about playing live were.

"The other two are relatively new to the business, but I have done about six years of it, and it's crap," he replied. "We have got it all worked out the way we are going to do gigs. We are not going out with a barrage of amplifiers. We want everyone to join in."—ANDREW MEANS.

Jiving K. Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

LIFE can be grim and earnest in this crazy business called pop. Only last week I was so bored with making records, chasing crooked agents, battling for airtime, praying for hits and begging for food — I decided to have a good time.

Anything to get away from the pop grind for five minutes. And what better way than going on a booze-up with my old pal Rodney Borscht.

"Meet a couple of birds, sink a few jars and forget our problems," as Rodney so rightly suggested when I phoned his pad.

We met in a Soho boozier. The ale, wines and spirits flowed sweetly until Rodney made some remark about "the wearing of the sash" and we realised it was an Irish pub. We slipped out a side door as the glasses went flying and the barman leapt with agility over the counter.

Leaping into a thriving jazz dive for a jive, we observed a team of unaccompanied wenches. As we approached ready to proffer peanuts and scintillating conversation, a brace of French students appeared and carted them off to tables, with much shouting of "alors" and "zut."

We drank more heavily yet, to recover from this temporary setback.

Rodney began to tell jokes, as our bubbling good spirits had subsided somewhat. "Did you hear the one about the deaf elephant who stamped on a jazz man playing in the jungle?"

"Yes," I said with a strained smile. "Come on, we can do better than this. Let's split to the Pudden and Toff Club in Knightsbridge." As the trad band was becoming



Drawing by BARRY FANTONI

noticeably worse, it seemed a good idea to flee.

To our joy we ran into a couple of stray girls peering blankly at the club notice board on our way out. "Come on girls!" shouted Rodney. "Let's have a party!"

"Do what?" asked one, with a face not unlike a slab of Co-operative Society plain cake. "Ere Rene, fancy a giggle?" She turned to her friend, who had a face not unlike a discarded cod's head.

"Come on" said Rodney slurring his speech, puke dribbling slightly from one corner of his mouth. "Let's have a great time."

I grabbed Codshead and we hailed a cab. At the Pudden Club, all was merriment and credit cards. Waitresses with black eyes dashed and

scurried, stealing wallets and dishing out bowls of tarted up frozen food.

"S'fantastic place," commented Rodney as we propped him up on a bench seat. He began to undress Plain Cake who grunted with joy. But before her left boot could be wrenched free, Rodney slumped unconscious.

Codshead was studying Rodney's figure, disappearing slowly below the level of the table. "Ere Rene, I don't dig this. Let's get a bus home."

Before I could restrain them, or even think about restraining them — they had split leaving a tab for five guineas.

"Ullo, are you with us then?" A loud-mouthed coarse, flashy layabout in a suit crashed on our table. "This is my table"

"I think you'll find this is my table."

"Not now it ain't — know what I mean like? Har! Har! But you can stay here, I've got nothing against your sort. Har! Har!" He dug me in the ribs and laughed until the basement window rattled.

A waitress came across to take his order. "What would you like sir?"

"All in an hour on the bed with you! Har! Har!"

Loudmouth began to make insistent demands for the band to play "I Left My Heart In San Francisco."

I left the prostrate body of my friend on the floor and fought my way out of the club.

It was 4 am. It was pouring with rain. I felt drunk and tired. There were no buses, or taxis. All the mini-cab numbers were torn out of the directory in a 'phone box.

After walking for what seemed an age, getting soaked to the skin, I arrived at the Thames Embankment where the all-night buses operate like lifeboats of mercy.

It was nice to see the usual Embankment crowd chatting casually.

One gent approached and asked politely for money, or he would be forced to beat me to a pulp. But as he seemed to be dying of several diseases, I hurried him sixpence and hid behind the bus stop.

Eventually a bus came to take me home.

Next morning Rodney rang: "Hello," he said brightly. "How did you enjoy last night? After you left, I went to a millionaires' orgy in Mayfair. Man it was a gas. You should have stayed. What happened?"

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NEW POP ALBUMS

No Blood or Sweat, just a few Tears

BLOOD SWEAT AND TEARS: "Three" (CBS). If you've got their last album, this one will hold no surprises.

It's exactly the same mixture of heavy arrangements, solidly competent playing and considerable pretentiousness. What makes this one slightly worse is the ever more wearisome presence of Mr. David Clayton-Thomas, vocalist.

As an ardent admirer of their first album (which featured Al Kooper), it was a great disappointment to me when Clayton-Thomas took over and, it seemed, extinguished their spark of vitality and originality with his glossy, plastic white-soul approach.

It would be impertinent to suggest that his singing is phoney. Let's just say that it SOUNDS phoney; devoid of feeling, subtlety and nuance. And sadly, the band's playing seems to be increasingly slicked-up to suit him. He just about got away with it last time because he was a new voice. But now his mannerisms begin to grate — particularly when he steamrollers the life out of James Taylor's poignant "Fire And Rain."

Another thing we know that BS and T profess to be mainly an intricate band; fail enough. But do they really have to fall back yet again on material by Laura Nyro ("He's A Runner")



BLOOD, SWEAT AND TEARS and Traffic ("Forty Thousand Headmen"), not to mention their versions of the Stones' "Sympathy For the Devil," the Band's "Lonesome Suzie" and Joe Cocker's "Somethin' Comin' On."

And the pretentiousness which began on the last album with "The Water" by Erik Satie finds full flowering here with a "symphony" divided into "movements" with metaphysical titles like "Emergence and Contemplation." The result is to turn a song of power and menace like "Sympathy For the Devil" into an absurdly theatrical performance.

The band's playing, which originally had a genuine swing to it, now moves towards a pseudo-avant-garde approach, with much of the sterile, metallic cleverness that marks Don Ellis' recent work. In truth, BS and T don't deserve all of the fashionable critical abuse that has been heaped upon them. They are basically good musicians and their commercially successful brand of "jazz rock" may well have paved the way for the acceptance of pure-jazz outfits on the college circuits.

But if they keep on heading in the direction in which Clayton-Thomas seems to be taking them, then I fear their next album will be "Blood Sweat and Tears — Live At Las Vegas." — A.L.

WILL MALONE (Fontana). This is one of those slip which will probably slip by unnoticed — which is a pity, for here is a gentle-voiced singer and pianist with a nice line in wistful, perceptive and sensitive little songs. The arrangements for guitar, euphonium, flute, oboe, cello, and bass are tastefully done and out of the rut. The whole thing is just a shade too subtle and low-key to sustain interest right through, but it has a refreshingly modest and unforced quality which deserves a hearing. — A.L.

MUNGO JERRY (Dawn). Despite their recent disappointing London debut at the Lyceum, Mungo Jerry might just be succeeding in their task of bringing good-time music back to prominence.

A spell of fine weather and the Hollywood Festival all helped, but they'd have made it anyway, judging by the evidence of their first album. Most of it's better than their first single, and there's a surprising amount of variety. They veer from rock and roll parody (the classic "Baby Let's Play House") to jug-band blues (Jesse Fuller's "San Francisco Bay Blues") and the question of integrity and validity just never comes into it, because they're so obviously enjoying themselves and that makes it much easier for the audience to enjoy it, too.

With the exception of "Daddy's Brew," the songs are by singer/guitarist Ray Dorset, who's rollicking and frequently amusingly bawdy, and Paul King, whose things are rather more thoughtful. Colin Earl wrote "Brew," and plays knockout piano on "Sad-Eyed Joe." Possibly the most extraordinary track is "Se Me," which contains some horrifying screaming not recommended for those with faint hearts. King's attractive "Movin' On" contains some nice hoedown violin from guest Johnny Van Derrick, and there's a good rolling instrumental called "Mother +1+1 Boogie." This isn't an album which requires analysis but 'Im sure it will bear repeated listenings. — R.W.

IRON BUTTERFLY. "Live" (Atlantic). One of the Great Mysteries of Our Time is how "In-A-Gadda-Da-Vida," a rather ordinary heavy rock album featuring a tedious 17-minute workout of the same name, became one of the biggest-selling pop albums ever, selling over two million in America alone. This album only serves to deepen the mystery, for it proves that the band are even worse on stage. They are the archetypal heavy rock outfit, fossilised some time around 1967: Tasteless, predictable and loud, but LOUD. Actually drummer Ron Bushy and bassist Lee Dorman play pretty solidly within their limits, but what really brings the whole thing down is the ludicrous posturing of leader Doug Ingle, drumming away on the keyboard like some Mad Phantom Organist in a second-rate horror movie. And his voice! — a laughably stylised vibrato which wavers erratically from basso profundo to a howl. The whole thing has a kind of grotesque Gothic grandeur which might appeal to anyone who still hankers after super-heavy freakouts. Tracks include songs like "Soul Experience" and "Are You Happy" and, unbelievably, yet another 19-minute version of "In-A-Gadda etc." Will one of our American readers PLEASE explain why they're so popular? — A.L.

YES: "Time And A Word" (Atlantic). It's nice to have those great Yes arrangements like "Then," "The Prophet," and "Astral Traveller" on record at last. One of the great playing bands, Yes have had difficulty in the past in getting their approach properly preserved on microgroove. With the aid of producer Tony Colton, they have achieved this at last. Jon Anderson's fine songs are given an orchestral treatment, although in fact brass and strings are only used sparingly. The real power and attack lies in Peter Banks' guitar, Tony Kay's organ and the inventive playing of Bill Bruford (drums) and Chris Squire (bass). Sometimes the brass is a little superfluous — a sax honks rather crudely at the end of "Then" for example, but on "Everydays," the Steve Stills classic the strings sound nice. What- ever explosions are happening around him, Jon Anderson's voice sounds as calm and relaxed, or at the most hoarsely positive. His lyrics have a simple, sincere quality and the melodies are often beautiful. The band can storm along with incredible violence as in the middle passage of "Then," and stun the listener with changes of tempo and mood. At least it should stun the listener, unless he has ears filled with suet pudding. — CW

IMPRESSIONS: "The Young Mods Forgotten Story" (Buddah Standard). Nice to see this out at under 30 bnb, but why the hell didn't

That good—time Mungo music



MUNGO JERRY: bears repeated listening

Russian choir, and a wonderful love song from Baluchistan played on a sarinda (short fiddle) and a nar (flute). Blues freaks will also dig the Turkish track, which features a lute-like instrument called the Saz. Listening to a record like this is most valuable because it teaches us the international communication and universal beauty of music, and in many cases it provides clues to music's earliest history. Anybody who can see beyond Cream/Taste/Zeppelin can't fall to enjoy it and get something out of it. — R.W.

MAY BLITZ: (Vertigo). A basic guitar, drums, bass trio, hammering home the rock riffs with as much energy and conviction as anybody else. Tony Newman is the drummer, who once powered Sounds Incorporated, and the funky guitarist is James Black who also contributes the lead vocals. Bassman is Reid Hudson. They storm along on numbers like the battering "Squeet" but the material is not terribly memorable. They can be incredibly noisy, even on a record player and "Fire Queen" is exciting, with a thunderous percussion and bass beat set up under Black and Hudson's vocals. For a three-piece they make a mean, hairy sound. Note should also be taken of the cover which seems to depict a lady gorilla clad in ur-erotic underwear. — C.W.

EDGAR WINTER: "Entrance" (CBS). Edgar is the brother of bluesman Johnny, and at first glance this set smacks a bit of nepotism, with Johnny helping to write most of the tracks and playing guitar and harmonica

on a few of them. But it soon becomes clear that Edgar is very much his own man, with a talent which carries him far beyond the bluesy riffs he contributed to Johnny's "Second Winter" album. He plays alto sax, piano and organ and sings with a thin but sinewy voice which rises frequently to an oddly effective scream. His sax playing sounds pretty derivative but he swings with a jabby feel. His songs are complex and varied, ranging from the rocking "Tobacco Road" to the scat-singing "Peace Pipe" to the ethereal phased string arrangement on "Entrance." The whole thing

is a bit too neurotic and disjointed to be entirely satisfying, but there's a lot going on here and much of it is interesting and original. — A.L.

JOE TEX: "Slings With Strings And Things" (Atlantic). The title immediately provokes a short, sharp "Yecccchhh" of horror, but it's really unjustified. Certainly there is lavish use of brass and strings, but it does nothing to tarnish the image of Tex as the sly, homespun preacher man, the "back-door man" who'll preach to you about being good to your wife and then nip in your house

for an hour while you're away. He has one of the best voices in soul (which means one of the best in any kind of music) — reminiscent of Sam Cooke, but with a hoarser quality which usually comes close to pleading. His roots in Country music are here further revealed in a track called "A Little Friendly Advice," while "The Same Old Soup" closely resembles "The Love You Save," which was perhaps his best-ever song and performance. "She Might Need Me" is one of the most beautiful ballads I've ever heard, with a use of American place-names which rivals Jim Webb's "Phoenix" for emotive effect, and by rights the song should stay around for decades. Impeccably produced by Buddy Killen, it was recorded at Memphis and Nashville and among the engineers were Tom Coggill and Chips Moman, which doubtless accounts for much of the success. A very good album, and "She Might Need Me" is one of the all-time greats. — R.W.

JAMES BROWN: "Ain't It Funky" (Polydor). With his never-ending stream of records with titles like "Do The Popcorn Part 23," it's easy to dismiss James Brown as the archetypal sock-it-to-me soul man, purveying mindless mechanical funk. But there's much more to it than that, as this album proves. He's got an incredible band, and in full rhythmic flight their music becomes so intensely Black that it passes beyond soul into something pretty avant-garde. James is heard vocally on only the title track. For the rest he plays organ and leads the band through instrumental versions of JB hits like "Cold Sweat" and "Give It Up Or Turnit Loose." — A.L.

RHINOCEROS: "Belt, Times Are Coming" (Elektra). Their first album was, for me, the most straightforwardly enjoyable and naturally funky album which Elektra have ever put out. Now only vocalist John Finley, organist Michael Fonfara and guitarist Danny Weiss remain from the original band. And with this, their third album, they seem to be following the fashionable drift towards white soul, with most of the vocals handed by black drummer Duke Edwards. They do it superbly well, and at their best can stand comparison with Booker T and the MGs, which is saying something. Nevertheless it's something of a waste, for in John Finley they have a distinctive, honest-sounding vocalist who gave their early work a downhome, loose-but-funky feel in the Band manner. There's much to admire here, particularly the spare, stinging guitar phrases of Danny Weiss; but really, when it comes to soul, black is best. Rhinoceros should get back to their own thing. — A.L.

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CHRIS CHARLESWORTH
WITH TRAFFIC AND
FREE IN HOLLAND



HOLLAND is a peaceful country. Famous for its windmills, tulips and canals, it sits at the top end of Europe unaffected by all that is going on around.

Take three British groups and a host of roadies and friends and all that is changed.

Traffic, Free and Bronco flying under the Island flag, were responsible for the change last weekend when they played three concerts in The Hague, Amsterdam and Rotterdam.

Exciting

The concerts were not sell-outs—but those who didn't go had only themselves to blame for missing two of the most exciting British exports in the music field who are on the road.

It was a wild weekend which started to early on Thursday morning for comfort. Chris Wood and Jim Capaldi, two-thirds of Traffic, caused the first of many flaps by missing the plane and a subsequent press conference in Rotterdam.

And the hang-ups didn't stop there. Traffic were due to do a TV show on Thursday afternoon and their late arrival was just the first of many problems.

Dutch television suffers from severe disorganisation—or at least the programme in that Traffic were appearing in did. The show was going out live from a glade in a forest miles away from civilisation near the town of Bergen. Perhaps that is why it was called "Picnic"—and it goes without saying that it took a lot of finding.

Steve and I spent an hour racing round the woods until we heard Chris Wood's wah-wah above the trees. Then—just as we knew which direction to head for—the car became embedded in the earth. Pushing and pulling made no difference and it wasn't until a friendly local came along that we eventually got the car out on logs rammed underneath the front wheels.

Roadies

Traffic's roadies had already set up their gear when we made our belated appearance—but more problems were to come. Steve's organ wasn't working properly. Apparently it had been dropped on the flight from America where the group last played.

They could hardly be blamed for not wanting to play in the conditions. It was raining and a cold wind blew on to the temporary stage that had been erected in the trees. Eventually they played "John Barleycorn," the acoustic number from their latest album.

Chris Wood who, with Jim Capaldi, had caught the next light from London, complained that the wind made it difficult to play his flute and the group were glad to leave the disorganised scene.

Back in the Hague, where we stayed, Free and Bronco were out on the town. But The Hague isn't exactly famous for its night life.

Hair

People with long hair are looked on as undesirable—especially if they don't speak the local tongue. At a club called Tiffanys—which had been recommended by a friend of mine—we were turned away because of long hair while "All Right Now" was blasting out of the speakers at the door.

The doorman either couldn't or wouldn't, accept the fact that the guy he was turning away was actually Paul Rogers, Free's singer. Eventually—after Paul had asked for his record back—we gave up. It's a funny world. A drinking session in another establishment concluded a Thursday which everyone was glad to see the back of.



TRAFFIC: played better than ever before.

● Free were turned away from a club for having long hair — while their 'All Right Now' blasted out of the speakers ●

Friday's gig was in The Hague which left all day with nothing to do. A jam session the previous evening in the hotel had ended when the manager threatened to lock everybody's guitars in the safe, so a healthy walk on the promenade was all that was left to cure the inevitable boredom.

British holidaymakers are often a reserved crowd—but the opposite is true of the group of musicians who strode along the prom that Friday. Jim Capaldi amazed the local beach photographer by snapping him over and over again with his camera—and any girls within focusing distance were ideal targets.

Paul Kossoff tried his hardest to chat up a German chick but he couldn't speak a word of German and she didn't know any English. Silence might be golden but

the affair didn't last longer than ten minutes. Slot racing proved a popular pastime with inter-group rivalry on the circuit.

The evening's gig was in an ideal setting in a park. A stream separated the stage from the banked seats and had the weather been warmer, the audience would undoubtedly have trebled. As it was only about 500 turned out to the open air show.

Bronco, who were borrowing Free's equipment, never got into their set—although they remedied this the following night.

It was the heavy blues of Free that warmed the audience—but it was nothing like the reception I have seen them receive from British audiences. "All Right Now" naturally went down a storm and they were brought back for an encore, but their sound

was lost in the open air.

There was no cover over the stage which meant much of the sound was lost to the heavens and at times Paul Kossoff's guitar was barely audible.

It was left to Traffic to keep British music in esteem—and they did just that.

One of the best things to happen in pop this year has been Steve's decision to reform Traffic. Individually Steve, Chris Wood and Jim Capaldi are excellent instrumentalists. Collectively they make a brilliant band.

Steve's boyish looks belie his 21 years. He has been called a child genius and I can confirm that the description is correct. His coordination has to be seen to be believed.

He has a tremendous job with Traffic—playing a complicated bass line on the

organ pedals, playing lead organ and singing every song. And that's forgetting his guitar work when he leaves the organ. It's not surprising that he intends increasing the size of the group in the next two months.

Chris Wood, another multi-instrumentalist, takes on an almost equally exacting role. Playing keyboard, sax, flute and guitar, he shows why he was in such demand as a session man when Traffic split.

Capaldi's drumming is tight and his cymbal work is ideal for Traffic's songs.

Rarely, if ever, do the trio communicate with each other on the stage—and it seems an effort on Steve's part to even make an announcement. But the music speaks for itself. Numbers like "Pearly Queen," "Mister Fantasy," "Medicated, Goo," "John Barleycorn," "Freedom?" and "40,000 Headmen" were instantly recognisable and lapped up by the Dutch audience.

wasn't surprising that the concert attracted a much larger crowd than the previous night.

The concert hall, which held 5,000, was two-thirds full, and the atmosphere created left The Hague standing at the pits.

Bronco played ten times better than their earlier showing and jammed between numbers like old hands. Their use of harmonics came off superbly and only time prevented them from doing an encore.

Free's heavy sound had the audience on their feet, although again Paul Kossoff's guitar seemed too quiet. Andy Frazer's bass lines—at times he was almost playing a lead at the top of the fretboard—received the applause they deserved, and Paul's cavorting with the mike stand reached Jagger-like proportions.

But again it was Traffic who deservedly stole the night. They repeated the previous night's act to a far more receptive audience. Each

number was received with knowing applause and they had to play two encores to satisfy their many fans inside the hall.

Steve excelled himself on guitar during an encore of "Mr Fantasy," and Chris Wood played some amazing bass lines through an octave box coupled to his saxophone.

The crowd rose to their feet and surged forward to the stage in their closing minutes—a deserved tribute to the group who had played better than ever before.

After the show there was a split between those who wanted to stay in the city raving and the weary ones who preferred to travel back to The Hague. I joined the weary party—but it appeared as though those that stayed enjoyed the ordeal.

Jamming

Sunday was wet and windy, with nothing to do but sit around the hotel smoking duty free cigarettes and quietly jamming in the bedrooms. Paul Rogers amazed everyone by shaving off the stubble he had collected in the past three days—and everyone had a good laugh at the number of parking tickets the group's cars and band-wagons had collected while parked on the street outside the hotel.

The gig was in a beautiful new concert hall in Rotterdam, which unfortunately was only half full. And those that did turn out were a stuffy bunch who failed to appreciate the cream of English pop.

Again Traffic stole the night. Free looked surprised that they didn't receive an encore but Bronco again played a much improved set.

It was a weary crew who rode back to The Hague on Sunday night and the early flight on Monday morning deterred would-be ravers.

The trip had been a success musically despite disappointing audiences. Perhaps the Dutch kids are fed up with the onslaught of festivals and British groups that are touring the Netherlands.

Full marks to Traffic who played superbly throughout the tour. They can only go from strength to strength with the talent they have in their ranks.

Free have yet to establish themselves abroad in the same way they have established themselves at home. More tours like this one and that goal should soon be achieved.

Bronco are a group with a future. Their heavy stage act is just a fill-in until they can rehearse an acoustic act which all the band would prefer to play. When that time comes they will be well worth a hearing.



FREE'S Paul Rogers: his hair was too long

Volume

Traffic were forced into an encore despite the temperature and even then the audience were reluctant to let them go.

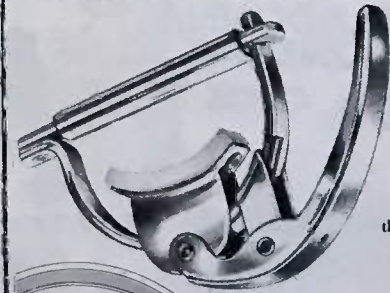
Back at the hotel and a series of "woofers"—a drink recommended by the hotel barman—warmed everyone. The night ended shortly after a make-shift band took over from a local group at a club near the hotel.

There was Capaldi on Drums, Kevyn Gammond and Robbie Blunt of Bronco on guitars, yours truly on bass and Bronco singer Jess Roden, formerly of Alan Brown Set, on vocals.

Perhaps it was the "woofers," but we only lasted two numbers before the locals wanted their instruments back. It might have been something to do with the volume switches that were tampered with!

Saturday dawned bright and clear and inactivity reared its ugly head until we set off for Amsterdam. An afternoon wandering around city showed that The Hague has a great deal to catch up on. Hairies linger in hundreds around the old town and it

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SINGLES

- 1 (1) ALL RIGHT NOW Free, Island
- 2 (8) LOLA Kinks, Pye
- 3 (2) IN THE SUMMERTIME Mungo Jerry, Dawn
- 4 (3) UP AROUND THE BEND Creedence Clearwater Revival, Liberty
- 5 (10) IT'S ALL IN THE GAME Four Tops, Tamla Motown
- 6 (5) LOVE OF THE COMMON PEOPLE Nicky Thomas, Trojan
- 7 (11) SOMETHING Shirley Bassey, United Artists
- 14 (14) LADY D'ARBANVILLE Cat Stevens, Island
- 9 (4) GROOVIN' WITH MR. BLOE Mr. Bloe, DJM
- 10 (16) THE WONDER OF YOU Elvis Presley, RCA
- 11 (7) GOODBYE SAM, HELLO SAMANTHA Cliff Richard, Columbia
- 12 (6) COTTONFIELDS Beach Boys, Capitol
- 13 (9) SALLY Gerry Monroe, Chapter One
- 14 (12) DOWN THE DUSTPIPE Status Quo, Pye
- 15 (27) NEANDERTHAL MAN Hot Legs, Fontana
- 16 (21) LOVE LIKE A MAN Ten Years After, Deram
- 17 (13) GREEN MANALISHI Fleetwood Mac, Reprise
- 18 (15) HONEY COME BACK Glen Campbell, Capitol
- 19 (26) I'LL SAY FOREVER MY LOVE Jimmy Ruffin, Tamla Motown
- 20 (23) 'BIG YELLOW TAXI Joni Mitchell, Reprise
- 21 (24) (IT'S LIKE A) SAD OLD KINDA MOVIE Pickettywith, Pye
- 22 (17) YELLOW RIVER Christie, CBS
- 23 (30) SONG OF JOY Miguel Rios, A & M
- 24 (19) GROUPY GIRL Tony Joe White, Monument
- 25 (—) SIGNED, SEALED, DELIVERED (I'M YOURS) Stevie Wonder, Tamla Motown
- 26 (18) ABRAHAM, MARTIN AND JOHN Marvin Gaye, Tamla Motown
- 27 (20) I WILL SURVIVE Arrival, Decca
- 28 (22) EVERYTHING IS BEAUTIFUL RAY Stevens, CBS
- 29 (25) UP THE LADDER TO THE ROOF Supremes, Tamla Motown
- 30 (29) WHERE ARE YOU GOING TO MY LOVE Brotherhood of Man, Deram

PUBLISHERS

1 Blue Mountain; 2 Davray/Carlin; 3 Street Music; 18 Chris-a-Lee; 17 Fleetwood; 18 Jobete/Carlin; 19 Jobete/Carlin; 20 —; 21 Welbeck/Schroeder; 22 Gafu; 23 Welbeck-Music; 24 RAK; 25 Jobete/Carlin; 26 Mullin; 27 Essex; 28 Peter Maurice; 29 Jobete/Carlin; 30 April Music.

AMERICA'S TOP 10

- 1 (2) BALL OF CONFUSION Temptations, Gordy
- 2 (3) CLOSE TO YOU Carpenters, A & M
- 3 (4) BAND OF GOLD Freda Payne, Inivictus
- 4 (1) MAMA TOLD ME NOT TO COME Three Dog Night, Dunhill
- 5 (10) MAKE IT WITH YOU Bread, Elektra
- 6 (8) O-O-CHILD Five Stairsteps, Buddah
- 7 (15) SIGNED, SEALED, DELIVERED I'M YOURS Stevie Wonder, Tamla
- 8 (6) RIDE CAPTAIN RIDE Blues Image, Atco
- 9 (12) TIGHTER, TIGHTER Alive & Kicking, Roulette
- 10 (9) THE LOVE YOU SAVE Jackson Five, Motown

FROM "CASHBOX"

ALBUMS

- 1 (1) LET IT BE Beatles, Apple
 - 2 (2) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 3 (9) SELF PORTRAIT Bob Dylan, CBS
 - 4 (15) FIRE AND WATER Free, Island
 - 5 (3) BUMPERS Various Artists, Island
 - 6 (8) MCCARTNEY Paul McCartney, Apple
 - 7 (7) DEJA VU Crosby, Stills, Nash and Young, Atlantic
 - 8 (10) EASY RIDER Various Artists, Stateside
 - 9 (6) DEEP PURPLE IN ROCK Harvest
 - 10 (4) LIVE AT LEEDS Who, Track
 - 11 (12) LED ZEPPELIN II Atlantic
 - 12 (5) FIVE BRIDGES SUITE Nice, Charisma
 - 13 (13) BAND OF GYPSYS Jimi Hendrix, Track
 - 14 (11) LIVE CREAM Polydor
 - 15 (17) ANDY WILLIAMS GREATEST HITS CBS
 - 16 (16) PAINT YOUR WAGON Soundtrack, Paramount
 - 17 (14) PICNIC, A BREATH OF FRESH AIR Various Artists, Harvest
 - 18 (—) FULL HOUSE Fairport Convention, Island
 - 19 (—) WOODSTOCK Soundtrack, Atlantic
 - 20 (21) FILL YOUR HEAD WITH ROCK Various Artists, CBS
 - 21 (—) HAIR London Cast, Polydor
 - 19 (19) LADIES OF THE CANYON Joni Mitchell, Reprise
 - 23 (18) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
 - (—) ON STAGE Elvis Presley, RCA International
 - 25 (22) FOTHERINGAY Island
 - 26 (—) LAST PUFF Spooky Tooth, Island
 - 27 (—) WE MADE IT HAPPEN Engelbert Humperdinck, Decca
 - 28 (—) ABBEY ROAD Beatles, Apple
 - (20) JIM REEVES GOLDEN RECORDS RCA International
 - 30 (—) STEPPENWOLF LIVE Stateside Dunhill
- Three albums tied for 21st, 23rd and 28th positions.

America's Top 30 LPs

- 1 (1) WOODSTOCK Original Soundtrack, Cotillion
- 2 (2) LET IT BE Beatles, Apple
- 3 (5) SELF PORTRAIT Bob Dylan, Columbia
- 4 (3) MCCARTNEY Paul McCartney, Apple
- 5 (6) ABC Jackson Five, Motown
- 6 (4) LIVE AT LEEDS The Who, Decca
- 7 (13) BLOOD, SWEAT & TEARS 3 Columbia
- 8 (7) DEJA VU Crosby, Stills, Nash & Young, Atlantic
- 9 (8) CHICAGO Columbia
- 10 (15) CLOSER TO HOME Grand Funk, Capitol
- 11 (10) ON STAGE — FEBRUARY 1970 Elvis Presley, RCA
- 12 (14) THE BEST OF PETER, PAUL & MARY Warner Bros.
- 13 (9) CANDLES IN THE RAIN Melanie, Buddah
- 14 (11) THE FIFTH DIMENSION'S GREATEST HITS Soul City
- 15 (16) GET READY Rare Earth, Rare Earth
- 16 (12) IT AIN'T EASY Three Dog Night, Dunhill
- 17 (64) ECOLOGY Rare Earth, Rare Earth
- 18 (27) WE MADE IT HAPPEN Engelbert Humperdinck, Parrot
- 19 (17) HENDRIX BAND OF GYPSYS Jimi Hendrix, Capitol
- 20 (21) BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia
- 21 (19) STEPPENWOLF LIVE Dunhill
- 22 (18) AMERICAN WOMAN The Guess Who, RCA
- 23 (—) COSMO'S FACTORY Creedence Clearwater Revival, Fantasy
- 24 (23) MOUNTAIN CLIMBING Mountain, Windfall
- 25 (36) JOHN BARLEYCORN MUST DIE Traffic, United Artists
- 26 (20) THE ISAAC HAYES MOVEMENT Enterprise
- 27 (30) GASOLINE ALLEY Rod Stewart, Mercury
- 28 (22) STILL WATERS RUN DEEP Four Tops, Motown
- 29 (—) ERIC CLAPTON Atco
- 30 (33) WORKINGMAN'S DEAD Grateful Dead, Warner Bros.

FROM "CASHBOX"

Arthur's stage strip led to jail

ARTHUR BROWN was arrested for stripping on stage during the "Palermo 70" Pop Festival in Sicily at the weekend. The audience pelted Brown with sandals and shoes as he stripped during "Fire," his closing number, until he was forced to pull his underpants back on again. Previously the 15,000 crowd had cheered Arthur, who was backed by Pete Brown's group Piblokto. But the cheers turned to boos during his strip act. Immediately after the number, police led him off stage to the local jail where he was charged with committing an obscene act in public.

Arthur Brown's strip sequence had been played out in full in Britain without trouble from the authorities.



ARTHUR BROWN: Sicilian strip

Cambridge, to be made by the BBC's Line-Up team (although it will not be a Line-Up programme). The group will write the score for the film, which will be distributed internationally, and will be seen playing in the Cambridge Folk Festival on August 1.

They also play in the 700 anniversary celebrations at Trumpington Church, near Cambridge, on August 2. This will also be filmed. It is the first time that popular music has been played at the church, which is named after Sir Roger Trumpington. The brass rubbing of him, in the church, is the second oldest rubbing in the country, and was featured on the album sleeve of John Renbourn's "Sir John Allot of Merrie England."

FACES FOR USA

TWO AMERICAN tours, worth a reputed \$30,000 dollars, are being lined up for the Faces. The first, lasting only four days, will start on August 6, and the second, lasting seven weeks, will begin early in October.

A concert tour of Britain is also being lined up for later in the year, and the group start work on their next album in August. There will also be a new single for Autumn release.

HUMBLE MANAGER

HUMBLE PIE have appointed a new international manager, American Dee Anthony, to replace Andrew Loog Oldham, who left them several months ago during the demise of Immediate Records. Anthony, who is Joe Cocker's American manager, and also looks after Traffic's affairs in the States, has booked Humble Pie for a four-month American tour starting on September 11.

PENTANGLE FILM

THE PENTANGLE is to be featured in a documentary on

Heat in the Park

CANNED HEAT will be among the line-up for the free concert in Hyde Park on September 12. They are touring Europe in September and British dates fixed include—Sheffield City Hall (Sept 22), Birmingham Town Hall (22), Leicester De Montfort (23), Chatham Central Hall (26). In October the group play dates in Scandinavia and Germany before finishing their tour at Newcastle City Hall on October 16 and London's Lyceum on October 18.

LP of the week- FRESH

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Knokke, Knokke who's there? —Boredom!



EXCUSE ME while I stifle a yawn, but really I'm only just recovering from a prolonged attack of boredom.

It came on last Wednesday and with a few merciful interruptions, lasted until Friday evening. Maybe it was due to the lousy weather in Belgium, where for most of the time the wind blew so hard that it was unsafe to step out of doors, much more certainly, though, it was brought on by severe subtraction to once-nightly dishes of mainly musical mediocrity.

These were served up amidst great pomp and public ceremony at the rich Zoute. The various courses were paraded under the grand title of the 12th European Song Cup Contest, which sounds rather impressively like the Eurovision Song Contest, but don't be kidded.

The difference between the two is that the latter, despite its inflated sense of self-importance and general air of commercialism, does at least have a certain glamour, style and, above all, freshness, in that the songs are newly coined and just coming into currency. The Knokke version, although someone considers it important enough to be shown to 100 million viewers in Europe (but not in Britain), has none of these qualities.

The material is composed very largely of standards, sung, with the exception of this year's American team, by artists who are little known. The justification seems to be that young singers can use it as a shop window in which to display their abilities to television producers, as a pop factory the magic name of artists like Rog Whitaker, Kathy Kirby and Engelbert Humperdinck, who have all taken part in past British teams, are proudly set out as evidence of the contest's powerful influence as a star-maker through which the foremost achieved their successes coincidentally to their Belgian appearances is another matter again.

Anyhow, the facts of the case are that this year Britain was represented by a Scots emigre to Canada, named Bobby Hanna, an ex-Vernon Giff, Samantha Jones, who apparently is the first British bird to have recorded in Vlaanderen. Tony Christie billed as a "new discovery from M.C.A. Records".



DELSEY MCKAY: highlight

Andee Silver, a little blonde who resembles a cross between Adrienne Posta and Loui, and Jeff Collins, a singer-guitarist, for whom a special coupe d'Europe was awarded. He has a beautiful, graced when he won a special coupe d'Europe awarded to him by Hughie Green on Thames Television.

The truth is that none of them are bad performers, but then again neither are they great ones, capable of setting anybody's world alight. Nevertheless, as we are forced to pick the One Most Likely To, Tony Christie gets my choice, because he hits the right notes and has a natural flair for comedy.

They obviously pleased somebody—the eleven judges, for instance—because by Thursday they were in the final of the coupe with Spain, having administered the coup de grace to Belgium, Germany, Holland and France (in the semi-final). I'm sure that on the night tension must have been mounting in the Knokke Casino, where the TV-producers were presumably collecting their mental notes and the artists their musical ones, but if so it got no further than my right knee, which fell victim to a fit of cramp induced by the close proximity of the packed tables.

Unfortunately, the judges were less pleased this time, because the Spanish fireworks walked their way to victory by 361 points to 245. Perhaps the British, who went on first, were unlucky in that their ineptitude had not been warmed to the occasion, but indeed Silver's exact reproduction of songs

she had done previously that week yesterday and where is tomorrow, together with Mr. Collins, an unlikely choice of "Old Shep," hardly helped matters. The international jet-set do not go for tales about boys and their dogs at all.

Better to put down the defeat, though, to the ability of the Spaniards, and two of them in particular: an effervescent little chick called Dova, who sang her heart out on "Cabare," and was awarded 76 points out of 90 for her pains, and a heartbroken named Aljo Igitidis—all flashing eyes and smiles—who, although he had evidently brought along his guitar as an added prop or just to lean on, scored highly for the impressive power of his large and his contribution to dramatic literature.

Musically speaking, the following evening, in which the five best European artists competed against the American team, was the best. With Samantha Jones (singing "You've Got Your Troubles" and "My Way") and Andee Silver ("A Kid Again" and "You're Breaking My Heart") among the five, fierce patriotic fervour still gripped the British supporters, and if you were not native of the motherland—or even unparitotic—there was a splendidly professional American team, composed of Kostas Nighower, Mark Murphy, Jonathan Swift, Salena Jones and now coloured artist, Delsey McKay, to admire.

Between them they rattled through such tunes as "Son Of A Preacher Man," "River Deep, Mountain High," "Eleanor Rigby," "The Days Of Wine And Roses" and "Morning Dew"—and the judges must have liked this combination of soul and sophistication, because they won. Which is not surprising, since it's a great combination.

Individually, they all performed well, although the released Mr. Murphy sounded a little jaded and too relaxed at times, while new artist Jonathan Swift lacks presence. But the girls, particularly Delsey McKay, were exhilarating. Miss McKay, indeed, is very much the soul singer, standing in the lower registers a little like Tina Turner, a soul artist with a veneer of sophistication, maybe.

Really, for me she was the highlight of the whole commercial exercise. In fact, when I listened to her I wasn't bored at all.

MICHAEL WATTS

ZEPPELINS flew back to Germany last weekend—and dropped a heavy load of high explosive rock and blues excitement.

Thousands of fans, from Cologne to Frankfurt and Berlin gave them the kind of ovation they have come to expect on the Inter-Continental rock circuit.

While an older generation may be divided in age old quarrels from Alabama to Belfast—young rock fans seem to be united in their tastes.

Led Zeppelin are an organisation dedicated to satisfying their needs. Violence, attack, glamour of a sort, sophistication of a kind and a high degree of musicianship. Pages, Bonham, Plant and Jones have all it takes to stay on top of a furiously competitive scene.

How do they cope with the strain of extensive touring and jet-set existence? They maintain their cool with a combination of wit, intelligence and confidence. They work hard, make money and have fun.

Young

Still young—Robert Plant is only 21—they have seen more of the world and met more people in two years than many will in a lifetime.

After five days "on the road" with them in cars, trains, jets, hotels and dressing rooms, it has to be said—they get on fine.

Because of their success—gold and platinum discs and endless tours—they are sought through a period when not everybody has good words to say about them.

Suggestions of internal rifts are met with exasperation and shrugged shoulders. "We have ever sure," says Jimmy Page, "but we get on really well, even more so just recently. People just like to have sissy goss as us now and then."

Sometimes physically sick and even drawing blood with their efforts, besieged with autograph hunters and pressmen, faced with turning an audience of up to 10,000 a night—they played, laughed and drank without so much as a dicker and blitzer.

They broke attendance records, and kept the crowds relatively peaceful in a country where water hoses and dogs are not unknown companions.

Biggest attendance and marginally their best performance was at Frankfurt Festival on Saturday when 11,000 fans demanded three encores.

The trip began with a bumpy night on Thursday last week from London to Düsseldorf. Heavy cloud made all the air trips seem like roller coaster rides. Immediately on take-off John Bonham lurched to the toilet to be ill. And John is probably the toughest member of the Zeppelin crew with a constitution designed to batter drums and sink pins.

As we ebbed through the high altitude mists John Paul Jones their organist and bass player, said: "They can be hard audiences in Germany, it's only the second time we've been there. We did Beat Club, which must be the best TV show in Europe. They say we're big there—but you can never tell. I reckon we sell well all over Europe."

There is never much chat while flying, Robert usually gets interested in Country Life as befits a gentleman farmer and Jimmy was intent on a book about the life of rock and wallpaper designer William Morris.

At Düsseldorf, a bright, modern city with not a slab of concrete out of place, we checked in the Intercontinental Hotel. It was interesting to note that despite their individual accents, they received less aggression in hotels, clubs



PREPARING FOR TAKE-OFF: Zeppelin and MM's Chris Welch (right) by Chris 'Bomber' Welch

and even on the street than in other countries. Robert with shoulder-length golden hair and messianic, noble, not unlike a Viking prince, John Paul in his Albee street, Bonzo to Bonham slightly Visigothic in black moustache and Jimmy in a yoke's hat, permanently clutching an antique mirror and sabre, presented a striking sight.

We left the hotel for the first gig at Cologne Sporthall where James clattered on towel "Going swimming?" I inquired brightly, having been informed of the hotel's swimming service.

"No—this is a curtain I wear on stage," explained Jim. "It's certain for him and granny's knickers for me." And Robert, twisting around to show off a fetching statin shirt billowing around his torso.

"I hope the concert is a success," said a German girl who escorted us and provided invaluable translation.

"People here are sick and tired of concerts," she complained. "There are so many. The most popular bands apart from Zeppelin are the Stones, John Mayall, Jethro Tull and Ten Years After."

In the dressing room at Sporthall, as in every dressing room, the group showed faint signs of nerves. Jimmy plugged in a small amplifier to tune up with John Paul, who frequently passed the time by giving vent to wild hill-billy music on mandolin.

Bonham usually remained silent and edgy until the moment they were due to go on. Each time it was like the countdown to a big fight. As soon as the first notes of the menacing and thunderous "Immigrant Song" had unfolded on stage—they could smile and get into each performance with the minimum of fuss.

The first night was a warm-up. Heavy cloud made all the air trips seem like roller coaster rides. Immediately on take-off John Bonham lurched to the toilet to be ill. And John is probably the toughest member of the Zeppelin crew with a constitution designed to batter drums and sink pins.

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and even on the street than in other countries. Robert with shoulder-length golden hair and messianic, noble, not unlike a Viking prince, John Paul in his Albee street, Bonzo to Bonham slightly Visigothic in black moustache and Jimmy in a yoke's hat, permanently clutching an antique mirror and sabre, presented a striking sight.

Zeppelin in Germany

Charlie here all was gloom and depression, and it particularly upset Robert to discover West Berlin is completely surrounded by East German territory.

Nevertheless, despite Jimmy suffering from nausea and diarrhoea, more blood for Bonzo and general fatigue from days of trains and planes, they played a superb set resulting in foot stamping, chants, cheers and whistles.

Between concerts there were clubs to visit, fans and press to deal with, Peter Grant was kept busy putting a stop to repeated attempts at piracy recording. Twice stereo microphones set-up on boom stands were discovered, and disgruntled engineers found their tapes being unceremoniously confiscated.

Professional autograph hunters with amusing, but needless manners intent on selling Zeppelin scribbles at a profit had to be discouraged with streams of old English epithets.

It was an extraordinary experience, looking at both sides of rock group life—out front and back stage. The strictly no-kiss talking confused police, older people implying dire retribution and degeneracy, and foolish courtesans of ill-temper and violence.

The reality of four English geese, playing unprecious, satiating music, and somehow, through the confusion, connecting with the ordinary youth of the world.



They broke attendance records and kept crowds quiet in a country where water-hoses and dogs are not unknown companions

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NOISE

A huge, impersonal building that resembled the South Bank turned inside-out, or should one say outside-in—the kids crawled like miles across the cold concrete floor and massed in front of the stage.

"We have a problem," said Robert. "If you are going to have a noise, we might as well go away — so shut up!" He scolded them with a stern look and he was greeted with cheers.

Into "Dazed And Confused" the band made eerie noises like Vincent Price undergirding the horrors. Despite Bob's pacification, the kids roared and gesticulated again, and a bottle whizzed on stage as he got into his second guitar bit. But he did not notice, and even though the minority of silly souls present threw firecrackers into their own ranks, the band played on valiantly to the intelligent minority.

Improved considerably on the night before, Jimmy played beautiful, inventive guitar. In fact, Robert nudged Jimmy to the familiar riffs of "Led Zeppelin I" blues, then and gentle vocals. Bonham's drum solos each night were staggeringly able to watch him at work from all angles, he steamed away for wild minutes at a time displaying phenomenal bass drum technique, an aggressive style of unyielding stamina. It paved the way for the popular "Whole Lotta Love" now they combined it with percussion outfit.

John's hands were bleeding later, although not from his hand drum solo. He had caught his knuckles on the hi-hat.

But the kids don't come for trouble surely," said a bewildered anti.

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History of great Britten

"THE WORLD OF BENJAMIN BRITTEN: A Young Person's Guide To His Music. Excerpts from: A Young person's guide to the Orchestra, Variations on a theme of Frank Bridge, Serenade for Tenor, Horn and Strings, Simple Symphony for String Orchestra, Folk-song arrangements, War Requiem, Operas: Peter Grimes, Midsummer Night's Dream, Burning Fiery Furnace, Billy Budd (DECCA SPA 74 stereo PA 74 mono 19/11).

To many British music-lovers the name Benjamin Britten means music in this country. Indeed, all over the world his name is synonymous with all that is good in British music.

His reputation has been steadily built up over the years by a series of consistently good compositions in all fields of musical expression. The success of his musical language has been due a lot to a good sense of humour and a highly individual style of orchestration.

Britten's musical activities have not only been confined to composing. The foundation of the Aldeburgh festival has done much to stimulate musical activity of a peculiarly English nature and in this Britten acts as conductor and performer as well as composer.

Conscious

Although Britten is a contemporary composer he is not regarded today as an avant-garde figure, perhaps he would have been thirty years ago, instead Britten is very conscious of his position with regard to the history of British music.

According to many authorities the development of a truly British music was halted by the appearance of G. F. Handel, a German by birth and nationality, the last really great British composer was Henry Purcell (1659-95). Britten has intended with special reference to the opera Peter Grimes "to try and restore to the setting of the English language a brilliance, freedom and vitality that have been curiously rare since the death of Purcell."

A further tribute to Purcell was paid when Britten based a film score on one of his themes. This resulted in the conception of probably Britten's most famous work "Variations and Fugue on a theme of Henry Purcell" or "The Young Person's Guide to the Orchestra"

Townshend

It was this aspect of Britten's musical nature which prompted Pete Townshend of the Who to say words to the effect that the music of the Who was closer to Purcell's ideals than Britten. In the last analysis this may certainly turn out to be true, only time will tell. Although stylistically, Britten's music is closer to Purcell's than it is to our time, which may question its validity today.

The music on this Decca sampler is a good selection of Britten's output including some of his most important works like the War Requiem, an excellent summary of two world wars and Peter Grimes. Beginning and ending with two movements from the Young Person's Guide. The notes on the back of the sleeve are also excellent and very informative and include a quote from Britten himself which will continue to be true in all fields of music today.

He says "I believe that an artist must be part of his community, should work for it, with it, and be used by it."

contribute to the logical progression of the works.

The popularity of these pieces, however, has tended to obscure the worth of Copeland's more serious compositions. Aaron Copeland's reputation with the public is based solely on his easy compositions, the more ambitious projects have unfortunately largely been ignored.

The "Our Town" music is the adaptation of a film score into a concert piece. Evidently the film is a kind of "Peyton Place" saga centred on a small New England town. The music is based sometimes on simple New England hymn tunes and evokes the character of New England life.

"An Outdoor Overture" is a piece written originally for a school orchestra, so it could be taken that the music must be of a type enjoyable to the taste of American youth.

"Quiet City" is adapted from another score, that of

COPELAND

COPELAND CONDUCTS COPELAND Aaron Copeland conducts the London Symphony Orchestra. "An Outdoor Overture" (1938). "Our Town" (1940). "Two Pieces for String Orchestra" (1928). "Quiet City" (1941). Michael Winfield (Cor Anglais), William Lang (Trumpet). (CBS 72809 stereo).

FOR Aaron Copeland the problem in music has been one of writing contemporary music of an advanced nature which can also communicate with as large an audience as possible.

To reach this end Copeland has simplified his style, gaining experience in composing film scores which, because they play a secondary function on the whole need not be too demanding musically.

It was in the mid-1930's that Copeland achieved this change in musical style and surprised everyone with this use of folk tunes, consonant diatonic harmony and general quality of scoring.

McCartney

In doing this Copeland was not compromising himself to gain wider popularity. He has stated many times that there are certain situations in musical expression which become more effective when expressed in a simple harmonic way, which is also a reason why so many Lennon-McCartney tunes have become universal standards.

A sample of this simplicity can be heard on this record in works written within this period (1935-41). The pieces are characterised by their naturalness and honesty without the slightest hint of pretentiousness, the clarity of the harmony and the freshness of the texture also



PETE TOWNSHEND: Closer to Purcell than Britten

the incidental music from a stage play of the same name.

The "Two Pieces for String Orchestra" are also simple and straightforward in

their form. Taken as a whole this record is a good collection of American light music, if you like that sort of thing.

GAZZELONI

20TH CENTURY MUSIC FOR FLUTE. Henze: Sonatine for Flute. Souffle. Petrossi: Sonata for Flute and Piano. Fukushima: Ma. Saverino Gazzeloni: Flute, Alto Flute and Piccolo. Margaret Kitchin (Piano). (CBS Classics 61133 stereo).

A **N**OTHER pleasing record for flute devotees, who can once again savour the delights of Gazzeloni's impeccable flute technique.

The programme of the record is well balanced and gives a two sided impression of music in the twentieth century. From the traditional natures of Hans Werner Henze (b. 1926) and Bohuslav Martinu (1890-1959), to the avant-garde approach of Petrossi and Fukushima. In both the Henze and the Martinu, as would be expected, the piano plays a large part; the pieces more or less duos for flute and piano. In the modern pieces, the composers are content to use flute alone, a much more difficult feat of composing to achieve, examining in close detail the problems and possibilities of playing the flute in an uninhibited way.

Clearly Petrossi and Fukushima were at an advantage here, because they both composed their pieces with Gazzeloni in mind; they knew they would be virtually unhindered by technical or expression problems. Fukushima's "Mei" is part of a larger work "Hi-Kyo." In it Fukushima has transformed the centuries old tradition of Japanese flute playing into something new, or is it that the tradition is not old but timeless. Anyway this piece, above all shows Gazzeloni's flawless control of every part of the dynamic and tonal range of the flute. Sometimes the sheer substance of the tone has to be heard to be believed.

In "Souffle" Petrossi uses three types of flute — the C concert, the larger alto flute, and the piccolo. The player interchanges the instruments at different stages. Again the piece exploits to the full Gazzeloni's unique ability to derive from one type of instrument a complex variety of timbres or types of sound. Composed in 1969, it is a complete virtuoso piece using every possibility of tonguing and method of obtaining notes, the melodic construction is very beautiful and well proportioned.

Returning to the Henze and Martinu both of which are fine pieces of their kind, it is

easy to see the difference between music composed then (1945-50) and now. These pieces are primarily concerned with melody and harmony, timbre and dynamics take second priority. As such they sound fairly restricted, having to keep within a fairly rigid framework. Nevertheless they contain good tunes and often create sensitive atmospheres, listen for instance to the Andantino of the Henze Sonatine.

BLOCH

ERNEST BLOCH (1880-1959). Schelomo (Hebraic Rhapsody for Violoncello Solo and Full Orchestra). A Voice in the Wilderness (Symphonic Poem for Orchestra with Violoncello Obligato). Janos Starker (cello). Israel Philharmonic Orchestra conducted by Zubin Mehta. (Decca SXL 6440 stereo).

E **R**NEST BLOCH seems to be a peculiarly enigmatic figure in twentieth century music.

Born of the Jewish faith in Switzerland, he lived much of his life in the United States. His way of composing is equally unusual. Having no recognisable musical heritage he set about forming his own musical language based strongly upon the Jewish faith. His language is naturally romantic, his mood and as would be expected the music is always full of passion which is typical of Jewish music.

In composing Schelomo (or Solomon) and Voice in the Wilderness Bloch was intensely under the influence of a dramatic religious fervour, which he meant to express through his music. Bloch had originally intended, in Schelomo, to set the words of the Book of Ecclesiastics for voice and orchestra, but having encountered language difficulties he decided to compose for the solo cello. It is in fact astonishing to note how close the rhapsodic cello lines come to imitating the human voice. "Voice in the Wilderness" is a minor piece composed in 1935-36 but cast in six continuous movements.

Ernest Bloch strikes me as being a very minor composer with strong leanings towards religious fanaticism and nothing very startling to say in his music. It sounds much like second-rate Richard Strauss lacking in orchestration skills and style. Cello is a budding cellist, because I suppose the works present interesting technical problems. I found the record generally boring.

more pop albums

SPOOKY TOOTH: "The Last Puff" (Island). A rather random selection of leftovers by the now defunct Tooth. There are bright spots, but there is a lot of dull, repetitious blowing as well. The band were always a fine rhythm section, playing particularly well on simple instrumentals like "The Last Puff." The emphasis is on a heavy, four to the bar drum, bass and piano beat. This sounds fine on "The Wrong Time." But when they get into a song like "I Am The Walrus," the result is a bit disastrous. They frequently sound like the Band, and they certainly achieve a relaxed feel. — C.W.

SHA NA NA: "Rock and Roll Is Here To Stay!" (Kama Sutra). It has to be said that Sha Na Na are, on this evidence, a great disappointment. When I heard about them, the thought of somebody recreating the great Fifties sounds of the Monotones, the Penguins, and the Orioles sounded wonderful, but I should have realised that it can never be. "Get A Job," "Little Darlin'," and "Book Of Love" were created in a certain environment which can never be duplicated, and for all their gold lame suits and drinnipins Sha Na Na don't come close to being convincing, because they sound what they are: people at the start of the Seventies. It's all rather too knowing, too condescending, too clever. For one thing, they don't duplicate the surface sound of a 78 which Lennon captured brilliantly on "Happiness Is A Warm Gun," and they're too precise. What people don't realise is that the originals weren't, and aren't, a joke: they're dead serious, and have a lasting beauty for many people. If you want to sample Sha Na Na, though, among the songs

they recreate are "Come Go With Me," "Heartbreak Hotel," "Young Love" (which Tab Hunter took from Sonny James), "Teenager In Love," and "Sithouettes." — R.W.

COUNTRY FUNK (Polydor). Lots of pictures but no information about who's in the band... aren't record companies wonderful? In fact this is a most enjoyable album, although I bet no one'll bother with it, which is a shame. They seem to be somewhere between the Dillards and CSN&Y, distinguished by a fine melodic sense and sensible use of electronics (dig the great guitar in the middle section of "A Part Of Me"). Some of the guitar work is quite outstanding, and the singing is pleasant and unaffected. The drumming, crisp and clean, should also be mentioned. Not a world-shatterer, then, but anyone who likes quiet music (Neil Young, Gram Parsons) should enjoy it a lot. What a pity it'll be ignored and deleted in a couple of months. — R.W.

FYNN McCOOL (RCA Victor). A fine album by a solid band, who don't set the bogs ablaze, but produce a vital, unpretentious sound. The songs are original as well. The lyrics of "Hopeless Prescription" by Chris Stone, the lead guitarist, are quite powerful. The rhythm section consisting of Mick Carter (drums) and Alan Escombe (bass) is tight and it's nice to hear the funky piano work of Mlek as on "US Thumb-Style," "Hey Ho" and "Diamond Lil" have country feel and "Great Change Coming On" drives along with a good West Coast rock sound. — C.W.

GRACIOUS (Vertigo). They're Batching up the wrong tree. Re-hashing the classics just



SPOOKY TOOTH: repetitious blowing

doesn't make it anymore. Like, it's been done before, man. And running the rest of the fashionable gamut, from pseudo-jazz workouts to "avant-garde" flourishes on the Mellotron, doesn't disguise a desperate poverty of genuine musical ideas either. As the name implies, Gracious play tastefully enough, but their relentless attempts to be electric strain their resources and the result is boring and pretentious, complete with a turgid excursion into blank verse. — A.L.

SYD LAWRENCE AND HIS ORCHESTRA: "More Miller And Other Big Band Magic" (Philips). It's an extraordinary point to note that British musicians often reproduce the American original with more uncanny skill than American revivalists. It happened with traditional jazz, when Ken Colyer, Humphrey Lyttelton and Chris Barber made a better job of trad than say the Firehouse Five. We may not produce much original music, but, by George, our copy bands are the best in the world. And now 25 years later, British dance band musicians have caught up in feel and ability with a

popular American dance band of the 1940's. They do a much better job of recreating the Miller sound than the Universal International film orchestra in the "Glenn Miller Story." The band swings in the proper forties fashion on the uptempo numbers like "Leave Us Leap" which has a nice Krupa-ish drum solo by Geoff Myers. "Caribbean Clipper" has an amazingly old-fashioned tenor solo by Harry Perry, which proves just how locked in the past are many British players. American would remember how to sound like that. As well as old favourites like "Flying Home," and "Little Brown Jug," there are a few ballads which sound as glibly in 1970 as they did in 1870 — "Serenade in Blue" and "The Story Of A Starry Night" for example. But this two album set will be a feast for swing fans, who feel left out of today's popular music. — C.W.

SCHADEL: "No 1" (Unltd Artists). This is Abi Ofarim's discovery — a man whose name has faded out of the pages of the pop press in a recent hefty advertising campaign. Not sure what nationality he

is, but the album was recorded in Munich and there's a certain Teutonic strictness about it all which breaks through even on the gentler songs. He's got a strong, versatile voice and belts along with tremendous gusto through twelve songs, all written by himself. Sounds quite impressive, in fact, although the only lasting impression is that it's all much ado about nothing. — A.L.

AUDIENCE: "Friend's Friend" (Charisma). Much energy and enthusiasm has been put into the project, the band play it sprightly and fashion, and the songs are fairly original. But the rhythm section are predictable and a bit stiff. The vocals are rather complaining and frequently unpleasant. The riffs are often needlessly repetitive, although some of the arrangements are adventurous, as on the "Ebony Variations," which gives Keith Gemmill a chance to explore the possibilities of the clarinet. The quite exciting as it builds to a climax. Apart from this track, one has the feeling it has all been done before in studios from LA to the Old Kent Road. — C.W.

SAMANTHA JONES: "A Girl Named Sam" (Penny Farthing). With few exceptions, Britain seems incapable of producing good girl pop singers. We seem to be stuck with the Cilla/Sandie/Clodagh syndrome — a string of instant dollybirds with long legs and slender talents. Latest to join their ranks is Samantha Jones, another attractive chick with a fairly appealing, breathy voice who sings some tasteful songs with good production. There's really nothing one can object to here — it's just completely bland and forgettable. — A.L.

from page 17

Vaya con Rios!

BEETHOVEN has made the charts! Not in person — but in the form of Spanish singing star Miguel Rios, whose recording of "Song Of Joy" is adapted from Beethoven's 9th Symphony.

The old master might turn in his grave if he knew. At a press reception for the said Miguel last week, a mock telegram reading "Thank you Miguel and all my friends for giving me my first hit for 200 years — Ludwig Van Beethoven" adorned the wall.

COLOSSEUM performed their now famous "Valentyne Suite" for the last time at their recent Albert Hall, London, appearance. It is also the last time the band will be seen for a while, as they have taken their first holiday in nearly two years.



DAVE GREENSLADE: permanent fixture

The band, under the direction of one of Britain's greatest drummers—Jon Hiseman—will probably undergo some changes during its absence.

They went through two guitarists before settling on Dave Clempson, and now with the departure of Tony Reeves, they have been hit by bass guitar trouble.

But the changes are no indication of dissent within the band. They merely seek to broaden their scope. Tony quit to pursue his other career as a producer, although he wants to play with the band when possible.

When they return from their break it is likely John will bring in his wife Barbara Thompson on tenor, to augment Dick Heckstall-Smith, and there is a plan afoot to find a lead vocalist, to help out Dave Clempson.

A permanent fixture and vital contributor to Colosseum is organist Dave Greenslade. A quiet, cheerful chap, who has slowly gained wider respect for his ability, he is now being talked about in the same breath as Jon Lord and Keith Emerson.

He first made his name with Chris Farlowe's original Thunderbirds, an underrated band which included the phantom guitarist, Albert Lee. But Dave's history goes back to the days of mauve suited rockers, and before that a school day friendship with Jon Hiseman. Dave started this week about Colosseum, his role and roots. "The band is taking a month off," he explained. "Our first gig will be on August 2 in the South of France. As July is a holiday for everybody, I thought I'd have a break, or collapse. It's

● Sometimes we go on too long and we are a great deal too loud ●

Personally I'm very happy with the band, because I like to play with the best guys, and they are the best. And we all feel the same way. No one really leads the band—it's just who is in command musically at a particular moment. If Dick is soloing, then we all back him up and try to complement his playing.

Strong talk from Colosseum's vital organ

months later we would be playing in the Flamingo — as the Wes Minister Five, sweating away at the all-night and dreading each gig.

"That band was like a school. It had Clive Burrows on baritone, who later went with Zoot, and Paul Williams. Paul McDowell used to sing camp blues, and I used to fall about. I couldn't believe it!"

Dave is concentrating on more writing for the band, and contributed the popular "Lost Angeles."

"I enjoy writing, although everybody says that. I've written a 'Lament' and Neil Ardley has given it a superb arrangement of strings and horns which will be on the new album."

Dave mentioned a recent review of the band in one newspaper which severely criticised them.

"I couldn't understand the critic, because I thought we played really well where he saw us — at the Albert Hall. But I suppose sometimes we go on too long, and we are a great deal too loud."

"But we don't want to deafen people. It is a blowing band — but we use dynamics and Dave plays some beautiful acoustic stuff. We've got to keep things in perspective."

"Jon has to play loud, because he puts so much into everything. That's the way he is. He is undoubtedly one of the finest drummers in the world. You know—he doesn't always enjoy playing a solo. But the crowd expect it. He plays one every night."

What did he think about his own organ playing? "I've not settled down my style yet. Although some nights I feel like I'm playing like a cement mixer, on other nights I feel I could play anybody else off. But I don't think I've done an hour's practice in the last four years."

"I read in the MM that Jon Lord thought I had played some of his stuff. Well to be honest — I've never heard Jon Lord play, except when he was with the Artwoods, years ago, when he was playing all Wynnton Kelly piano phrases. I never listen to organists anyway, although I do like Larry Young."

CHRIS WELCH

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BLUES

The Heat is on Hooker

DUE FOR release in the USA this autumn is a new album by John Lee Hooker quite recently recorded on the West Coast. Nothing surprising about another Hooker LP; he must have cut more than most bluesmen. But this time he was recorded by and with Canned Heat.

As our photograph shows, Hooker was smartly hatted for the occasion. He, Hite and Wilson look as though they were getting along well, and all members of the group who were present at the session agreed it was a storm and a pleasure.

The Heat, as Bob the Bear explained to me during their stay here, naturally felt it was an honour to record with so outstanding a bluesman.

"But the great thing was that he thought it an honour to be recording with Canned Heat. That knocked us out, especially as he said we were the only group, you know, of our type that he liked."

"I really dig the way you boys boogie," he would say, and he meant it. And he's the one started it; he inspired those things we play."

The session came about almost by chance, though the deal had been floating around for quite some time.

"For about two years we'd been thinking of doing an album with Hooker," said Hite. "And he'd been thinking along the same lines since he first heard us. Then we met him in Portland, Oregon, a few months ago and fixed things up."

"So it took all that time to get it together. Finally we did it, with no planning or anything, shortly before coming over to Europe. We didn't know how it would go."

Skip Taylor, the Canned Heat's friend and manager (as he puts it), took up the story, confirming first of all the excellence of the performance John Lee made on his own.

"We built a plywood platform for him, to capture the Hooker foot. He hasn't recorded that way in years. Then we added Alan Wilson on harp, and after that we did Hooker just with Alan on piano, then duets with John and Alan on guitars."

"Henry Vestine was on a couple as well. We did two guitars plus harp and also three guitars — Al, Henry and Hooker — and actually

they went very well. And also some with the group but without Bob Hite, in every case John Lee did the singing. Bob does not appear on the album."

The Bear smiled through his beard and indicated that his vocals were not needed with Hooker on the strength. "I was on the board, very happy to be recording Hooker. We came forth with some very fine material."

"How much, I enquired? Enough for a two-album package he assured me."

"We recorded at Liberty's L.A. studio, and the set should be out in the fall. John Lee has been on more different labels than any other bluesman, you know. He's still coming up with new things, too."

"I guess we got 24 altogether, about six with the group. No trouble at all; everything went very smoothly, the atmosphere was right, the sound was excellent. Believe me, just doing it was a very positive experience."

Skip Taylor, nodding agreement, explained that from start to finish they had tried to treat J.L.H. right. They had flown him out from Detroit to the Coast, and I gathered they they wound up paying the singer's air fare and hotel costs.

"The whole thing was longed really. I asked how long he needed, saying we'd set aside three days. He told me straight away he only needed one, that he makes a whole album in one night."

"I said we recorded in a much more relaxed style, that our guys were not as quick as him. He said it would be all right and it was. He never does second or third takes, but us being perfectionists he wanted it to be exactly right down to the last word."

I wondered finally if rehearsal had entered the picture at all. Taylor said no. "We had none at all. Hooker did old songs of his, so he was familiar with them all and the group knew them all of course. Mind you, the endings weren't too good because he'd just suddenly stop and expect everyone else to stop."

"When we pointed this out he said it was okay. 'We'll just fade the endings,' he explained casually."

So that's the inside story of the Hooker-Heat collaboration. And incidentally it provides the explanation for all those fade-out endings in the John Lee discography. — Max Jones

MAX JONES



HITE, HOOKER and WILSON: a storm and a pleasure

Mailbag special: MM readers on the warpath on two explosive personalities



DYLAN

WITH AMAZING regularity we read denunciations of Dylan, the heretic, the man who no longer wishes to carry the cross for the world.

The criticism reached unbridled limits with his latest offering. It was attacked before release. With great foresight the protectors of human ideals decided to excommunicate this wayward lamb from the flock.

But why? For having the nerve and audacity to refuse to play the Bow Dylan everyone expects—for refusing to be the darling of the misunderstood?

Dylan should be acclaimed for being one of the first major stars to refuse to stick to his image. These new excursions are not his death knell but the start of a new Dylan, no longer shackled to a specific style, but at liberty to record what he feels is entertaining. —KEN CLEAVER, 25 Hadlow Gardens, Tranmere, Birkenhead, Cheshire.

BOB DYLAN'S got one disadvantage—he can't split up.—P. S. MUFFITT, 26 Turret Grove, London SW4.

BOB DYLAN — you threw it all away.—I. GRIFFEN, 135 Meeting House Lane, London, SE15.

I AGREE Dylan is no longer the voice which so many people admired as one of deep social thought and comment, but this doesn't mean he's dead. Obviously our folk heroes will change. Dylan's change is simply what it states, not a self-made destruction.

I find Dylan's L.P. "Self Portrait" very good (as all his others); yes, his brilliant style of necessary bitterness to our forsaken world no longer appears. It's sad, I agree, but Dylan continues and writes fine songs and lets hope he stays on the scene and thus remains "the song-writer" of the modern age.—JOHN MILLS, 31 East Croft Road, Penn, Wolverhampton.

DISCIPLES of Dylan have put him on the crucifix, nailed by his own genius. If the corpse of Dylan does lie in "Self Portrait" as one correspondent suggests, let us not condemn but pay homage to the musical revolutionary and perceptive prophet who is really responsible for the standard of popular music today.—COLIN BRINTON, 73 Grange Road, Harwich, Essex.

I SYMPATHISE with B. Flood who quoted Dylan's resume from "To Ramona" as "I'll forever talk in you, but soon my words will turn into a meaningless ring." Mr Flood may be right, but further on in the song we hear, "Everything passes, everything changes. Just do what you think you should do," which is more truthful to me.

In 1962 I was a Dylan fanatic and continued to worship everything he moaned (except "Lonesome FAREWELL") up to May '65 when I sensed disaster in "Bringing It All Back Home." His performances at the RA Hall later that year were impeccable.

But after the interval he again scratched on to the stage like a high-heeled sparrow, flanked by his band of merry men. A guitar was hung round his neck, and plugged in, the Hall swallowed great electric gulps of "Maggie's Farm" etc. . . . and I felt something had died but everything must die, so I tried to accept it.

Is his LP his musical obituary?

Dylan has given me many hours of pleasure, and will continue to do so. He has the power to do and say what he likes, whether I like it or not. He can even offer an utterly disgusting performance at the IOW festival and thousands applaud him.

There is so much fantastic music around that no one should feel hard done by one performer. My only regret is that Dylan did not record more piano solos like "Black Crow Blues," still who knows; he isn't really dead yet.—RAY DUFFILL, 14 Terrace Road, Plaistow, London, E13.

GRANTED that from "Gates of Eden" to "Blue Moon" is a large step, even if spread over five or six years, surely this musical metamorphosis, which the combined forces of age, restriction and responsibility must produce, is not so difficult to understand.

Dylan's greatest virtue over the years has been his personal integrity. Now that he obviously finds it impossible to write of social problems, or of poignant love affairs with any conviction, this logically, must be an extension of his own integrity. For how easy would it be for someone of his capabilities to turn out material similar to his early works, with only himself to know otherwise?—FRANK DILLON, 58 Sumatra Road, London, NW6.

I HAVE just read Martin Fraser-Allen's highly vituperative put-down of Dylan's new LP in the June 27 issue. If he feels so strongly about the new collection of mediocrity which he infers the new record to be, then he shouldn't bother buying it. The quip about Dylan hanging on to the end of a lost career was quite amusing. Has Fraser-Allen ever stopped to think that Dylan is making music he likes in the way he wants? Why hassle him then?

Who has the right to tell a musician how to perform? After all, he has freedom, too.—CHARLES de L'ARBRE, 746 Mission Canyon Road, Santa Barbara, California.

B. FLOOD'S letter typifies the aura of the intellectual masses held Dylan in. Now he has revealed himself as rather ordinary they turn on him, because by turning out average music, he is not worthy of their idolatry, which demanded something special for them to identify with.

I listen, Dylan was never that good. You wanted him to be. He wrote some great songs, but the bad musical content completely nullified the lyric quality. That RIP business was sick and indicative of Dylan's followers' lack of sense of humour unlike Dylan. By being ordinary, Dylan makes his pathetically earnest followers ordinary. That is what they can't stomach.—GERARD ENNIS, 27 Buckingham Road, Tulbrook, Liverpool 13.



KING

SO JONATHAN KING was disappointed in Bath. If he thought we were going to create something false and commercial like the flower-power era then I'm not surprised. I was one of the 15-18 year olds who wore dirty jeans, didn't wash all weekend, and by Sunday was "grey, dirty, moody and frowning" — but this was through two sleepless nights and an empty stomach, not through boredom or "solid concentration."

I like the progressive scene even though it is an "old scene." I remember the flower-power era and I know Steppenwolf's "Monster" and Country Joe's "I'm a Flxin' to Die Rag" will always have much more meaning to my generation than ridiculous ditties like "Good News Week" and "Everyone's Gone to The Moon" ever did to his generation — to say nothing of the pleasure! —BARRY G. WELLS, 47 Kirkwall Crescent, Thurnby Lodge Estate, Leicester.

JONATHAN KING'S fatuous remarks on the Bath Festival convey his attempts to grasp the last shreds of his fading youth. OK, so he was clean and colourful in his day — if he had lived in a muddy field for three or more days, with inadequate washing and toilet facilities he would, as he scathingly remarks be "Covered in spots, bristles, growths." He should climb off his ageing high-horse or cool his narrow-minded preaching, and shut his self-contradictory mouth. —ANNE C. FOWLER, 'Kyle,' Copt Elm Road, Charlton Kings, Cheltenham.

WAS King at the same festival as me? Why didn't he come on and play for two hours and show the world how he doesn't depend on Rock for his act?

His wild statements like 'the progressive music scene is an old scene, dominated by old people with very old attitudes and Rock has been a ghastly music form since it started' show a complete lack of knowledge of how things have developed since the war. Where was Jonathan King before now if he hadn't been for rock? Where would music be?

Stay in retirement Mr King and practise what you preach. —DAVE COCHRANE, 15 Innes Road, Glenrothes, Fife.

DO WE have to bob around with moronic grins on our rosy youthful faces with sunflowers dangling in ash-blond hair or can we be normal, real people for once? We don't go to festivals to show off our latest groovy gear or to communicate with other "beautiful" people, we go to listen to good music.

I apologise for the unwashed; maybe at the next festival you could arrange for a few hundred luxury bathrooms and laundrettes to be laid on. As for the "apathetic stupor of Bath '70" — how can you call 150,000 people standing dancing and cheering when Zeppelin was playing or sitting soaked to the skin with smiles on their faces Joe's superb rendering, apathetic is beyond me. —MISS P. M. ASHTON, Coree, Sheerwater Road, Woodham, Weybridge.

WE WENT there to be groovy, we wanted to listen to good music. If King thought every musician was

Was his big blast at Bath justified?

over 45 and unoriginal he ought to get some new glasses and a new battery for his hearing aid. I agree with him that drugs are boring, though. As boring as he is. —FRED CLACEY, 36 Hearn Road, Woodley, near Reading, Berks.

JONATHAN KING is no more than a hanger-on.

He is wasting his time. But we must acknowledge his lifelong efforts in the search for an acceptable image. —CAROLE HOGG, 43 Herbert Road, Wimbledon, London, S.W.19.

WELL SAID, Jonathan King, your views of the Bath Festival sums up today's attitude towards pop music and the word is PRETENSION.

Now, scruffy, pseudo-intellectual hippies sit happily (?) through monotonous numbers lasting an average of twenty minutes or more as the singer groans, screams suffers and dies while the guitarists scrape, bend, whine, rub against the microphone, kick or stamp their guitars and yet hardly ever play a recognisable melody and the drummer sweats out some unconnected solo on some suffering skins at the end of which the crowd all stand, shout, whistle, clap and scream for more and regrettably get it, perhaps a dozen times, if a few idiots kept up "encore" for long enough, then cheer the technique and the speed. But the entertainment? None. Perhaps it was a novelty at first but now it's just a put-on bore — LAURENCE PRICE, 22 Fairfield Close, Weston-super-Mare, Somerset.

JONATHAN KING must surely be rated as the world's oldest type, or the one where senile decay is most evident. —NICK HILLS, 39 Horndon Road, Collier Row, Romford, Essex.

ALTHOUGH IT came as something of a surprise to me, I found myself in close agreement with Jonathan King's highly-coloured view of the Bath Festival. The whole mindless mass of the audience, petrified of expressing any emotions that would set them apart from their self-inflicted conformity, filled me with amusement and then with sorrow.

The endless rows of practically identical clothes and tangled hair, with everyone trying desperately to do their "own" thing was pathetic, yet, in a way, rather frightening. —JOAN TAYLOR, 20 Malvern Terrace, Taunton, Somerset.

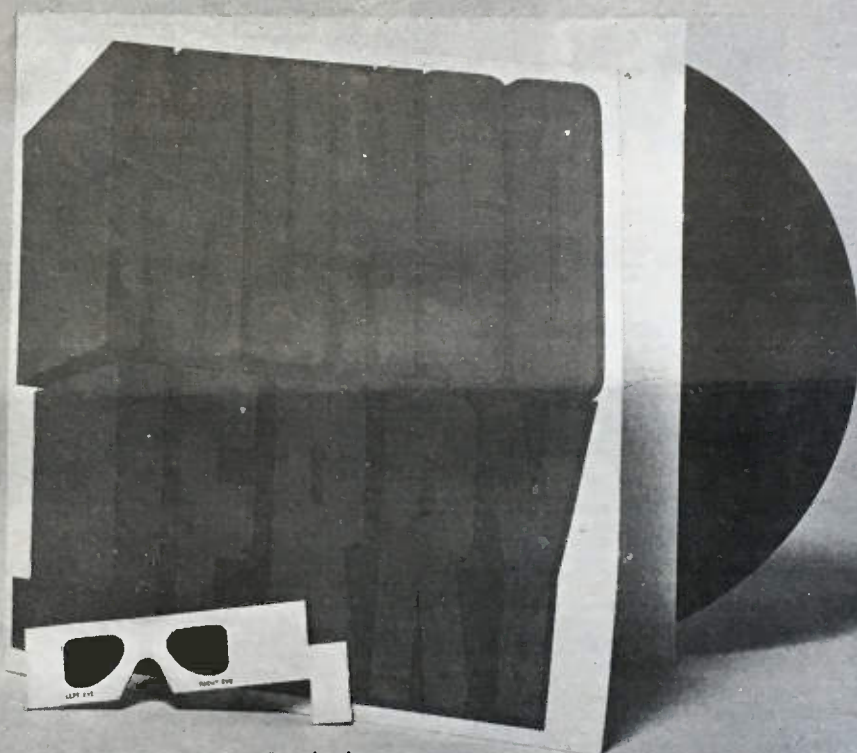
SO JONATHAN KING thought it necessary to criticise the people at Bath. Well, a lot of people will agree with John Peel when he says the real stars are the people out front not the paper ones backstage as I hope Mr King realises soon. —MICHAEL DAY, 55 Cygnet Avenue, Feltham, Middx.

Mungo Jerry

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Holland Pop Festival; Rotterdam

By about eight o'clock in the evening everything had changed. We had heard, and quite warmly applauded, Fotheringay with their pretty and talented Joan Baez-style female singer, and their pleasing, tasteful folk-music: we had heard a Dutch drummer and an Indian sitar-player, and a Chicago group who clowned irrepressibly and made quantities of noise but no music, and some folk-singers. Then came Mungo Jerry, the group whose song "In the Summertime" came from nowhere into the top of the English charts a couple of weeks ago. They were unknown in Holland, as in Britain a month ago. While they were on the platform it seemed that everybody in the park assembled, everybody stood up, began to clap and dance, throw paper plates and toilet rolls in the air.

Many followed Zacchaeus and climbed into the trees for a better view, and they were dancing as well, like the gatecrashers on the light-towers (anguished appeals from the excellent English announced, Ian Knight, but in vain).

During their last number, a gloriously solid piece of rock-'n'-roll, the whole place had visibly metamorphosed from lethargy into two miles of solid human vibrating electricity, total mass-commitment not for boring politics but for live music. For the rest of the night everyone was reverently recalling the name of Mungo Jerry; if not the most inventive rock music I've heard, it was in context about the most inspiring, and it's nice that a British group did it without benefit of an established reputation.

William Mann
 The Times: July 2nd



Distributed By Pye Records (Sales) Ltd.
 A.T.V. House, Great Cumberland Place, London W.1.

THE TRIO. Oh, Dear; Dousing Rod; Silvercloud; Incantations; Caracacus; Let's Stand; Foyer Hall; Porte Des Lilas; Veritably; In Between; 6's And 7's; Green Walnut; Billie The Kid; Dee Tune; Centering; Joachim; Drum. (Dawn DNLS 3006—2 LPs).
John Surman (soprano, baritone, bass-clarinets), Barre Phillips (bass), Stu Martin (drums). London, March 1970.

JOHN Surman's return to Britain last March, in the company of Barre Phillips and Stu Martin, was one of the year's delights and revelations. This album, which was recorded during the trip, is a fitting reminder of the superb music they played together during that tour.

It's more than a souvenir, though, because it gives one a further chance to delve into the complexities of one of the most tightly-knit groups I've ever heard.

It's a cliché to go on about how this is a real trio, with each member making an equal contribution, but this time it's completely true, and throughout the album Surman, Phillips, and Martin take the ear in equal proportions.

The experience of playing with Phillips and Martin must be doing Surman so much good, because both are more experienced than he, and this was the kind of company he needed to keep to bring his playing to a peak. It's a perfect setting for him, and for the others, because they're all essentially unselfish musicians.

The tunes on this double-album are strung together without a break, just as they would be in live performance, with the players taking cues from each other to segue into the various compositions which are all, with the exception of "Porte Des Lilas," by the members of the trio.

In the midst of such extraordinary inventiveness it's hard, and almost pointless, to pick out highlights, but my vote would go to the third side, which contains Surman's "In Between,"

Surman, Phillips, Martin: a REAL trio

where the composer (on bass-clarinets) and Phillips take turns to back each other's solos with a pretty, pastoral motif, and Phillips' "Green Walnut," a 7/4 charger which maintains a superb internal rhythmic balance (thanks in the main to Martin's brilliantly deft percussion) and features a baritone solo which roars without histrionics.

This record also makes certain that Martin will never to unnoticed again. His unflinching excellence is crucial to the trio, and when he has a chance to show what he can do on solo, on the closing "Drum," he produces a piece of masterly understatement. Credit, finally, must go to producer Peter Eden and his engineer, Robin Sylvester, for getting such a true and lovely sound onto the record.

When I congratulated Surman on the quality of the album, he said: "Well, it's an honest record." You can say that again, John. — R.W.



TONY WILLIAMS

THE TONY WILLIAMS LIFE-TIME ("Turn It Over"). To Whom It May Concern—Them; To Whom It May Concern—Us; This Night This Song; Big Nick; Right On; Once I Loved; Vuelta Abajo; A Famous Blues; Allah Be Praiséd. (Polydor 2425019)

Williams (drums), John McLaughlin (guitar), Larry Coryell (organ), Jack Bruce (bass). NYC, 1970

THIS album goes a long way towards answering some questions raised by "Emergency." Lifetime's first recording. It gives a better sense of the band's direction because it doesn't have that sprawling, amorphous sense of its predecessor, and it's an altogether more satisfying achievement.

The music itself hasn't changed too much, except that it's tightened up quite a lot and there's a greater sense of unity. The components are the same: the ragwavers, driven by the leader's thrashing drums, and the extraordinary passages of the leader's "singing."

I don't think Bruce plays on all the tracks, but he certainly stands out on "This Night" and "Vuelta Abajo," negotiating the latter's tricky time-shifts with solid ease. He sounds so much better here than he ever has in any quasi-rock context.

For me, the blowing tracks are the most exciting, particularly Trane's "Big Nick" and the Young's "Allah," which give the organist a chance to show what he can do.

His tone is fuzzier than of old, but that unique choppy phrasing is still there and on several other tracks he provides stunning atmospheric effects.

Having blasted Williams' singing on their last album, I must say that his out-of-tempo treatment of Jobim's "Once I Loved" is one of the most affecting performances I've heard for a long time.

He intones the wistful lyric in girlish tones against held notes from Young and an extraordinary chordal accompaniment by McLaughlin. The whole thing is poised and unbearably poignant, and in a better world it would be a huge single.

I've left McLaughlin until last because it's he, almost more than the leader, who makes this album worthwhile. Apart from some sub-standard Claptoning on "Vuelta" he plays with that inimitable slashing attack and spiralling lyricism which make him currently the most exciting



JOHN SURMAN: An honest record

guitarist in the world. I don't know of anyone else who could sound so commanding in this company.

If "Emergency" scafed you off Lifetime, try again with "Turn It Over." After a false start, they really sound as if they're going to fulfill the potential they always had. R.W.



KENNY BURRELL

KENNY BURRELL: "Asphalt Canyon Suite." Introduction: Asphalt Canyon Blues; Think About It; Better Get Your Thing Together; Alone in the City; Things Ain't What They Used To Be; Put A Little Love In Your Heart; Please Send Me Someone To Love; Going To Jim And Andy's; Sugar Hill. (Verve SVLP9250)

Burrell (guitar) with big band directed by Johnny Pate.

BURRELL creates some very pleasant music on his "Canyon Suite" on the first side of this album. The slow opening theme, after a beautifully-played introduction, is moodily whistled (presumably by Kenny).

The band is employed in a strict background capacity, while the guitar solos with the utmost taste and skill. "Asphalt Canyon" is undeniably an attractive piece of music, especially for illicit late-night purposes.

The second part brings on subdued and pretty piano-guitar interplay; then a strong solo item, "Get Your Thing," with simple band interjections; and finally a quiet bit of musical impressionism by Kenny and the rhythm men.

Burrell, who makes the most of all his breaks on this side, is excellent throughout—gentle driving on "Thing" and almost classical in his approach to "City."

An Ellington composition starts Side Two, and Kenny

has flashes of quick, interesting guitar here. The band performs functionally on these popular song tracks, laying down a blanket but never really getting in the way of the fluent guitar playing.

To close, we have two further Burrell items: a waltzing blues exercise and a medium-swinging "Sugar Hill" with quality piano and guitar.

In general it could be said that the album is intended to have a broad appeal, and I should think it will sell readily to people who like restrained and easily melodic jazz.

Burrell doesn't lower his standards, though, so it should appeal also to the legion of guitarists. My only real complaint is about the absence of information on the sleeve. Who plays drums, bass, piano for heaven's sake? — M.J.



HOWARD RILEY

HOWARD RILEY: "The Day Will Come." Sphere; Sad Was The Song; Winter; Dawn Vision; Funeral Song; Playtime; Eclipse; Deeper; Games; Score; High The Day Will Come. (CBS 64077)

Riley (piano), Barry Guy (bass), Alan Jackson (drums). London, 1/3 and 17/4/70.

Guy impresses yet again as one of the best bassists of his generation, regardless of nationality, and he is one of those rare musicians who manage to make their virtuosity work towards a higher end. He is equally capable with bow or fingers, another unusual quality, and several of his passages on the record ("Playtime" for instance) are brilliantly inventive.

GOOD PIANO trio records are hard to come by these days, and Howard Riley's second effort for CBS ranks to my mind with Chick Corea's "Now He Sings, Now He Sobs" as the finest of the last couple of years.

The overall sound and feeling of Howard's trio is unmistakable, itself a great achievement for a group using the most hackneyed of instrumentation. This springs from the individuality of the players and from the compositions of the leader and Barry Guy (each has six tunes on this album).

Riley is a remarkably self-effacing pianist, laying out for long stretches to let the others have their say, but what he does play is commanding and convincing in a highly intense yet delicate way.

The same qualities apply to Guy and Jackson, which is probably why Riley chose them in the first place. Both are capable of playing with fire and passion, but neither needs to scream to make his point.

Guy impresses yet again as one of the best bassists of his generation, regardless of nationality, and he is one of those rare musicians who manage to make their virtuosity work towards a higher end. He is equally capable with bow or fingers, another unusual quality, and several of his passages on the record ("Playtime" for instance) are brilliantly inventive.



REVIEWERS:
RICHARD WILLIAMS
MAX JONES RAY COLEMAN

I have nothing but praise, too, for Jackson, who is heard to best advantage in this group, where his contributions are on a level equal to those of the others. What sound at first like percussion embellishments usually turn out, after several hearings, to be quite organic to the music.

The compositions are, generally speaking, as outstanding as the musicians, and one of the features I most enjoy about this group is its "down" mood, well expressed throughout but particularly in Riley's "Winter," with its tinges of bit-tonality in the underlying bass line. Even when the group opens up at speed, the music has a feeling of melancholy which is most unusual and highly attractive.

Lastly, I should mention the playing time of the album, which is unusually long and provides yet another excuse for buying it. Despite the uses of classical techniques and devices, Riley's music has nothing forbidding about it and is really most accessible. It should be heard.—R.W.



JOHN COLTRANE

JOHN COLTRANE, "Ballads." Say It, You Don't Know What Love Is; Too Young To Go Steady; All Or Nothing At All; I Wish I Knew What's New; It's Easy To Remember; Nancy Coltrane (tenor); McCoy Tyner (piano); Jimmy Garrison (bass); Elvin Jones (drums). (World Record Club 7670).

A MASTERLY re-issue, this beautiful album has long confounded the avant-garde who were determined to thrust Coltrane into a pigeon hole as an affected deviant.

He proves here on some delightful tunes that majesty and melody were never far away from his most hair-raising work.

The tenor has a rare broody tone, his fluent ideas weaving romantic patterns round such gems as "You Don't Know What Love Is," "All Or Nothing At All," the rather painful "What's New," and "Say It (Over And Over Again)."

The piano of McCoy Tyner was at its complementary best when backing up Coltrane's work. Tyner's solo spots on this LP are as tasteful and delicate, yet as moving, as the leader's.

A glorious collection by a giant of the tenor, demonstrating again how much a personality shines through in any music: Coltrane was a gentle man and his music is essentially tender. — R.C.



SALUTE TO SATCHMO

Satchelmouth, Louis Dipper. Pops.

By any name he'd blow and sing as hot. Now Louis gets a tribute written with dedication and affection by jazz writer Max Jones and trumpeter John Chilton. Travels, films, records, anecdotes, life. Foreword by Leonard Feather. Nineteen pages of photos, many rare. Contributions by many, many musicians and by Pops himself (oh yeahhh).

It's called Salute to Satchmo. 7/6 at hip booksellers. Or 2/6 direct from the publishers: Melody Maker (Sundry Sales Dept.) 161 Fleet Street, London EC4

radio jazz

British Standard Time
FRIDAY (24) 8.5 p.m. J: Jazz Unlimited (Fri., Mon, Tues, Thurs). 9.40 p.m. Louis Armstrong (The Singing Six), 10.30 Q: Jazzstudio Frankfurt, 10.30 J: Big Bands, 11.5 E: Jazz from Poland, 11.30 T: Big Bands (Gerry Mulligan), 2.15 a.m. T: Mildred Bailey.
SATURDAY (25) 5.30 p.m. B3: Jazz Record Requests (Steve Race), 10.25 Q: Pop and Jazz, inc. (6) Casa Loma Ork. 11.30 A1: Joe Turner, Don Byas, Claud Gullhot, Boulou Ferre, Swing Ltd. Incorporated, 12.15 T: Oscar Peterson, 12.3 a.m. J: Jazz Scene, 2.5 J: Jazz.
SUNDAY (26) 12.15 p.m. J: Jimmie Lunceford (Hughes Parrasillo), 7.32 B1: Mike Raven's R and B Show, 11.1 B1 and 2:

Peter Clayton's Jazznotes (B3 stereo at 11.35), 12.5 a.m. B1 and 2: Jazz Club.
MONDAY (27) 10.0 p.m. V: Swingle Singers, 10.20 Q: Jazz Edelhagen, 10.20 E: Kurt-land, 11.0 B3: Jazz in Britain, 11.15 A3: Free Jazz, 11.30 T: Big Bands (Bunny Berigan), 12.15 a.m. T: New Jazz Records.
TUESDAY (28) 5.55 p.m. B3: Jazz Today (Charles Fox), 10.30 Q: Jazz Journal, 10.30 W: 11.0 Corner, 10.30 J: C and W, 11.0 Q: Louis Armstrong (Satchmo in the Crescendo), 11.30 T: Big Bands (Woody Herman), 12.15 a.m. T: Ornette Coleman (1959, 1960, 1970).
WEDNESDAY (29) 7.2 p.m. B1 and 2: Best of Jazz on Records (Mumph), 10.30 Q: Jazz Club (Art Modes), 10.30 J: L-A:

11.30 T: Big Bands (Doc Severinsen), 12.15 a.m. T: Jazz Records, 12.15 E: Jazz Discussion.
THURSDAY (30) 7.2 p.m. B1 and 2: Big Band Sound (Alto Dell), 10.0: A2: Get To Know Jazz, 10.30 J: Soul, 11.30 T: Big Bands (Jimmie Lunceford), 12.15 a.m. T: Clark Terry (Montreux JF).
Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES: A: RTF France 1-1829, 2-548, 3-848; B: BBC 1-247, 2-1500/WHF; 3-188/194/464/WHF; E: NDR Hamburg 309/189; J: AFN 547; 364/271; O: BR Munich 375/187; Q: HR Frankfurt 508; T: VOA 251; U: Radio Bremen 221; V: Radio Eireann 530.

Rick—pop find of 1970?



RICK WAKEMAN: classical organ, rock harpsichord

RICK WAKEMAN. Never heard the name? You're probably not the only one. But soon you will. Already he has been acclaimed as the "pop find of the year."

Rick has played keyboards—piano, organ and harpsichord—for the Strawbs, one of the most underrated groups in Britain, since April. And already he has left a firm stamp on the group's music.

Along with John Ford, bass guitar, and Richard Hudson, conga drums, sitar and percussion, Rick has changed the style of the Strawbs from a fairly straight folk group to an incredibly tight and harmonic rock band.

After the Strawbs had finished their first London solo concert, Rick's name was on the lips of everyone in the audience. During the concert he flooded the hall with classical style organ, and played what has been described as the best harpsichord rock ever heard. He also took a solo on the piano which ranged from classical and jazz through to rock, and added a touch of humour by joining the movements with advert jingles, and silent movie music.

Backstage in the musicians' bar when the group had left the stage Rick denied that he had played brilliantly and said he should have heard him at Exeter University two weeks before, when he had all his organ extras with him.

"I use a couple of planks of wood with nails in them, that I put on the keyboard to get a long continual chord to improvise over. Also I now use a wah-wah pedal to get a strange sort of echo, but tonight I forgot the planks of wood, and the wah was behaving peculiarly," said Rick to people who kept congratulating him.

Twenty-one-year-old Rick, six feet two inches high, with shoulder length blonde hair, is an extremely pleasant and at the moment slightly amazed young man. "When you're used to being just a face in a crowd, it's unnerving when people keep phoning for interviews."

Rick has studied the piano since he

THE NEW STRAWBS MAN TALKS TO MARK PLUMMER

was six, and went to the Royal College of Music for a year and half.

"At one stage when I was learning I nearly gave up. I used to wish I could be with the other kids playing football and things, but luckily my Dad insisted I stayed at it."

At 16 he decided he was going to be a concert pianist, but soon gave up the idea. "Most kids who are learning to play want to be a concert pianist. Then you realise how badly paid they are, and how hard it is to reach the top."

He then decided teaching would be a better job and applied and was accepted at the college. "But the college was very one-track minded, most of the students are too dedicated. I think that is wrong. You have to listen to all types of music to be a true musician."

"I feel I can offer more now, than if I were playing classics all the time."

After leaving the college Rick did some session work, and realised at this stage that there was more opportunity in popular music and started looking for a rock band.

Rick, a dedicated musician, hopes to leave a mark with his organ playing, and hopes it will change what he considers to be a poor relation to other instruments. "If you could play a couple of chords on a guitar, at one time you were a guitarist, then the playing got better and you had to be good to be a guitar player. The same happened to bass and drums. But if you can play a few chords on the organ, and make a nice fat sound you can get into a group. With the exception of one or two people the organ has been left behind."

Tony Visconti, who produces the Strawbs, introduced Rick to the band, and gave him work during lean periods playing the organ at sessions. "Of the

three people who have helped me, Tony has been one of the kindest. The other two are my father, who has helped financially and my music teacher."

Before he joined the Strawbs Rick was playing the organ in a lido pub seven nights a week for £50. "I answered an ad in the MM and was offered the job," he says.

While playing at the pub Rick received a phone call from Dave Cousins who asked him out for a drink. "Dave asked me where I was going for my honeymoon, as I had just got married and had no money. He asked me would I go to Paris with the group, and stay on as their organist. I was really knocked out and said yes straight away."

The strange tunings that Dave and Tony use on their guitars presented Rick with problems when he first joined the group. "This is where perhaps a musical training doesn't help. Dave finds a nice chord by tuning differently and pressing down a couple of frets. Then he plays it to Tony who says, 'Yes, that sounds like this or that chord.' But when I work them out on the keyboard nearly every note is covered."

"So I have to fit around that, which is why my playing sounds sort of classical. But it's great because it makes it different."

Rick has the greatest respect for the hand, and has no plans to move on, as some people have hinted. "This band is the only one I have come across where everyone is given a fair share of what they want, it's a true co-operative. Also, although the band is very heavy, it is very melodic."

Rick would like to do a solo album one day, and has written a lot of material for it, including a jazz suite and a pop symphony. "But at the moment I can see no point in doing one as I am not well known."

He hopes the group will have a number one record, and disagrees with people who say singles are not important. "I would like to have a hit, for the money and the fact a lot more people would get to listen to the group."

"Most people who say they don't want a hit are liars. After all, who really would say no to a lot of money? I know I wouldn't."—MARK PLUMMER

ANY QUESTIONS?

WHAT equipment is used by the Pink Floyd? — J. MARCHANT, London, S.E.23.

Richard Wright (organ): Hammond M102 and Carfisa Double Duo, which are played through a Binson echo unit and two 100-watt Hiwatt amplifiers, with the Hammond augmented by a Leslie 147 speaker, which is put through the PA, a WEM outfit with four 4 x 12 speaker cabinets producing 800 watts; Dave Gilmour (lead guitar): Fender Stratocaster with two 100-watt Hiwatt amplifiers and four 4 x 12 WEM speaker cabinets, plus a Binson echo unit; Roger Waters (bass guitar): Fender Precision Bass with two 100-watt WEM valve amplifiers and four 2 x 15 WEM reflex bass cabinets; Nick Mason (drums): Ludwig double kit comprising 22 inch and 24 inch bass drums, 12 inch x 14 inch mounted tom-toms, 14 inch x 16 inch floor tom-toms, 14 inch snare drum and 16 inch, 18 inch, 20 inch and 22 inch Zildjian cymbals and a 12 inch hi-hat. — PETER WATTS, road manager, Pink Floyd.



PINK FLOYD

Pink Floyd gear

I'VE been playing drums for some time, but I can't perfect my rolls. Is there a sound tutor on the subject? — KEVIN NEHRANS, Stratford.

An excellent book with progressive exercises has been written by top session drummer Andy White, who appropriately starts with and logically answers the question asked by every student drummer: "What should I practice and for how long?" It is called Roll Control and is published by Mills Music Ltd at 25s.

I'VE been told there is an open-air vintage record mart every summer in this country, but I haven't been able to obtain any information about it. Can you advise? — HAROLD JACKSON, Bath.

Apparently you mean The Rally Of The Giants, an annual get-together of vintage record collectors, organised by Pete Seago, of Record Sales, Various Prices, 5 Tollet Street, Stepney Green, London, E.1. It will be held at Shottesbrook Park, near Maidenhead, on August 30, when thousands of old 78s will be available for disposal on over 30 stalls in a giant marquee.

WHAT in the world is a Baldwin Moovin guitar (Any Questions, 18/7/70)? I've asked at my local music shop and they have never heard of it. — SIDNEY WILLIAMS, Exeter.

Our apologies for a printing error. It was, of course, meant to be a Baldwin Marvin, which incorporates specifications suggested by Hank Marvin and therefore bears his name.

WHICH group sings the Coco Cola commercial on television? — MALCOLM HARRISON, Rainham, Kent. Several groups have been used for the jingle, but the current advertisement features the Fortunes and the title of the song is "The Real Thing."

YOUR QUERIES should be sent to Any Questions Melody Maker, 161 Fleet St., London, EC4. Each question MUST be accompanied by this coupon.

WHAT drums and sticks are used by Ian Paice, of Deep Purple. — D. G. PETERS, Morden.

My kit is a standard Super Classics Ludwig, comprising 22 inch x 17 inch bass drums, two 14 inch x 5 1/2 inch metal snare drums, one for spare; one 9 inch x 13 inch tom-tom and two 16 inch by 16 inch floor tom-toms; 20 inch crash, 22 inch crash ride and 20 inch ride cymbals, all Avedis Zildjian; 15 inch Super Zyn hi-hat. When I can get them I like Premier L sticks, but they are rather scarce. My next choice is Olympic L, which are the same weight. — IAN PAICE.

WHAT are the pros and cons of the different right hand techniques on electric bass, playing both plectrum and finger style? — I have tried a plectrum, but did not like the tone. At present I'm using alternating first and second fingers, but this does not seem to be common practise. DAVID CHART, Newcastle.

I think it is important that you do learn how to utilise a plectrum, rather than concentrating on finger style bass, because if you can master both up and down strokes effectively you will be left with a fair greater scope than the finger method would allow. I suggest you try various types of plectrums, as there are many available which give a variety of tones. If you do wish to concentrate on finger bass, learn to use the four fingers of the right hand in conjunction with the left. Finger bass can be very effective, especially in jazz, and of course, it is good training if you wish to progress to string bass. — STEVE BINGHAM, ex-Foundations, now with Misty.

From Hollywood star to Brighton Pier ...

FROM Hollywood stardom to the Palace Pier, Brighton, is quite a step. But that's where Dick Haymes has wound up some 30 years since the balmy days when he was the pin-up balladeer who took over from Frank Sinatra in the Tommy Dorsey band.

Now, eight-million dollars and several wives later, Dick Haymes this Sunday starts a series of seaside concerts at Brighton. And he makes his London concert debut — with the Eric Winstone Orchestra — at the Fairfield Hall, Croydon, tomorrow (Friday).

Despite his somewhat checked career, Dick's vocal equipment and his spirits are in good shape. As a singer, he still commands the respect of millions of mums who nostalgically swoon at memories of his emotive rendering of such oldies as "I'll Get By" and "You've Changed" — just two of the hits he recorded when he first joined the pro ranks with the Harry James Orchestra, again following in the footsteps of Sinatra, who made his first-ever recording with James.

"Nobody knew any of us then," says Dick with a wry turn of humour. "And that included Harry. He had just left Benny Goodman to form his own band."

"Harry was rehearsing at the Nola Studios in New York. At that time, I was trying to write songs, so I took myself up to Nola to play the songs to Harry. He said he didn't like the songs, but he signed me to sing at 50 bucks a week."

"I was with Harry James for two-and-a-half years, and during that time we got hot. The big records with James that stood out in my mind are 'I'll Get By' and 'You've Changed'."

"The peculiar thing about 'You've Changed' is that it was arranged for the girl singer with the hand. I can't even remember her name."

"But the whole band had just got off a Greyhound bus after a long trip, and everybody — including the girl — was pooped. The girl couldn't make the record, so I did it."

"There wasn't even time to do a new arrangement. There wouldn't have been enough money, anyway. So I had to



DICK HAYMES: "I don't live in the past"

sing it in a girl's register — which put me right in the cellar. I sounded like Lee Marvin. But that gave me the reputation of being able to hang on to those low notes!" That Dick was able to display such enviable vocal control was due to the valuable tuition he received from his mother — a fine professional singer and teacher. "She taught me voice placement and breath-

ing," says Dick, "and these have served me well over all these years."

So well, in fact, that singers of the calibre of Sinatra, Sammy Davis Jr, and Tony Bennett have all recently testified publicly to the fact that Haymes is one of the all-time vocal greats.

For the past eight years, Dick has been based in Europe — which is something of a homecoming. For as a

child he was educated in France and Switzerland.

I put — the point Bill Eckstine once made that "all the best singers have been big-band singers."

"Well," said Dick thoughtfully, "I guess I would go along with those sentiments." But one feels that he was referring to the spirit of camaraderie that obtains with touring members of a big-band unit rather than taking any personal credit implied by Eckstine's remark.

After the James era, Dick sang for a while with Benny Goodman. He was, in fact, with the band when Peggy Lee made her now-historical recording of "Why Don't You Do Right?"

When Sinatra left Tommy Dorsey to go solo, Dick took over the vocal spot. "Not only was Tommy a great instrumentalist," he recalls, "he was a great showman. He had the shop-window approach to his singers. He felt that any credit they enjoyed reflected on him and the band, and he gave us plenty of scope. That also applied to soloists like trumpeter Ziggy Elman, Buddy Rich — and Jo Stafford."

He was with Dorsey for three years. He missed Army service because of his 4-F category. "I suffered from eye trouble and hypertension, but it has cleared up now."

Dick is not one of those to put down the contemporary music scene. "I look at it this way," he says. "Out of every musical phase, some good has come. Whether it be the rock 'n' roll era, rhythm and blues, or Micky Mouse music."

"And it wasn't always that great in our day," he grins. "We had songs like 'Three Little Fishes'," he adds, referring to one of the banalities that swept the world at the outset of World War Two.

To emphasise the point, he says "I bought an album by Blood, Sweat and Tears. I couldn't do what those guys are doing — but I admire them all the same. That LP is brilliant, but I wouldn't attempt it. It's not my bag."

Dick, however, will be featuring contemporary material on his Croydon concert. This, plus standards from the Tommy Dorsey days. The Winstone Orchestra will be playing arrangements provided by Tommy's widow.

Says Dick: "I appreciate the past. But I don't live in the past."

Laurie Henshaw

MELODY MAKER
READER SERVICE
ANY QUESTIONS
?

Everett sacked after MM comments



KENNY EVERETT

Sun Ra, Mingus for Berlin

SUN RA'S Solar Arkestra and Charlie Mingus have been added to the bill of the Berlin Jazz Festival from November 5 to 8. The full line-up is as follows:

Thursday November 5: Oliver Nelson and the Berlin Dream Band, the New Charlie Mingus Group, Thomasz Stanko Group (from Poland) and the George Russell group featuring Albert Mangelsdorff.

Friday (6): Battle of the Bands featuring Leon Thomas and his group, the Clarke-Boland Big Band, presenting Dizzy Gillespie, and the Buddy Rich Big Band.

Saturday (7): Jazz of the Seventies featuring Alexander Von Schlippenbach's Globe Unity Orchestra, Compositions of Penderecki, and Sun Ra and his Solar Arkestra. Saturday evening: Bill Evans Trio and Anita O'Day and her Trio. Earl Hines Quartet, the New Dave Brubeck Group with Gerry Mulligan.

Sunday (8) Blues and Gospel Night featuring the Chicago Blues All-Stars with Willy Dixon, the Stars of Faith, Sister Rosetta Tharpe and the Robert Patterson Singers.

For details of the MM's Berlin trip see page 24

JONI RETURNS

JONI MITCHELL makes a return to London's Royal Festival Hall on Saturday, November 21 when she will give a solo concert. Joni appeared at the Festival Hall last January. This will be her only British date.

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KENNY EVERETT has been sacked by the BBC—partly because of remarks he made recently in the Melody Maker about Radio One.

The other reason given by the BBC was that on his radio show last Saturday, Everett remarked that the wife of the Minister of Transport had passed her Advanced Driving Test because she "crammed a fiver" into the examiner's hand.

In the MM, Everett stated that Radio One was "awful—really revolting." He has been feuding with the Station's bosses for some time, and two years ago he signed an undertaking to say nothing derogatory about the BBC.

A spokesman for the BBC commented: "We believe in giving our Radio One disc jockeys as much freedom as possible, but in the case of Kenny Everett we have too often had to weigh this freedom against our public reputation."

Everett had been given a final warning about his conduct some months ago, he added.

On his remarks about the Minister's wife, Kenny said: "They were said humorously. Obviously I didn't mean them, and I didn't think anyone would take them seriously."

Everett was told of his dismissal by Radio One Controller Douglas Muggieridge, who rang him at home and told him: "Well, Kenny, the time has come for the parting of the ways."

In the same MM article, which caused the sacking, Everett also said: "My future? Oh God, no, I won't carry on as a deejay forever." He still has his London Weekend TV show, and his £4,000 home studio, which he built to record his radio programmes.

John Peel, Pete Drummond and David Symonds—all Radio One deejays—were also critical of the BBC in the same MM article.

FREE ON TV
FREE will be featured on Granada Television's "Doing Their Thing" programme tomorrow (Friday). Other dates are Status Quo (July 31), George Fame (August 7), Tremeloes (14) and Deep Purple (21).

At the moment "Doing Their Thing" is shown only in the North, but Granada are negotiating with other television companies to have the programmes shown on the National network.

Free are playing at High Wycombe tonight (Thursday).

Aretha's well—and due here soon

ARETHA FRANKLIN has now fully recovered from the illness that forced the cancellation of a proposed date at London's Royal Albert Hall, and is currently touring with great success on the Continent.

As already reported in the MM, Aretha's London appearance now takes place at the Odeon, Hammersmith, on August 1. Impresario Arthur Howes told the MM on Tuesday: "The Atlantic house is almost a sell-out, and the first house is 'The second well'."

An Atlantic release a new single by Aretha Franklin, "Don't Play That Song," on July 31, to tie in with her Hammersmith concert the following day. The song was originally a hit for Ben E. King, and B side "The Thrill Is Gone" is a B.B. King song.

ELVIS INVITATION

ELVIS PRESLEY and manager Colonel Tom Parker, have invited Peter Aldersley, chairman of the International Elvis Presley Appreciation Society, to be their guest in Las Vegas for five days.

Peter will attend the opening night of Elvis' season at the International Hotel, Las Vegas, on Monday, August 10.

Jerry Reed, the singer-guitarist who wrote Presley's "Guitar Man," arrived in London on Monday. Jerry is here to promote his new single, "Plastic Saddle," out on RCA Victor on July 31.

PURPLE ON TV

DEEP PURPLE are recording a spot for a forthcoming London Weekend television show at the Queen Elizabeth Hall on Monday. The show will be called Southbank Summer and will be televised on September 6 at 9pm.

The group headlines the Plumpton festival on August 9 and then goes to America on August 12 for an 18-day tour, followed by trips to France (October 15 to November 15) and Germany (November 27 to December 10).

Wanted—two Traffic men

STEVE WINWOOD wants to increase the line-up in his reformed Traffic.

He's looking for two multi-instrumentalists one of whom can take the burden of playing bass off Steve's shoulders.

And Ric Grech, his former Blind Faith colleague who is currently with Ginger Baker's Airforce, is likely to be approached.

"We want another two musicians in the group," Steve said during their Holland tour with Free and Bronco over the weekend.

"We want another keyboard man and a bass guitarist, but we are looking for people who can play more than one instrument," he added.

"I am doing too much work. It's very difficult playing bass and singing and playing lead organ in between. I could concentrate on the singing better without playing bass."

Steve is hoping to increase the line-up within the next two months.



ABOVE: the first picture of Derek and the Dominos, Eric Clapton's new group. They are (from left to right) Drummer Jim Gordon, bassist Carl Radle, organist and vocalist Bobby Whitlock, and Eric Clapton. With them is Jeep one of Eric's many dogs.

Banned 'Ohio' released here

"OHIO," the single by Crosby, Stills, Nash and Young banned on many stations in America, is being issued on the Atlantic label on July 31.

Reason for the ban is that the song refers to the killing of four students at Kent State University, in Ohio. The song was written by Neil Young. The lyrics refers to "tin soldiers" and President

Nixon, but an Atlantic Records spokesman told the MM on Tuesday that he did not anticipate any likelihood of a ban being imposed by the BBC.

A BBC spokesman commented: "We have not yet heard the record, so cannot discuss whether or not it would be played."

This Sunday (26), Radio Geronimo will broadcast an interview with Dave Crosby, of CSN&Y, who will talk about the U.S. ban on "Ohio." This is the first single the station has decided to play regularly. Since its inception, it has concentrated on album material.

BIBLICAL ALBUM

COLUMBIA release a religious album by Cliff Richard on Friday July 31. Titled "About That Man," Cliff reads Bible texts about the life of Jesus, and sings only four songs, two on either side in between readings.

Clapton switches tour dates

Derek and the Dominos have re-organised their tour of Britain dates to fit in the Perspectives Musicales Actual Festival at Nice.

Their dates at London's Marquee Club on August 4, and at the Penthouse Club in Scarborough two days later have been postponed in order that the group can headline the French Festival with American folk singer Joan Baez.

Eric's band will now be at the Marquee on August 11, instead of the Sherwood Rooms, Nottingham which is no longer available on that date.

Swindon Town Hall, where they should have played on August 20 will

now be the venue for October 1.

Says Eric: "We did not want to do any festivals at all, let alone so early. But this one seems unusual and more pleasant than many others. In addition it is being organised by my old friend Giorgio Gomelsky, and for those reasons we agreed."

The group will be in the studios this week completing their first single, to be rush-released on the Polydor label.

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GOOD NEWS

FOCUS ON FOLK

Steeleye, spanning the pop-folk gap

Trade Talk
 Sam's song hits the road

LARRY PAGE, managing director of Penny Farthing Records, has brought off a unique commercial scoop with Ford's for a specially-written jingle which will be heard on radio, TV and film programmes throughout Europe, to tie up with new cars, scheduled for the market in September.

The simply titled The Ford Theme, it is sung by Samantha Jones on a promotional disc with a coloured sleeve, produced by Larry and bearing the Ford label. It will be distributed to garages all over the country.

Hohner are introducing Japanese guitars to their catalogue for the first time. They are importing six classical and country and western models from Suzuki. They will also be showing an entirely new organ, the Symphonic 65, at the August Trade Fair.

Dallas Arbitrator have appointed Gordon Gaylor, southern representative for their newly-acquired Farris Organ Division. The entire Farris staff, under Dickie Wren, have moved over from Rank Audio.

Visual. Gordon Gaylor comes from Marchvale Music, at Inverness. Two days before leaving England for two months on club dates in Italy, the Herbie Goins band collected over £1,000 worth of equipment from Jennings.

Profite folk player, author and teacher John Pearce has written an Old Timey Finger Picking Banjo Method for Feldman's (7s). It includes many of the right-hand styles that traditional American players use (licking, double thumbing and trailing) in order to develop an accurate sense of timing and a feel for the type of music which gave birth to fingerpicking intricacies.

Boosey and Hawkes are now marketing the Aoyama harp, produced in Japan. There are two models, one weighing 33lbs, with a high-quality dark oak finish, classical inlaid side decor and an attractively designed detachable tripod. The other weighs 29lbs, has a walnut finish and is particularly suitable for students. Both instruments have a range of 4 octaves (C to A).

Livingston's new Chorister 2469 organ has been designed for the medium-sized church where the organist demands a full-sized pedal-board and a variety of pipe-like voicing. It is also suited to home use. The design took two years to perfect and it offers considerable musical flexibility, with a price (£744) within the budget of smaller congregations and the serious musician for home practice and teaching.

Slims-Watts, who are firmly established in the industry with their amplification, have now introduced three new guitar strings displayed on slim-look cards designed by their sales director, Peter Tullett.

James How Industries have produced what they describe as the only really dependable bass guitar string on the market. Known as the RS 70 Multicore, it is now available in round-wound, flatwound and nylon in short, medium, long and extra long, making a total of 12 versions.

Due to the enormous response to their purchase of the Music Minus One catalogue in the UK, Belwin Mills Music Ltd have had to appoint a full-time manager to cope with the increasing orders. He is Melville Jerome, a professional bassoon player, who comes from Nottingham.

STEELEYE SPAN are in danger of becoming a legend before they have ever played in public.

While electric offshoots from the broad tree of Fairport Convention win acclaim across the world, the group formed by ex-Fairport bassist Tiger Hutchings has produced just one record, a couple of radio broadcasts (another one was recorded last Thursday), and a violent personnel change before their album has been released.

As far as the free-wheeling, fast-dealing come-and-go world of the show business hype is concerned, the way they are behaving is suicidal. In musical terms, however, I believe what they are doing makes the best of all possible sense.

For a start, of all the electric folk groups, their contacts with their roots are still the most unimpaired. Martin Carthy is still fulfilling folk club gigs, and Tim Hart and Maddy Prior are still one of the most sought-after duos on the scene. New member Peter Knight is still playing his fiddle and mandolin outside the group and the quiet though terribly strong personality of Tiger still burns its own way through its own particular forests of the night.

The transition from solo folk singer to member of an electric group means much more than just plugging pick-ups on to everything. It is a violent change of environment,

by Karl Dallas

from the beery, Rabelaisian, rather in-grown world of the pubs, when the search for a new repertoire can become an obsession, to the dark, supercharged unreality of the commercial club that has barely emerged from the era of the beat group, and the clinically pure acoustics of our finest concert halls.

Folk singers have been playing our concert halls for years, of course. The first time I went to the Royal Festival Hall it was to hear Ewan MacColl sing with Ken Colyer's jazz band. Most folkers find it easy, for some undefinable reason, to turn the hall into an enormous clubroom.

But by the time the roadies have adjusted all the mikes and amps, the drum kit has been assembled in its central position, and the band eventually troops on, a tension has been set up between stage and audience that takes several numbers to break down.

Most of the regular electric bands handle this situation by in fact playing to each other, hoping that the intensity of their communion will leap across the footlights and inflame the audience. Only in the pauses between the decibels do they get much from the audience in return.

The open-air day-time concerts are so much more satisfactory for bands and audiences.

The open-air show gives the electric band the sort of feedback that is essential to the folk performer, and which does not stop being essential once the performer has plugged into an amplifier and mix-

ed his voice and instruments with four or five others.

By continuing to work the club circuit as individuals at the same time as they get their band together, Steeleye Span not only give themselves this sort of nourishment, but they also ensure that they continue to develop as singers. This is particularly necessary in a group like Steeleye, which places so much emphasis upon its vocal members.

Maddy Prior is an incredibly beautiful singer. God how that girl can sing! The way she slides her voice through intervals that lie between the black and white notes of a piano, using the same sort of glissandi that you hear from a good Irish piper or whistle-player, is nothing short of phenomenal. No wonder she and Tim continue to be booked at the Singers' Club, despite their current involvement in electric music.

This superb technique has not been picked up overnight. It has grown as a result of standing up alone in front of some of the most critical musical audiences in the world, many of whom not only know the songs in their different variants but are familiar with the original traditional interpretations as well. They have little patience with off-peak performances, but they reward richly anything which deepens their appreciation of a song.

The pop audience is learning this sort of lyrical appreciation. There is the apocryphal story of the skinhead who grabbed Roy Guest by the lapels after the Pop Proms and complained bitterly that Fairport had omitted to play "Tam Lin." And I have myself seen a Country Club audience mouthing the words of "Matty Groves" as they've heard it sung.

But there is a great temptation to treat the voice as just another instrument in a pop



STEELEYE SPAN: their folk roots are unimpaired

environment. Often this is a policy of despair, born out of countless defeats from clapped-out p.a. systems, and often it is because the main message of the piece is carried by the music rather than the words, by Clapton's tortured whine, the jagged splinters of a Mike Bloomfield solo, or even Keith Moon's speed-freak drumming.

In this environment, vocal technique finds it hard to develop. Without good p.a., it can wither and die — which is why Fotheringhay have jumped themselves with such enormous speakers. But the best way of all to handle this situation, I am sure, is Steeleye's not to split from the folk scene at all.

In terms of their electric music, too, here are positive benefits. The slowness with which the band is working out its own idiom is an organic process, based on trial and error, innumerable rehearsals in the front parlour of the

vicarage of St Saviour's in St Albans where they are living with Tim Hart's father at present.

What they are doing has developed so much that the band that recorded "Hark The Village Wait" only a couple of months ago is already a museum piece. Their material has changed almost entirely, and the one song that they still do is so different that it is virtually new material, too.

The addition of Martin Carthy has been very valuable, of course, but the transition from folk to folk-pop has not been so hard for him as you might think. Unlike so many guitar-picking singers, Martin's guitar has always been remarkable for its melodic basis. "I got bored with chords several years ago," he told me. "So playing electric guitar, which is a melodic rather than a harmonic technique is in the same line of

development."

It's interesting to note in passing that, outside the ranks of the folk revival, most folk instrumentalists play melodically, too, which is just one more thing that pop and "real" folk have in common.

They still have not solved the problem of whether they need a drummer. The work of Mattacks and Conway on their album, though highly competent, was not really satisfactory, and it's my guess that unless an incredible percussionist comes along, they will rely on Tiger's soft but percussive bass line as a foundation upon which to build.

It now looks as if we won't be hearing Steeleye Span live until September, at the earliest. From what I heard during a privileged afternoon sitting in the corner at one of their rehearsals (between games of badminton on the lawn), they are going to be well worth waiting for.

FEW GROUPS, however talented, can expect instant success on the folk scene. Club audiences automatically compare them to the old hands, who have been doing the rounds for many years. But there are a small minority, with a combination of luck and ability, who manage to attract early recognition.

One such group is Tudor Lodge, who signed a contract with Philips last week. They were formed a mere twelve weeks ago, and already they have the prospect of recording radio and television shows for broadcast later this year.

Having arranged to hear the group play recently, I arrived at a crowded pub in Hammer-smith. But without room to wield pen and notebook we eventually had to resort to an interview in the group's van.

The group is a very simple and pure combination of acoustic sound. Ann Stuart has a distinct talent in the musical field backed up by lengthy training in music college.

John Stannard, who plays rhythm guitar for the most part, and Lyndon Green, the lead guitarist, are responsible for the composition at the moment, although Ann promises that she has some strong opinions that she wants to put into music.

Ann, singer and expert flautist, is a striking introduction to the trio. She has a vivacity which is immediately obvious without being over-powering, and counterbalances the steadier natures of Lyndon and John, the two male members of the group.

Born in the Greenwich Village, New York, she came to England to join Tudor Lodge after meeting Lyndon and John the previous summer.

"I was over here visiting my mother in the summer of 1969, and I met John and Lyn-

Tudor Lodge—a most desirable property



Adelaide, South Australia. They both met up in the Thames Valley.

John has lived in Reading for the past fifteen years, and played the organ in a local pop group for three of them.

"After I left the group, I started playing the guitar, and just drifted into folk clubs," he said. "I met up with this guy and we liked playing together. Eventually we called ourselves Tudor Lodge, named after a pub in Reading — at least I thought that was the name, but later found that it was called something else. So we should have been called Tudor Bar, or something like that, if we had got the name right."

"I met Lyndon around January of last year at Windsor Folk Club. From that moment we teamed up, and have just stayed together. We didn't turn professional until later. We were just playing on a professional basis within an area of about 50 miles around Windsor.

"It is a lot better here than in the States. There are many more places to play at here," she replied. Although John was born in Hove, Sussex, and Lyndon in

ing together we had problems with practising and getting together for gigs. Lyndon was living in High Wycombe for some of the time, although he moved to a number of places. He had to drive to my place every night that we wanted to play."

I asked who John regarded as his main influences since turning his attention to folk styles. His answer showed just how together the group was.

"One of the biggest influences upon my guitar style has been Lyndon. I like going into clubs whenever I can and listening to whoever's playing because you are bound to learn something. I suppose that in the beginning I was influenced by Bert Jansch, but so was everybody."

In the 18 years that he has lived in England, Lyndon has developed into a fine lead guitarist within the acoustic framework of Tudor Lodge. He played for his own amusement before joining John.

"I started learning the guitar by playing Beatles songs and things like that," he told me. "One of the first songs I learnt was by Peter, Paul and Mary. I heard an album by them when I was about sixteen, and was very impressed."

"They are still one of my biggest influences, along with Ralph McTell, who came along later. I never enjoyed playing blues. A lot of people who play that kind of thing don't really know what it is they are singing about. They have never felt the blues, really."

With such potential Tudor Lodge has provoked interest from many, including John Pearce, but their appeal will have to remain directed towards live audiences, for it will probably be the New Year before their first album is released.

ANDREW MEANS

BARROW POETS: "Joker" (RCA Victor). Guaranteed to live up virtually anything "Joker" is an album that deserves a home with anyone who prides himself (or herself) with a taste for the unusual. Essentially the Barrow Poets are live experience, but this recording goes a long way in capturing their atmosphere of poetical echoes and tonal undercurrents. Their humour and dreamlike logic are effective and brilliantly timed, as in "Fall Out" and "Hush" by Heather Black. Professionalism extends to their more serious work, like "Monologue," and musically the album is as stimulating as it is lyrically. Perhaps the best known poem on "Joker" is "In Praise of Hashish" by Felix de Mendelssohn, recited by Heather Black, accompanied by wine glass, chime bar, wire chimes, harmonium and violin. In contrast to the 15th Century "Smoked-Blackened Smiths," which, for many, will bring to mind their own smoked-blackened school English lessons — A.M.

new albums

describes how Janis lives with her. They own a set of black ants and a set of red ones, and can sometimes be seen sitting transfixed, watching ant fights. Fascinating! — A.M.

THE PATTERSONS: "I Can Fly" (CBS). The Pattersons include versions of some contemporary favourites, in an album that constantly reminds one of the group's Irish origins. Christine and her brothers, Ronnie and Billy, represent the traditional folk lovers tapping their feet. With backing on some of the more contemporary material. The deep-throated purr of cellos gives Paul Simon's "The Sound Of Silence" a new depth. "It's Such A Lovely Painting, Mrs Custer" is a gay little number that opens with a "ponking Joanna" and a "picking Joanna" in the ol' Gin'ral himself. Other "golden oldies" include Joni Mitchell's "Both Sides Now" and Paul Simon's "The 59th Street Bridge Song" (Feelin' Groovy). — A.M.

THE HAGERS (Capitol). With the help from Buck Owens, rhythm guitarist Buddy Alan, and producer Ken Nelson, Jim and John Hager have put together a pleasant, but not outstanding album of Country-orientated songs. There are some good stretches of piano from Glen Hardin, but the arrangements and Hager harmonies are not sufficient to carry the material. They sing a couple of numbers written by Buck Owens, "Your Tender Loving Care" and "Gotta Get To Oklahoma" (Rodney Lay and Buck Owens). — A.M.

JOHN KERR, WITH HUGH FOLK SONGS. "The Fenians, Boats and Ballads" (Golden Guinea). The five Barley Cove Folk sing a variety of songs that will get traditional folk lovers tapping their feet. With their roots planted firmly in Ireland, Bernie and Ted Williamson (vocals), Tom Cleary (guitar and vocals), Connie Draper (accordion), banjo, melodic), and John O'Keefe (vocals and leader) make an attractive combination. Connie completes their sound with his instrumental support. The group has a history speckled with Irish festival wins. Songs like "The Man In Green" and "The Fenians of Cahirciveen" give them a potency, which is amplified by the recent trouble in Ireland. — A.M.

JANIS JAN: "Who Really Cares" (Forecast). Janis tackles a variety of moods with notable success. Whether she sings with soul and gusto, as in "Love You More Than Yesterday," or fairly softly, as in "Orphan of the Wind," she maintains a cool command over her compositions. She is helped with the arrangements by Charlie Catello, and it is good that her backing band remains firmly in the background. Without detracting at all from its importance, Janis refuses to allow it to drown her voice. There is a very interesting sleeve note which

FOCUS ON FOLK

Spencer's acoustic rock and roll

SPENCER DAVIS is making a fresh start in the musical business with what he describes as acoustic rock-and-roll.

He is in the process of emerging from contractual hassles, and is working with Peter Jameson (violin, 12-string guitar). Spencer is responsible for vocals, guitar and harp.

He has recently been recording for Country Joe's new album, and is on the lookout for university and club gigs.

Two years have gone by since Tim Hollier last released an album. He put matters right now by putting out a second called 'Tim Hollier' on Fontana. A single — 'Skysail' — should be out in mid-August.

He plays Country Meets Folk on August 15, and returns to the United States in September. In November there is a tour of Belgium and a new album, negotiations for a London Weekend Television show in August, and a BBC show of his own in January.

The Johnstons and Stefan Grossman top the bill of the Hintlesham Folk and Poetry Festival, this weekend. The



SPENCER DAVIS: contractual hassles.

festival takes place in a 16th century mansion house near Ipswich, and is the finale to a two-week classical festival.

The folk side of things goes on during the Saturday. Other artists include Tim and Madeline Prior, Colin Scot, and Pete Atkins.

Poetry will be featured on Sunday with Brian Patten, Tom Pickard, Mike and Frances Horowitz, and Libby Houston. Organisers are Ken Woolard, who is also organising the Cambridge Festival, and Mary Ward.

Colin Scot has written the music for an American cartoon series. He also does the voice of a red pepper. The final concert in the third 'Irish Country Four' English tour is at Battersea Town Hall on Saturday.

Dave Waite, Marian Segal and Rod Edwards — called 'Fly On Strangewings' — and released last week.

The Chieftains appear at Cecil Sharp House in concert with Puckle Byrne Oliver Mulligan and others on Friday, July 31.

Stefan Grossman and Bridget St John are in concert at Harpenden Public Hall tomorrow (Friday).

Michael Chapman and his Band have concerts at Wilton Hall, Bletchley on September 3, at the Corn Exchange, Bedford, where they share the bill with John Martyn on September 4, and Town Hall, High Wycombe, on September 5.

HINTLESHAM FESTIVAL OF POETRY & FOLK

Saturday, July 25th: FOLK
Sunday, July 26th: POETRY & FOLK

Including: STEFAN GROSSMAN • THE JOHNSTONS
TIM HART AND MADDY PRIOR • COLIN SCOTT
BRIAN PATTEN • TOM PICKARD • LIBBY HOUSTON
MIKE AND FRANCES HOROVINTZ AND OTHERS

12 noon-12 midnight. Tickets one day 12/-, weekend 30/-, including camping, from: Mrs. Walker, Hintlesham Hall, near Ipswich, Suffolk; Colletts Folk Shop, New Oxford Street, London, W.1; and at the gate.

Melody Maker 1970 FEATURES

AUGUST 15th A.M.I.I. TRADE SHOW ISSUE

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KEELE FESTIVAL

Don't forget the Keele Folk Festival this weekend. Artists include The Spinners, Dave and Toni Arthur, and Dave Cooper.

Dave Abrams goes North again to appear at the Light Dragon Inn, Eton, near Hull, on Tuesday. He plays at The Anlaby Park Hotel, near Hull, on Wednesday, and Queen's Hotel Folk Theatre on Thursday. He is available for London bookings through his Leeds address.

Hamish Imlack transports his rare brand of humour to the Room At The Top, Redruth, on Tuesday.

Guests at the Kennet Folk Club, Aldermaston, near Reading, are Dave Shannon and Sam Bracken, on Friday. On Monday, Mudge and Clutterbuck appear at Newport Folk Club. Miki and Griff have a new single 'Wedding Bells' and an album 'Two Little Orphans' on release on Major Minor. First album from Jade —



MATTHEWS SOUTHERN COMFORT: on Disco 2

CLUB SINGER

Les Nicholson from Rawthorpe is the club singer on this Friday's 'Folk on Friday' on BBC Radio-1. Top of the bill are the Johnstons. The following week the Spinners and Jon Rennard from Leeds are on the programme, while August 7 is a Sidmouth special with guests Bob Davenport and the Yetties.

Matthews Southern Comfort perform their new single, Joni Mitchell's 'Woodstock', on BBC-2's Disco-2 this Saturday. The next night there's a programme on flamenco. 'Where the Unspeakable is Sung' on BBC-2, which penetrates somewhat below the surface gloss that has accumulated on this great Spanish popular song tradition.

IDIOCY ON TV

Another tradition, idiocy, rears its head in the popular BBC-1 folk show, 'It's a Knock-Out' on Friday, July 31, when a team of eight mini-skirted girl pipers from Aberdeen will no doubt entertain the Belgians and cause innumerable attacks of haggis-choking in Scotland.

New group formed by Magna Carta's ex-roadie, Gothic Horizon, have recorded their first LP for Argo, a programme of songs by Andy Desmond and Mike Simmonds called 'The Jason Lodge Song Book'.

Del Robinson has opened a new club, 'Chelsea Folk' on Tuesdays at the Union Tavern, Pimlico Road, London. Makin, on Tuesday, July 28 they have the Pinewood Valley Boys. Future guests include Sue Taylor, Ted Scott and the Legacy.

Leon Rosselson guests at the Manchester Sports Guild with the Hooters this Saturday to be followed on Sunday by the very popular Taverners and Stan Jardine.

FOLK FORUM

THURSDAY

AT FOX, ISLINGTON GREEN, N1

IRISH COUNTRY 4

Reduced price before 8.15 pm.

BLACK BULL, High Road, N.20

LONG JOHN BALDRY

WITH PAUL ROWAN
JO VINCENT & COLIN REECE

CHIEFTANS, July 31 Cecil Sharp House.

FOLK CENTRE, HAMMERSMITH

DIZ DISLEY

Prince of Wales, Dalling Road (2 mins. Ravenscourt Park Tube)

NONESUCH. — Selkirk, Selkirk Road, Tooting.

SHIRLEY AND DOLLY COLLINS

THE MIDDLESEX FOLK CLUB hosts

THE TIPPEN FAMILY guest

DANA SCOTT

The Targe, Northolt Roundabout

THREE TUNS, Beckenham

BILL BOAZMAN

July 30: Brixton Bert.

WHITE BEAR, Kingsley Road, Hounslow

FAREWELL CHAS UPTON

PIGSTY HILL LIGHT ORCHESTRA

FRED WEDLOCK
CHAS UPTON

Dave and regulars.

FRIDAY

AT COUSINS, 49 Greek Street, 7.30-11 pm.

GASWORKS

Admission 5s.

BRIDGEHOUSE, ELEPHANT & CASTLE

MIGHTY PETE WOODWARD SKYPORT ADE TUCKER

CHIEFTANS, July 31, Cecil Sharp House.

COACH HOUSE, Bull, Farningham, Kent.

SHIRLEY AND DOLLY COLLINS

Residents: Crayfolk.

DANA SCOTT and contemporary guitarist Chris Hornby. General Haverlock, Hford.

MERCIA CEILIDH. Whittington Hotel, Cannon Lane, Pinner, Middx. With Rakus, Bernard Chalk, Colin Dipper, John and Sue and many others.

STRATFORD FOLK CLUB, Railway Tavern, Angel Lane, E15

MIKE SEEGER

Members 6s; guests 7s 6d.

WHISPERING DWARFS, TIDESWELL.

SATURDAY

"ANGLERS," TEDDINGTON

GEORGE DEACON & MARION ROSS

AT COUSINS, 49 Greek Street, 7.30-11 p.m.

DAVY GRAHAM

AT THE CELLAR. — Cellar closed.

CHIEFTANS, July 31, Cecil Sharp House.

SATURDAY cont.

GRAVESEND FOLK CLUB, Love Lane.

FOUR SQUARE CIRCLE

IRISH COUNTRY FOUR CONCERT, Battersea Town Hall, Saturday 25th July, 5s, 7s 6d, 10s.

MANDRAKE CLUB, heard St John, Harry Holland's Birthday and last folk night until September, with TOWNSEND & CLARKE; ANDY ANDREWS, BRIXTON BERT; GEORGE GREENAWAY, PRAGER & RYE (also here Wednesday) and MINNIE MORE 8.30-11.30 Jazz 11.30-1.30 am. BAR. MEMBERS FREE.

THE LCS PRESENTS THE SINGERS CLUB, Jack Warshaw, Phil Colclough and Frankie Armstrong UNION TAVERN, 52 Lloyd Baker Street, London WC1.

THE PEELERS, Kings Stores; Wide Gate Street, off Middlesex Street, near Liverpool Street Station.

DIRECT FROM AMERICA MIKE SEEGER

plus guests.

TROUBADOUR, 10.30, 265 Old Brompton Road

MARTYN WINDHAM-READ

CHIEFTANS, July 31, Cecil Sharp House.

RAILWAY HOTEL, DARTFORD.

DEREK BRIMSTONE

Residents: CRAYFOLK.

ST. MARTIN-IN-THE-FIELDS Trafalgar Square, 8 p.m.

CRYPT FOLK CLUB Liquid Light by RON HENDERSON

MARC SULLIVAN

THE EXILES DAVID GILCHRIST Folk Service, 2.30 p.m. FOCUS.

THE ENTERPRISE, Hampstead. CLOSED THIS WEEK. Next week DEREK BRIMSTONE.

TROUBADOUR, 9.30

ANDY ANDREWS

SUNDAY

CHIEFTANS, July 31, Cecil Sharp House.

RAILWAY HOTEL, DARTFORD.

DEREK BRIMSTONE

Residents: CRAYFOLK.

ST. MARTIN-IN-THE-FIELDS Trafalgar Square, 8 p.m.

CRYPT FOLK CLUB Liquid Light by RON HENDERSON

MARC SULLIVAN

THE EXILES DAVID GILCHRIST Folk Service, 2.30 p.m. FOCUS.

THE ENTERPRISE, Hampstead. CLOSED THIS WEEK. Next week DEREK BRIMSTONE.

TROUBADOUR, 9.30

ANDY ANDREWS

MONDAY

AT CATFORD RISING SUN, BOB PETER

JOHNSON & KNIGHT

Introduced by DAVE COOPER.

CLANFOLK, Marquis of CLANRICHARDE, Southwick Street, Paddington. DAVE CALDERHEAD plus GEORGE HARRISON

CHIEFTANS, July 31, Cecil Sharp House.

CROWN, TWICKENHAM THE HEATHSIDERS

HANGING LAMP presents

JOHN MARTYN

The Crypt, St. Elizabeth's, The Vineyard, RICHMOND, 8 p.m.

Next week: LEON ROSSELSON.

HIGH LEVEL RANTERS. Herga, Royal Oak, Wealdstone.

PUTNEY "HALF MOON," LOWER RICHMOND ROAD.

STRAWBS

AUNGIER, LOCKRAN

Doors open 7 pm

MONDAY cont.

SCOOP AT BOOZE DROP, White Hart, Acton

DAVE BOWIE

plus Orpheus Booi, 7.45 pm.

TUESDAY

CHELSEA FOLK

Union Tavern, 11 Pimlico Road, S.W.1. (Tube: Sloane Square)

PINEWOOD VALLEY BOYS

CHIEFTANS, July 31, Cecil Sharp House.

THREE HORSESHOES FOLK CLUB, Heath St. Nr Hampstead Tube, presents,

SUPER GALA NIGHT DRAUGHT PORRIDGE DRAUGHT PORRIDGE DRAUGHT PORRIDGE

Bar extension till 12 pm. Come early. Your hosts: THE EXILES.

TROUBADOUR, 9.30 Alan Francis introduces

JOHNNY COLLINS

WEDNESDAY

BUSH HOTEL, Shepherds Bush, Shamus B. De Mayo presents the incredible:

DRAUGHT PORRIDGE

and a cast of thousands. "The Fastest Spoon Alive" XXX certificate, 8 pm.

CHIEFTANS, July 31, Cecil Sharp House.

CRUYDON FOLKSONG Club, Widdon Hotel, Stafford Road.

ANYTHING CAN HAPPEN! Thanks WILD OATS for last week.

DANA SCOTT presents

JOHNNY SILVO

DAVE WARD

River View Folk Club, Palm Court Hotel, Heron Court, Richmond, Surrey.

SURBITON ASSEMBLY ROOMS. DEREK SARJEANT FOLK TRIO, STEVE BENDOW.

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CLUB CALENDAR

THURSDAY

FRIDAY cont.

SUNDAY cont.

CHEZ CHESTERMAN, Bier Keller, Croydon

WITHAM PUBLIC HALL
DEAR MR TIME

GOthic JAZZBAND, Lord Ranelagh, Lunch-time, Lord

FRIDAY

WOUNDS GREEN MAN, Plashet Grove, Basingstoke

MANDRAKE
Trombit Oxswounds. Thanks to CHARLIE BUTCHER

MIKE DANIELS Big Band, Half Moon, Putney

KARSED IONS, All-nite party at KINGS HEAD, Romford market place. FREE ADMISSION.

THE RED ONIONS
Brewery Tap, Markhouse Road, Walthamstow

CASTLE FARM EGG
Many others: Blue Ice Disco, etc.

FRIDAY

ROCK FESTIVAL, July 25, 5-11 pm, St. Priory Youth Centre, Petersfield Rd, Acton, W.8

ACORN CLUB, Martins Road, Shortlands, Bromley, (01-469 3746)

FROG ISLAND Jazzband, Cellar Bar Jazz Club, Brewery Tap, High St, Ware

FRIDAY

ROCK FESTIVAL, July 25, 5-11 pm, St. Priory Youth Centre, Petersfield Rd, Acton, W.8

ALBION, London Musical Club, 21 Holland Park

CASTLE FARM EGG
Many others: Blue Ice Disco, etc.

BLUESCENE CROWN, 174 Richmond Road, Twickenham 45. (Reduced rates for parrots)

SUBURBY TOWN HALL
DEAR MR TIME

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Featuring Cyril Zunk on plastic knee cymbals

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BLUES LOFT
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SWING COMPANY BOTLEY

ATOMIC ROOSTER

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BLACK PRINCE Hotel, Bexley Kent

ELM PARK Hotel, HORNCHURCH, Essex. The fabulous New Era Jazzband.

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BLOOSEVILLE 70
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BLACKBOTTOM STOMPERS, Greenman Blackheath.

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Friday, July 24th
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Sunday, July 26th
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THE MIKE WESTBROOK CONCERT BAND
Tuesday, July 28th POP SPECIAL
From Denmark
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Wednesday, July 29th
ERIC SILK'S SOUTHERN JAZZ BAND
Thursday, July 30th
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Tickets 10/-

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TOMMY WHITTLE
with the
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A SPECIAL BILL LE SAGE TRIO NIGHT
Saturday, July 25th
KATHY STOBART
Sunday, July 26th. Morning and Evening
DICK HECKSTALL SMITH & ART THEMAM
Monday, July 27th
EDDIE THOMPSON
Tuesday, July 28th PHIL SEAMAN QRT.
Wednesday, July 29th LENNIE BEST QRT.
Thursday, July 30th A GUEST with the ALAN BERRY TRIO

PHOENIX

CAVENDISH SQUARE, W.1
Wednesday, July 29th
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Concert Band with NORMA WINSTONE
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Friday, July 24th
NOIR
plus TRAPEZE
Next Friday: SKID ROW
Sunday, July 26th
SKIN ALLEY
plus MAYA. Adm. 6/-

COUNTRY CLUB

210a HAVERSTOCK HILL, N.W.3
(Opp. Belzha Park Odson)
Tuesday, July 28th
IF
plus GRAVY TRAIN
Sunday, August 2nd
CHRIS MACGREGOR'S BIG BAND

Marquee

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* BROUGHTON
* NOIR
Friday, July 24th (7.30-11.00)
* GROUNDHOGS
* SUPER TRAMP
Saturday, (7.45-midnight)
Disco/Dance Night
* STATUS QUO
* D. J. Bob Harris
Sunday, July 26th (7.30-11.00)
SEE BELOW
10th NATIONAL Jazz, Blues and Pop FESTIVAL
6th - 9th AUGUST See page 35
MARQUEE SUNDAY SPECIALS by STRATTON-SMITH
July 26th
VAN DER GRAAF GENERATOR
plus SPRING
August 2nd THE WORLD, plus ROGER RUSKIN SPEAR'S GIANT KINETIC WARDROBE

Monday, July 27th (7.30-11.00)
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* PLUS FRIENDS
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* HARDIN YORK
Plus specially invited guests
Wed., July 29th (7.30-11.00)
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TELEGRAPH

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NASHVILLE TEENS
Admission 5/-
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WHITE PLAINS
(Got you on my mind) Admission 5/-
EVERY WEDNESDAY
THE INFORMATION
Admission 3/-

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BROAD GREEN, CROYDON
Friday, July 24th
ARGENT
+ BOOT
Next Friday: STRAY
D.J.: KEITH FEMBERTON - LIGHTS - BAR TILL 11

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TOOTING BROADWAY 1 minute Tranking Tube
Wednesday, July 29th
DADDY LONGLEGS
+ BEM
Next Wed.: DUSTY BENNETT

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Saturday, July 25th
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PURE WINGS
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(Tube to Woodside Park)
SUNDAY, JULY 26th
BOB DOWNES OPEN MUSIC
plus BRAM STOKER
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MM Pool Winner Vibist
FRANK RICOTTI QUARTET
Next week: MICHAEL GARRICK SEXTET

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Wednesday, July 27th, doors open 7.30 p.m.
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Licenced until 3 a.m.
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Thurs., July 23rd WISHBONE ASH
Fri., July 24th GASS
Sat., July 26th GASS
Tues., July 28th AUBREY SMALL
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THIS FRIDAY, JULY 24th
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plus London Debut of the new
FAT MATTRESS
with WYNDER K. FROGG
plus
STEAMHAMMER
Recording a live album, plus
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6th - 9th AUGUST See page 35

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SATURDAY, JULY 25th
The most exciting stage act in the world

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and **AXE**
LEE'S PLASTIC SOUNDS
Advance tickets 20/-, at the door 25/-
7.30-12 midnight

Next week: **FREE**

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CLIMAX CHICAGO plus **BRAM STOKER**
BLUES BAND DISCS - LIGHTS Members
BAR 6/-

The **TEMPLE** 33/37 Wardour St., London W.1.
Friday, July 24th, All-nighter, 8-6 a.m.
SLADE
HOSSANA - BLOODSUN
Saturday, July 25th, All-nighter, 9-6 a.m.
AUDIENCE
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Both nights: Mystic Sounds by Jerry Floyd
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POTTERS BAR, HERTS.
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Saturday, July 25th, 7.30 p.m.
ARGENT plus
BRAM STOKER
Sat., Aug. 1st: FAIRPORT CONVENTION

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

THE KENSINGTON RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14
Buses: 27, 73, 31, 9 (Olympic)

THE TALLY HO! FORTRESS ROAD, KENTISH TOWN N.W.5
Buses: 63, 134, 137, 214 or Kentish Town Tube Station

PHEASANTRY KING'S ROAD CHELSEA
Wed., July 22nd Thurs., July 23rd Tues., July 28th
SPENCER CATAPILA Friday, July 24th
MAC PORTRAIT Sat., July 25th
CREW Monday July 27th
CALLUM BRYCE
GREASY BEAR
Booked by ORANGE AGENCY, 01-836 1467, 6905-6

ARGENT



cloud nine FRIDAY, JULY 24th, 8 p.m.
Town Hall, Peterboro
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SATURDAY, JULY 25th FREE CONCERT
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GRIZELDA
COMUS + GUESTS Comm 2.30

SUNDAY, JULY 26th, 4-11 p.m.
Cloud Nine Marathon Session
GRIZELDA
QUATERMASS
DUGBEARD - FAULKNER-WELLS
Lites + Sounds Food + Bar + Membs. 8/6 Gsts. 9/6

ELECTRIC CIRCUS
THIZ SUNDAY, JULY 26
BLONDE ON BLONDE
AND MIRRORS
Next Sunday, August 2: Diddy Longlegs (with all the fun of the fair—Whoopie!)
MISTER SMITH'S CLUB (with all the fun of the fair—Whoopie!)

THE FICKLE - PICKLE CLUB
The Cricketers Inn, London Road, Southend
Friday, July 24th
STATUS QUO Plus
SURLY BIRD
Next week: IFI
Lights by Colored Rain

WILD WALLY'S
ROCK 'N' ROLL ('N' LOON!) SHOW
would like to thank all those colleges and universities who have helped make the past six months highly successful for the band, and special thanks for those who have already re-booked us for the autumn. Those who haven't book now through
COLLEGE ENTERTAINMENTS. 01-734 8555
and win a FREE copy of the album
N.B. FULL 10% TO ALL AGENTS

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SOUTHALL, MIDDLESEX
BRITISH RAIL SOUTHALL BUSES: 252, 120, 207, 105 OR 193

SUNDAY, JULY 26th, 7.30 p.m.
IF featuring **DICK MORRISSEY & TERRY SMITH**
Sunday, August 2nd: GROUNDHOGS

RESURRECTION CLUB of the SALISBURY 126 High Street, Barnet, Herts.
Buses: 134, 84, 104, 261, 107, 716 & 355 Northern Line High Barnet

Wednesday, July 29th, 8 p.m.
TREES
LIGHTS • SONIC SOUNDS • HEADS • VIBES • BOOZE

THE ALAN BOWN
at **COOK'S FERRY INN**
The Alan Bown regrets his non-appearance Monday, July 20th "We made it, but the equipment didn't."
The management vouchers issued are worth 4/- on any night, or 8/- on the next Alan Bown Night.
Thank you, Colin Huntley, for understanding

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ROUNDHOUSE
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SUNDAY, JULY 26th
6 p.m.-Midnight, 10/-
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FIVE STAR GROUPS
* **BURNING RED IVANHOE**
* **AQUILA**
* **TITUS GROAN**
* **PARADISE HAMMER**
* **HIGH BROOM**
Guest:
* **JIMMY METZNER**
and D.J. RICK LEFRAK

Sat., July 25th
Civic Hall
Dunstable



AQUILA

Bram Stoker
24th July Kings Arms WOOD GREEN
25 Farx POTTERS BAR
26 EVOLUTION Torrington FINCHLEY

KNIGHTON FESTIVAL — RADNORSHIRE
Sunday, August 23rd, 12 midnight-a.m.
THE MOVE
PETE BROWN & PIBLOKTO
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Forever More
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Jazz, Blues, Gospel & Folk Music
Friday, July 24th
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Saturday, July 25th
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Sunday, July 26th
Going-away show for **MISS JOYCE BOND**
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THE FANTASTIC SIR WASHINGTON
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Under new management, presents
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7 p.m. to 12 midnight
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GREEN MANGOES (Pops)
Saturday, July 25th
JAN DUKES DE GREY
(Blues & Progressive)
& **GREASY BEAR**
7 p.m.-1 a.m.
LATE SESSION 1 a.m.-6 a.m.
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(Dancing Band)
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From 8 p.m.-8 a.m.
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St. Ives, Cornwall
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ALL SUMMER

GROVE HALL COURT CLUB
Hall Rd., N.W.8 - 286 8774
Sunday (Lunchtime), July 26
JOE HARRIOTT
Wednesday, July 29th, 8.30 p.m.
KEITH CHRISTIE

news in brief



SUPREMES: when Diana sang lead

MOTOWN addicts will have a field day on July 31 when Tamla Motown release 5 albums to tie in with their 10th anniversary celebrations. The albums include "Farewell," a live double album cut by Diana Ross and the Supremes at their last concert together in Las Vegas last September. Other albums are "Right On," the first album by the Supremes without Diana Ross, Marvin Gaye and Tammi Terrell's "Greatest Hits," "Jackson Five's ABC" and "Great Expectations" by Kiki Dee, the only British artist who records for Motown.

Diana's farewell double album

Deejay Dave Cash launches a new record label tomorrow (Friday) with a single on which he sings under the non-de-plume of The Cimmaron Kid. Title of Dave's song is "Bad Day At Black Rock." The label has been launched by Bob Glyn, who left Doctor Bird Records, to launch his own company, titled Reggae Records Ltd. Bob flies to Jamaica next week to sign up new material for his label, which will specialise in reggae.

A series of weekend showings of pop films is being presented by the Electric Cinema Club at the Imperial Cinema, Portobello Road, Notting Hill, London. Screened on Friday and Saturdays, the dates and films are as follows: Tomorrow (Friday) and Saturday: The Cream's last concert at London's Royal Albert Hall, plus "Rope Ladder To The Moon" (starring Jack Bruce); August 14 and 15, Supershow, starring Roland Kirk, Colosseum, Led Zeppelin and Steven Stills, plus Ladies And Gentlemen — Mr. Leonard Cohen.

On August 21 and 22, Gather No Moss, starring Rolling Stones, Beach Boys and James Brown; August 28 and 29, Be Glad, starring The Incredible String Band, plus films featuring John Mayall and Quintessence.

The current Monday-night One More Time BBC-2 series has proved so successful it is being extended for 17 weeks. Produced by Johnnie Stewart, the show stars Kiki Dee, Heathmore, Jois Lane, Jackie Lee, Mike Redway, Tom Saffrey, Andee Silver and Danny Street. It was originally set for a 10-week run.

A revolutionary type of video disc, jointly developed by British Decca and German Telefunken engineers, is likely to be launched in Britain within two years. The disc, being demonstrated this week in the Pillar Hall at the National Audio Visual Exhibition at Olympia, has stereo sound and produces black-and-white signals. Full colour is promised as a later refinement.

A track from Hard Meat's first album, "Run, Shaker Life" has been chosen by NBC TV as part of the sound track for a documentary concerning campus unrest. The programme will be screened in Britain later this year by the BBC. Hard Meat's first single in over a year, "The Ballad of Marmalade Emma and Teddy Grimes," is to be released in August.

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& SNACKS ETC.
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& THEATRE

PAVILION GARDENS BUXTON

WITH

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CLIMAX CHICAGO BLUES BAND
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ROCK REBELLION
ELIAS HULK
COMPERE DJ PETE DRUMMOND
and other groups to be announced

FRIDAY

AUG

7th

25/ 30/

TICKETS SEND 5/6 TO SOUND 70 23 HOLKER RD BUXTON DERBYSHIRE OR SOUND 70 PAVILION GARDENS BUXTON DERBYSHIRE ON THE NIGHT

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NO. TICKETS: _____

AMOUNT ENCLOSED: _____



AQUILA

Mon., July 27th

Bamboo Club

Stockport

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Saturday, July 25th, 8 p.m.
Reduced rates Barn Club and SU Cards

BLACK SABBATH

CURVED AIR

PLAY FOR THE SECOND TIME ON JOHN PEELE'S TOP GEAR. RADIO ONE, SAT. 25 JULY AT 3oc.

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Jellybread
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ETC. ETC.

Friday 7th August From 3 p.m.

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TRAVEL By road about 40 miles from London Take A23 or A22 (A275) turning off at B2116. Special Southern Region Trains SPECIAL LATE SERVICE back to Victoria and Brighton

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ENQUIRIES: For special party rates for tickets and details of camping facilities contact the NJF Secretary at the MARQUEE 01 437 6603

Sunday 9th August From Noon

INCREDIBLE STRING BAND
From U.S.A. **TURLEY RICHARDS**
Brian Davison's EVERY WHICH WAY
From Denmark BURNIN' RED IVANHOE

Evening: VAN DER GRAAF GENERATOR • WISHBONE ASH • DA DA

DEEP PURPLE • Jon Hiseman's COLDSEUM • YES! JUICY LUCY • CHRIS BARBER • CARAVAN • AUDIENCE FAT MATTRESS • HARD MEAT • Trevor Billmuss

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THURS (6th) _____ " 6/ Evg FRID (7th) _____ " £1 Day

SATURDAY (8th) _____ " £1 Evg only _____ " 30/- Day

SUNDAY (9th) _____ " £1 Evg only _____ " 30/- Day

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Friday, July 24th

COMUS GUNHILL

BECKENHAM PUBLIC HALLS
7.30 p.m.

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Saturday, July 25th

NICKY THOMAS

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AQUILA

Sun., July 26th

Roundhouse

Chalk Farm

FREE

WEST COUNTRY DATES

TORQUAY Marquay, Wed., Aug. 5
Tickets 15/-, 31 Market St., Torquay

TRURO City Hall, Thurs., Aug. 6

WOOLACOMBE Friday, Aug. 7

OPEN AIR SUMMER CONCERT
set in beautiful North Devon beside the glorious Atlantic Ocean

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Salute to Satchmo

WHAT THE CRITICS SAY ABOUT THE BOOK

People are talking about Louis Armstrong, 70 on July 4, and about Salute To Satchmo — the 160-page paperback written by Max Jones and John Chilton (with foreword by Leonard Feather) — published by the Melody Maker at 7s 6d retail.

Here are some of the things newspaper critics have written about this special MM book which honours the most famous of all jazzmen:—

Is there anyone in the world who is impervious to Satchmo's infectious charm? He begins a letter to Max Jones: "Now I must tell you that my whole life has been happiness" — and he sings and plays that way. (It is) a story which Salute To Satchmo tells with sympathy and much illumination. — Derek Jewell in the Sunday Times.

A fine paperback tribute is published by the Melody Maker, written by the two best-fitted of all authors, Max Jones and John Chilton, combining as they do enthusiasm, affection and accuracy. — James Greenwood in the Daily Mail.

The pages are filled with affectionate reminiscences of meetings with Armstrong, letters between him and the authors, and interviews with other figures in jazz who have worked with him, such as Albert Nicholas, Jack Teagarden and Kid Ory. — Derek Abrahams in Music Business Weekly.

Max Jones contributes... an excellent essay on the man and his music — informed, witty and always interesting. He speaks for those millions who may not like all they hear on the jazz scene, but whose whole musical outlook was changed the day they heard an Armstrong classic. — Glasgow Evening Citizen.

Salute To Satchmo... is a fascinating melange that sets this extraordinary life in perspective. — Philip Larkin in The Guardian.

For devotees, Salute To Satchmo is a valuable addition to any collection of things related to Jazz. For those few who have failed to realise the poetry of his music, the book provides a chance of education. — Evening Post (Reading).

The meat of the book is an... essay by Max Jones which made me feel the person of Armstrong for the first time. — Miles Kingston in Punch.

It is interesting to note that this is the only book on Satchmo currently in print in English... it is one which for its historical value and human interest should appeal to anyone. — Anthony Lewis in Bucks Free Press.

Jazz fans in particular will find it quite absorbing; music lovers in general should discover much of interest... Details give his countless recordings, film appearances and show business highspots. — Halifax Evening Courier.

The Melody Maker has brought out a book... which will interest all his fans. Max Jones, John Chilton and Leonard Feather have combined to cover his life, his jazz era, his views and his musical genius. — Nuneaton Evening Tribune.

John Chilton is a trumpeter who knows what an immense contribution Louis Armstrong has made to the development of jazz since he started playing in 1915. Aided by a large number of illustrations, they (the authors) cover all aspects of Armstrong's long career. — Michael Webber in the East Anglian Daily Times.

It is an unusual book about this lovable, original personality who has become the King of Jazz. — News Trade Weekly.

Salute To Satchmo gives a fascinating account of how Louis Armstrong, who grew up in the poorest, toughest district of New Orleans, proceeded to confer adulthood on this century's most remarkable musical form — and after that went on to conquer the world of show business as well. — Charlie Fox in Melody Maker.

It contains also an invaluable guide to all the LPs of his work available in Britain at this time, compiled by trumpeter and jazz book author John Chilton, as well as that which is very readable account of the development of Armstrong's music on record. — Brian Blain in the Morning Star.

Caught in the act EXTRA



MARC BOLAN: open sincerity

Magical Marc!

MARC BOLAN said it was good to be back in London again, and the Lyceum we have come to expect from him. Marc introduced some of the melody, so Marc shattered the minds of millions — numbers like "Deborah" and "By the Light of the Magical Moon". His voice stabbed at the English language. As Micky Finn's bongos battered the melody, so Marc shattered syllables like stale cream crackers. Micky's rhythm blew up into a frenzy, until the mood changed and "Sunday" on the next album, relieved the tension. Marc change to electric guitar for "By the Light of the Magical Moon," which was the first single produced by the duo after Micky replaced Steve Took.

He announced a future tour and album which Rex will be doing with friends, based on life on Earth before the evolution of Man. One of the numbers was "Children of the Sun," "Jewel," from the next Rex single followed. Again Marc played electric guitar, with impressive results. Then came "Organ Blues," including a percussion duet that sounded like an oil drum chasing a skinhead along a wet pavement. Finally there was "The Wizard," with Marc sitting cross-legged bawling like a child throwing a tantrum. Great!

Jo Ann Kelly was in very good voice and her driving style and bottleneck guitar suited the powerful blues she chooses to sing. Numbers she fitting included the Stones' "The Spider And The Fly," Dylan's "She Belongs To Me," and Larry Johnson's "Catfish Blues." After appearing at Saturday's Hyde Park concert, Jim McTear also did a set on Sunday. Filting from such American obsessions as Vietnam and space-racing, it was really quite good — definitely a face for the future. — ANDREW MEANS.

DAVE HOLDSWORTH

'Tis a great shame that more people didn't go to the 100 Club on Monday night to hear the Dave Holdsworth Quintet.

...for those who didn't miss an evening of joyous, honest jazz. Holdsworth's light tends to be hidden behind the Westbrooke bushel, but really he is one of our best trumpeters, with a firm, round tone and endless melodicism. His rather quirky phrasing is highly attractive, and on up-tempo he's given to playing in sudden fits and starts in a very personal way. The band consists of Alan Wakeman (soprano, tenor), Paul Nieman (trombone), Keith Porter (bass) and Paul Lytton (drums) and it produces a beautifully coarse noise which has an almost revivalist fervour. Comparisons with Mingus and Ornette's early quartets don't come amiss, and when all three horns get down to it, throwing phrases back and forth, the results can be wildly exciting. Naima, playing the last set, burned strongly with altoist Chris Francis in a popish mood, spurred on by drummer Keith Bailey, whose technique and youthful fire put one in mind of Art Blakey in the '40s. Pianist Martin Joseph and bassist George Jensen both made acceptable contributions. — RICHARD WILLIAMS

FERGUSON/JONES

"WE are trying to offer good voice and her driving style and bottleneck guitar suited the powerful blues she chooses to sing. Numbers she fitting included the Stones' "The Spider And The Fly," Dylan's "She Belongs To Me," and Larry Johnson's "Catfish Blues." After appearing at Saturday's Hyde Park concert, Jim McTear also did a set on Sunday. Filting from such American obsessions as Vietnam and space-racing, it was really quite good — definitely a face for the future. — ANDREW MEANS.

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1/6 per word

AMPLE AGONY — AMBLE HOME S.E.6 LINDA (LOU) DARE LINDA W. ALL NEED AND MISS YOU AT NO. 3. ANYONE WANT to find and share flat? Or has anyone room for male, 21, East London preferred. — Box 9453.

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FIND HAPPINESS through the Ace of Hearts Correspondence Club. S.A.E. for details: J. Smith, Heatham, York.

FRENCH penfriends, all ages, from 12-21, send S.A.E. for free details. — Anglo French Correspondence Club, Falcon House, Burnley.

FROZEN now cool secretary Triumph Sports Car Club (London) 10, Hydecombe Road, Balham, S.W.12.

GIRLS WANTED, SAE for details. Postal Penfriends, 44 Earls Court Road, London W8.

HAPPY PENFRIENDS — Britain/Abroad (stage age). Details S.A.E. — Friends For Club (M.W.), Chatsworth Road, London, N.W.2.

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JOHN please phone — RSAC. KIBBUTZ. Enthusiastic prospective Kibbutzer, urgently seeks information. Companion a welcome. Septemberish. — Moira 642 9772.

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 SELMER David Cab. S/H £90
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BLACK SABBATH: Paranoid out soon

MIDLANDS group Black Sabbath have a new album out on the Vertigo label in October called "Paranoid," the title track of which is released this Friday.

The LP is out on the Continent in September, to tie in with the group's tour there.

Sabbath are managed by the Birmingham-based company Big Bear, who also have three other albums out in the coming months.

They are: "Hannibal," by the group of the same name (late September); "A Snapshot of Rex" by the Dog That Bit People

Black Sabbath: LP and single coming

(early October), and an untitled album by Tea and Symphony (September).

Krumlin fights shy of US bands

THE YORKSHIRE Folk, Blues and Jazz Festival at Krumlin, near Halifax, on August 14, 15 and 16, promises to be the most ambitious festival ever staged in the north of England.

The line-up includes a host of top British acts, following the organiser's policy of excluding American groups in the first festival they have run until they gain more experience.

"We are fighting shy of American bands this year," said Brian Highley, of Northern Entertainments, the organisers, this week.

"We have been offered Captain Beefheart but we think too many would have turned

up and we don't want the same situation that happened at Bath," he told MM. "We have been limited to 50,000 people by the police and we think we will get this amount. Actually we could comfortably take 150,000 but we dare not hope for that many. We have parking space for 20,000 cars which is more than there was at Bath."

Unlike other festivals this year, so far no authorities have tried to stop the Yorkshire Festival. "The local council have passed a vote of confidence in the whole organisation," said Brian.

Following Friday's pop concert, there will be an all-night folk session in a large marquee with well known folk artists appearing.

The line up for the main shows include:—

Friday—Pretty Things, Zoot

Money, Atomic Rooster, Groundhogs and Juicy Lucy. Saturday—The Who, Manfred Mann Chapter III, Fotheringay, Alan Price, Graham Bond, Fairport Convention, Pentangle, Alexis Korner, the Amazing Blondel and Ralph McTell.

Sunday — Ginger Baker's Airforce, Quintessence, Edgar Broughton, Mongo Jerry-Taste, Yes, Steamhammer, Mike Westbrook, Alex Welsh and — a last minute booking — the Pink Floyd.

DEE RADIO?

NEGOTIATIONS are going ahead with the BBC for Simon Dee to have his own show on Radio Four by the end of this year. His agent, Bunty Lewis, declined to say what sort of format the show would have, but stated that it would not be of the "chat" or deejay variety.

He added that there were no plans for his client to host another television series.

Simon Dee refused to comment on his future plans.

RUSH RELEASE

WARNER-REPRISE are to rush release Neil Young's "Cinnamon Girl," on a single as soon as tapes arrive from the States. The flip side will be "Down by the River."

A spokesman for Warner-Repriase said the single would be released in the near future, but he could not give a definite date as they were still waiting for the tapes.

MC5 TOUR

THE MC5 fly into London today (Thursday) for the start of a European tour which will take them to Germany, Holland and Britain. On August 19, they are playing at London's Speakeasy, and the Vic Lewis agency is also negotiating dates for the end of next month.

FREELANCING

KEITH BECKETT, the producer/director with London Weekend Television, who has been responsible for many music specials, is to freelance from September.

Tom Jones, Cliff Richard, Vikki Carr, Nina Simone, Jose Ferrer and Lulu have all been Beckett's material in the past.

Marmalade limit live appearances

MARMALADE have announced that in future they will limit live appearances. A spokesman for the group said:

"They are now in such a position that they can pick and choose the gigs they want to do."

"This means that they can have more time in the recording studios, and they hope to have three or four albums out a year in future."

"The group will still be doing live gigs once or twice a week, and want to break into the university and college circuit, the spokesman added. Plans to cut down on gigs will not affect television and radio dates, and Marmalade can be seen on Lulu's show this weekend.

LYCEUM CONCERTS

A SPECIAL series of rock concerts at London's Lyceum, each Sunday throughout August, is being set up by Head Records' Jon Curd.

Curd told the MM that tickets will cost 7/6d each, and the bands concerned have agreed to accept less than their usual fees, because he feels that the average costs of such concerts are too great for the fans.

So far set are East Of Eden, Hawkwind, and Skin Alley (August 2), Quintessence, Sam Apple Pie, Cochise, and Quiver (9), Mighty Baby, May Blitz, and Quiver (16), and High Tide (23).

NOT ON SALE

FAMILY'S album sampler, which was reported in last week's issue, will be released on July 31, will prob-

ably not be on sale in Britain at all unless there is great public demand. It will show Warner-Repriase Records state that the album was originally intended for release in the States. The LP includes such Family favourites as "Hung Up Down," "Peace Of Mind" and "Weaver's Answer."

McTELL STORY

GRANADA TV is recording a half-hour documentary on Ralph McTell. It will show the full range of the singer's professional activities, including live appearances, recording in the studios, and touring.

Ralph has been booked for the Sunday of the Isle of Wight Festival. He is also playing at the Edinburgh Festival on September 12, and the Newcastle Festival on October 16.

His "Streets of London" has recently been recorded by Judy Collins for her new album.

NEW SINGLE

MARY HOPKIN's new single on Apple is a spiritual, "Think About The Children," written by Erroll Brown and Tony Wilson, and produced by Mickie Most.

The date of release has not yet been scheduled, but the probable flip side is "Children," a Joe South number.

BLUES FESTIVAL

MUNGO JERRY, Keef Hartley Big Band, Manfred Mann Chapter III and the Climax Chicago Blues Band are among groups appearing at the "Sound '70" Blues Festival at Buxton Pavilion Gardens on August 7.

The all-night session lasts 12 hours and closed circuit

TV systems will ensure that everyone gets a good view of the groups.

MAMA CASS GUEST

MAMA CASS, who had to cancel an appearance last Saturday on Lulu's BBC-TV show, will be guesting on the programme this Saturday. Also guesting with Lulu are Marmalade and pianist Dudley Moore.

CREEDENCE

CREEDENCE Clearwater Revival's latest LP, Cosmo's Factory, will be released by Liberty on August 14. The group are hoping to tour Britain and the continent in April next year, but no dates have been worked out yet.

CLUB DATE

GERRY MONROE, who starred last week at Manchester's Talk Of The North, plays a major club date when he opens for a week at the Batley Variety Club on August 17.

Gerry is currently starring at Hickie's Club, in Bristol. The singer had to postpone a recent recording session owing to a cold, but he completes the session — from which his follow-up to his hit, "Sally," will be chosen — on August 6.

TONY JOE HERE

Tony Joe White, whose next single is "Save Your Sugar For Me," comes to England three days after the record's release on August 21.

His first appearance will be on Top of the Pops on August 26, followed by his own half-hour show on BBC the next day, and the Isle of Wight festival on August 28 or 29.

In September he is guesting in the Bobbie Gentry Show on 10, the Tom Jones Show on 11, and has his own concert at the Albert Hall in November.

MM man couldn't play—his hair was too long

RUSSELL UNWIN, MM's contemporary classics writer and free-lance musician, was refused entry to a West End Club last week where he was supposed to be deputising in the band playing there.

Despite arguments at the door he never did get into the Celebrity Club, in Clifton Road, just off Bond Street, because of the length of his hair.

"I was engaged by a friend of mine to do a deputising job and I turned up on time complete with dinner jacket and my sax, clarinet and flute," he told MM.

"One of the band came to the door and said the management wouldn't let me in because they disliked long hair."

"I didn't argue long, but said I would claim for my money."

"This is the first time it has ever happened to me," he added.

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BUDDY RICH AND HIS ORCHESTRA

BBC-2 show for Mary

MARY HOPKIN is to star in her own series of BBC-2 TV shows. The deal was finalised on Friday by impresario Tito Burns and Billy Cotton, Jnr., the BBC's new Head of Light Entertainment, "after three months of negotiations."

Tito told the MM on Tuesday: "Mary will do six 30-minute shows, plus a spectacular for showing on BBC-1 TV within the next three months."

"These will definitely not be a 'Down Your Way' format as reported elsewhere," adds Tito. "The shows are being specially scripted and though each one will be an entity in itself, there will be a continuity in their format."

"There will be guests — but not the usual standbys. We may have people like Richard Burton, Jethro Tull, Andre Previn and Paul McCartney — though none of these artists has yet been approached."

"But they will be guests who fit into the pattern of the individual shows. The shows will probably start going out around the middle of October."

"Eventually, they will also be screened on BBC-1 TV and negotiations are proceeding for them to be sold throughout the world — including America."

Mary will be backed by a large orchestra on all the programmes.



MARY HOPKIN: world-wide showings

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Revell (ENTERTAINMENT PROMOTIONS)

Are Fairports now too heavy-handed?

I WISH I could agree with Chris Welch's acceptance of the current Fairports (M.M. 11.7.70). Once the most tasteful of British bands, Fairport Convention have abandoned sensitivity in favour of technique and become, perversely, a sort of folk-rock Ten Years After.

Fairport now revolves entirely around the high-speed violin playing of Dave Swarbrick, which, although skilful, is as meaningless as Alvin Lee's endless soloing. Compare "Full House" to that beautiful first Fairport album of two-and-a-half years ago. What has happened to the magical subtlety apparent in songs like "Decameron" and "Sunshade"? Paradoxically, Fairport's offshoots appear to be continuing the work of the

original group far more logically. Trader Horne, Fotheringay, Steeleye Span and particularly Matthews Southern Comfort, all exhibit that type of exquisite, restrained understatement found hitherto only in the music of American bands like Love, Buffalo Springfield and the Youngbloods. — STEVE LAKE, 27 Galleysdene Avenue, Galleywood, Chelmsford.

NEXT TIME you're listening to Luxembourg on your radio turn the needle one-eighth of an inch further along the dial and you'll be in tune with the first ever adult pop music station. Radio Geronimo plays tracks from all of the great LPS of today—all the time. Fantastic. — JOHN BEST, 12 Westhill Road, Torquay.

IT IS sad that Mailbag has become a shouting ground for knockers and counter-knockers.

As long as freedom of choice exists between artists, and as long as they appeal to someone, somewhere, then their right to entertain is valid, be they Frank Zappa or Moira Anderson. Their relative merits, musically, are really no more important to others than my preference for brown bread. — JOHN PRATER, 114 Hambledon Road, Waterlooville, Hants. —LP winner.

ON BEHALF of the many jazz fans who enjoyed the successful Louis Armstrong Tribute Concert I should like to say a big thank you to the Melody Maker, and in particular Mr. Michael Webber, the organiser.

Such a wealth of talent on one programme yet never viewed on Jazz Scene BBC2 (Alex Welsh once).

Why, Oh Why!! — A. SMITH, 82 Parkside Avenue, Romford, Essex.

THANKS, Christopher Bird for defending Nucleus and Jazz-Rock. This fusion has brought to front musicians like Chris Spedding, Dick Heckstall-Smith, Dave Arbus and Ron Caines, all very skilful.

Colosseum, East of Eden, and the Keef Hartley Band have successfully broken down the barriers. Why don't jazz purists stop looking down their noses, swallow their pride and listen to them? — JED SEACOMBE, 1 Tulip Avenue, Kearsley, Nr Bolton, Lancs.

FOUND at the Bath Festival (abandoned in my tent): One dark-red record carrier with large number of LP's and singles and three photos.

Anyone with proof that it's theirs names of records, description of photos—please get in touch. — PETER WRAGG, 41 Gossops Green Lane, Crawley, Sussex.

ALVIN LEE may be the fastest guitar alive but what is he doing with his skills? Practically nothing. Live, he whips up a frenzy, but nothing else. On record he, along with the rest of TYA, never seem to present anything but well-worn blues riffs. No, I'm sorry, but I've heard it all before. Now there's this guy called Terry Kath — J. R. HARRISON, 48 Orton Lane, Womborne, Nr Wolverhampton.

TO SAY Dylan has reached the end of his career (Mailbag 27.6.70) is absolute rubbish. To me and many other Dylan fans he's just started to play and sing at his best. — D. GRIFFITHS, 7 Woodland Road, Halesowen, Worcestershire.

Freemania gets in the way

THIS IS not a complaint, but merely a matter of opinion, which I'm sure is shared by many more "hard-core" (for want of a better word) fans of Free. Since Free's current single has managed to leap into a commercial status it has



TASTE'S RORY GALLAGHER: Preferred

Moodies: no taste

IT REALLY amazes me how that very boring group, the Moody Blues, prove so popular. Their music, laced with persistent "oohs" and "ahs," presented on very turgid and pedantic albums, seems remarkably childish when compared to that of Taste. Rory Gallagher is king! — CHRIS DEACY, 316 Wilbraham Road, Chorlton-cum-Hardy, Manchester 21.

Defence of the wildman

SO CHRIS WELCH has taken it upon himself to review "An Evening With Wild Man Fischer."

Did it never occur to him that many people can get bored with Herman, Cliff Richard, and Glen Campbell material too?

The whole LP is a journey into the deepest part of a man's mind, and an interesting and amusing one at that!

Welch, please do as Frank Zappa asks on the sleeve note, "Listen to it several times before you decide whether you like it or not." — PETER R. PAVVITT, 24 Dartnel Road, Addiscombe, Surrey.

DOES ALVIN LEE get paid by the semi-quaver? — STEVE BETTS, 9 Margaret Avenue, St Austell, Cornwall.

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WITH REFERENCE to last week's letter concerning the sleeve of the new LP by Booker T and the MG's (Mailbag 4.7.70). If, before writing to complain, reader C. Booth had taken the time either to listen to or to find out about the LP, he would have found that it contains Booker T's interpretations of the songs on "Abbey Road." The only songs not included are "Maxwell's Silver Hammer," "Oh Darling," "Octopus," and "Her Majesty." So don't be disgusted, just have the patience to find out the facts. — KAREN DUMPER, 14 Waverley Avenue, Twickenham, Middx.

TO A great many people Bob Dylan's latest records are a great improvement on his old. — GEOFF LINDLEY, 82 Welholme Road, Grimsby, Lincs.

BUY SOFT Machine "Third." It's beautiful! — RONALD PETERS, 73 Kingswell Terrace, Litham, Perth.

IT IS all very well for Blackburn and Co. to preach capitalism about the re-introduction of commercial radio. But who is going to be here to listen when all our boys have been called up and sent overseas? Pity you're not a few years younger. — ROSAME YEGWELL, 5 Swaby Road, Langley, Slough, Bucks.

CAN I add my congratulations to the many you must have received on your Salute To Satchmo book? It is really a first-class work. — ALAN ELSDON, Dorchester Road, Northolt, Middx.

AFTER PLAYING "Carry On" by Crosby, Stills, Nash and Young, a BBC DJ on "Night Ride" said: "I don't know who they are but they sound quite good."

Well, if that's the case, what the hell is he doing on the radio? — KEVIN SUNSTALL, 118 Junction Road, London, N19.

Rogers swinging his hips and not hearing a damn note! So until Free realise that they are losing many of their true fans, and return if they're able, to their original standards, count me out! — MISS BUBBLES GILL, 2 Wellington Avenue, Princes Risborough, Bucks.

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Single leaves a bad Taste

TASTE, who head the line-up at the Nottingham Festival this weekend with Family and Mungo Jerry, are upset at the fact that Major Minor Records released a three-year-old Taste record "Born On The Wrong Side Of Time," this week as a single.

Said Rory Gallagher, lead guitarist with the group, who now record for Polydor, "We are most concerned at the release of this record and want to forcibly get the message to all people that like our music not to be conned into thinking that this is a record by Taste as you know them."

Added the group's manager, "It should be made absolutely clear that, although we have no real objection to Major Minor putting out the single, this is not the Taste as they are today or have been for the past two-and-a-half-years."

"This record is by the old group led by Rory some three years ago, and is totally unrepresentative of anything the group have done since the pre-

sent line-up was introduced." Also it is pointed out that the title, "Born On The Wrong Side Of Town," is in fact incorrect.

The number is a very early version of the Rory Gallagher song, "Born On The Wrong Side Of Time," which was on the group's first album on the Polydor label.

Frances Baars, Major Minor's press officer, told the MM: "I would not agree that we were cashing in on the group's present success."

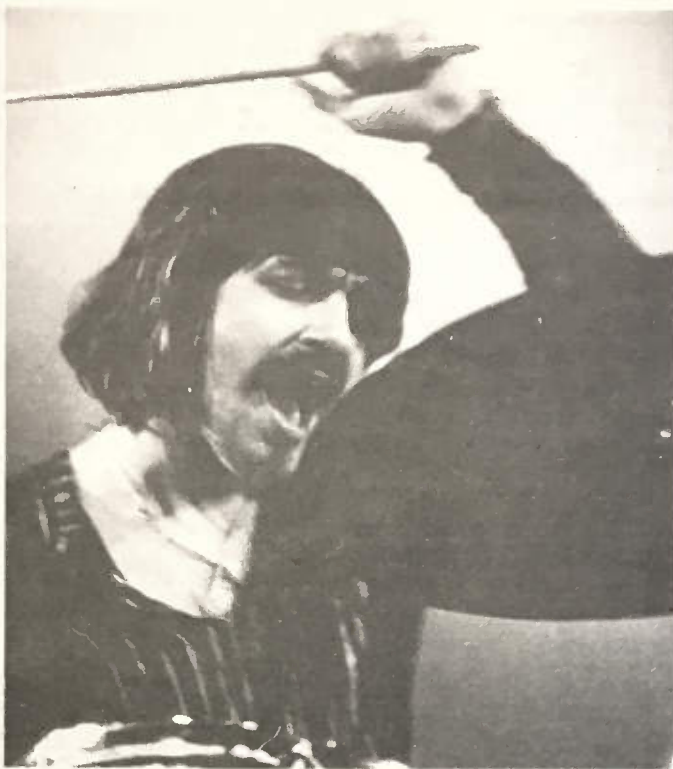
"We had a good record two years ago when nobody wanted heavy music. Now they all do."

"The title is given as 'Town' because the recording company found this was the way the Copyright protection society already had the song listed."

PYE SINGLES UP

PYE are the latest record company to increase the price of their singles.

Their singles will go up from 8s 6d to 9s 6d with effect from August 3. As reported in last week's MM, EMI are making a similar increase and it is expected that other companies will follow suit.



GRAEME EDGE: first

Moodies' album: a first for Edge

THE MOODY Blues' new album, called "A Question Of Balance," will be released in Britain on July 31. It includes the first recorded composition by Graeme Edge—"Don't You Feel Small."

The other tracks in order are: "How Is It?" (by Mike Pinder); "Which Side?" (Ray Thomas); "The Tortoise And The Hare" (John Lodge); "It's Up To You" (Justin Hayward); "The Minstrel Song" (Lodge); "Dawning Is The Day" (Justin Hayward); "Melancholy Man" (Pinder); and "The Balance" (Edge and Thomas), which will form part of a longer adaptation of their single "Question."

The album will feature Pinder on Moog Synthesiser. The group will be appearing at the Isle Of Wight, and they have two American tours lined up, from September 17 to 27, and December 4 to 14, when they will be doing college and concert dates.

In between the two they have a tour of Scandinavia, Denmark and Holland, taking place from October 22 to November 23.

CHAPTER III BACK

AFTER two months off the road, Manfred Mann Chapter III are back on the road again during August and September.

Dates fixed include: Pavilion, Brighton (August 7), Club Latino, South Shields (17), Dreamland Ballroom, Margate (27), Town Hall, Sheffield (September 5), Free Trade Hall, Manchester (6), Colston Hall, Bristol (10), Town Hall, Birmingham (12), Pavilion, Hemel Hempstead (13), Guildhall, Southampton (15) and The Dome, Brighton (16).

RIOT SQUAD OUT

THE LOCAL riot squad were called out to control the crowd when Robbie Rae and his group, Roundabout, played in the town of Sophia, in Bulgaria, last week.

A capacity crowd of 5,000 watched the concert and at the finish 2,000 refused to leave.

Two further concerts in Bulgaria were cancelled as a result of the incident and the group are now touring in Rumania.

Move, Piblokto at Welsh festival

THE MOVE, Pete Brown's Piblokto, James Litherland's Brotherhood, Clarke-Hutchinson, Killing Floor, Forever More, The Rog Bunn Enjin, Paper Bubble and Maggi are the groups appearing at the Knighton pop festival in Radnorshire, Wales, on

Sunday, August 23 (12 am to 12 pm).

Pete Drummond and Alexis Korner are the comperes at the festival, which has been arranged by the Knighton council in conjunction with the town's Arts Lab, which will receive two-third of the profits, the rest going to

charity.

The site of the festival is a combined cricket and football pitch, together with surrounding area.

Added attractions are a discotheque by Radio Geronimo.



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AMERICA



MELODY MAKER REPORTERS COVER
THE WIDE MUSIC WORLD IN THE USA

BY JACOBA ATLAS IN LOS ANGELES

THE GUESS WHO played for Princess Anne and Prince Charles at the White House. Interestingly enough they did not play either one of their two most recent singles, "Hand Me Down World" or "American Woman."

Both hits contained negative statements about America. You don't think someone on the White House staff listened to their Band beforehand, do you? It was appalling to see the description of "Performance" by a Warner Bros executive as a "sleazy movie that has to be cleaned up."

"Performance" is far from sleazy. Screened in Los Angeles about two months ago, it proved to be an excellent, subtle, terrifying examination into the underworld in all its forms: both criminal and personal.

True it is frank, it is, in parts, brutal, but to dismiss it as a blue film that lacks taste and skill is doing film-goers (and the movie) a disservice. "Performance" is sophisticated, perceptive, a wholly absorbing film.

It is also the sum of its parts and not a vehicle for Mick Jagger.

The accent barrier is acute, but the film's visuals make up for any incomprehensible dialogue. The film is definitely a mind-bender which requires much from its audience. Hopefully Warner Bros hasn't cut it to shreds.

Since "Alice's Restaurant" was filmed, based on the Arlo Guthrie song and since it made a small fortune in this country alone, producers have gotten it into their heads that basing films on songs might just be a good idea.

Already completed is "One Too Many Mornings." Remember the Dylan song? Now we are to have "Me and Bobby McGee" and "Sunday Morning Coming Down." Both were originally songs by Kris Kristofferson. Now they are to be films. This is probably only a beginning. How about somebody doing a western of "Rocky Racoon."

The Band, one of this country's top performing groups, faced insuperable difficulties at the Hollywood Bowl; difficulties that marred their abilities considerably.

The Bowl is large and outdoor; the sound system terrible. The tightness of the Band was dispersed to the winds. Not only were they inaudible part of the time, but Robbie Robertson later complained, "We couldn't even hear ourselves on stage."

Playing with them was Miles Davis, making a concerted effort to bring a rock audience into the jazz fold.

He did not succeed. The mainly teenaged audience talked, walked around and ate food during much of Davis'

Guess Who played for Anne and Charles

set; this reaction having no relation to the superb quality of his musicianship. Perhaps another time and another place would have helped.

Joe Cocker is reluctant to go back on the road. Despite the fact that success has hit him squarely between the eyes, Cocker is staying hidden within the confines of his Los Angeles home. Rumour has it that his management firm turned down almost a million dollars worth of bookings for the singer.

Rumour also has it that with a kick in the pants, he will come out of hiding sometime in August.

However, this time Cocker won't be playing large halls, instead he wants to "go back to where he once belonged" and forget all this superstardom nonsense that America has been throwing at him.

Stephen Stills is reported pursuing a concert tour with one of America's best known session men, now come out from under the recording studio. Whether or not it comes off depends on the willingness, not of Stills, who is eager, but of his would be, piano-playing partner. Could be incredible if it happens, but no one is holding his breath.

Biggest problem for small record companies is getting their money out of the distribution firms.

One small company, with an excellent reputation and three hit records is about to go under because they don't possess the muscle to pull in their funds.

Harry Nilsson's wife, Diane, expecting their first child. Joni Mitchell is still in Europe, reportedly giving her parents a grand tour of the Continent. Meantime her recording "Big Yellow Taxi" is twice on the charts, once with her version, and once with a cover.

Gordon Lightfoot forced to cancel out a concert date at the Hollywood Bowl with Blood, Sweat and Tears, because of a broken hand. Replacing him in the concert date is John Hartford.

Blood Sweat and Tears gave a press conference to relate how they were thrown out of Rumania for long hair loud music and outlandish clothes.

Movie company, National General shot the whole thing for a forthcoming documentary. The prices for BST concerts behind the Iron Curtain were from 80c to \$2.00.



THE GUESS WHO: No "American Woman"

Leon: top Mad Dog, ex-king of Persia

LEON RUSSELL, with his long naturally grey hair, his flowered pants, his high green hat, his brilliance as a musician, is rapidly becoming the star of the day. It's been a long time coming.

Years as studio back-up man have left Leon with incredible stories and unequalled ability. He first came to LA from his home in Oklahoma when he was still under-aged; he managed to play local clubs only by borrowing a friend's identity card. Later, when he had turned 21, he met James Burton, then playing guitar for Ricky Nelson. Burton taught Leon about the guitar and got him a few studio dates. For five years, Leon enjoyed the position of one of Hollywood's most successful session men.

He played for Phil Spector, and the Righteous Brothers. He played for Herb Alpert and Bob Lind. He played for the Byrds.

From session man to executive found Leon neck deep in something he didn't like; to this day he refuses to name the company. From that frustrating time came two years of inactivity, sitting in clubs and finding out where his own head was at. The record dates during those two years were played solely to pay the bills.

Then in 1969 he teamed with Delaney Bramlett (an old friend from TV's Shindig days) and Delaney's wife Bonnie. He toured with the group, arranged their material, and wrote "Delta Lady."

When Joe Cocker decided to record Leon's "classic" the now famous combination was formed. Leon and Denny Cordell (Cocker's producer) became immediately attuned to one another and they both returned to England to record. Leon's first "solo" album was the result, engineered by Glyn Johns, featuring Bill Wyman, Charlie Watts, George Harrison, Eric Clapton, Ringo Starr. The album, released on Russell's and Cordell's own label, Shelter, is now enjoying secure success on the charts.

But the topper to that phase of the Leon Russell saga was his association with Joe. It wasn't planned. Joe had been told bluntly that unless he did another tour, he would be in financial difficulty; the tour could make him break even. The trouble was that Cocker's band, The Grease Band, had already split; Leon was asked to form an alternative. The rest, as they say, is American history.

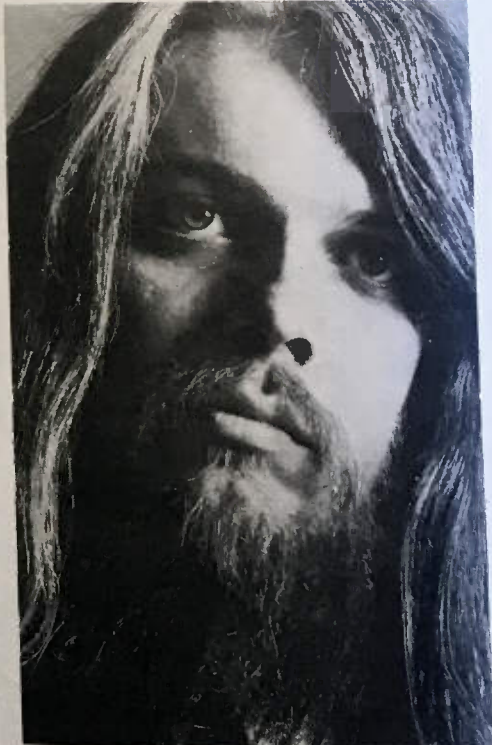
Forty-four people; musicians, wives, girlfriends, children, and dogs, toured with Mad Dogs and Englishmen. Leon refuses to admit that he led the group, "it was so tight because of the quality of the musicians involved," but it was clear to all comers that Leon was top Mad Dog.

Playing fantastic honky tonk piano (Leon had actually studied classical piano since the age of 3) and writing rock classics like the aforementioned "Delta Lady" and "Pisces Apply Lady" Leon created the stellar atmosphere in which Joe could shine.

After the tour the fantastic group split; Joe was resting in LA, the rest of the musicians scattered, and Leon is going it alone. He's back in the rehearsal hall and he's back on the stages. His health isn't good, but he sees that as the logical result of being on the road. "There's no way you can do a tour and not collapse," Leon stated in his soft, almost inaudible voice, "you get all hot and then cold... and moving from town to town! But I like playing city after city, I like the tour situation. I couldn't see myself in one town playing the same club ever again."

Leon made his solo debut at the Anaheim Stadium where 30,000 fans went collectively out of their minds. He's become the most famous underground hero ever to grace the music scene. Shy, polite but uncomfortable with strangers, it is now even money whether Leon will emerge from the underground as a super-star. Leon doesn't quite know how to relate to out-front success; he's aware it will change him, but just how he can't fathom.

His home, bought six years ago with session money, houses his own recording studio and some of his wandering musicians. "I guess people just tell people about



LEON RUSSELL: underground hero.

me," he says modestly, "I like having people stay. The most that's ever been here at one time was fifteen. I admit that got a little crowded."

His own record label, Shelter, is underway, moving into an old house in Hollywood. He's about to record again, maybe in England, maybe not. He played the Fillmore West and wiped everyone out. TIME magazine covered him, LIFE covered him. The impetus was from Joe but the articles couldn't ignore Leon.

He's into reincarnation and says with a straight face that he was once the King of

Persia. His answering service at home boasts a jingle of Leon's played on the piano. On the first ring, a tape machine cuts in and Leon is right there singing:

"Hello dear friend, there's no one home. It's just a tape recording on the telephone. But I'll call back when I get home. Won't you leave your name and number when you hear the tone."

The song changes monthly and is Leon's gift to his friends and associates. Along with that album. — JACOBA ATLAS.

JAZZ

By JEFF ATTERTON in New York and LEONARD FEATHER in Hollywood

THE 5th Annual Memorial Tributes to the late great Charlie Parker and Fats Navarro-Chifford Brown-Booker Little will take place at N.Y.'s Marc Ballroom on Friday and Saturday, July 24-25. The Parker tribute featuring such alto saxists as James Moody, Charles McPherson, Gary Bartz, Sonny Red and James Spaulding will last five hours.

The second five-hour tribute to Navarro, Brown and Little will feature seven trumpet stars Howard McGhee, Kenny Dorham, Joe Newman, Thad Jones, Jimmy Owens, Bill Hardman and Woody Shaw. Two all-star rhythm sections will be used for both events.

Miles Davis, whose new Columbia album, "Fillmore East and West" is due out in August, has composed and performed the musical background for the new documentary feature film, "Jack

Johnson" which will be released in September. This 1-hour 35 min. film with commentary by Brock Peters has already won two awards at the Atlanta Film Festival.

Cornettist Ruby Braff, currently appearing with Tony Bennett at Caesar's Palace in Las Vegas, has also been busy in New York rehearsing his new band which consists of Margolis trn, Dill Jones, pno, Larry Ridley bass and Jake Hanna drs.

Fats Waller, Clarence Williams, Scott Joplin, W.C. Handy, Spencer Williams and Benny Morton (trombone), were among great composers recently elected into the American Songwriters Hall of Fame for their lifetime of accomplishment.

Tenor man Zoot Sims has just begun a very long playing engagement at N.Y.'s Half-Note where he is fronting Ross Tompkins (pno), Victor Sproles (bass), and Mousie Alexander (drs). Continuing its name big band

one-night stand policy, the Jersey Steak Pit in New Jersey, has booked Count Basie and Harry James for return engagements in the autumn.

New York's Village Gate has launched a new rock policy which will feature new groups throughout the week and weekends. Sunday nights will be set aside for contemporary experimental music, particularly jazz-rock fusion.

Back from his successful European tour, singer Leon Thomas immediately opened a brief run at NY's Village Vanguard before appearing at the Newport Jazz Festival.

After her New York engagement, pianist Marlon McPartland will leave for Europe to play a series of club dates in London and Sweden.

Some 19,500 fans broke all attendance records at the third annual two-day Hampton Jazz Festival in Virginia. The festival was produced by George Wein.

T2

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JULY 31st

Solo Eric



ERIC CLAPTON
talks to
Douglas Garrick
about his new
solo album

ERIC CLAPTON'S long-awaited solo album is already released in America, and will be in British record shops within a fortnight.

Concurrent with the diminishing length of Eric's hair has been a re-awakening of his interest in playing, manifested in his unexpected appearances on recent sessions with Stephen Stills and Doctor John.

He began work on the album while in Los Angeles with Delaney and Bonnie, and came back to England with the unmixed, unedited tapes and went to work with Bill Halverson, the ace engineer whom Stills has used on his own album and both the CSN(&Y) albums.

Concern

Eric's main concern is that people will accept his singing on the album, and he was very willing to discuss the tracks in detail.

"The first track on side one will be the instrumental we did, which was just a good day of recording in Los Angeles, when Leon Russell came along. It was just a jam. Sounds nice, I'm really pleased with it. It's also matched to another track on the album called 'Blues Power,' which is a song that Leon wrote. The words are really applicable to me.

"And then there's 'Lonesome And A Long Way From Home' which is a song that Delaney Bramlett wrote a long time ago. Originally he did it acoustically, and the Hertz people were trying to

buy it from him for a commercial.

"He was doing it with King Curtis when I arrived in LA, and Curtis didn't like his voice on it. Curtis doesn't sing much but he's a great singer. So I said I'd like to do a version of it.

"The next one, 'After Midnight,' is a song that J. J. Cale wrote. He's one of those people from Tulsa and I think he's an engineer now. He made a record of it and I dug the record a lot so we did our version of that.

"'Lovin' You, Lovin' Me' started out as a song that Delaney and Leon wrote for the Blind Faith to do. I liked it very much. I don't know if the others ever heard it. I said I wanted to do it if I ever did a solo album, so we changed it around a bit to suit the way I could sing it and cut it in England.

"'I Don't Know Why' is a ballad, a love song kind

of thing. It was an idea that Delaney had when he came to England, and we finished it while he was staying at my house. We recorded it once in London, and again in Los Angeles.

"'Get Up and Get Your Man A Bottle Of Red Wine' is a ballad too. We were going to the studio one day in LA and we had no scenes, nothing at all to do. We were getting panicky on the way and we just thought up the song and did it when we got there. It's just a shuffle.

"I've already mentioned 'Blues Power.' It feels like he wrote it for me. I don't want to be pretentious and say he did, but it's easy to sing and it's exactly what I wanted to say.

"'I Told You For The Last Time' is a song that Delaney played on acoustic guitar. One of his motel shot numbers I think. We changed that around and arranged it for a big band sort of feel and it came out like a country number really.

Original

"The last one is called 'She Rides,' that just came from the lyrics of the original song we wrote. But when we went into the studio, the track came off so well that we abandoned the original song and since then I've been trying to think up a set of lyrics to go with the track. That's what has been holding the album up."

It would seem that this album means a lot to you.

"A great deal. The biggest reason for it coming out for me is that it's just good music. I loved the sound of the whole thing and I never thought that was possible. I've had a great deal of hangups about me singing all my life. I've always been very worried about whether or not I could sing.

In this case, you've certainly got the job done.

"Well, you see the thing is I got so much help that I couldn't let anybody down and I had to do it. It wasn't a question of proving anything to anybody. I just had to do it. The love that went around between everybody involved on the record was just so powerful that I'm really proud of it."

•There's a revolutionary feeling
You can sense it everywhere•

AMERICA has almost become a second home for Ten Years After, but England still holds a magnetism for the quartet who dashed home midway through an American tour last week for a few days' rest.

The short rest enabled MM to snatch a few words with TYA drummer Ric Lee about how the tour is going. It's their sixth visit to the States, so they are no strangers to the ways of the West.

"The tour is going very well, just great in fact," Ric told us at his Luton home. "We are drawing big crowds everywhere, bigger than the other tours, probably because of the Woodstock film.

"We are touring for nine weeks and it's very tiring, but there was a free week and we decided to come home for a rest. Alvin is trying to buy a house and so is Chick and they wanted time to sort things out.

"I am flying back tomorrow and the day after we are opening at Philadelphia. The day after we are at the Randall's Island Festival in Manhattan.

"We have done three weeks of the tour so far but it seems like a month to me. Mostly we have been working on the East Coast, and we are going out to the West later. The tour arranger has sort of split the country in half for us with the first half on the East Coast and the second on the West Coast.



TYA's Ric Lee reports on the band's current US tour

"The biggest gig we have done was at the Atlanta Pop Festival, which was very much like Woodstock last year. But it didn't seem to

have the same good vibrations that Woodstock had. We spent about seven hours at the Woodstock Festival but only two at Atlanta. We

were just rushed on and rushed off.

"We did a gig at the Harvard Stadium in Cambridge, Massachusetts, and there were 15,000 people there just for one night. Mott The Hoople were on with us and they went down very well. They have been with us on a few dates and are getting very good exposure.

"It was a very funny atmosphere at Harvard. We played there just before the fourth of July which didn't help and there were people throwing fireworks. There was a sort of uptight feeling about it which I have never noticed playing anywhere before.

"American Youth is in a very funny state at the moment. They have a revolutionary feeling going around and you can sense it everywhere. When there is a festival which attracts about 300,000, 100,000 turn up and are prepared to pay but the other 200,000 think it should be a free festival and just break down the barriers. There is nothing the organisers can do about it.

"Our records seem to be selling well out there at the moment. When we were out there in March and early April this year we released 'Cricklewood Green' which was our last big seller there. It got to about number 15 in the charts.

"When we went back at the beginning of this tour the album was only selling slowly but as we were leaving for this break the sales started increasing. The fact that we are over there must make a difference to the sales."

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moo

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