

Melody Maker

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Stills, Three Dog Night for Britain



STEVE STILLS: plans tour with new band

Beach Boys 'gem' due

"SURF'S UP," the unheard Beach Boys' track which Leonard Bernstein once called "one of the all-time greatest rock records," will be the title cut of the group's next album, due out in Britain later this month.

The song is part of the ill-fated collaboration between Brian Wilson and Van Dyke Parks, and was due for release on the "Smile" LP, which was shelved in 1967 because Wilson felt that one of the songs, called "Fire," was somehow responsible for an outbreak of fires in the Los Angeles area.

The Beach Boys' next single, out here around June 11, will be "Long Promised Road," a Carl Wilson composition on which Carl plays all the instruments and sings all the vocal lines.

In October and November, the group — minus Brian Wilson — will be in Europe for a concert tour which will include British dates.

A HOST of American talent is on its way to Britain.

Apart from the Band, Chicago and Gordon Lightfoot, set for London concerts this week, June will see the arrival of Stephen Stills, B. B. King, Harry Nilsson, Jim Webb, and possibly Three Dog Night.

STEPHEN STILLS will be visiting Britain for a few days to discuss a tour later in the year. He is currently rehearsing a band for his July-August tour of America, the first since his appearances with Crosby, Nash and Young last year.

The band comprises Dallas Taylor on drums, Paul Harris on keyboards, Calvin "Fuzzy" Samuels on bass and the Memphis Horns.

Stephen may come to Europe following the American stint if all goes well.

To coincide with the tour, Stills' second album, *Stephen Stills II*, will be released at the beginning of July in the States and a month later over here.

THREE DOG NIGHT may visit Britain for a short tour at the end of June — but the visit depends on the success of their current single "Joy To The World."

If the group come, they will probably do a concert at the Albert Hall, London, and isolated provincial dates.

ABC/Dunhill representative in London Dave Chapman, told the MM this week: "They won't do a TV show because of Union problems."

HARRY NILSSON, writer of "Everybody's Talkin'" and other hits, arrived in Britain with his wife and child on Monday for a month's recording in this country.

At presstime, it was uncertain whether he would be making any appearance — either live or on TV.

JIM WEBB, composer of "Up Up And Away" and "MacArthur Park" arrives in London on June 26 to record three TV shows.

Webb will record an In Concert, Top Of The Pops and Disco-2, all for BBC TV.

No personal appearances are planned before he flies back to Los Angeles on June 30. B. B. KING arrives in London on June 9 for a week's stay. But he will not be playing in public.

The blues guitarist will be here on holiday, though he plans to "check out on the music scene while in London," manager Sidney Seidenberg told the MM in New York this week.

"We shall visit our record people at EMI and I shall be speaking to Mike and Richard Vernon at Blue Horizon. B.B. will not be performing on this trip, but he will be bringing Lucille (B.B.'s guitar) with him.

"If he feels like jamming privately he may well do so," added Seidenberg, "and he intends to go into the studios and find out what's happening in London.

"We may do TV if anybody asks us."



THIS IS GORDON LIGHTFOOT, the Canadian singer/songwriter, who flew into London at the weekend for his Friday evening concert at London's Royal Albert Hall.

Lightfoot, whose album "Summer Side Of Life" is released by Warner Reprise in July, is also set for In Concert and Disco-2 TV

shows during his week-long stay.

With him are backing musicians Red Shea on lead guitar and bassist Rick Haynes.

"All I do is play and sing," says Lightfoot, whose popularity has been gaining in this country over the past two years.

"I don't expect any miracles.

I've had a good time and it looks like we're going to sell out the Albert Hall."

The concert is Lightfoot's first major concert in London, and could well mark his breakthrough into mass recognition.

An interview with Lightfoot appears on page 9.

TRAGEDY OF POP'S ESTABLISHMENT

Page 25

THE BAND: ROCK'S BEST YET?

Page 11

**Melody
Maker**

POP 30

**Melody
Maker**

SINGLES

- 1 (1) **KNOCK THREE TIMES** Dawn, Bell
- 2 (5) **MY BROTHER JAKE** Free, Island
- 3 (3) **INDIANA WANTS ME**
R. Dean Taylor, Tamla Motown
- 4 (2) **BROWN SUGAR** Rolling Stones, Rolling Stones
- 5 (4) **MALT AND BARLEY BLUES**
McGuinness Flint, Capitol
- (10) **I AM... I SAID** Neil Diamond, Uni
- 7 (5) **HEAVEN MUST HAVE SENT YOU**
Elgins, Tamla Motown
- 8 (7) **JIG-A-JIG** East Of Eden, Deram
- 9 (16) **I DID WHAT I DID FOR MARIA**
Tony Christie, MCA
- 10 (15) **RAGS TO RICHES** Elvis Presley, RCA
- 11 (11) **MOZART 40** Waldo De Los Rios, A&M
- 12 (8) **IT DON'T COME EASY** Ringo Starr, Apple
- 13 (13) **UN BANC, UN ARBRE, UNE RUE** Severine, Philips
- 14 (26) **I'M GONNA RUN AWAY FROM YOU**
Tami Lynn, Mojo
- 15 (12) **REMEMBER ME** Diana Ross, Tamla Motown
- 16 (20) **I THINK OF YOU** Perry Como, RCA
- 17 (9) **DOUBLE BARREL** Dave/Ansil Collins, Techniques
- 18 (14) **SUGAR SUGAR** Sakkarin, RCA
- 19 (18) **RAIN** Bruce Ruffin, Trojan
- 20 (27) **OH YOU PRETTY THING** Peter Noone, RAK
- 21 (17) **IT'S A SIN TO TELL A LIE**
Gerry Monroe, Chapter One
- 22 (—) **LADY ROSE** Mungo Jerry, Dawn
- 23 (—) **BANNER MAN** Blue Mink, Regal Zonophone
- 24 (—) **HEY WILLY** The Hollies, Parlophone
- 25 (19) **LOVE STORY** Andy Williams, CBS
- 26 (30) **JUST MY IMAGINATION**
Temptations, Tamla Motown
- 27 (—) **HE'S GONNA STEP ON YOU AGAIN**
John Kongos, Fly
- 28 (21) **GOOD OLD ARSENAL** Arsenal 1st Team, Pye
- 29 (22) **DIDN'T I (BLOW YOUR MIND)** Delfonics, Bell
- 30 (22) **PAY TO THE PIPER**
Chairmen of the Board, Invictus

PUBLISHERS/COMPOSERS

1 Tri-Dem Music (Hank Madress/Phil Margo/Mitch Margo/Jay Seigel); 2 Blue Mountain (Andy Frazer/Paul Rogers); 3 Jobete/Carlin; R. Dean Taylor; 4 Mirage (Mick Jagger/Keith Richards); 5 Gallagher/Lyle (Benny Gallagher/Graham Lyle); 6 KPM (Neil Diamond); 7 Jobete/Carlin (Eddie Holland/Lamont Dozier/Brian Holland); 8 Uncle Doris/April (Traditional); 9 Intune Ltd. (Mitch Murray/Peter Callander); 10 Frank Music (Adler/Ross); 11 Rondor (Mozart); 12 Startling (Ringo Starr); 13 Chappell (Pierre Dourtayne/Yes Dessca); 14 Shapiro/Bernstein (Bert Berns); 15 Jobete/Carlin (Nicholas Ashford/Valerie Simpson); 16 Melanie (Lai/Desage/Mc-Kuen); 17 B & C (Winston Tiley); 18 ATV Kirshner (Nicky Chinn/Mike Chapman); 19 Ivan Mogul/Essex (Jose and Hilda Feliciano); 20 Tritan/Chrysalis (David Bowie); 21 Francis Day and Hunter (Billy Mayhew); 22 Our Music (Ray Dorset); 23 In Music (Herbie Flowers/Roger Cook/Roger Greenaway); 24 Cookaway / Timtobe (Allan Clarke / Roger Cook / Roger Greenaway); 25 Famous (Francis Lai/Carl Sigmond); 26 Jobete/Carlin (Norman Whitfield/Barrett Strong); 27 Essex International (John Kongos/Chris Denetriou); 28 Weekend (Tony Palmer); 29 Carlin (Tom Bell/William Hart); 30 Ardmore/Beechwood (Perry Johnson/Eddie Dunbar/Bond).

AMERICA'S TOP 10

- 1 (6) **WANT ADS** The Honey Cone (Hot Wax)
- 2 (3) **BROWN SUGAR** Rolling Stones (Rolling Stones)
- 3 (2) **BRIDGE OVER TROUBLED WATER** Aretha Franklin (Atlantic)
- 4 (9) **IT DON'T COME EASY** Ringo Starr (Apple)
- 5 (1) **NEVER SAY GOODBYE** Jackson 5 (Tamla Motown)
- 6 (4) **JOY TO THE WORLD** Three Dog Night (Dunhill)
- 7 (—) **SWEET AND INNOCENT** Donny Osmond (MGM)
- 8 (—) **SUPERSTAR** Murray Head (Decca)
- 9 (—) **RAINY DAYS AND MONDAYS** Carpenters (A&M)
- 10 (—) **I'LL MEET HALFWAY** Partridge Family (Bell)

FROM CASHBOX

ALBUMS

- 1 (1) **STICKY FINGERS** Rolling Stones, Rolling Stones Records
- 2 (2) **TAMLA MOTOWN CHARTBUSTERS Vol 5** Various Artists, Tamla Motown
- 3 (4) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
- 4 (3) **HOME LOVIN' MAN** Andy Williams, CBS
- 5 (9) **4 WAY STREET** Crosby, Stills, Nash and Young, Atlantic
- 6 (—) **RAM** Paul and Linda McCartney, Apple
- 7 (6) **THE YES ALBUM** Atlantic
- (8) **SONGS OF LOVE AND HATE** Leonard Cohen, CBS
- 9 (5) **SPLIT** Groundhogs, Liberty
- 10 (15) **MUD SLIDE SLIM AND THE BLUE HORIZON** James Taylor, Warner Brothers
- 11 (11) **ANDY WILLIAMS GREATEST HITS** CBS
- 12 (10) **AQUALUNG** Jethro Tull, Chrysalis
- 13 (17) **THE CRY OF LOVE** Jimi Hendrix, Track
- 14 (7) **SYMPHONIES FOR THE SEVENTIES** Waldo De Los Rios, A & M
- 15 (—) **OSIBISA** MCA
- 16 (22) **RELICS OF THE PINK FLOYD** Starline
- 17 (12) **BEST OF T. REX** Fly
- 18 (—) **EL PEA** Various Artists, Island
- 19 (20) **SOMETHING ELSE** Shirley Bassey, United Artists
- 20 (14) **ELEGY** Nice, B & C
- 21 (28) **IT'S IMPOSSIBLE** Perry Como, RCA
- 22 (21) **ALL THINGS MUST PASS** George Harrison, Apple
- 23 (—) **I'M 10,000 YEARS OLD, ELVIS COUNTRY** Elvis Presley, RCA
- 24 (13) **IF I COULD ONLY REMEMBER MY NAME** David Crosby, Atlantic
- 25 (—) **THIS IS MANUEL** Manuel, Studio Two
- 26 (27) **WOODSTOCK II** Various Artists, Atlantic
- 27 (26) **PORTRAIT IN MUSIC** Burt Bacharach, A & M
- 28 (—) **THE GOOD BOOK** Melanie, Buddah
- 29 (16) **FRANK SINATRA'S GREATEST HITS Vol 2** Reprise
- (19) **CLUB REGGAE** Various Artists, Trojan

Two titles tied for 7th and 29th positions

America's Top 30 LPs

- 1 (3) **STICKY FINGERS** Rolling Stones, Rolling Stones
- 2 (2) **4 WAY STREET** Crosby, Stills, Nash and Young, Atlantic
- 3 (1) **JESUS CHRIST SUPERSTAR** Decca
- 4 (4) **MUD SLIDE SLIM AND THE BLUE HORIZON** James Taylor, Warner Bros.
- 5 (9) **TAPESTRY** Carole King, Ode
- 6 (7) **SURVIVAL** Grand Funk, Capitol
- 7 (6) **UP TO DATE** Partridge Family, Bell
- 8 (10) **GOLDEN BISCUITS** Three Dog Night, Dunhill
- 9 (5) **PEARL** Janis Joplin, Columbia
- 10 (11) **TEA FOR THE TILLERMAN** Cat Stevens, A&M
- 11 (14) **L.A. WOMAN** Doors, Elektra
- 12 (12) **MAYBE TOMORROW** Jackson 5, Tamla Motown
- 13 (15) **SHE'S A LADY** Tom Jones, Parrot
- 14 (13) **THE BEST OF GUESS WHO** RCA
- 15 (8) **LOVE STORY** Original Soundtrack, Paramount
- 16 (22) **AQUALUNG** Jethro Tull, Reprise
- 17 (—) **RAM** Paul and Linda McCartney, Apple
- 18 (21) **NATURALLY** Three Dog Night, Dunhill
- 19 (—) **CARPENTERS** A&M
- 20 (18) **CLOSE TO YOU** Carpenters, A&M
- 21 (19) **ABRAXAS** Santana, Columbia
- 22 (16) **WOODSTOCK II** Various Artists, Cotillion
- 23 (17) **LOVE STORY** Andy Williams, Columbia
- 24 (20) **PORTRAIT OF BOBBY** Bobby Sherman, Metromedia
- 25 (14) **PARANOID** Black Sabbath, Warner Bros.
- 26 (23) **THE CRY OF LOVE** Jimi Hendrix, Reprise
- 27 (26) **EMERSON LAKE AND PALMER** Cotillion
- 28 (—) **17-11-70** Elton John, Uni
- 29 (—) **SKY'S THE LIMIT** Temptations, Gordy
- 30 (27) **THIRDS** James Gang, ABC

FROM CASHBOX

Massive Yes tour

YES will headline a 30-day concert tour of Britain in November — but there won't be any UK dates for the group before then.

The British itinerary will be part of a massive European tour, organised by manager Brian Lane in conjunction with the Chrysalis Agency and Kinney Records. A top American act — also from the Kinney group — will join Yes.

Italy (October 1-7), Switzerland (8-10), Scandinavia (18-25), Britain (November 1-30), Holland and Belgium (December 1-7) and France (7-10) will all be visited.

Plans are under way for Yes to be recorded "live" on both the British and European dates for a 1972 album.

The group's first US tour is now set to open in New York on June 9 and will last four-and-a-half weeks. A projected visit to Mexico in early June has been cancelled because of recording commitments. Their next album is due for August release.

Manager Brian Lane told the MM this week: "The group are away in the country preparing new material and they want to get it all down on record before playing any more British dates. They're getting a brand new act together and in this way they'll avoid getting stale."

"They need a break and they want to get away from promoting material from 'The Yes Album.'"

WALRUS IDEA

NOEL GREENAWAY, vocalist with Walrus, has been having discussions with producers from both BBC2's Disco 2 and Radio One's Sound Of The Seventies over the possibility of a programme featuring British bands who incorporate brass in their line-up.

Greenaway told the MM "With all the publicity Chicago have been given over their concert in London I thought it would be a good idea to get a television show together that featured British bands, like us, who use brass. I have spoken to people from both Disco 2 and Sound Of The Seventies and they both



JON ANDERSON of YES: 30-day tour of Britain

seemed to like the idea. "I also talked to people from bands such as Swegas and they, too, agree that a television programme with purely brass bands could be very good."

Walrus, have recently expanded to a nine-piece.

BRIDGET AT CHARITY

BRIDGET St John, Al Stewart and DJ Pete Drummond are among the guests at a special charity concert organised by Lepra at Kenwood House, Hampstead, tonight (Thursday).

Others appearing include Colin Scott, Mark Ellington, David Costa, Magic Michael, the Sutherland Brothers, Indian instrumentalist A. Gajjar and Mister Kothare.

BLONDE FOR FEST

A FREE festival is being held at Cliff Castle, Keighley, Yorkshire, in June with Blonde On Blonde topping the bill.

Other acts will be local groups including Spiral Highway, Factory, Kaboss, Castle Milk Train and folk singers Jonn and Trev.

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Sunday, 20th June
City Hall, SHEFFIELD
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Thursday, 24th June
Caird Hall, DUNDEE
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Albert Hall debut and tour for Hoople

MOTT THE HOOPLE, who return from America in mid-June, are set for a short British tour in July—and the itinerary includes a date at London's Royal Albert Hall, Mott's first appearance at the venue.

The group have a single released on Island on June 11. Titled "Road To Roam" it is an Ian Hunter composition and was recorded in New York. Producer was Shadow Morton, who was responsible for the Shangri-Las.

Dates for the tour are Pavilion, Felixstowe (July 3), Royal Albert Hall (8), Spa Royal Hall, Bridlington (10), Floral Hall, Southport (11), Town Hall, Truro (24), Guildhall, Plymouth (25), Town Hall, Cheltenham (30) and Dome, Brighton (31). Other dates may be fixed by the Island Agency.

DUUL CANCEL

AMON DUUL II, the German rock group scheduled to tour England during June, have cancelled their tour.

They were due to arrive on June 2, but equipment problems encountered during their recent tour of Germany which

included a fire at their Cologne concert when three people were killed, have forced them to call the tour off.

United Artists are organising a British tour for the group in September.

PURPLE IN U.S.

DEEP PURPLE will be touring North America for the whole of July. The first four dates will be in Canada and the remainder in the US where they will play concerts in 19 cities.

The group are set for a concert in Iceland on June 19 and a TV recording in Italy on June 26 and 27.

ALEXIS GIGS

ALEXIS Korner, who is currently touring Germany with CCS singer Peter Thorup, is appearing at the International Folk Festival in Malataverne, France, in June.

Their German concert tour includes three concert appear-



MOTT THE HOOPLE: debut

ances and a TV show in Bremen on June 5 and 6.

They appear in Berlin on June 13, topping the bill at the Sportshalle. Other acts appearing on the same night include Man, Atomic Rooster and Status Quo.

EDWARDS CHANGES

PRINCIPAL Edwards Magic Theatre, who have had some personnel changes recently, have a maxi-single released on July 2. Titles are "Rainy-day Ann," "Dear John" and "Ministry of Madness."

New group members are Beth Wood (vocals), Terry Budd (lights), Joe Read (bass) and Christy Morris (lights).

NEW ROCK VENUE

JOHN Morris, the American who ran the famous New York Fillmore East for promoter Bill Graham, is opening an ambitious concert venture for live shows at North London's 3,000-seater Finsbury Park Astoria.

The Astoria ends its long run as a cinema on June 26. It has been a cinema since the early 'thirties, but also the venue of many successful stage shows. These

have included acts ranging from Louis Armstrong and Count Basie to the Four Tops and Tony Bennett, the Beach Boys and Beatles.

Now, John Morris's Sundancer Theatre Company has taken a long lease on the Astoria. Live shows previously staged there will move to Rank's other North London cinema — also a 3,000-seater — the Regal, Edmonton.

Chris Moore, Information Services Controller of the Rank Organisation, told the

MM: "We understand live shows will be presented at the Astoria on Fridays, Saturdays and Sundays."

John Morris said: "It is not our intention to turn the Astoria into another Fillmore East London could do with another concert hall, and the Astoria is ideal for this purpose. We do not just want to present rock concerts there."

The MM understands that Indian dancers and companies from Greece may also appear at the Astoria.

Weaver joins the Greasers

BECAUSE of contractual pressures Chris Stainton has had to leave The Greaseband and his place has been filled by keyboard player Mick Weaver, alias Wynder K. Frogg, in time for their forthcoming six-week American tour.

Weaver, rated by Grease Band guitarist Henry McCullough as the best rock and roll pianist in Britain, made his first appearance with the Grease Band in Paris yesterday (Wednesday) when the band recorded a European TV programme and tomorrow (Friday) leaves with the band for their sell-out American tour.

During the tour the Grease Band will be finishing off recording their second album — five tracks have been completed with Mick Weaver at Island earlier this month — in Memphis and at Leon Russell's home Studio in Oakland.

On their return from the States the Grease Band will undertake a 30-city European tour, which will include 15 dates in Britain.

The MM understands that the tour will feature the Grease Band with Leon Russell and the Shelter People for most of the dates.

Rumour has it that the two groups will be on stage both together and separately, and neither will be getting top billing.

This is partly the reason the Grease Band are recording at Russell's house — so that they can work out a complete show.

PAXTON TOUR

TOM PAXTON, American singer and songwriter, makes another tour of Britain in October. It will take in all the major cities and last for about six weeks.

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Dylan: a London '66 bootleg

His best ever?
Richard Williams
on the current spate of Dylan bootlegs

BOOTLEG recordings of Bob Dylan's 1966 London concert with The Hawks finally appeared on the British market last week.

The album, which sells at £3.15, contains what is thought to be the entire second half of his concert at the Royal Albert Hall on May 27, 1966. The concert was attended by the Beatles, and during the first half Dylan delivered a speech to the audience telling them to "take or leave" the music.

Much of the shouted insults and slow-handclapping, as well as the fulsome applause, is preserved on this record, between the eight songs.

It begins with "Tell Me Mama," a fast 'n' light rocker, and continues through superb versions of "I Don't Believe You," "Baby Let Me Follow You Down," "Just Like Tom Thumb's Blues," "Leopard-Skin Pill-Box Hat," "One Too Many Mornings," "Ballad Of A Thin Man," to the final, climactic "Like A Rolling Stone," before which someone shouts "Judas!" and is greeted with Dylan's reply: "I don't believe you . . . you're a liar."

superb

The recording quality is slightly boxy but generally superb, which leads one to believe that the tapes may have come from Columbia's vaults. The Hawks' playing, in retrospect, is quite magnificent, particularly that of Robbie Robertson, whose guitar is amazingly pungent and forceful.

Garth Hudson's organ is what underpins "Rolling Stone," while the organ and piano and guitar mesh throughout to produce a fantastic thrust of sound which really defies description. The whole band pushes and pushes and pushes, with such solidity that Dylan is able to float and stab his lines at will. It may well be the best album he's ever made. (Oh yes, and the pressing is excellent, too).

In contrast, perhaps the worst-value Dylan bootleg ever has just appeared, apparently imported from Germany. It's a triple-album in a crude box, sells at £5, and contains a mish-mash of tracks from various earlier bootlegs ("Stealin," "GWW," "24") — plus roughly a dozen tracks officially released by CBS.

The only cut that will be of interest to seasoned bootleg collectors is a live version of "Only A Pawn In Their Game," which is almost certainly from the old Broadside LP recorded at the famous March On Washington in the early Sixties.

four more

Apparently four more "pirate" Dylan albums will soon be imported from America—probably including the three which were exclusively announced in the MM some weeks ago: "Blind Boy Grunt," "GWW: Seems Like A Freeze-Out," and "GWW: Talking Bear Mountain Picnic Massacre Disaster Blues."

Other victims of new bootleg releases are Pink Floyd. Apart from their "pirate" album "Pinky," which has been on the market for some time, a new double-album appeared in London this week.

Recorded in Hamburg in February, the untitled double bears the legend: "All rights are free. Made in Hong Kong." It contains "Careful With That Axe, Eugene," "Cymbaline," "Embryo," "Set The Controls For The Heart Of The Sun," "Saucerful Of Secrets," and "Atom Heart Mother." The last two tracks each occupy one side of the second album.



BOB DYLAN in 1966

news in brief

PERRY COMO, Jim Reeves, Sam Cooke and Neil Sedaka are among artists featured in the Maximillion range of singles to be issued by RCA. The records will include three hits by the artist and sell for 50p. Tracks featured are: Perry Como — "Catch A Falling Star," "Magic Moments" and "Don't Let The Stars Get In Your Eyes"; Jim Reeves — "I Love You Because," "He'll Have To Go" and "Moonlight And Roses"; Sam Cooke — "Twistin' The Night Away," "Only Sixteen" and "Cupid"; Neil Sedaka — "I Go Ape," "Happy Birthday Sweet Sixteen" and "Calendar Girl."

BBC-TV producer Stanley Dorfman is assembling a group of five musicians who will join Pan's People — the Top Of The Pops dance team — plus Lance Le Gault (of the rock musical, Catch My Soul) to take part in a festival at Knokke, Belgium, on July 7, 8 and 9. Several other European broadcasting companies will also be entering for the festival. Dorfman will produce his show in Knokke.

A JAZZ festival is being held in Ljubljana, Yugoslavia, this week, being attended by Chris Barber and Ottilie Patterson. Next week, the organisers are holding a pop song festival in Solvay, which will be attended by the Tremeloes, Don Fardon and Family Dog.

ROD MCKUEN, whose British concert tour ended at the Royal Albert Hall, London, on Thursday, spent the Whitsun Holiday recording a new album. He left London yesterday (Wednesday) for Vienna where he is due to give a concert on Friday at the Brauns Halle. McKuen will be back in Britain during the autumn for another TV series.

COSMOSIS, a new group featuring Sam Gopal (tablas/guitar), Bernie Holland (drums), Moxie (flute/harmonica), Freddy Gandy (bass) and Alan Marx (vocals) have a residency on Monday evenings at Ronnie Scott's Club, London, throughout June.

FARM, from Princess Risborough, won a CBS audition in Slough Arts Festival's Rock section last week. The competition, held at Slough Community Centre, was sponsored by the local evening paper, the Evening Mail and attracted a dozen local groups. The Mail's trophy for the most outstanding artist in the groups competing was won by Alan Thornton, singer/guitarist with Antic Hay from Burnham.

SUPERTRAMP, with new members Frank Farrell (bass) and Kevin Corne (drums) have their new album "Indelibly Stamped" released on A&M on June 5. The group are heard on the forthcoming film "Extremes" in a sequence filmed at last year's Isle Of Wight Festival.

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CLIFF MOVIE

CLIFF RICHARD plans to start work on a new film in September to be shot entirely on location in Newcastle-on-Tyne.

Working title of the film is Xanadu, and the producer is Andrew Mitchell. Paul Ferris is musical director. The casting of the girl playing opposite Cliff had not been fixed at presstime.

Director is Peter Hammond, who directed the film success, Spring And Port Wine.

BALDRY FOR U.S.

LONG John Baldry is to visit the States for six weeks from tomorrow (Friday), for a concert tour to promote his forthcoming album release.

The LP has been produced by Elton John and Rod Stewart, who both worked with John in the past. Among the musicians accompanying Baldry on his tour will be drummer Micky Waller.

SPINNERS FOR TV

THE SPINNERS, the Liverpool-based folk group, return to BBC-1 TV with a new seven-week series on Monday (June 7). As with their previous series, this was recorded in the Octagon Theatre, Bolton.

Guests will appear on the shows, the first being Lulu. Others include Francoise Hardy, Esther Ofarim, Sandie Shaw and Judith Durham.

SHA NA NA NA FIGHT

SHA NA NA — the American '50's rock group who tour Britain during June — have accepted a challenge from Britain's Rock & Roll Allstars for a battle of the bands competition.

The date set for the duel is June 20 and the venue Hemel Hempstead Pavilion. Allstars leader Billy Williams told the MM this week: "We are six genuine Battersea hardcases who play genuine 1950's rock and roll music. "There is an unfortunate attitude prevailing in British rock circles which results in Sha Na Na being accepted as an authentic 1950's rock group."

Sha Na Na—because they

Seven-day pop proms

PROMOTER Peter Bowyer, of Nems, is negotiating for a London venue to put on a pop proms in October this year. The event will last seven days and the venue will hold upwards of 2,000. Bowyer, who promoted the recent Camden Festival at London's Roundhouse, told the MM: "It won't be like the Camden Festival which was all British acts. There will be some American groups as well. "I have two big names in mind for the event already."

couldn't find a suitable venue in London—have agreed to a concert at the Roundhouse, Chalk Farm, on July 11 which they will play for expenses only.

STACKRIDGE BOOK

STACKRIDGE, the Bristol-based band who support Wishbone Ash on their forthcoming 18-date concert tour, are planning to adapt six of the songs on their first album into cartoon book form.

Guitarist Andy Davies said that several of the songs could be interpreted as children's stories.

An approach has been made to a publisher to turn some of the characters in the book into a cartoon.

The album, on MCA, is set for July release. The Wishbone-Stackridge tour opens at Plymouth Town Hall on Monday, June 7.

DAVE CANCELLED

DAVE EDMUNDS, who was one of last year's chart surprises with his number one record "I Hear You Knocking," has had his third single due for release this week cancelled.

A spokesman for EMI said that no reason had been given for "Blue Monday" being withdrawn.

FRAZIER HERE

JOE FRAZIER, heavyweight

boxing champion, and his soul group The Knockouts arrive in Britain on June 14 for a ten-day tour.

The package — apart from the eight-strong Knockouts — also includes female vocalist Vivien Reed, Lester Pelerman

and a trio of dancing girls.

Dates set are Granada, Tooting (June 15), Brighton and Hove Football Stadium (16), Barbarella and Rebecca Clubs, Birmingham (17-19), Wakefield Theatre Club (22), and Newcastle City Hall (24)

Gordon, Rebop with Traffic

AS WELL as Dave Mason, Traffic will be joined by top session drummer Jim Gordon and African conga player Rebop on their short British tour which opens at Fairfield's Hall, Croydon, next Sunday.

The tour was due to start at Liverpool Stadium last Saturday but, because the band were under-rehearsed, Steve Winwood called off the opening date. A concert at Liverpool will be fixed after the other gigs at the Belfry, Sutton Coldfield (June 12), University of East Anglia (19) and Durham University (25).

The group are expected to include some new Dave Mason songs in their act. More British dates are expected during the summer after Traffic have finished recording a new album, scheduled for release in September.

NUCLEUS TOUR

NUCLEUS and Ray Russell are set for a short University tour during November.

Dates set are Birmingham University (November 6), Sussex University (8), Chelsea College of Technology (9), Leeds University (11), Stirling University (12) and Herriott Watt College (13).

Curved Air single

CURVED Air, who returned from their first US trip last week, release a single on June 11 entitled "Back Street Luv," written by Darryl Way, Sonja Kristina and Ian Eyre.

The group commence their British tour on Friday at Hull City Hall and various changes have been made in the itinerary. Other dates are now Oxford Town Hall (10),

Leeds Town Hall (12), Colston Hall, Bristol (14), Liverpool Philharmonic (15), Sheffield City Hall (16), Mayfair Club, Newcastle (18), Norwich Town Hall (19), Manchester Free Trade Hall (20), Southampton Guildhall (21), Birmingham Town Hall (23), Portsmouth Guildhall (24), Festival Hall, London (25), Dunstable City Hall (28), Leicester De Montfort Hall (29), Guildford Civic Hall (20) and Winter Gardens, Weston-super-Mare (July 3).

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They're gonna put him in the movies. Again.

RINGO Starr is to make another film. Manager Allan Klein announced in New York this week that Ringo had signed to co-star with Tony Anthony for Abkco Films in a production called "Blindman". This is Ringo's first straight dramatic role since the Beatles won an Academy Award for their music from the film Let It Be. Besides the Beatles' films Hard Day's Night and Help, Ringo also starred in Candy with Marlon Brando and with Peter Sellers in The Magic Christian. Blindman will be directed by Ferdinando Baldi. The shooting commences a ten-week schedule in Italy and Spain on June 7. It will be produced by Saul Swinner and Tony Anthony.



JAMES-CAROLE CHANGES

THERE have been slight changes in the itinerary of the James Taylor-Carole King tour due to open in July.

The show, which includes the American backing group Jo Mama, arrives in Britain on July 8. It opens the following day at London's Royal Festival Hall.

There will be one concert at each of the venues, except at Manchester on Sunday, July 11, when there will be two shows at the Free Trade Hall. These now take place at 4.30 in the afternoon and 7 p.m.

The remaining dates are: Colston Hall, Bristol (July 10), City Hall, Glasgow (13), City Hall, Newcastle (14), and Fairfield Hall, Croydon (16).

A TV recording is being set up on July 15 for later transmission.

ANDOVER JAZZ

AN ANDOVER Jazz Festival will be held on June 19 for the IPC/IPL Sports Day.

Bands to appear are the Rod Mason Jazz Band, Chez Chesterman Jazz Band, Black Bottom Stompers and The Pedro Harris New Orleans Band.

Tops, Supremes tour dates

THE MELODY MAKER — which exclusively revealed the British itinerary of the Temptations on May 22 — is able to announce this week the initial British dates of those other stars of the Tamla stable — the Supremes, and the Four Tops.

The Supremes tour opens at the Regal, Edmonton, London, on Friday, November 12. At presstime, dates had been fixed at the Odeon, Lewisham, London (13), Odeon, Manchester (18), Odeon, Hammersmith, London (26), and Odeon, Birmingham (27).

The Four Tops play the Regal, Edmonton, on Friday, October 22, followed by Odeon Lewisham (24), Odeon, Manchester, November 3 and Odeon, Birmingham (5).

PEARSON BENEFIT

A BENEFIT for the widow of Dave Pearson, the drummer who died in the Dickie Valentine car crash last month, is being staged by trumpeter Gerry Salisbury at London's 100 Club on Tuesday, June 15.

Gerry and Dave were both once members of the Freddy Randall Band, along with Sidney Boatman, who was also killed in the crash.

Gerry told the MM: "So many people have offered to help Dave's widow by appearing at the benefit. Graham Bond and Magick will be there, and Mitch Mitchell says he will fly back from the States specially to take part. "Marc Bolan, because of other commitments, cannot be there, but he wrote me out a cheque for £50 on the spot."

Other artists expected to attend include Dave Mattacks, drummer with Fairport Convention, and the Badfinger and Matchbox groups.

"I have booked the halls and had all the posters printed so I don't really know why it has been called off."

Smithers told the MM this week.

"I shall be making inquiries to find out why Kooper can't come."

PATTO AT FAREWELL

LOCAL objections and "police pressure" have closed the all-night sessions staged on Fridays at North London's Sisters Club, promoter Roger Simpson told the MM on Tuesday.

Last all-nighter takes place tomorrow (Friday) when the "farewell bill" features Patto, plus Mike Patto's specially-formed big band, Dick and the Firemen.

Quiver are also on the bill.

Says Roger: "We expect some 30 names to turn up for this last gig. We hope to be able to re-start the all-nighters after the summer. They were very popular."

Major tour for Argent

A MAJOR British concert tour for Argent is being set up by manager Mel Collins to tie in with their third Epic album.

The album will be recorded in June for release in mid-

September, and Collins has already set venues in Wolverhampton, Portsmouth, Brighton, Hull and Barry for a 16-day concert tour the same month.

Argent appear in Sounds of the Seventies on June 8 and

start their second American tour in late June.

Upcoming British dates by the group include High Wycombe Town Hall (tonight, Thursday), Guildford Civic Hall (June 6), and Il Ronder, Leicester (18).

Cambridge Fest.

TERRY REID, Audience, Graham Bond and Cochise are among the acts appearing at a free outdoor festival at Cambridge on June 12 and 13.

The Festival, sponsored by Cambridge City Council, will be held from mid-day to 11 p.m. on each day. Negotiations are going ahead for Keef Hartley, Daddy Longlegs and Arthur Brown—and one other "top name act" to be announced next week.

The concerts will take place on Coldham's Common. Camping space will be available.

Other acts booked are Armada, Blonde On Blonde, Bram Stoker, Forevermore, Gnome Sweet Gnome, Gordon Giltrap, Gracious, Hackensack, Jericho Jones, May Blitz, Origin, Paul Brett's Sage, Hare Krsna Temple, Raw Material, Slade, Trident, Toby Jug and Washboard Band and UFO.

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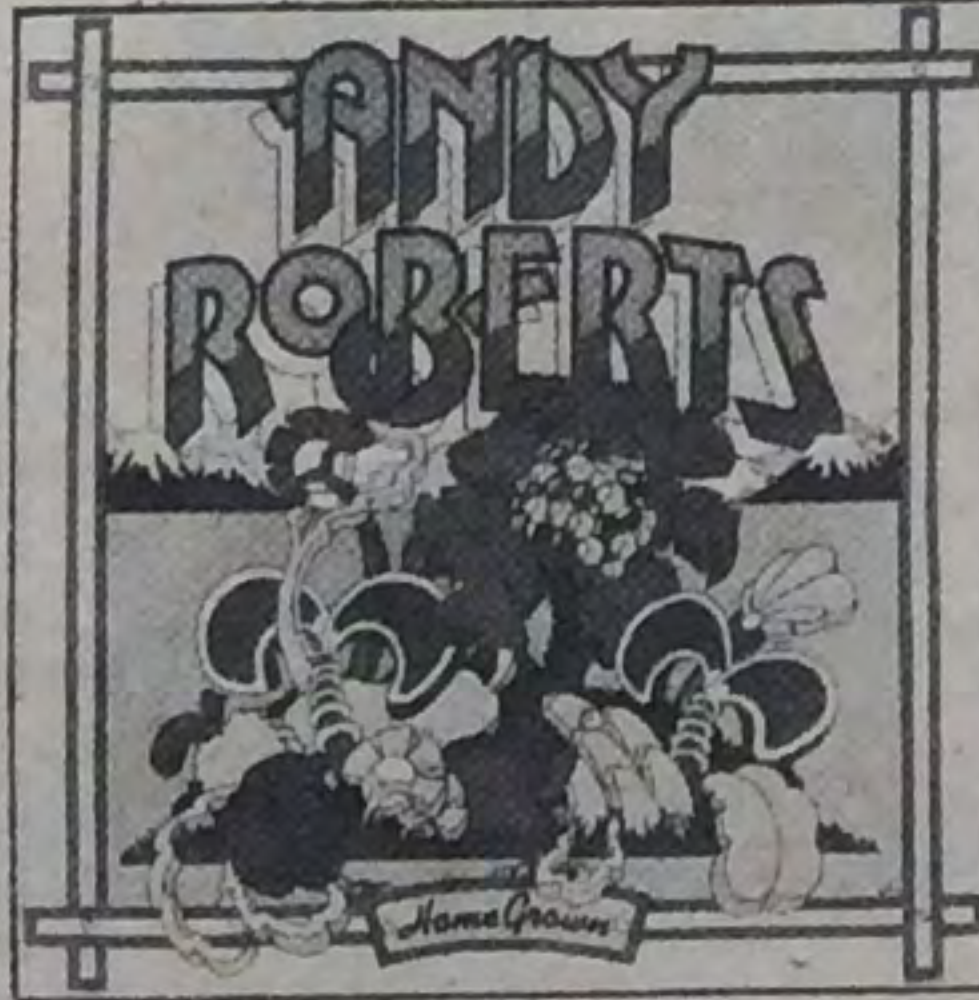
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THE WIDE MUSIC WORLD IN THE USA

Taj steals Leon's show

from VICKI WICKHAM in NEW YORK

TWO GREAT Kings are playing concerts in town on June 19: B. B. King is at Fillmore and Albert King is at Hunter College. Albert has a new album just out on Stax and it is his best yet.

Called "Love Joy" it was recorded at Muscle Shoals Studios in Alabama and Sky Hill Studios, Los Angeles and between the two studios there's a strong and heavy line-up of musicians.

Don Nix takes most of the writing, and arrangement and production credit, but it also includes a Taj Mahal number "She Caught The Katy And Left Me A Mule To Ride" and the Stones' "Honky Tonk Women." It's funky blues, and very good.

Taj Mahal, complete with nine-piece band, was at Fillmore. He was mid-bill-midway between Donny Hathaway and Leon Russell and he was just incredible. He totally stole the show from Leon.

Starting off casually on acoustic guitar, alone on stage, he played blues and then picked at a banjo and then from there began to introduce the band and it all got more and more interesting and hugely exciting. Four tuba players at one point were dancing and playing, led by the horn-leader Howard Johnson.

John Simon on keyboards was outstanding and just about the best drum-solo I've ever heard came from James Otey.

Taj sung a lot, played a lot of harmonica and banjo and guitar and made a lot of good, mostly blues based, music. A long, but enjoyable mid-time set.

Leon Russell also makes good, exciting music, and his band, including Don Preston, guitar and vocals, John Gallie, organ, Jozy Cooper, guitar and vocals, Carl Radle, on bass, Chuck Blackwell on drums and two girl vocalists, Claudia Linnear (who's featured in Joe Cocker's movie "Mad Dogs and Englishmen") and Kathi McDonald. Leon, like Taj started off alone on stage, explaining (minus his hi-hat and beard!) that he had been to see "Gimme Shelter" that afternoon and got very drunk afterwards to forget it! and then sang "Wild Horses" which he dedicated to Mick. He did one further number with the addition of a

guitarist and then full-blast into the band.

The highlight was "Jumpin' Jack Flash" which was alive and jumping literally.

Now Stevie Wonder's turned 21, he's no longer under contract to Motown, apparently, and if you work that out for yourself it's very plausible. Strong rumour too is that though he may re-negotiate a record deal with them, his management will go somewhere else.

"Oldies But Goldies" time. The Four Seasons did their first concert for some time at Carnegie. I've never seen them "live" before, but I certainly know their records backwards — "Think," "Working My Way Back To You," "Rag Doll," "Sherry" (their first hit in 1962-63), "Walk Like A Man," "Big Girls Dont Cry," "Bye Baby" — they did them all ... along with the pounding bass and drum intros and breaks.

Now they all (except Frankie Valli) play instruments. Bob Gaudio is on electric piano and the other two on guitars — they are the original three: Frankie, Bob and Joe, but have a new fourth member Dimitri Callas.

The hits were endless, from all the above, to Frankie's solos — "The Sun Ain't Gonna Shine," "I Can't Take My Eyes Off You," and the spoof they did under the name The Wonder Who with a real Mickey-Mouse falsetto — "Don't Think Twice."

Valli has an incredible range, of course, and still reminds me of a Venetian gondola serenader. One of the new numbers, which they'd do well to put as a single is the Melba More Show-stopper from the Broadway musical "Purlie," "I Got Love."

According to Richard Lader, who is promoting the big rock and roll revival show at



ALBERT KING: New York gigs

Madison Square Garden on June 11, the Four Seasons are topping his 1950s bill. When they had their first hit in the 60s ...?

"Jesus Christ — Superstar" is set to open at the Mark Hellinger Theatre on Broadway in October. It's being presented by Robert Stigwood and MCA Inc and will be directed by Frank Corsaro.

Aretha opens her first gig at the Apollo Theatre in a long time next week for five days and has her album "Recorded Live At The Fillmore West" released this week. She does new numbers, like Steve Stills' "Love The One You're With," Bread's "Make It With You."

Two really outstanding tracks are "Reach Out and Touch," (Diana Ross's smash with a whole new feel) and "Spirit In The Dark" when Ray Charles sings and plays with her.

Up town this week are two successful acts from Holland, Dozier, Holland's Hot Wax label — 100-Proof and the Money Cone. 100 Proof are largely instrumental, which surprised me after their big hit "Somebody's Been Sleeping In My Bed." And

what surprised me too, after the record was that the group contained two white freaks, a lead guitarist and an organist.

The Honey Cones are professional and have the number one record here — "Want Ad," which is a kind of black "Knock Three Times." They are three girls, all ex-members of other famous groups. Their record company had the material, the name, and went out looking for girls.

They found Caroline Willis who was originally a member of Bob B. Soxx and the Blue Jeans, and had been working in Los Angeles doing background work for Lou Rawls, O.C. Smith and others.

They found Edna Wright, who in 1960 was touring as a member of a gospel group, had her first hit single in 1964 "A touch of Venus" and then like Caroline went into background work and toured with Ray Charles as a member of the Raelets.

And lastly they chose Shellee Clark, who at 11 was appearing on Broadway in "House of Flowers" with Pearl Bailey, studied classical music in school and then toured as an Ikette with Ike and Tina, the Little Richard revue and Dusty Springfield

on her Canadian tour.

Their new album "When Will It End" is just about out but go back to the one before and listen again to "Girls It Ain't Easy" and "While You Were Out Looking For Sugar." Superb songs and production — true Holland, Dozier, Holland magic.

And then there's Charly Simon. With a diverse musical background — ranging from her mother singing lullabies and her father playing Chopin and Beethoven — Pete Seeger was her first musical teacher at a little school in Greenwich Village.

She was appearing this week at the Bitter End with Kris Kristofferson, and has been getting rave reviews both for her show and her first album for Elektra titled simply "Carly Simon."

She plays kinda old fashioned piano with a Barbara Streisand-ish feel to the songs she accompanies and then belts out her next tune on the guitar.

She writes all her own material and was accompanied by Jim Ryan, bass, Andy Newman, drums, and Paul Glanz on piano. My only possible criticism is that she's just a little too self-possessed but her softness and harsh-

ness mix and strike a strange and curious combination. She looks very soft and feminine but her voice has harsh tones and between this she weaves her music and lyrics.

Best numbers were the already hit single "That's The Way I've Always Heard It Should Be," Livingstone Taylor's "In My Reply" and a love-song called "The Best Thing." She later joined Kris on "Help Me Make It Through The Night" which was actually the best of all. Phil Spector was down to see Kris too, as they knew each other from meeting in Peru when Dennis Hopper was filming "The Last Movie."



ERIC BURDON: VD charity

Airplane man's new band

from COSMO DONAHUE
in SAN FRANCISCO

MARTY BALIN has now officially left Jefferson Airplane and formed his own group, Grootna, who are now playing clubs in the San Francisco area. Balin started the Airplane but this leaves most of the original members intact.

Jack Cassidy and Jorma Kaukonen, bass and lead guitar for the Airplane, have a new album for Capitol with their other group, hot selling Hot Tuna. Keep your eyes wide Starship fans, this is the group that came before the Starship and you can look for a lot of surprises on this one recorded live at Fillmore West. It's titled "First Pull Up Then Pull Down."

Grateful Dead have a new album which will be released in mid-June. It was recorded live in New York State at the Capitol Theatre Manhattan Hall, and Fillmore East and remixed at Alembic Sound, one of the better studios in the city where the Dead and Airplane record most of their albums.

Moby Grape, one of the most popular bands in America in 1967, are recording again on Warner Bros. They are making an album from their home in the mountains between San Francisco and Los Angeles, which should be out soon and the group is trying hard to recapture that old sound.

Eric Burdon and War, who played a rousing benefit for venereal disease at Fillmore West, are recording an album at Wally Heider's studios where Santana, David Crosby and Creedence do most of their recordings.

Lee Michaels' "5th" album on A&M has been released in America. Lee, long an underground favourite, is set to play the Forum, the 18,000-capacity concert hall in Los Angeles June 5 for a large amount of money.

Dan Hicks and his Ho! Licks will have their first Blue Thumb effort being released in mid-June, later in Europe. It's an album recorded live at the Troubador in Los Angeles titled "Where's The Money?" Dan Hicks was formerly the leader of the Charlatans, who were the original San Francisco psychedelic band. His new band features two female vocalists, Naomi and Marianne, bass, violin, and Dan playing guitar and singing. They do classic ragtime roaring 'Twenties type tunes, reminiscent of the routes of the San Francisco sound, that Nevada converted mining town infiltrated by hippies. They are definitely country flavoured, and San Francisco orientated, and are a loose jazzy-type band with occasional humorous touches. All 10 tunes were written by Dan.

Luther Bliddt and Michael Mau have left Stoneground and will be recording an album together on a new company, probably Capitol.

JAZZ NEWS from Jeff Atterton in New York

THE 1971 International Jazz Festival in Montreux, Switzerland, top lining a host of jazz artists from around the world, will be the subject of two specials on WNET-TV next autumn.

One of the telecasts will feature highlights of the actual performances and the other will be a documentary on the preparation for the festival. The event, which gets underway on June 12, and continues until June 20, will spotlight such stars as Dizzy Gillespie, Ahmad Jamal, Roberta Flack, the University of Cincinnati Concert Jazz

Band, the University of North Colorado Big Band plus Johnny Smith and the University of Illinois Big Band with Gary Burton.

Bob Thiele's Flying Dutchman night at Montreux on June 18 has been expanded to include the Chico Hamilton Quartet, Gato Barbieri with Lonnie Smith, Leon Thomas, Larry Coryell, Eddie "Cleanhead" Vinson, Harold "Jazzbo" Alexander and Oliver Nelson who will conduct the Montreux Festival Orchestra.

Seven jazz saxophonists paid tribute last weekend to

the late great Johnny Hodges. The musicians, who performed in "Saxophones for Johnny," the 11th annual concert of the Duke Ellington Society held at N.Y.'s New School, were Norris Turney, Earle Warren, Paul Gonsalves, Zoot Sims, Harold Ashby, Buddy Tate and Jerome Richardson. They were backed up by Hank Jones, piano; Bjilly Butler, guitar; Sam Jones, bass and Mel Lewis, drums.

Drummer Philly Joe Jones, who has been working recently with Thelonius Monk's Quartet, is planning to reunite with pianist Red Garland, with whom he last played in New York at Birdland in 1962. Jones played a Jazz Interactions concert last weekend at N.Y.'s Jazz Center with a quintet that included Tommy Turrentine, trumpet; Monty Waters, alto; Nico Brunick, piano and Wilbur Ware, bass.

Miles Davis, Rahsaan Roland Kirk and blues singer Taj Mahal will be among those taking part in the first "Celebration of Life" summer rock festival to be held June 21-28 on an island in the Mississippi River, La.

George Shearing has ended his long association with

Capitol and is setting up his own record company, Sheba Records, in North Hollywood, California. He will make his own albums and peddle them on a mail order basis. The first three releases are Shearing's "Out Of This World," "The Heart and Soul of Joe Williams and George Shearing" and "The George Shearing Trio No 1." Shearing recently concluded a successful three-week engagement at Chicago's London House.

Trumpeter Clark Terry's 16-piece band checked into the Half-Note on May 31 for a series of Monday night stands. The Buddy Rich band returned to N.Y.'s Barney Google's for a three-night stint starting May 31 — and Woody Herman's Herd move in for a one-night stand at the same spot on June 14.

A Black Music Revue will be held at N.Y.'s Apollo Theatre this week to raise funds for the New York Council of the Studio Museum in Harlem. Stars of the show include Cannonball Adderley, Joe Williams, Roberta Flack and Donny Hathaway.

Pianist Les McCann has cut a new album for Atlantic Records with Yusef Lateef, reeds; Jody Christian, piano; Cornell Dupree and David Spinoza, guitars; Bill Salter,

fender bass; Jimmy Rowser, bass; Alphonse Mouzon and Bernard Purdie, drums; Buck Clarke, Donald Dean and Ralph McDonald, percussion. One track titled, "The Lovers" ran about 22-minutes.

Bob Thiele is planning to reissue all his old Signature material from the 1940s on his own Flying Dutchman label. First album in the series will be a Coleman Hawkins-Lester Young set. Gil Evans has left the Ampex label to sign a long-term exclusive contract with Capitol Records.

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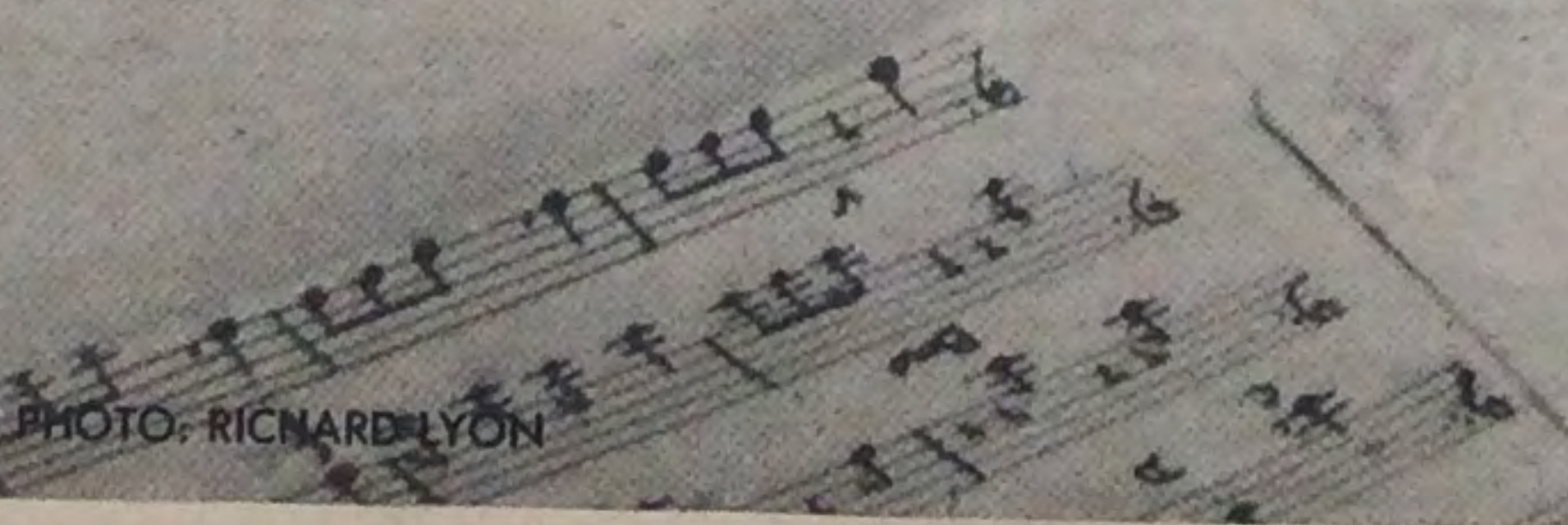
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OUTRAGE! Members of the public posing boldly and without shame as members of the glorious staff of Melody Maker. It now seems to be a common fashion in the lower dives of London.

The cheek of it. Affable Chris Charlesworth was thanked warmly for doing an interview with Brett Marvin and the Thunderbolts. Horrors! Chris (choking in his seat), has never interviewed this band, ever.

Colleges and universities are being "gatedcrashed" by these phantom Melody Makers. There's no end to it — people even posing as young, curly-haired, half-pint-drinking Chris Welch over the phone — and getting away with it.

This is obviously malicious, and injurious. In the meantime, Your Raver takes the opportunity to produce an Identikit picture of your actual, no-phony, the real thing MM reporter. Read carefully, pin to notice boards, study at night, slip it into your memory banks. These imposters must be fought.

We now go over to Det Chief Inspector Norman Tow-ropo, Head of Scotland Yard's Outrageous Activities Dept.; "Even' all. I'd like you to take particular notice of

this description.

"Your average MM reporter is approximately 5ft 8in tall, extremely slightly built, poorly dressed. They are often seen sitting late night in the gutters surrounding Covent Garden Market sezing pegs to passing gypsies. Face sallow, often pocked with earlier diseases, usually unshaven. Hair, grotesque strands of long, dandruffy yarn. Baggy, stained trousers, grubby fingernails, down-at-heel-shoes. Their only line of conversation is 'Gorra fag guv?' or more regularly 'can yer lend us 30 bob, I've gorra postal order coming tomorrow.' Give freely when ap-

Raver's guide to the week

ASSAGAI (Disco 2, BBC2 today, Thursday): Black music has gone through many stages in popularity, latest of these is Afro rock. Make up your own mind on its merits by watching one of the best exponents of the form in the luxury of your own swivel chair.

AFRO DRUM JAM SESSION (Bumpers, London, today, Thursday): For those without the luxury of a swivel

chair here we have it in real life, featuring vocalist P. P. Arnold, and percussionist Jasper Lawal.

HARDIN AND YORK (Pavilion, Hemel Hempstead, today, Thursday): Organist-vocalist Eddie Hardin, and drummer Pete York are one of the most powerful combos in rock. Audience are appearing too.

FLEETWOOD MAC (Waltham Forest Tech, tomor-

row, Friday): Back on the road with a new guitarist-vocalist Fleetwood are ready to blow a few minds again.

SLIGO FOLK MUSIC FESTIVAL (Sligo, Eire, Friday to Sunday): The best known guests (to British audiences) are the Fairports, and Terry and Gay Woods.

STRAY (Marquee, London, Tuesday): If you like your ears blown out, who better to do the job?



THE NEW clean-cut Lennon — John and Yoko passing the time waiting for a plane to Cannes, where their films *The Fly* and *Apotheosis* were shown at the Film Festival.

proached. Take particular notice of the long, shabby mac, and no socks." Thank you.

AHHH so . . . hon Kinney Records hold him reception at hon Toyko Restaurant for hon Japanese bleet gloop . . . hon Karate demonstrator got a little netlustrialic and break light blub with sword. Hon glects look mighty pleases by glimpses of fleshy

leg and thly from dleightful Pan's People . . . Dancers included most of Kinney staff too . . . hon Ian Ralfini, Des Brown, Brian Hutch and Clive Seiwood . . . hon Ronnie Wood declined.

Keith Skewes trying to get through to Kinney Records to speak to Des Brown got through eventually to Warner's Corsette Shop . . . An uplifting experience . . . Ugh . . . Black August have

dropped Black and now it's August. Is it? Grief what happened to June and July? "Cancelled this year due to threat of open air pop festivals." Oh, thanks Jeff. Phew we can breathe again. Great, that means it's football season again already . . . Peter Hammill's solo album "Fool's Child" looks like being so nice.

A second daughter, Aminta, born to Karen and Pete Townshend. Congratulations . . . MM writer Michael Watts pictured on the sleeve of the new Skid Row album. Fee undisclosed . . . Gordon Lightfoot says we haven't heard the last of the Canadian big names: he tips the Good Brothers for a breakthrough. "They are both 6 feet 4 tall and sing folky stuff, benjo pickin' an all. Real good," says Gordon.

Rod McKuen at his London Albert Hall show: "Don't know why you British, the Peers of the world, want to go Common." Fine words Rod, fine words, Cat Stevens: "It's okay in the States, I just wish I could breakthrough here."

In next week's Melody Maker...

BAND, CHICAGO and GORDON LIGHTFOOT in Britain: special reports next week

★
KEITH EMERSON hears the latest records in 'Blind Date'

★
IKE and TINA TURNER:

Living with the blues —special interview from New York

★
Interview with one of Britain's jazz pioneers, **CHRIS BARBER**

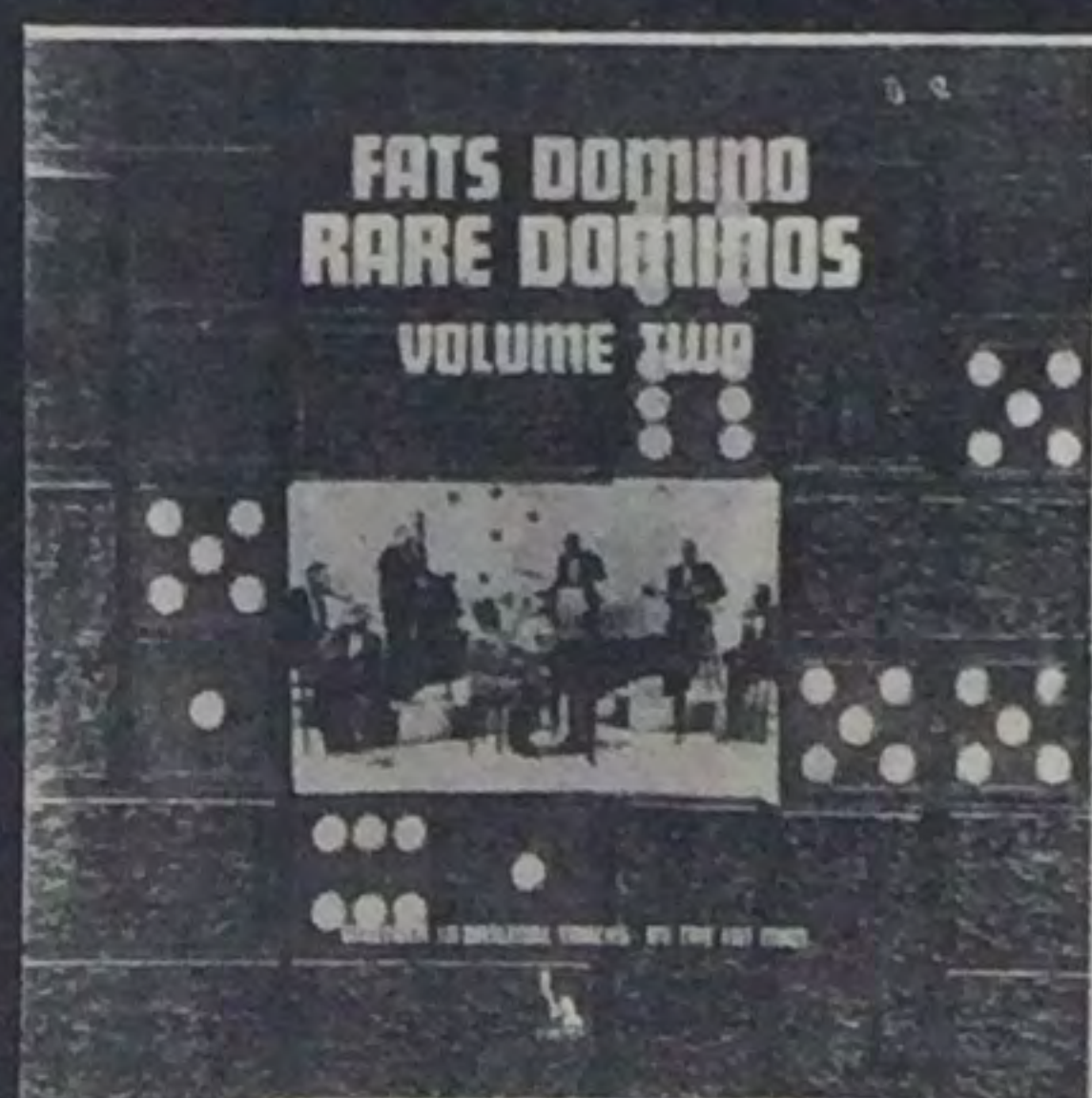
★
STEREO '71: your complete guide to the best equipment

★
IT'S ALL IN NEXT WEEK'S MM

A WOP BOP A LOO BOP A LOO BAM BOOM



.... AND ALL THAT!



FATS DOMINO
Rare Dominos Vol. II
UAS 29152

**THE BEST OF WHAT
HAPPENED YESTERDAY**



DEEPER INTO THE VAULTS
16 Golden Oldies
UAS 29153



EDDIE COCHRAN
The Legendary Eddie Cochran
UAS 29163

Andrew Means
talks to
Gordon Lightfoot

GORDON LIGHTFOOT sat in the Hilton Hotel, London. He plucked comfortably at guitar strings, and occasionally turned his eyes towards one of the city's more stimulating views.

One that not many Londoners have seen. The day before he'd flown in for a short visit, spent some time making up for lost sleep, and then got up for a stroll round Hyde Park at eight in the morning. It was great, he said, watching everyone hurrying to work. He recognised the Royal Albert Hall in the distance. Come Saturday he could just stroll across the park to his gig there.

The truth was, he announced, that he didn't have a lot to say. Interviews were okay, but the real proof was in the music and no amount of talking could compensate for that. Over here with him are his two backing musicians — Red O'Shea on lead guitar and bassist Rick Haynes.

So why is Lightfoot here at all right now? The reasons probably vary according to who you talk to. He's having an album "Summer Side Of Life" released in July on Warner Reprise, and there's another, "If You Could Read My Mind," around at the moment — the title track of which reached number five in the Canadian singles charts. According to Lightfoot the emphasis is on the performances.

"The only thing I'm going to do that makes any sense is the Stanley Dorfman ('In Concert') show and the Albert Hall," he said. "I came to play and I wanted to play in the Albert Hall. I'm quite used to doing concerts. It's going to give me a lot of pleasure and I hope it gives the audience pleasure."

The ticket sales for this concert are going so well that it looks as if it's going to be a sell-out. He remarked that he didn't realise he had such a hard core of fans.

"I'm happy to play the Albert Hall personally because that's my strong point, in playing concerts," he continued. "That's what I enjoy most and I'm sure most artists do. For most artists the live concert is the ultimate."

He completed "The Summer Side Of Life" about two months ago, and it has already been released in the States and Canada.

"I am particularly proud of this one," he confessed, apologising in case he sounded as if he was hyping or being pretentious. "I think it's the first time I've made an album that is consistent, that comes right off. I know it sounds like a hype for me to say that but I think it's the best album I have ever done."

The sound that the three of them — Shea, Haynes and Lightfoot — were currently producing pleased him particularly.

"This is really a good act. It isn't just like a guy coming over to flog a record," he confirmed. In fact his enthusiasm mounted to such a pitch that it was rapidly followed by afterthoughts that it probably all sounded pretentious. He stressed that it was advisable not to take too much notice of the words he was saying but to try and communicate the ideas behind them.

"I don't expect any miracles. I am here. I have also been floating around. I've had a good time, and now it looks like we're going to sell out the Albert Hall. The only other thing I can say is go to the concert."

"It's taken a long time to get it together," he said, talking about the group and his music. "I noticed on my last album that it's starting to work."

Things have been working with increasing success since the Canadian hit single, and they have found themselves working in a lot of the major

southern cities, instead of New York and Los Angeles as before.

Recently Lightfoot was awarded the Medal of Service of The Order of Canada as a recognition of "excellence in all fields of endeavour in Canadian life." The award focuses attention on his associations with his home country. Certainly in earlier days his songs were assumed to come exclusively from the inspiration of that country. I asked if he still felt close ties, or would he now consider himself as an 'international artist'?

"All I do is play and sing. I don't even think of it in any terms."

"I wouldn't want to live anywhere else personally. I love the country, but I don't use it as a gimmick."

They still spend most of the time on the road, although Gordon likes to get home when he can. But the variety of his audiences must be something to be seen to be believed. He mentioned a few of the places and people where he'd played — Baffin Island, Eskimos, Alberta, Quebec. In fact, having been brought up on a farm there, he knows the country "from the inside." Toronto, for instance, still has one of the world's most famous folk clubs, "The Riverboat," which still serves only coffee.

"I have a real nice place at home where I

work. I do very little writing on the road, I get a lot of the ideas on the road, but I do the writing at home. I think that although the writing is the most enjoyable experience I have in connection with the music business it is also hard work."

He mentioned that he was into all kinds of music, anything that's put down well. Was he making any changes in direction himself?

"I'm not aware of this. The whole thing is a continual improvement, trying to make things better."

Would he ever consider using electric equipment?

"No, because I like the way it is. It's easy. Why make it complicated? It's right the way it is. I just don't see any point in attacking it. Maybe that's being a little closed. The whole idea is that you're just lucky to be making a living in this business. What I mean is that it doesn't matter what you do. You just have to do what you think is right. Sometimes if you messed with it you get into worse trouble."

"I'm doing just fine as it is. I have been making my living as a singer now for about ten years, and I think it's a great privilege. I've done totally my own trip and stayed away from the hype. I've done what I've believed in throughout the years. It's a good living."



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could read
my mind...**

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Nik Powell

Virgin Records' Managing Director, suave, bowler-hatted Nik Powell got tough yesterday with what he called "the dismal Jimmies," writes an employee of Virgin Records. Rugged, tousle-haired Powell snarled, "Some creeps are saying that it's only the records in the list immediately to the right of what I'm saying that we sell cheap. That's just not true, man. We sell everything cheaper. CBS, Polydor, Decca, EMI, the lot. What a rip off!"

Dangling my paypacket enticingly over a small furnace, he asked me to mention the coffee, headphones, light shows and enormous stocks of records at 24 Oxford Street, 30 seconds from Tottenham Court Road tube, the Virgin Records Shop.

With a polite smile he added that next week's overtime depended on whether I squeezed in a bit about Virgin Records amazing free postage and packing-style mail order service, which enables people who can't get to London to buy any record as cheaply as those who can by filling in the coupon below and ticking the record of their choice.

As I attempted to leave, Powell agreed to call off the six alsatians which had savaged me from my moment of entry, provided I announced Virgin Records' unique ability to supply all kinds of reduced-price imports hitherto unavailable in Britain.

In the sanctuary of the tradesmen's entrance, I examined my finally retrieved notes. One pound I observed had been replaced by a short note from Powell himself. On it were the words: "And don't forget that Virgin Records Mail Order service will be pleased to order individual imports direct from America."

IMPORTS

*Virgin Records now have larger stocks of imports than anyone else. Below is just an example of some we have in stock at the time of going to press. If the import you want is not on the list, state the record you want on the coupon below (single import albums £2.75—doubles £5.00) and if we haven't got it we'll order it direct from the States for you.

Record	Our Retail Price
Absolutely Free/ Mothers of Invention	2.99 2.75
American Beauty/Emitt Rhodes	2.99 2.75
Animal Tracks (Stereo)	2.99 2.75
Are you Experienced/Jimi Hendrix (Stereo)	2.99 2.75
Barabajagal/Donovan	2.99 2.75
Beatles Story	5.50 5.00
Beatles 2nd	2.99 2.75
Beatles '65	2.99 2.75
Beatles No. 6	2.99 2.75
Best of Mississippi John Hurt (double)	5.50 5.00
Best of Soft Machine	2.50 2.25
Best of Steppenwolf	2.50 2.25
Best of Velvet Underground	2.99 2.75
Best of Yardbirds	2.99 2.75
Blue/Joni Mitchell	2.29 2.75
Boz Scaggs First Album	2.99 2.75
Bravo/Rolling Stones	2.49 2.25
Broken Barricades/Procol Harum	2.99 2.75
Bring me Home/Mother Earth	2.99 2.75
Catfish Live with Bob Hodge	2.99 2.75
Cheapo/John Sebastian	2.99 2.75
Chelsea Girl/Nico	2.99 2.75
Crosscurrents/Stephan Crossman	2.99 2.75
Cruising with/Mothers of Invention	2.99 2.75
Dance of the Lemmings/Amon Duul	4.00 3.50
December Children/Rolling Stones	2.99 2.75
Devotion/John McLaughlin	2.99 2.75
Electric Havens/Ritchie Havens	2.99 2.75
English Rose/Fleetwood	2.99 2.75
Experience Soundtrack/Hendrix	2.99 2.75
Fire, Fleet and Candle/Buffy St. Marie	2.99 2.75
Flowers/Rolling Stones	2.99 2.75

Freakout/Mothers of Invention (Double)	5.50 5.00
Good Taste/Holy Modal Rounders	2.99 2.75
Got Live if you want it Rolling Stones	2.99 2.75
Grace Slick and great Society (Double)	5.50 5.00
Greatest Hits/Yardbirds	2.99 2.75
H.P. Lovecraft II	2.99 2.75
Hawk/Ronnie Hawkins	2.99 2.75
Head, Hands & Feet (Double)	5.50 5.00
Hear me now/Donovan	2.99 2.75
Help (incl. Instrumentals/Beatles)	2.99 2.75
Hey Jude/Beatles	2.99 2.75
Hold on it's coming/Country Joe	2.99 2.75
Hot Tuna II	2.99 2.75
Hurdy Gurdy Man/Donovan	2.99 2.75
1895/Stoneground	2.99 2.75
Incredible String Band 1st Stereo	2.99 2.75
In Memoriam/Nice	2.49 2.25
Jack Johnson Soundtrack with Miles Davis	2.99 2.75
James Taylor & the Original Machine	2.99 2.75
Last Poets/Last Poets	2.99 2.75
L.A. Woman/Doors	2.99 2.75
Little Wheel Spin/Buffy St. Marie	2.99 2.75
Love/Love	2.99 2.75
Lumpy Gravy/Mothers of Invention	2.99 2.75
Magical Mystery Tour/Beatles	2.99 2.75
Magic Bus/Who	2.99 2.75
Marble Index/Nico	2.99 2.75
Monterey/Hendrix & Redding	2.49 2.25
Mothers of Invention/The *** of	2.99 2.75
Nantucket Sleighride/Mountain	2.99 2.75
Original Flying Machine/James Taylor	2.99 2.75
Paradies Warts/Amon Duul	2.99 2.75
Preflight/Byrds	2.99 2.75
Rainbow in Curved Air/Terry Riley	2.99 2.75
Rave Up/Yardbirds	2.99 2.75
Requiem/John Fahey	2.99 2.75
Right On/Last Poets	2.99 2.75
Ritchie Havens Record	2.99 2.75
Savage Seven/Soundtrack with Cream-Iron Butt	2.99 2.75
Say/Siegal Schwallz	2.99 2.75
She used to wanna/Buffy St. Marie	2.99 2.75
Soft Machine I	2.99 2.75
Somebody to Love/Grace Slick	2.99 2.75
Something Else Again/Ritchie Havens	2.99 2.75
Something New/Beatles	2.99 2.75
Surrealistic Pillow/Jefferson Airplane (incl. White Rabbit)	2.99 2.75
Survival/Grand Funk Railroad	2.99 2.75
Takes Off/Jefferson Airplane	2.99 2.75
Tapestry/Carole King	2.99 2.75
Thirds/James Gang	2.99 2.75
This is Madness/The Poets	2.99 2.75
Twelve by Five/Rolling Stones	2.99 2.75
Underground/Amon Duul	2.99 2.75
Vintage Dead/Grateful Dead	2.99 2.75
Vintage Violence/John Gale	2.99 2.75
Valley of the Moon/Lovecraft	2.99 2.75
Velvet Underground/Velvet Underground	2.99 2.75
Velvet Underground and Nico	2.99 2.75
White Light White Heat/Velvet Underground	2.99 2.75
Whitetrash/Edgar Winter	2.99 2.75
We're only in it for the Money/Mothers of Invention	2.99 2.75
Yardbirds/Performance by Jeff Beck (Double)	5.50 5.00
Yellow Princess/John Fahey	2.99 2.75
Yesterday and Today/Beatles	2.99 2.75
2nd Double/Taj Mahal	5.50 5.00

IMPORTS ON THEIR WAY
The following records will be arriving very soon from the States. If you want to be certain of getting a copy then tick the box next to the record you want, and we will send it to you as soon as it arrives.

Record	Our Retail Price
Black Oak Arkansas	2.99 2.75
Blood Sweat and Tears New Album	2.99 2.75
Conspicuous only Grace Slick	2.99 2.75
Harvest/Neil Young	2.99 2.75
Leon Russell with the shelter people	2.99 2.75
My Generation/Who (stereo)	2.99 2.75
Solo Album No. 2/Steve Stills	2.99 2.75

VIRGIN SOUNDS A-Z

Record	Our Retail Price
Abraham's Band	2.15 1.90
Aqualung/Jethro Tull	2.15 1.90
Absolutely Live/Doors	3.24 3.00
Ars Longa Vita Brevis/Nice	2.40 2.15
Atom Heart Mother/*Pink Floyd	2.40 2.15
Back to the Roots/Mayall	4.30 4.00
Beatles All single albums (ea.)	2.15 1.90
Beginners Songs/Graham Nash	2.40 2.15
Best of Electric Flag	2.15 1.90
Best of Van Morrison	2.19 1.90
Black Sabbath/All single albums (ea.)	2.40 2.15
Bob Dylan/All single albums (exc. New Morning)	2.15 1.90
Broken Barricades/Procol Harum	2.15 1.90
Byrds *All single albums (ea.)	2.15 1.90
Carly Simon/Celebration Baby (Monterey)	2.15 1.90
Catfish II	2.19 1.90
Celtic Reunion/John Tavener	2.15 1.90
Classic Rush/Tom Rush	2.15 1.90
Chicago II/Chicago	2.99 2.75
Chicago III	2.99 2.75
Chunga's Revenge Frank Zappa	2.15 1.90
Church of Anthrax/Terry Riley	2.19 1.90
Colosseum All single albums (ea.)	2.40 2.15
Colosseum Live	2.99 2.75
Colosseum Live Double	2.75 2.25
Compleat/Tom Paxton	3.75 3.25
Cover Story/Randy Newman	2.15 1.90
Cream *All single albums (ea.)	2.15 1.90
Creation/Beau	2.15 1.90
Creedence Clearwater Revival/Single albums (ea.)	2.15 1.90
Crazy Horse/Crazy Horse	2.15 1.90
Dance of the Lemmings/Amon Duul II	2.99 2.75
Dando Shaft 2nd Album	2.39 2.15
Dando Shaft 2nd	2.39 2.15
Death Walks Behind You/Atomic Rooster	2.15 1.90
Deep Purple in Rock *Deep Purple	2.40 2.15
Deja Vu/Crosby Stills *Nash & Young	2.40 2.15
Doors/ *All single albums	2.15 1.90
Edgar Broughton 2nd Album	2.40 2.15
Elgy/Nice	2.15 1.90
Empty Bed Blues/Bessie Smith	2.99 2.75
Fairport Convention All single albums (ea.)	2.15 1.90
False Start/Love	2.40 2.15
Four Regs Moods Ravi Shankar	3.00 2.75
Friends Soundtrack Elton John	2.15 1.90
Frog City/Southern Comfort	2.15 1.90
Gallagher/Rory Gallagher	2.15 1.90
Gibbons' solo Album	2.15 1.90
Gipsy/Mr. Fox	2.25 2.00
Good Book/Melanie	2.40 2.15

Grateful Dead/All single albums	2.15 1.90
Grease Band/Grease Band	2.40 2.15
Gypsy/Gypsy	2.15 1.90
Hawkwind/Hawkwind	1.99 1.75
Head, Hands and Feet	2.15 1.90
Heaven/Heaven	2.11 1.90
Help Yourself/Help Yourself	2.15 1.90
Hookfoot/Hookfoot	2.40 2.15
Horse Music/Lea Nicholson	2.15 1.90
House on the Hill/Audience	2.15 1.90
H to He Van der Graaf Generator	2.15 1.90
If Only I Could/Dave Crosby	2.40 2.15
Incredible String Band/All single albums	2.15 1.90
In the Land of Grey and Pink/Caravan	2.29 2.00
J.J. Band	2.19 1.90
Jefferson Airplane/All single albums	2.19 1.90
Led Zeppelin I & II	2.15 1.90
Led Zeppelin III	2.40 2.15
Loaded/Velvet Underground	2.15 1.90
Live Taste/Taste	2.15 1.90
Live Dead/Grateful Dead	3.75 3.25
Live/Johnny Winter And	2.15 1.90
Manna/Bread	2.15 1.90
Moments/Boz Scaggs	2.19 1.90
Mayall/All single albums (each)	2.15 1.90
Moody Blues/ All single albums (each)	2.19 1.90
Nantucket Sleighride/Mountain	2.15 1.90
Never Never Land/Pink Fairies	2.15 1.90
Once Upon/Lovin' Spoonful	1.49 1.25
Original/Fleetwood Mac	2.19 1.90
Pearl/Janis Joplin	2.15 1.90
Phellus Dei Amon Duul II	1.99 1.75
Pink Floyd/All single albums (except AHM)	2.15 1.90
Please to See the King/Steel Eye Span	2.15 1.90
Paladin/Paladin	2.15 1.90
Radna Krishna Temple	2.25 2.00
Ram/McCartney	2.40 2.15
Relics/Pink Floyd	1.15 .85
Ring of Hands/Argent	2.19 1.90
Rock on Humble Pie Humble Pie	2.40 2.15
Rosemary Lane/Bert Jansch	2.25 2.00
Santana/ All single albums	2.19 1.90
Self Portrait/Bob Dylan	3.24 3.00
Simon & Garfunkel/ All single albums (ea.)	2.15 1.90
Soft Machine II	2.15 1.90
Soft Machine III	2.99 2.75
Soft Machine IV	2.19 1.90
Songs for the Gentle/Bridget St. John	2.15 1.90
Smash Your 'ead/John Entwistle	2.40 2.15
Smiling/Mike Heron	2.15 1.90
Split/Groundhogs	2.15 1.90
Starsailor/Tim Buckley	2.15 1.90
Stormcock/Roy Harper	2.40 2.15
Stone Age *Rolling Stones	2.15 1.90
Stud/Stud	2.15 1.90
Swallow Tails/Cochise	2.25 2.00
Sweet Baby James *James Taylor	2.15 1.90
Tapestry/Carole King	2.15 1.90
Tarkio Brewer and Shipley	1.99 1.75
Tarkus/ Emerson, Lake and Palmer	2.15 1.90
Taylor's First Album James Taylor	2.25 2.00
Ten Years After/ All single albums	2.19 1.90
Thirty Four Hours/Skid Row	2.19 1.90
Thoughts of Emerlist Davjack/Nice	2.40 2.15
Tonton Macoute	2.39 2.15
T. Rex/T. Rex	2.25 2.00
Tumbleweed Connection/ Elton John	2.40 2.15

Thin Lizzy/Thin Lizzy	2.15 1.90
Thru' My Eyes/Ian Matthews	2.40 2.15
Time Is/Idle Race	2.15 1.90
"U" Double/Incredible String Band	3.75 3.25
Ummagumma Pink Floyd	3.10 2.75
Uncle Meat/Mothers of Invention	3.75 3.25
Untitled/Byrds	2.99 2.75
Van Morrison/ All single albums	2.15 1.90
Whales and Nightingales/Judy Collins	2.15 1.90
Wee Tam and Big Huge/Incredible String	4.25 3.75
What About Me/Quicksilver	2.40 2.15
Workers Playtime/BB Blunder	2.25 2.00
Woodstock II	4.30 4.00
Wheels of fire/Cream	4.25 3.75
White Double Album/Beatles	3.99 3.50
Witchwood/Strawbs	2.40 2.15
Wild Life *Mott the Hoople	2.15 1.90
Wishbone Ash	2.15 1.90
Yardbirds/Yardbirds	2.15 1.90
Yeti/Amon Duul II	2.99 2.75

VIRGIN BESTSELLERS

Record	Our Retail Price
After the Goldrush *Neil Young	2.15 1.65
Cry of Love/Hendrix	2.40 1.90
Fourway Street/Crosby Stills Nash & Young	4.30 3.80
Long Player/Faces	2.15 1.90
Mirrorman/Captain Beefheart	1.99 1.75
Mud Slide Slim/James Taylor	2.15 1.90
Osibisa/Osibisa	2.39 1.80
The Yes Album/Yes	2.15 1.80
Sticky Fingers/Rolling Stones	2.25 1.90

VIRGIN CLASSICS

Record	Our Retail Price
Beggars Banquet *Rolling Stones	2.19 1.90
Blonde on Blonde/Bob Dylan	3.24 3.00
Court of the Crimson King/King Crimson	2.15 1.90
Electric Ladyland/Jimi Hendrix	4.30 3.25
Forever Changes/*Love	2.99 2.75
Hot Rats/Frank Zappa	2.15 1.90
Nice/Nice	2.40 2.15
Sergeant Pepper/Beatles	2.15 1.90
Tommy/Who	4.30 3.25

INTERESTING REDUCTIONS

Record	Our Retail Price
All Things Must Pass/George Harrison	5.30 4.50
Antiques and Curios/Strawbs	2.15 1.80
Best of the Nice	2.49 1.75
17:11:70/Elton John	2.40 1.80
John Lennon Plastic Ono Band	2.15 1.65
Songs of Love and Hate/Cohen	2.39 1.80

VIRGIN JAZZ

Record	Our Retail Price
Air/Cecil Taylor	2.99 2.75
Afro Blue/John Coltrane	2.15 1.90
Art of Improvisation Ornette Coleman	2.15 1.90
Brotherhood of Breath Chris McGregor	2.40 2.15
Collition/Elvin Jones	2.50 2.25
Deaf Dumb Blind Pharoah Saunders	2.15 1.90
Ego/Tony Williams Lifetime	2.99 2.75
Extrapolation/John McLaughlin	1.49 1.25
Great Concert/Charles Mingus	5.99 5.25
Good Vibes/Gary Burton	2.15 1.90
Joe Farrell Quartet with McLaughlin	2.99 2.75
Live in Seattle (Double)/Coltrane	5.98 5.00
Mosaics/Graham Collier	2.15 1.90

VIRGIN 'NEWCOMERS'
Listed below are just some of the records to be released over the next one and a half months. If you tick the box opposite the record you want, we will send it to you the day it is released.

JUNE

Ace of Sunlight/Bronco	2.15 1.90
Alive and Well/Zal Yanovsky (Ex-Lovin' Spoonful)	1.99 1.75
Amazing Blondell/Fantasia	2.15 1.90
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The BAND

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And others, sitting and stomping their feet so the auditorium itself becomes a drum, vibrating and pulsing with sound. And you'll be stomping too; and, looking round, everyone is grinning like idiots. And then the musicians come on stage, their energy drained and replaced by the emotion of having done it, of having played, at that time, on that day, exactly their best.

They know it, you know it. They smile, half-wave, try to speak, can't make it to say anything coherent, and walk off slowly with bent shoulders, like athletes do. Gifts have been exchanged.

That's how it was last week at the Olympia, Paris, when The Band played. I guess hundreds of you who are reading this failed to get in to the Albert Hall: you'll be sickened to know that The Olympia was not more than two-thirds full. A friend in Paris told me that some of The Band's European gigs had even been cancelled, for lack of interest. But, everyone who did turn up at The Olympia made it clear that he or she was a fanatic for American rock music.

"Oo-oh, you don't know the shape I'm in." No sooner were they on the stage than they'd started playing, full out, coming to terms with the song they knew well, but which had to be re-created. On stage, the thought that each musician is putting into his part of the song, and his concentration on the others' playing, immediately pitches the atmosphere in the concert hall up. There's a lot of feelings of mutual respect.

They play just one chord of "The Weight," and are greeted with rapturous cheers of recognition. The studio performance, impressive enough on "Music From Big Pink," comes alive and alight in performance.

The Band are reckoned as masters in the studio. It's the other way round for me. Their records work best as a reminder of hearing them live. And however closely worked out their live performances are, each is, I'm sure, different from the others. In concert, Chicago and Creedence copy their records. Not so with The Band.

The song soars up, and Robbie bends back from his guitar like he's been playing rock 'n' roll for the last ten years (which he has). He has a faintly shabby air on stage, wearing an off-white suit which is a bit crumpled, with no tie, and he wrestles with the fingering of his guitar. But there's no hesitation with the runs of music that he pours out. The theme of "The Weight," as they play it once again, and well, is carried on their shoulders. "I pulled into Nazareth, was feeling about half-past dead." They take the heaviness away from you as they play, and give it sense and shape, like all great performers can do.

Robbie gives a little abstracted nod of his head, taps his foot, mutters "1, 2, 1, 1, 2,"

A report from Paris by Geoffrey Cannon

and they start a new song, Garth Hudson massive behind an accordion, and Richard Manuel playing drums in a precise, almost pedantic style, pulling his elbow right out behind him. "Strawberry Wine." The sound comes out chuckling, but with a mystery in it, too, like a story heard in childhood. "Climbing up the walls, and laughing in the dark" — that line jumps out, like part of a conversation heard at the other end of a room. The words have the complexity that Dylan had at the time The Band played with him, without his intensity. There's room to stretch out, both for the musicians and for the audience.

Rick Danko, who seems as different as Robbie, begins to sing. "See the man with the stage-fright, got caught in the spot-light." And there he is. Garth, back on organ, sends out scuds and sheets of sound. Then Levon Helm, with "Up On Cripple Creek," backed by that amazing jiggling and juddering Jewsharp sound.

An interval; and they've been playing for nearly an hour. An American voice behind me "It's kept its punch, y'know. From cheap bars. Don't get spaced out too much." His girl nods. He's right. After ten minutes, The Band are back, and another voice bellows "We got our sleeping bags!" Robbie gives a little grin, and, again, they go straight into the first number: "The W. S. Walcott Medicine Show." Garth plays tenor sax, and as he shambles up-stage with it—yet another instrument he's mastered—he has the air of a man roped into a village hall dance band from the audience.

Two men with Arriflexes walk across the stage constantly, filming. Sometimes it gets to be a scrum, as various members of the band squeeze past to take up and play a new instrument. The Band's astonishing virtuosity comes over as entirely unforced: it's as if they pick up on any instrument that happens to be at hand. Levon sings his song, "The Night They Drove Old Dixie Down," and the grand themes The Band stand for come into focus. He strains up as he plays and sings, his lips an inch away from the mike. "Like my father before me, I will work the land." And then Richard Manuel sweeps into "Standing by your window in pain."

The Band sing about the American experience. The whole thing, for the last two and a half hundred years. They've taken on the epic that the greatest American novelists and film-makers struggle at: the sense of the limitless horizon; the cutting down of hope by violence; building from nothing; the jokes and sayings that spring from pain (of which The Blues are just one part; the Poor, White tradition is also strong); wind, weather, snow, mountains; self-reliance against too many odds. As Richard Manuel sang on, phrases from "Across The Great Divide," made coherent by the beautiful lament of the music, sprang out:

"Try and understand your man the best you can"

"Get yourself a bride"

"Bring your children down to the riverside"

"My younger days"

"I've goin' to leave this one-horse town"

"Tell me, hon, what you done with the gun?"

I've mentioned less than half the songs they played: I counted, I think, 20, and the concert went on for two hours, with two tumultuous encores. They ended with the perfect number for The Hawks: Little Richard's "Slippin' and Slidin'." Richard Manuel played stride piano, as every singer in the band roared the words into his mike. Garth Hudson surfed and soared on organ, everyone leaps up, laughing and shouting and saluting The Band. And then the rhythm of the foot-stompin', until we were all of us exhausted with pleasure. A great evening. Listen, I really hope you made it to the Albert Hall.



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NEW POP SINGLES BY CHRIS WELCH



ENGELBERT HUMPERDINCK: "Our Love Will Rise Again" (Decca). Huzzah it's the great Bert again! It sounds as if he has been baking metaphorical loaves of love, on this strangely confused, contrived and doughful song.

Without wishing to sound crusty, it has to be admitted this is freshly wrapped and ideal for toasting. Actually the best bakery I have experienced is an ancient shop in Bromley, Kent, where they bake loaves on the premises, and attractive intelligent serving wenches are employed to distribute the hot bread to great queues of customers, fleeing from the tasteless filth perpetrated by the great combines. Engelbert slices through the starch.

Bert uses his loaf

FOLLOW THE BUFFALO: "Long Gone Stayed At Home" (Warner Bros). Follow the buffalo? But aren't they practically extinct? I regard this as some kind of insult. My answer to them is—"Go the way of the British ox." A rambling, choogling beat, quite funky, whatever that means. For the benefit of English readers, it has a strongly rhythmic pulse.

CHICAGO: "Lowdown" (CBS). Taken from their latest album, it's a tight arrangement, neatly executed, with a virile guitar and brass passages. But never chart material.

SOUTHERN COMFORT: "I Sure Like Your Smile" (Harvest). Another album track. This from their album "Frog City," and it retains the popular Comfort sound, featuring Gordon Huntley's steel guitar and gentle vocal harmonies.

JULIE FELIX: "Moonlight" (Rak). Julie sounds oddly like Marc Bolan! She sings her own composition to warm acoustic guitar accompaniment that reminds me of the Spirits Of Rhythm, a group highly esteemed in the late

thirties. When the strings come in, it's like the soundtrack of a Hollywood musical. Most odd. Julie and the King and Siam.

JACKIE MOORE WITH THE DIXIE FLYERS: "Sometimes It's Got To Rain (In Your Love Life)" (Atlantic). It never rains but it pours! Just last night Pru Makepiece emptied a pitcher of water over my head when I attempted to remove certain items of her clothing. Jackie steams along with the Flyers to fearful effect.

JACKIE PALLO: "Everyone Should Get What I Got" (Chapter One). Allegedly recorded at "Wessex Baths," which sounds like a pseudonym for a fully equipped studio, this has a



JULIE FELIX: sounds oddly like Marc Bolan

strangely poetic ring. The lyrics. But it's all good clean fun.

YAMASUKI'S: "Yamasuki"

(Dandelion). Samuri yelling and the crash of gongs introduce this incredible sound by a top Japanese group, who are gaining much success in France. The oriental flavour is augmented by a solid rock beat, and it sounds extremely painful. One gets the impression the producer is being beheaded. Japan is in the Orient? I was hopeless at "Jog" at school. All that boring stuff about truck farming and the Pampas, and I hardly knew whither Manchester.

EDWIN HAWKINS SINGERS: "There's A Place For Me" (Buddah). Not the same as the West Side Story. But Edwin, who sounds like a respectable school teacher and amateur archaeologist, leads his singers on an academic dig of swinging proportions.

SHA NA NA: "Only One Song" (Kama Sutra). A

camp ballad and singularly boring. I thought they were supposed to be a rock revival band?

MAC AND KATIE KISSON: "Chirpy Chirpy Cheep Cheep" (Young Blood). There seems to be a veritable plague of versions of this appalling song. Mac and Katie are pretty good artists and they do their damndest to rock. But this is a huge hit on the Continent and some indication of the kind of tripe we will have to learn to live with once we have sold out to the Foreigner.

TIN TIN: "Is That The Way" (Polydor). A good question and one asked by householder Edward Catsmeat of his plumber: "Is that the way you have piped away my kitchen waste? A child of six could see that by running the down pipe through both oven and refrigerator that severe explosions and flooding are liable to inundate my wife and family without warning." Catsmeat was later found in a pool of blood, having apparently been struck from behind by a tap spanner. Tin Tin gurgle merrily and plumb the depths of our reservoir of emotion. Incidentally, Catsmeat has gone to the great cistern in the sky.

RICH FEVER: "Seasons" (Parlophone). Now there's a name I keep hearing. "Rich Fever." People whisper it in dark corners. I jump out of my seat at cinemas as usherettes intone bleakly: "Rich Fever." On tube trains the ticking generator motors seem to be chanting their name. What does it all mean? It means that their name symbolises a choking smog of tedium and quite genuine lack of interest on the part of yours truly and millions of like-minded citizens.

What a staggeringly dull and pointless song, performance and production. Great soaring strings fail to disguise lacklustre feeble voices that threaten to damage my frontal lobe if this brainwashing noise is allowed to continue. Off!

TOMMY ROE: "The Greatest Love" (Probe). Is he a fish? The greatest love is of course that of Man for steam locomotives, trams, omni and trolley buses. They have mostly been annihilated by the conspiracy of vandals who have silently seized power in our land. They are the same men who tear down ancient cottages, loved theatres and churches, and replace them with gross concrete architectural obscenities, for example Eros House, Catford, and the man who destroyed the Isle Of Wight

railway system and smashed London's vital tram routes.

UNDISPUTED TRUTH: "Save My Love For A Rainy Day" (Tamla Motown). You've heard it all before, and scarcely need my recommendation in the matter. For all deejays about to play a gig with their mobile disco, it's got that beat all right and should keep the skinheads happy without being a biggie like. For connoisseurs of Tamla Motown, a Penzance-Whitfield composition arranged by Paul Riser; for the Stevenage Pulping and Salvage Company, the record is made of bitumen, iozonic-akalia sulphate and hexomorphogene, and for the Walthamstow stamp collecting and model car racing association the pubs are open at about 6 pm.

IMPI: "Deep River" (Epic). Impi sounds like a character from Rupert Bear. Do you remember Impi and his magic socks? He was building a paper kettle, when Tiger Lilly waved a wand, threw some star dust and Edward the Elephant fell down a dark tunnel where a strange little man only three foot high snapped: "Who are you? Why have you come here?" At any rate, back to the present. Impi proves to be a ghostly singer who sounds like someone imitating the Peddlers, Ray Charles or David Clayton-Thomas.

SANDIE SHAW: "Show Your Face" (Pye). Herbie Flowers had a hand in this, as songwriter and producer. Just thought you'd be interested in that snippet of information. Incidentally Isambard Kingdom Brunel once removed a watch lodged in his windpipe by strapping himself to a centrifuge, being revolved at a speed sufficient to force the timepiece from his gaping maw.

Sandie sings sweetly, a tiresome song in three-four time, that makes me stare into space, blacking my teeth with a lead pencil and raising my eyebrows to dislodge a winged insect that has taken refuge there.

TYMES: "Someone To Watch Over Me" (CBS). This features one George Williams who takes his place alongside Buddy Miles, Bob Dylan, Neil Diamond etc as the great non-talkers of our time. Asked to partake of interviews they merely stand and stare, gulp, yawn, or politely refuse to indulge in nature's gift of speech. A laudable trait and one which we hope will become increasingly popular as Tyme goes by. The lads sing well. But I can't say if it will be a hit.

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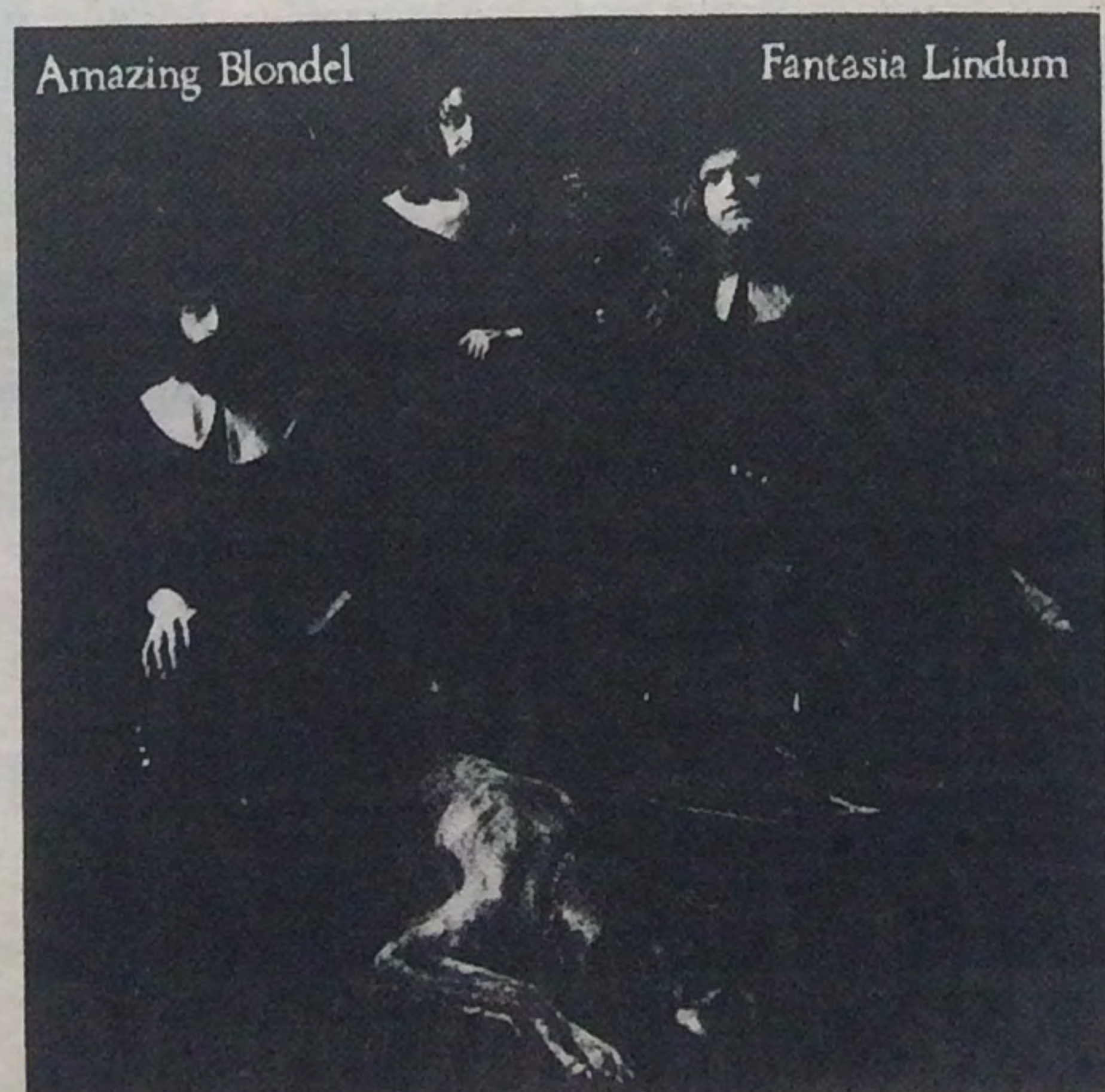
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Jazzscene

by MAX JONES

"I'M SORRY if I kept you waiting," Ella Fitzgerald said, seating herself in the corner of the Penthouse Suite at the Dorchester.

"But I couldn't find my glasses and I spent half an hour looking for them. I'm nearsighted you know."

She was blinking and dabbing at her eyes, complaining that the contacts hurt when she was tired. I assured her she didn't need to look at the press too closely, that we could see her and if she could hear us all would be well.

I knew Ella had been troubled by her eyesight for a long while, but hadn't asked her about it because I figured she wouldn't want to talk about it much.

She didn't, but mentioned that she'd got the contact lenses, oh, about a year-and-a-half ago — "after I had the eye operation." The operation was news to most of us. What was it exactly? "What they call a cataract."

Throughout the time I have known her, and that amounts to some 23 years, the Virginia-born singer has admitted to feeling anxious and exceptionally nervous on British stages. I said that nowadays she seemed a great deal more extrovert and relaxed.

"I'm nervous all the while, Max," she countered. "And can you wonder on these big tours? Like sometimes you only get into town two or three hours before it's time to begin work, and you haven't had enough rest, but the people expect you to give your best."

"If I look happier, that's because after I had the eye operation I could see the reaction of the audiences much better. I feel happier 'cause I can see 'em now, and if I'm reaching them I can see how happy they feel."

"Then, too, I have a trio I can relax with because they are right with me. I'm very proud of my trio now. Tommy Flanagan, he knows every little move I make, just a genius. I mean, you can't find anybody like that these days. It makes it all so easy."

"On these concerts we've been doing 'Night and Day' and having a real ball with it. That started when it was requested, in Geneva I think, and we had to ad lib it and it was grooving. We had to repeat it."

"That is what I like — just to have a ball with a song. And that's how we get a lot of our arrangements,

Any song for Ella — as

long as it leaves her happy



ELLA FITZGERALD: so nervous

trying things out until we find the right groove."

I had been about to ask how Ella decided on her approach to a new piece of musical material, whether it was dictated by her or the arranger, so this was part of the answer.

Apparently the approach was an amalgam of influences, depending somewhat on who the arranger was. She likes to sing a tune to herself, to try it for fit until she feels comfortable with it, and writers tend to make use of this.

"Sometimes, say if I'm working with Marty Paich, he'll let me sing the way I feel a song, and we'll play around with the tune and then maybe tape it and say 'let's leave that part in' or 'we'll just go ad lib there.'"

"Well, naturally it depends on the type of accompaniment you're having. But I always add things of my own, you

know. It's hard for me to sing something real straight."

"For example, we've been doing 'Night and Day,' as I told you, and we've brought back 'Body and Soul,' and I add things on to them each time. This way the songs stay fresh for me."

Applauded

Flanagan, I pointed out, had followed her little additions so craftily at London's Festival Hall, as well as playing a sensitive solo interlude, that the Basie musicians applauded him for "Body and Soul."

Ella agree that was something, and exactly what she was telling me about Tommy.

"I love to work that way, that's a happy medium for me. In fact I want to do a new album with Tommy,

recording some of the new things we do in concerts and ad lib treatments of some of the old tunes."

"I'd like to just go into the studio with the trio and work like that. Mix up the songs, jazz tunes and maybe some Cole Porter numbers and some of the contemporary things, and get it grooving. Then see what comes over."

She enjoys a change of material and the chance to take an alternative musical path. And it doesn't bother her much whether the tunes are called jazz or popular numbers; she likes songs or she doesn't.

"I always thought of jazz as happy music, and I dig George Harrison very much and that's happy. I like to sing both. I love some of Burt Bacharach's things, 'Close to You' for instance. And 'Yesterday'... what's more beautiful than that?"

"I like Harry Nilsson's 'Open Your Window.' I did that on the album I made in London in 1969. That's supposed to be modern but it's like a jazz number to me."

"How do you ever stay in music business if you don't keep up with music trends. Take the Melody Maker or Down Beat magazine. They don't keep to the same approach year after year. You wouldn't stay in business if you did that. Besides, it's all like an adventure to me."

"And so many of the young groups are adding trumpets and saxophones. Most of these groups know their music. They're not just rock groups; they're bands, today."

Favourite

"Now Blood, Sweat and Tears, they know what they're doing. Their 'Lucretia McEvil' is among my favourites. That's too much. Also I like Laura Nyro. She has something to say. I did some of her songs over here, when I recorded the 'Ella' album. But I don't know what happened to them."

"On this new record we've made some young tunes, 'Sunny' and a few more, and in our present show we mix up the repertoire a little bit. That makes it easier to reach everybody. But I'll tell you this, you never know which songs they'll go for."

"But not only jazz fans come to the concerts. We get the kids, too, and hope to reach everybody. I believe it's good for the younger ones because it gives them a chance to listen to music that maybe they haven't heard before."

I said that in France, at any rate, when I saw her at Dunkirk, a great many youngsters in the audience seemed familiar with most of her repertoire. Ella agreed it was so through most of the Continent, that she played to thousands of teenagers in Switzerland, Holland, France and Italy.

"At the Sports Palace in Turin we found that the majority of the audience was teenage. And they shouted for 'How High The Moon,' some of the Cole Porters and 'Mr Paganini'."

For Ella, music can be any style so long as it leaves her happy. You should see her at home in Los Angeles, she says, to realise how she reacts to it.

"We put on this station in the morning and it plays nothing but rock, and we wake up to that. Then we have a jazz station and we listen to that. And another we have in L.A., that plays all the singers like Sarah and Peggy, Anita and Carmen, and it's crazy."

"Most of them I know, of course, but now and then you hear one and say to yourself, who is that? And it's a happy programme. So there you have my taste: just let me hear some sounds."

When she listens to records, Ella's taste is also

broad: everything from the classics to Blood, Sweat and Tears to Ellington and Basie. "And I like to listen to piano players," she added. "Erroll Garner's trio, Oscar Peterson, and there's another trio." But she couldn't remember the name.

Working with Basie and the band on this trip has been a ball, on records and on tour. "It's a real ball this time. When I do something on stage and the band applauds, then I know I've sung something good."

I didn't ask which kind of backing she preferred, trio or band, because it would hardly have been tactful just now. But I asked which sort was harder work for her as a singer.

"Well, with a big band you have the brass and all and naturally it's louder than a trio. So you have to find a little more for certain numbers. I'm singing songs in a jazz medium with Basie, and I have to give out a little more."

"That way it's not quite the same as working with a trio. But when I'm doing songs that are soft, I don't really see any difference."

What I want to do now: my own TV show



Make no mistake, I like to sing with both kinds.

"It's like this new album, 'Things Ain't What They Used To Be' with Gerald Wilson's band. Some of you have complained that the band's too loud and so forth. This isn't loud to me; I mean, I can hear myself."

"People all have different ideas. This is supposed to be jazz, and that's Gerald's style of arranging. Like I say, you want to try a little something fresh, and when you do there's someone not going to like it. Now I feel it's time for me to go back to something softer and more smoochy."

Did she mind the odd criticisms, I wondered. She said no, while her expression told me that didn't mean she had to agree with them. "If you can't take criticism," she added, "get out of this business."

She had one small regret about this visit to Britain: no television appearances. "That's what I had hoped to do, my own TV show. I've

appeared with many different people, now I want to do one on my own. So many fans ask me, you know, when I'll have my own show."

"If I did that I could get a little more intimate than on the usual TV programme. Something like sitting in my own home, singing to friends."

Th talk of friends led naturally to Louis Armstrong, and I told her I would be 'phoning him this week.

"Give him love from me, will you?" she asked with considerable warmth. "Yeah, I heard he was back home taking it easy. We caught him when he was in Vegas, you know, and that was so nice. That man loves music."

"I guess he feels as I do about that. Music's my living, and it's what I love doing. Naturally, you go on as long as people want you, though I'd like to retire some day — have some home life."

Happy?

"Would I be happy without singing? Can't say. I love my family, so I'd like to cut down on work, stay at home more. To make concert tours you have to be up to it. But when I've been home five or six weeks I do miss the audience."

This week, Ella is at home for only a few days before starting a South American tour. She talks of cutting it down, spreading the dates out, but she mentioned dates pretty well through to October, including "two concerts over here," and I got the impression she wouldn't be taking it easy until December.

Before I left, she brought up somebody I'd never heard her mention before. Bessie Smith, now, that's not a name I would normally connect with Ella at all. But they met once, briefly, and Ella spoke enthusiastically of it.

"I had the pleasure of meeting Bessie once, back in the Thirties. It was in a restaurant some place in New York, when I was singing with Chick Webb's band. Just by chance I heard she was eating in this restaurant, so naturally I ran in there to meet her."

Billie Holiday, of course, I do associate with Fitz. And when Billie's name came up she smiled fondly and a little sadly. "Lady Day... what a beautiful woman. She had such lovely eyes. And she was so regal you know; that's why they called her Lady Day."

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Please stop battering Ram!

WHY DOES Chris Charlesworth expect Paul McCartney to produce songs like "Yesterday" when he is obviously very happily married? Anyone who listens appreciatively to "Ram" will discover that McCartney was the real backbone of the Beatles.

Perhaps his lyrics lack the strength and bitterness of Lennon's, but musically he is by far the best of the four ex-Beatles. Lennon's LP (and Harrison's for that matter) has too much similarity in its music. McCartney's is full of contrasts. — KENNETH VETTESE, 14 High Street, Montrose, Angus.

RECENTLY I have noticed the poor standard of recording of the big companies' LPs. I am talking about LPs like "Aqualung" by Jethro Tull and "Overdog" by the Keef Hartley Band.

These LPs and many others on Vertigo and Harvest sound as if they have been recorded through a brick wall, the sound is so distant and muggy and each instrument is so unclear. The small companies like Dandelion and Trend Records are still producing good recordings because if they don't they will go out of business.

Whatever happened to the closeness and sparkle of early Island, Vertigo and EMI LPs like "Free," "Valentyne Suite" by Colosseum and the first Floyd album? Nowadays we can pay up to 48s for an LP. The recordings should be far better. — S. A. TAYLOR, 53 Bywell Road, Dewsbury, Yorkshire.

● LP WINNER

WHERE HAVE all the encores gone? What has happened to the British audiences?

Two or three years ago, it would have taken almost an army to move an audience after a brilliant jazz concert. In those days they had, shall I say, staying power, but alas — I went to the New Victoria to hear Count Basie and Ella, and they were really swinging, so was the audience, but down came the curtain and the applause ceased, just like a machine being turned off.

The sound vanished and the atmosphere was gone leaving all those little people rushing off to their little "boxes."

Come, come now British jazz enthusiasts, put your foot down for that extra number. The artists performing would want that, too. — JUDY BEAL, 44 Hillfield Road, West Hampstead, London, N.W.6.

● LP WINNER

Right on, Bob

I NOTICED in the MM's "Dialogue" feature (May 22) that Bob Fripp stated, "We don't do encores, they're false and artificial... it looks so phoney."

A few nights before reading this I saw King Crimson and thought their performance was incredible but was slightly spoiled by a "phoney" encore. They finished up with "Devil's Triangle" and what can follow that. King Crimson went off, leaving their amplifiers on and within a minute they were on stage again to do an encore.

Very phoney, Mr Fripp. — PETE EDGELL, 30 Headley Park Avenue, Bristol, BS13 7NP.



BOB FRIPP: false



MUNGO JERRY: Banned by the Beeb



Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

MY FRIENDS and I were very pleased on May 21 at Cambridge when Bob Fripp went against his words in Melody Maker (May 22) regarding encores.

King Crimson came back on stage to do two encores after playing brilliantly all night. The audience really enjoyed themselves and the band did as well judging by their actions. Thanks for a great concert. — COLIN BROWN, 9 Brockhurst Road, Caxton, Cambridge.

I WAS amazed to hear Bob Fripp's comments in the MM about King Crimson's stage act. He must realise that most of their fans don't go along just to hear "Schizoid Man" and "Pictures Of A City," excellent though they are. At Newcastle, many people were

shouting for "Epitaph," "Circus," and "Indoor Games," and for a while I thought they would completely pass over the "Lizard" album. And as for his views on encores, how come they managed to do two at Newcastle? — M. BEATHARN, 95 Dryden Road, Low Fell, Gateshead.

WHEN GROUPS like the Hollies and Marmalade and some other teenybop groups announced they were going heavy everyone laughed, including me. But how can we laugh when Tyrannosaurus Rex are going the opposite way? That's an even bigger laugh. I, and many others I'm sure, am very disappointed in them. — KATHLEEN BROWN, 62/40 Kingsway Court, Glasgow, W4.

Resurrect the Beach Boys

I'VE OFTEN tried to explain to my friend why I keep a copy of "Pet Sounds" with my collection of Chicago, BST Barclay James Harvest and Fairport albums. Now, thanks to Richard Williams' article (May 22) I am able to say why this brilliant album by the Beach Boys has not been thrown on to the rubbish pile. It's a classic. "The fact that such talent can possibly become unfashionable frankly sickens me" too. — MICHAEL CROMPTON, 17 Wasdale Avenue, Brightmet, Bolton.

MANY THANKS Richard Williams on writing such an outstanding article, tracing the growth and beauty of Brian Wilson's music. It's only the lack of articles such as the above mentioned, in the music trade papers, and

the lack of air play that prevents the Beach Boys being fully appreciated. — K. ASH, Brookfield, Preston, Lancs.

CONGRATULATIONS to the Soft Machine on producing a fine volume of boring music in "Fourth," perhaps the worst record released this year. I'm a broad-minded music fan, but this type of drivel would drive anybody into the depths of insanity. They could do with following the example of Leon Russell and the Faces, and injecting a bit of life into their music. — CHRIS DEACY, 316 Wilbraham Road, Chorlton-cum-Hardy, Manchester 21, Lancs.

THE MOTHERS are alive and well and living in R. R. Spear! — MALCOLM G. FISHER, 104 Bon-Y-Mean Road, Swansea.

I AM NO Deep Purple fan, but if they are to be labelled "formula rock" then why aren't Brinsley Schwarz "formula country rock," Ralph McTell "formula folk" or B. B. King "formula blues"?

After all, Brinsley Schwarz, Ralph McTell, and B. B. King are never slammed as Deep Purple often are yet they all comply with a "formula" in their respective fields of music. — W. REEVES, 143 Herbert Road, High Wycombe, Bucks. ● LP WINNER

I READ with shock (and a giggle) that the ultra-moralistic BBC has banned Mungo Jerry's "Have A Whiff On Me" yet every day I hear "Wave Your Knickers In The Air" played. What morals! — PADDY COREA, 2 Dundonald Road, Kensal Rise, N.W.10.

I WAS amazed to see in Melody Maker (May 22) that whereas Faces, Colosseum, etc., received top billing for the Reading Festival, Al Kooper's name only appeared as a supporting act. Surely the man who was founder member of Blood, Sweat and Tears, the inspiration of Chicago and a major musician on many Bob Dylan albums as well as producing many superb albums of his own, deserves a better deal than this.

On this forthcoming tour in June I am sure Al Kooper will show what a brilliant performer he is and get the eventual recognition he deserves. — EILEEN ADAMSON, Flat 5, Laburnum Crescent, Derby.

ELTON JOHN is very alive — don't make me laugh. Just about as alive as James Taylor, Bob Dylan and all the other drags, for example Leonard Cohen, who sounds like a cross between a frog and Sandie Shaw.

For me stick to the top class rock bands — Ten Years After, Creedence Clearwater Revival, Rolling Stones and Deep Purple to name but a few. — MARTYN JONES, Unicorn Cottage, Middleton Road, Salop.

OF COURSE, I've always suspected it and Ian Carr's article (MM May 22) confirms it; Atlantic put Ornette Coleman up to inventing "free" jazz for its large commercial possibilities, and Albert Ayler only joined the movement because he knew that all society would applaud him for being so clever.

Does Ian Carr seriously believe, as he implies, that people like Coleman merely wanted to be lauded by intel-

Why ban Mungo when they're Waving Knickers on the air?

lectuals for their music?

I rather suspect Ian is putting up a rather weak and very misleading counter attack to the view saying that Nucleus have conformed to a current trend to cash in on a "certain" sound that is selling at the moment, and I think that if he didn't really feel this view was justified, he would not have to bother, or need to write articles such as that one, springing to his own defence. — J. R. BLINKHORN, 7 Scott Drive, Ormskirk, Lancs.

AMIDST ALL the fighting and "tramping of streets" may I recommend the music of The Steve Miller Band and "Performance." — SIMON BROGAN, University Union, Leeds.

GO FOR THESE

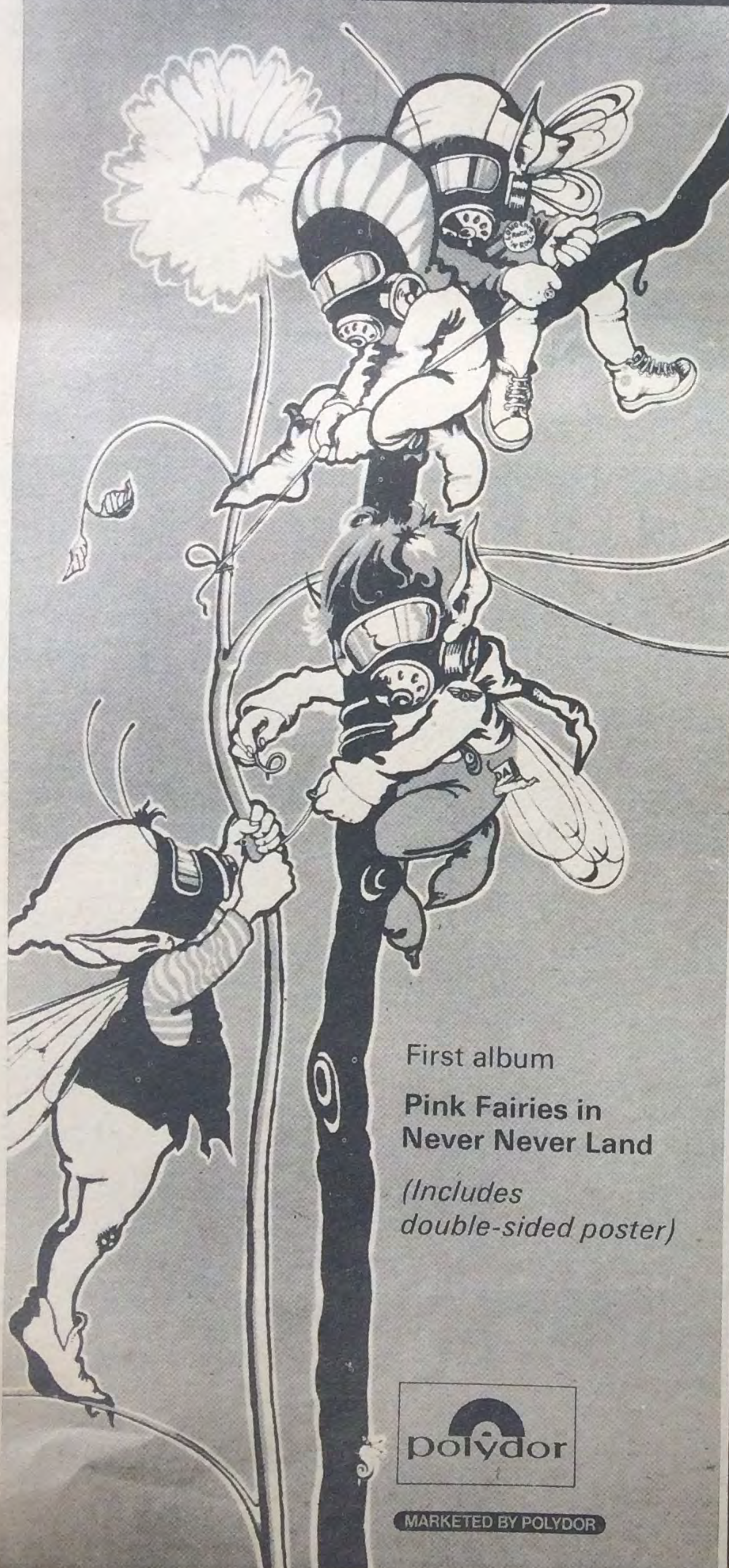
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by
Andrew Means

THIS is the beginning of a lie, a misrepresentation of Roy Harper.

Officially it is known as an interview. Actually it's a soundtrack without the film, a shell of verbiage, a corpse that once bore witness to the flashing vitality of life. That's all that remains—a foothold.

The truth and essence of Roy Harper moves with him, around him. A dissident freak in a long line of British dissident freaks. A man who never grew up. A subjective subversive. No printed page can vibrate on that frequency.

He makes it quite plain that the media doesn't always get along with him too well. He punctuates his interviews with criticism of the music press, broadcasts with a few pokes at the 'Beeb,' and if he doesn't like his audiences he's more than likely to tell them so.

During the past year his name has not had the airing his controversial attitude might have led one to expect. To coin an unfortunately ironic phrase, he's kept out of the headlines.

"Yes, I've kept out of the way," he agreed. "You see I've only just started, you know, and I don't want to be a 23 or 24 year old pop star."

Harper has spent the last 15 years of his life, or maybe longer than that, trying to smuggle his imagination through the social system, through the education system. Now he reckons he's just beginning to get things on. Peter Jenner, his manager, explained that when he took over management about a year ago they decided that they could either go for substantial interviews in music papers or keep out of the way altogether. Was the choice so uncompromising? For instance, I asked, why did Harper allow the media to dictate what sort of interview he did?

"Well it isn't a matter of choice any more," replied Roy. "A lot of people get thrust there and find themselves in some sort of grand oblivion."

"I have built myself around a tradition of English nutters. I can point to them down history. The pop thing doesn't interest me at all. I think there are great issues in our time that we as British are avoiding, as we always do—but more so. It seems to me that before 1914 they didn't have much choice. They were one of the lead nations and they led. They were thinking at one time of making Gibraltar and Malta police islands—it's important to put that in."

He glanced in the direction of the notebook to check that I wrote it down and then settled on the edge of his deckchair.

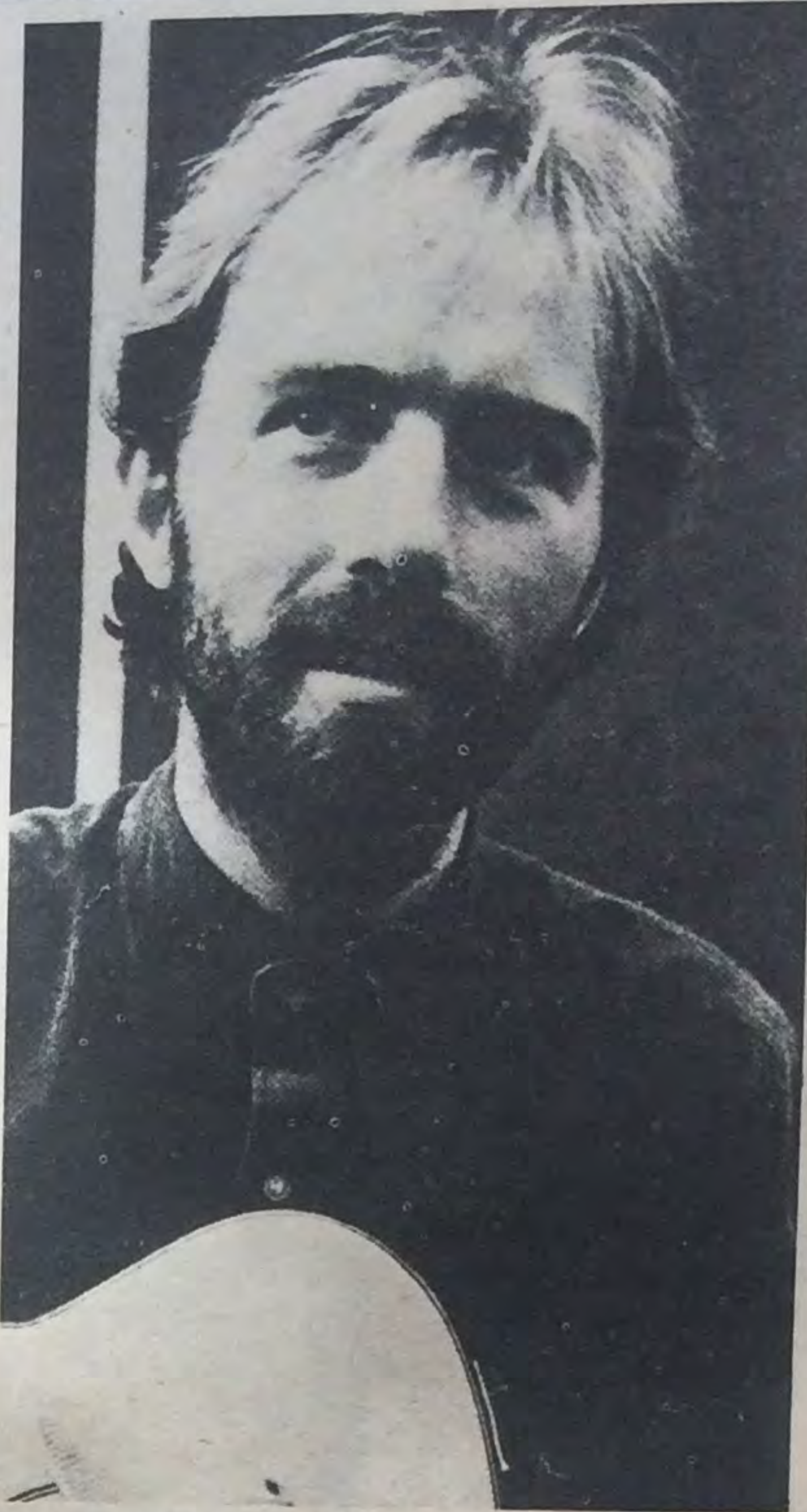
"Then the whole thing has been lost," he continued. "We're suffering from the post-Empire rot and it's like a fantasy. Everybody's wandering round not doing anything anymore. People are saying it isn't on us anymore. In fact we have the credentials to do something. We are the only ones that are capable of helping the world into true liberalism as I see it."

With the position that Harper has achieved through his songs it still didn't appear to me that he needed to conform to the conventions of the music business. Surely he had the power to change the existing paradigm.

"That's the long term thing. Nothing can take place on that old level again," he said. "We had to get down to discovering how we really were."

"As I see it an Australian aborigine is better off than anyone in this society because he has his entire civilisation handed down to him. That makes his life very long and very self-sufficient."

"Very important: I think that this white European race has—the world up and I'm quite willing to spend the rest of my life figuring how to get out of it. I don't say that with any pretension because I'm devoting my life to it. I'm one man with a



ROY HARPER: subjective subversive

HARPER: I've only just begun

very strong direction." "I'm about to start to use it," he continued, referring to his position. "The point is that I have not been able to use it because I haven't had enough position."

Would he call himself an idealist? "Yes, but that's tempered a lot. I don't like to over-stress that. The liberalism in this country is very stoical. But in France it goes in leaps and bounds, and back as well."

His ideas and energy, I remarked, seemed far more akin to three or four years ago when revolutionary enthusiasm was in more evidence than it is today. Roy agreed readily.

"The thing is that they all had it and they've all lost it and I knew that I had it and I haven't lost it. Mind you, I have had it all my life. As long as I can remember, I've had a really strange life that way. For the first fifteen years of my life I was incarcerated in the system, and I really knew it. I had some strange family things which there's no need to go into... together with school. I have come out of that one saying 'I'm really going to change it.' He was in his late twenties,

he said, and could see a gap opening up between the first fifteen years of his life and the second. In the first part he had been very very impressed with how untogether society around him was.

"I think I have just become free now. I have just got the right amount of freedom to let me know what I want to do. You never know how far it will go."

"My ace, the ace in my pack is death. You can use that one whenever you like."

Pete reckoned that he was less "revolutionary" but more dangerous than he was three or four years ago. Just because people weren't shouting in the streets didn't mean anything. He listed the various movements of the past few years—flower-power, drugs and political crazes. Most of the people involved were young and beginning to realise the situation of society. They were quickly overwhelmed by the magnitude and retired from in front of the news cameras. They were to some extent manipulated by the media which was always after a sensational story, Roy continued.

"The thing is that the real revolutionaries, if you want to use that word and I don't

really, are beginning to meet each other. We are the ones that stand a chance of changing things. It's not the ones who gave up."

Roy doesn't wear a watch, so responsibility for timing fell on Pete. Since Harper was a John Peel Show guest that evening they had to return to the studios to check mike balance before continuing the interview. Some 20 minutes later we drifted towards a pot of tea at Fortnum & Mason's.

When he did have a sufficient platform how would he use it?

"There's lots of things. I think there should be an international government. I really believe in that one. I think that's coming."

"But I don't really believe in government. That word 'government' has got to be taken down on to the family level because the father knows what is happening in his own household but the government doesn't."

"I think that we are a tribe that has lost its way. There are so many taboos, sexual taboos and God knows what else, that we can't mix anymore."

"The community is very important. I don't think it should be blocked off into one woman and one man in every circumstance. If you have one man and one woman that want to live together that's cool. But if you're going to have a community you need close communication and that means mental and physical."

Alternatively, the thing Roy wanted to do was to spend ten years in North West Australia "meeting the earth again."

"I think I can set a better example over there. I think humanity needs a living example; not someone who died for it like Jesus Christ but someone who lives for it—which is a bit pretentious having said earlier on that the ace is death."

Harper is an extremely erratic performer. In that his reaction to audiences depends very much on their reactions to him. Pete said he would like, through the Melody Maker, to ask potential RH audiences to keep quiet. They were both conscious that they were infringing freedom but silence was so vital with an artist who relies heavily on the spoken and sung word during a gig.

Bills disposed of, we returned towards the studio. Roy talked about his Wiltshire house. He wanted to set up a community of people of similar energy and direction as himself. He also wanted to record his next album there, but EMI didn't know about that yet.

A few minutes later he was sitting in the bare interior of a changing room, strumming guitar before going on stage. My impression from hearing "Hors d'Oeuvres" on "Stormcock" was that he was attempting to beat the critics at their own game, a rearguard action.

Harper agreed. It was a paradox that he felt needed to exist. The ultimate song "on that level" had now been written. It was 30 minutes long and would be featured on the next record. In fact it followed a line of tracks in the same vein, one on each LP he had made. There was "Sophisticated Beggar," and "McGoohan's Blues." He dictated the list. The progression, he emphasised, could not really be seen in terms of the LP's the songs were on. That was only how it seemed.

"This long song is the ultimate. It's the one I can build on. It's gradually involved itself with liberal thinking and social reform. I feel like calling the next LP "Six For You And One For Me." That one will be my own feedback to myself. I had to go through this one because I had to get into a real me before I could get into anything. I'm approaching some sort of edge now where I'm getting some ideas."

Roy's impending performance brought the conversation to a hasty conclusion. The atmosphere was positively singing. He picked up his guitar and brushed unceremoniously towards the stage, and another chance to talk.

Arthur comes clean about 'No Soap'

ARTHUR GORSON, quietly spoken, with an imp-like face, is trying to blow a little fresh air into the music scene, and more particularly, the New York music scene.

He is rather amused by his own business card. It proclaims "No Soap Music" on soap-shaped see-thru plastic.

Hold it up to the light—not a stain in sight. Arthur is an un-American enthusiast, who would rather wait a few months for the right artist to come along before he leaps into activity as record producer and some time manager.

At one time he was a field worker for the US Library of Congress. And that was how he met two tobacco workers, Obay Ramsey and Byard Ray.

He liked the way Obay played banjo and Byard played fiddle. He recorded an album with them as White Lightnin'. From their home town their fame began to spread.

They even reached the ears of an English country enthusiast—Ian Matthews, who was moved to write the "Ballad Of Obay Ramsey" for his Southern Comfort group, which greatly intrigued Arthur Gorson.

On their new Polydor album "Fresh Air," Arthur has helped along their banjo and fiddle by adding, tastefully, some guest musicians and singers. Among the "Kin Folk" are Judy Collins, Harvey Brooks, Eric Andersen, Buddy Saltzman, and on cello Seymour Barab and George Koutzen.

The first album, made in '69, didn't really happen. But the producers of the hip Western "Zachariah," which also features Elvin Jones as a gun-slinger, heard them. Ray and Ramsey found themselves cast as old-timers. So they were movie stars. Big time. Almost.

Gorson was in London last week, talking quietly about his plans for "No Soap," and his memories of New York in the Dylan days.

The last time we met, he had been producing an album for Chris Farlowe, which was never released. "Now I have my own studio in New York and I'm just wondering if the time will come when the

American Government gives subsidies to record producers, NOT to make records, like farmers get subsidies not to produce.

"You know it's harder now to get money out of record companies to make independent albums. At one time they gave so much money to any kid who came along with long hair and could play the guitar. Now there's a big recession in the States and all the money has gone.

"Well, it hasn't gone, but it's gone back to the people who own it."

"As an independent producer I'm sensitive to this, although I continue to get my producer deals."

Arthur, who has produced or managed artists like Phil Ochs and Tom Rush says he only likes to record: "Singers and songwriters, people with substance."

"I'm doing an album with an Australian singer Gary Sherston, who was brought to the States by Albert Grossman to be the next super star, and got fed up. He's a beautiful singer. Just turned 30. He looks great.

"I'd rather not do anything for six months and wait until I have found the right artist. I think too many producers do too much. I'm still learning from Phil Spector. He's an influence? Totally.

"I'm going to make 'No Soap' a workshop and make it a studio that's good to be around in. There'll be a kitchen and food, and people can hang around and see if anything comes up. And if there is anything to formalise, we'll do it, without any rush. There are very few people doing anything in New York at the moment. They are all so-called, 'getting it together,' up at Woodstock, and that's a totally phoney scene. It's just a lot of kids sitting around waiting for someone to take pictures of them on their farms, or make a movie. And Albert Grossman is the squire!

"Grossman has a little French restaurant as well as a studio, and all the Dylan mystique is kept up. Woodstock is nice. But it doesn't change or grow.

"I'd love New York to be like it was in '65 when there was so much energy. To be at the Gaslight was really a scene. You'd get Richie Havens drop by or Dylan or the Lovin' Spoonful, all writing songs. All that has gone. There is no place where new acts can work in front of an audience."

But Arthur hopes to change that with "No Soap." It should be rather interesting!

—CHRIS WELCH



ARTHUR GORSON: producer

Karl Dallas talks to Dando Shaft

THAT sound you are hearing is a collective sigh of relief from the five male members of Dando Shaft. It means that Polly Bolton has finished taking her exams at Swansea University for a B.Sc. degree in zoology.

Zoology? Yes, well, it's not exactly the first subject that might leap to mind for a folk rock singer's higher education, but Polly explains that she's been interested in conservation since long before ecology became a fashion "in" word in every trendy's vocabulary.

Anyway, the main thing is that with her studies safely over the band can now start getting it on.

With their second album just cut, it could be about time, for though Dando are one of the brightest new groups on the acoustic rock scene, and multi-instrumentalist Martin Jenkins (fiddle, flute, mandolin, cello mandolin) a very highly respected musician, apart from a reasonable following in the north they haven't yet had as strong an impact as they might have.

What they produce is an exuberant, joyous sound which seems to come bubbling out of the record player's speaker system like the sparkle in your old grandmother's elderflower champagne (and if your old grandmother didn't make elderflower champagne, you can't claim a true folk background: licks your French bubbly into a cooked hat, merde alors!)

Their new album on RCA's new Neon label retains this spontaneous gaiety, though Martin says the songs are more carefully arranged, with less jamming, plus the addition of Polly, a girl from Leamington Spa who is the



DANDO SHAFT: with Polly Bolton

Welcome back, Polly

latest graduate of that remarkable singer-making system we call the provincial folk clubs.

Although she hadn't done much solo work before she joined Dando, she was being noticed by enough people for news of her prowess to have leaked down to London, usually the last place in Britain to know about promising new talent.

She sang for a while with a folk choir called the Fenny Compton Coke Shovellers,

calls "multi-harmony arrangements of folk evergreens." She had known Martin and the rest of Dando when they were in Coventry, and he says he'd always planned to join them when the time was ripe.

Well the time is ripe now, and so is her voice, and it comes out on the record as a rich, mature instrument belying her youth and apparent inexperience. Perhaps the fact that most of her singing so who specialised in what she

far has been in a group context accounts for the extremely able way she has integrated herself into a group that already seemed stuffed to overflowing with talent before she joined them.

The beauty of her singing only goes to prove what I have long suspected, and often confirmed when I have been out of London, that there are "floor singers" male and female in many provincial clubs who could lick some of the highly respected soloists and concert performers in London in any fair contest. If the London music biz wasn't so damned provincial...

Of course, so far her studies have limited what she can do with the band, and this shows on the record, which includes more songs without her than with her, but in addition to her lovely solo singing, she displays a real talent for harmony within the context of the very tight vocal sound that Dando produce. She has also got used to singing through a p.a., something which her folk training hadn't accustomed her to, but essential in some of the Mecca ballrooms and heavy rock clubs where the band plays and has already built up a healthy following.

When I learned that they were soon to play the London Lyceum I wasn't sure whether I ought to be pleased or apprehensive for them, for the Lyceum can be a very heavy gig for an all-acoustic band with no electric instruments and not even an orthodox drum kit to focus the sound upon.

Martin laughed, "We'll treat it like just another Mecca. We've been through all that bit, even including the revolving stage, playing alongside some pretty heavy competition, and the sheer size of a room doesn't worry us any more."

"We played one place which was full of skinheads who seemed to like what we did. They were pretty quiet, anyway, until our Spring Clog Dance instrumental finale had them all hovering all over the dance floor."

That's interesting, that they can get through at that level, because their approach to tempo is light years away from the simplistic monotony of reggae.

THIN LIZZY



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Choice

your guide to the month's best albums

folk



BERT JANSCH: "Rosemary Lane" (Transatlantic TRA 235). In these technological times it is well worth remembering how attractive and refreshing the sound of one man and his guitar can be. Certainly few can demonstrate this than Bert Jansch. Those who have waited patiently for this album have in it a reward deserving of their endurance.

The thirteen tracks, varying in length from the traditional "Reynardine" (5.30) to an instrumental "Alman" (1.22), feature Jansch alone. From the romantic silhouettes of Heather Jansch's cover design one gains a foretaste of the flavour of the music.

Alongside the familiar style of Jansch's slicing instrumentals are love songs and traditional ballads. But it is by no means possible to cover the variety of this record with a description of one facet. Three of the songs are inspired by modern day America. "Wayward X Child" tackles the theme of pollution. "Nobody's Bar" results from a memory of Greenwich Village, New York, while "Bird Song" contains colourful impressions of the continent.

Best of the rest:

THE IAN CAMPBELL FOLK GROUP: "The Sun Is Burning" (Argo ZFB 13), **MR. FOX:** "The Gypsy" (Transatlantic TRA 236).

pop



CAROLE KING: "Tapestry" (A&M). So far, we've met exactly two people who've heard this album and aren't in love with it. The vast majority regard it as a triumph for Carole, the major achievement following naturally from the promising but imperfect "Writer." What's so good is that she doesn't deny her roots, her past. She sings a gorgeous version of "Will You Still Love Me Tomorrow," and many of the new songs have that pure-pop quality which made her one of the greatest pop writers of the 60s.



MELANIE: "The Good Book" (Buddah). This is another delightful album from this delightful lady — packed full of her own brand of song, a brand that is both simple and valid. It becomes more and more obvious that if you dig Melanie, you really dig her — if you don't then, her name becomes rather a boring word. One can never understand why she isn't a majority artist.

Best of the rest:

PAUL AND LINDA McCARTNEY: "Ram" (Apple), **JOHN ENTWISTLE:** "Smash Your Head Against The Wall" (Track), **BABY HUEY:** "The Baby Huey Story" (Buddah), **AUDIENCE:** "The House On The Hill" (Charisma).



ROY HARPER: "Stormcock" (Harvest). Albums from the enigmatic Harper are always explosive packages, but in this one he has probably produced his best to date. He has channelled all the aggression and pent-up paranoia that clothe his work into arrangements that are ingenious and totally absorbing. While the cynicism and uncertainty of his songs remain, he has expressed these qualities with increased precision. His lyrics are excellent, throwing the backstabs that characterised previous albums.



MOUNTAIN: "Nantucket Sleighride" (Island). Well, it had to happen — that's Leslie West being regarded as the new Clapton, which couldn't really be all that true. West is one of the most powerful new breed of guitarists, so darned good on the ear to be Leslie West, full stop. The more you get into Mountain, the more their output becomes one heady original line — and that's Mountain.



LITTLE RICHARD: "Cast A Long Shadow" (Epic). Cut in the late 'sixties for Okeh, during one of Richard's Callas-style come backs, this is a low-priced double-album which represents very strong value. The rhythm section work may not be as simple and gutsy as those on the old Specialty sides, but the remakes of his early hits are driving and forceful. Most notable, though, are the two discotheque favourites: the grooving "Poor Dog," and "I Need Love."



STRAWBS: "From The Witchwood" (A&M). The amazing thing with the Strawbs music is that it defies categories now. This album ranges from contemporary folk music — the title track written by Dave Cousins — through to heavy electric music — "Sheep" with Rick Wakeman's blurring Moog. They took three times as long to record it, throwing out all the below par material.

jazz



MILES DAVIS: "Jack Johnson" (CBS 70089). Miles' new album is the soundtrack music from a documentary on the life of the great black Heavyweight Champion, and it's the simplest thing he's done in some time — since "Silent Way," in fact. There's some doubt about the personnel, but a couple of good soprano solos and some superb MacLaughlin guitar add to the interest. It's a notch-potch in some ways, but mostly it's relaxed and pungent and attractive in a way Miles has not been of late.



SUN RA: "Pictures Of Infinity" (Polydor 2460 106). Its very existence is a recommendation, because this is only the fifth Sun Ra album to have become generally available over here. Clifford Jarvis' drumming is noteworthy, as is the dire condition of the piano out of which Sun Ra manages to draw some beautiful solos.

Best of the rest:

GRAHAM COLLIER MUSIC: "Mosaics" (Philips 6308 051), **DEXTER GORDON:** "The Montmartre Collection Vol. 1" (Polydor 2460 108), **ELLA FITZGERALD/COUNT BASIE:** (Verve 2352 020).



JOE FARRELL: "The Joe Farrell Quartet" (Philips 6308 046). Probably the best album in which the rhythm team of Chick Corea (piano), John McLaughlin (guitar), Dave Holland (bass), and Jack DeJohnette (drums) has been involved. But the focus is strongly on Farrell, whose brilliance on soprano, tenor, flute, and oboe is set in high relief by the honesty and straightforwardness of the album's conception. There's nothing here but great music, played with no concessions to fashion.



BESSIE SMITH: "Empty Bed Blues" (Two-record set, CBS 66273). Third volume in the continuing story of the Empress Of The Blues, this one contains 16 tracks from 1924 and 15 songs from 1928. The odd number is because the title song was a double-sided 78 rpm release. Though this is not the choicest collection in the ten-record "Recorded Legacy of Bessie Smith," it is still good.

blues



"KINGS OF THE TWELVE STRING" (Flyright LP101). A good selection of 12-string guitar styles, including five bottleneck by the Hicks brothers (Barbecue and Charlie Lincoln), can be enjoyed on this Flyright album. The set was previously issued on Piedmont, and it is very well worth hearing. In addition to the excellent Barbecue Bob, who plays and sings "Barbecue Blues" and "How Long Pretty Mama" from 1927, and Charlie Lincoln ("Depot Blues" and "Mama Don't Rush Me"), the LP contains four varied tracks by Blind Willie McTell. They include duets with Ruby Glaze and Kate McTell. "Dark Night" and "Loving Talking Blues" (1928) are good, solid McTell blues. Other contributions come from Seth Richard (two), Willie Baker (one), Charlie Turner (one) and George Carter (two). Some of the performances are unexceptional, but the majority are entertaining and many were (before the LP release) valuable rarities. The lyrics, as well as the vocal and instrumental styles on display, tell us much about the Atlanta blues of the Twenties and early Thirties.

Best of the rest:

K. C. DOUGLAS, JUKE BOY BONNER, JOHNNY FULLER, ETC.: "Oakland Blues" (Arhoolie 2008).



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BLIND DATE

with CAT STEVENS

Melody Maker took morning tea with the Tillerman. Amid the swirl of London's New Oxford Street, we accompanied him to his flat upstairs, and spent a thoroughly enjoyable Blind Date for both parties.

RORY GALLAGHER: "Sinner Boy," from the album "Rory Gallagher" (Polydor).

Ummm! Thought for a moment it might be folk, with the quiet intro and that. But now it's into rock, sounding a bit like Zeppelin.

Mind you, every damned band seems to sound like Zep during the last year. That guitar riff hasn't changed yet, I wish he would stop repeating that phrase. Oy, oy, a bit of stereo trickery here. If it's possible to judge a track on the first playing, then I'd say this was technically very boring. I suppose it's good rock if you like that sort of thing. I prefer to listen to a few good lyrics, and truthfully this ain't

offering me much at all. No idea who it is.

MELANIE: "Babe Rainbow," from the album "The Good Book" (Buddah).

Oy, Oy, those Peruvian pipes again. God, I know who this is, but I'm not sure. Is it Melanie? Oh yes, she's grown up. It was difficult to recognise the voice, 'cause she sounds a lot more mature. You know I had a strange thing about Melanie. I heard her first album, and really totally flipped over her. I thought she was the answer to Nina Simone.

But then I played it almost non-stop for about two weeks, and it fell down an awful lot. The way she sang "Tambourine Man" didn't come over. It's just that little girl voice I can't stand, it gives me a twitch. She can sing some beautiful songs though. This is nice.

She can put over things well at times, and I absolutely adore the arrangements on her albums, really nice lyrics as well. I've never seen her live, and she's probably very good, but on record her emotion and feeling to me lacks truthfulness. It's sometimes too full of instant emotion, and I tend to question that. I always get the feeling that basically she's very lonely, I mean she's always singing about the boys going out, without her.

STRAWBS: "Glimpse of Heaven," from the album "Witchwood" (A&M).

Strawbs! Yeh, I like them. I've worked with Rick Wakeman on my new album, and I went to see them at a folk club, where they really knocked me out. They tended to get into a little electric rock towards the end of the set, and I didn't like that. They've enough charisma to do everything acoustically. This sounds like a good album. They are recording things without gimmicks, things they will be able to play on stage, and make it sound the same — and I dig that.

Vibes

Dave Cousins writes such great songs. About five years ago when I used to hang around folk clubs, I got similar vibes to what the Strawbs give me. Some strange romantic vibes. This is good, I really like people who sing about Heaven — which more and more people are doing. There's a lot more peaceful sound around, more a happy thing, a nice uplift singing about Heaven. There's a hell of a lot of it around. God, what did I say? Hell?

WHITE LIGHTNIN': "Cumberland Gap," from the album "Fresh Air" (Polydor).

Whoopie Good old country. This is good, happy music, but that fiddle is going on a bit. So far it's done nothing to me. Christ, I wish that fiddle would stop. Ah, that nice banjo, but I'm not going mad over it. Has someone just finally discovered them? That singing accent sounds a bit mid-Atlantic. Neither here nor there really. Good time music though, and I don't really think you can go out of your way to put that down.

STONEGROUND: "Looking for You" from the album "Stoneground" (Warner Bros).

I know that guitarist, yes I love that sound. Now it's not Leon Russell, Ray Davies — could it be Delaney and Bonnie. I should know. It's nice. Oh, I saw them at the Lyceum. Stoneground. They were the strangest people I'd ever seen.

Drummer

They were a load of people having a real good time — but basically together as far as music went. The drummer was incredible though. It's a good American sound — but there's so much of that around at the moment. Stoneground must be the underground Monkees.

THIRD WORLD WAR: "Ascension Day," from the album "Third World War" (Fly).

This guy must smoke more than I do, 'cause his voice is way down there. So far I don't dig, it's that same rock thing. Obviously this group must look pretty great live, but as in most cases it doesn't come off on record. They can't cap-



Domino, Volume Two (United Artists).

Ooh! Ska. No, it can't be, it must be Fats Domino. Too much, I love him. What can I say, Oh wow! He's just so great, a happy figure, bobbling around on the piano. Shame all his songs were so short. Let's hear some more. Oh, he's really tremendous. I know why I like him so much, 'cause his voice reminds me of Ledbelly, and that's really where I started at. You know I'm sure if he came back with a good arranger, or maybe played with a young group, he'd be a real wow. I feel many blues artists could do that, and succeed.

Boy, do I get a good feeling from this record. It's the best you've played me. Wow, I've played with this band, is it Albert Lee? They were playing a lot heavier when I last saw them. Very tight, Lee must be the new guitar idol, and this band must make it. Christ, he's too good (shaking head with the music). It's strange isn't it how an Englishman learns his music from the States, and then kicks it right back in their faces. Certainly fine musicians. Excellent.

FATS DOMINO: "Mardi Gras in New Orleans," from the album "Fats"

HEADS, HANDS AND FEET: "Country Boy" from the album "Heads, Hands and Feet" (Island).

Love that guitar picking, sounds like one of those good old Hofner semi-electrics. Fabulous vibes from this, the kind you find around bars in New Orleans, a great country feeling.



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DURING this period late in the year, when social secs are taking their exams, and the only thing that is happening are the almost perfunctory May Balls, thoughts of re-planning of the rock scene on the campus are not exactly on everyone's mind.

One of the subjects that ought to be ventilated next term, however, is the question of a season ticket for students which could be sold at the beginning of each term. This would mean that social secretaries could budget much more easily and the rapport with agents and managers, aware that there will be no hassles with money for their bands, will be increased. Having the money at hand should eliminate the worries and fears about lack of people turning up and paying at the door.

The situation already exists in the States where each student enrolling for the year is charged a fee. Frank Baird, assistant director of student activities at the University of Georgia, believes that this

STUDENT STATEMENT



ARTHUR BROWN: Banana date

system gives him enough money to buy the big groups and helps in bargaining.

Tickets for each concert can be obtained two weeks before the concert and any left over are sold to non-university people. No guarantee is made to the artists.

He remarks, interestingly, that since the idea came into force in 1965, they have had no security problems. "I attribute this, in part to the free admission," he says.

ARE May Balls on the way out? The quaint custom of dressing up like a penguin

and paying out a fortune for a tot of champagne and bands that you can see almost any time for a quid or less may be declining in popularity.

At Kings College Cambridge, they have scrapped the May Ball and hold an event called Banana. An unstuffy name, you see. You can dress anyhow you like, the tickets are £1.40, and it's June 11.

Nigel Spring told the MM from Cambridge they had decided not to hold a ball last year because they were too expensive at 11 or 12 gns a ticket for two.

Instead they hired a marquee for £550. — there are no halls big enough to stage the event they had in mind — and booked Julie Lucy, Arthur Brown, Writing On The Wall and Forest.

The 1,600 tickets were all sold three weeks before the

concert date, and Spring says it was generally considered a success although they lost a certain amount of money because of a power cut.

This year it looks as if everything will go smoothly. They have sold more tickets — 1,850 — and the list of bands is larger: Keef Hartley, Arthur Brown, Duster Bennett, Ginger Johnson, Stray and Oberon, a local band.

"There's still a lot of interest in the balls — custom still persists — but if we and others continue to put on acts as cheaply as this at the end of the year then I think the number of balls will decrease. We want to show you can do these things incredibly more cheaply and make them as, if not more, enjoyable.

They have paid out £900 for the groups and spent £550 on the marquee, so the profit will only be marginal.

One curious thing. The college authorities have instructed the organisers to put up barricades and provide mobile toilets. They don't think those attending the Banana event will be as well-behaved as the students at the past May Balls.

MICHAEL WATTS

This week's dates

THURSDAY: Dacorum College of Further Education: Audience and Hardin and York (Pavilion, Hemel Hempstead).

SATURDAY: Madeley College: Thin Lizzy. Watford College: Family, Tea and Symphony, and Good Habit.

Exeter University: Rock Concert in aid of Release. **University of Strathclyde:** Chris McClure and Bubbles. **Sheffield University:** Johnny Johnson and The Bandwagon.

Barnsley College of Technology: Savoy Brown, Universe, and the Great Western Lightshow.

Gipsy Hill College, Kingston: Wishbone Ash.

Loughborough University: Forest Court Dance. **Durham University:** Stray.

TUESDAY: Southampton University:

Corunna.

WEDNESDAY: Loughborough University: Film, with John Mayall, Quintessence, and Free.

AND THIS WEEK'S RADIO LUXENBOURG HIT PICK!

NEON SINGLE FAIR WEATHER

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pop albums

ELP: "Tarkus" (Island). Tarkus is on the march and will take fans in a protective grasp. There are still those who profess to dislike Britain's brightest hope among the newer groups. They are entitled to their opinion, but it seems a shame they have to miss so much music, because ELP have a lot to offer.

Among the band's most dedicated fans are their fellow musicians. Ask Yes when they flew back from Berlin to see them at Lewisham Odeon, after some tough gigging themselves. Ask the fans in Britain and America who are probably as familiar with ELP material as Keith, Greg and Carl, as they dig into the many facets of the dynamic trio.

Tarkus— an offer of ELP

Those facets are fully displayed on their second album, which features their major work, "Tarkus," already hugely popular on ELP's live dates. This takes up the whole of side one, dramatic, probing, explosive, full of theatre and convincing grandeur.

Enough has been written to make it unnecessary to discuss further the individual talents of Keith, the brilliant keyboard artist, Carl the dynamic drummer and Greg, inventive bass player, singer and writer.

Suffice to say they are each given ample opportunity to use their talents to further the cause of the group in a thoroughly unique manner.

Few groups have achieved such technical mastery and yet managed to combine good entertainment in the best pop tradition.

They obviously enjoy the fun of "Ready Eddy" a rock and roll tribute to their engineer Eddy Offord, as much as the brilliance of their suite.

Fans of Keith's piano style will be pleased with the inclusion of Greg's curious "Jeremy Bender" track, a light relief from the bludgeoning of Tarkus.

And listen to Carl's jazzy drumming in three-four on "Bitches Crystal," backing Keith's remarkably fast, slightly de-tuned piano.

There are so many remarkable moments during this hugely satisfying set, that it would take several column inches to give a blow-by-blow account.

There is the pause during "Iconoclast" when Carl's complex drum patterns are delayed for a few beats, to return with tremendous effect; the wailing of the Moog Synthesiser; the touches of humour; the ominous church organ sound that introduces "The Only Way" recorded on St Mark's Church organ; Greg's choral vocals; the provoking lyrics.

Service your record playing equipment before risking this extraordinary achievement on your turntable.—C.W.

AUDIENCE: "The House On The Hill" (Charisma). Audience have always contained distinction in their brash, pagan music, lashing out with whipcord vocals and piercing the air with screaming saxophone. This was ac-

companied by rough edges that were particularly evident on their last album "Friends, Friends, Friends." In an effort to improve the production on this new album the aid of Gus Dudgeon has been secured. The consequent improvement on that side has not been achieved without some loss, for there is less of the cutting impact that permeated the last album. For instance, the title track which has been performed on stage with devastating effect (and was also recorded more concisely on their first record) is not all it might be. The dangers are not so much inherent on this LP as foreseeable in the future if the group were to look to a smoother, less aggressive sound.

So much for the deficit. In a more positive vein, the album, despite this temperance, is excellent. Apart from "I Put A Spell On You" (Hawkins) the numbers are written by the group. Musically, it is absorbing, and the lyrics are immediate. No matter whether they contain the allure of "The House On The Hill," the comment of "Eye To Eye" or the personal insecurity of "You're Not Smilin'" and "I Had A Dream" there is no rambling verbiage. The words are concisely linked and the subjects of these songs instil the listener with afterthoughts. To some extent the album is an unconscious, or perhaps conscious, crossroads for Audience, a junction to synthesize an aggressive sound and more effective production.—A.M.

JAN DUKES DE GREY: "Mice And Rats In The Loft" (Transatlantic). Unfortunately this record is disposed to aimless meandering, as if the function of music was to compensate for lack of thought; and that of expression to camouflage lack of construction. The lyrics and vocals tend to be annoyingly boney and gimmicky. Of course these faults are not exclusive to this album, and so it doesn't merit particular attention on that score. Considering the instrumentation that has been used—I refer to brass and woodwind—it is lamentable that the album's potential has not been realised. One reason for this

is the lack of solid composition. None of the four numbers appear to have a recognisable theme, and it's too easy for the listener, and maybe even the group, to forget which track is which. Still there are fleeting moments of excitement and novelty, and if one were to drop the needle on to the record at random it's a fair chance one would find such a moment.—A.M.

"THE JOE SOUTH STORY" (Jay Boy Special). In structure and style these tracks are very reminiscent of the early sixties, complete with girl choruses and echoing vocal. In fact the backing occasionally leads one to considerations of deja vu that are hardly surprising when one takes into account South's songwriting career which has produced American hits like "I've Got To Be Somebody." On many of these tracks he outsings his "Games People Play" single, which brought him international recognition.—A.M.

"THE GREAT JOHNNY CASH" (Hallmark CHM). It seems unlikely that there are many people left in the western world who haven't heard of Cash, but if any do remain then this album would serve as a good introduction to his work. Even if you are familiar with him, tracks like "I'm So Lonesome I Could Cry" (Williams), "I Feel Better All Over" (Rodgers-Smith), "I Couldn't Keep From Crying" (Robbins) and "I'd Just Be Fool Enough (To Fall)" (Endsley) make this album a good buy.—A.M.

CMU: "Open Spaces" (Transatlantic). CMU immediately won my heart by printing a delightful Sopwith Camel (in flight) on their album sleeve. Like the fun little aeroplane it was, CMU are a fun band—flying, like the title suggests, in spaces devoid of walls, and it's those sort of ideals that make this, their first album, so nicely interesting. Contemporary Music Unit are a theatrical unit, and not entirely restricted to laying down pure lengths of sound. Each item becomes almost a play of drama, colour, and more than often humour, as on "Voodoo Man," and "Clown." In fact



BUDDY MILES: good stomping music

the more one listens to CMU, the more one becomes convinced that theirs is an entertainment unique to themselves, and only yet in its infancy. There are a couple of tracks, one of them being "Slow and Lonesome Blues," where I feel they puncture their progress with the introduction of "straight" playing, something for which their talents are not suited, and something that could have easily been dropped. That conclusion is drawn from the fact that their "picture" playing with sound, is so successful—we do however learn from mistakes, and it's lucky that only a small part of the album is below standard. Otherwise, extremely imaginative, and very different.—R.H.

MATT MCGINN: "Take Me Back To The Jungle" (RCA International). Matt reckons this to be his best album by far, and who's going to argue with him. The twelve songs, all written by McGinn, revolve around his characteristic combination of humour and comment. Personally I find the humour strained at times. Despite the title track, most of the numbers spring from Matt's Glasgow background. Nevertheless it's worth taking the opportunity given by the title track to assert that zoos are shameful prisons (for all but a few animals) patronisingly manipulated by a shortsighted society. The mood of the record is aimed at entertainment, with a cosmopolitan flavour—a Dublin girl, an Italian ice cream maker and the classic "Have A Banana."—A.M.

UNICORN: "Uphill All The Way" (Transatlantic). On a recent live hearing I wasn't very impressed with this group. But now that I've heard the album I find myself forced to agree with a certain young lady who phones from time to time that Unicorn are better than I had first imagined. Their first album is one of the most entertaining from new arrivals this year. Although, in spite of their obvious musical tightness, I still stick to my original premise that their style can be too closely compared to certain American groups, particularly Crosby, Stills, Nash and Young. The songs written by group member Ken Baker are good, without having the bite that further progress towards identity will probably bring. The same criticism applies to the arrangements which are too predictable. Unicorn, I think, need time to develop. First albums are rarely masterpieces. It's the subsequent creations that show a group's worth.—A.M.

BRIAN CHALKER'S NEW FRONTIER: "The Hanging Of Samuel Hall" (Avenue). Perhaps not so much for the country enthusiast, but cer-

tainly for the general listener Country's appeal depends greatly upon the arrangements it is given. The sensitivity of this album ensures that it scores on that count. The instrumental balance is attractive. Ed Wooden's autoharp, Mic Jones' string bass and Graham Butterfield's guitar provide just the right combination of rhythm and melody. Chalker's strict subordination of the backing

to the vocal track works successfully. The album sleeve is unnecessarily apologetic for this and other reasons—their particular version of "Sam Hall" and the validity of an Englishman singing "American" songs. There is no occasion for these eleven songs to be presented with anything other than pride. They represent the cream of "English" Country music.—A.M.

PINK FAIRIES: "Never Never Land" (Polydor). One supposes that if there is such a thing as underground still in existence, then it must be centred rather heavily around Pink Fairies. Maybe theirs is a world of dream, fantasy, milk sops and pixies. Who will fly the sheep? I've never quite understood the musical aims of Fairies, it all seemed to be somewhat drowned in noise and cliché and yet here they have come up with a somewhat good album. It's intense, but often thoughtful, soft, and yes, to a fair extent, musical, and what's more it strikes one with an urgency seldom found in English rock bands these days. To be truthful, I never thought I'd ever dig this band—to think of it I never ate sprouts at one time. Maybe you acquire a taste after a while, but I'd prefer to think in terms of the band getting a whole lot better, and at last finding a positive direction. Still a little noisy, but the volume is used for effect, and not as a filler. Interesting lyrics, maybe they'll get panned for pretension—but when you start being poetic, unfortunately that's your fate. Without doubt, quite a nice one.—R.H.

BUDDY MILES: "A Message To The People" (Mercury). It's difficult to determine Buddy's message, as he didn't say much on his recent trip to Britain, which was not notable for its attendance figures at concerts. However, the band sound nice and well-rounded here. They have a good tenor in Hank Redd, and helping Buddy out on percussion is Fred Allen. The brass strut and the guitars wall. There's nothing new, but it's a healthy enough sound, and Buddy's vocals have improved, although much in the "well," "baby" variety. Most of the tunes are short, with plenty of space for improvisation. They don't exactly set the world alight, but it's good modern big band stomping.—C.W.

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HOW THE MUSIC SCENE WORKS: First of an occasional series in which the MM examines the machinery that keeps it rocking. First—a record company. MICHAEL WATTS reports from the headquarters of the Kinney complex.

IN THE showbiz offices and round the London bars where the music industry hangs out, the people who used to talk about Apple with a mixture of amusement, contempt and envy are now regarding a new phenomenon.

The old Savile Row headquarters of The Beatles, home of Britain's "Happening" record company of the late sixties, where Super-Cool met Ultra Hip, is an Infra-Dig talking point these days. Magic Alex and his inventions, the lavish schemes, the wild dreams, the large sums of bread—it's passe, man.

The new name going the rounds is Kinney and the feeling is that all at 69 New Oxford Street, London, are taking over where the others left off at 3 Savile Row. Kinney Records is the hip company. They have the best receptions, hold the classiest parties. More than 400 people got smashed and saw strip shows at their Christmas celebrations, held in their offices above a restaurant. The bill came to £1,000, and right after they completely redesigned their offices, damaged fairly extensively during the party.

Most of the staff are now ensconced on the second floor of the block, re-built for £7,000 in groovy open plan design with huge cushions all over the place and large sheets of brown perspex. The doors are concealed so it takes the newcomer a few minutes before he can even get in.

Kinney, however, pride themselves on being a friendly company. In their own words, they want people to feel they can

"drop in at any time and be made welcome." They are anxious to point out that artists, particularly American, take to popping in and saying hello when they are in the vicinity. John Peel, they'll tell you, is always ambling in to write his Dandelion newsletter and pass the time of day. Journalists pop in for a cup of coffee if they happen to be passing. "Amid the space-age offices and gleaming new paint the friendly atmosphere survives," goes their line.

Their press officer "with special responsibilities" for Rod McKuen and Frank Sinatra is Derek Taylor. Remember him? He used to be doing the job for The Beatles a while back. Now he spends his time in a half-completed room piled high with Sinatra and McKuen press kits, a pianola and cushions against one wall.

The greatest piece of flash, though, was the Curved Air album: the sleeve coloured directly onto the vinyl. About 1,500 copies later had to be withdrawn because of static caused by this special pressing process but that didn't stop the band going on to become big chart figures. Nor the fact that a lot of the music industry reckon they are one of the biggest hypes in recent years.

But Kinney can afford to smile and ignore all the talk about their "plastic" image. They have a lot of the big American artists, like Crosby, Stills, Nash and Young, James Taylor, Van Morrison and Judy Collins. And they have The Rolling Stones, who recently signed their new label over to them via an American deal with Atlantic and Ahmet Ertegun.

Astonishing

They have grown at an astonishing pace out of the decision to form an independent British recording company with the Warner Brothers and Reprise labels which Pye had previously promoted and distributed.

Ian Ralfini, a publisher who had worked at MGM, moved to the New Oxford Street building in July 1969 as the managing director. By the end of the year he had a number one hit with Kenny Rogers' "Ruby, Don't

The flashy, friendly home of Hip



Take Your Love To Town." He spent the next year building on this success with his American artists and their four British bands at the time, The Faces, Family, Fleetwood Mac and Curved Air.

The Faces were the band that sprang out of the Small Faces, who, by an extreme irony, had been signed to Immediate Records, the company which was housed in the present offices before Ralfini and his staff moved in. Fleetwood Mac was bought for a high price by the new Warner-Reprise label within six weeks of its inception because Ralfini knew he had to have a big British name to start his English catalogue off. Family, on Reprise, had originally been distributed by Pye, and Curved Air were signed towards the end of 1970, with Warner-Reprise bidding for their finished tapes against Island and The Rolling Stones label itself.

The dramatic acceleration in the speed of their success came when the large American corporation, Kinney National Services, who own many of the car parks in the States, bought Warner/Reprise, Atlantic and

Elektra. Although these three are in active competition with each other in America here they were combined in January this year under the Kinney Record Group (Atlantic, however, will not officially join until February next year when its licensing deal with Polydor ends). Also coming under the Kinney banner was Dandelion, whose distribution had been looked after in this country by Elektra—more specifically, Clive Selwood John Peel's manager and the European manager of Kinney Records. (Another Elektra label—Nonesuch, their classical and ethnic music catalogue—will be joining shortly, too).

Recently they have added more English bands to the roster: Quiver, The National Head Band, America and Mark Ashton, the former drummer with Rare Bird (he's going out as a guitarist singer-songwriter). When Atlantic enters the fold next February it will mean that Kinney Records will be representing 35 per cent of the American market.

Naturally, a lot of people don't dig their success. Andrew Oldham told me in an inter-

view that he thought their whole set-up "phoney" and it made him want to "puke." Oldham was the owner of Immediate Records, though.

Ralfini shrugs away any criticism. He has heard it all before: "You know, the managing director of a record label, a very well-respected man in the business, once said to me that the reason I'd done so well was that I was Italian, thereby implying I was involved in the Mafia. In fact, my real name is Goodlife. I called myself Ralfini after my father's stage name. Then this man said 'yes, but of course the Mafia have changed your passport.' You can't win!"

"I want my staff to come to me with their problems. I'd like to think that if Des Brown (his chief promotion man) was having trouble with his girl, he'd tell me, because if he was worrying the office would suffer and it would rebound on me eventually, anyway. Strangely, I was a little sad when Kinney took us over because it means that it's more difficult for me to have this personal relationship with my staff that we had when we were smaller. At one time I knew every single person in the organisation, right down to accounts. It's not so easy now."

Fraternal

An example of his urge to be considered accessible by those under him—a fraternal rather than a paternal figure—notably occurred last week. Gordon Lightfoot, the Canadian artist, whom Kinney handle, flew in from the States at 7 am only to find that he couldn't book into his hotel room at the Hilton until noon. Brown, who met him at the airport (Kinney, unlike most companies, make a special point of personally receiving their artists), thought immediately of Ralfini and took Lightfoot around to his flat in Marble Arch until the room was ready.

Ralfini was delighted that a member of his staff should feel such confidence in him to do such a thing. "It's when they stop doing things, like that that I shall get worried."

He has this personal relationship, too, with his artists. Eschewing the machine-like efficiency of Ahmet Ertegun, he tends to adopt more the style of Clive Davis, head of CBS, who is well-known for inviting his artists in for informal chats. He talks of Family, Kinney's most successful British band, as his "baby." They readily respond. "We really dig Ian. He's one of the few people who understand us well," says Roger Chapman.

When the chance of signing Fleetwood Mac arose two years ago, Clifford Davis, their manager and known for his tough approach to business, suggested the respective lawyers get together to thrash it out.

Ralfini thought otherwise. He told Davis he would speak to him and the band personally. Fleetwood Mac were as good as signed from that moment.

No one at Kinney doubts that their success is due basically to him. "Kinney is unique because it stems from Ian," says Derek Johns, one of

the two A and R men. "He's a remarkable man because until he came here he didn't know that much about the music business. Now he's the complete record manager. His achievement is that he gets people totally involved in their jobs. He will take people on even if they have little experience of the music industry, provided they have this attitude to their work. He doesn't want Kinney to become just a corporation. He wants a company where the people all fit together, and get on with each other and their work. We're successful because it's all down to people. That sounds corny, but it's true." John's is a good example of Ralfini's faith in people. Three years ago he was packing records in Sydney.

Brown, one of the seven people who moved with Ralfini from MGM, where he was their press officer, emphasises Ralfini's insight into people. He points out that Kinney is deliberately understaffed because of an inherent belief in the axiom that people work better under pressure. He himself is both press man, advertising manager, and chief promo guy.

"The job makes tremendous demands on you," he says. "The boyfriends of the girls here are frequently upset because they work late so often."

Involvement is the key word. The main office, where Brown works with his promotion staff and the people in charge of artist relations, is small and littered with albums, stacks of press releases, music and national papers, and the other bric-a-brac of record company press offices. A huge blown-up picture of Red Indians in photographic pose forms the wall paper for one wall. With about ten people working there regularly and a constant stream of visitors and other staff passing through the effect is claustrophobic and slightly unnerving to the outsider; like being placed in the centre of a whirlpool of conversational and telephonic energy.

Exciting

Brown says he digs it all. "The idea is that you work better in good surroundings. We're very aware of these criticisms that people think we're plastic, and I do agree that Kinney is very concerned with an image, but I feel it's right. Sometimes we do crazy things. A few days ago we had a reception for a Japanese group, Yamasuki, where there was a karate demonstration and Pan's People did a new dance we'd invented. To some people it sounds maybe useless, but I believe you should enjoy your work and we try to make it fun as well. I know we make mistakes, but involvement with the artist and their music is the primary point. If we have bands on playing somewhere everybody goes to see them. Everybody."

The atmosphere within the building positively reeks of this sense of participation in an exciting new enterprise. The accent is on Youth, Growth and Adventure. Apart from Derek Taylor there is no-one over the age of 35.

CONTINUED ON P.43

A SHORT WHILE ago Roy Hollingworth wrote in the MM about Mobile discotheques and the disturbing side effects they are having on live music.

Most worrying of these was that mobile discos were putting live bands out of work and making it harder and harder for aspiring young musicians to get out in front of a crowd and learn their craft. It happens to professional musicians too—but semi-pro bands it hits far harder.

This was something I knew when my group was together and playing, but I had not realised the full extent. We were lucky in that we were in a position of not having to hustle too hard for gigs because the nature of my job brought me into contact with club owners frequently. Most semi pro groups are not as lucky as Lightning Lady, and have to dig for work with not only other local groups as opponents, but disco too. Disco's have the edge over groups, unfortunately, by being able to present the best

The Semi-pro Scene

BY MARK PLUMMER

in dancing music and disco's, until they get into the top bracket, can go out and make a profit on a gig that pays only £10. And if they have business sense they can get their records free too!

Phillip Bottomley, who plays both organ and guitar, lives on the Isle of Wight where he and other semi pros have been put out of a gig by the number of cheap discos springing up on the Isle.

Says Phillip, of 7 Barrule Drive, Onchan, Isle of Wight: "At one time over here there must have been over 24 groups with work for all, but where has all the work gone? Gone to discos nearly everywhere. Now there are no more than six bands struggling for

the odd dance. While discos charge £15 than £10 a night—how many groups can compete for work?"

"Maybe if people took music seriously and started a campaign to ban all 'Teeny' music, the good old days of rock may return in the 1970's."

"That was a year ago. However, about four months ago we decided to drop all the trite from what we played to concentrate on good material. We are also writing our own material now and have written seven pieces. They include a suite that lasts thirty minutes and three other long ones which are all about twelve minutes."

"These moves though, have been somewhat disappointing. Not only do we have difficulty in getting to play our stuff but we also have an odd line up—organ, lead guitar, tenor sax, and bass provided by the organ pedals. In Cornwall the scene is dominated by rubbish bands who play Top Twenty songs and Beach Boys things. There must only be about four groups with any spark of imagination."

The group have had surprises when they play occasional gigs, especially when one audience seemed to love everything they did. After-

wards they were told by many people that they had enjoyed their set far more than the average band who played at the club.

THREE sailors with regular jobs and no hang-ups with that "turning professional" bogey, because they don't want to, form Pilgrim Head. Why not? "Two of us are married and prefer to have a regular wage and the security it brings with it, and so I think, does our third member. Our wives are far more important to us than the hope of getting lots of money and fame," says Hank David, who is a multi-instrumentalist.

"Consequently because we have that security our music does not suffer. Being in the Navy we all have to have short hair and know that we look pretty straight to people who come to see us, but they know if they have heard of us that they will hear good music and get their money's worth, so we always get a good response."

"The music is what matters to us, and we play blues and a bit of our own material. We have the chance of playing few gigs and when we do the money is not that good. But we are happy to

have the opportunity to play together and entertain people."

ONE thing that does not help bands before they reach professional status, is their insistence of following the latest "in thing" and not letting themselves explore their own natural high. A big part of that high is giving an audience entertainment, something most bands forget. This point is given an airing by Jon Ward, who plays in a group—The Amazing Sound of S. P. Leary—who believe entertainment is as important as the music.

"We are more interested in being a group people come to see—rather than a record player," writes the "rocking" lead guitarist, of 6 Orchard Cottages, Hillesden, Nr Buckingham.

"We enjoy playing but we are not going the same way as the big groups and this can make it difficult. We play heavy rock and funk and try our hardest to get people to react, but we find a lot of audiences are too cool. Promoters, also are not as keen as we would expect on a group."

"One guy said last week we were too wild and we ought to be locked up."

Again he endorses the point I made a while back about ego trips. "Ego trips must be what it is all about; otherwise nobody would want to go on stage, not for the sort of money you get when you start."

Calling all semi-pro musicians: share your ideas and experiences. Write to Semi-pro Scene, Melody Maker, 161 Fleet Street, London EC4P 4AA.

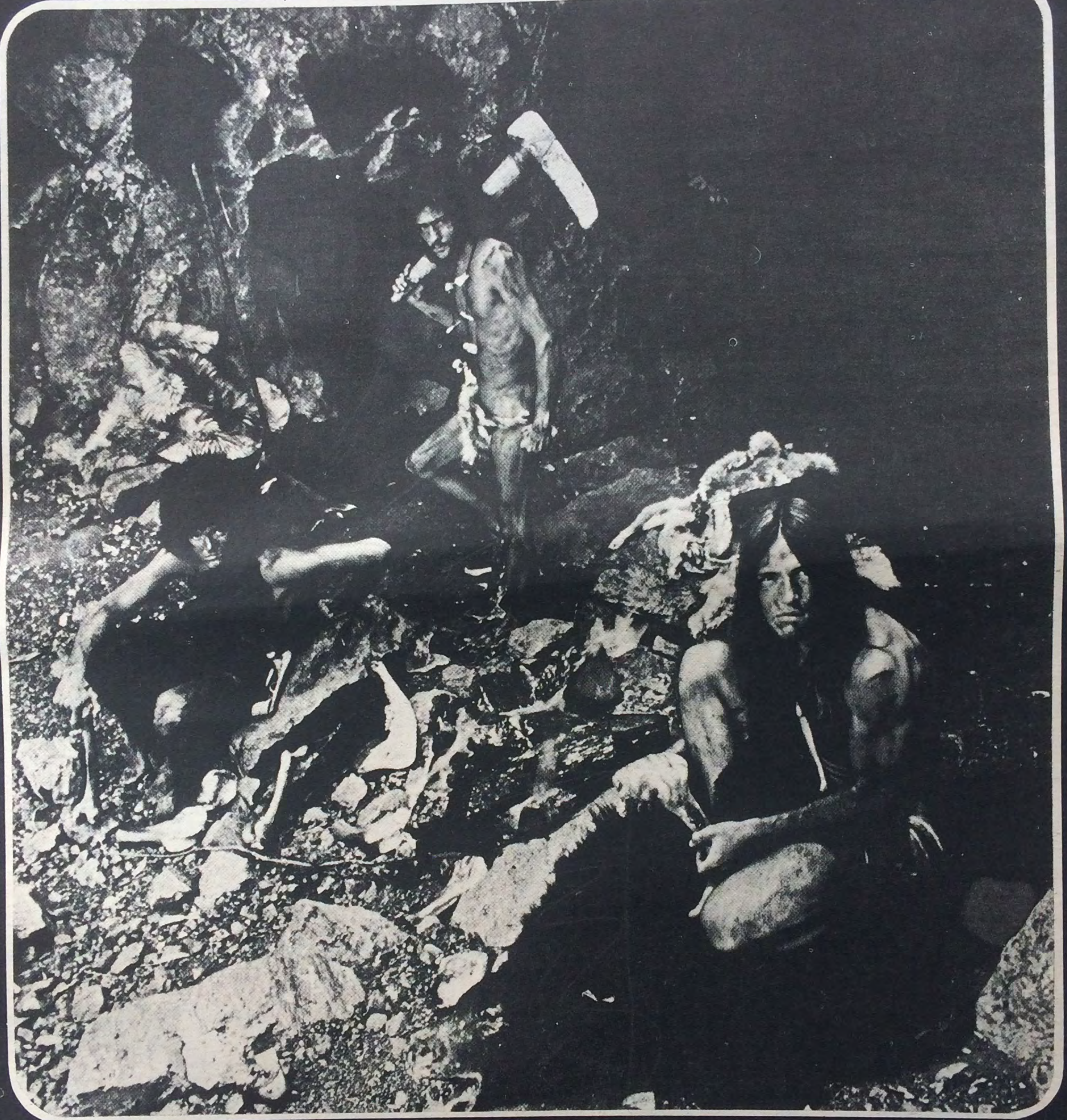
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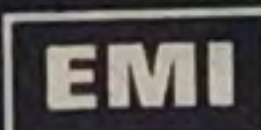
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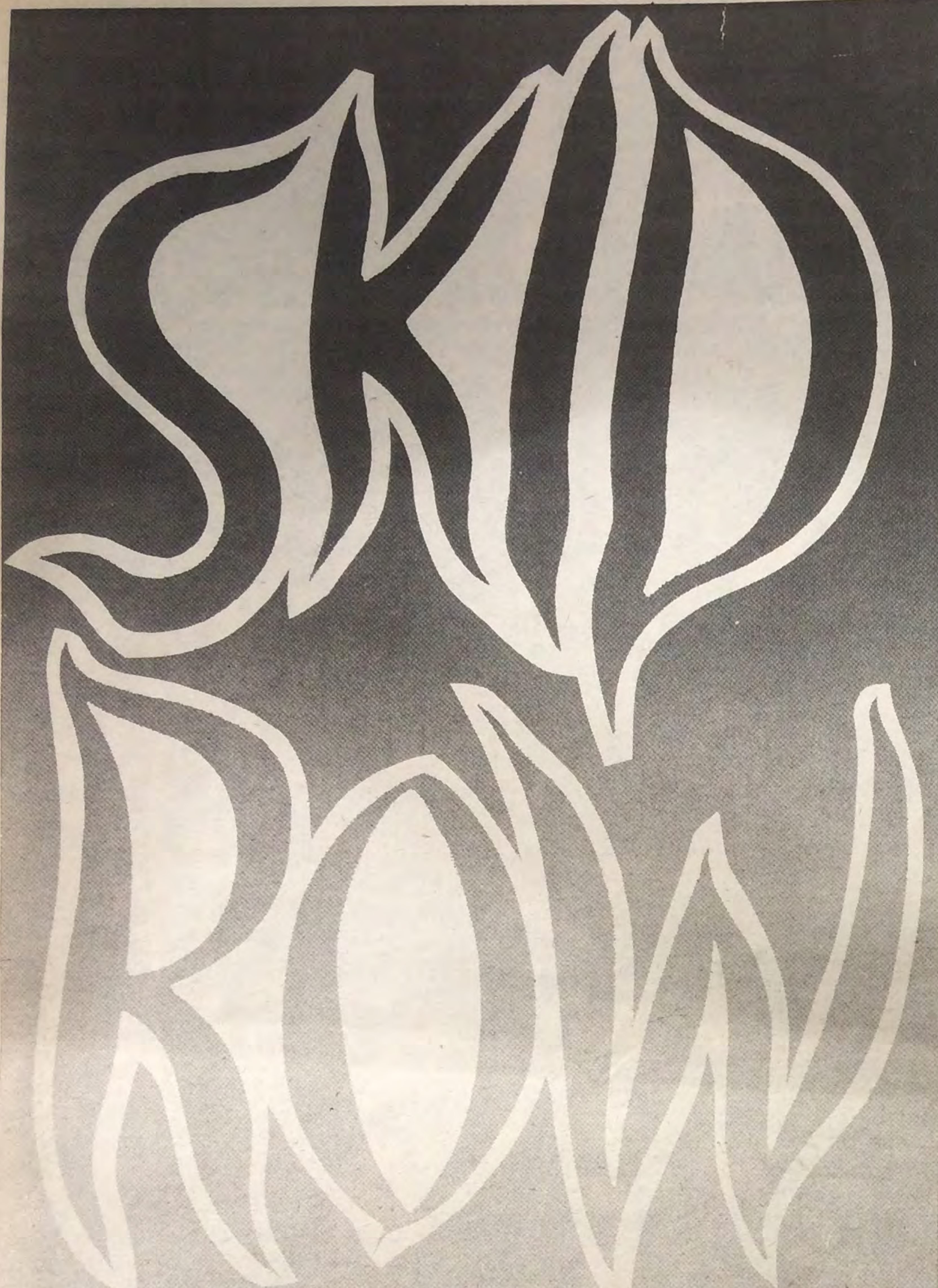
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The 11,000 dollar bash

Al Aronowitz in
New York tells
the strange story
of Miles Davis'
Lamborghini . . .

WHEN Miles Davis bought his \$20,000 Lamborghini he said it was like paying for publicity.

"Anybody see that car go by, they know who's in it," he told me. "Let 'em talk about me."

He probably would have gotten more mileage out of a press agent. Last August, the Lamborghini met up with a few dents and it's been in the body shop ever since. The repair bill is \$11,000 and the insurance company only wants to pay \$479 for it.

Police

"Now you know there's got to be something wrong," Miles says, his face frozen in the image of someone who has just opened up his wallet to find it full of someone else's fingers. "It's a good car, so it must be the bad colour of my face. I paid \$1,800 for the insurance and now it's cost me twice as much as that for limousines. Limousines cost a lot of money. I should sue 'em for what they cost me in limousines."

It's not that Miles doesn't know how to handle a Lamborghini. I've been with him when he sailed by a police cruiser on the West Side Drive, wearing shades in the night, manoeuvring through traffic as if he was on a motorcycle. There were two cops in the cruiser and when they caught up to us at the red light at Canal Street, all they could do was stare in disbelief.

The rear end got dented when someone ran into Miles last August. "It was on 13th Street," Miles says. "The guy was drunk." A couple of weeks later, someone forced Miles up on the curb and into a brick wall on 79th Street, denting a headlamp and the grille. That's when Miles decided to bring the car into a body shop. He doesn't like to wear clothes with rips in them, either.

"The car only cost me \$14,000 cash," Miles says. "I traded in my Ferrari for it. I figured they would jack up the price of the insurance but I didn't figure they would try to jack me up too. I told them to fix it up. The insurance company was supposed to make an estimate. Somebody is supposed to come up with some money. I give them my \$1,800 and they don't want to give me nothing."

Grille

Miles says that the body shop wants \$5,000 just for the new grille and headlamp assembly. The labour charge is \$4,200 more. For front and rear, the total costs are \$6,000 for parts and \$5,000 for labour. According to his lawyer, Nat Weiss, all the insurance company wants to pay is \$2,459 for the rear. Since Miles has a \$1,500 deductible policy, the insurance company claims that Miles has to pay the first \$3,000 because there were two separate accidents.



MILES DAVIS
20,000 dollar car.

Miles says the figures still don't add up. In the meantime he keeps hiring limousines.

"The car has become an obsession with him," says Nat. "For months now, it's been a stalemate. The insurance company says Miles just walked into the body shop and said, 'Repair it.' The body shop says, 'No', the insurance company came down and took a look at it. We even took photographs of the damage." Speaking to both sides is like speaking to two separate cases. All Miles says is 'Just get that car!'

Nat is supposed to try again today. "I've gotten the insurance company to come down to re-inspect," he says. "Nobody wants to give in. The guy who owns the auto body shop is getting very upset because he wants to get the car out. He also has a lot of money tied up in it. I told Miles to come down with me when they re-inspect it, but he says, 'You know I'll just get angry.' I told him that this is one of those times where it might just do some good."

Miles is thinking about making the trip to the body shop today. He doesn't know what's going to happen. But he will get a chance to look at his Lamborghini again. It isn't as if they don't talk about him anyway. "That's me," he says. "I have to own a \$20,000 car."

ONE'S initial reaction to the appearance of Michel Colombier's "Wings" might be summed up in a paraphrase of one of Frank Zappa's better slogans: "Just what the world needs: another rock cantata."

Unfair, unfair. Colombier, although you may not have heard of him (yet), is a most interesting musician, a man of many parts who has much to say, both musically and verbally.

"Wings," an album which A&M will shortly release, was written by Michel, with words by Paul Williams (who does the same for the Carpenters) and features singers Herb Alpert, Lani Hall (ex-Brasil '66, and Alpert's consort), Bill Medley (ex-Righteous Brothers), and Vermettya Royster (lead singer with the Sister Love).

If there's something of an A&M "family" flavour about the whole thing, then that's not unnatural, and in fact Medley

THE

WHERE have all
had them. They
Establishment a

THE image of a pop rev
priceless—and so was
of pop.

They were everything we
selves to. Money was a dirty v
extent they made it even dirt
accepted the fact that
they were making it—
it was throwing dung
in the eye of the
straight businessman,
for our barbaric heroes
were minting annual
salaries overnight, and
blowing it the next
day.

But somehow, its
changed. It now smacks
highly of something —
something that in the
beginning we attempted
to trample. Something
that was so anti-people,
something that we even
sang about—an Establish-
ment. And now, and you
must know it already, we
have a pop establishment.
And it ain't really all that
pretty to look at.

Let's sneak back a few
years, and try to remember
what it was like. Long
haired idols, who drove the
old man to the pub, the
businessman into gaggles of
giggles and tribes of "tut-
tut," and the youth wild.
They said everything for us,
they snarled at money,
snarled at the cigar-smoking
dudes. In simple words,
they were one of us, planted
right in the middle of every-
thing the establishment had.
And rightfully — they
abused it.

They were Morris 1000
compared to Rolls-Royce—
but we were a little too
glibly you see, because the
Rolls, and the ambition for
it fermented, grew and
broke out from the deep
cell at the back of the mind.
They were back street in
Richmond, the old man was
a plumber, clipper,
whatever. They barked at
tea on the lawn, cocktails,
fat guts, and large country
houses.

Colombier— in the vanguard of Fusion Music

was contracted to MGM at the
time he was invited to sing on
"Wings." He, too, is now with
A&M.

Firstly, though, a word about
Colombier's rather unusual
background. The son of a clas-
sical violinist, Michel spent
some of his school years in the
Conservatoire at Mulhouse,
France, before moving to Paris
when he was 18, also to

THE POP ESTABLISHMENT

Have all the rebels gone? Long time ago we
They were uncouth, wild—they slammed the
ment and put two fingers up to all it stood for . . .

a pop revolutionary was
and so was the total image

anything we could attach our-
as a dirty word, and to some
it even dirtier. Somehow we

by
Roy
Hollingworth

Time, money, more time,
more money. The time
passes. They may look the
same, but they ain't.

MICK JAGGER is dead.
Mr Michael Phillip
Jagger marries in St
Tropez, and drifts off for a
honeymoon cruise. Is any-
thing beginning to strike
you? Eric Clapton has a
rambling mansion in the
country and has been seen
with Miss Alice Ormsby-
Gore, daughter of Lord
Harlech. Pictured riding is
Mr Stephen Stills. They
hoard together, they chat-
ter. The barrier has now
been built. They are a
society, and an Establish-
ment to all themselves. They
are an Establishment created
by you. It has turned full
circle.

The gossip columnists
hang around them, and like
the flies they are, they lie
battered with meat — for
there are rich pickings.
There's something nicely so-
phisticated about Jagger
now, about Clapton now,
about Presley now. One can
almost overhear the blue
rinses talking, or the mutter
behind a belching cigar.
"Nice people. Knew they'd
come round to our way of
thinking. He's got a Bent-
ley you know."

It's like some bizarre ver-
sion of George Orwell's
"Animal Farm" (and that
was pretty bizarre as it
was). Our rock idols were
the pigs, and the Establish-
ment was the farmer. The
pigs take over, and sud-

denly start to wear trousers,
smoke, drink, and look upon
the rest of the animals as a
lower class. In the end they
converse with humans. They
talk with the farmer, they
sleep in beds. They change.

We sit in the tube, cough
up our lungs over the morn-
ing cigarette, and read the
Mirror. "Mr Keith Richards,
Rolling Stone, pictured in
front of his £10,000 a week
palace in France." Oh dear,
oh dear. Something has
gone dreadfully wrong.

ONE gets the feeling we
created an absolute
monster, which drained us,
then filled us, led us,
preached to us, got us out
on the street, and then sat
back on a silken cushion
and guffawed like a madman.

If one takes a character
like Lennon, one hits upon
the type of person we
hoped would transpire. Then
we see him dressed in suit
and tie and to all extents
and purposes as straight as
Jackanory and we begin to
wonder. Although Lennon, I
believe is still as rebellious
as ever.

Jagger isn't. You can't
podge yourself with luxury
— knowing damned well
that at the same time you
are being played singing
"fight in the streets." I
treat that with great sus-
picion and as you look back
you begin to treat the whole
thing as rather a joke. But
quite a monstrous joke.

The point I am trying to
reach is that our Pop
Establishment has been ac-
cepted hook, line and long-
hair by THE establishment.
They are creepy, and crawly
and horrid — and I'm afraid
our Establishment is even
more so. You can't blame
the others — they know no
better.

THE Jagger - Bianca
wedding was a poin-
ter for all to see. It WAS
society. They have become
the untouchables — and
unfortunately they are now
about as far away from you
as Morris is from Rolls.

They have large houses,
large cars, estates, and con-
temporary cocktail parties.
They troop about Europe

and America as the elite.
The straight press lapses
into fevers of hyperbole
over every action. They did
in the past, but there's a
great change in content,
no longer is it a put-down
job. It's nice, oh so nice.

We run into hellish
difficulties when we start to
snort "Sell-out" — for we
never asked them to do any-
thing anyway. We never
specified contracts. We
never said don't do that. We
didn't ask them to be
famous. We only wanted
them to be human — and
maybe the pitfall of prosper-
ity is the most human feel-
ing in our body — or is it?

We wanted them to be
human — but we also
wanted them to be ultra-
human. We wanted them as
almost Gods — higher than
the Establishment (the
Establishment, you remem-
ber, would never understand
us). Gone.

Jagger is dead. You've
now got to understand that
Jagger is a very wealthy
man, and well, fairly nice.
The rebel in him has been
sand-blasted away. Think
about it, isn't he now
just a fairly normal person?
An established person at
that?

EVERYONE, but everyone
is in it for the
money. You can swear black
and blue that you ain't, but
get a sniff, get a glimpse
and boy, you are there. The
horrible thing about pop, is
that even a free-thinking
man needs money so he can
think freely. But once you
get that money the free
thought is no longer as free
as it was. You become
established.

I can once remember, I
think it was may be Gerald
Scarfe, depicting how our
rock heroes would look in
30 years. The artist was
evidently a very far-seeing
man. Jagger looked pretty
fat, pretty bloated — rather
camp come to that. Greying
hair, enormously rich — a
suitable being for a cocktail
party. An Establishment
party. He had everything.

You see, they do have
everything. Except a
memory.



**MICK
AND
BIANCA:**
full circle



MICHEL COLOMBIER: hip erotica

to MGM at the
ited to sing on
oo, is now with
a word about
ather unusual
e son of a clas-
Michel spent
ool years in the
at Mulhouse,
moving to Paris
18, also to

attend the Conservatoire there.
But he was growing more and
more interested in jazz, and
left the academy when he
realized that it wasn't giving
him the kind of instruction he
needed. He took jobs in night-

clubs as a jazz pianist, and
later began to make a name
for himself as an arranger and
writer of movie scores.
In 1968 he became Petula
Clark's arranger, and travelled
to America with her for TV

shows, where he began scoring
movies at Universal in Holly-
wood. It was while Petula
was recording her segment of
a show called "The Brass Are
Comin'" that Alpert, the
show's star, first heard him,
and liked what he heard.

In fact he liked it so much that
he invited Michel to write
something which would com-
bine all the elements of his
musical background — pop,
jazz, and classical — and the
Frenchman was given a virtual
carte blanche.

"After Herb had asked me," he
says, "I spent two or three
months doing nothing. He'd
given me too much freedom,
and when that happens you
just don't know what to do. I
didn't know what to write . . .
in fact I began to think that I
had nothing at all to say. But
then I thought 'Herb wants
me to spend so much money
on it, so I must have some-
thing to deliver.'"

"I got very depressed and
nervous; I sent my family
away on a trip to Israel,
because I can't work in the
situation of normal life. It was
Spring, and Paris was very
beautiful, with the sun and the
birds and the trees, and that

stopped me working too, so
eventually I had to close the
shutters on the windows to
get some kind of night-time at-
mosphere.

"I even insulted the maid; she
wanted to cook beautiful meals
for me, but I told her to go
away and just leave a plate of
bread and cheese. She's no
longer with us. I listened to
Stockhausen . . . and got very
bored. It was a fiasco, but
eventually I started to find
melodies and chords and pat-
terns, and finally I had some
sort of a basis on which to
work."

"I decided to book the musicians
and the sessions there and
then, because that forces me
to work, when I have that fear
of the sessions getting closer.
Then I felt much freer."
All the instrumental sections
were recorded in France, some
with an 87-piece symphony or-
chestra—in particular a track
called "Emmanuel," which is
wholly classically-oriented.
The pressure of work was so
great that he says it was like
he "was dreaming within a
dream, like dreaming you're
dreaming, you understand?"
Well, just about . . . anyway, the
background vocals (yes, you

guessed: Venetta Fields, Clydie
King, Sherlie Matthews, and
— believe it or not — Rita
Coolidge) and the jazz horns
were recorded in Hollywood.
The horns will be familiar to
anyone who reads the person-
nel on big-band albums: Lanny
Morgan, Tom Scott, Don
Menza, Kai Winding, and
Benny Powell are just a few of
the stalwarts.

When it came to writing the
lyrics, Michel merely indicated
to Paul Williams the scope of
feeling he was after, rather
than any kind of story-line. "I
didn't want 'I love you,
you love me' words — I
wanted something much more
personal, and I told him not to
be afraid of writing anything
erotic. Like the beginning of
'All In All' — that's very . . .
personal, yes?"
Err, yes. But what about the
whole concept of fusing these
different types of music?
Doesn't that kind of thing tend
to bleed the individual forms of
Michel was quite upset by the
question.

"No, it's natural to use all the
good things about each kind of
music. It would be ridiculous
to have a symphony orchestra
playing pop, or to have Miles

Davis playing classical music.
It's easier to use everybody in
their own bag. I used Jean-Luc
Ponty on this album, and I
recorded him in front of one of
the best symphony orchestras
in the world. He was fright-
ened, but afterwards many of
the 'straight' string players
came up into the booth to hear
the playback."

Yes, but doesn't it dull the edge
of classical music to juxtapose
it with pop, and vice versa? "I
don't see how. You couldn't
kill Aretha Franklin by putting
her in front of the LSO. I think
it's important that music will
be one — all music is one, and
if you let that separation go
on, already you see musicians
who are not helping music to
progress. They'll laugh at
Xenakis, as if it were insincere
music, and that doesn't help
their profession. If you
play always the same thing,
the music will be dead in no
time."

There's one thing that's for sure:
if the day of Fusion Music (did
I hear someone call it Con-
census Music?) is coming, then
Michel Colombier will be up in
the vanguard. And "Wings"
might just be the prototype.—
RICHARD WILLIAMS

CAUGHT IN THE ACT

Does Diamond work wonders?

SEENING Neil Diamond at London's Royal Festival Hall on Saturday night was somewhat like a visit to the past glories of show business, or it could have been a quick Tardis-like excursion to the International Hotel, Las Vegas?

At the late show, his five-piece band opened with a riff on the darkened stage — they had been standing there for a good 15 minutes so that we knew who the star was — kept it up for a few minutes before a solitary spotlight cut through the blackened hall to illuminate Diamond's figure entering the stage. That's heavy, and it has the effect it was meant to have on the seemingly middle-aged crew who had come to witness the pop singer in action.

From then on, he went into a sort of hits-a-Gogo, breaking between numbers with drawn-out chatter about the act and the other. "Sweet Caroline," "Solitary Man," "Cherry Cherry," Joni Mitchell's "Both Sides Now," "The Boat That I Row," which he wrote for Lulu, and more. The songs outlined his talent as one of the finest pop writers around, and no one can argue with that. But together one after the other, one realises how thin songs that sound great over the radio are, and how monotonous simply catchy little numbers become when strung together.

This must be Diamond's biggest hang-up: it is obvious that he wants to be appreciated as a great songwriter, and performer, but while he aims his show at a safe audience giving them what they want and never straining to escape from his image, these dreams will never be realised.

With numbers like his latest single, "I Am, I Said," there is substance in both lyric and tune and something for the listener to bite into and not purely listen to as background sound wallpaper. He's got the talent to get out of the little pop niche he has carved for himself and I sincerely hope that he does get out soon.

Behind him at the Festival Hall, Diamond had a particularly fine backing group with two marvellous guitarists — Carol Hunter on electric six-and-12-strings and an 18-year-old one-time country player, Richie Bennett, who played slide, Dobro and acoustic guitars. The whole group have a lot of character having been brought together from every type of music imaginable — the drummer once played with Otis Redding for over a year. — MARK PLUMMER.

NATURAL ACOUSTIC

THE Natural Acoustic Band played to 37 people at the Triangle Folk Club, Edinburgh, last Saturday. And only 36 paid to get in. I'm making my contribution now with an enthusiastic review, given strictly on merit.

On this form this band, when they arrive in London next week to peddle their wares, will knock everybody out. They had problems with a primitive form of PA but once they had set it up, the sound was most effective.

What registers above all with this band is its freshness. It's clean, it's musical and it has something worthwhile to say. Krysia Kocjan said it with the first number of the set, her own "Subway Cinderella." At the start she had laughingly told the audience: "I always get a wobbly stool." But there was nothing shaky about her delivery of this song. The intelligent lyric came over loud and clear, enhanced by Robin Thyne's recorder.

"All I Want Is Your Love," guitarist Tom Hoy explained, was a rock 'n' roll folk song they'd been playing for over a year. "God knows how we've been getting away with it for so long!" he said. In fact it proved a highspot in their opening set with more delectable recorder and Krysia and Hoy working well together on the vocal.

"Waiting for the Rain," a no other original, utterly justified the "Acoustic band" tag. Hoy and Thyne's guitars were most effectively versatile. Tyne's latest acquisition, a set of skulls, were imaginatively used in "Learning to Live," a cornerstone of their repertoire.

Look out for the Natural Acoustic Band in London! The record company who sign them up will have a potential hit single in "Learning to Live." The Corries, by the way, were recording an LP with a live audience less than a mile away, obviously accounting for the tiny turn-out at the Triangle. — JOHN GIBSON.

NEW SEEKERS

THE New Seekers resemble the old only in name. Whereas the original Seekers projected a homely image as remote from showbiz as a Band of Hope, the New Seekers are musically — and visually — much more adventurous.

The sum effect is rather as if the original Seekers had embarked on a rave-up like an errant vicar playing hooky in Soho after Sunday school. The dresses are colourful — in one case even bizarre, and the two girls — Eve Graham and Lyn Paul — wear hot pants revealed by split skirts. A far cry from Miss Judith Durham.

The New Seekers closed the bill at the Whit Sunday show at the London Palladium. And let it be said they fully warranted their highspot. Their act is superbly disciplined, musically advanced (their version of "Georgy Girl" outstanding in this respect) and includes an inspired touch of comedy from Miss Paul, who insists on "doing her thing."

The New Seekers may lack the charm of the original team, but they have wisely — under the direction of Keith Potger — decided to project an entirely new act. Better still if they had severed their last link with the Seekers — the name itself.

The Mixtures revealed that cardinal error that traps many groups. To venture on stage — and Britain's leading variety hall, no less — on the strength of an instant hit, "The Pushbike Song." Nice lads, but they



NEIL DIAMOND: monotonous catchy numbers

need to polish their act considerably. Also, they played at a volume that must have stopped the traffic in Cricklewood Broadway. And one Mixture even asked for mikes to be turned up! It's a good job deaf aids are available on the National Health.

Other highspots: Miss Christine Holmes' satirical take-off of Mary Hopkin; and Mike Yarwood's inspired impersonations of the Prime Minister, the ex-Prime Minister, Robin Day, and Tommy Cooper. Mike may be vulgar. He's funny, too.

And a special mention for the slick act by the Nobody's, who had the unenviable task of opening the bill. Undoubtedly they are set for bigger things. — LAURIE HENSHAW.

ROD MCKUEN

A THIN line separates the ably romantic Rod McKuen in miles over that border on the wrong side, oozing his maudlin prose with terrifying sincerity, and usually oozing it to the converted. Having established that, one has to concede that the man is brilliant.

He ended his British tour with a sell-out concert last Thursday at London's Albert Hall. And despite overstaying his rapturous welcome to the point of self-indulgence, McKuen emerged a giant, evoking a devotion among his fans that's amazing in its intensity.

Mature girls carried bunches of roses and laid them on stage at his feet after his three-hour show. Many of the audience knew his repertoire at the slightest start from the orchestra. Nothing Rod did or said prevented his audience from demonstrating total sympathy. They had come to worship at the shrine of a new-style poet-singer who, while not having anything like the equipment of a Sinatra, is certainly pushing for that crown, to judge from the type of audience and the rapport he establishes.

So what is it that transports Rod McKuen into gloryland? How does one logically explain what fires the thoughts of his

largely silent often under-monstrative followers? Why such euphoria over a man with white hair, lined face, sweater, baggy grey trousers, blue rubber shoes and who looks like he's about to dig the garden after a hard game of tennis?

Perhaps the answer is that he sells pathos. His self-written songs are basically "downers," weighed with melancholy, and for millions he must accurately capture their loneliness, insecurity and desperate need to relax. For McKuen, romance is Desolation Row.

His programme encompassed all the songs that have established him, and his tunes are often quite beautiful. "Jean," "Lovers of the Heart," "I'm Not Afraid," "All The Beautiful Strangers," "I Think Of You" (the Perry Como hit for which he wrote the words), plus "If You Go Away" (which he cowrote with Jacques Brel) and "Love's Been Good To Me" are sufficient testimony to his sweeping talent for lyricism.

The orchestra, conducted by Arthur Greenslade, was a perfect foil for McKuen's sensitivity.

He has an appalling non-voice, but even that accelerates his charisma. I could live without hearing his poetry recitation, especially about Sloopy his cat — but the applause even for this was wild, and when teenage girls join the over-twenties in getting besotted, McKuen is clearly aiming right on target.

Give him a big hand. — RAY COLEMAN.

ARWYN DAVIDSON

ACCORDING to his connections, Arwyn Davidson knocked 'em out when he made his cabaret debut at Batley Variety Club the other week, but judging by the reaction of Friday's audience at Birmingham's Cavendish Club, he found the Midlanders harder nuts to crack.

At Batley, Arwyn had the advantage of playing to capacity houses on a bill with Roy Orbison, but it was left to him

as the billtopper to pull the crowds himself in Birmingham. It was expecting too much of a newcomer, of course.

What of his performance? Well, this young Welsh singer has a crystal clear voice and a pleasant enough personality, to be sure, though it was difficult to assess the true quality of his singing because of over-use of echo.

He opened with "Tonight" from "West Side Story," sang "Danny Boy" unaccompanied, turned on the power for "You've Lost That Lovin' Feeling" and slipped in the occasional Andy Williams' hit. But it was only hanging on to the last note on his final number, "Jezebel," that seemed to evoke any real response from the punters. — DENNIS DETHERIDGE.

RALPH MCTELL

RALPH MCTELL seems to be entering a new stage of his career. It was not merely, at his London University College concert on Saturday, that he has for the first time added bass and occasional piano to broaden his musical spectrum.

But just when we thought we had him tagged as the composer of pretty, easily memorable songs whose form was becoming rather predictable (and has already inspired at least one imitator) he astounds us by producing his latest material, a group of songs which are far beyond the rather simplistic moralising of "Streets of London."

They take longer to get into than some of his earlier works, but judging by "The Ferryman," which I have heard two or three times before, they are well worth the extra effort these more profound songs demand from the audiences.

The interesting thing about Ralph is that, unlike some other fast-developing artists, he is carrying his past along with him. He still plays the occasional rag and because you can see he's doing them because he enjoys them (watch his feet) and not merely as some sort of concession to popular taste, there is nothing incongruous about them.

And most of his songs have never been as simple as they seem on the surface. A song like "Michael" which questions some of our assumptions about madness and sanity as deeply as Laing or Cooper have done, still stands as one of the most deeply moving lyrics of the late Sixties, not excluding "Eleanor Rigby."

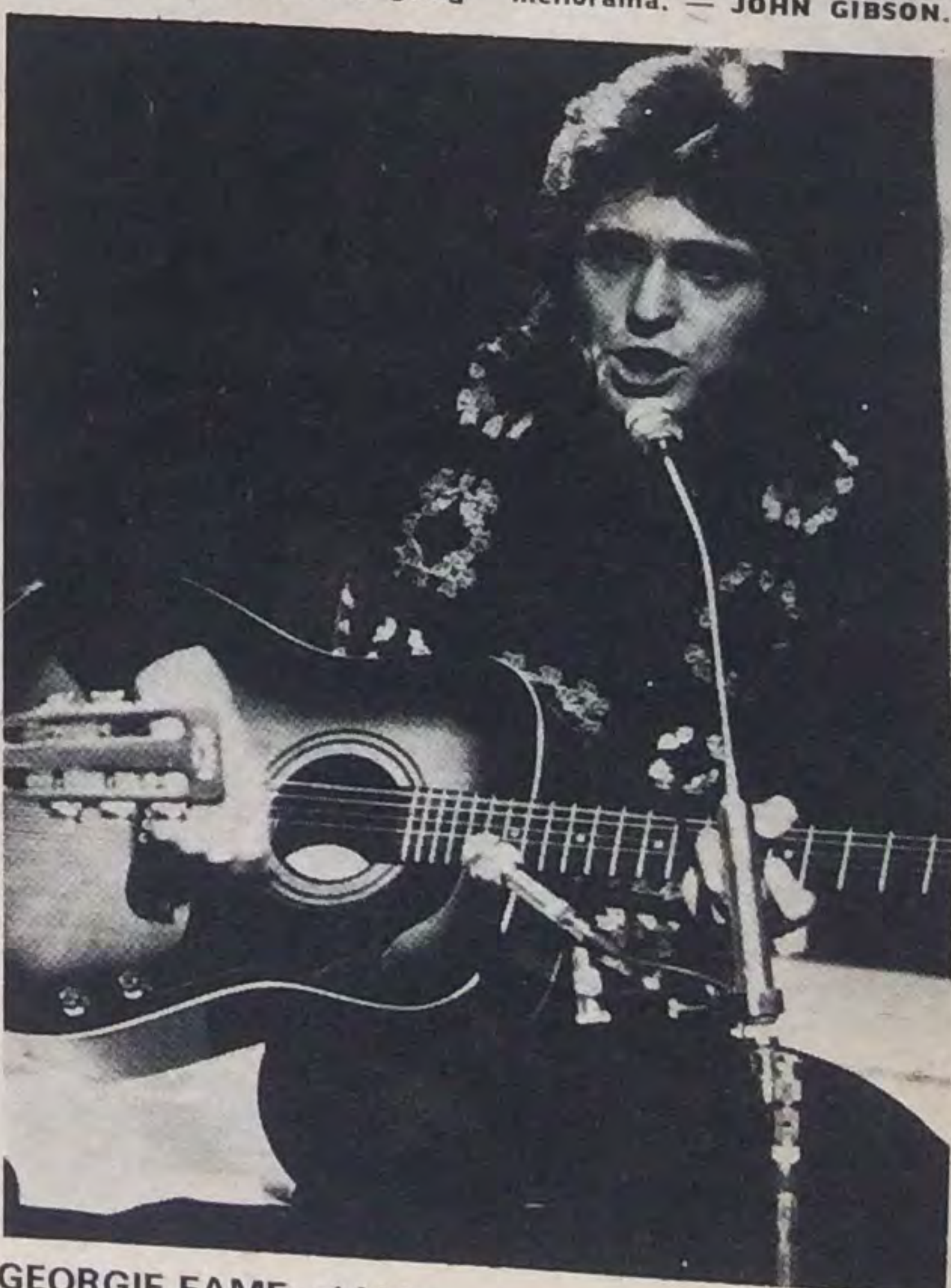
As we have already heard with Tom Paxton, it is sometimes difficult to integrate a new musician into material already familiar, and on many of Saturday's standards the bass or piano standards do little except duplicate what Ralph was already doing on guitar. Still, the additional instrument did produce a fuller sound that will be useful in the

large concert halls, and when Ralph himself switched from guitar to piano, the result was some songs which obviously gained from the slightly "heavier" accompaniment, though it must be admitted that he is only a slightly better piano player than, say, James Taylor.

Also on the bill was Gillian McPherson, an extremely talented Belfast girl whom Jo Lustig has been cheerfully piloting through the opening stages of her career. It is quite clear from the assurance with which she opened the concert, that this preliminary stage of her development is now over.

She has a really remarkable voice, which can't be fitted into any of the existing categories (pseudo-Baez, ersatz Collins, imitation Mitchell, or second-hand Denny). She has a distinct identity of her own, though as a songwriter she seems at the moment to be somewhat under the influence of James Taylor. But here, in individual statements, and her sheer technical skill is very evident.

Like Ralph, she seems to be developing fast, but she has now surmounted the toughest part of her development. From here on, she is obviously going



GEORGIE FAME: old hits

to be someone very well worth going out of your way to hear. — KARL DALLAS.

PRICE/FAME

MONDAY evening at Margate's Winter Gardens, Alan Price and Georgie Fame entertained a near-capacity audience who rose warmly to their refreshing yet often nostalgic performance.

Fame and Price's act was slow to start until Fame sang "Seventh Son," his old hit, which quickly had the audience identifying the new Fame with the old.

From then on, it was a nice flowing set, consisting mainly of each artist's past hits. With Price doing all his old things like "I'll Put A Spell On You," "The House That Jack Built" and "Simon Smith," Fame continued in similar vein with "Sitting In The Park" and "Bonnie And Clyde." Each alternately took over the solo spot, except during their 15 minutes to Buddy Holly, Tim Hardin and Randy Newman, where both showed how well they can harmonise with each other.

Finishing the set with their current hit, "Rosetta," which drew the biggest applause of the show, both were called back to do a finale which consisted of "Don't Stop The Carnival," and other songs of that particularly bouncy type. Zoot Money was brought on stage to help the thing swing along.

Their success was due to the extraordinary way both artists managed to keep their individuality, yet at the same time gelled to form a superbly compatible duo. In fact, as one person said to me: "It's like watching two shows at once" — Price's insecurity and Fame's flamboyance. — MICHAEL BENTON.

QUINTESSENCE

MY PROBLEM with Quintessence, being a pleasant Scot raised on bagpipes and haggis, was that I didn't realise that their show had officially begun at the Empire, Edinburgh (May 28). Neither did most of the audience because they were still nattering and quaffing soft drinks when it occurred to them that the sitar, tampoura and tabla had stopped tuning-up and the opening Indian segment of the show was under way.

Quintessence do demand some thought and attention from their audience. When after a 20 minute interval that seemed overlong when the first part of the concert had lasted only 25 minutes, they came on to do their real thing — that with lead, rhythm and bass guitars, flute drums, and congas — it was easier to get to grips with their music.

Still I had a grumble. I felt that too many tunes, like "Ganga Mai" and "Dive Deep" dragged on too long with too much repetition and not enough happening, especially from the guitars.

The athletic Rama Jam's flute in fact, prevented me from nodding off in a candle-lit atmosphere thick with the aroma of incense and joss sticks (welcome in that they neutralised the fuzz from a full bingo house emptied out an hour before this concert).

This was Quintessence's first gig in Scotland and there, perhaps lay the real problem. We've yet to learn to let their music grow on us and after all, this was the first time we'd sat down to something in glorious mellorama. — JOHN GIBSON.

Celtic Requiem

SAPCOR 20

This is JOHN TAVENER'S second album on Apple.

His first, 'The Whale', SAPCOR 15, was highly acclaimed by national critics.



PROCOL HARUM

BROKEN BARRICADES

Released June 11th

They began, for better or worse, as superheroes at the most super-heroic of rock and roll moments. At Monterey ten thousand portable radios filled the electric June air with "A Whiter Shade of Pale" while four million around the globe skipped the light fandango.

It was soon discovered that they were not flamboyant by nature, that they spoke quietly, dressed not at all like rainbows, and were very serious about their work. No sooner had "Homburg" faded from the airwaves than all save a fortunately devoted hundred thousand or so proceeded to forget about them with all undue haste.

No matter. Nothing, neither critical miscomprehension nor mass neglect nor the fickle permutations of musical fashion were to deflect them from the pursuit of their musical vision.

While their contemporaries bellowed Mah bay-bee left me in third-hand deltaese they shone on brightly with an astonishingly ambitious seventeen-minute stroll through the mystical/spiritual galleries. In held 'twas in they, and nothing, being better left unsaid, was left unsaid.

Keith Reid went out rowing and returned with a pack of Brechtian words about weeping sailors lost amidst a stormy sea which his fellows set to appropriately symphonic music, while the devil, having come from Kansas, made pilgrim's progress down crucifixion lane to an entire panorama of musical styles on the soundtrack. How many moons and many Junes have passed since we made love? Keith asked.

David Knights, reticent bass-player, and Matthew Fisher, organist, departed, the latter



taking with him, to the relief of many, the omnipresent liturgical organ that had inspired some to accuse them of knowing but one song.

Joyously, Trower, playing the most expressive lead guitar in all the rock cosmos, stepped forward and Brooker sang with increased passion, the two combining to simulate a musical Learjet ride on whisky train.

Reid wrote an album about death. Draw your own conclusions.

On tour to provoke interest in *Home* they demonstrated themselves, made their audiences feel, more exhilaratingly alive than ever before, in spite of the premature obituaries yawned by a devotedly condescending press. Draw your own conclusions.

They've been unnecessarily elusive at times, and always they've failed to stack success on success, owing both to what until now

has been consistently cretinous management and to an instinctiveness wariness of superstardom. They've made musical mistakes too, sublimating Trower for too long, setting themselves right up for occasionally reasonable accusations of narrowness by allowing Fisher's organ to turn many songs into junior whiter shades of pale.

Still, they've made some of the most beautiful music of our times, and, as I write this, with the utterly devastating *Broken Barricades* streaming in from the living room, I'm convinced, as I have been for at least a fortnight following their very local performance or my first encounter with their every latest album, that there are no more than three finer rock bands in the universe than Procol Harum.

Rest in peace hereafter.

— JOHN NED MENDELSON



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EARL HINES: a good year

EARL HINES: "Tea For Two", "Tea For Two", "Velvet Moon", "Blues After Midnight", "Shiny Stockings", "Blues In Third", "When I Dream Of You", "Sweet Lorraine", "Stan Dance" (Polydor - Black Lion 2460112). Hines (piano solos, vocal on "Sweet Lorraine"). London. 20/4/65.



Jazz means Hines

1965 was a good year for Hines. The previous year he had been "rediscovered," after a solo concert in New York, and in the spring of '65 he took off to Europe for a three-month tour which did much to restore his shining reputation.

Several solo albums were made at that period, including this one and "Paris Session" and, presumably, "Hines '65." Earl, launched on a new career as a solo attraction, seemed particularly full of the joys of playing.

This type of session, on which he sits at the keyboard exploring old favourites, some tunes of his own and a few other jazz originals, is very well suited to his temperament and brilliant talent.

The programme opens with his dramatic treatment of "Tea For Two" remembered from his British appearances, and runs through a variety of material ranging from Frank Foster's "Shiny Stockings" and Buck Clayton's "Stan Dance" (as per label; it is really called "Stanley's Dance") to "Velvet Moon," an attractive piece which is performed with great imaginative skill.

Always the element of improvisation is strong in Hines' piano music, even when we know from other recordings the rough shape of his version of a tune (as with "Tea") and in the

case of "Velvet" it was a last-minute choice of something only half-remembered.

He had recorded it in trio form in 1950 and apparently not played it since. Accordingly to the sleeve note, he "took only a few minutes in the recording studio to recapture the melody" and went on to impart "depth, colour and dignity to the tune." Quite so.

The title piece, originally known as "Caution Blues," is a classic Hines number first recorded by him in 1928. We have since had it in a trio version under Bechet's name (1940) and this record seems to have been his next cut of it. It is a strong dashing performance.

Alan Bates does well to reissue this set on his Black Lion series for Polydor. Readers who didn't get the album in 1967, when it was released as "Blues In Third," on the Fontana label, should enjoy some outstandingly powerful orchestral type playing. The Earl also sings on "Sweet Lorraine." — M.J.

BY LAURIE HENSHAW

ANITA O'DAY is as volatile as her part-Irish parentage (on her father's side) might suggest. Interviewing her is akin to following the intricate patterns of her swirling jazz-laden vocals.

She's up one minute; sitting down the next. "I don't know how she keeps it up," mutters drummer John Poole with undisguised admiration.

She's ready with an instant wisecrack, and will engage in a dialogue with John that betters anything on an American TV show. Then she'll switch to deadly serious mood when she discusses music, her engaging passion.

As one who has influenced a whole school of jazz singers, it might at first seem false modesty on her part when she candidly says she hasn't got a voice. She's speaking, of course, in the accepted context of a "singer." As a jazz performer, she is without parallel. She's that rarity — a singer who really ranks as an instrumentalist.

And she enjoys the ultimate in one-up-manship of being a singer who is a thoroughly schooled musician. That's why she has been known, it is said, to give a hard time to those accompanists who take the attitude that she's a singer who should "follow the band." In Anita's case, it's the band that follows.

"I've been a music teacher, can play three instruments and arrange," says Anita with the confident assurance of one who would be puzzled at the similar lack of ability in others who have tried to scale the heights as solo performers. "It's just a question of knowing your trade, I guess."

She was a winner when she sang with Gene Krupa, and later with Kenton. As a soloist, she has been a stand-out performer for years. Jazz aficionados still speak with awe of her performance in the film *Jazz On A Summer's Day*. The Melody Maker carried a front-page heading: "Jazz On A Summer's O'Day." For it was Anita's performance that provided one of the film's most unforgettable moments.

Billy Eckstine once said that all the great singers came up through the big bands, a statement Anita endorses up to the hilt.

"I was never influenced by other vocalists," she says. "But I was influenced by instrumentalists: musicians like Buddy De Franco, Art Tatum, Charlie Parker — he was the one who did the most for me."



ANITA O'DAY: volatile

ANITA TODAY

I don't listen to singers. I developed my own style.

"I didn't learn anything about voice placement. When I was seven years old I had my tonsils out. The knife slipped, and they cut off my — what do you call it?" She opened her mouth wide to show the absence of her uvula. "So after that I had to form my own style."

It was good enough to win her world acclaim from musicians — and those discerning admirers who bought her "Let Me Off Uptown," which sold one million copies in three weeks. In more commercial vein, there was that catchy version of "And Her Tears Flowed Like Wine" with Kenton and "Boogie Blues" with Krupa.

It is Anita's ability to

"read" a lyric — to wring the utmost meaning from words that may sometimes be mundane — that reveal the stamp of true artistry. To listen, for example, to her "Ten Cents A Dance" is to experience the heart-wrenching mood of the American depression era. Today, she is equally at home with a ballad by the Beatles or Bacharach.

She now plans to record a bossa album — and the subtle rhythms of the bossa would seem to be ideally suited to her musicianly style.

"Where are the jazz singers today?" asks Anita. She makes the valid point that half the time meaningful lyrics are lost in mumbled delivery. "Now your Tom Jones — you can hear what he's singing. Such a virile performer. But you've got to be in tip-top physical condition to sing in front of a big band."

As John Poole says, there's no evidence of Anita's slowing down. But he does acknowledge that the jazz scene is in pretty low gear in America. "Which is sad, for jazz is about the one culture America has produced," he says.

But then he perks up. "You know where it's all happening now? In Japan. There are 3,000 jazz clubs there. And Anita has been selling 3,000 albums a month out there. Which is a lot of albums. That's the coming place for jazz. They're playing all the big-band charts. There's a band out there, the Sharps And Flats playing Billy May and Bill Holman arrangements. They're copyists — but they're good."

"There's a real appreciation of jazz in Britain, too. I think what Anita will eventually do is to produce her own tapes — like Stan Kenton. Stan is a very wise man. He now sells his own records through his own company. Anita could do the same — through the Anita O'Day Music Company."

Miss O'Day — whose real name is Colton — quips that she took her present name because it was "pig Latin" (back-slang) for dough.

"I'll sing anything for \$10,000," she says. "That's the name of the game — that's business." Maybe she means it. But if she sang "Three Blind Mice" it would still turn out jazz — O'Day style.

We're not interested in music

VICTOR Schonfield interviews Lou Gare and Eddie Prevost, founder-members of the unique improvisation group, AMM. Together with Keith Rowe and Cornelius Cardew they give a concert at Queen Elizabeth Hall on Thursday June 10.

E.P. Somehow I can never associate myself with the publicity for our concerts. It makes me feel almost ashamed.

L.G.: In fact it's a lie.

E.P. Yes, the moment you announce something is going to be improvised, it can't be a real improvisation any more.

L.G.: I never think "I'm going to improvise," I just think "I'm going to play."

E.P.: Playing is quite different from setting out to "improvise" or to "play music."

L.G.: When we play it's more like play is to a child.

E.P.: But two or three years ago I would have said that technique is of no importance, yet now we've come across so many people who try to improvise and don't seem to be able to.

L.G.: What really brought that home to me was people sitting-in with AMM, and I'd suddenly think how incredibly crude they sounded. It's difficult to pinpoint why I think they were somehow unable to hear their own playing.

E.P.: The problem with AMM is that we're not interested in music. Everyone else has this professional attitude, which we simply can't understand. It seems totally irrelevant when people ask you what equipment you use or how you get a particular sound — though they usually ask Cornelius or Keith rather than us, because their stuff looks more technical. And when we tell people there's no leader, and no scores or plans, they just think we're naive. So even if they're trying to praise us, it still tends to come out condescendingly. After one of our Berlin concerts I overheard a German composer telling a friend we could only play that way because we were high. I felt I really couldn't let that pass, so I explained we were always dead sober, and he was absolutely amazed. But somehow I felt this made us seem even more naive to him. We just don't fit into the same category as other musicians, though we've begun to see a few records of Buddhist ceremonies.

L.G.: People in Berlin asked me why I kept on doing something for so long at one of our plays, so I told them I did it because I wanted to. But actually it never seemed long to me.

E.P.: We were giving an improvisation course at the Berlin Festival. The one thing I remember saying about improvisation is that you shouldn't anticipate the sound you're going to make.

L.G.: Often there's no time to. In the early stages of AMM around 1965-66, we'd deliberately force things to a point where you simply couldn't anticipate any more. But it's much easier to play now.

E.P.: At one point we were in danger of pursuing new ideas for their own sake, but now things only change when they do which is much better. Obviously one should have purpose, and attempt to be sincere, but it's very difficult to be sincere when you're trying. You tend to start imitating yourself, musically and verbally. Personally I think AMM has nothing to do with sounds at all. Sounds are only material, like words are for a writer, but these are only the embodiment of ideas, even though they may have some beauty in their own right. What the sounds embody for me is everything I am not, which is the reason I keep playing. If they reflected me it'd be time to give up.

Responsibility

Our ultimate responsibility to the audience is to ignore it. This may sound conceited and inward, but it's really outward-going. Even with the most serious modern music, I find there's still an entertainment element. People go to be impressed in a specific way, and the music is geared to that. But if you just let things happen, eventually you realise the way they happened was right.

E.P.: You and Keith left the Mike Westbrook band very purposefully.

L.G.: We'd been under a lot of pressure to conform to what the others wanted to hear. We'd both been trained in painting, which was ahead of music in experimenting, but if you tried to apply ideas like action painting to music you got people moving away from you on the stand and trying to interrupt your solos. Then we started sessions with people from other jazz bands, and it divided into those who wanted to play on the one hand, and on the other hand those who liked the idea of being associated with something different, but didn't want to exceed their limits, in case they found they had nothing left. When we played it was every man for himself. If someone couldn't keep up with me it was just too bad.

E.P.: I used to wonder why Lou and Keith played with me, when they were such incredible musicians, then gradually I realised I had to make more of a place for myself in the group. Personal and playing relationships are very different — playing is the only time we can really talk to each other. Even there, sometimes I still try purposely to break things up. It became AMM when we stopped thinking of it as one night a week, and it began to have a bearing on the rest of life. For a long time we'd meet once a week to play, and once a week just to talk.



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Steppenwolf's new guitar man

STEPPEWOLF have made a significant change in their line-up; Kent Henry has joined the band on lead guitar replacing Larry Byrom. Henry, formerly a member of Blues Image, took over his gig with Steppenwolf without any special rehearsals. In his own words, "The sound came easy for me. I don't want to change anything, I just want to help them back to their original basic sound. If Steppenwolf's sound varies now, it will only be in the solos. The same theme will remain."

Born in California, brought up in a suburb of Los Angeles, Henry has six solid years of formal music behind him, first as a teacher of rock guitar and then as a student of classical and flamenco guitar.

He explains, "I guess you would have to say I was self-taught, although I have studied. When I became interested in rock there were no teachers. Later on, after I started teaching rock, I studied classical and flamenco with a marvellous teacher—but I quit when he went back to Spain."

"Flamenco and rock are of course very different; but the difference is mainly in the way you think. After all it's still a guitar." As to his own methods of teaching rock guitar he says simply, "It's a matter of ear. There are no books to use; you have to rely on memory and perception. Mainly I tried to promote a feeling of freedom."

Like most other accomplished musicians, Kent has been through the group scene, going from one ill-fated rock and roll band to another. Each musically unique—each valuable, yet each splitting before success could be achieved. To pay the rent, Kent became a studio musician, once doing a couple of sessions with Jimmy Page.

"But you can't let yourself become discouraged," he says adamantly. "If you do, you're lost. You see what holds groups back is not how good they are, but whether they are all pulling together. That together thing is essential. You have to remember if

you're ever going to happen you have to think positively."

Joining an established band presents no problem for the lead guitarist who says the main change Steppenwolf will make in his life will be financial. Kent, extraordinarily good looking, soft spoken almost to a fault, sees no hassles. "I feel more comfortable with this group after a couple of weeks than I ever felt with the Blues Image. The music just came naturally. Nine out of ten times what they wanted me to play is what I wanted to play."

Asked if he has any compunctions about being behind a super lead singer—John Kay—Kent replied, "Absolutely not. John Kay does stand out, but so does Mick Jagger, but the Stones are big enough so that everyone knows who everyone is. I think if you want that sort of response, you should go out and find your own group. I don't sing lead and I don't want to sing lead."

"I guess for a time I did want to be a rock and roll star, but that didn't last. I can also remember picking up a guitar and only wanting to be technically perfect. But that changed too. Now I know exposure and how it's presented can be just as important as pure skill."

Kent, despite his good looks and his enviable position with one of America's top rock bands, remains pleasantly non-plussed with the idea of rock and roll heaven.

"My plan for the future," he says quietly, "is to stay with Steppenwolf for as long as they want me—play it out till the end. Then take the money I've saved and study classical music. Truly. It's something I've always said I would do if I had the money and I will do it."

"Rock is different, again it's a different way of thinking. Rock is mainly basic, earthy, nitty gritty music. Very raw. I think its simplicity is its value. You can hear it without concentrating. If you don't concentrate on a symphony you lose the meaning—it's like picking up a book in the middle, you lose the point, you lose the plot. Classical music tells a very complex story, it demands your full attention. Everything is building to one very expressive ending."

JACOBA ATLAS

GIVE 'EM A SONG!

Chris Welch on that fearsome phenomenon the British pub singer...

THERE comes a moment in every musician's life when there is a great tugging at his sleeve, and a blast of beery breath interrupts his stream of consciousness.

A familiar figure sways at his side and utters words that send a chill of fear into the hearts of any instrumentalist.

"Ere mate, do you mind if I get up and give them a song?"

It is the harsh cry of the rampant pub singer that causes hearts to sink and eyeballs to roll heavenwards.

The pub singer is a breed with a skin thicker than that possessed by the fully grown male warthog. He holds sway, not merely in pubs, but in clubs, bars, dance halls, yea, even ballrooms.

Wherever the band is within lurching distance, the pub singer will strike, crashing over small children, chairs, tables laden with watercress sandwiches in his determination to get on stage and "give 'em a song."

No physical barrier and no amount of hinting, or even downright rudeness, will prevent the man in the blue suit from snatching the microphone and bawling as if the world, from the moment of Creation, had merely been awaiting his arrival to complete human harmony and perfection.

No musical evening can possibly be considered complete, or even underway, until he has trodden on the saxophonist's foot and yelled "Mammy" through an expensive and sensitive microphone.

Main prey of the pub singers, are of course small, semi-professional dance bands. Joe Loss and Led Zeppelin are probably unanimous in their unyielding approach to uninvited guests during their performances.

The semi-pro band, playing long hours at weddings and dances to audiences consisting mainly of unsophisticated revellers, is peculiarly vulnerable to attack.

The pub singer is quite convinced that he can sing, and quite brilliantly in his opinion. As far as he is concerned, the only reason Tom Jones, Frank Sinatra and Tony Bennett got to the top was because of "oo they no," and not what they could do.

It should be stated here and now, that the kind of vocalist under discussion, is not the kind actually paid for performances at the better class boozers. Among them are many talented artistes who go on to stardom and gain the respect of every man jack of the profession.

It is the unpaid hustler who fills his unwilling accompanists with gloom.

Imagine yourself deep in the heart of the East End. It is Saturday night. A London football team has just trounced a side from the North.

You are enjoying the tenor saxophonist's version of that old favourite "Take The A Train." Down on the dance floor mums, dads, cousins and aunts gyrate as best they can to a tune which is quite beyond their experience.

Some wish the band would play some reggae, while the older parties believe it all has something vaguely to do with the Glenn Miller Story.

At any rate, there is no active dissent, no sign of



Cartoon by Stewart Buchan

'em a song?" he inquires, bellowing into the face of the pianist, who is busy sight reading. "Do you mind if I give 'em a song?" he bellows at the saxophonist.

The band are eventually forced to bring the number to a close, as the invader is stumbling about treading on leads and knocking over music stands.

"Sorry mate," he says briefly, as top sheets cascade. "Ere do you know 'Heart Of My Heart?' Come on, you must know it. 'Heart Of My Heart!...' he sings to demonstrate the chord sequence.

The pianist nods and strikes up the band. Away we go at a reasonable tempo. The singer comes in at half the tempo, treating the number as an impassioned ballad rather than a snappy foxtrot. He also sings in another key from that which the band is playing.

He looks around in ill-concealed contempt and his friends in the front row shout: "Eip him out. They're not trying, look!"

After struggling on for some minutes, the singer eventually stumbles off stage tight-lipped and furious. He and his mates withdraw to the bar and frequently cast menacing looks at the band.

There are distinct types of voluntary vocalist. Most imagine themselves reincarnations of Al Jolson, and are probably only deterred from blacking their faces with boot polish by the growing trend to brushed pig skin.

The rest are nearly all Frank Sinatra inspired, particularly by The Guv'nor's 1956 period. "Some exotic booze, down Acapulco way" sung with tie loosened and jacket slightly off the shoulder has rattled glasses from Tower Bridge to the Epping Forest.

And there's no denying their appeal for those to whom "Mother Kelly's Doorstep" represents the highest peak of musical achievement.

In the years ahead, doubtless men in their late forties will embarrass youth at parties by bursting into the greatest hits of the Grateful Dead.

"What is this old tripe?" they will cry, as father freaks out. "Give us the new Zebor computer music."

But even that would be better than "Mother Kelly's Doorstep."

militant protest. They let the band do its thing, and dance on.

Suddenly there is a rumbling. Standing ominously near the stage for some time, has been a knot of men of indeterminate age in blue suits and cream ties. They

hold glasses of whiskey about level with their trouser belts and smoke Players constantly.

Red of face, there is a lot of coarse laughter among them, and eventually they break into terse cries of encouragement. But Bert, the

man in the middle, needs no encouragement.

"Let's liven 'em up eh" he calls over his shoulder, as he wades through the crowd, springs on the stage, and narrowly avoids smashing the footlights.

"Do you mind if I give

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The Blues

WHEN Taj Mahal says "I've got my feet on the ground, so I know where I'm going," the confidence implied in this statement resolves the enigma his environmental upbringing and his personal "qualifications" might pose to a casual observer.

A closer look at the circumstances that helped shape him, and the directions that have prepared and guided him towards becoming a Blues - musician - singer (and a Country Blues musician at that, especially in the seventies), confirm his confidence and his position, as one of the few genuine Blues musicologists (personal and intensive today. As such, Taj Mahal's Blues is down-home and for real; reflecting a thorough study of the music combined with his own deep, personal and intensive search into his roots.

Born and raised in Harlem, Taj Mahal's journey towards a personal discovery of himself and his relation to others, his environment and the times we live in, took him from Harlem to Amherst University where he obtained a B.A. degree, and then on to California.

His arrival in California then became the starting point towards fulfilling the urge and drive he had always felt within himself to express his feelings through the Blues.

"My family was very much into music," he explains, "My father was a musician, and my mother did a lot of singing, and she was into Gospel music. We had lots of records and we lived not too far from a Holy Roller church, plus I had West Indian grandparents. And somewhere in between there I could feel something holding me down . . . I couldn't figure it out, so between all of them came the Blues."

"The kind of Blues that I first got knocked out on, was big band Blues, and it had almost gotten to be Bop music by the time I heard it. My father used to talk about a lot of musicians I didn't know about . . . musicians like Albert Ammons, Mead Lux Lewis, Cow Cow Davenport, Slam Stewart, Illinois Jac-

by
Tam Fiofori

quet, Leadbelly. This used to be the traffic over my head when I was growing up. And then I used to hear sounds in my head . . . sounds that I wanted to play on an instrument, and things that I put together that I thought would be nice.

"When I was about eleven I met these kids who moved in next door to us from South Carolina, and they were like all my age, and they were just playing that heavy stuff. They had that sound I was thinking about, which was the Blues. I was wondering how they could get that sound so well, so I just got in with them and forgot about school and everything else for a while, and the guitar was where it was at for me.

Playing

"So I just started playing with them, complementing them, like playing little bass notes and learning all that kind of stuff while someone else played lead guitar.

"I couldn't find much information on the music, and the small collection of Blues records I collected, kept leading me back, and they would mention someone who had taught them. I would try to find out what they were



Relaxez-vous is Taj's message

until finally I got all the way back into it, to play party songs. On my way back I discovered Willie Brown, Charlie Patton, Robert Johnson, Garfield Akers, Kid Bailey, and lots of other Blues musicians from the early twenties and thirties."

The next phase of Taj Mahal's musical research into the Blues, involved listening to the musicians who shaped the Chicago Blues sound, and are now regarded as the innovators of Rhythm & Blues.

"I got turned on to people like Jimmy Reed, Bo Diddley, Chuck Berry, Muddy Waters,

Howling Wolf and I liked their guitar sound. I really like the human sound you can get out of the guitar. Some musicians can play the guitar really well and are technically proficient, but they don't take the instrument from the context of its being a keyboard instrument, and make sounds.

"I listened to all these musicians for a few years, and I really got involved . . . and by listening, I could hear the different styles in the Blues and the different sounds"

At Amherst, he joined the Folklore Society (which included Buffy Saint Marie), and through this society he got to hear and learn more about the authentic and detailed documentation of the roots of American Black Music. And it was during this period that he got an insight into the relations of Blues and Black Music to American Music as a whole, and also the underground and criss-cross influences the Blues and other forms of Black Music have had on American Southern white folk-music, and the popular music of today.

Collecting

"That was the first opportunity that I had to meet many people who liked the Blues, and especially white people who liked the Blues . . . I didn't know that there were very many of them. I met a lot of people who had collections of really rare folk music . . . folk music that wasn't on the market and laymen don't usually have.

"And people would give me records that would really knock me out, and so pretty soon I got hip to places where I could find this kind of music . . . places like the Library of Congress, certain record stores, and certain names of record labels that had this kind of music, and I just got more and more involved in the music.

"All those people that these records talked about still exist today, but the musicians that everybody sees are the modern ones. People don't get to see the real down-home musicians. I listened to a lot of these records, and I was fascinated because there was a whole part of my cultural life and my ancestral culture, that was beginning to be pieced together between the Country Blues.

"And the Country Blues filled in a big gap in my ancestral culture, and helped me to get closer and closer to the people back there, and also helped me much more to understand my own feelings, and why there were certain things that I felt, or knew

about, or understood, and did not seem to have any backlog of information on, or reference to, other than by listening to old people."

Stressing the importance of these record anthologies in broadening his awareness, he adds that "It's fascinating that what a lot of musicians don't seem to know is that in the Midwest and the South, in America, both the white and the black musicians seem to be able to talk to one another through music.

"There was a lot of music in common. They seem to be the freest people . . . they really got their thing together, and they know what the story is. They are still playing, and they keep the tradition up, where say for instance both the black and white Blues players of the North have in many ways given up their tradition.

"One thing that I am really hoping for, is that all the young musicians, white or black, will start from the traditions they come from, and find that this is a great way to discover themselves, cool themselves out and eventually find a thing to do for the rest of their lives. Like I decided to play whether I make any money or not, because this is just what I really want to do. I think you know that the young black people in particular . . . the younger ones, who are really going through a change, should get on the Blues . . . because if you deny what you are, then you are denying your own existence."

In answer to why he plays Country Blues, he points out . . . "I started out playing the guitar, and the Country Blues seemed to have what was really necessary to know about. I lived in the city most of my life, and most of the Blues now is about the city . . . so we knew what the city is about, but what is the rest of the country about?"

"What is the country like? . . . what do the people think out there from their vantage point? . . . how do the people feel, and what is going on out there? We have got to see from their vantage point. Country Blues comes from an era . . . when almost 85 per cent of the people in the United States were involved in agriculture. This music is about working people and they had to find something that relaxed them, and Country Blues relaxes you."

How the music he plays relates to the Sixties and Seventies, and whether his music has the same message as the country blues of the twenties, thirties, and forties; the era from which most of his inspiration and his own musical peers come from, Taj Mahal answers . . . "The present pace in music is really one of artificially stimulated frenzy, because of many things that are happen-

ing . . . like, a lot of people are involved in hard drugs, which I personally don't approve of. There is a lot of tension in the air, and most of the music people hear is city music . . . they don't hear any pleasant, easy, country sounds. Also communication can be achieved, and you are not going to make it uptight . . . no matter how much one thinks anything is going to happen, if the person is uptight it doesn't happen.

"That is the issue, because under a lot of pressure people were able to relax themselves enough to play something that was calm and flowing like a river . . . and young people today just don't know how to do that. They just don't know how to relax.

Talking

"The further and further away you get from what is really going on, away from the natural cycle of the earth, the more talking you do, and the less involved you are organically with your body, and you begin to separate your body from your mind. You really cannot do this in the total state of tribalism or as a people together, for very soon there are organisations and everything becomes crazy and just goes on from there.

"Young people growing up today have nothing to hang on to . . . they don't know which way things are going, because everything they touch crumbles in their hands."

Although he is a very accomplished multi-instrumentalist, and he can play the piano, bass, cello, vibes and horns, Taj Mahal plays guitar, harmonica, and sings when performing on stage with his group. The temptation to surround himself with many instruments is there, and so far this tendency is being regulated by a time element.

"I'd be going crazy, man . . . all I want to do is buy some instruments and move out in the country. Getting out in the country is hard . . . I've had a lot of work this year, and I haven't

had the time to do that. I'm into a lot of things like sculpture, model airplanes, fresh-and-salt-water fishing, painting, and making crafts with my hands . . . that's all that's really going on. I like to go to the wild preserves like in Ventura California and dig the condors or the eagles, and get long range shots of them."

Taj Mahal's style of harmonica playing has been shaped by listening to records, and also from in-person contacts with his peers. "I learned from everybody . . . the people I liked the most were Hammie Nixon, Sonny Terry . . . country musicians like in Ventura, California, and Bizer, Sidney Malden, Forest City Joe, Sonny Boy Williamson number one, and Sonny Boy Williamson number two.

Listened

"Junior Wells strives for that sound at times, but he is a little bit too intense to hold it there with that same feeling. Like, what were those harmonica players in those days trying to do with their instruments . . . some wanted to play it like a trombone, some like a trumpet, some like a saxophone, some played behop . . . it just went on and on. I listened to everybody; Little Walter, Big Walter . . . Big Walter is more country, and Junior Parker, I love the way he plays . . . he plays a little more uptown stuff; nice, slick and sassy."

As a direct continuation of a very long line of Blues musicians, Taj Mahal holds a very practical view on the older musicians, and as a youngster just starting off in Los Angeles he hung around the folk clubs, listening, and studying with people like Lightnin' Hopkins. "I get along excellently with all the older musicians. Most of the time if I'm not busy, I have them stay at my house.

"I have the greatest respect and admiration for the older musicians, because they were the first bearers. They were illiterate culture bearers . . . carriers of what was going on then; the music, the feelings of the times, and how they got it together. And they did a very good job, without having an education, and a lot of this and a lot of that. They were fine poets. They were poorly fed, poorly housed, and still got it all together."

Top 10 blues LPs

- 1 HOOKER 'N' HEAT John Lee Hooker and Canned Heat Liberty
- 2 KING OF THE DELTA BLUES SINGERS Vol 2 Robert Johnson CBS
- 3 ANY WOMAN'S BLUES Bessie Smith CBS
- 4 VINTAGE MUDDY WATERS Sunnyland
- 5 STORY OF THE BLUES Vol 2 Various Artists CBS
- 6 THE WORLD'S GREATEST BLUES SINGER Bessie Smith CBS
- 7 SEARCH WARRANT BLUES Blind Blake Biograph (1)
- 8 ENDLESS BOOGIE John Lee Hooker ABC (1)
- 9 TRAVELLIN' THIS LONESOME ROAD Various Artists RCA International
- 10 REAL FOLK BLUES Muddy Waters Chess

Blues chart compiled from returns by — LONDON: James Asman's, W.C.2; Chris Wellard, S.E.14; Dobell's, W.1; Alfred Imhof, W.C.2. BIRMINGHAM: The Diskery. MANCHESTER: Record Rendezvous. EDINBURGH: Bruce's. LIVERPOOL: Nems. NEWCASTLE: J. G. Windows.

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2 years later, an addition to the group: Billy J. Kramer.

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Jazzscene

THERE can be few jazz aficionados who don't remember the furor created by the release of the first three albums on the ESP-Disk label, back in 1965.

Those records, by Giuseppe Logan, Byron Allen, and — particularly — Albert Ayler, had an impact on the music which was way beyond the intrinsic importance of the music.

They were, if you like, the spearhead of the second, post-Trane and post-Ornette, wave of the avant-garde, the wave which finally broke down all the time-barriers.

The man behind ESP was, and is, former New York attorney Bernard Stollman, who in the space of half-a-dozen years has amassed more great music on his tiny, independent label than most major record companies manage in a generation.

Catholic

ESP has always had a notably catholic catalogue: the jazz innovators like Ayler, Sun Ra, Marion Brown, and Henry Grimes rub shoulders with the Fugs, the highly underrated Pearls Before Swine, and avant-garde singer Patti Waters. The label even recorded and released an album devoted to the Esperanto language.

Stollman was in London last week, working out distribution deals with C.R.D., which should ensure that the label's music has the general availability it deserves but has rarely had. He's also been winding up the licensing deal with Philips which started promisingly but which fizzled out when the latter company apparently lost what interest it had.

Stollman himself came to the music in a strange way. He began practising as an attorney in the early Sixties, using the office of a black lady lawyer who was in charge of the estates of Billie Holiday and Charlie Parker. Although he'd never heard of them, Stollman worked briefly on the Bird and Billie estates, and soon became Dizzy Gillespie's attorney.

"One day, he said to me, 'Listen, you're my attorney, and you've never heard me play.' So I went to Birdland to hear him, and that was the first time I became aware of jazz, in the whole of my 32 years. I moved from Dizzy's sector of jazz to the Ornette/Cecil group, partly because a friend told me they needed help."

He recalls vividly the first time he heard Ayler: "It was at a concert in the Baby Grand Cafe in Harlem, on a bleak Sunday afternoon. The only audience were the musi-

cians' wives and sweethearts, and Elmo Hope and Richard Davis were playing.

"Near the end of the concert this little guy with what seemed like a huge horn jumped on the stage and started blowing. He had a black and grey beard and a leather suit, and he just blew ... man, torrents of sound, Elmo closed the piano and Richard parked his bass, and Albert played for 20 minutes. After he finished, I was introduced to him and I heard



ALBERT AYLER/BILLIE HOLIDAY: posthumous ESP releases

Stollman and ESP: a label without myopia

myself saying: 'I'm starting a record company — will you be my first artist?' So in August of '64, Albert recorded 'Spiritual Unity' with Gary Peacock and Sunny Murray.

"Albert was always amazed by people's total incomprehension of what he was doing. He couldn't understand why his gifts weren't accepted for what they were. He once told a friend of mine that there was a clause in his contract with

Impulse that stipulated that he had to sing on his albums — I never cease to be amazed at the gall of executives who pay in some cases quite a lot of money for artists' services, and then tell them what they think they should do with their music. I'd like to see them do that with Burroughs or Picasso ... they'd be out on their asses inside a minute."

Another turning-point for Stollman was the 1964 October Revolution in Jazz, where he heard for the first time many of the people he was later to record, like Sun Ra, Logan, and Burton Greene. He became aware of the wider spectrum, and invited these musicians to work with him.

He outlines ESP's premises thus: "There are musicians who are not entertainers, but who are artists in the same way as painters or other practitioners of the fine arts. These people are not primarily interested in fortune or fame — just in being able to make their own statements."

"The industry of music, quite accidentally, has to do with these people, and those who operate the industry are not aesthetes — they're businessmen. They know nothing, and care less, about the aesthetics of music. So these important musicians are totally at sea when they have to deal with the industrialists. The businessmen want a product which conforms to certain marketing problems; they have specialists in packaging and marketing, and they're comfortable in these concepts. But how many of them visit galleries or dance recitals?"

"So you have the rise of the producer, who is a shill, a whore, a carnival barker. He garbs himself in modish attire, and touts the music to the industrialists, so you get costly productions in 16-track studios of groups with spurious claims to invention, with little more than a catchy name. The producer grabs his money and runs."

"Meanwhile, the serious musician lives out his life in

After a period of two years when funds were too low to make possible further recordings, ESP is now launching into a new phase. The first release is the first of five Billie Holiday albums, all taken from radio broadcasts in the Fifties and previously unreleased. Stollman was asked to handle these by Billie's estate, and in the same way Albert Ayler's widow has requested him to release new material by Albert which was not originally recorded for ESP.

"The initial reaction to the label in the States was outright negative hostility," he states. "But you know that you've got an important album if a lot of people hate it — it's faint praise that you've got to be careful of. Art alters the perceptions, and to do that it has to shake one up. Otherwise it's not art."

Richard Williams

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SSOME 35 miles south west of Budapest and midway between the capital and the holiday resorts of Lake Balaton stands Szekesfehervar, a town of some considerable size and not too few inhabitants.

Here, in mid May, in the compact 700 seater Vorosmarty Theatre, the annual Hungarian International Jazz Festival is held. Here too is the main Videoton factory where they make radio and TV sets and, as this factory subsidises the event, I suppose that is as good a reason as any for staging the festival in Szekesfehervar and not in Budapest.

In keeping with the general trend of Eastern European jazz festivals, a dixieland or traditional (call it what you will) style band commences the festivities. This year the Benko Dixieland Band started the ball rolling aided and abetted by our own George Webb who was a featured soloist with the band.

The Ronnie Scott Trio plus vocalist Jo Stahl were also a feature of this first night and it seemed that all the teething troubles of this year's festival were to affect them. The previous group, a quartet led by an excellent bassist Aladar Pege, considerably over-ran their time and whether this was meant to upstage the remainder of the bill was not certain. In any event it backfired, for instead of doing an excellent 20-minute spot, they bored more as every extra minute dragged by.

What they did succeed in doing was to get the interval cancelled and there was some panic to get the stage set for the Scott Trio and Jo Stahl.

Mike Carr had to play an organ which was way below the standard or the power

Hungary for jazz



RONNIE SCOTT teething

used by the trio in London and even this instrument was refusing to function at the right time. However a timely kick of Pele proportions by Ronnie Scott sent the power surging through and it says volumes for the trio that they gave a really excellent set. Jo, too, was in fine voice and won many new friends.

The second night featured another Western based trio with John Surman, Barre Phillips and Stu Martin, the Linha Singers from Czechoslovakia, East Germany's Gunther Fischer Quintet, the local Gyorgy Gallusz Trio and the Old Timers from Warsaw who opened the evening.

This opening septet were one of the surprises of the festival, having improved tremendously since I last heard them two years ago in Warsaw. The Gallusz Trio, too, were very good but the

obscurity. What little contact he may have with the industry, with the producer, is demoralising, and futile. The possibility of his surviving this process — the ministrations of the producer and the myopia of the record company — is almost nil."

Stollman sees hope, though, in the way that rock groups like the Grateful Dead and Jefferson Airplane have taken control over their own productions, and of course ESP was always geared to giving the musicians complete freedom as to how, when, what and where they recorded.

"Creative freedom is so intoxicating, so stimulating, that the music which results from it will reflect that atmosphere. You must trust the artist, and the artist must feel that you trust him. If he does, he'll respect it and not abuse it. So, for instance, the studio costs will be lower, and the results will be far better."

"No artist has ever been able to say about ESP: 'I had a great concept for an album but these so-and-sos screwed it up.' I may have been a little slow on royalty payments, but on the artistic side people should pay attention to what I'm doing. The proof is in our catalogue."

"I didn't set out to be a record manufacturer — I set out to set an example, and when these premises are finally accepted by the other record companies, my contribution will cease. I think that day is near, because what they're doing now is costly and largely ineffective."

After a period of two years when funds were too low to make possible further recordings, ESP is now launching into a new phase. The first release is the first of five Billie Holiday albums, all taken from radio broadcasts in the Fifties and previously unreleased. Stollman was asked to handle these by Billie's estate, and in the same way Albert Ayler's widow has requested him to release new material by Albert which was not originally recorded for ESP.

"The initial reaction to the label in the States was outright negative hostility," he states. "But you know that you've got an important album if a lot of people hate it — it's faint praise that you've got to be careful of. Art alters the perceptions, and to do that it has to shake one up. Otherwise it's not art."

RICHARD WILLIAMS

featured soloists with this group did not impress.

What can I say of the Trio? Stu Martin started off with some cymbal bashing that sounded as though every family in China were banging their dinner gongs at the same time. The audience seemed a trifle non-plussed and the back-stage hands had their fingers in their ears for most of the set but the musicians, at least, looked as though they were enjoying it.

The last evening opened with the winners of the Hungarian amateur festival and proved that the difference between amateur and professional jazz in Hungary is almost non-existent. Following this came the Rudolf Tomsits Quartet which was reduced to a trio owing to the leader's indisposition.

Champion Jack Dupree brought some good old fashioned comedy into the proceedings and then the stage was set for the finale which featured the Radio Suisse Romande Big Band. This band possibly aspires to take over from the now defunct Clarke/Boland Band. Francy Boland is in the piano chair and Benny Bailey occupies one of the trumpet seats but there is similarity ends. Apart from trombonist Slide Hampton, who stood out like a shining star among a lot of dull lights, this band never really got off the ground. — DON ALDRIDGE.

jazz news

KEITH TIPPETT'S Centipede — 51 musicians plus a contingent of helpers and lighting men — travels to Rotterdam on Wednesday (9) to appear there as part of the Arts Festival. It will be the band's first visit to Holland. The orchestra will split into several units, rock, jazz and classical, and give concerts all over the town; then get together for the Saturday night in the Doelen. Back in London, the full Centipede goes into the Wessex Studios on June 15, 16, and 17 to record for the first time. The album will be released on RCA.

ANITA O'DAY currently singing at Ronnie Scott's in Soho, is taping a Jazz Club show for BBC radio on Monday (7) for transmission later.

THE London Jazz Centre begins a second weekly jazz night on June 17 at the Country Club, Hampstead, London. The idea of the Thursday sessions is to establish "a blowing place," says the LIC's John Jack, the opening night group will be led by bassist Johnny Dyan.

PETER DAVIS, the man credited with starting Louis Armstrong on cornet (and bugle) at the Waifs' Home in New Orleans, has died in the Crescent City. He was 90 years of age, and as warden Davis, often known as Professor, taught the rudiments of music to the young Armstrong in 1913. Incidentally, a stamp bearing Louis' likeness is being prepared for the Republic of Chad for issue this autumn. The formation of a new appreciation society, Maynard Ferguson Enthusiasts Unlimited, has been announced. Interested readers should enquire of Mr R. F. Belcher, 163 Upper Woodcote Road, Caversham, Reading, Berks.

CHARIS MCGREGOR and Brotherhood Of Breath, at the close of their Scott Club engagement, play Monday evening (June 7) at London's 100 Club ... Mike Osborne's group is at the Phoenix, Cavendish Square on Wednesday (9) ... On Friday (11) the Ray Russell Sextet will premiere some new Russell compositions at the Institute of Contemporary Art, in London's Nash House on Friday (11).

MIKE WESTBROOK's band does a mini-tour of Yorkshire next week. It plays the Brickhouse, Hull (10), York University (11) and Leeds University (12). Prior to this, the Westy band will be heard at London's Country Club in Belsize Park.

SANDY BROWN has just finished an LP at London's Trident Studios. He worked with a quartet completed by Brian Lemon (piano), Bobby Orr (drums) and Ron Archer (bass). The record features mostly Sandy originals. On Monday (21) Sandy records with cornettist Dick Sudhalter's band for a BBS Jazz Club broadcast in the near future.

ALAN ELSDON'S band celebrates its tenth birthday this month, and to mark the occasion is holding a special party session at the Lord Napier, Thornton Heath, on Tuesday, June 29. Friends and ex-members are being assembled for a "grand fall about," says Elsdon.

THE latest single by Rod Mason's Jazz Band, "Follow That Black Sedan" and "Saratoga Shout," has just been released on the Sentinel label. The band now has two new members: guitarist Jim McIntosh and Rod "Sprog" Rout on guitar, harmonica and jug.

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POET IN THE PROVINCES . . .

ROD McKUEN in Liverpool. He is on the stage for more than two hours. He sings and talks and tells jokes and reads his poems and it's clear he and his audience are having a very good time, very close and companionable—they understand each other. It is good value.

There's no sign of stage-fright. He will say: "I never have stage fright. What is there to be frightened of? The audience? They are my friends. I am their friend."

After the show, in the dressing-room, Rod McKuen sat behind the long, long table, fresh in the third sweater of the evening, black stage pants exchanged for jeans, and tennis shoes on his feet, and signed autographs.

Girls and ladies, pretty and polite and very happy and proud to have the poet in their city ("how do you like Liverpool Mr McKuen?" "I like it fine. How do you like it?" "Oh, we love it.")

These are the McKuen fans till death. Many of them were carrying his volumes of poetry. Lots of them had heard him on radio with Pete Murray. All of them had seen his television series. Some of them had probably seen a brilliant and brutal TV skit on Rod McKuen (he hasn't but has heard about it and wants to) and greatly resented it.

All of them were clearly comforted by his work which is I would think very satisfying for a poet and after signing something like 300 books, Rod McKuen said he really liked Liverpool.

Press conference in the Piccadilly Hotel next day. I know many of the Manchester Press as colleagues in half-remembered days of fifteen pints a night, eleven gins, five brandies and a pork pie and what Barry McKenzie calls a liquid laugh, a technicalour yawn.

They ask me how I am and what was Liverpool like last night? I say Liverpool is a lovely city and tell them provincial people have a special purity.

"What's all this about provincial people," asks one of them. "It's as if we're different in some way. You've gone very London haven't you."

Maybe I have, I think, maybe I have; Jesus Christ! "Well," he says, "in my opinion the people of Hendon are just as provincial as anyone up here."

Then we get into a thing about whether "suburban" is the same as "provincial" and Rod says, well, people often ask him if he gets stage-fright, and he says No, what is there to be frightened of? Jay Foster asks if anyone knows why the Piccadilly Hotel should be the way it is. No, on that one there is no one with a suggestion; not one.

The press leave and reunions are over and Rod says he would sure like Kinney to release Mr Kelly as a single and I say well, hrm, well now, and well then, and Rod asks did I hear him ask the Liverpool audience to cheer if they would like Mr Kelly out as a single, and they did cheer.

Mr Kelly will be out soon as a single — DEREK TAYLOR



ROD McKUEN: good value

What made Marian leave Jade

FOR the best part of a year Jade have displayed their music to a wide variety of audiences without attracting the degree of publicity that might have been expected. At least one reason for this is the realisation of their singer and songwriter Marian Segal as a soloist.

The group was initially understood by its other two founder members, Dave Waite and Rod Edwards, as a catalyst through which Marian could develop her musical talents.

Later Rod departed to join Head, Hands And Feet, to be replaced by his brother Gary. The understanding continued, and it now seems that Marian is ready to emerge as a solo performer.

Backing

While Jade will continue both as a backing for her and a separate unit, she will also be using other musicians on gigs, among them Lester Brown and David Dowd. These two American musicians are included on her first solo album which is scheduled to be released in June.

Marian explained that she had been a solo artist before forming Jade. As she had done all the songwriting it

left the other members without an equivalent outlet.

"Going solo might seem like a step backwards, but it isn't," she said. "Working with Jade has been great, but going solo isn't a step backwards, it's a step forwards. We're still the greatest of friends and love playing together."

Encourage

"It (the split) was happening all along. I think Dave Waite saw it all the time. I think everybody has need to go solo at one time or another just to prove to themselves that they can do this."

The challenge of the United States could give Marian the right encouragement to advance her successfully into solo-dom. At any rate she has a six-week summer tour of the country starting in June. Why was this following so swiftly her concentration on solo work?

"I could be very wrong," she began tentatively. "There are a lot of English artists going out to America and being accepted and then coming back here and people say 'Well, let's listen. What have we missed out on?' after they're accepted in the States. I think sometimes the English people have to be shaken up a bit by something like this."

Jade did release one album of Marian's songs last autumn, but her solo album outshines it. Not only has her songwriting improved but the



MARIAN SEGAL: solo performer

arrangements give the album a sharpness that the previous one never achieved.

Marian was conscious of a greater maturity in her writing since the first album. She felt that while her imagery may have remained similar there was greater purpose in her approach. It's still natural imagery that occupies many of her songs. Time had changed her ideas, but her lyrics were still based on personal experience or things she

could identify with strongly rather than drawn from newspaper events and problems.

Harmonies

Work on her album has given an opportunity for her to consider instrumentation more closely. As a result she has established a considerable bond with the piano, and in particular its range of har-

monies. The new tracks feature some of her work in this direction.

Jade formed quite a strong following, both in folk clubs and rock venues. Marian remains attached to live performances. With the experience of an American tour behind her she may well be providing shake-ups in a few English concert halls later this year.

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TIM RICE: Continuum's new organist

All change for Yoel's Continuum

CONTINUUM are continuing. Little or nothing has been heard from the quartet since the release of their first album on RCA, but the coming months should see a return to the limelight.

The group, as it was before, has disbanded. Only the name and leader Yoel Schwarcz remain. Into the group come Tim Rice on keyboards, Peter Billam on bass guitar and drummer Harvey Troupe.

A drastic change of line-up from the earlier Continuum which relied purely on acoustic guitars, string bass and light percussion,

and a change which — according to Yoel — will put added life into the band which previously was accused of lacking excitement.

"Yes, the band was lacking in excitement," Yoel agreed when we met last week. "I originally thought we were going to grow up together but it didn't happen. I was disappointed with our performance at the Wexford Folk Festival in March and we disbanded after that.

"The original group lasted for one and a half years, but the problem was that we didn't progress. It wasn't anywhere further forward than what it was a year ago, if anything it had got worse.

"I was a terrible gig at Wexford and we all decided we needed a change. There's no point carrying on if a group isn't progressing. We had very competent musicians but we never managed to create any real excitement.

Competent

"Now I think we have even more competent musicians in the group and much more excitement as well."

Yoel could well be right, for the credentials of his three new men are imposing. Tim Rice, son of an American composer, studied organ and composition at the Royal College of Music for three years; Peter Billam is another graduate and Harvey Troupe served a

drummer's apprenticeship with a variety of rock bands.

The result could be much heavier than the material on Continuum's first album.

"We have more volume now and more control over the sound," says Yoel. "I was frightened at first whether the classical guitar would work with the electric instruments but it does.

Duet

"A duet between an electric guitar and acoustic guitar sounds quite good, especially with Tim's Hammond organ behind it.

"I didn't want to lose the sound of the group. I was worried about taking an organist because once you've heard one you've heard the lot. There are really only three types: the seaside type, which is terrible, the Jimmy Smith type, or the Keith Emerson. Tim doesn't really sound like any of them.

"Continuum was originally a guitar duo and most of our material was written with this in mind. Then we added drums and it sounded terrible so we added a bass. Now it has changed completely."

The present group has completed one side of a new album, tentatively titled "Autumn Grass", which should be available in a couple of months. Their first concert since the change of line-up is scheduled for the Queen Elizabeth Hall midway through June. CHRIS CHARLESWORTH.

AT present I'm using a complete cochineal bottle on my Gibson-strung Dallas guitar, and the effect is quite good, but as well as the note produced, I get background noises when the bottle is moved along the strings.—Ian Kent, Hatfield.

■ If you use a complete bottle without actually putting your finger in it, the bottle will act as an echo-chamber and will pick up all the harmonics and all the fret rattles.

If one wants to use an entire bottle, the only solution is to cut off the bottom of the bottle so it is open at both ends, but I've just looked at a cochineal bottle we possess at home and I can see that the neck would be too narrow to take your finger and the bottom would be too wide. My advice is to buy a steel bottle neck, which you can get in any music shop for about 50p or do as I have done and get a piece of brass curtain rod and cut off the length you want. It's best to try your finger in the rod when you go to buy it, even if the shop assistant thinks you're mad! A bottleneck is simply a term for anything you can use to slide up and down the strings and it's only a romantic idea that a glass one is better than metal. But if you really prefer glass, get a wine or beer bottle, cut the neck off with a glass cutter and heat the jagged edges over a naked flame, such as the gas stove, until they melt and smooth out. If you must use the cochineal bottle, completely stuff it with something absorbent, like paper tissues, although I've no idea what the resultant tone would be. Check the action of your guitar because if it's too low you'll always get rattles and noises. —ALEXIS KORNER.

Just what is the ukelele and is there a tutor for it?—Harold Penderton, Shrewsbury.

■ Descended from the machada, an Iberian instrument, the ukelele was introduced into the Sandwich Islands some time during the 19th century by the Portuguese and eventually found its way about 60 years ago to the United States of America, where it has since enjoyed many resurgences of popularity because of its simplicity, ease of playing and sweetness of tone. Because of its small size and short fretboard it is the

ANY QUESTIONS?

ideal instrument for the musical novice and the actual fingering of chords corresponds closely with the Spanish guitar. — JOHN PEARSE in The John Pearse Ukelele Method, Feldman, 30p.

What equipment do Gypsy use and what is the line-up of the band? — Peter Edgworth, Barnes.

■ The group consists of Robin Pizer (guitar, vocals), Dave Carthy (bass, vocals), Moth Smith (drums), John Knapp (guitar, keyboards, vocals) and Rod Read (guitar, vocals). Robin plays a Gibson ES175 and a Guild Starfire through a Vox AC 30 and a Hiwatt 100-watt amp. Dave plays a Fender Precision bass through a Hiwatt 200-watt amp with three cabinets and occasionally uses an American bass booster attachment. Moth plays a Ludwig drum kit with Rogers fittings and Paiste cymbals. John plays a 12-string Rickenbacker through a Fender Twin Reverb amp or a Hiwatt 100-watt. Rod plays a Gretsch semi-acoustic (just like Chet Atkins) and a Gibson Firebird through a 100-watt Hiwatt. PA is WEM with two Audiomaster mixers and Shure microphones. — PETER SWALES, manager of Gypsy.

What instruments are played by A Touch Of Raspberry, who back Don Fardon? — Alex Russell, Totnes.

■ Glen Walker: Fender Telecaster with Picato ultra light gauge strings and Marshall 100-watt amp. Tom Taylor: Farfisa VIP 255 organ with Vox Supreme amp. Tom Haycock: Fender Precision bass with Rotosound wirewound strings and Vox 200-watt Supreme amp. Dave Murray: Premier drums with Super Zyn cymbals. Sandy Farmer and Ros O'Connell are the singers. PA is a Marshall 100-watt slave unit with a Marshall mixer and six Shure Unidyne mikes. Five-part vocal harmony is sung by Glen, Tom Taylor, Ros, Sandy and Tom Haycock, who is leader of the group.

I'm thinking of taking up the vibraphone. Can you list the makes and prices and tell me if there is a tutor for beginners? — R. J. Nunn, Colchester.

■ Vibraphones we stock are Premier 701 at £234 and Koth which is made in Japan and costs £195. There are also Viscount Studio (£213) and Concert (£254) models, both made by John Peachey, which we can obtain to order. A good tutor for the beginner would be the Premier Modern Xylophone Tutor, which also covers vibraphone and marimba and costs 37½p. — CHAS E. FOOTE LTD, 17 Golden Square, London W1.

What equipment does Tony McPhee use with the Groundhogs? Did he play a different make of guitar on "Split" to the one he used on "Thank Christ For the Bomb," because the sound is completely different? — (D. Wakefield, Hull). How does he get the whizzing sound on "Split Part Two," who played the organ at the end of the record, and were the Groundhogs playing live on Top Of The Pops? — (Kevin Holland, South Ockendon). What guitar did Tony use on Top Of The Pops and what amplifier does he use on stage? — (D. Woods, West Dulwich). Which wah-wah pedal does he use? — (S. Hallberg, Kenton). How do the Groundhogs get those strange effects at the end of the track "Junkman" on "Split"? — (Eric, Ilford). How does Tony produce the weird sounds of a violin, flute, etc from his amp? — (Roger Nutting, Staines).

■ I use a Laney 100-watt stack, plus an Arbiter Add-A-Sound octave splitter, which adds higher harmonics, producing a "violin" sound and also lower octaves, which used on "Cherry Red." I modified this unit and built in a pre-amp with high-pass filter which acts as a treble-boost. I also use a Shaller wah-wah pedal. On "Thank



THE GROUNDHOGS: whizzing sounds



ALEXIS KORNER: bottleneck techniques

Alexis on the bottle

Christ" we had completely different equipment, so the sound is different to "Split," plus the fact that I also used a Fender Stratocaster for many of the numbers on "Split," notably parts 2 and 4, using a combination of wah-wah and tremolo arm to get "whizzing" effects. I use two other guitars, a Gibson SG which I've had for 10 years, and recently I bought a Zemaitis, which I used on Top Of The Pops. This guitar was custom built for me by Tony Zemaitis and has an engraved metal front. It has one Fender and one Gibson pick-up but any could be fitted. Cost of a similar guitar would be around £250 from Tony at 19 Laitwood Road, Balham, London SW12 (01-675 1342). On "Junk Man" the wind sound is transistor noise from the wah-wah pedal and the other effects were obtained using the Stratocaster with tremolo arm, wah-wah pedal and volume pedal simultaneously, and then playing the track through a speaker at one end of the studio picking it up with a mike at the other end, panning this against the original track in

the mix at the same time varying the speed of the 8-track machine! All the other effects were obtained with pedals and channel-panning. I played the organ which happened to be in the studio that day. I sang to a pre-recorded backing track on Top Of The Pops, but it would have been a lot easier to have done the whole thing live! — TONY MCPHEE, Groundhogs.



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An exclusive preview of Colosseum's new double LP by Chris Welch



JON HISEMAN: blowing up a storm

IT HAS long been Jon's beef that Colosseum could not quite capture their "live" sound on record.

It is the band's forte — blowing up a storm on gigs. Although their albums, the last in particular, have been well produced, somehow, they had a cold feel that did not do justice to their work.

Now this has been rectified, with a sensational double set.

Dave Clempson comes to the fore as a remarkable guitarist, particularly on the mammoth "Skelington," which takes up the whole of side two.

There is the guts and humour of Chris Farlowe's vocals; the increasing stature and authority of Dick Heckstall-Smith's tenor and soprano sax; Mark Clarke's workmanlike and inventive bass guitar, Dave Greenslade's wide open and funky keyboards and one J. Hiseman (tubs), being brilliant — all down on tape and now embedded in wax.

The set opens with the now classic "Rope Ladder To The Moon," which is also a favourite with Mountain. This features Dave's organ work and leads into the swinging "Walking In The Park," a Graham Bond tune which recalls Jon's days with the Organisation.

The Dave Clempson, Chris Farlowe vocal duet is a highlight here. Chris, the Cockney king of soul, has ad-

They sure don't get any worse

justed amazingly well to the surroundings of Colosseum, and after his undesired period of obscurity, it's nice to hear him grooving again.

"Skelington," is rather an ordinary blues, which has its moments, mainly Dave's freak-out, but could have benefited from some more ruthless cutting.

"Tanglewood '63" is undoubtedly my favourite track, with the incomparable Heckstall blowing beautifully. He has now fully developed a tone and attack

that in one time seemed in danger of laying dormant, probably through the necessity of competing with electric instruments. Now Dick has freedom to play, rather than merely blow.

During his extended solo, there are overtones of Rollins and Wardell Grey, but his style is now undisputably personal.

An ad-lib version of "Stormy Monday Blues," is notable for Chris at his best. Old Thunderbirds fans will remember the single Farlowe cut of this as Little Joe Cook, with Albert Lee, which puzzled many blues and soul freaks, at the time. Listen for Dick's blues obligato, behind the Farlowe fireworks.

Another whole side is taken up with Dave and Dick's popular "Los Angeles." Here the drama is piled on, as ideas come tumbling from all the musicians, playing at a peak of involvement and excitement.

Dave's use of vibes is extremely welcome, and with the different sections of the piece, interest is sustained throughout.

And Jon's playing? Well, there's no drum solo from the Guv'nor. That was on the last album, and that said it all. What Jon says in his playing here, is a conversation of mutual benefit with his fellow musicians.

All the adjectives have been used about Jon's playing. He sure don't get any worse!

COUNTRY MUSIC

A MAJOR event in the British country music calendar is the annual Folk Voice Country Music Festival, held at the Town Hall, Islington.

This year the concert has been set for Saturday, June 5 and it's the signal for some 34 amateur, semi-professional and professional acts to unleash their respective talents on their faithful audiences.

Folk Voice audiences personify the loyalty of country music fans; year after year the same faces can be seen in the auditorium and each performer is guaranteed a warm welcome before the first ethnic note is plucked from the banjo or guitar.

Although these concerts can hardly match the International Festivals for grandeur, they're still pretty gruelling happenings, for all that. Set to commence at around 2.0 in the afternoon, it's virtually non-stop country music from then until close-down at 10.30 p.m.; good for the fans, maybe but tough on people like Jack Warner, who's responsible for the split-second timing.

One might almost compare the workings of these concerts with the American Grand Ole Opry — backstage, they appear to be a shambles but out front, where it really matters, everything is set for a fairly polished eight hours of entertainment. That's where the secret of Folk Voice lies — entertainment. Whether the acts be good, bad or downright indifferent, it's still one hell of a good day for ten bob.

When Mike Storey and Jim Marshall first instigated these concerts, they intended them to be easy going "get-togethers" (in fact, they were advertised as such), where fans and artistes could mingle.

In that respect, they haven't changed much. What has changed is the standard of musicianship; from a ragged handful of banjo pickers and novice steel-guitarists, they have developed into a showcase for some of the finest folk and country music talent in the British Isles.

Wisely, the organisers try to blend as many styles into the one concert, thereby alleviating the inevitable boredom that comes from



MIKE STOREY: man behind the Voice

Folk Voice—the C & W happening

listening to just one facet of country music.

In the past, each concert was divided into two strict segments — modern and old-time; this year it's a little different and Bluegrass is intended to follow the heavier, modern sounds. Several folk singers have been included on the bill and it looks like being one of the most interesting efforts ever put together by

Mike and Jim.

Appearing on June 5 are acts like Patsy Powell and The Honky Tonk Playboys, Alf Day, Roy Fox and The Black Mountain String Band, Tex Robertson, The Southern Ramblers, Bryan Dolan (who uses an accordion, by way of a refreshing change), B. C. and W. Railroad Co, Dave Plane, The Down County Boys, Pete Stanley, Pete

Pamenter and The Lazy B's, Pete and Jean and Bryan Chalker's New Frontier. Good grief, a free plug! Whatever next?

If the music swings in the concert hall, it really explodes downstairs in the bar. This is where the fiddle players and the Dobro set exchange breaks and riffs and, in the words of one spectator, last year — "This is where the real country music is." And he's right. If you want to get the best out of a banjo picker, ask him to play "Cumberland Mountain Deer-Chase," in front of another banjo picker and then stand back. Go help us when they invent transistorised steel-guitars.

Four years ago, Pickwick International, who distribute Allegro and Hallmark budget records, had the bright idea of recording a Folk Voice country show. Sound-wise, the resulting two albums, "Britain's 3rd Country Music Festival Volumes 1 and 2," weren't outstanding but they did serve to introduce such performers as Little Ginny, Pete Stanley and Brian Golbey, Dave Plane, The Clay County Travellers, The Orange Blossom Sound and Dave Travis, to a wider audience. No doubt they also assisted many acts in "selling" themselves to other companies like CBS, Lucky and Saga.

The following year, Saga records, also specialising in budget albums, recorded the Country Music Festival but they restricted it to one album, "4th Folk Voice Country Music Festival." Unfortunately, record companies now appear to have lost interest and in spite of rumours no recordings have been made since 1969. Perhaps the BBC should consider covering certain sections of the concerts for radio or television.

There can be little doubt that the Folk Voice concerts are unique. They are also highly successful — they must be to have enjoyed a continuous run of seven years.

BRYAN CHALKER

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ANDY BOWN had reached a buckled intersection between determination and dejection when he dropped by to talk about Storyteller recently. It doesn't seem that long ago that the group had everything going for them.

A supporting spot in a Festival Hall concert with Ralph McTell brought them a pile of enthusiastic reviews. Those remarks which are always so easy to make at the time cushioned their way like palm leaves. Storyteller were going to make a big impact... Storyteller were a name to watch out for in the future.

Cautious

But for Storyteller the future never seemed to come. The publicity steamroller had stormed ahead without waiting for them, and gradually the name began to fade into the backfiles. People even began to ask whatever happened to Storyteller. And that's fatal.

Now there's a new album, and with more caution this time it could be suggested that this will give them the chance to establish themselves.

Bown's troubles begin with the position of being a non-recording member of the group. Thus his participation on the last Storyteller album had to be as producer and songwriter. This unsavoury state results from him being under contract to EMI as a member of Judas Jump which broke up at the end of last year. He has some resourceful comments to make about that group. After he left Judas Jump there were a few offers to join groups and he chose Storyteller.

"It sounds very pretentious," he explained, "but I either had to stop playing music altogether or start playing it properly and not worry about the money."

It leaves him with a few money problems but that's not



STORYTELLER: very difficult to get work

Tales of Andy the Storyteller

too important. What is important for Storyteller is gigs. Right now they are few and far between, partly due to the group having no booking agent or manager.

"Everywhere we play we get booked back, but they're so few," continued Andy. "Anyway a bit of publicity and we'll get people ringing us up — 'What are these Storytellers like?'"

Referring back to the group's Festival Hall debut, I remarked that it was strange that they hadn't capitalised on this opportunity. He agreed

with me, and added that they had just stood still — largely through lack of organisation.

"Do you know I think they probably got about one gig out of that and one radio show. Unless we work people think you've broken up. It's the most vicious circle ever."

"It's really very difficult trying to get work. We've got no money, no work, no manager and no agent."

Depressing though their situation may seem to be, Storyteller are plainly not sitting back and moping. After all they have the raw material

to make a success so, as Andy stressed, all they need is the work. Andy himself has a huge backlog of songs he has written. During the time he was with Judas Jump, in fact for the past four years, he composed extensively but his songs were never performed or recorded because he did not consider them suitable for Judas Jump's style. Bearing in mind the promise that Storyteller have always presented, it would be unfortunate if those songs were not allowed a fair public hearing. —ANDREW MEANS.

Living K. Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN



cartoon by BARRY FANTONI

QUENTIN SPRATT was somewhat pleased with himself. Not only had he managed to lure Lord Shortcake to the studios to take part in a discussion on All-Night Chat Up, but his old pal from the rock business, had agreed to take part.

Living K. was intrigued by the prospect of crossing swords with the man who more than any other peer of the realm, was waging ferocious war on the tide of pornography sweeping Britain.

Only the week before, he had complained in a letter to the Church Times, that magazines with salacious titles like "Tit Bits," and "Farmers Weekly," were being openly sold over the counter at Charing Cross railway station.

Agreeing with an article by the Bishop of Watford Junction, in the previous issue he stated: "His Lordship has hit the incense burner on the head when he says that the flood of filth is threatening to turn Watford Junction into the Port Said of Hertfordshire. I, myself was confronted with a man of dishevelled appearance selling postcards of nude persons, in the St Albans Road."

This chilling anecdote had led to the formation of the league dedicated to cleaning up Britain, headed by His Lordship. Among those solicited for patronage were many dignitaries and public figures. Most joined, although quite a few took sudden holidays in the Argentine.

Boots had quite definite views on what constituted obscenity and pornography and was pleased to be able to meet the chief campaigner.

In the last few days, Shortcake had gone on a tour of known postcard sellers in Frinton, and attended a private viewing of a cartoon version of "Peter Pan," alleged to contain scenes in dubious taste.

In the studio, Spratt introduced Boots and Shortcake to the panting millions, and the latter instantly took off a tedious recital, delivered in the unpleasantly nasal tones of the British aristocracy, in which the word "porn" was delivered frequently, almost endlessly, with obscene relish.

He affected never to have heard of Mr Boots, and recalled a similar occasion when he was invited to some ghastly do at the Council of Europe and had to meet various boring heads of state. "Just didn't know what to say to the fellows," he chuckled. "They were almost as insignificant as you, as I'm sure you won't mind me saying!"

"What do you feel constitutes pornography, and what should be done to deter its growth?" asked Spratt. "Well..." said Boots.

"It's everywhere," snapped Shortcake, his eyes glinting in a manner that would have been instantly recognised by 13th century witches.

"Filth, muck, PORN, you name it — I've seen it. Hot pants, Y-fronts, private parts, intercourse, reproduction, love — it's become part of our way of life. We

seem obsessed with our own condition, and worse there is a profit motive behind it all that is almost as offensive as the products that are peddled."

"You mean people only want something because it is illegal, which makes it more exciting, and there are plenty happy to supply for the demand?" said Spratt.

"Er... yes. Dammit no! People don't want obscenity thrust down their throats, day and night."

"I entirely agree," said Boots. There was a stunned silence. Spratt kicked Boots urgently under the table and hissed: "You're supposed to disagree. Argue, for God's sake argue."

Lord Shortcake's spectacles fell from his brow in surprise. "I must say I am both pleased, if not a trifle amazed, at your entirely laudable attitude. These were not the sentiments I had expected from someone I had hitherto regarded as a blatantly perverted pipsqueak. I mean, with your 'hair-do'..." Shortcake gave a further and more devastating expression of contempt.

Unperturbed, Boots pursued his theme. "You see Quentin," he said, ignoring the snorts and constrained mirth emanating from his Lordship. "I too find a fearful tide of obscenity threatening to endanger our children, and lower the nation's morals."

"I have noticed in the streets of our cities, an increasing tendency for women, especially on wet days, to wear muddy stockings, or high-heeled shoes without stockings of any kind. I find this at once offensive and downright disgusting."

"I have seen men wearing ties with Fred Perry T-shirts, a sight to upset any decent citizen. On the tube the other morning I saw a man with cigarette papers adhering to shaving cuts. Quite revolting."

"And in my view the dress of lady parking wardens is blatantly designed to arouse in men the worst kind of sexual desire. This is just a brief catalogue."

"In fact the greatest obscenity of the age must be the repulsive way our noble guest, Lord Shortcake of Watford has consistently clacked his false teeth, dribbled, winked, belched, coughed and allowed his tongue to lol from the corner of his mouth in the most disgusting manner known to man, during this discussion."

"In my view his Lordship should be banned from appearing on TV where the risk is run of your frightening small children and seriously disturbing the adult population with singularly repugnant features."

At that instant Shortcake took a swing at Boots, with the undiminished force that had once earned him a Cambridge boxing blue. The TV screen blanked, and Quentin was dismissed from the Corporation forthwith.



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PULSE

News from the heart of the music scene

Beware! Instrument thieves at work

MUSICAL instrument theft has assumed alarming proportions, according to a police spokesman, who told the MM that £80,000 worth of gear has been stolen in the past 12 months and only

about £1,200 worth has been recovered. This is because musicians are unable to tell the police and their insurance companies the serial numbers of their instruments, which cannot therefore be identified. Most of the goods find their way to the Continent and are never seen again.

Musicians, especially members of pop groups, are advised to lock the doors of their dressing rooms and band wagons, or leave someone in charge, while they are absent, and to write down the serial numbers of their instruments.

Should instruments be stolen, this information can be supplied to the police, who notify music dealers and customs officials.

RADIO Luxembourg and the MAM Agency are to launch a new recording studio in London.

The new studios—to be known as Audio International Recording Studios Ltd.—will offer 16, 8, 4 or 2 track Mono recordings with Dolby noise reduction facilities and a Neve mixing console.

Richard Millard, previously in charge of the Radio Luxembourg recording studios in Hertford Street, London, has been appointed general manager.

HARRY BLUCK, vice-president of Australian MU based in Perth, Western Australia, stopped off in London last weekend en route to a big union conference in Vienna. He planned to meet British MU officials during his trip.

Lux and MAM launch studio

ADRIAN NEWTON has been appointed chief press officer at EMI, following Norman Dival's departure to the staff of Tony Barrow International. Newton was previously attached to EMI's record promotion department.

BOOSEY and Hawkes have appointed Bill Martin a director of British Band Instruments Co and Ken Spacey a director of Boosey and Hawkes (Sales) Ltd. Bill will continue his duties as buyer and Ken as home sales manager.

Dealers told: get into tape

by CHRIS HAYES

BRITAIN'S record dealers were urged to show greater awareness of the tape market by speakers at the Music Trades Association annual conference at Llandudno last week.

They were told that unless they do so, their trade could be snatched by garages, who are beginning to sell tapes in quite a big way, following the example of the auto industry in the States.

Using a revealing chart forecasting sales for 1971, Jim Humberstone, marketing and sales manager of Ampex Stereo Tapes International for the UK, Scandinavia and South Africa, gave comparative figures for about a dozen countries.

The most significant examples were: USA, population 210 million, tape sales 70 million. Germany, population 60.8 million, tape sales 4.2 million. Italy, population 54 million, tape sales 2.6 million. Scandinavia, population 21 mil-



WALTER WOYDA promotion lion, tape sales 1.7 million. United Kingdom, population 55.6 million, tape sales 1.8 million.

"Let us take the figures for the United States, where 76 per cent of all cassettes and 72 per cent of all 8-track cartridges sold will go through the record retailer," said Humberstone.

"The astronomical growth of music on tape in America was brought about by their invention of the 8-track cartridge system in 1965.

"Today 30 per cent of all pre-recorded music sold in the USA is on tape — and they estimate 50 per cent by 1975. After six years the music industry in America has managed to pull a good percentage of the tape business away from the automotive outlet and plant it securely in the retail record shop."

"Don't let us sit on the fence and allow the same thing to happen here. Don't let us miss six years of tape profit as the record dealer did. The recorder in America retailer of the 70's is not in the record business, he is in the MUSIC business."

The 8-track cartridge system doesn't seem to have got across to dealers, although it is big business, said Walter Woyda, of Precision Tapes. He felt they haven't stocked and promoted it sufficiently and that is why so much business is going to the motor trade.

"It's surprising that the record dealers, who are the specialists in being able to recommend repertoire because of their knowledge, are allowing other people to sell the soft wear when their only interest is to get extra turnover because of their lack of knowledge," he said.



HOWLIN' WOLF: Montreux gig

LEE ALLEN, of ADLO Artists, London, flies off to Montreux on June 10. Mission: to attend the Montreux Jazz Festival and have contracts poised to bring back some of the top names for British dates.

Festival runs from June 12 to 24 and includes such top attractions as Family, John Lee Hooker, Memphis Slim, Champion Jack Dupree, Melanie, Howlin' Wolf, Slide Hampton, Gary Burton and no fewer than 11 big bands drawn from American colleges. "The smallest is a 22-piece," says Lee.

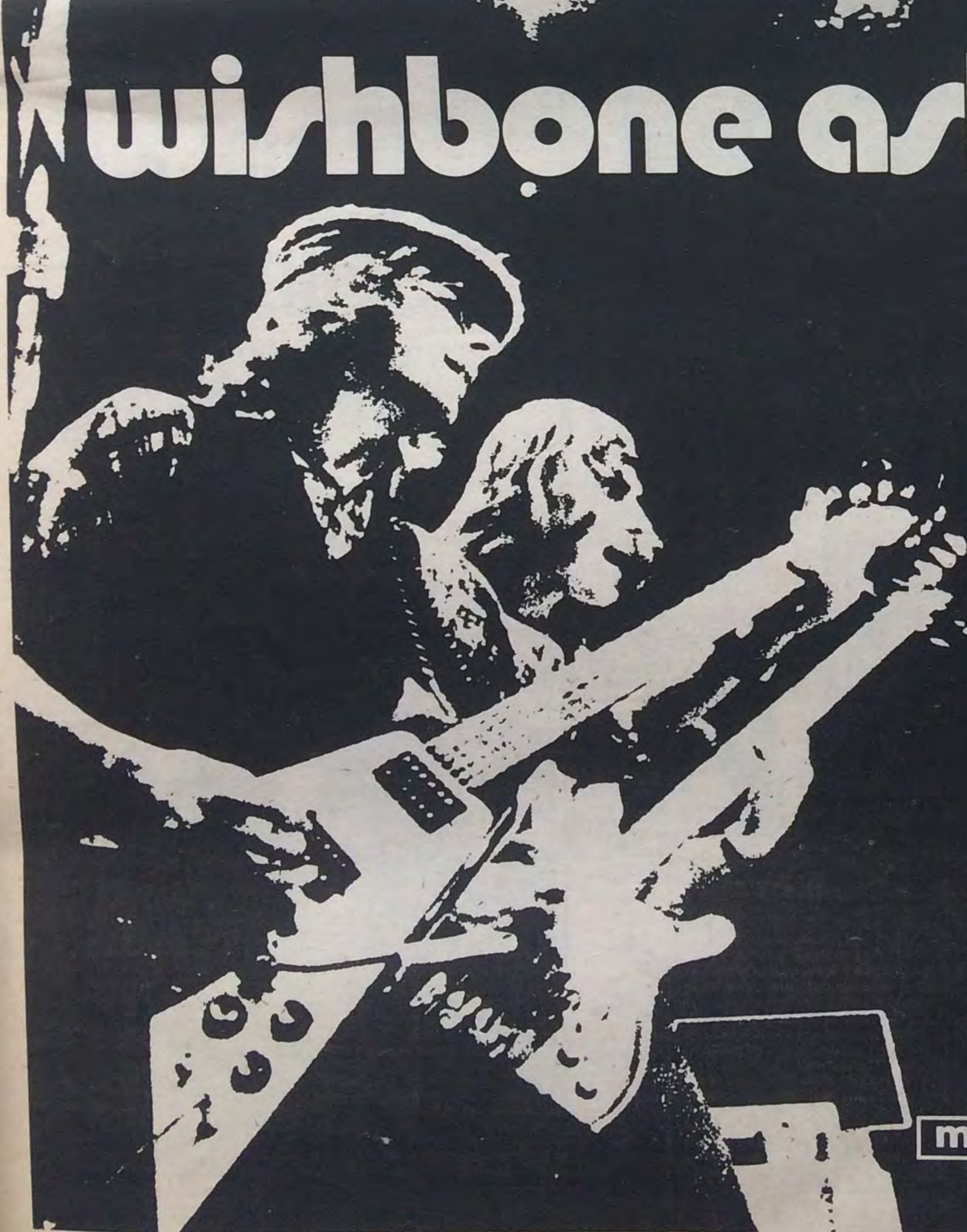
US music men move in

BOB and Herb Wise, who own Music Sales Incorporated in American, have opened a branch in the heart of London's West End, where they are providing the trade outlet for 30 leading music publishers, with Bob acting as man-

aging director. Feeling there was a big potential in Britain, Bob Wise contacted David Platz, managing director of Essex Music, who imported Oak Publications for Music Sales Inc, who also handle Amsco, Dorsey Bros and Consolidated Publishers in USA.

The result has been the setting up of luxurious modern premises at 78 Newman Street, W1, where the sales manager is Peter Foss, who took over the post after 17 years as sales manager at Southern Music Publishing Co, whose agencies included Oak.

wishbone ash — June tour



June 7th—Town Hall, Plymouth
 June 9th—Flamingo, Redruth
 June 10th—Colston Hall, Bristol
 June 11th—Guildhall, Southampton
 June 12th—Town Hall, Oxford

wishbone ash... "heavy music lives!"
 Joe Mitchell, Record and Tape Retailer

June 14th—De Montford Hall, Leicester
 June 15th—St George Hall, Bradford
 June 16th—Free Trade Hall, Manchester
 June 17th—Warwick University

wishbone ash... "like a breath of fresh air"
 Bill McAllister, Record Mirror

June 18th—Town Hall, Birmingham
 June 19th—City Hall, Newcastle
 June 20th—City Hall, Hull
 June 22nd—City Hall, Sheffield



wishbone ash... "they're not just awfully fine — this is a brilliant band" Roy Hollingworth, Melody Maker

wishbone ash—their first LP is MKPS 2014

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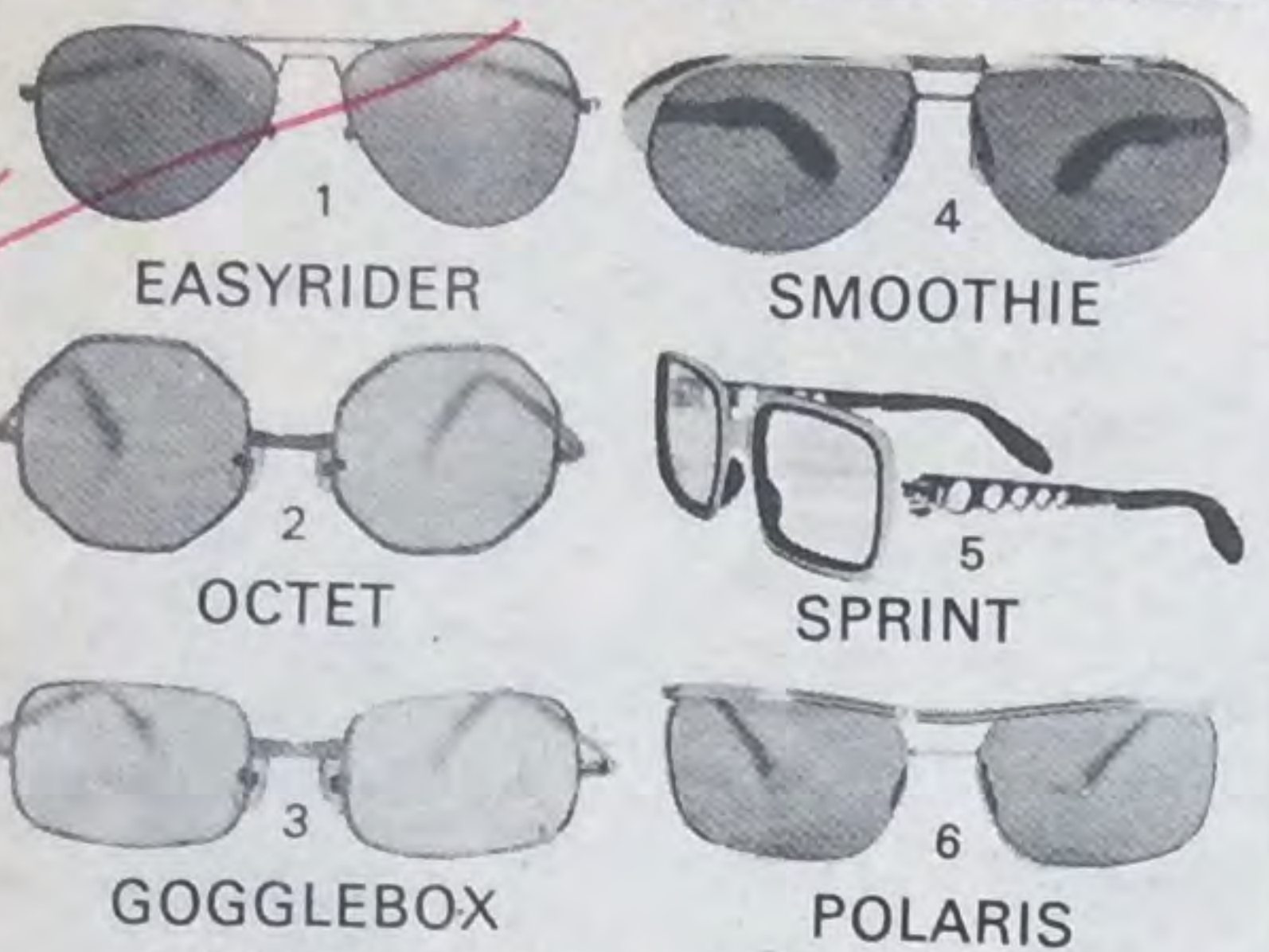
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FOCUS ON FOLK

THINGS are happening for the Glasgow-based, folksy **JSD Band**. Songwriter Bill Martin is to publish their music — their first album, "Country Of The Blind," comes out on Regal-Zonophone on June 4 — and they start their first English tour on June 20.

Says guitarist Jim Divers: "We've just bought a £900 PA system, but though we're toying with the idea of going electric, we'll certainly not be going heavy."

Work is pouring in for the band on the Scottish side of the Border—and they've almost completed their second album.

Mr. Fox and Steele Span will be at this year's Loughborough Folk Festival, on July 2, 3 and 4, at the University of Technology. It will be the seventh to be organised by the British Federation of Folk Clubs, a constituent part of the English Folk Dance and Song Society. On some previous occasions the festival has been held at Keele. With Ian Campbell in the chair, Mr. Fox will head a discussion on the connection between their work and more orthodox aspects of tradition. Steele Span will join this discussion.

Other sessions will include A. L. Lloyd on European Folk Ceremonies, Ian Campbell on setting up a National Folk Ensemble to perform at home and abroad, Diz Disley will run a guitar workshop, Graham Binless a dance workshop, and Eric Winter, editor of Sing magazine, will chair a songswap with established songwriters and unknown. The Critics will sing, and talk about their approach to group work.



JSD's DES COFFIELD



SEAN O'ROURKE



CHUCK FLEMING



JIM DIVERS



COLIN FINN

Appearing

Also appearing will be Bob and John Copper, Black Country singer Albert Shaw, Shropshire's Fred Jordan, Packie Byrne singing and playing whistle, Sussex singer George Belton, John Kirkpatrick, the Rakes, Cheviot Ranters, Daisy Chapman from Aberdeen, and Sydney Carter.

The seventh Billingham International Folklore Festival is from August 14 to 21. It includes acts from many parts of Europe — Austria, Bulgaria, Germany, Hungary, Italy, Poland, Spain, Tunisia, Turkey, England will be represented by The London Festival Dancers and the Yetties, with occasional appearances from other artists including the Billingham New Silver Band and the High Level Ranters. For Ireland Ed and Finbar Furey and the Fianna Padraig Pipe Band will be making appearances.

The English Folk Dance And Song Society's six hour "Folk-In" at the Festival Hall on July 17 from 6 p.m. to midnight stars The Coppers,

Tony Foxworthy, Steele Span, Martin Winsor, The Spinners, The Ian Campbell Folk Group, High Level Ranters, Kenneth Clark, Bampton Morris Dancers, Nibs Matthews, Headington Quarry Morris Dancers, Loftus Sword Dancers and Monkseaton Sword Dancers.

"60 Years Of Folk" a diamond jubilee book of English song, dance and drama illustrated with photographs will shortly be on sale together with a diamond jubilee badge.

Album and tour happenings for JSD



IAN CAMPBELL "Folk In" date

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FOCUS ON FOLK

by Andrew Means

FROM their multi-coloured garments to Trevor Crozier's fine Dorset accent, Broken Consort are through and through a folk group. They are the essence of the lively idiosyncracies that everyman considers to be folk music, the side of sphere that is best known.

Trevor Crozier, with his pipe ever at hand like a minor satellite, has a long history of making music, terminating in a record that is shortly to be released on Leader and the formation of Broken Consort with his wife Annie and Brian Cooper halfway through last year. Brian's background is something of a contrast. He joined up with Trevor after training at the Royal College of Music.

In the last few years the prolific introduction of diverse instruments into the folk clubs has rivalled the population explosion. But even in this, light instruments played by Broken Consort reach surprising proportions.

Apart from a 12-string guitar, Trevor plays a pandora, jaws harp, mandolin, mouth organ, ukulele and musette. Annie plays recorders, pipe and tabor, bowed psaltery and English concertina. Brian plays keyboards, recorders, guitar, cornettima of the serpent family, crumhorn and trombone. This amazing combination makes its appearance in a repertoire that varies from medieval music to their own compositions. In fact they span quite a range, from serious traditional to humorous conjunctions of topicality and rusticism.

It is however their adaptations of medieval music that has resulted in a buzz of interest, with the suggestion of making a record concentrating on that style. I asked Trevor if they had formed the group with the intention of featuring the sound in question.

"It occurred to us to use the medieval instruments not so much as period pieces. We liked the sounds they made. We thought that they would be more appropriate for accompanying traditional songs and our own songs which are traditional in form, he replied. "Really what we tried to do was form some sort of a marriage between Brian's classical training and mine and Annie's folk training."

Had they begun with their present instrumental line-up or had that developed as time went by?

"We started with a recorder and Annie had a recorder."

"We heard various sounds, notably on things like Shirley Collins' 'Anthems in Eden,' and we vaguely got to hear about these things through

Cornettima, crumhorn, and Broken Consort



BROKEN CONSORT: Jazz, pop and folk

Early Music Consort. I was really knocked out with their instruments and with the idea of two recorders playing in harmony. I forgot about the whole idea until I met Brian."

How deep was Brian's association with folk and particularly medieval music before he joined Broken Consort, I wondered. "I was steeped in it from the classical point of view," said Brian. "That was through college. I had been through really early music before medieval."

Had this interest in the group been from an academic point of view to any extent? "It was really, yes. It was from a historic point of view. It wasn't just music which I didn't know much about, which I had learned through records and books."

Through the group I was able to have an extemporization... I have this in common with Trevor—that he's very interested in jazz. This was a meeting point between jazz, pop and folk."

Brian mentioned that some people scorned them for mixing together instruments from different periods of history. "As far as traditional music's concerned there is no accompaniment except perhaps for the fiddle," maintained Trevor. All these instruments have come into the tradition.

"We don't give a damn if the instrument was invented yesterday. If it makes a good sound, bung it in. We've used an electric guitar."

Broken Consort as a group has yet to record an album, although a single "Bob" was released in defence of English currency at the time of D-Day. "Usually what it is, is a group goes out and gets somebody interested in making a record. But unfortunately we're in a position where there are a lot of people

interested in doing it and we can't make up our minds with whom to do it," recounted Trevor.

"Most of the things we do on stage do tend to be caricatures of old village life as it is today, because I'm very much against the idea of people being pigeonholed."

At any rate there will be ample opportunity for the group to extend their audience this summer, when they appear at Cambridge Festival, East Coker (July 12) and Hexham (June 12).

albums

ANNE BRIGGS: "Anne Briggs" (Topic 12T 207). To hear the elusive Anne Briggs on her first solo album is an opportunity not to be missed. The eight traditional songs are self-accompanied on guitar and bouzouki, with the addition of John Moynihan during "Willie o' Winsbury." Anne's ability as a songwriter has probably achieved widest recognition through other artists' use of her material, notably Bert Jansch and the Pentangle.

Here is a chance to hear two of her songs — "Go Your Way" and "Living By The Water." Both fit comfortably into the traditional context of the album. Along with every other track, they fit while still maintaining their individual characters. She sings them all with uncompromising determination. The sleeve notes are by A. L. Lloyd. Tracks not so far mentioned are "Blackwater Side," "The Snow It Melts The Soonest," "Thornymoor Woods," "The Cuckoo," "Reynardine," "Young Tambling" — better known as "Tam Lin," and "Ma Bonny Lad."

FOLK FORUM

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CHARLIE HARDY, MARTIN ILLER

DAVE ELLIS, The Crooked Billet, North Circular, Walthamstow.
FOLK CENTRE, HAMMERSMITH
BROKEN CONSORT
with guest host, Prince of Wales, Dalling Road, (2 mins Ravenscourt Park Tube).

SHAKESPEARE'S HEAD, Carnaby Street (Oxford Circus Tube), 8-10.45.
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Wheatsheaves, Upper Street, Angel, Islington, 8 pm
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(Those attending tonight will be given free tickets for the live Big Band recording on the 13th and 14th June)

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 Friday, June 11th. Gypsy Hill Teachers Training College, Kingston.
 Saturday, June 12th. Rosko Show, University of Essex, Colchester.
 Sunday, June 13th. Implosion, Roundhouse.
 Monday, June 14th. Park Hall, Wolverhampton.
 Tuesday, June 15th. Maria Grey College, Twickenham.
 Wednesday, June 16th. Goldsmiths, Lewisham.
 Thursday, June 17th. Speakeasy Club.
 Friday, June 18th. Tricorn, Portsmouth.
 Saturday, June 19th. Mistral Club, Beckenham.
 Sunday, June 20th. Chelsea Village, Bournemouth.
 Monday, June 21st. Quaintways, Chester.
 Tuesday, June 22nd. Ronnie Scotts Club (Upstairs)
 Wed., June 23rd.
 Thurs., June 24th.
 Friday, June 25th. Corn Exchange, Bury St. Edmunds.

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The first album from the JJ Band is on 

CAUGHT IN THE ACT

Cat and the girls



CHAIRMEN OF THE BOARD: a strange act

THE PAST catches up sometimes and the future comes together. For Cat Stevens at the Queen Elizabeth Hall, London, on Saturday, his first show was plagued with two young girls determined to draw his attention to them and breaking guitar strings that forced him to change guitars at least four times. Unfortunately that house was rather fraught and the younger audience responded to his better known catchy tunes rather than his recent lyrical excursions. The second house was far better all round, no young girls who had met him at Radio-One Club tried to catch his eye and

guitar strings that stayed in one piece.

With his guitarist Alun Davis filling in the licks and adding tone to Cat's fairly standard songster style guitar the one time pop star is heading for stardom again as a composer, performer.

His material is not as lyrically picturesque as say James Taylor or Neil Young, but that it is probably because he is from England and as such it is difficult to identify with something so close to home. With the rolling road lyrics that the Americans specialise in it is in fact easier to see the scene

and weave a mental picture. — MARK PLUMMER.

CHAIRMEN OF THE BOARD

To anyone going to see Chairmen of the Board and expecting a sweet soul music show, their current tour of Britain must come as a shock.

I certainly went expecting a Four Tops type line-up churning out the unchanging Tamla Motown dirges, instead the audience at Manchester's Odeon was treated to some of the best mouth organ playing I've heard in a long time.

Though they applauded quite generously, the fans must have felt betrayed and indeed the loudest applause was for "Dangling on a String" and an over emotional version of "Patches."

The group hardly sang together at all. They seemed to wander on and off stage as they pleased, the greatest contribution being given by Hurricane Redmayne, a brilliant harpist with a voice not dissimilar to Ritchie Havens.

One of the group dressed in a white crepe suit which drew screams from the girls, only sang one number — surprisingly "I Did It My Way" — whether it was intended to be funny I don't know, but the audience certainly thought so.

All in all a strange act, with one of the group seeming to prefer blues, one sticking firmly to Tamla and one apparently uncommitted.

If the audience were disappointed with Chairmen of the Board, they heard what they'd come for from the Filtrations, who dressed in tin foil dresses split to the thigh, sang Tamla hits with flair and predictability. — PENNY BOWORTH.

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Friday, 4th June

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The flashy, friendly home of hip

Brown speaks glowingly of their innovation of showing Curved Air to record dealers throughout the country via video (500 dealers sell 75 per cent of all albums in this country), and he defends any suggestion that they hyped the band.

"If we feel strongly about something then we push it as hard as we can. I saw Curved Air when they played the Roundhouse, their first big gig, and I saw 2,000 people raving over them. That's one of the key reasons we pushed them. Even I was surprised they did so well so quickly. Now I think they're going to develop. Their music is already changing because they have so much talent. They'll develop into a really big band."

So far, however, they haven't had the same sort of success with Dandelion, the label that is generally considered in the business to be worthy but dull. Clive Selwood is optimistic, nevertheless. He compares it with Elektra label of five years ago when artists like Judy Collins and The Lovin' Spoonful were emerging and Butterfield put out his classic first album. One gets the impression that it's a baby that will take some time growing up, though Selwood is pinning a lot of faith on Medicine Head's new single, "Pictures In The Sky," which sold 7,000 copies in its first week of issue.

Culture

Kinney, and more particularly Selwood, see Dandelion as one of the embryo great "culture rock" labels. "It's analogous to Elektra in '66, when dealers said, 'yeah, beautiful, but it'll never sell. They say the same now.'" Elektra's growth has since telescoped fantastically, of course. And Selwood reminds you that after all, Kinney has faith.

Continued from page 22

Faith. It's a quality that few people in the record business have much time for. Derek Taylor, the prince of pop publicists, eloquent, philosophical, a man with an air of world-weariness, still has faith. Who knows whether he lost it and it was restored to him after it Appie by his return to the heights at Kinney?

Vitality

He was amazed, he says, to find he could get another job after Appie. "George Harrison told me to be a sugar daddy, to go home and write books and poetry. But no, I came here. Here they accept you, put up with your silliness. You don't have to mind your P's and Q's. I've never worked anywhere better."

Yes, Taylor believes in the company and yet... as he sits among his cushions and his lavish press kits, or tinkles gently on his pianola his conversation frequently lapses into the past tense. Memories of Appie are still strong. He talks of "The Beatles and their 'tremendous sass,' of how young and rich they were. Then his talk slips forward into the present. Kinney, too, is young and rich, he says, almost to himself, Ralfini has the vitality now.

"But you know," he remarks quietly, "I have this strange feeling of how ambivalent Kinney really is. Sometimes I get this notion. Do all these people here really know whether it's work or play?"

NEXT: studio engineers

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GRETSCHE Anniversary, white	£55	Soprano, KINU, v.g.c.	£64
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FENDER Telecaster, sunburst	£110	SECONDHAND AMPLIFIERS	
HARMONY Meteor 2 p.u.	£35	MAGNETA Amp Top, very good	£30
RICKENBACKER 2 p/u Mod.	£95	WEM 100w. P.A. Complex (3-channel Super P.A. Amp), exc.	£185
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LARK Flute Outfit	£25	SOUND CITY 100 Amp., as new	£75
ORSI Low B Model, record.	£30	NOLAN 100w, top	£65
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LUDWIG 3-drums, gold glitter, small sizes	£145
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