

Melody Maker

NOVEMBER 10, 1973

9p weekly

USA 50 cents

DYLAN, BAND HIT THE ROAD!

**Women
in pop
are in
much
the same
situation
as Blacks
have
been**

MARSHA HUNT
speaking in
MM's feminist
Dialogue
feature: page 36

RECORD CRISIS

■ Young rock artists could face a tough time in Britain if the present vinyl shortage develops to crisis point.
■ Record companies will become increasingly reluctant to sign new talent, concentrating instead on the big artists.
■ And budget records might become a thing of the past.
■ MM investigates the biggest trauma to hit the record business — the plastic shortage — on page 5.



■ MARSHA HUNT Picture by Barrie Wentzell

by Loraine
Alterman in
New York and
Robert Partridge
in London

BOB Dylan and the Band are returning to live gigs — Dylan's first tour since 1966.

A mammoth 36-date concert tour of North America has been planned for the New Year, beginning in Chicago on January 3 and continuing until February 14 when the tour closes in Los Angeles. A total of 600,000 people are expected to attend the concerts.

The tour, which will gross about four million dollars, also includes two dates in Toronto (January 9, 10) and four at the Nassau Coliseum (January 28-30).

Dylan and the Band are currently rehearsing in California and both have written new songs which will be debuted on the tour.

It will be Dylan's first tour since his motorcycle accident. Planning for the event started two months ago, when Bill Graham of the Fillmore fame, was contacted by David Geffen, today president of Elektra-Asylum. Geffen informed Graham that Dylan was interested in touring and Graham has subsequently handled arrangements for the event.

Shelved

Plans for CBS to release a new Dylan album, however, have been shelved. The album, as exclusively revealed in last week's Melody Maker, was to have been a collection of tracks recorded in 1969 and 1970.

No explanation for CBS's move has yet been given, but speculation suggests the album, tentatively called "Dylan," has been withdrawn because it might hinder the company's attempts to re-sign the artist. Dylan, of course, is currently out of contract.

A live album, in fact, will be recorded during the tour and, according to reports reaching MM, it could well appear on Geffen's Asylum label. This would explain Geffen's involvement in the tour.

It is, however, significant that Dylan, instead of moving more definitely into film, has opted once again for music.

■ **ROBBIE ROBERTSON** on the new Band album — page 2.

Who storm

THE WHO walked off stage during the first of their three nights at Newcastle Odeon on Monday following a showdown with their record company and management.

Pete Townshend and Keith Moon both smashed up their equipment and Townshend gaped with one of the engineers in front of more than 2,000 fans.

They left the stage after 90 minutes of their act and returned 25 minutes later. A spokesman for the promoters said there was no question of the band's two remaining Newcastle concerts on Tuesday and Wednesday being called off.

MELODY
MAKER

POP 30

MELODY
MAKER

SINGLES

- 1 (1) DAYDREAMER/THE PUPPY SONG
David Cassidy, Bell
- 2 (3) SORROW
David Bowie, RCA
- 3 (2) EYE LEVEL Simon Park Orchestra, Columbia
- 4 (4) CAROLINE
Status Quo, Vertigo
- 5 (19) LET ME IN
Diamonds, MGM
- 6 (15) TOP OF THE WORLD
Carpenters, A&M
- 7 (6) GOODBYE YELLOW BRICK ROAD
Elton John, DJM
- 8 (7) GHETTO CHILD
Detroit Spinners, Atlantic
- 9 (5) MY FRIEND STAN
Slade, Polydor
- 10 (12) SHOWDOWN
Electric Light Orchestra, Harvest



WINGS: Wheels at 30

- 11 (8) A HARD RAIN'S A-GONNA FALL
Bryan Ferry, Island
- 12 (9) FOR THE GOOD TIMES
Perry Como, RCA
- 13 (10) LAUGHING GNOME
David Bowie, Deram
- 14 (28) THIS FLIGHT TONIGHT
Nazareth, Mooncrest
- 15 (11) NUTBUSH CITY LIMITS
Ike and Tina Turner, United Artists
- 16 (16) KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan, CBS
- 17 (21) DYNA-MITE
Mud, RAK
- 18 (21) DECK OF CARDS
Max Bygraves, Pye
- 19 (26) WON'T SOMEBODY DANCE WITH ME
Lynsey De Paul, MAM
- 20 (23) PHOTOGRAPH
Ringo Starr, Apple
- 21 (30) DAYTONA DEMON
Suzi Quatro, RAK
- 22 (29) DO YOU WANNA DANCE
Barry Blue, Bell
- 23 (18) LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME)
Michael Ward, Philips
- 24 (13) THAT LADY
Isley Brothers, Epic
- 25 (20) 5.15
Who, Track
- 26 (14) MONSTER MASH
Bobby Pickett and the Crypt Kickers, London
- 27 (17) BALLROOM BLITZ
Sweet, RCA
- 28 (24) HIGHER GROUND
Stevie Wonder, Tamla Motown
- 29 (—) DECK OF CARDS
Wink Martindale, Dot
- 30 (—) HELEN WHEELS
Wings, Apple

Publishers/Composers/Producers

1 Burlington/Budross (Ferry Damper/Harry Nilsson) Rick Jerrard; 2 Dominion (Feldman/Goldstein/Gotthardt) David Bowie/Ken Scott; 3 De Wolfe (Turnley) — 4 Valley (Passe/Yung) Status Quo; 5 Intersong (Gomonds) Alan Damood; 6 Ronder (Carpenters) Karen and Richard Carpenter; 7 DJM (Elton John/Bernie Taupin) Gus Dugogian; 8 Gambale Huff/Carlin II, Creed/Thom Bell) — 9 Barn (Hilder/Lee) Chas Chandler; 10 Jeff Lynn/Carlin (Jeff Lynn) Jeff Lynn; 11 Warner Bros. (Bob Dylan) Bryan Ferry/J. Porter; 12 Valentini (Kris Kristofferson) Chas Atkins; 13 Essex (David Bowie) Mike Vernon; 14 Warner Bros. (Jon Mitchell) Roger Elver; 15 Shaltesbury (Ozzy Osbourne) 9 Blackburn; 16 Big Ben (Bob Dylan) Gordon Carroll; 17 Chinnorpe/RAK (Nicky Chinn/Mike Chapman) Nicky Chinn/Mike Chapman; 18 Campbell Connelly (Texas Tyler) Cyril Stapleton; 19 ATV (Lynsey De Paul) Lynsey De Paul; 20 Robergony (Ringo Starr/George Harrison) Richard Perry; 21 Chinnorpe/RAK (Nicky Chinn/Mike Chapman) Mickie Most; 22 ATV (Steve Nicks/Suzi Quatro) Barry Blue; 23 Pedro/Cyrl Shane (Miller/Jackson) Norman Newell; 24 Coppy Blue; 25 Loring (Isley Brothers) — 26 Faberova (Paula Towenshead) Peter Loring; 27 Chinnorpe/RAK (Towenshead) 26 Garper/Underwood (Roby Petros) — 27 Chinnorpe/RAK (Nicky Chinn/Mike Chapman) Paul Williams; 28 Jobeta/London (Stevie Wonder) Stevie Wonder; 29 Campbell Connelly (Texas Tyler) Remy Wood; 30 ATV/McCariney (Paul and Linda McCartney) Paul McCartney.

ALBUMS

- 1 (3) PIN-UPS
David Bowie, RCA
- 2 (1) HELLO
Status Quo, Vertigo
- 3 (13) GOODBYE YELLOW BRICK ROAD
Elton John, DJM
- 4 (11) THESE FOOLISH THINGS
Bryan Ferry, Island
- 5 (5) NOW AND THEN
Carpenters, A&M
- 6 (4) SLADEST
Slade, Polydor
- 7 (2) GOAT'S HEAD SOUP
Rolling Stones, Rolling Stones
- 8 (6) DARK SIDE OF THE MOON
Pink Floyd, Harvest
- 9 (8) SING IT AGAIN ROD
Rod Stewart, Mercury
- 10 (11) AND I LOVE YOU SO
Perry Como, RCA
- 11 (9) ALADDIN SANE
David Bowie, RCA
- 12 (7) I'M A WRITER NOT A FIGHTER
Gilbert O'Sullivan, MAM
- 13 (10) SELLING ENGLAND BY THE POUND
Genesis, Charisma
- 14 (16) SINGALONGAMAX Vol 4
Max Bygraves, Pye
- 15 (14) TUBULAR BELLS
Mike Oldfield, Virgin
- 16 (15) BERLIN
Lou Reed, RCA
- 17 (19) GOOD VIBRATIONS
Various Artists, Ronco



WHO: Quaid in at 22

- 18 (18) HUNKY DORY
David Bowie, RCA
 - 19 (20) FOCUS LIVE AT THE RAINBOW
Focus, Polydor
 - 20 (—) ERIC CLAPTON'S RAINBOW CONCERT
Eric Clapton, RSO
 - 21 (27) THE BEATLES 1967-1970
Beatles, Apple
 - 22 (20) TIME FADES AWAY
Neil Young, Warner Bros.
 - (—) QUADROPHENIA
Who, Track
 - 24 (17) TOUCH ME IN THE MORNING
Diana Ross, Tamla Motown
 - 25 (22) INNERVISIONS
Stevie Wonder, Tamla Motown
 - 26 (—) THE BEATLES 1962-1966
Beatles, Apple
 - 27 (22) MOTT
Mott The Hoople, CBS
 - 28 (—) INSIDE OUT
John Martyn, Island
 - (—) THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS
David Bowie, RCA
 - 30 (24) LET'S GET IT ON
Marvin Gaye, Tamla Motown
- Two titles tied for 22nd and 28th positions.

Trackweeks

1 David Bowie/Ken Scott; 2 Status Quo; 3 Gus Dugogian; 4 Bryan Ferry; 5 Karen and Richard Carpenter; 6 Chas Chandler; 7 Jimmy Miller; 8 Pink Floyd; 9 — 10 Chas Atkins; 11 David Bowie/Ken Scott; 12 Gordon Mills; 13 John Barry; 14 Cyril Stapleton; 15 Mike Vernon; 16 Bob Ezrin; 17 — 18 David Bowie/Ken Scott; 19 Mike Vernon; 20 Eric Clapton; 21 — 22 Neil Young/Eliot Mazer; 23 Who; 24 Mike Vernon; 25 Stevie Wonder; 26 — 27 Mott The Hoople; 28 John Martyn; David Bowie/Ken Scott; 30 Marvin Gaye/E. Townshend

U.S. ALBUMS



STEVE MILLER: Jarrat at 24

- 1 (5) GOODBYE YELLOW BRICK ROAD
Elton John, MCA
- 2 (1) GOAT'S HEAD SOUP
Rolling Stones, Rolling Stones
- 3 (2) LET'S GET IT ON
Marvin Gaye, Tamla
- 4 (3) BROTHERS AND SISTERS
Allman Brothers, Capricorn
- 5 (5) ANGEL CLARE
Garfunkel, Columbia
- 6 (4) LOS COCHINOS
Cheech and Chong, Dole
- 7 (9) LIFE AND TIMES
Jim Croce, ABC
- 8 (8) 3+3
Isley Brothers, T-Neck
- 9 (7) INNERVISIONS
Stevie Wonder, Tamla
- 10 (12) KILLING ME SOFTLY
Roberta Flack, Atlantic
- 11 (10) WE'RE AN AMERICAN BAND
Grand Funk, Capitol
- 12 (13) THE SMOKER YOU DRINK THE PLAYER YOU GET
Joe Walsh, Dunhill
- 13 (14) CHICAGO VI
Columbia
- 14 (15) EDDIE KENDRICKS
Tamla
- 15 (16) DELIVER THE WORD
War, United Artists
- 16 (11) LONG HARD CLIMB
Helen Reddy, Capitol
- 17 (17) DARK SIDE OF THE MOON
Pink Floyd, Harvest
- 18 (22) SWEET FREEDOM
Uriah Heep, Warner Bros
- 19 (23) YOU DON'T MESS AROUND WITH JIM
Jim Croce, ABC
- 20 (20) THE CAPTAIN AND ME
Doobie Brothers, Warner Bros.
- 21 (—) TIMES FADES AWAY
Neil Young, Warner Bros.
- 22 (27) DIAMOND GIRL
Seals and Crofts, Warner Bros
- 23 (24) ERIC CLAPTON'S RAINBOW CONCERT
Atlantic
- 24 (—) THE JOKER
Steve Miller, Capitol
- 25 (21) HANK WILSON'S BACK, VOL 1
Leon Russell, Shelter
- 26 (26) HOUSES OF THE HOLY
Led Zeppelin, Atlantic
- 27 (—) FULL MOON
Kris Kristofferson, Rita Coolidge, A & M
- 28 (—) HALF-BREED
Cher, MCA
- 29 (—) CYAN
Three Dog Night, Dunhill
- 30 (—) IMAGINATION
Gladys Knight and the Pips, Buddah FROM CASHBOX

U.S. SINGLES

- 1 (2) MIDNIGHT TRAIN TO GEORGIA
Gladys Knight and the Pips, Buddah
- 2 (3) HEARTBEAT — IT'S A LOVEBEAT
The Osmond Family, 20th Century
- 3 (5) PHOTOGRAPH
Ringo Starr, Apple
- 4 (1) KEEP ON TRUCKIN'
Eric Burdon, Atco
- 5 (4) ANGE
Rolling Stones, Rolling Stones
- 6 (7) ALL I KNOW
Garfunkel, Columbia
- 7 (8) PAPER ROSES
Mera Osmond, MCA/Keane
- 8 (9) I GOT A NAME
Jim Croce, ABC
- 9 (11) TOP OF THE WORLD
Carpenters, A&M
- 10 (10) KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan, Columbia
- 11 (6) HALF-BREED
Cher, MCA
- 12 (17) JUST YOU AND ME
Chicago, Columbia
- 13 (18) SPACE RACE
Billy Preston, A&M
- 14 (20) THE LOVE I LOST
Bessie and Cilla, Warner Bros
- 15 (—) GOODBYE YELLOW BRICK ROAD
Elton John, MCA
- 16 (13) BASKETBALL JONES
Dillon, O'Jays, MAM
- 17 (19) CHEAPER (THE FIRST TIME)
Cheech and Chong, Dole
- 18 (21) WE MAY NEVER PASS THIS WAY AGAIN
Bobby Goldsboro, UA
- 19 (32) YOU'RE A SPECIAL PART OF ME
Bessie and Cilla, Warner Bros
- 20 (26) OOH BABY
Diana Ross and Marvin Gaye, Motown
- 21 (20) HELLO IT'S ME
Dillon, O'Jays, MAM
- 22 (29) CHEAPER TO KEEP HER
Todd Rundgren, Bearsville
- 23 (14) RAMBLIN' MAN
Johnny Taylor, Star
- 24 (12) JESSE
Allman Bros, Capricorn
- 25 (15) THAT LADY
Roberta Flack, Atlantic
- 26 (—) THE MOST BEAUTIFUL GIRL
Isley Brothers, T-Neck
- 27 (23) YES WE CAN CAN
Charlie Rich, Epic
- 28 (18) HURTS SO GOOD
Paulina, Stage, Blue, Throat
- 29 (—) NUTBUSH CITY LIMITS (IKE AND TINA TURNER)
Ike and Tina Turner, United Artists
- 30 (—) LET ME SERENADE YOU
Three Dog Night, Dunhill FROM CASHBOX

Inside this week's 80 page MM...

LOOK HEAR: where to go, who to see	6	BILL WITHERS: black troubadour needs someone to lean on	14	POP ALBUMS: David Essex/Roxy Music/Smoky Robinson	26/27/28	KEYBOARDS: Special MM Supplement	44/45/46/47	MUD: entertainment hot edition	55
PHIL WALDEN: Allman's disc cover; born under Capricorn?	8/9	CAUGHT IN THE ACT: Pink Floyd/Soft Machine	17	BAND FILE: Men	30	REFUGEE: Wouldn't it be Nice to play together?	48	ANY QUESTIONS	58
RAVER'S HOT LICKS: Stones back to Jamaica for next albums	10	JAZZ NEWS: New Orleans veteran dies	18	PUB ROCK: Personal Opinion by Geoff Brown	31	SOUL FOOD: Jackson Five growing fast	51	MYLON: Alvin saved him, he saved Alvin	60
POP SINGLES: Roxy's Street Life	12	HOT NEWS FROM AMERICA: Blues Project comes to rest	20	AL STEWART: adult in the Seventies	32	FUNK: zho huff turns you on	51	JAZZ RECORDS: Chick Corea's new	63
ROBERT WYATT: feeling the benefit	13	AMERICAN MUSIC SCENE: Grand Funk's second chance	22/23	ROCK GIANTS: Everly Brothers	33/34	FANZINE: Sir Douglas Quintet, such movers	52	JAZZSCENE: Max Jones in Liver-pool	65
		BERLIN JAZZ FESTIVAL: Eling-ton flops/Miles okay/so where's the stars?	24	IALOGUE: Girl talk	38/37/38	BLUES: Jimmy Bead/albums	53	FOLK: Gordon Givens's guitar concerto	66
				ENO: wizard of the tapes	40/41	GEORGES BRASSENS: the French	54	FOLK: News/fare	67
				STUDENT STATEMENT: black music gets a foot in the door	42	ROD MCKUEN?	54	MAILBAG: Muck on the month again	90

Band of Gold

Loraine Alterman in New York talks to ROBBIE ROBERTSON

EVEN though everyone involved is tremendously excited about the Band/Dylan tour (reported on page one), 1973 still has some time left and The Band have other projects in the works. I phoned Robbie Robertson at his house on the beach not far from Los Angeles to talk about the group's new album "Moondog Matinee".

Although Robbie and his wife still have a house in Montreal, they love living at the beach and with the whole Band there it's kind of a Woodstock West.

The new album, named after Alan Freed's radio show, is a collection of oldies including tunes like Clarence "Frogman" Henry's "Ain't Got No Home," Chuck Berry's "Promised Land" and Leiber-Stoller's "Saved" (originally done by LaVerne Baker).

Why did The Band decide to do these songs?
"A couple of things," Robbie answered. "We started to work on an album before we did this and it's kind of musical adventure for us."

"It's much more musical than anything we've done before, much more sophisticated, much more sophisticated, but in doing so, you realized you just can't whip it up in a couple of months like you can regular albums. We were really looking to achieve what we said we would achieve so we said the best thing to do is to write this over the period of a year."

"But, in the meantime we needed to do something just to stay in there. The way things are going, you could feel a very strong movement towards this music."

"With American Graffiti and Grease and radio stations playing a lot of those songs, it's just becoming valid music all over again."

"A great portion of this album is our old nightclub act that we played 12 years ago."

"We thought 'gee, wouldn't it be fun for us anyway to go in the studio and put down a lot of those tunes

● This is probably the greatest time of our lives ●

that we did." "But we didn't realize that we were competing with already classic material, stuff that in its own way was classic."

"It was very difficult to do it. It wasn't as simple as we thought but as we got into it, it got interesting and we decided that we would spend a little bit of time on it."

"Most of the time was deciding what tunes we could get away with now and what tunes we couldn't."

"Not only do the songs The Band selected work, but they work superbly as arranged and played by this tight knit group of musicians."

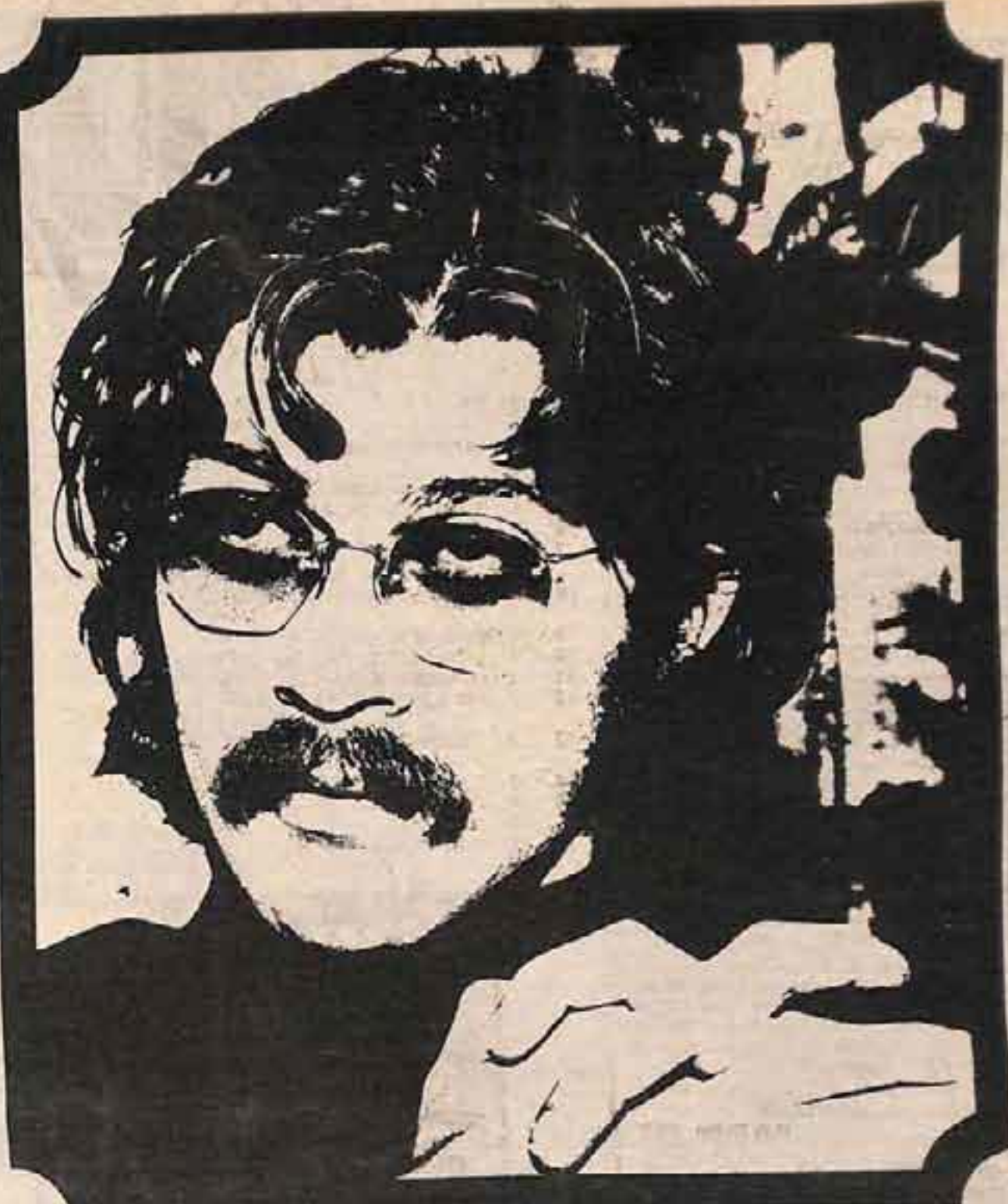
"The Band have given the songs new energy and a very full sound that is completely contemporary."

"They're not trying to mimic the past, but use its tunes in a way that's valid musically today — plus keep a sense of humour."

"The last cut on side one, 'Third Man Theme,' is an instrumental certain to make you smile. 'I just always loved it because it made pictures in my head,' Robbie explained.

"When I listen to it, I can imagine Marlene Dietrich. Of course, there's that film. I love the 'Third Man' and I just always really liked the tune."

"We didn't do it totally



serious which you can probably tell by the version. It's about half-serious, half not. I love the way it closes that side.

"It's probably going to be a big hit in Europe because they love instrumentals. They'd rather not hear somebody sing."

The cover of "Moondog Matinee" is a painting that's a tribute to the late fifties era and filled with personal bits and pieces of the Band's early days.

It's a street corner scene with the members of the group lounging around on the street corner in front of "The Cabbagetown Cafe" which has a sign "Jook Joint" over it and there's a pool hall and pawn shop as well as a couple of old cars.

Robbie described what he had in mind to Edward Kasper, the cover artist, who then went out and took about 100 photographs and painted the realistic scene from those photos of the real ingredients.

The pink and black trailer parked around the corner with the big black hawk on it was the way the Hawks used to travel.

Robbie, by the way, said they changed their name from the Hawks because it came to mean the opposite of dove in the political sense and they didn't want a name that could be construed in any political fashion.

The other car in the picture is a '56 T-Bird that Richard Manuel once owned and helps set the time of the scene.

There is graffiti on the walls. One saying "Sonny Boy W." refers, of course, to Sonny Boy Williamson who the band was going to work with right before he died.

The "Big Albert" does not refer to the Band's manager Albert Grossman. In fact, Robbie said that in and must have stuck that in and he doesn't know why because he didn't request that.

On the subject of Grossman, there have been a lot of rumours that the Band has split with him, but Robbie denied that and says they are still close to Albert.

The pawn shop with its musical instruments lined up in the front window made me wonder if times were so hard that the band had to pawn their.

Robbie said they just had the pawn shop put there to

give a flavor of that era, but it is true that one time to get to Arkansas to join the Hawks, he had to pawn a guitar that he had paid

\$290 for.

He bought an old Fender Stratocaster just like it last week for \$600. "Maybe three years ago the guitar would

have been worth \$100," he

said. "All of a sudden they realized, hey, these things are valuable."

"That wood was aged and

they used different materials than they do now and they were much closer to hand made.

"I don't think the songs are tender. I don't think rock'n'roll is tender and the music on the album is just about all rock'n'roll."

"Now hard music is a different thing. It's called rock and it takes in different things than rock'n'roll does in."

Although Robbie has a whole batch of new songs aside from the concept album the group is working on, he said about "Moondog Matinee": "It just seemed to me it was no time to make any big heavy statements. It's just the times are not that way now. Heavy statements at this point are not heavy and the thing that we were into was getting there."

Of that concept album, he said: "We are still writing it and still working on it which is really fun for us. It's a total challenge unlike anything that we've ever done or anyone's ever done."

"It's a work, not a bunch of tunes. The whole album is a piece of music with lyrics but it's not divided up in three minute segments of tunes. It's a great exercise for us and we hear it about 50 per cent done."

Aside from working on that and rehearsing with Dylan, Robbie is also listening to the tapes of the Watkins Glen concert.

There's four hours of playing there, but Robbie wants to get it down to a single album.

They did do some new tunes at Watkins Glen, but Robbie points out that the main thing about that album is the music in combination with the event.

They might put the Watkins Glen live LP out at the same time as they go on the tour.

"So far the tapes sound really good," Robbie explained. "There's a lot of that spirit that I was hoping for that is visible."

Robbie had to run off to rehearsal. "The name of the game" as he put it, but he did emphasize how happy The Band is these days.

"Things couldn't be better for us," he said.

"This is probably the greatest time of our lives. We are all feeling so good and we're thrilled with this new album."

"We're thrilled about the other stuff we're doing and we're thrilled about the fact it's great."

PETER BOWYER PRESENTS

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5 YEAR GUARANTEE HIGH DENSITY-LOW NOISE Compact Cassette

TOURS

Dionne back after two years

DIONNE WARWICKE, following a series of dates on the Continent, arrives in Britain for a tour opening at the Odeon, Newcastle, on November 17.

Dates follow at Palace, Manchester (18), Flaxia, Sheffield (21), Empire, Liverpool (22), Odeon, Birmingham (23), Central Hall, Chatham (25), Royal Albert Hall, London (26), Rainbow, London (28), Apollo, Glasgow (29) and Theatre Club, Wakefield 30.

The tour marks Dionne's first visit to Britain in almost two years.

Country Joe

COUNTRY JOE McDONALD is to play a series of British college gigs at the end of this month.

McDonald starts at London Goldsmiths' College (November 30), continuing at Kent University (December 1), Cardiff University (3), Liverpool University (4), Reading University (7), and Bristol University (8).

The dates come after a European tour which encompassed France, Belgium and Scandinavia.

Sutherlands/Quiver

THE Sutherland Brothers and Quiver, who last week returned from a nine-week American tour with Elton John, are this week recording a new single with producer Muff Winwood at London's AIR Studios.

The group starts a British tour at Sussex University tomorrow (Friday). Dates follow at: Oxford Polytechnic (10), Portsmouth Polytechnic (15), Doncaster College of Education (17), Sheffield Polytechnic (21), Brunel University, Uxbridge (23) and Luton Technical College (30).

Fairport Convention

FAIRPORT Convention, whose new album "Nine" was reviewed last month, are now recording a new single for release on November 16.

The group start a tour at Civic Hall, Barnsley, this Saturday (10). Dates follow at: Apollo, Glasgow (11), Caird Hall, Dundee (13), Caley Cinema, Edinburgh (14), Imperial College, London (16), University of Kent, Canterbury (17), Guildhall, Portsmouth (20), Town Hall, Hove (28), Rainbow, London (30), Town Hall, Birmingham (December 2), Brangwyn Hall, Swansea (4), Free Trade Hall, Manchester (5), California Ballroom, Donstable (6), St George's Hall, Bradford (7), Mountford Hall, Liverpool (11), Guildhall, Preston (13), Victoria Hall, Stoke (14), and Fairfield Halls, Croydon (16).



ROGER DALTREY / KEITH MOON: lead roles in the movie

GRECH'S NEW GROUP

RIC GRECH, just back from Nashville where he has been recording with the Crickets, is now finalising the line-up of his new group, which ought to be on the road by February.

Already named for the group are Mitch Mitchell, Polt Palmer, American guitarist Jo Janner and, it was reported this week, Reg King on piano-vocals.

Name of the band has yet to be announced.

Jagger, Bowie for Tommy?

MYSTERY surrounds reports last week that Mick Jagger, Elton John and Curtis Mayfield have been approached for roles in the film version of Tommy.

According to a spokesman for the Stones, the rumours are completely untrue. "I deny it emphatically," Anna Menzies of the Stones' label, told MM. "I haven't heard anything about it and I'm sure Mr Jagger hasn't either."

But at the Robert Stigwood office — which is producing the film — David English, manager of the RSO label, commented: "All three artists have been suggested, but no final decision about casting has yet been made."

English also confirmed reports reaching MM that David Bowie and Barbra Streisand have been considered for the film.

Roger Daltrey, however, will be taking the lead role in the movie, together with Keith Moon, who will be playing Uncle Ernie.

Pete Townshend is presently writing additional music for the film, which enters production next April under the direction of Ken Russell.

The soundtrack album will be recorded in January. And Lou Reizner, the producer responsible for the stage version of Tommy — to be presented at the Rainbow next month — has begun work on the soundtrack album of the stage version of Sgt Pepper.

Reizner has, to date, cut the initial backing tracks with the Royal Philharmonic Orchestra. The show will be staged in America next year before coming to Britain — again produced by the Stigwood Organisation.

None of the artists involved in the Peter project, however, has yet been announced.

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Musique Boutique TOP 20 SHEET MUSIC & SONG BOOKS IN STOCK. A large table listing various sheet music titles and prices, including 'The Surfer's Song', 'The Beatles', 'The Rolling Stones', etc.

IN BRIEF

MANFRED MANN'S Earth Band have signed an exclusive recording agreement with Arista Records for all territories excluding the USA and Canada.

HEKATAR started recording a live album at Youth Technical College on Tuesday. It is completed at London's Roundhouse on November 25.

THE NEW Jagger combination of Marly Kristian, Paul Layton and Peter Oliver — who joined the group in June — make their new on Polygram this month with an album titled 'Peter Paul and Marly'.

JOHN LYRAN'S 'Lava' marks the first single debut of Asha Puthi on November 28. First single from the Celegoods in four years is 'Bad Ce Regard'.

AMON DUAL have cancelled their proposed British tour until after Christmas owing to the illness of guitarist John Walsford.

OLIVIA Newton-John has been chosen by the BBC to represent the UK at the Eurovision Song Contest at Brighton on April 6 next year.

JACK JAMES opens a fortnight's season at the London Palladium on Monday (22). From November 26 to 29 he appears at the Pinetree Club, Sheffield, followed by Talk Of The Midlands, Derby (December 1), Broadway Club, Manchester (3 and 4), Guildhall, Ipswich (5), New Theatre

London on 200 music on BBC-1 TV's Search investigation of 200 on Wednesday (14).

JIMMY HELMS, MADDISING Bell and Doris Troy star in a BBC2 TV special, The Power And The Glory, on November 24. A six-week American tour is planned for Duke Lennard's Iceberg next March. Iceberg's current single, 'A Hard Way To Live', is released at the States on November 16 and his album 'Iceberg' is out at the end of January.

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Oxford (8), ABC, Plymouth (15), Town Hall, Leeds (16), Coventry Theatre, Coventry (16). Jones, who recently resigned a long-term recording contract with RCA, is now completing a new album for New York release. Meanwhile, RCA has released a seasonal album, 'A Jack Jones Christmas', on the 250 International label.

CARMEN, the flamenco rock band from Los Angeles, who guested on the recent David Bowie midnight special TV from London's Marquee, make their first British live date on November 24. They are supported by the rock band, Reginald, opening date for Carmen is at University of East Anglia Norwich on November 22, followed by Queen Elizabeth College, London (22), St Basil's (23), Regal, Liverpool (23), Duxford, 22, Cambridge (24), Newcastle University (24), Sheffield Polytechnic (27), Bucks, Brentford (28) and Pigeon, Wexham (29).

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Melody Maker. Published weekly by IPC Specialist and Professional Press Ltd. 161 Fleet Street London EC4A 3DF. Telephone: 01-353-5071. For information and general inquiries, please ask for extension 346 or 352. EDITOR: Ray Coleman. ASSISTANT EDITOR: Michael Watts. FEATURES EDITOR: Chris Welch. NEWS EDITOR: Robert Partridge. PRODUCTION EDITOR: Ian Massey. EDITORIAL: Max Jones, Laurie Henshaw, Chris Hayes, Geoff Brown, Michael Oldfield, Steve Lake, Kit Galer, Jeff Ward. FOLK MUSIC: Karl Dallas. IN AMERICA: Chief New York correspondent: Loraine Atkinson, assisted by Vicki Wickham. Jazz reporter: Jeff Atkinson. Los Angeles Staff reporter: Chris Charlesworth. Phone: (213) 656-1010. Correspondents: Leonard Feather, Jacoba Atlas, San Francisco: Todd Tolson, Chicago: Al Rubin, Toronto: Brian Hurstington, Montreal: Bill Moran. PHOTOGRAPHER: Ronnie Wenzel. ADVERTISEMENT MANAGER: Keith Ellis. PROVINCIAL NEWS EDITOR: Jerry Dawson. Stamford House, Talbot Road, Manchester, M32 9EP. Tel. 061-672-6211.

Magna Carta present their new single Give Me Luv 6059 092. Includes a logo for Magna Carta and a small image of the single cover.

Threat to rock's future

THE future of young rock musicians could be gravely affected by the world shortage of raw materials, it was claimed this week.

The shortage of both paper and vinyl — the plastic substance used for records — is now reaching a critical stage. In America one record company executive has claimed it to be the biggest crisis the industry has ever faced.

And in Britain, Andrew Lauder, A and R head of United Artists, this week expressed fears that companies will become increasingly reluctant to sign new artists. "I think many people will start pressing records by artists they know will sell," he told MM.

"This means companies will start to create priorities, they will start backing certainties rather than take chances with new bands."

This has already started to happen in the United States, where pressing plants have begun to work shorter hours and many companies have cut back on their releases.

The situation, in fact, is so serious that one official organisation, the Recording Industry Association of America, has called for Congressional action in an attempt to

get favourable treatment in the allocation of raw materials.

The situation is further aggravated in Britain by the lack of pressing capacity — the factories can't keep pace with demand. Denis Knowles of United Artists, for instance, told MM: "Production at the moment is running at about 75 per cent of demand. And it looks to me as if the situation will remain critical until 1978."

Vinyl, of course is a petroleum-based substance and the Arab cut-back in oil supplies is also causing some concern, although ICI, the major manufacturer of vinyl in Britain, do not anticipate any immediate reduction in production.

Another result of the crisis has been the postponing of many albums — and the stock situation in the shops. Duke Leonard's album, for instance, was out of stock during his recent British tour. And Richard Branson, owner of Virgin Records, commented: "It's messed the label around a bit. Sales of Mike Oldfield's 'Tubular Bells' seems to fluctuate, some weeks it's out of stock."

The crisis, however, has yet to hit the import market. "We haven't been noticeably affected, perhaps because we don't stock enough albums for it to show," said Branson



Argent top the bill at a special Christmas concert at London's Chalk Farm Roundhouse on December 16

who also owns the chain of Virgin shops.

The whole situation, nevertheless, will probably hit hard at small record companies. Vinyl is already being stock-piled by major companies and in the event of a severe shortage, it will be the small labels, without major resources, which will suffer.

It could also mean, in the long-run, an end to budget albums. "If there's not enough vinyl for cheap records, then presumably some companies are going to concentrate just on their full-price albums," said Lauder.

DON'S DATES

DONOVAN'S solo concert tour begins this weekend in Scandinavia, opening for five dates in Britain on December 1.

Release of Donovan's new album, "Essence of Essence," on November 23 coincides with the tour and features many star names among backing musicians.

Produced by Andrew Loog Oldham the album includes Carole King (piano), Nicky Hopkins (piano), Steve Marriott (guitar), Peter Frampton (guitar), Benny Selwell (drums), Henry McCullough (guitar), Danny Thompson (bass, viola) and lobby whistler. There are eleven tracks, recorded at Morgan Studios, London, and mixed at Synetron, Connecticut.

Material from the album will be performed by the singer on the tour, dates of which are: Stockholm (November 10), Copenhagen (11), Bremen TV (12), Dublin (14), Zurich (18), Freiburg (19), Frankfurt (20), Munich (22), Hamburg (24), Paris (26), Stuttgart (27), Heidelberg (28), Brussels (30), London, Rainbow (December 1), Manchester Opera House (2), Glasgow Apollo (4), Croydon, Fairfield Halls (7), Bristol Hippodrome (9).

BOTKIN DIES

PERRY BOTKIN Sr, guitarist and musical director, died at

his home in Van Nuys, California on October 14. He was 66. Botkin was music supervisor and guest guitarist for Bing Crosby for 17 years, and was considered a top player in his time.

Botkin made sides with the Cotton Pickers (Original Memphis Five) and various Red Nichols combos in the late twenties and early thirties, and also recorded with Hoagy Carmichael. In all he recorded for the Decca company for about 20 years.

He retired as a musician several years ago but remained active in music publishing.

FACES' TOUR

THE Faces new British tour which begins later this month will concentrate on cinemas and other small venues — to improve the rapport between the band and audiences.

The tour also coincides with the release of the Faces' new single, "Pool-Hall Richard," due to be issued at the

end of the month. It is backed by the old Temptations number, "Wish It Would Rain."

The tour starts at the Granada, East Ham on November 26, continuing at the State Cinema, Kilburn (30), Bristol Hippodrome (December 2), Odeon, Worcester (3), Odeon, Birmingham (7), Queen's Hall, Leeds (8), Liverpool Empire (9), Free Trade Hall, Manchester (11), Blackpool Opera House (12), Apollo, Glasgow (15, 16), Newcastle Odeon (17), Bournemouth Wintergarden (19), Sutton Granada (20), and the New Theatre, Oxford (23).

The Faces conclude the tour with a special Christmas Eve party at the Sundown, Edmonton. John Bailey will be the support act on each date.

The Faces' new album, meanwhile, a live record called "Overture And Beginnings" is released early in the New Year, to be followed by Rod Stewart's solo album, as yet untitled.

£10,000 BOOST FOR WYATT

OVER £10,000 is expected to have been raised by the Fun Floyd/Soft Machine benefit concert held for Robert Wyatt at London's Rainbow Theatre on Sunday.

The exact sum will be known next week, both houses for the two concerts were sold out well in advance. Money raised will go towards providing home aids for Wyatt, who was injured earlier this year and who is now confined to a wheelchair. It will also help him to prepare the way for his future work in music.

Softa's manager, Sean Murphy said there had been a "unique atmosphere" at the Rainbow. "The general feeling was very pleasurable," he commented.

Steve O'Rourke, manager of the Floyd, commented: "No profit was made anywhere — even tracks were loaned free."

EMI meanwhile, are re-releasing the Pink Floyd's first two albums, "Piper At The Gates Of Dawn" and "Saucerful of Secrets" as a double album package. The two-record set, to be titled "A Nice Pair," will be released at the end of this month.

MERRY SLADEMAS

SLADE are releasing a special Christmas single, simply called "Merry Christmas Everybody," on December 7. It was written by Maddy Holder and Jim Lea from a skit they conceived two years ago.

The single is backed with "Don't Blame Me." The band, meanwhile, have cancelled tentative plans to play in Britain before the New Year.

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LOOK HEAR!

A summary of the music week.

Research by Laurie Henshaw

WEDNESDAY

TODAY (November 7)
GILBERT O'SULLIVAN: London Palladium
GROUNDHOGS: Seacroft Music Works, Queens
J.A.C.W.A. DISTEL: Dome, Bristol
JOHN WARREN BIG BAND: The Phoenix, London
SAT WORMS: Kingston Park, Islington, Park Club, Kingston
THE WINKIES: The Loft, Luton, Luton N7
PETE ATKIN: Westfield College, Kidderminster, Avenue, Luton N7
STUBB A LEE CHAPPELL: CULICE HARGREAVE, South Shields, London, Craggall and Moushoun and their version of Moushoun Giddy with DEMO NEWS 10 AM, Thursday

THURSDAY

GREYFON: White Bear Hotel, Hounslow
HELL YOUNG: Apollo Centre, Glasgow
GONG KEVIN COYNE: Cheltenham Town Hall
ORME: Hedway College of Design, Rochester
TASAVALLAN PRESIDENTTI: Southampton Poly
PETE ATKIN: Bristol University Folk Club
P.F.M.: City University, London
JACK THE LAD: California Ballroom, Doncaster
THE WINKIES: The Terrace, Gosport
EAST OF EDEN: Trinity College, Dublin
SNAKE EYE: Wallington Arms, Stratford Turgis
SHIRLEY BASSETT: City Hall, Stratford
FUSION ORCHESTRA: Plantings Ballroom, Hoveford
NUCLEUS: Newcastle Poly
LABI SIFFRE: Central Hall, Chelsea
FRUUPP: Glee's, Derby
GRIMMS: Queen Mary's College, London
JONATHAN KELLY: Liverpool University, Headford Hall
THE INCREDIBLE STRING BAND: Civic Hall, Guildford
MENTAS: Winter Gardens, Penzance
GYPSY: California Ballroom, Cambridge
GILBERT O'SULLIVAN: London Palladium
URIAH HEEP: Goodhall, Portsmouth
EDDY MURAL: Bradford Hall, Swanton
TIR NA NOG, BRIDGET ST JOHN: St Matthew's Bath Hall, Towhee



URIAH HEEP: Portsmouth, Thursday



HOME: London, Friday



INCREDIBLE STRING BAND: York, Friday

FAUST GONG: Cheltenham Town Hall
THE SENSATIONAL ALEX HARVEY BAND: Warwick University
MARDI GRAS SOCIETY BAND: Nottingham Rhythm Club, Test Match Hotel, Westbridgeford
SETTLERS: Oasis, Rotherham (Fri Sat)
BOY HAPPER: Liverpool University
THE NEW WALKER BROTHERS: Wakefield Theatre Club (Fri Sat)
CLAIRE HANILL: Lancaster University
LEG SAYEN: Bradford Hall, Swanton
CHILLI WILLI: Binowill's, Camden Lock, London

FRIDAY

GILBERT O'SULLIVAN: London Palladium
THE SWEET: Bala Via, Manchester
STEELEYE SPAN: Fairfield Hall, Croydon
GYPSY: Mr Budget, Southgate, London, N15
RALPH MITCHELL: Nottingham Theatre Royal
MENTAS: North London Poly

INCREDIBLE STRING BAND: York University
GRIMMS: Reading University
HAZARETH: Rainbow Theatre, London
FRUUPP: 11 Roads, Leicester
LABI SIFFRE: Central Hall, Bristol
SPOOKY TOOTH: Bristol University
MANFRED MANN'S EARTH BAND: Lancaster University
STRAY: Bath, Pavilion
NUCLEUS: Royal Northern College of Music, Manchester
FUSION ORCHESTRA: University of Bedford
AMAZING BLOHDEL: Penthouse Club, Scarborough
SHIRLEY BASSETT: Free Trade Hall, Manchester
LOVELACE WATKINS: Double Diamond, Coochilly (two days)
EAST OF EDEN: Regal Cinema, Chelmsford

THE WINKIES: The Kensington, London W8
P.F.M.: Edinburgh University
GREENSLADE: Bristol Poly
ORME: College of Education, Brighton
STACKBRIDGE: University of Sussex
HELL YOUNG: City Hall, Newcastle
GRYFON: College of Education, Newcastle Way, Steepleton

JACK THE LAD: Central Poly, New Cavendish St., London
KILBURN AND THE HIGH ROADS: Loughborough University
LONGDANCER: Marquee, London

SATURDAY

HOME: Nottingham University
STEELEYE SPAN AND HORSLIPS: Exeter University
HOMESICK JAMES, SHOOKY PRYOR AND JOHNNY MARS: Edinburgh University
GILBERT O'SULLIVAN: London Palladium
SWEET: Kursaal, Southend-on-Sea, Essex
STRAY: Leicester Poly
TROGGS: University of Bristol
KILBURN AND THE HIGH ROADS: Warwick University
FRUUPP: Farnborough Technical College
GRIMMS: Manchester Poly
LABI SIFFRE: City Hall, St Peter's Hall, Bristol
HAZARETH: Guildhall, Preston
MANFRED MANN'S EARTH BAND: Roundhouse, Dagobert
SPOOKY TOOTH: Hatfield Poly
FUSION ORCHESTRA: London School of Economics
AMAZING BLOHDEL: Manchester University
SHIRLEY BASSETT: Dome, Brighton
SHARKS: Hatfield Poly
GREENSLADE: Pavilion, Hemel Hempstead
FAIRPORT CONVENTION: Civic Hall, Ipswich, Ipswich
Just issued (two discs): album, titled "Fairport - Convention Nine". They're touring until December 15.

TUESDAY

THE WHO, KILBURN AND THE HIGH ROADS: Lyceum, London
NOT THE HOOPLE, QUEEN: St George's Hall, Blackburn
DUCKS DELUXE: Digswells, Camden Town
BLACKFOOT SUE: Orchid Ballroom, Purley
SHIRLEY BASSETT: Emsire, Liverpool
NUCLEUS: Southampton University
TIR NA NOG, BRIDGET ST JOHN: Corn Exchange, Bedford
GRIMMS: Sheffield Poly
PETE ATKIN: The George Folk Club, Morecambe
THE WINKIES: The Redcliffe, Fumam
NATURAL ACOUSTIC BAND: La Seta College of Education, Southampton
AMAZING BLOHDEL: City Polytechnic, London
OLD GREY WHISTLE TEST: BBC TV, 10.30 pm; Alan Sainsbury and his SUGAR BOWL BAND
SANTANA: Colston Hall, Bristol
INCREDIBLE STRING BAND: Priests' Hall, Aldershot
GREENSLADE: Calverton, Ayr
URIAH HEEP: Heavy Steam Machine, Stoke
AL STEWART AND JOAN AR MATRADING: Birmingham Town Hall
JONATHAN KELLY: Queen's University, Belfast (and Wed)
FAUST GONG: St George's Hall, Bradford
CHILLI WILLI: Musters Hotel, West Bridgford
GROUNDHOGS: Apollo Centre, Glasgow
HUNTER HUSKETT: Chambers Street Union, Edinburgh
STEPHANE CHAPPELLE AND DIE DISLEY TRIO: Opposite Lock, Birmingham
JOHN WRENCHER, BRUNNING-HALL BAND: 100 Club, 100 Oxford Street, London; Chicago bluesman Wrencher making a London appearance
FAIRPORT CONVENTION: Caird Hall, Dundee
BRINSLEY SCHWARZ: North London Poly, Priests' Hall, West Road, Luton, N7
ORME: Clarendon College of Further Education, Nottingham

SOLUTION

ON TOUR

- November 9th J.B.'s, Dudley
- November 10th Speakeasy, London
- November 11th Catacombs, Wolverhampton
- November 12th Golden Diamond, Sutton in Ashfield
- November 14th Stoneground, Manchester
- November 15th Top of the World, Stafford
- November 16th Bath University, Bath
- November 17th Marquee, London
- November 18th George Hotel, Burslem
- November 19th Liverpool University
- November 20th Glen Ballroom, Llanelli



EMI

EMC 3002

SOLUTION Divergence

WEDNESDAY

GRYFON: Town Hall, Hove
JOHATHAN KELLY: Queen's Hall, Belfast
BRINSLEY SCHWARZ: Southgate Poly, London
DUCKS DELUXE: Brunel University, Uxbridge
BLACKFOOT SUE: Cinba Village, London
EAST OF EDEN: West Hill College, Birmingham
GRIMMS: Newcastle Poly
SHIRLEY BASSETT: Capitol, Cardiff
SANTANA: Rainbow, London (two days, two performances each day)
JACK THE LAD: Hove Town Hall
THE WINKIES: The Lord Nelson, Luton N7
LABI SIFFRE: Royal Spa Centre, Laxington Spa
GROUNDHOGS: Aberdeen Music Hall

MONDAY

STEELEYE SPAN, HORSLIPS: Guildhall, Plymouth
BUDDY RICH ORCHESTRA: Ronnie Scott's Club, London (Thu-Fri). They show a night
PROCOL HARUM: Festival Hall, London
NOT THE HOOPLE, QUEEN: Jack Jones, London Palladium (for two weeks)
FRUUPP: Tiffany's, Northgate, Tydfil
GRYFON: Marquee Club, McGuffness Flint, Incredible String Band, Rainbow, London
THIN LIZZY: Top Hat Club, Spennywaer, Co. Durham

EMC 3002: A summary of the music week. Research by Laurie Henshaw. Includes tour dates for Solution Divergence and album information for EMC 3002.

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* Tues.	NOV. 13th.	Heavy Steam Machine, HANLEY
Thurs.	NOV. 15th.	Stadium, LIVERPOOL
Fri.	NOV. 16th.	Apollo, GLASGOW
Sat.	NOV. 17th.	Empire, EDINBURGH
Wed.	NOV. 21st.	City Hall, NEWCASTLE
Thurs.	NOV. 22nd.	Hardrock, MANCHESTER
* Sat.	NOV. 24th.	Kursall, SOUTHEND
Sun.	NOV. 25th.	Rainbow Theatre, LONDON
Mon.	NOV. 26th.	Rainbow Theatre, LONDON

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have anybody that was writing tunes and they needed a singer.

Dixie didn't have any confidence in his singing ability, then, and even his writing... he's a very quiet person, y' know.

"I'd heard of Duane in New York through Rick Hall (boss of Muscle Shoals). He played me the new Wilson Pickett session (one of the 'new Southern black acts of the Sixties he hasn't managed) and it was 'Hey Jude'."

"I said 'who the hell's your guitar player — that's not your regular man' and — if you know Rick, he's a very funny guy — he said, 'man, that's some long-haired cat with hair way down here. (Course, you can imagine the

effect in Muscle Shoals then — this was in 1969.)

"I said he's incredible, we should put a group around him. So we started doing it together, but he was bought up and nothing really happened with those tapes.

"The blues tune on the 'Anthology' album, 'Goin' Down Slow,' with Duane singing, was from that session.

"If we ever do a sequel to that album we'll probably put them out, but I don't think we will. I don't want to drain the barrel."

One track that was on that "Anthology," however, is of interest because of the link it provides between Duane and Walden's first ever artist, Johnny Jenkins.

This was a version of Dylan's "Down Along The

Cove," which initially was recorded with Duane singing but was then wiped because he wasn't impressed with his vocal.

Jenkins, who played harp and sang on it finally, made an album for Capricorn called "Ton Ton Macoute."

An incredible talent, says Walden: "He could play the guitar left-handed, upside down and backwards. Hendrix even mentioned him."

A lot of Hendrix's movements, playing with his teeth, Johnny Jenkins was doing in 1968. But he just doesn't want to be a star.

"We decided to put together a trio with him, sort of a la Hendrix. Jameo would play drums with Otis one time, was very good friends with Twiggs Miller Lyndon, who was road man-

ager with various groups I had for ten years.

"We'll probably release that album at some point. Strangely enough, it's being reported now on various FM stations as an import. They've got British copies of the record."

He has this philosophy about music and business: if you hear something that's really good and stick long enough with it, it will eventually emerge.

Going back to the early days of the Allmans, everybody had said they'd never make it, that they were playing above people's heads.

After all, nobody in the group danced or did somersaults; they just stood there and played. Heinous crime!

A lot of people thought they were only playing for

themselves. Now, of course, as he points out, they can earn up to 200,000 dollars a gig, which is probably what the amount was for Watkins Glen.

It has been immensely hard work, he says. Four years ago, they'd play 27 out of 30 days, and any time they were given the opportunity they'd do a four or five hour set (long performances are still their milieu).

And it had never been plain sailing. First Duane, then Berry. Otis, too.

Wasn't it almost sinister how he'd become associated with so much tragedy through his artists?

"Yeah, I tell you," he says, breathing deeply, "creative people aren't normal people, and in turn maybe they take more

chances — they live faster. "I don't know," he claps his throat. "I was very close with Duane. He, like Otis, was an incredible person."

I pointed out that it was virtually impossible to get the rest of the band to talk about Duane or his death.

There was a short laugh. "They don't talk! They just talk amongst themselves, mainly."

Duane used to do interviews a lot. He was a high-speed type of guy. Rocklike. Different to Gregg. Gregg's more laid back.

"There's not too many similarities between them. Duane never did much writing, either, whereas Gregg has always done a lot."

But it was a closed subject, I persisted.

"Well," he says slowly, "I think not messing disrespect to anybody, that it's really a personal matter and not something which should constantly be brought up and re-discussed."

"It was a horrible thing but it happened. I think it shows the greatness of that particular group and the strength of the individual members for them to continue and climb to the heights."

It not only takes people who're very talented, but who are very strong emotionally and physically. Duane was more than a musician — he was an inspiration for that band and that inspiration still exists.

"Without the closeness they have amongst themselves I don't think they'd ever have happened."

It had been Berry Oakley who was most affected by Duane's motorcycle accident. "He was the big one about the famous split," Walden continues somberly.

"That was a very important thing to Berry. He idolized Duane; I don't know that he ever recovered from his death."

He didn't cope with it as well as the others. Emotionally he was very drained. "Now, he had an automobile wreck and knocked up a telephone pole the night Duane died. He just couldn't handle it."

Duane was just his inspiration, literally his brother, and he credited him with being the guy who brought all those musicians together.

"He always thought it was the greatest band that ever

was. And he respected Duane's approach to the whole thing. I recall one quote of Duane's: 'If you want to see a lotta faded, dressed guys don't come and see the Allman Brothers for it ain't no fashion show. Music is our signature.'

After the accident, Berry became withdrawn. "He talked about Duane constantly — it was Duane (his Duane) that our brother Duane — and Berry tried to be, or, like Duane."

Walden picked at the words — "reckless, just living life for every minute."

His own reaction had been one of shock, of course, but grief was a very private emotion. Somebody always has to show strength, he says, and he tried to appear strong and hope that it came it would make others feel the same.

Perhaps, though, I suggested, in a horrible way, the loss the granting of the MacKey's Paw, it had helped the band to get where they are now in that America responded emotionally.

He purses his lips. "Yes, I've heard that, but I think of it as people expecting them for going on the road again so quickly. I think people were amazed at the group's ability to not only cope but continue to create. That's the real strength of the Allman Brothers."

The subject was dropped, ever so perceptibly. Walden was talking about the Capricorn studio in Macon. They'd had a lot of enquiries about renting it out.

Johnny Rivers had wanted it, and Columbia had requested it for the John Hammond / Mike Bloomfield / John album.

Then there was Link Wray but they couldn't get him in, and Roy Buchanan was all set up and then had some problems at the last minute with Polygram. But it was, after all, for Capricorn artist The Brotherhood syndicate.

Walden laughs. They have a big thing with Norfolk in Capricorn. Two brothers in the Allmans, two in Marshall Tucker, two brothers and a sister in Wet Willie, and then there was Liv Taylor and Alex, who they'd had until recently.

The famous spirit! Matt Walden is a big cat for it, too.



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RAVER'S HOT LICKS

Rolling Stones: back to Dynamic Jamaica

It seems the Rolling Stones will be doing their next album the same place as the last — down at Dynamic Sound Studios in Kingston, Jamaica.

Byron Lee, Dynamic's owner, says they'll be down there the latter part of November. He told our man in Montreal, Bill Mann, that Keith Richards' Land Rover and gear was there already, and Bianca Jagger was opening a boutique.

Lee says on the "Giant's Head" (rap) session, they couldn't decide which song to make the single. "So Almost Ertegun (son of Atlantic) flew down from New York and listened for three nights. It was between "Angie" and "Dancin' With Mr. D." and almost urged them to choose "Angie." They tried about 30 times before they got it to sound right.

Although there's no reggae on the "Stones" album, Lee doesn't discount the opposition that in Kingston as a rallying factor in the finished product. "Everywhere else, musicians can work in the studio 12 hours a day, in Kingston eight or nine, but somehow they get more work done down there."

And even though Cat Stevens' "Foreigner" doesn't have any reggae influence, showing through from his spell at Dynamic, Lee claims to have spotted

Latin influences on the album, "Her," he adds. "Did you listen carefully to 'Lips And Lip Dis' by McCartney? The middle eight is reggae."

Byron and his 10-piece band, the Dragonaires, were playing a week's run at the Bluewater Hotel in Montserrat.

The hits, he says, have helped reggae, but they've also hurt it. "Like Johnny Nash — he sings a great, country and western reggae."

"There's lots of kinds of reggae, but downtown reggae has never really hit the charts. The top stars who come down here just borrow reggae and they usually cover it with strings and things. See it's holes in the music that make reggae so great. The holes shouldn't be filled in."

There's never really been a solid reggae record that's made a big breakthrough in the US and England, although Jimmy Cliff's soundtrack comes close. Actually, I don't really care what I play as long as it makes people dance. It's just that reggae makes a lot more people dance."

On the John

"If you're going bald, like me, then try...," said Elton John, advertising hair restorer on station KMET in Los Angeles last week.

Little E., who reminds some of us of a pink,

hairless but elderly baby, took over the Richard Kimball show on KMET for a couple of hours, picking

FRANK ALLEN, bassist with the Searchers, has written a very nice letter to our own Steve Lake on pink paper decorated at the corners with pretty flowers.

It was regarding our high-brow's reference to the Searchers in his feature on Rock Music last week. In which he noted that a couple of them went backstage, presumably to stick up some tips or crowd manipulation."

Lakey went on to say, "I'd tell you their names but they were before my time." Oooh, the saucy monkey!

Mr. Allen asked was the cynicism justified or kind? He says the Searchers' recent gig at Sough College of Technology would prove they were still where it's at. "The audience were very trendy, indeed," he tells us.

In fact, he says, he went to visit an old friend (i.e. Bryan Ferry — a relationship which might astound Rocky's devotees. He says they first met about a year before Rocky Musk emerged as a recording band.

He goes on: "We've been in touch occasionally, and in fact, he appeared backstage at the Tavern nightclub in South Shields nine months ago."

"Being around years ago is no criteria for relevance. We're all older than the next generation, and I even feel that you shouldn't be so ready to write us off, mustn't you?"

Shame! Shame! Mr. Lake is 22.

out his own records, reading the ads and generally horsing around.

"It's E.J. the DJ," he



So That's What They Mean When They Call Him A Creative Genius Dept (Part Three): This, would you believe, is Neil Young being ever so satirical. Tricky Dicky ar' ol' (get it?)

announced when the show went on the air "five" following a news broadcast that included a warning about dangerous waterbeds — leaking or singeing rubber, we wonder.

His selection of music included Ike and Tina, D. Bowie King, Anne Peebles (who?), Mott the Hot, Robin Trower, Jackson Browne, John Lennon, Loudon W. III, Jimmy Cliff, Hudson (a rocket set), Dave Mason, Graham Nash, Iggy and Stogies and the Stones.

Amongst other things he did an ad for the Troubadour in LA. "I started at the Troubadour," he said, "and look where it got me — a \$5 dollar a week job as deejay on KMET."

Sinister Eno

OUR fashion correspondent, Hettie Van Bentham — currently be-jeaned and short cropped — has some notes this week on a cadaver we've all come to love and recognize.

She's been round to his gaff and given him a good slugging. We're talking

about Eno, of course, the so-called balding sunnuch, the saramouchie of the synthesizer. But we asked Hettie to tell it in her own words:

"I wondered why, in using make-up, he resorted to emulating a female style rather than playing up his masculine aspects. He tells me he has no masculine aspects to play up!

"I wonder what all those little girls thought when they wrote all those fan

Holy smoke!

A strong smell of sweaty socks wafted over the audience at the Pink Floyd's Rainbow Theatre concert on Sunday night, and while it could've been one of the Floyd's jolly jokes, we believe the stench was emanating from the chap sitting near us. Could it have been Little Feat, or John Banayan, or a solo fan? "A disgusting audience on Sunday," opines our Redneck correspondent, Billy Lee Chittin. "Just a joke, but why not Bowie or Slade, we ask for the Royal Variety Performance? To which Mr Bernard Belfont replied: "They're lovely artists but they have to have their own atmosphere, their own audience. I have to think whether to cater for the TV audience or those who come in and pay £10 a time for their seats. I think the theatre audience."

BIANCA JAGGER looked more nervous than a polecat with a banger tied to his anus," says Billy Lee of Ms. J's appearance on Sunday's Aquarius show, modelling clothes by Zandra Rhodes. "No point" comments our "Kittie" (Sports Report Home) (represented by Mick Slabbs, Dave Skillin and others) best Yea 8-0 on Sunday at Wandsworth, Jon Anderson was playing for the Yeasmen.

TALKING of that show-er, it seems Rick Wakeman has dropped out of a music workshop being organised by the Musicians' Union in Ilfracombe this Sunday (11 a.m. Roney-cleave House). His place is being taken by the Soft Machine. News from America: Joe Walsh and Barryorm, Mark-Almond, Black Oak Arkansas and Foghat have all dropped. Robin Trower's band is opening act on their recent American tour. Funny thing is, Robin's tale has been getting tumultuous reception everywhere they play. And now the intriguing story of Chart Photo Ltd., of Lytham St. Anne, which on Monday announced it was launching a pool coupon in which the top 50 would be printed and the winner had to come up with the top eight the following week. Entries should be

sent to Jim Thomas at Lytham. The only trouble is, of course, that you're not allowed to gamble until you're 18.

NEWSFLASH: Rodney Ringersheimer is in town for a week here to get records and catch up on news for his English Disco back in L.A. He called us first thing Monday and first thing he said was, "do you know of any parties tonight?" We directed him to Chipperfield's Circus.

Did you know that Louie Armstrong gets a special tribute from the Black and White Minstrel show on Friday, November 16? It sounds like real fun, what with them all smudging their burnt cork on big white handkerchiefs.

Manfred Mann had to dash out of their Scarborough Hotel in the suddy last Friday when it was evacuated through fire. The hotel, the Royal, is right opposite the Penthouse (a club).

BRON Agency, we hear, is smarting over losing Deep Purple, ELO and Wizard to NEMS. Steve Barnett quit the former agency for the latter, taking the acts with him. Donevan has a heavy cold. We thought you'd like to know

LARRY ADLER wants to get New York pianist Ellis Larkins over here to play.

WHAT'S this we hear? ZigZag, that rock organ formerly edited by illustrious rock encyclopaedia Peter Frank, has writing vast confessions from British jazz pianist Stan Tracey. American notes: The Grand Funk pop band has been seen hanging out with actor Peter Lawford ("The Thin Man") in Hawaii. ... Is, the eight-woman rock band from New York, looks set to bust big. The MM was the first music paper to write about them, way back in January this year. And finally, we are able to announce with great cheer that Nico will make another album in January in England, possibly with Michael Oldfield producing. Magna, Giorgio Gomelski's band, may also do something with her, supervised by Giorgio. Great is the West end

letters (and it's a fact that Eno received more fan mail while with Rocky than any of the other members).

"When Eno goes on to tell me that he's interested in conveying a more sinister visual style, I'm not at all surprised, since he's been hovering around the flat clad in black, like RIF Hat of Rocky Horror fame. He was like a creature from "Grey Lagons" with his long, lank hair."

SO THAT'S What They Mean When They Call Him A Creative Genius Dept, Part Two

Neil Young's Crazy Horse have become the Sanis Henka Flyers, we hear from our American Airlines correspondent, Pam Ann.

The blonde, curvaceous stewardess, who's known to many a first-class passenger, says she was just strapping Neil in on the London flight when his body became rigid with thought. "He appeared to be going through a period of turbulence," she tells us.

A spokesman for Mr Young said later: "Neil had one of his brainstorm and decided to change the name. It was just a whim. There's nothing behind it." Still, Warner Bros have had to change all the posters for the singer's tour this week.

Crazy, huh.

"In a cloud of feathers, sequins and satins he was a delight to see on stage — not that we ever got a good look at him with Bryan Ferry having sole possession of the spotlight! But then, Bryan and Eno always were at complete opposite ends of the Strand.

"Now that Bryan Ferry, he's just decaying into the past. Cool as a cucumber in his white, superline, super-slick suit, dark hair swept back, he looks somewhat like a Hammer Films Valentino as he sneers vipers into the mike, spitting out the words 'black is the colour and none is the number.'

"Behind him, chanting in the back-up vocals, stand the Angelines, looking more like the Gangsterettes complete with dark, winged sunglasses, fifties hairstyles and black mac, with turned-up collars. Well, there we are, the 'new' Ferry look is one relying entirely on the past. So there!" Thank you, Hettie. See you next week.

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- 17 - Bangor University
- 20 - Music, Tiffany's, Liverpool
- 21 - Moor, Rippon's Bristol
- 22/23/24/25 - Batem's West Park, Jersey
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Cockney Rebel



"The group's name sounds more applicable to a greyhound, but don't let it deter you from buying or borrowing (permanently) this wonderful record. It's a classically influenced ballad with the upper lead vocals placed, delicately, in the middle of the finest string and bass arrangement I've heard since the Titanic sank. The lyrics are a little contrived... but just you wait for the grand choral work. (Play it again, Sam.)" N.M.E. 8/9/73.

"The Rebel are a very interesting band indeed, and this is an adventurous and unusual performance" Melody Maker 8/9/73.

"Concert-classical type of string sounds here, and a strained voice, and a beautiful mood as that aforementioned strained voice gets at it. Lyrics are excellent, production first-class... and well, just ask for it, and listen to it." Record Mirror 8/9/73.

This is how the music press reviewed Cockney Rebel's single "Sebastian". "Sebastian" is included on their first album "The Human Menagerie", released this week on the EMI label. Go and ask your record dealer to play it to you, or, better still, go and see them playing 'live' at—

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Table listing recent releases with columns for artist, title, and price.

Top 50

Table listing the top 50 singles with columns for artist, title, and chart position.

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Tapes

Table listing tape releases with columns for artist, title, and price.

CHRIS WELCH AND THE NEW SINGLES



ROYX MUSIC: "Street Life" (Island). It's B-B-Brian F-F-Ferry! He's just made a GREAT record! And you know what boys, Roxy are gonna creep back in the chart s-s-s-HOON! Hiccup, hiccup, spit, spatter, grease and electricity. Saleswise, these cats have come up with a great angle. Over now to Silverwig Benson, our tart correspondent. Stop messing about with that suspender belt and put your makeup where your mouth is. "Well, Jack, it's nice of you to ask me for an opinion. I love Roxy, although I hear they've converted them into a bingo and social club." Thanks, Silverwig, and you know, friends — this has great sales potential. As I was saying at a recent disc jockey and juke box operators convention, the industry really needs viable products.



WILBERT HARRISON: "Get It While You Can" (Artium). "Red beans and rice," yells Wilbert over the synthesizer and guitar. Of course it may be a harmonica put through the recording deck and not a synthesizer. Either way, it doesn't matter too much. When does the next session leave for Jaywick Sands? We've gotta get out at this place.
SHADOWS: "Turn Around And Touch Me" (EMI). A track from the album "Rockin' With Curly Leads," it's Hank D Marvin at his most sensitive. Good quality stuff and probably the first decent single release heard this week. It's because I mean well played, recorded and sparked by a medium of originality. Even then, it's singularly dull.
SCOTT WALKER: "A Woman Left Lonely" (CBS). A little older, but a little more mature, the rising boy of the mid-sixties returns on an attractive ballad, with a gospel flavour. It's his best chance of a hit in a long time, and it's nice to hear Scott singing again, especially on a good song like this.

GARY GLITTER: "I Love You Love Me Love" (Bell). Gary complains that THEY didn't like his hair or his clothes and tried to tell HIM that HE wasn't the boy for HER. A slower tempo for Gary than of late, but there's always a welcome in the valleys for Glitter, even if THEY tend to raise objections.
JUNIOR CAMPBELL: "Reach Out And Help Your Fellow Man (Derrn)" (Derrn). Junior repeats a formula that has worked well for him in the past, i.e. a Tamla-inspired tune and production, with heavy emphasis on all four beats, throaty vocals and surging changes in the power. It's a trifle overdone, but at a casual earful, it sounds like the authentic article. Have fun guessing which other bits it sounds like.



DAVID ESSEX: "Lampbrush" (CBS). Highly stylized vocals by David on his own original composition already being tipped as a number one smash by the panel of experts that surrounds me in the office. My view? Well, they could be right. It makes a change.
COCKNEY REBEL: "Sebastian" (EMI). Haven't I heard this before and gives it a good review? It's a track of their startling new album and of course they may be "reactivating" this unusual and powerful ballad, the work of vocalist Steve Harley. They don't look or sound like Cockneys — more like Venetians. But by thunder, it could start a whole new trend. Watch out for this mob. They spell trouble.

MARIE OSMOND: "Paper Roses" (MGM). Oh, help. Here comes another offspring from the ubiquitous Osmond family. Rumours are sweeping Showbiz of the existence of a Grandma Osmond. They say she was born on the planet Krypton and has X-ray eyes. Just recently she launched the Great Pyramid of Cheops into orbit and is noted for her ability to devour broken bottles and barbed wire. Is there no end to Osmond power? Marie sings sweetly in cowgirl fashion on a country and western ballad of a type designed to bring tears to the eyes of the most virtuous redneck.



JEMOSOPHAT AND JONES: "Stuttering Bum" (Phillips). Two highly suspicious and probably English gents are sweeping Showbiz of the existence of a Grandma Osmond. They say she was born on the planet Krypton and has X-ray eyes. Just recently she launched the Great Pyramid of Cheops into orbit and is noted for her ability to devour broken bottles and barbed wire. Is there no end to Osmond power? Marie sings sweetly in cowgirl fashion on a country and western ballad of a type designed to bring tears to the eyes of the most virtuous redneck.

JOHN PANTRY: "Sweet Lies" (Phillips). TV singles man turns pop single maker. It had a catchy quality with a hook line that reminds me of "All You Need is Love," but there's no need to get personal. Talking of parties, there is a school of thought that says the fridge/freezer has taken over from the old-fashioned food cupboard. At Welch Towers we still keep our joints of beef in the meat safe, flies or no flies.

DAVE CLARK & FRIENDS: "Sha-Na-Na" (EMI). Heavy chanting of a kind that I seem to remember hearing on the 1948 expedition to Dorset White Land. In fact we may all have heard it before somewhere in different guises, but that's no reason why Dave and colleagues shouldn't achieve a bit of the kind limbo to gain a residency on Top Of The Pops.

BARRY ROLFE: "Beam Me Up, Scotty" (Phillips). Utterly a thunderous racket delivered at Warp Nine. But according to our engineer Scotty, it might just break through the heat shield and score some kind of success with the inhabitants of Planet Earth. It's a musical tribute to TV's Star Trek series and might build up

CHARLIE DRAKE: "Someone Opened The Watergates" (EMI). Let us hope some of our American cousins hear this drivel, or they will be finally convinced that the British are indeed the simplest of the Western World.

WILLY ZANGO & THE MECHANICS: "Hot Rod" (Jam). Good stereo introduction, with racing cars zooming from speaker to speaker. From then on it's all down hill and shadows. Moog synthesizer walls and there is a certain amount of familiar siffing behind Jan & Dean-style soul singing.

KEITH WEST: "Riding For A Fall" (Derrn). Keith comes back from Tomorrow with a laid-back, pleasant rock tune, notable for the steel guitar and Keith's gentle vocals.



Wyatt fights back

He'll never drum again, but Robert Wyatt is getting ready to return to the rock business. From his hospital bed, he talks to Steve Lake

LAST week Robert Wyatt and his lady Alfie had five pounds in the bank. Not a great reward for almost a decade in the music business, and the sort of situation bound to bring a little panic to any temporarily incapacitated musician.

And for Robert, of course, the prospect was particularly grim. Doubtless everyone knows by now that Robert broke his back in an accident at a party back in June, and now he's paralysed from the waist down. The cold hard facts are that Robert will not be able to walk or play drums again. For a lesser person that could be the absolute end of the line, nothing left to do but wallow in self-pity.

Not Robert Wyatt, though. He's re-evaluating his position as a musician, and trying to find a way to return to playing as soon as possible.

I went down to Stoke Mandeville Hospital with Mike Rutledge and Soft Machine manager Ben Murray last week to see Robert. Frankly, it was a confrontation that I just didn't feel I was emotionally equipped to deal with.

What words could I possibly say to a personal musical hero, now confined to a wheelchair, that wouldn't sound like an epitaph? Some kids grew up with Gene Krupa, some with Jagger. Me, I grew up with the Soft Machine, went to more gigs than I can remember, and

it was always an education to watch Robert.

It's not generally acknowledged yet, but Robert was a true innovator as far as drumming's concerned in the mid-sixties, single-handedly responsible, I think, for a lot of the cross-fertilisation that has occurred between rock and jazz.

But my worries were unfounded.

As soon as I saw Robert now out of the wards and as comfortable as possible in a cosy hospital annex called Ashendon House, I realised that he's capable of becoming an influential musician all over again.

One only has to look at his track record to understand the possibilities that are open to him. Generally speaking, if you deprive a drummer of his ability to drum, he doesn't usually have much to offer musically. Wyatt has always been more than just a drummer, however.

For two years he was the lead singer with a Canterbury band called the Wilde Flowers, and later of course he vocalised with the Soft Machine and Matching Mole, so he'll be singing more in future.

Then there's his keyboard playing, about which he's always been unnecessarily humble, because he's very original.

As if that weren't enough, he's dabbled with electric guitar ("Memories" on David Allen's "Banana Moon" album), and he once played trumpet in a trio which featured David Allen on guitar and Terry Riley on boogie-woogie piano.

He has actually done some recording since his accident,

proof that you can't keep a good man down.

"I went on my first outing since the accident, last week," he says, "to the Manor. I was hanging around the studios while Hatfield (And The North) were recording, hoping to be asked to rattle a tambourine or something, 'cos I'm pretty good at that, and eventually Phil (Miller) getting embarrassed by my presence, gave me a piece of paper and said 'Well, while you're here you might as well make yourself useful. Sing this.'"

"It was a new song that he'd just written. I thought 'Christ, I'll never be able to learn it. I'll make a fool of myself.' As it happened, though, it worked out all right."

The Pink Floyd/Soft Machine benefit concert came as a pleasant surprise.

"I couldn't believe it at first, in fact I didn't believe it till I read it."

"But I'm knocked out because it means I can stop worrying about money for a bit, and that's a tremendous load off my mind."

And future plans? Rumour has it that Robert has written a whole batch of hit singles from his hospital bed.

"That's not quite true. I'd written a lot of songs for what was going to be the third Matching Mole album with Bill (McCormick), Francis Monkman, and Gary Windyhead. I thought I'd got them all sort of safely stored in my head, but what with one thing and another I've forgotten most of them."

"I've been working on some tape loops and things though."

"By chance I've met a guy who's a friend of Ben Geesin's, and just happens to live across the road from here."

"He's got a piano, and some Revox machines, and Alfie's got me this little Japanese organ. We've made some funny old tapes. This guy doesn't know anything about me or Soft Machine or anything, but does know a bit about recording techniques."

And so, with more problems than most people could handle, he plans another return to the fast-living rock 'n' roll circuit. I'm a hundred per cent certain that he'll be strong enough to cope with the pressures.

Benefit concert: p17

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Withers: you gotta be insane to be a songwriter

S'LAB FORK, West Virginia, is a coal mining town. Bill Withers was born there.

Between the ages five and 12 he came to know death pretty well. Like all mining towns, pit disasters were frequent. At least once a fortnight there'd be strained faces at the pithead waiting for news of the dead and the surviving.

It made him fatalistic, he reckons. That's why if his swift success, earned late in life for a musician and writer, were to end tomorrow, he'd be able to cope with it.

His brother, for instance, was injured in a mining accident and cracked a good few ribs, while during his years in the navy he'd see guys fall off the side of aircraft carriers (easy to do apparently).

Bill Withers is a wise man by experience, not (his own admission) by formal education.

by
**Geoff
Brown**

The only real contributors to early learning were his English teachers, who gave him a grasp of the use of idiomatic language, and his parents who taught him the benefits of clarity and brevity — "If I'm gonna sing a simple song, I only got maybe 13 words in a whole song and the melody's not very much then I'd better be clear so you can hear."

It's very clear from what Withers says of his songwriting and performing that here is an artist who is a troubadour in the ancient sense of the word — maybe he doesn't sing of courtly love and such but he does sing of love and life as he knows it and feels it.

A reflector of life may sound dull and grey. Withers is neither. His zest is as immense as his large, strong frame — his humour cool and sharp. Both qualities highlight his performance.

As much as anything, Withers' humour takes expression in his audience. By his

own admission he's not much of a guitar player; his voice is powerful and raw in the upper register — slightly suspect lower down the scale. An expressive tone which complements lyrics, uncluttered by over-elaborate melody.

Despite his accomplished performances, Withers still sees himself as primarily a writer and producer. "The advantage that I have, the thing that allows me to work, is that I have songs that are original, and whether I do it good or bad, it's gonna be the first time you hear it 'cos it's mine."

He reckons he's a very basic songwriter "in that the only information I have is

instinctive information. I'm not well read. Most of the information I get from somebody that's around me who reads. My wife is very literate so I might listen to what she says — second hand information."

His state of mind when he's writing is, says Bill, critical. "I can't write anything when I'm that depressed" ("that" being the depths of despair "Ain't No Sunshine" plumbs).

"I can write about depression when I'm cool, but when I'm depressed I just wanna feel sorry for myself and try to find somebody who'll give me some sympathy. It's a very human thing to do."

"People like myself are not particularly easy people to have around because there's not much consistency in our attitudes. The personality might be consistent, but there are highs and lows."

"So songwriting, I think, is a very valuable thing to somebody like myself who is



BILL WITHERS: 'Basic blues lyrics irritate me. They are a little too foul'

over-emotional. I'm over-emotional. No doubt about it. Totally over-emotional. I can become so angry that it's shameful... at the same time I can become so elated that it's ridiculous.

"And it gets you in trouble being over-emotional because you over-react and you talk sometimes and you say things... like to the Press for instance."

"Once in a while I say something that gets misunderstood. You get going and you really want to make somebody understand. It's being kind of like an

evangelist. "There's certain elements in writers that sometimes make them detestable people. Very few writers when you really get to know them personally, are easy to tolerate."

"In the first place most writers are very self-righteous because they're always trying to tell somebody something — 'I'm telling you because I got it together' — and you really get to know the guy and he doesn't have it that much together."

"I'm as insane as anybody else, probably twice as insane as anybody else, but at certain times you like to make believe you have personally solved all the difficulties — 'And now I will say to you'... 'I will remind myself of ALL the tender moments in my life with my grandmother, y'know'."

Withers ties together all the themes of his songs, "Lean On Me," "Use Me" and "Granma's Hands" in a long, back-and-forth conversation with himself and an imaginary second party.

Subjects of his songs are illustrations of actuality given life through the fantasy of composition.

"I think probably the most difficult thing for people who are honest writers is for them to relax and enjoy something."

Withers says he can never relax for a long period. Maybe an hour, maybe a day, but a really long spell, like a month, is rare.

"You've got to be very complicated to say simple things. The most effective songwriters say very simple things. You've got three minutes. What can you say?"

"It's a long way around a person's whole life and you got three minutes to say something profound. You gotta be nuts. You gotta be a little insane."

The actual development of his writing has been lyrical individuality, melodic reliance.

"Melodically I try to stay simple because a lot of times people ask too much. They make a melody that's too complicated for you to listen to."

Although Withers' singer-with-guitar act may seem to use blues as its main influence in the close rapport he builds with an audience, Bill says that his melodies probably owe more to the church.

Someone like Rosetta Tharpe or the Pilgrim Travelers owe nothing to, say, Duke Ellington but, Bill believes, the jazz composer owes a lot to Sister Rosetta's church and gospel music.

"They won't listen to Ellington because it's too sophisticated. There's not

enough energy (slaps legs) there and they don't have time to be sophisticated and dress up. They want to perspire and scream and yell and feel good enough to physically move."

"There are a lot of refined descendants of this kind of stuff. It's like me. I want to perspire, I want to feel stuff that's gonna make me feel something, make me cry or make me laugh and not leave me casually sittin' there."

"The basic blues, to me, the lyrics, always seem to irritate me, because they were too structurally basic. They were a little too low-life... a little too foul."

"There's no tenderness, no love... too rough. I like the noise, but the lyrics were always just dumb."

It's always to gospel melodies that Withers returns. Once he has drawn the lyrical and musical threads together and written the song and recorded the album he feels like I've written my last word and I get afraid that nothing else is gonna come and the elation from the next song makes me just jump up and down and go crazy."

Bill just needed one song to start him off. Once that hurdle was cleared "I was cool. Then I was knockin' songs out in the bathroom, y'know, drivin' down the street with a piece of paper beside me."

Bill says he's never written anything yet that makes him feel he's composed the definitive Withers song — "I still feel like a beginning songwriter, a first grade songwriter."

But if the performances and records were to end, Withers, you feel, could cope with it. There are more important things in his life.

"I never expected to do this well in my life anyway, but if it stopped now I would reduce my standard of living, move out of my house on the hill down to a little something else I could afford and be cool and try to enjoy it."

"I would miss it but it wouldn't be something I could live from. Music is one phase of my life, but there'll be other phases."

"I probably have more success at music than I have at just being a man. I would rather improve on my capabilities to deal with life than my capability to come up with a melody and some words because that's fantasy... and it's gorgeous."

"It's nice to know," says Bill Withers, "I can buy a ticket and fly anywhere in the world, but unless I have my mind together enough to be sane and happy when I get there, I might as well stay where I am and be miserable."

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Sunday 25th	Hippodrome, Bristol
Thursday 29th	Opera House, Manchester
Friday 30th	Town Hall, Birmingham
December 1973	
Monday 3rd	Royal Festival Hall, London

Hippodrome, Bristol
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HUDSON-FORD



"Nick" "Hello, Dianne"

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JAZZNEWS

edited by Max Jones

New Orleans veteran dies

NEW ORLEANS banjo player Willie Baptiste died in hospital in his home town on October 16. He had played in the city for many years with non-union bands, but was usually unknown outside the Crescent City. He did, however, make one tour of Japan in May, 1970, as a member of Louis Nelson's band, and in that country recorded for Japanese Columbia. The session was released by Nones Records last year. His only other recordings were with Doc Paulin's band, two tracks being issued on Lord Richard Stein's La Cruz label. Baptiste died in hospital after being admitted for tests.

Purnell due

LOS ANGELES-based pianist Alton Purnell flies into Britain from Seattle on November 27 for a number of one-nighters. There are unconfirmed dates in London for November 27 and 28, Manchester (29), Nottingham (30), and further engagements are being set for December, among them one at London's 100 Club with Ken Cobby's band on December 5. Purnell leaves this country on December 6 for gigs in Belgium.

Nucleus date

IAN CARR'S Nucleus will perform Carr's recent major work, "Labyrinth," at the Royal Northern College of Music in Manchester tomorrow (9) and at the Playhouse Theatre in Liverpool on Monday (12). The latter is the final concert in a short Jazz At The Playhouse series organised by the Merseyside Arts Association in an attempt to bring "the very best of present British jazz" to the area. "Lab-



Blackwell ill

MUCH MORE sad news is the head of U.S. drummer Ed Blackwell, now ill with a kidney disease (he resigned here on October 27). It appears that he has lost the use of both kidneys and needs to go on a dialysis machine five days a week. The alternative being a kidney transplant which would be very expensive in the USA. And Blackwell has a wife and three children to support. Genevieve Coleman is preparing a series of benefit concerts for his drummer, and an appeal has been launched here by John Stevens, Valerie Wilmer and Martin Davidson. Contributions, large or small, should be sent to M. Davidson, at 106, Industry Road, London, SE6.



ALTON PURNELL/
IAN CARR

Going Dutch

THE Cornish AllStars tradition jazz band has been invited to play at the Dutch Festival of Jazz in the spring of next year. This surprise invitation followed a visit by a holidaymaker to their club in Poona. The band was then invited to the winter concert, playing at the Moonlight Bay Hotel, Wexmouth waterfront, each Thursday night.

Mini-fest

JOHN Schofield is preparing a week of jazz at Edinburgh's Traverse Theatre club from November 13, included in his billing are Derek Bailey and the London String Quartet (Congo), Howard Riley, Paul Rutherford, Paul Lytton, Eddie Prevost, Leo Gery and Frank Perry who will be performing during the week in assorted groups and variations, along with Gunter Christmann and Günter Schwenenborg who are travelling from Germany for the mini-festival. Also from Germany will be ragtime pianist Ross Lythorn, and a number of local bands. News, Head and Proprietorship will be playing.

Abbott benefit

MANY Manchester musicians are donating their services for a benefit concert at the Cumberland Club next Wednesday (18) to aid the widow and family of tenor sax/clarinetist Al Abbott. Abbott, a founder member of the Black Athlete Orchestra, was back in the late 1960s, died from a heart attack recently at the comparatively early age of 46.

in brief

EX-Maynard Ferguson trumpet soloist Barry Whitworth makes the trip from Scotland to the Midlands last week. He is playing at the John Rotherham Trio on Sunday (11). On the same day there is a star line-up for a concert at the Whitworth Civic Hall, near Rochdale, when George Chisham, Darryl Mose, Jennie Lake and the Tony Lee Trio all appear. The Ray Mac Big Band will play a selection of the music of Herman, Miller, Ellington and Basie at St Peter in the Arndale Centre, Stratford, Warwickshire, on Monday (12).

NOVEMBER attractions at the Goldenrod Jazz Club, Sutton Coldfield are Ken Rastbach, Tuesday (Wednesday), George Huxley's Jazzband (14), Freddie Street Jazzmen (15) and Gene Connors from the USA, guesting with the Mardi Gras Society Band from Stoke. Alton Music presents a concert by Iskra 1969 (Rutherford, Bailey and Gix) plus Gunter Christmann (London) and Günter Schwenenborg (overseas) at London's Only Theatre on Monday (19). The Terry Seymour Big Band plays the Plough at 40 London, SW9, Sunday evening.

THE Newcastle Big Band is now resident at the Guildhall, Newcastle, for Sunday lunchtime concerts. The menu has come about due to the size of their following. A Disco-Contemporary outfit, announced as yet not led by singer Sheila Ginn and trumpeter Ronnie Young has replaced the former group from the parks of the Newcastle Big Band at the Grosvenor Hotel on Thursdays. A new weekly jazz session has begun at the Hawthorn Inn, Benwell Village, Newcastle, with the Phoenix Jazzmen supplying the music.

TALISKER is broadcast on Radio Three's Jazz Workshop at 4.55 pm. The programme will include a suite of traditional Scottish tunes with Ken Hyde (drums) and John Baggot (singer and fiddle), Ken Gray (saxophone), Dick Penrose (bass) and Lindsay Cooper (sax). Singer Maggie Nichols, not of this breed, has now joined Talisker.

BARBARA THOMPSON with the Old General Hotel band plays at the Nottingham Jazz Orchestra this Sunday (11) as guest artist. The Southwestern Jazz Orchestra will be playing Oldland Jazz at the Brewery Tap, Ware, on Saturday (10). Brighton's Benny Simpkins Sextet plays the Fox and Hounds, Hayward's Heath, on Sunday evening (11) after an absence of six months. The City of London Poly Students' Union and the Musician's Co-op are jointly presenting a weekly jazz night on Wednesdays at the Students' Union building

next door to Aldgate East tube station. Opening night, poster day Wednesday. Featured the Frank Perry Group and AMM with Strings.

ABOUT our item of October 29 regarding London's Louis Nelson and the Stratford Hotel, Nottingham, the general manager, James Miller, writes to suggest we get the facts correct before printing them. You report that the hotel and myself, the management, were unable to accommodate some extra 50 people at the function," he says. "I would stress that it was agreed with Mr Chris Burke that there would be a limit of 150 persons which is in accordance with the

limitations given to us by the Fire Authorities. Glad to clear up any misunderstanding.

SUNDAY night jazz has returned to Altonhurst, near Birmingham, with the resurgence of the Jubilee Jazzmen at the Sun. Joe Walk plays the Kinda Jazz Club on Monday (13).

THE Mike Westbrook Band and Norma Winberg will present Love Songs in the Bullfield Theatre at Leicester. JAZZFULLY on November 14, Violet Gibbs Thompson makes a return visit to Jim's Club at the Warren Bullock Hotel, Stockport, Sunday (11th).

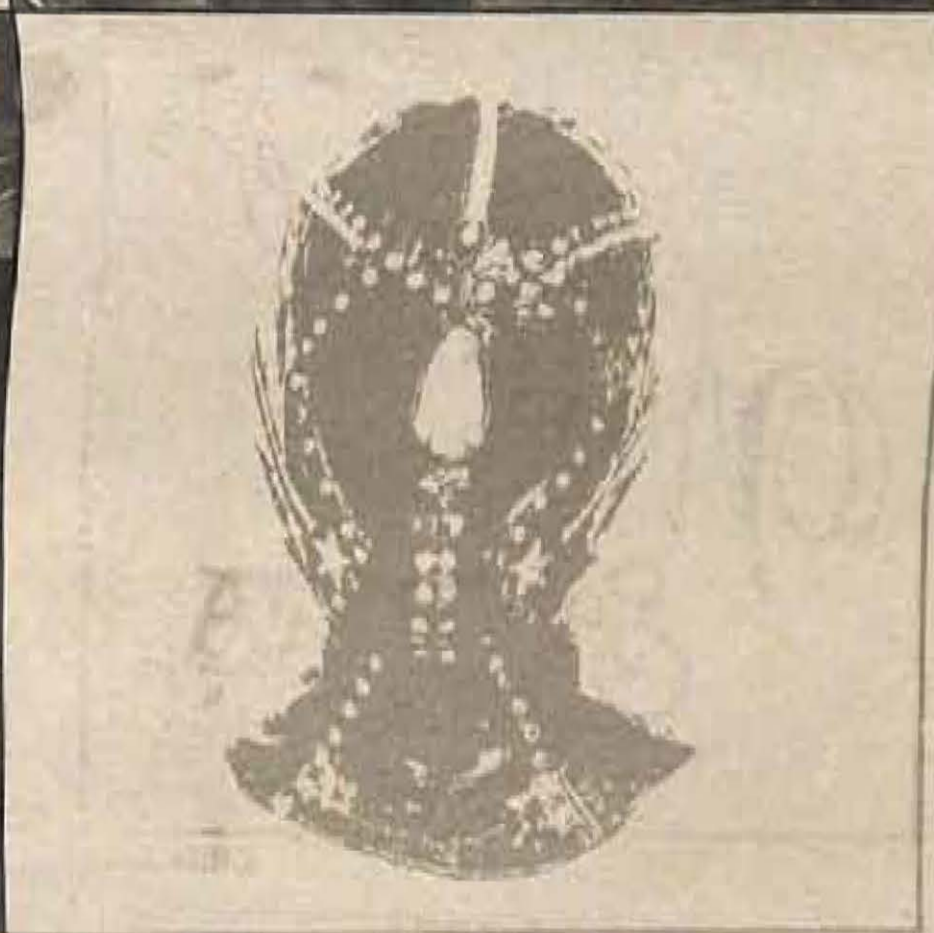
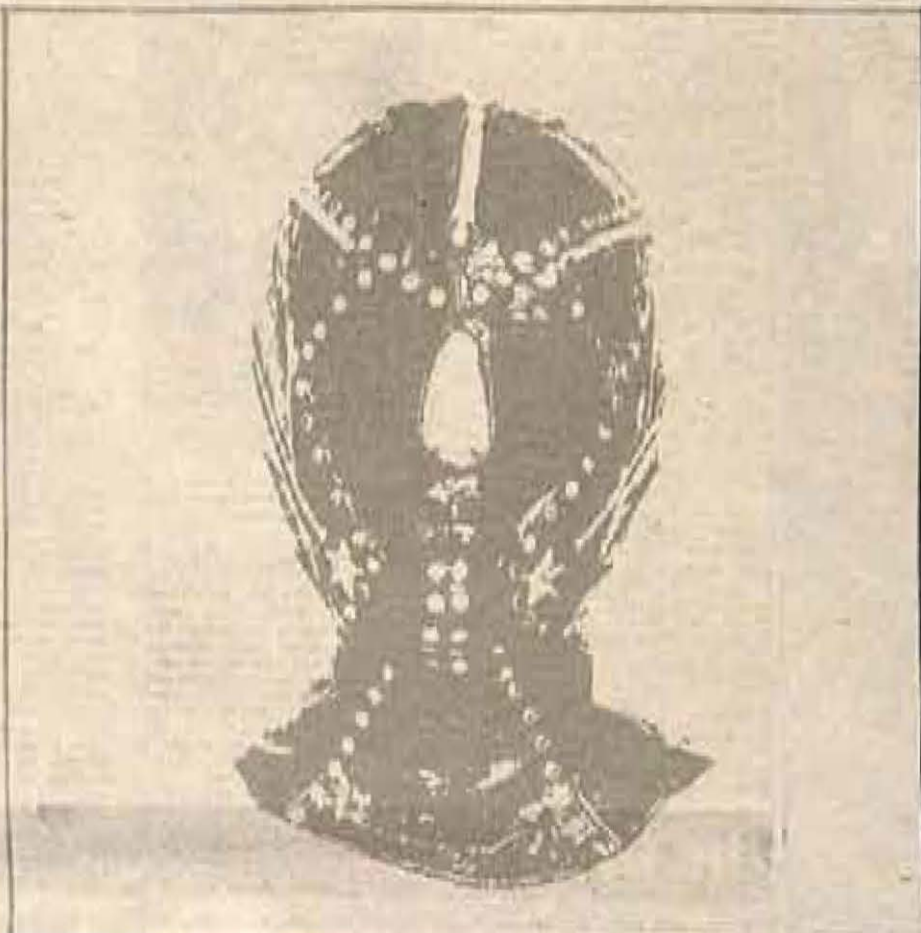
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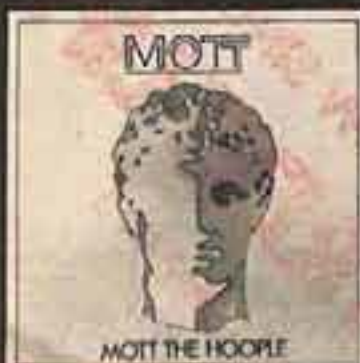


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|----------|------------------------------|-------------------------|-----------------------------|
| NOVEMBER | 23 | Glasgow, Apollo Theatre | |
| 12 | Leeds, Town Hall | 25 | Edinburgh, Caley Cinema |
| 13 | Blackburn, St. George's Hall | 26 | Manchester, Opera House |
| 15 | Worcester, Gaumont | 27 | Birmingham, Town Hall |
| 16 | Lancaster University | 28 | Swansea, Brangwyn Hall |
| 17 | Liverpool, Stadium | 29 | Bristol, Colston Hall |
| 18 | Hanley, Victoria Hall | 30 | Bournemouth, Winter Gardens |
| 19 | Wolverhampton, Civic Hall | DECEMBER | |
| 20 | Oxford, New Theatre | 1 | Southend, Kursaal |
| 21 | Preston, Guild Hall | 2 | Chatham, Central Hall |
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AMERICAN NEWS

Who curb ticket rush

JACOBA ATLAS
in Los Angeles

WHEN certain rock groups come to town, Los Angeles more or less goes bananas. This time it's the Who, selling tickets to their first LA appearance in a couple of years and driving the fans crazy.

The Forum was once again the scene of hungry fans hoping for a precious seat. With the Who, most got what they wanted — the group had written into their contracts that no one could purchase more than two tickets. Although other groups like the Rolling Stones had made similar requests, this is the first time the tickets had been limited as low as two per person. Naturally all 18,000 were sold.

Tammy Wynette made a major hit singing about a divorcee; now it looks as if her picture perfect marriage to country and western star George Jones is on the rocks. Columbia Records were unable to confirm the story, but a spokesman for the company said they thought it might be true. Tammy and George are currently top of the C&W charts with a love duet called "We're Gonna Hang On."

Anne Murray is signed Alice Cooper's manager as her very own, but denies the rumor that she'll follow any of Alice's antics in her own act.

Chris Hillman and John David Souther are up in Boulder, Colorado working on material for a new album.

Don Kirshner is planning a television tribute to the late Jim Croce, including previously unreleased tapes of the singer and a good deal of commentary by Croce's associates.

Grace Slick's first solo album is called "Manhole" and will either be released in early November or after Christmas.

Garfunkel has a gold album of his very own, for "Angel Clara."

Bette Midler saying lovely things about Judy Garland to the press after it was announced the Devine Miss M. had broken Judy's Palace record. Although it's been rumored that Bette is talking to director Mike Nichols about her movie debut, so far nothing definite has been set.

Honnie Ratt might just make the big step into stardom with her current stint at the Troubadour. She's there for a week with Danny O'Keefe.



BLUES PROJECT: bowing out

Blues Project: final gig

from LORAIN ALTERMAN in New York

HOWARD STEIN's presentation of the New York Dolls at a Halloween costume party in the Waldorf-Astoria's grand ballroom got out of hand when between 100 and 200 gate crashers, mixing with late arriving ticket holders, were held back by panicky hotel management people.

The problem was solved by Stein allowing them all into the 2,000-capacity ballroom, which had an advance sale of 2/3 of capacity so was not overcrowded.

The Dolls, originally scheduled to perform around midnight, didn't get on stage until 2 a.m.

Wayne County, all blue and red ruffles with a bloody and pink wig, outshone most of the other revellers. Winners of the costume contest were a pair all decked out in silver lame. They won a night out on the town with the Dolls.

I also loved the guy outfitted as a Christmas tree with his body painted gold under a green hat and a Christmas tree head-dress dripping with gold balls.

Earlier that evening the Blues Project performed at Avery Fisher (now Philharmonic) Hall and at a party afterwards guitarist Steve Katz said this was the last date for the reunited group, who would once again go their separate ways. Lynyrd Skynyrd opened the show and are a band to watch.

Alice Cooper's short De-

ember tour in the States has run into trouble in Binghamton, NY, where the board of directors of the Broome County Veterans Memorial Arena decided to cancel the show on the grounds that the community wasn't ready for it.

ZZ Top slaying some of the Alice dates and, by all accounts, is becoming one of the top hard rock acts in the country. You don't know what loud is until you've heard them.

Crosby and Nash checked into the Capitol Theater in New Jersey on November 7 and then move on to do some mid-west dates.

The Edgar Winter show, 25-city American tour now underway has a potential gross of more than a million dollars.

R. B. King is getting together a blues appreciation society with himself as chairman of the advisory board. The society will try to bring the blues to new audiences.

Richie Havens announced a pre-Thanksgiving concert at Avery Fisher Hall on November 7. It was an evening of music involving 20 singers and performers, who will go on to tour the US and Europe next month.

Frank Sinatra will perform his November 18 TV special on a stage made up of two giant turntables.

Burt Bacharach, who has his own special for TV coming up in January, has just released a new album, "Living Together."

JAZZ

from JEFF ATTERTON in New York

NOVEMBER 26 will mark the 100th anniversary of the birth of W. C. Handy, distinguished American composer, trumpet player and "Father of the Blues," who died in New York in 1952 at the age of 80. Several major Handy concerts — including one at the Yale University's School of Music — have been scheduled for that day, and the mayor of New Orleans has proclaimed November 26 as W. C. Handy Day.

There will be a parade and massive benefit concert in Florence, Ala.; Handy's birthplace, while in Memphis, Tenn., celebrations for the famed composer will begin on November 4 with a memorial concert as well as parties, receptions and dances. The celebrations will conclude in New York with a fund-raising dinner at the Americana Hotel on November 30. Featured at the event will be the crowning of "Miss St. Louis Blues." All proceeds will go to the Handy museum and Handy scholarships. Handy's old home in Alabama was

salvaged, restored and dedicated along with a museum in 1970. Exhibits in the museum include the piano on which he composed "Beale Street Blues"; his trumpet; several manuscripts; a statue; and various plaques.

JAZZ ADVENTURES, Inc., the non-profit organization which has presented more than 400 concerts featuring top jazz names at N.Y.'s St. Regis Hotel, and Jimmy's began a series of lunch concerts and kicked off with drummer Bobby Downstairs in the Lexington Hotel. Rhoda Scott, the barefoot organ lady, will make her U.S. debut on November 3, accompanied by roadman Frank West and drummer Freddie Wells.

THE Three Jones-Mel Lewis String Quartet and the Vermont Joint Quartet will perform a N.Y.'s Brooklyn Academy of Music. The programme is the first in a monthly series of

jazz-classical concerts at the Academy.

ALTO saxist Paul Wiley is leading a quartet at the Half Note alternative with Bob Baker's quintet, who is making its third appearance on the club. The Earl "Fatha" Hankins quartet follows the Bob Baker sextet on the club on November 12.

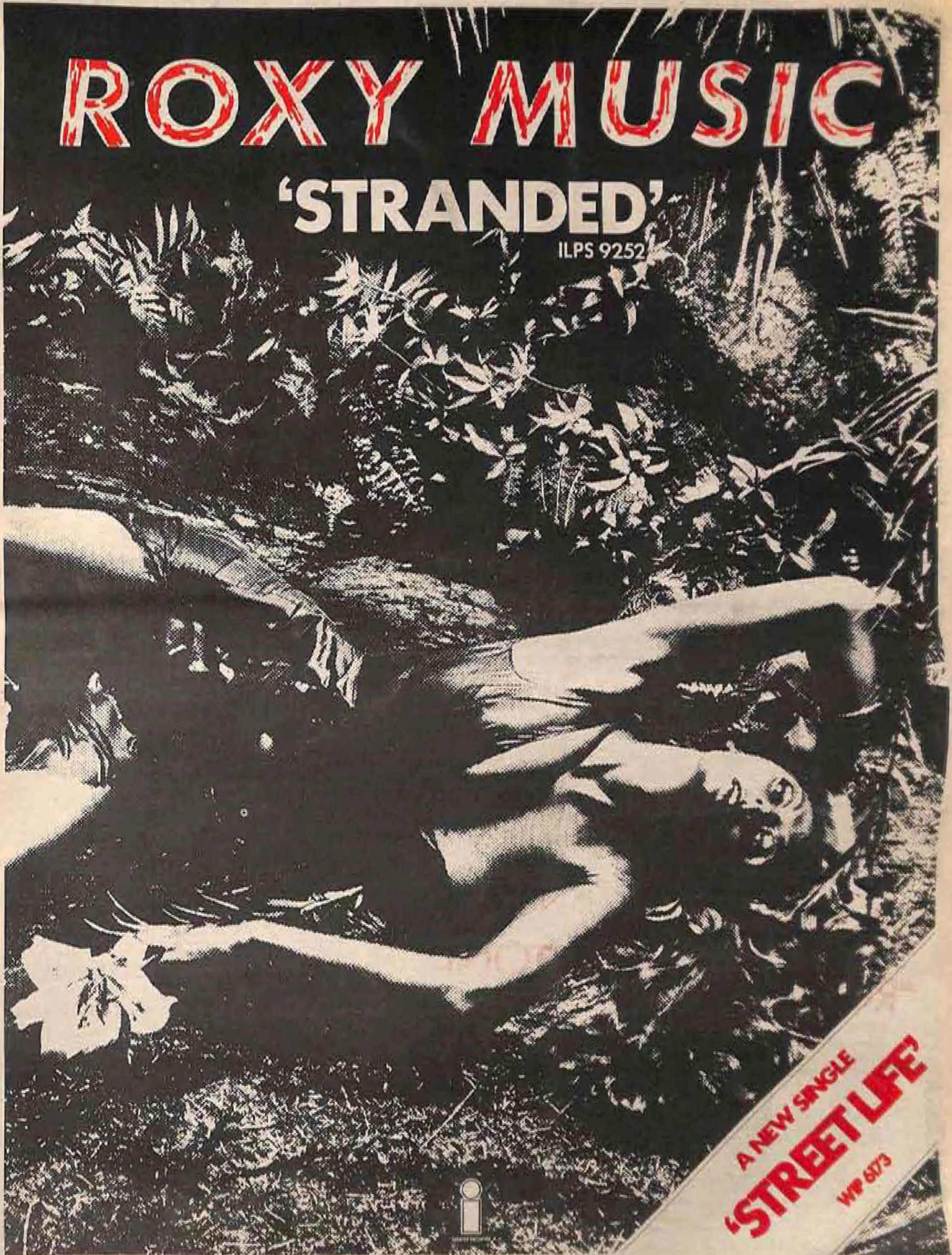
SAL SALVADOR, who spent a year with Stan Kenton's orchestra, 20 years ago, and Alan Hovhan, a guitarist in the New York band during the 1960s, are currently performing at the club on November 12. Second Avenue at 20th Street.

CHICK CORIA and Walter Davis Jr. have completed their second album for Blue Note. "Blue Note" is a follow-up to the group's first album, "Blue Note" (Blue Note, 1972). The group recently played a gig at the club on November 12.

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- 21st Bristol Polytechnic
- 23rd Lady Mitchell Hall, Cambridge University
- 24th University College, London
- 25th Oldham College of Education
- 26th Peartree Hotel, Preston
- 27th Bark Of The Moon, Liverpool
- 29th Idanharrau British Legion
- 30th Pavilion Club, Cheltenham

DECEMBER

- 1st Chester College
- 2nd Catacombs, Wolverhampton
- 3rd Golden Diamond, Sutton
- 6th Glamorgan Polytechnic
- 7th Queen Mary College, London
- 8th Umist, Manchester
- 9th Accrington
- 10th Cardiff College of Education
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- 13th King Hills School
- 14th Il Rondo, Leicester
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- 19th Greyhound, Fulham
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MUSIC

THEY said it would never happen. Grand Funk Railroad, the band we all loved to hate, have made a comeback — and despite all their problems, problems which would have sunk most bands without trace, they are riding on the crest of a popularity wave in the US, which seems bigger than anything they've enjoyed before.

Grand Funk's new single and album — both titled "We're An American Band" — have swept across the country like the group's previous efforts; only this time there's a difference: their mentor, manager, and millionaire guru Terry Knight has nothing to do with it.

Grand Funk's recent history has been well documented in an endless stream of court injunctions against the group, all placed by the aforesaid Mr Knight, who, up until their divorce a year and a half ago, was their producer and manager.

Knight had steered the group's career, making all the decisions and, presumably, reaping much of the profits.

Despite the enormous critical abuse heaped on Grand Funk, Knight remained resolute about their musical integrity. Whether or not they were ever talented musicians is open to debate, but the proof of Knight's success with GFR lay in a series of platinum albums and concert attendance records all over the USA. It seemed a happy, and fruitful, partnership.

But in 1971 the smooth sailing stopped.

No one is saying exactly why it happened, but Terry Knight and GFR parted company.

Some say it was a row over money (and there was plenty of that around) and others that it had to do with the musicians' constant desire to be accepted by critics as well as fans.

But they couldn't just shake hands and say goodbye. Knight, it transpired, owned the copyright on the name "Grand Funk Railroad," and refused to allow the former group to continue using the title.

They did, and the court injunctions followed. Equipment was impounded, and lawsuits amounting to sums in the region of 40 million dollars were thrown around, mostly by Knight.

There was also the hype factor, which must have troubled the band, although it did nothing to diminish their bank accounts.

Lawsuits or not, Knight was no longer involved with the group in a managerial or functional capacity, and everyone predicted the end of the line for the group.

It was a more than reasonable prediction: after all, Knight had been as big a factor in the group's success as the band themselves, perhaps even more so.

But the band carried on. They released their eighth album "Phoenix," and went on tour again despite the court injunctions intended to prevent them from appearing.

Then came a meeting with Todd Rundgren and the latest album which has been their most successful ever. To make the fairy story even more glossy, Grand Funk broke yet more attendance records on their last US tour. The fans, it seems, have kept the faith.

They've also added a fourth member to the band, organist Craig Frost, who was with Mark Farner and Don Brewer in the Pack, the group that spawned Grand Funk in the first place and which included Knight as vocalist.

And the duties in the new, Knight-less GFR are now spread evenly among the four musicians, unlike their former years when the spotlight was firmly shining down on guitarist Farner.

Drummer Don Brewer was reluctant to talk about the break-up with Knight when he called me from Detroit, the group's home town, last week.

"I really can't go into it until the court case has been heard," he said. "We are hoping that everything will come to trial in January or February, and then it'll be settled for all time. The sooner the better as far as we're concerned."

Isn't life Grand!

Brewer was more willing to talk about the addition of Craig Frost and the group's musical aspirations.

The last time the band actually saw Terry Knight was when he appeared before the group's show at Madison Square Gardens on their last tour but one, about nine months ago. He arrived with an injunction to impound the group's equipment. Since then they have only communicated through lawyers.

New manager is Andy Cavaliere, their former road manager.

"He was with us for about two years before we asked him to become the proper manager."

"To step up from road manager to actual manager is quite a task, but he has done it and made a good job of it."

And Frost? "Many years ago Craig was with us in the group called the Pack. When the Pack disbanded, Craig went into another group and Mark and I formed Grand Funk Railroad."

"A year and a half ago, we decided we wanted a fourth member and we decided to get Craig. It was like reverting back to

our roots. Craig has been with us on the last two albums now.

"We met Todd Rundgren through our publicist Lynn Goldsmith, and he just came down to the studio and offered to help."

"We don't know whether he's going to do any more albums with us as nothing was signed, but he helped us a lot. People thought it was very unusual for someone like Rundgren to be working with a band like us, but it's turned out for the better."

Brewer admitted that the group thought about splitting when the Knight problems began.

"But the problem wasn't within the group," he said. "Everyone in the group was still together, and the problems were on the outside. We couldn't split up as we were still together musically."

A follow-up album to "We're An American Band" is in the works already, and they're hoping for release around January.

"It'll probably be just a progression of what has gone down before. With each album, we've tried to carry on some progression a little further. Each one is

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SCENE USA

LOS ANGELES
REPORT
BY
CHRIS
CHARLESWORTH



a little more experimental than the last." They're also hoping to make their second visit to Europe next year, although nothing definite has been confirmed yet.

"We are planning to go back to England next year, but it's a little premature to talk about it as so many things stand in our way."

"The only tour that is concrete is one of the US in February and March. It involves a lot of time to go over to Europe, and with having to get two albums out a year we've never had time to get there as often as we'd like to have done."

"I enjoyed the show we did two years ago at Hyde Park though."

The new surge in popularity came as a complete surprise to the band, says Brewer.

"We didn't know what to expect after all the hassles, or how the fans would react to all the publicity that went on. Everybody seems to have accepted us for what we are. To us, it's like starting all over again."

"I think the band is better now than it's ever been."

"It's a true band in the sense of the word. Everybody plays to enhance the others, rather than one guy standing out all the time which was the case before. Mark was always out at the front. Now everybody is on an equal footing."

Brewer admitted that the



GRAND FUNK: 'We couldn't split up. We were still together musically'

lack of critical acclaim has been off-putting to the group, although the fans had reacted well.

"I think it's fantastic that some critics are actually saying nice things about us at last. Before, we had to

be satisfied with what the people did, and they're really the ones that count. But it still got us down to

hear the critics and the people in the industry all knocking us." The group's act is continually

changing. Although they retain some of the old favorites like "Closer To Home" and "Hear-

breaker, new numbers are appearing all the time.

"I can see the time coming when the act will be all recent material. The fans who come to see us when we had the early albums out have probably grown out of us now, so the act could mainly be of stuff from the last three or four records."

"There's a new generation of rock 'n' rollers to consider and they want new material."

"There is still a lot of action on stage, but not quite as much deliberate sexy movement with guitars. We are more into creating the music, whereas before we were more concerned about the atmosphere."

"It's more laid back, although we now carry a screen behind the stage with films of locomotives before we come on stage."

"Craig may be contributing to the writing in future, as well as present, he just helps a lot with the arrangements of songs. There's far less pressure on everybody now, he's in the group. I don't have to worry too much about filling in the holes that there used to be in the act."

As a final revolt against their past, they've also dropped the Railroad part of their name. Now they're just simple Grand Funk — hoping to settle their differences and begin again on a new track.



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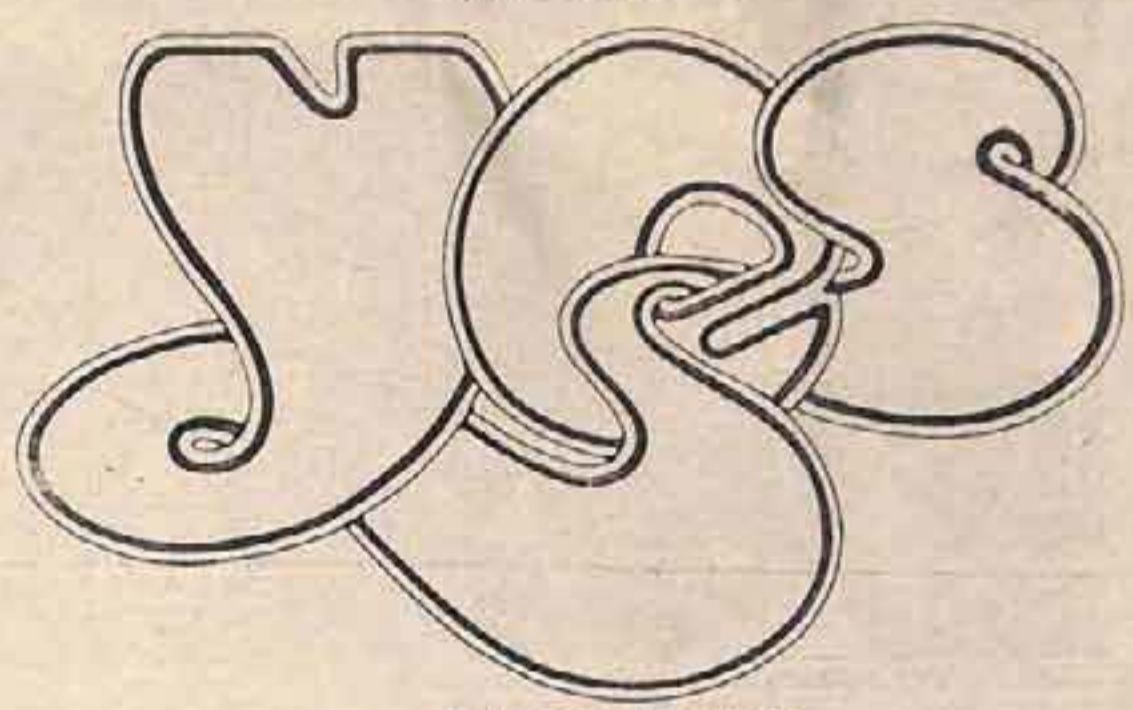
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albums

Roxy: an air of lush decay

ROXY MUSIC "Stranded" (Island) Without intending to notch up critical scores, I still think little of Bryan Ferry's solo album and that his single is a good idea taken to inordinate lengths.

I mention this because it seems to me that what he lacks in interpretive talent he more than compensates for with a highly idiosyncratic and original intelligence.

It's not unreasonable, I think, to argue that he's the most interesting figure in British pop at present in that he and Roxy Music are offering an individual viewpoint that bears little relation to the work of their contemporaries or indeed rock artists who've gone before. "Stranded" is Roxy's third album, and immeasurably the best so far, because it's more cohesive in outlook (understandable in view of the length of time they've now been together and the fact that the departure of Eno has removed a divisive influence). It's certainly not a masterpiece, but it's not that far from it. Moreover, it contains one track that most definitely is — "A Song For Europe" — which is a kind of rock chanson, voluptuous in its cadences of a remembered affair and, expressive of the decaying grandeur of a fading camel; for all it's

Parisian setting it could be subtitled "Death In Venice"; not only is the mood appropriate but Ferry exhibits the exquisite sensibilities of a Visconti without the stodge. It takes an Englishman to render accessible the accents of Continental music, after all. As a whole, though, Roxy Music evoke on this album an impression of lush melancholy, full of elusive bitter-sweet fragrances. I can see why some critics find it hard to like them while appreciating what they do. Their music isn't warm or embracing; here it's suffused with an exotic, Poe-like quality that distances the creators from their listener, while Ferry's strange voice lends it the chill bloom of the corpse. This can have marvellously eerie results, as on "Mother Of Pearl," which begins with a fast, curiously elliptical riff that's almost Beethovenian and then blows chilly with Ferry near-reciting monologue that's as desolating as it's impenetrable. The same song also points up his phrasing and ear for nuance, as in the beautifully effete line, "I've been up all night partytime-wasting is too much fun" — which could have come straight out of Akhmat Huxley's "Point Counter Point" (it's stretching the literary parallels, but Ferry seems eminently literate for a rock musician). It's unfortunate that Warner Brothers haven't renewed their contract in America because Roxy Music would seem ideally poised for that kind of international expansion.

There is a baroque and inventive talent, and "Stranded" only fails to be a true tour de force because some of the inventive ideas don't quite come off. "Pain," for example, is a very odd liturgy with its Blackpool pier organ and doctored harmonica sound, but it's hard to sustain interest over eight minutes on the strength of bizarreness alone. Ferry's writing is wonderfully atmospheric, but his theme as a lyricist is unclear. Still, as with all tales of mystery and imagination, doubtless it will one day be revealed. — M.W.

NAZARETH: "Loud 'n' Proud" (Mooncrest) Naz are becoming adventurous, this album infused with much more originality than its predecessor "Razmanaz." They've slowed the pace, thought out direction, and become that much more individual. Technically, they won't stop you in your tracks, but there are ideas moving. The record has obviously been recorded on two levels: side one reflects their current stage sound; hard (though not heavy), impetuous, raunchy rock — and it's interesting to realise how far they employ, in disguise, the techniques of the classic rock 'n' roll traditions: Chuck Berry, Bo Diddley, Eddie Cochran. But side two is experimental, listen, especially, to a version of Dylan's "Ballad of Hollis Brown" — "an evil song" says singer Dan McCafferty. Well, if it wasn't before it sure is now. An X-certified track: eleven minutes of manic caustrophobia (just hear it on cans). It's dry, airless, quite



LINDA RONSTADT: melodic

uncharacteristic. Unusual, too, is the preceding "Child in the Sun" as near a ballad as Naz are likely to get, featuring strong, structured harmonies. Of course, the third number on face two is "This Flight Tonight," still probably the best track on the album. Roger Dwyer's production has caught the band at their best. Notable

is Maney Charlton's subtle control of feedback, which is finally loosed like a banshee into the fade. Surprisingly, as an adaptation of the Joni Mitchell original, it works. Returning to side one, one finds the basic ingredients of the group's success: immediacy, uniformity, volume. No effort is required of the audi-

ence. McCafferty's voice is the putting instrument, his vocal range reaching chilly crazy heights, though tempered by Charlton's conciliatory guitar. "Turn On Your Receiver," a growing stage hit, tracks well. "Tonight Nervous Breakdown" leaps and surges. Dan curls his lip examination reveals a pretentious lyric quite

anxious to Naz, but she's the only track she writes by (him). "Free Wheeler" rocks the best. — J.W.

LINDA RONSTADT: "Don't Cry Now" (Asylum) Looking as she does, an impossibly cuddly chicklet, it's easy to forgive Linda Ronstadt any musical detour. But this album, in fact her first, as Asylum shows off her musical measurements to the very best advantage. Essentially an interpreter of others' songs, she's handicapped in that suit her warmly expressive range, tinged slightly with rich melancholy. Three of these, including the title cut, are by her old man, John D. Souther, then there's the Eagles' "Desperado," Rick Roberts' "Colorado," Randy Newman's "Sail Away" and Neil Young's "I Believe in You" among the rest. The arrangements are never less than elegant and full-bodied, the musicianship subtly and successfully accomplished — just to single out one, Ed Buck's steel work on "Silver Threads And Golden Needles" is at least half the track. But Miss Ronstadt's voice is what this record is about. Her roots are in country music, and although this is far from being a country album, she retains that sense of authenticity which rings at the heart of the best C and W. She's blessedly free, however, of that whining tone attendant upon much country music. She's immensely sensitive, with the pure phrasing of a church, but womanly and mature. At times she recalls Joan Baez, but her overall tone is sounder, without soaring so high. The Neil Young song sets her off beautifully. While it never reaches those yearning heights of the original, and therefore isn't so personal, it becomes something very human and healing. In a less successful note, she isn't quite able to handle the Randy Newman song because it requires a low, open, more guarded quality than her voice is capable of; she makes it a very possible love song but misses its essence. Still, this is my favourite Linda Ronstadt album. She seems to be finding a new lease of life as Asylum. — M.W.

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The MAN file

EVOLUTION: The band started life as the Byalanders in Merthyr Tydfil in 1965, comprising Ray Williams (bass, vocals), Jeffrey Jones (drums), Clive John (organ), Mickey Jones (guitar) and Vic Duffley (vocals). It became Man in the summer of 1968 when the line-up was Ray Williams (bass), Jeffrey Jones (drums), Clive John (organ), Mike Leonard and Mickey Jones (guitars).

FIRST PUBLIC APPEARANCE: Speakasy, London, 1968.

FIRST BROADCAST: Sounds of the 70s, 3/1/72.

FIRST TELEVISION: Bear Club, Germany, 26/10/71.

MANAGER AND AGENT: Barrie Marshall, A.H.A. Ltd, 177 Upper Street, Islington, London N1 1QN (01-225 4661).

RECORDING COMPANY: United Artists Records Ltd, 177 Upper Street, Islington, London N1 1QN (01-225 4665).

A and R MAN: Andrew Lauder.

MUSIC PUBLISHING COMPANY: Man Music, c/o A.H.A. Ltd.

BRITISH TOURS: University tour, Jan-March 1973. Summer tour 20/June-22/July 1973. Concert tour with Duke Leonard's Iceberg, John St. Field and Vyvyan Morris 24/Sep-1/Nov 1973.

AMERICAN TOURS: 30-date tour due in February 1974.

TRANSPORT: Two Ford D300 trucks for the equipment and a Mercedes 36-seater bus for the band.

STAGE MANAGERS: Phillip Foster (Personnel Manager), Geoffrey Hooper (Sound Mixer and Stage Manager), Carl Evans (Lighting Engineer), Tom Smith (Stage Management).

SINGLES: "Sudden Life" c/w "Love" (Pye 1969) and a few others of "Daughter Of The Fireplace" c/w "Country Girl" (United Artists 26/March/1971).

ALBUMS: "Revelation" (Pye, 24/Jan/1969). "Two Ounces Of Plastic With A Hole In The Middle" (Dawn/Pye 18/Sep/1969). "Man" (Liberty, Oct/1970). "Do You Like It Here Now—Are You Settling In?" (UA, 28/Nov/1971). "Greasy Truckers' Party" (UA, April/1972). "Live At The Padgett Rooms" (UA, Sep/1972). "Be Grief To Yourself At Least Once A Day" (UA, Nov/1972). "Christmas At The Pats" (UA, 4/May/1973). "Back Into The Future" (UA, 29/Sep/1973).

P.A. SYSTEM: Is hired from Ground Control and consists of a 2000-watt JBL system specially made by Tierer Electronics, which includes Crown power amplifiers, an Alice 24 channel stereo mixer, 15 and 10-inch speakers, 075 tweeters, Electrovoice horn units, KG and Electrovoice mikes. The P.A. is controlled by Mick Hince, Robin Mayhew and Willie Poline.



MICKY JONES Lead guitar

BORN: Merthyr Tydfil, 7/June/1948.

EDUCATED: Merthyr Tydfil Secondary Modern School.

MUSICAL TRAINING: Self-taught, but some from musical family. Began on drums for about six months aged 10.

MUSICAL CAREER: Started playing guitar when 13 and at 14 formed The Rebels, which lasted two years. Some of the Rebels formed the Byalanders, which ran for three years and became Man in 1968.

OTHER OCCUPATIONS: Hair-dresser for 21 years while playing as a semi-pro.

MUSICAL INFLUENCES: The label, George Jones who played pedal steel guitar.

COMPOSITIONS: Co-wrote all songs featured by Man with the other members of the band.

FAVOURITE SINGLES: Unable to pick one.

FAVOURITE ALBUMS: Children Of The Sun (Beverly Hills) and "Live Dear" (Greatest Deal).

FAVOURITE SONGWRITER: No special choice.

FAVOURITE MUSICIAN: A prodigy, unknown Welsh guitarist named Sid Cohen, who is also his favourite singer.

RESIDENCE: Lives in a flat in Streatham, South London, with his wife, Jenny.

INSTRUMENTS: Gibson SG Standard guitar, Fender Twin Reverb amplifier, Marshall 4 x 12" cabinet, Sessal wet-wet pedal, Echoplex echo-chamber.



TWERSE LEWIS Guitar

BORN: Swansea, 1/Feb/1953.

EDUCATED: Penryn Grammar School, Swansea.

MUSICAL TRAINING: Self-taught.

MUSICAL CAREER: Starting at 15 his principal bands were Fawn Grass (1 year), Vyvyan Morris's Human Leg (1 year) and Wild Turkey (2 years). Joined Man in April, 1973.

OTHER OCCUPATIONS: Indus-try engraver and car deliverer.

MUSICAL INFLUENCES: Jimi Hendrix, Frank Zappa, Vyvyan Morris.

COMPOSITIONS: Co-wrote "One Soul Survives" for Wild Turkey's last LP and co-wrote "Take Over" for Human Leg. Co-writes songs for Man with other members of the band.

FAVOURITE SINGLE: No choice.

FAVOURITE ALBUMS: "Overnight Sensation" (Frank Zappa) and "Happy Days" (Happy Days).

FAVOURITE SINGER AND SONGWRITER: Vyvyan Morris.

FAVOURITE MUSICIAN: Frank Zappa.

RESIDENCE: Is single and lives with his parents in Swansea.

INSTRUMENTS: Gibson SG Junior guitar and borrows various others. Fender 100-watt Twin Reverb amplifier. One 4 x 12 WEM cabinet.



MICHAEL WILL FOYATT Bass guitar

BORN: Swansea, 18/Feb/1950.

EDUCATED: Neash Grammar School.

MUSICAL TRAINING: Studied Dr. BMG guitar method for three years with Neash trained instrument teacher Bert Veale.

MUSICAL CAREER: Two years with the Sapphires, starting when 14. 18 months each with the Diamonds and Quicksand six months with the New Times and joined Man in October, 1971.

OTHER OCCUPATIONS: None.

MUSICAL INFLUENCES: The Shadows, the Beatles, The Kinks, Vyvyan Morris and the Beez.

COMPOSITIONS: Co-writes songs and "Seasons" recorded by Quicksand. Co-writes all Man's songs with other members of band.

FAVOURITE SINGLE: "Cisco Kid" (Wet).

FAVOURITE ALBUM: "Blows Against The Empire" (Paul Kantner).

FAVOURITE SONGWRITERS: Lennon and McCartney.

FAVOURITE MUSICIAN: Stephen Grappell.

FAVOURITE SINGER: Joan Lennon.

RESIDENCE: Is single and lives in Neash.

INSTRUMENTS: Fender Precision Bass, Fender Showman amplifier, Two WEM 2 x 15 cabinets, Marshall fuzz unit in the recording studio.



PHIL RYAN Keyboards

BORN: Port Talbot, 21/Oct/1948.

EDUCATED: Sandhams Comprehensive School, Port Talbot.

MUSICAL TRAINING: Studied Royal School of Music piano curriculum but it did him no good, so he is virtually self-taught on keyboards. Played trombone with the National Youth Orchestra.

MUSICAL CAREER: Three years with Smokeystack starting when 17, four years with Erik of Blue and one year with Pete Brown's Piblokto joined Man in October, 1971.

OTHER OCCUPATIONS: Junior civil engineer while playing as a semi-pro with Smokeystacks.

MUSICAL INFLUENCES: Doors of people.

COMPOSITIONS: "Door", "Extra Hour", "Women and Children First" (Erik of Blue), "Avlunon Eomah Galleon", "My Last Band" and "The Welsh R Blues" (Piblokto). Co-writes all songs for Man.

FAVOURITE SINGLE: "Run away" (Del Shannon).

FAVOURITE ALBUM: Greatest Hits—Shirley Bassey.

FAVOURITE SONGWRITERS: Hubert Woff, Vyvyan Morris, Pete Brown and Jack Bruce.

FAVOURITE MUSICIANS: Everybody he has ever heard.

FAVOURITE SINGERS: Jack Bruce, Robert Wyatt.

RESIDENCE: Lives at Port Talbot with his wife, Pamela, and their two children, Ella (8) and Noel (7).

INSTRUMENTS: Hammond M102 ("Mable"), Thomas Florida ("John") and Moog Synthesizer. Fender Dual Showman amp/amplifier complete with cabinet and Fender Twin Reverb amplifier with WEM 2 x 15 cabinet. Can also play piano and trombone.



TERRY WILLIAMS Drums

BORN: Swansea, 11/Jan/1948.

EDUCATED: Terrace Road Junior School and Oxford Street Secondary Modern School in Swansea.

MUSICAL TRAINING: Self-taught.

MUSICAL CAREER: 18 months with the Communards, starting when 15, six months with the Wats, ten years with the Dream and eight months with Love Sculpture joined Man 21 years ago.

OTHER OCCUPATIONS: Worked in a slaughterhouse, was a carpenter and an upholstery technician employed making special cases.

MUSICAL INFLUENCES: Beatles, early rock 'n roll, including Fats Domino, Frank Zappa and American West Coast bands.

COMPOSITIONS: Co-writes all material for Man with other members of the band.

FAVOURITE SINGLE: "Superstition" (Steve Wonder).

FAVOURITE ALBUM: "Birds of Fire" (Maharishi Orchestra).

FAVOURITE MUSICIANS: Bill Cobham, Frank Zappa.

FAVOURITE SINGERS: Steve Wonder, Paul McCartney.

FAVOURITE SONGWRITERS: Lennon and McCartney.

RESIDENCE: Lives in a maisonette in Swansea, at Waverleywood, just outside Swansea, with his wife, Linda.

INSTRUMENTS: Ludwig drum kit with 22 inch bass drum, two 14 inch tom-toms, 18 inch snare tom-tom, 13 inch snare drum. Cymbals are Avedis Zildjian 22 inch ping, 18 inch medium crash, 20 inch ride, 8 and 10 inch sheet crash and 14 inch hi-hats. Sticks are Franklin L, now no longer obtainable.

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CLOSING TIME!

Personal opinion by GEOFF BROWN

IT is now six months since Bees Make Honey were featured on page three of the Melody Maker. It was, perhaps, the beginning of the end of Pub Rock as it was originally conceived by its earliest protagonists.

A new generation of bands is gradually infiltrating the gigs played by Brinsley Schwarz, Kilburn And The High Roads, Clancy, Ducks De Luxe, Ace and the like. They, like the Bees, are now spreading their net throughout Britain and making swift inroads into the lucrative college circuit.

When the "first generation" decided that the Kensington, the Lord Nelson et al were becoming passe and students had more to offer than mine host, they began to decry the very tag that they'd cultivated.

They were not, they all said, "pub rock."

To clarify that small but fairly important gripe it should be remembered that it was, in fact, the groups themselves who invented the label to more easily define and more profitably market their music.

It was a conscious, deliberate musicians' strategy. And it worked.

Once its success became evident, venues mushroomed, the number of bands chasing the dates correspondingly increased. Not all of the newer bands were as good as the first batch, who found the musical currency of their scene being increasingly devalued.

They had, however, made their mark effectively enough. Record companies sniffed and scuffed, hesitated, looked again and finally got the contrax out.

Brinsley Schwarz, of course, were already signed to United Artists. They've had some five albums out and are, to my mind, unquestionably the best band of their type.

Bees Make Honey signed with EMI. Their first album is ready; their first single, "Knee Trembler," is in the shops. They've had several personnel changes and still have problems in that direction. The album is good and will cement their reputation.

Ducks De Luxe signed with RCA and their first single appeared at the same time as the Bees' debut. The Ducks' "Coast To Coast" is a simpler and punchier record, and therefore has possibly more chance.

It'll be something of a surprise if either single is a



BEES MAKE HONEY: good album

hit. Clancy are at present recording their first single, probably "Steal Away." They too, appear to have personal uncertainties.

Kilburn And The High Roads are the band that I find the most exciting because of their idiosyncratic music. Half undiluted fan 'n' dance, half insidious menace.

Although at present signed to Charlie Gillett's Oval Records, the Kilburns are soon to sign with a major company.

Their music, appeal and success is black and white. Either they will do everything for you or they will do nothing for you.

That being, in rough terms, the state of the poll this week, it also has to be said that many people are extremely sceptical about the success these bands will have in breaking out of the circuit and reaching the widest audience.

Personally, I think they will succeed in varying degrees by the usual methods. Playing live, working hard, getting to the people. It has been their way from the date of their respective formations.

This continual playing will, inevitably, alter their approach and style of music — homogenise it if you like — to appeal to the greater numbers. It may be a barely perceptible shift, but it is certain to take place.

Doubts have also been raised about the quality of the actual music. The usual opinion is that it is competent, often unexciting, it takes no chances and will, in the end, be of narrow appeal.

In many respects this argument is comparing the present scene to the club scene of London in the mid-sixties — the now infamous soul boom, which I loved incidentally.

If this reasoning proves to be accurate, and it's certainly the spirit extant at their gigs, then it's worth catching these groups now for in them lies the next set of Elton Johns, Rod Stewarts and so forth.

The argument can be faulted, however, by the plain fact that many of the musicians playing in the first batch of pub bands were also around in the mid-sixties.

No chickens, most of these boys.

The "second generation" of pub rock bands have really made the little quite redundant, for it was generally applied only to

those who generated "club" atmosphere, played fairly non-aggressively, using material culled from rockabilly, rock 'n' roll, Motown and rhythm and blues.

Apart from one or two exceptions (notably Mick Lowe in Brinsley Schwarz) there have been few consistently good writers in evidence.

Fresh material also seems to be something of a stumbling block for the newest bands moving into the circuit (rock, like satire, abhors a vacuum). They appear to be drawing their material from more contemporary sources. Many have as much in common with groups on the Mecca and Top Rank circuits.

They are young, confident, brash groups. They do not have the overall air of competence; there are usually two musicians in, say, a five-piece who have clear promise, though it is often in its most embryonic state.

Many of these bands use make-up, glitter, the lot. It is quite obvious that they are not as yet leaders of any scene. They regularly and slavishly imitate their idols, interspersing current chart material with brief glances to the past (that being never more than seven years ago).

The atmosphere of the circuit proper — there are many newly grown venues which have missed the Bees, Ducks, etc. — is changing noticeably. The feeling I get nowadays is of a scene that, despite being deliberately developed, is now being even more cynically used by various management concerns.

They book their band into an ale-house, dub them "pub rock" and await profits and enquiries from record companies. A far cry from the rather more idealistic if not wholly philanthropic circumstances of the birth of the booze blues.

Nevertheless, I shall continue to stagger from boozey to boozey in the relentless search for the NEXT BIG THING. I've probably already seen them. It's just that they're all playing in different groups. Once the deck is well and truly shuffled and several more bands have been dealt, the "second batch" on the scene will start to deliver.

In the meantime pub bands Mark I spread their wings and go nationwide. Kilburn And The High Roads, for example, are on tour with The Who — they started off in the pubs too, y'know.

Scott Walker

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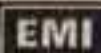


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A FEW YEARS ago, George Melly described himself as a child of the Fifties adrift in the Sixties. Well, all things have a tendency of coming back to roost in time, as Melly has in the Seventies, so there's hope yet for Al Stewart.

"I'm without a shadow of a doubt a Sixties person adrift in the Seventies," he said, recalling the Melly aphorism. "My loyalties belong to the Sixties almost entirely, you know."

He sat there, reminiscing about the Sixties, not caring one little bit whether the teenage folkies who've nourished their sexual fantasies on "Love Chronicles" will be able to relate to a song like "Old Admirals" which is about the creator of the modern ironclad Royal Navy, or even to the whole spirit of his newest album which is purest Sixties, punk rock to psychedelia.

"That would be the highest compliment you could pay me," he said, "to say this new album's got a Sixties feel. But I don't know whether the teenagers of today will be able to relate to it at all. I haven't a clue."

"Actually, of all the albums I've made and of all the songs that I've written, this is the one that I'm least worried about whether people relate to it or not, because it's from beginning to end something I've told you I was going to do, and I've done it, right? And we move on to the next one, which won't be like it."

"I have no idea whether a 15-year-old could relate to 'Old Admirals'. It seems to me extraordinarily unlikely. But then again, if in 15 records time people ask me to play a record, I may well stick on 'Old Admirals'."

"Every time I go to CBS I hear the same word, which is marketability, right? I hear: 'Are we going to make such-and-such's show with this one?' And: 'We've got a three-minute time slot we can fill, right? This is very Seventies thinking.'"

"This album has been made without any regard to that, and it's been made almost as if I was back living in Soho, writing songs, six years ago. The Sixties, going through punk rock and into Radio London, and the Pirates, exploded the whole thing to such an extent that people's imagination could be given almost free rein."

"The idea that you could range your imagination on to any subject is very Sixties. I mean, like the Seventies are a more compressed thing."

"Which way did the Sixties go?" is a line from one of the new songs, and on "Terminal Eyes," the conscious Sgt. Pepper pastiche which he says he'll never be able to perform on stage, he answers his own question: they committed suicide.

"The song is a suicide of the Walrus. He doesn't appear in the lyric, but the similarity to 'I am the Walrus' is deliberate. I've taken the Walrus, he could've been anybody with long hair at UFO, it could've been anyone with a gold face, or whatever."

"I've symbolised the Walrus as being the symbol of the Woodstock Dream. My long-haired Walrus, who went out and penned these songs."

"Now my feeling is that the Walrus committed suicide, that this music committed suicide by reaching to a point where it cut off its roots with the people. It was done partly through the drug thing which has resulted in the death of so many people, partly through becoming too esoteric and losing the faith of the people, and it was partly by going into a stage where you played with your back to the audience and ignoring them."

"This has resulted in David Bowie and Gary Glitter and a whole new thing, glitter rock, because it became silly."

"This is a serious song if you read the lyric of it and it is the suicide song of the Walrus, hence the tempo and the rhythm and the feel of it."

"In fact, they are all serious songs, even the flip surrealism of 'Post World War Two Blues,' with Churchill saying to Mountbatten, 'Oh, every time I look at you, I feel so low, I don't know what to do.'"

"It's a photo-montage of rock'n'roll stars and politicians of my time and obviously it is autobiographical. It's almost a flip back to the songs that were all about me. This one's about me but it reflects the people who have affected me either consciously or unconsciously."

The songs are also all contemporary, whether they are about a World War I admiral, the massacre by Hitler of a Nazi leader and 2,000 of his Storm Troopers in 1934, or the German drive



AL STEWART: "My loyalties belong to the Sixties"

Stewart: adrift in the Seventies

into Russia in 1941.

The only song which is exactly what it seems to be about is "Roads to Moscow," a monumental Russian novel of a song, which begins with the German invasion and ends with a Russian soldier contemplating his future inside a Stalinist prison camp.

And then there's Nostradamus, the "future" in the "Past, Present and Future" of the album's title, the medieval seer who predicted the rise and fall of Napoleon and Hitler (though he got their names slightly wrong), the deaths of the Kennedys and the election of Pope Paul.

Al Stewart concertgoers will already be familiar with the song, which he has been singing for more than a year now, and if nine-minute singles were a feasible proposition, I'd be suggesting it would be a great single, especially since if you are given to watching stuff like The Michael Parkinson show, you are likely to hear Al singing it on TV soon.

With him will be Miss Erika Cheetham, the young lady who contributes the erudite note on "Nostradamus" to the sleeve of the album, and whose notes for a book on the seer gave Al the

tip-off about what's going to happen after the death of Pope Paul, which he confides to the record-buying public in his last verse.

Does he really believe that this Frenchman in the 16th century knew that we were going to join the Common Market and Israel was going to defeat the Arabs?

"My impression is that it's fairly amazing," he said. "I think it's very possible. I mean if Teddy Kennedy stands, there is a good chance he's going to win in '76, which is what Nostradamus says."

"Whether or not it's all going to happen, I don't know. But I'm impressed to the point of being interested. But of course it's in the Lap of the Gods."

What's not entirely in the lap of the Gods and what Nostradamus doesn't illuminate us on, is whether this child of the Sixties is going to come to rest before the Seventies are over.

I think he might. Time is speeding up, and already I see signs of a psychedelic revival blowing up in the mist within my crystal ball.

KARL DALLAS

ROCK GIANTS FROM A-Z

Melody Maker

THE Everly Brothers — Don and Phil — first emerged in the rock 'n' roll market in 1957, with a unique harmony-vocal sound, a modern country-music aesthetic, and strong teenage material. Nobody has matched their sound — not then, and not now — though many people tried. Remember the Kalin Twins, the Brook Brothers, the Allison's?

Their impact on the whole development of our music has proved immense. In the fifties, they were next in line only to Presley and Buddy Holly in their importance to the shaping of a white pop sensibility. In the early sixties, they influenced the changes that came from both sides of the Atlantic: the surfing harmonies that began the West Coast sound with the Beach Boys and Jan and Djan in the USA, and the innovative vocal patterns of The Beatles in Britain.

By the late sixties, it was clear that the Everlys were truly important influences of the "new" country music of the Byrds, Burritos and even Dylan.

So it is no exaggeration to say that their impact has straddled three generations of the music this series focuses on. Born in Brownie, Kentucky, a dying mining village, in 1937 and 1939, Don and Phil Everly were raised on country music and the hymns of a harsh Protestantism. By the time they were eight and six years old, they were singing on local radio shows in places like Shenandoah, Iowa, on the family breakfast show their parents had launched. The show aimed at home-

Everly Brothers: creators of country pop

loving country-music audiences, and along with all the travelling that live appearances involved, it kept the brothers busy all the way through to Phil's graduation from high school. Then they went solo.

They based themselves in Nashville, were "discovered" by music-publishing mogul Wesley Rose, and contracted to Archie Bleyer's short-lived Cadence label. Chef Atkins, who survived Elvis' early RCA sessions, also worked on the sessions for Don and Phil, encouraging them to use their own arrangements to light up the reliable, commercial songs provided by Boudisus and Felice Bryant.

The result was a formula that couldn't miss: close-harmony vocals drawn largely from country conventions, warm and gutsy acoustic-guitar back-ups, and lyrics that catalogued the problems of middle-class white teenage life. While others found a sound by accident, the Everlys developed one deliberately and intelligently, and bridged what gap there was between modern country music and pop.

Their voices, Don's deeper, Phil's sweeter, made a magic and imaginative alliance, soulfully seductive and yet with a liquid flexibility equally capable of this fragile tension and of an orchestral swell; their arrangements were simple but never less than resourceful, and they had taste. They were very commercial, and they were very good.

They struck gold with their first single, "Bye Bye Love," and again with their next, "Wake Up Little Susie," which topped the US charts in late '57. By that time the Everlys had toured in their own right and the combination of their music and their image had made them stars.

Visually they matched that music, starting off looking like awkward Mid-West kids who dressed far from sharply, but shifting over quickly to civilized greasy hair and tailored clothes — all reflecting their musical alliance between pop and Nashville, Tennessee. Alongside that, the suggestion of dissipation and world-weariness (understandably) in their faces — the shadow of the hoodlum passing across the boys' next door — gave them a distinctive and sexy fascination.

In fact, "Wake Up Little Susie" combined all this on one level it dealt with dating and going to the movies and getting innocently landed in a mess — standard pop lyrics with added country corn — but on another level it raised the spectre of real sexual scandal as a result

of Don, Phil and Susie not coming home till dawn.

From then on, the Everlys were rarely out of the best-seller lists, right through to 1963, as single after single became hit after world-wide hit. Till 1960 they stuck with the small Cadence company (put out on the London label in Britain) and scored with "All I Have To Do Is Dream," "Bird Dog," "Poor Jenny," "Problems," "Take A Message To Mary," "Let It Be Me" and more besides.

Then they moved to the newly set-up Warner Brothers label, launching their list with "Cathy's Clown" (catalogue number WB 1) and launching a new round of success at the same time.

And what a launch. "Cathy's Clown" sold a million in Britain alone, staying a phenomenal nine weeks at the top of the charts. In America it also topped, and also sold gold. Cadence rushed in with a "follow-up," "When Will I Be Loved," and the fans made it a hit. Then came "So Sad" and a rockin' "Lucille" (Warners) and then

"Like Strangers" (another Cadence issue from the archives). After that, Cadence ran out of material to issue: it wasn't long before they folded.

The Everlys, still friends with the winning Bryant song-writing team (and still writing hits for themselves, too), sailed on, keeping up the best-sellers with "Temptation," "Muskrat," and the double-sided smash "Walk Right Back" / "Ebony Eyes."

Meanwhile on albums, they were putting down not merely strong commercial material, but genuinely impressive stuff — try listening, even now, to either "Nashville Blues" (1960) or their "Trouble In Mind" (62).

One of the main reasons such material was so impressive, was that Don and Phil had never lost their country roots. They didn't, like so many others, have to go back anywhere to find them: in the late '60s — they'd never discarded them in the first place. Even when pop had, by 1962, become as superficially slick as bubblegum and nicks, the Everlys would

use material from precisely that genre. On the pop-packaged "Instant Party" album, for instance, they included "Ground Hawg" and "Long Lost John."

Yet things were beginning to deteriorate for them. That same year (1962), they arrived in Britain for yet another tour, and Don Everly cracked up before the tour got underway. He was rushed into hospital with what a spokesman for the brothers described as "nervous exhaustion."

Phil struggled through the tour alone, in obvious difficulty. His bewilderment and emotionalism seemed genuine enough, especially when, struggling for words, he dedicated "No-One Can Make My Sunshine Smile" to his brother. Yes, country corn again, but moving at the time, not least to Phil himself.

What was disorientating too, was that throughout that tour, the famous harmonies were managed by Phil singing Don's part in every song, while his look-alike lead guitarist Jerry Page, took on Phil's role as best he could. It seemed to symbolise the new precariousness of the Everly Brothers' career.

Other troubles developed around the same time. Rows between the two of them, both before and after Don's break-down, had become too frequent to conceal — at a time, it must be remembered, when fan mythology required from every glamorous star that he glitter not only in public but also through the pristine idyll of his unblemished private life.

Moreover, Don Everly's second wife, Venezia Stravento, stirred up another rash of macho-taking when she claimed

to have been kicked in the stomach in a fight with her teen-idol husband. On response, an off-shoot of the US fan-club formed a Society For The Prevention Of Cruelty To The Everly Brothers. It was clearly a rather desperate defensive stand.)

More significantly, perhaps, the Everlys had broken off all relations with Boudisus Bryant, and moved over to the Goffin-King school of song-writing, just as that formula was coming to the end of its hit-parade dominance.

They had a few more hits, but the Beatles were arriving and clearly the world had changed when those Liverpool upstarts ousted Don and Phil from their long-held top spot in the Best Vocal Group category of the polls.

The hits tailed away, and though the Everlys carried on, they lost direction. Their records grew less and less distinctively Everlyish, as they lurched from phase to craze and back again. Sometimes they sounded uncharacteristically tough, as on "The Price Of Love" and "Man With Money" — which is, in retrospect, a classic single, sounding like nothing so much as a Pete Townshend composition, with its heightened dramatic effects, its crashing, frenetic chords and its glowing violence.

Sometimes, in contrast, they sounded lost and effete, trying to squeeze a hit out of nostalgia — as with "Love Is Strange" — at precisely the time when odds were furthest from being rated as golden. At other times, they put out singles as sensitive and experimental as their totally ignored "Empty Boxes."

And yet they were equally capable of clutching at even the protest craze, as with Don's own uneasy song "Human Race" (The B-side of that was another protest number, and written by the early exploiter of yet another passing fad — flower power — Scott McKenzie.)

It seemed as if the Everly Brothers were forgotten heroes: even as if they had themselves forgotten what had made them great. Yet in fact, if they were indeed forgotten, it wasn't because they had nothing to offer in the closing years of the decade but because everyone took their contribution to the new music too much for granted.

Though their own records were no longer commercial successes and their own fortunes had plunged a bit, the Everlys were alive and well in their influence on the new successes around them.

They had contributed an important ingredient to the Beatles' imaginative early recipes; they had profoundly influenced the harmonies which had weaved their way through all those classic surf sounds; and they had kept the strengths of Nashville assertively obvious. The soft rock of Roger McGuinn's 12-string guitar work became, as the Byrds orientated themselves more and more towards

country music, a direct and recognizable descendant of those full-chord acoustic arrangements the Everlys had pioneered before.

Eventually, recognition began to come. It became plain that Don and Phil's harmonies were the inspiration for that other duo, Simon and Garfunkel — and were the indispensable presence of work of theirs that seemed progressive and fresh in 1968, like the excellent "Mea Homineso."

It was no surprise that Simon and Garfunkel should include a straight-forwardly derivative tribute-version of "Bye Bye Love" on one of their albums.

They were not alone in making such a tribute. On "Self Portrait" in 1970, Bob Dylan included not one but two of the Everly's old hits: "Take A Message To Mary" and "Let It Be Me."

And Dylan did something else, too, that showed the regard in which he held their significance to rock's history — and the incredible time gap that the Everlys straddled. For just as way back in the '50s, Buddy Holly had written a song for Don and Phil in appreciation of their abilities (the song was "Not Fade Away"), so Dylan, as the 1970s dawned, wrote a song for them to express his own appreciation for the strengths their music had maintained all through from that earlier bygone age.

Dylan saw the Everlys live, was "knocked out" by the vitality and authenticity of their country-music roots, and wrote them a song called "The Fugitive" (In the event, the Everly Brothers released neither a version of "Not Fade Away" nor of "The Fugitive," but it is, as they say, the thought that counts.)

Don spent 1970 going through "a lot of personal trips" and did a lot of rehashing. The following year, the results of all that came through on record, and proved something that even their staunchest fans would have thought unlikely: namely, that even as contemporary recording artists themselves, the Everly Brothers not only still existed but could make a major contribution.

First, and less of an achievement, Don Everly came out with a solo album, produced by the revered Lou Adler. What it accomplished was nothing less than a merger between acid-trip and post-acid consciousness on the one hand, and the Everlys' own brand of country-pop on the other. It wasn't entirely successful, but some tracks were fascinating. "Omaha," for instance, has the take-it-back-home country theme, which runs all through the Everlys' records as from 1960, and had, by the end of that decade, formed the basis for the white get-back-in-root

movement. Yet it also has a recurrent spacey vocal chorus-plus-stuck-drum sound that owes as much to "Big Top" as that album's "Lucy In The Sky With Diamonds" owed to the Everlys' 1961 hit "Temptation."

If that was some kind of full circle, then the other album from the Everly Brothers in 1971 was even more of one. It was called "Roots" in part it was a retrospective glance at Don and Phil themselves: it not only included interpreted excerpts from an Everly family radio show recorded in their Brinnlie, Kentucky, hometown in 1952 (when Phil was 13, Don 15 years old), it also featured a mature reworking of one of their very earliest sides, "I Wonder If I Care As Much."

Yet the album was far from a nostalgic questing throw-back. It was a major contribution to that movement which in the hands of artists of taste and thoughtfulness, was re-evaluating the hip irrationality to the strengths of long-squared, "reunited" country music.

It was not only the best work the Everly Brothers had ever done. It was also worthy of comparison with that master-piece of the new "old" school, The Band. There was not much difference in subject-matter, treatment or conscientiousness between the two.

"Roots" was a supremely confident and sustained achievement, and it was quite rightly recognized as one of the best albums of the year. No-one else who had first emerged successfully into the rock 'n' roll scene of 1957 could claim a crowd like that.

So the brothers were back, and it seemed as if all the options were open to them. It seemed as if the whole range of the music of the previous fifteen years was at their disposal. "Roots" was booming out of speakers everywhere: the old hit singles were listed as true classics; artists like John Sebastian and David Crosby, who were conscious of the impact of the Everlys on what they had themselves created over the years, wanted to record with Don and Phil.

Meanwhile, the Everly Brothers were back on the road, touring again. Going on the tiring rounds of clubs all over the USA and Europe, singing their odds by request and patiently custom to slip newer (and much older) material here and there.

Now they've split, in acrimony, in the middle of just such a series of gigs in America. They've been on the road, with their parents and each other, for a staggering twenty-eight years.

At present, it looks as if they just can't stand it any more.

Friends of Don and Phil say they're sure that this phenomenal Everly Brothers career can't really finish: in the about-shooting of the recent split up, yet even if it can and has, their place in the history of our music is inevitable.

And like all significant history, its ramifications extend beyond its time to the present and the future.

by Michael Gray

• Their impact on the development of our music has proved immense •

EVERLY BROTHERS picture overleaf
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MELODY MAKER ROCK GIANTS/THE EVERLY BROTHERS

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MADDY PRIOR:
There don't seem to be any male groupies



MARION FUDGER:
Women haven't been given the chance to prove themselves



ELKIE BROOKS:
I didn't have any confidence in myself

■ JUST what is the major role of women in rock music? In an age when traditional social attitudes are constantly under challenge, how effectively has the issue of women's rights infiltrated the music business? The MM posed this question to four female artists, Yvonne Elliman from Jesus Christ Superstar, Elkie Brooks of Vinegar Joe, Maddy Prior from Steeleye Span and Marsha Hunt, who today is also a deejay for London's Capital Radio.

■ And talking about the subject from different viewpoints were rock writer Marion Fudger from the woman's magazine, Spare Rib and Susie Watson-Taylor, manager of the incredible String Band.

■ The MM believes the ensuing discussion pinpoints the difficulties facing women in the rock business — and gives hope that times are, indeed, changing. ROBERT PARTRIDGE conducted the dialogue. Pictures by BARRIE WENTZELL.

MM: Can we first talk about the status of women in rock — it's been said, for instance, that the only constructive female role in the history of the music has been that of fan.
Marion: And why do you suppose that is? It's because there's been mostly men on stage. And there are mostly men writing about the men on stage, and there are mostly men filming the men on stage and so it goes on...
Maddy: Who do you think has engineered that situation? The audience? The band, the media?
MM: All I'm saying is that the basic role of women seems to be as fans.
Yvonne: Why do you say that? Do you think that women are not as good as men? Or is it just that they haven't been given a chance.
Marion: That's it. They haven't been given the

Dialogue

MM SPECIAL ON WOMEN IN ROCK

chance to prove themselves as anything other than fans. But now I think they're getting more of a chance and there's a noticeable change with more women coming through. They need the years of experience men have had.

They need the confidence as well.
Elkie: Yes, you're knocked all the time anyway. I know for myself the reason I took me such a long time to get myself involved with a band was confidence. I didn't have any confidence in myself.
Yvonne: Some male musicians don't take female singers seriously because they don't think their voices are much good...
Elkie: I'll give you an example. I did a tribute gig for Tubby Hayes about four weeks ago and I got a vibe from the musicians before I'd even sung a note — "oh, we all know about you" kind of thing.
But as soon as I opened my mouth to sing they changed completely, they were completely different towards me.
Maddy: So you had to prove yourself first?
Elkie: Yes.
Maddy: But don't you think that's the same with any singer?
Elkie: No, I don't think so really.
MM: But you say you once lacked confidence. Why?
Elkie: I think there was a time, y'know, when I felt very paranoid. I felt everyone was having a go at me, I just couldn't give anything of myself.
MM: Was that specifically because you were female?
Marion: I think that's a specifically female problem. Not just with Elkie, it's probably the way we all feel. And besides, in rock there have been two female alternatives, both of which are pretty stinking.

something they enjoyed very much, they took their opportunities. So I'm not knocking them at all.
I'm saying that out of those two alternatives neither of them appeals very much. So you have to try and break out of the traditional singer role — like Jay's in.
She was just herself and her act was herself. It wasn't male and it wasn't the traditional female role; it was pure artistic talent.
Maddy: Very largely that's a personal problem that affects both sexes. Putting their own thing over is just a common problem.
MM: But looking back to the Fifties and the early-Sixties, it seems that all the big stars were male. Why?
Elkie: That's down to your music papers.
MM: Do you think critics have been down on women artists?
Marion: I don't think you've given them the space they deserve...
Elkie: There are a lot of good female singers around, but they're just not publicised.
MM: Isn't there an element of paranoia in what you're claiming?
Elkie: What? I'd like to say there's more paranoia among the male members of my band than there is in me.
MM: Another problem, presumably, is getting your music treated seriously.
Marsha: For instance, wouldn't you say that the way you looked was more important — to much of the media anyway — than your music?
Marsha: Oh definitely. I mean, if somebody tried to attribute my notoriety to my accomplishments, well, there are no accomplishments.
I was in the chorus of a show which was very successful and I was there for only six months of the five years it ran. I've had four records released, none of which have been successful.
I didn't do anything in Half, period. I mean, I was literally chorus. I didn't have a solo spot in the show...
Elkie: I always thought you did, I mean, after the way you were publicised.
Marsha: Right! But that's the journalism trip. They came down to take pictures after a preview show and there were a lot of kids who were all dressed alike, but I happened to have more hair than anybody else on stage so all

the photographers went for me.
And it wasn't being clever, it was just that I had more hair.
Remember, at the time I was coming along, especially as far as England was concerned, there was a lot going down in America with black naturalism.
And I was one of the few people here who pictorially they were able to exploit with the hair. They thought I looked like what black America was all about.
And then I was signed to a record label as basically a publicity hype, which I was. I mean, I knew I — all about music. I can hardly pitch.
But I was willing to go along with it all and I put a record out. And when I went to promote the record on Top Of The Pops my attire, so to speak, caused a lot of hurrahs.
I was showing cleavage, but instead of it being top cleavage, it was bottom cleavage.
And suddenly every gig I did after that it was like "what are you doing here in jeans. We expected you to be wearing the suit you had for Top Of The Pops."
Marion: What did you have in mind when you wore that suit?
Marsha: I liked it. And c'mon, we're in the pop business and pop is a very immediate business.
The gig is either they recognise you and identify with you or they don't. But basically I'm hype. If you try and say it was music, well, what music?
There was the Isle Of Wight Festival, for instance. I was wearing short-shorts, some black boots, gloves and some jewelry — trying to send up the camp scene.
But they took it seriously. And the reason they — the press that is — took it seriously was because there weren't too many other female artists on the bill.
The others were sitting on stools so it was much easier for the photographers to get a sensational picture of my crotch.
What mattered to them was that they had to make some statement about the Festival and so my picture was splattered all over the front pages the next day.
But you either get into the business knowing that's going to happen or you naively

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One is the passive female stereotype where you — and I'm not knocking any female who sings this way because they've managed to get there, which is something — stay very still and you play a guitar and you sing very sweetly.
That is one role. The other role is aping the male stereotype, which is Barie Quattri, right?
Elkie: If you go back six or seven years there were an many female singers around, but they were all solo artists.
Marion: But they were just product.
Maddy: I'm not sure they thought of themselves as just product.
Marion: No, I'm sure they didn't. They were doing



SUSIE WATSON-TAYLOR:

If someone has ability, it doesn't matter what sex they are



MARSHA HUNT:

The pop business has always exploited sexuality



YVONNE ELLIMAN:

Some male musicians don't take female singers seriously

confront the business thinking that you are not going to be exploited on that level. Or you can go in determined not to be exploited at all. Maddy: — and then you don't make it. Marsha: You don't make it, right. One reason I did what I did was because I was tired of English roses, I mean, the sweethearts who sing in front of the microphone and it's all civilized. MM: Do you think people have been forced into that role? Marsha: I don't know. For example Mary Hopkin is a really lovely lady who has something to say and who has definite feelings about a whole number of things. But the way she was exploited in the press and the business was as England's sweetheart, or even the Beatles sweetheart. Marlon: Yeah, it was sick. Marsha: — the sickening thing wasn't Mary — she's not a sickening person — but Ekkie: But that's not just a problem for women. You can say the same thing about men. If you're going to let yourself be exploited, if you say OK I really want to be a success so... Maddy: I agree, it's the same for men, surely. Marsha: You don't make it, right. Marlon: But don't you think that's an incredibly negative attitude. Just to say "right, I'm going to be exploited because I'm female" is negative. You say OK accept it or don't go in. Why? Marsha: That's not right, I said there were three ways of going into the business... Marlon: Yeah, but we can discount two of them. Marsha: No, not necessarily. Ekkie: If you're talking about having to put yourself over on stage, well, I wear quite sexy outfits and the only time I've been noticed in the business has been since I started putting myself over wearing nice things. OK I can sing, but like you say, it's irrelevant sometimes whether you can sing. MM: But surely David Bowie and Mick Jagger got exactly the same kind of national press coverage as Marsha, purely because they look good? Maddy: Sure, if you open a paper and see a picture of an attractive person, you're obviously going to look at it. That's a fact of life. Marsha: Now wait a minute! We're talking about the pop business. And the one thing the pop business has always exploited has been sexuality. And that means visually too. And women in pop are in much the same situation as blacks have been. You've got to slip in through the side door and once you're in, then do your damage. But you're kidding yourself if you think you're going to walk in through the front door on your own terms because the world's been going too long on somebody else's terms. So if they're going to exploit you as a woman, they're going to exploit you... Ekkie: Yeah, I've been singing

ever since I can remember but until I started putting myself across sexually, putting myself across wearing skirts and little bikini tops, nobody wanted to know. Marlon: How do you feel about that? Ekkie: In some ways quite bad. But it's a fact that you've got to put on a show, it's expected today. Marsha: Now listen, how long have male singers been wearing light, tight pants? Ekkie: Oh ages and ages... Marsha: Right! So if women say they're not going to approach from that basic, sexually exploited level I say f--- it, you've got to go through the side door. You gotta get in there first! Because you can sit there on the side lines reaching no audience and making no money forever and a day trying to do it the "right" way. But the real way to do it is first get in there, and then make your statement. MM: Do you think women artists have any special appeal? Marsha: I don't know, I think maybe that women came to see me because it was like a breath of fresh air I was doing something apart from standing there singing. I was asserting something. I mean, I wasn't carrying any flags across the stage, but I was getting up there and doing what I wanted to do. Marlon: So it had a liberating effect on the female audience, yes? Marsha: Ahh, well, one of the things which always seemed to turn audiences on, for instance, was when I did a peculiar gig in Scotland once and threatened to punch I out of someone who came up on stage. And the kids just went mad. I think they were excited by the idea of a chick standing in front of a guy threatening to punch his head in. MM: Yeah, OK. But this kind of aggressive female role is comparatively new in rock. More traditionally they've played a coy, perhaps passive role like the Motown singers, yes? Marsha: I don't know. That kind of image had been there for a long time before and Motown were only just reviving something which had been lost, the importance of female vocalists. And besides, the image was only play-acting. Tamla was the first company which attempted to commercialize black music for white audiences and in doing that musically, it had to substantiate that visually by having people who were play acting. When I dug Diana Ross, however, she was a chick on the streets as far as I was concerned. And no matter how much she stood on stage in her sweet dresses and fur-trimmed coats, she was still a chick on the streets to me. I mean, she came from Detroit, and that's a hard town. So one assumes that, under the facade, there's something a bit tougher lying dormant. But when I came along I don't think there were any other chicks doing what I

was doing. Ahh, well, I'll tell you who's a tough cookie, and who's been a tough cookie all down the line, and that's Tina Turner. Marlon: But she's still dominated by Ike, isn't she? He still says what she should wear, and what the backing band should wear... Marsha: Sure, we know that, but does the audience? MM: How important to all of you is a band like Fanny? Marlon: Not important. Maddy: Not important to what? Marlon: The idea of forming an all-girl group is amazing, but I also think that what they've produced has been so disappointing that people say, there you are, all-girl group can't do it. Maddy: But you were hoping for too much. You wanted to prove a point and that's just not fair. They're a good band and they gave out on stage an image which wasn't too much, but simply of four people playing music. I think they were important because they were the first all-girl band, and they did it without being strongly aggressive — and neither were they overly feminine... Marsha: But does anybody here think that females control the pop business? Yvonne: Sure. Marlon: You're joking! Marsha: Of course we control it! Give yourself a little bit of credit. Marlon: What do you mean, "control"? Listen, I phoned up every single record company today, to find out whether they had any female artists on tour and they all said they had nothing at all and anyway, women don't sell records... Marsha: Hang on, hang on! I think we control the music industry. First of all I think women control the world, period. Secondly I think they control the music industry. Look who's on top in the business — the Osmonds, the Gary Glitters... Marlon: Female audiences you're talking about. Marsha: Right! The industry has to create artists who satisfy the women who buy the records who make the stars. So we're controlling the s---. Yvonne: We're controlling the market, that's for sure. Marsha: And pop is a business. If we control the market then we control the business. And if we, as women performers, are too stupid to get out there and see if we can attract the other half of the population, the male half, then... Maddy: But if we're exploited so much, why aren't we attracting the male audience? Marsha: Look, it's simple. Take me, for example, I don't want to go out on the road. And I think women treat themselves too preciously, more preciously than male artists. I don't think too many women would subject themselves to the kind of hardships men regularly subject themselves to on the road. We don't want those kind of pressures just to attain success. Yvonne: I think women feel themselves to be too fragile. Marsha: And pop is a business. If we control the market then we control the

business. MM: But how many female managers are there? Susie: I know of three. And that's on hearsay, I've never met any of them. MM: Why aren't there more? Susie: I don't know, I can't tell you quite honestly. MM: So how did you become a manager? Susie: Well, I worked with Joe Boyd for a year and I was the band's personal manager.

And then Joe quit and I was just the only person left. I didn't have any considerations that because I was a woman I maybe couldn't do the job, only that perhaps I didn't have enough experience. That's how I did it, I kind of fell into the job. If someone has ability in this particular area we're talking about, music, it doesn't honestly matter what sex they are.

And I think more women ought to wake up to the fact that they have inherent abilities that perhaps they've been conditioned into thinking they haven't got. Marsha: Who manages John Lennon? Yoko? Does? Who manages Keith Richards? Probably Anita Pallenberg, Mick Jagger? Probably Bianca. Who manages Marc Bolan? June. So maybe where we're stupid is in not prying up

our 20 per cent. Where women continually lose out is when they allow their emotions to take over. I think it's crazy we don't organize ourselves a little better. I doubt very seriously whether June Bolan picks up her 20 per cent, but she should f--- well have it. MM: That still doesn't

continued over

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Richie Havens

from previous page

answer the question why there aren't more actual female managers?

Susie: It's a lot to do with upbringing and the fact society up until this century has been amazing right on chicks — until the 1950s gettin' women's come along, I suppose.

Marsha: But how many young managers, male or female are there? People usually establish themselves as managers during their late-20s and early-30s and many women, during that time in their lives, have committed themselves in families.

And a manager cannot have the responsibility of a baby making up at 4 in the morning wanting you while you're in Timbuktu with some group or other.

Maddie: Always comes up, doesn't it? Either you respect your kids or you reject the idea of becoming a mother.

I remember, for example, that when I became pregnant I had to go to my managers and say to my husband and say to them, "I'm getting ready to have a kid which means I'm not going to be able to work."

That means you're going to be out of a gig as well. It's not such a nice thing. It was a great thing for me, but it wasn't for the people who were depending on me.

MM: But there are whole areas of the music business which haven't been infiltrated by women?

Susie: I think there's not enough general agreement that chicks can do the job. When you have something which is generally agreed upon, then that something usually happens.

To use a mundane example, it's generally agreed most people should go to work at 9:30 in the morning, so as a consequence most people do.

If there was a tremendous amount of agreement on this planet right now that women can do a good job, then women would be out doing those jobs.

MM: But do you think the music business is any more sexist than other areas of society?

Susie: I don't think so. You find vast areas of chauvinism in any area of society.

Marsha: Could anybody tell me whether groups are any indication of chauvinism?

Marion: Groups are women who've caught the bug of those business and the only way they can be part of it is by using their sexuality. And if that is the only way, then they're going to use it. But it breeds competition between chicks which is something

we're trying to break down.

MM: So we get back to my first question. Are the only real roles for women in rock those of fan — and groupie?

Maddy: Well, there don't seem to be any male groupies, probably because men tend to be more shy, more reticent.

Marsha: I think young kids tend to be intimidated by female success. A groupie is someone who frequents groups, not necessarily because they respect their art but because they admire that particular person.

I mean, the Plaster Casters aren't shut down there because so-and-so has a good record. And if you're talking about groupies who are kids on the streets you tell me which guys have hated like six chicks in the business.

I'm talking about hardcore groupies, not fans.

And I'll tell you why there are so few. It's because we make ourselves less available.

Women are still in a position where they feel sexually exploited and female artists less readily put themselves in that position than a man who feels more like the aggressor.

Flake: Now look, it all depends on how female artists behave. The only reason to me why groupies have become so popular is because groups dig to f — em.

Now if all the female performers right now dug f — guys who came round after gigs then you'd have male groupies.

Marsha: I think the whole groupie subject should be treated less lightly because it revolves around one's orientation towards sex and promiscuity.

And the female orientation is on a totally different level to men.

MM: To go back to the main point under discussion, do you feel any of the major changes in rock music have been created by women?

Marsha: Didn't the Supremes do anything? Martha and the Vandellas? Basically Motown was founded on female success. And during the Fifties, even, there was a much more equal balance between male and female artists.

But then the group thing came in, and it was not only groups singing, but also groups playing instruments.

The chicks, however, who hadn't been sitting behind drum kits lost out — that's when the push-back came, when the pop industry became a group orientated business.

Marion: ... because they'd been into the vocal aspect of pop and then suddenly



Dialogue

Marsha: Right. Groups then became the most important.

Marion: And because women weren't experienced as musicians, whom, where did they go?

Yvonne: That's the problem. There are virtually no women musicians around.

Marsha: Anyway, that's when the change came. And Motown revived the importance of the woman vocalist.

Marion: But why do they go on singing stuff like "My Guy" — "there's nothing in this world I wouldn't do for my guy"? All that junk.

Marsha: Now listen. Is there anything you wouldn't do for your guy? I mean, they're just singing about love.

Marion: Yeah, but I'd consciously try to avoid singing it, because there's been too much of it.

Marsha: As far as chicks who

are doing something heavy are concerned, to my mind the first girl who really came out with some balls was Nina Simone. She was a woman who was asserting herself.

MM: Sure, but are you saying talent always wins through?

Marsha: It's talent plus endurance. And it tends to be that while one is persevering you are also in your 20s getting pregnant. And that makes things difficult.

I mean, I'm not taking my baby on the road with me for seven nights a week.

Marion: It's amazing you know, but I've been doing a series of interviews with women in the industry and I've always asked them, stock question, why there aren't more of them in the business.

And they've always said that once there are children there are too many responsibilities and they can't take them, y'know, they revert back and lose everything they once had. It's such a stock answer.

Marsha: It's not a stock answer.

Marion: But there must be a way round it.

Marsha: What is the way? Nannies?

Marion: No, but there must be a way of improving the situation because at the moment there seem to be 105 men to every woman in the business.

Marsha: You have to decide whether you're going to be an artist — or manager — or you come to the point where you say, OK, I can't be out there seven nights a week because of the baby.

MM: But female artists are still going to be discovered by male A and R directors, the promotion team, by and large, is going to be made and so on, right up to the managing director. So we're left with my original statement that women's role, more in fact, is as fans — with a few exceptions.

Maddy: I think there are more female artists than you actually give credit for.

Yvonne: If a woman's talented, she's going to make it.

MM: But how possible is it, for instance, for women to become A and R directors?

Marion: Impossible. I'm sorry, but I've talked to a lot of women in the music business and they all consider that kind of move impossible.

But from the point of view of my optimism, I consider it possible. But as soon as a woman enters the record

business virtually everyone in authority is a man.

So she's in a corner with only one thing she can use — her sexuality.

And a lot of them, in that corner, will use that and I don't blame them a bit. All I'm saying is, we could change all that.

Marsha: But don't you think, Marion, that women are stupid because they don't use their sexuality — they allow themselves to be used?

Marion: But do female artists get the same money as male artists of comparable status?

Yvonne: Well, speaking for myself, I got paid more than anyone else working on the set of Jesus Christ Superstar

Marion: So there's no financial discrimination?

Marsha: No, I should think we got more money, mainly because there are fewer of us.

Susie: An agent gets the best price he can for a band. After that it's the individual manager's responsibility to split it up between the group's members. So there's no real financial discrimination.

MM: So is there real resistance to women in rock. Or is it even just a question of women's own attitudes — thinking they can't make it?

Marsha: I'm sorry, but I don't think you can reduce it to just women in the music business. I think it keeps coming back to women in society.

Maddy: But women can do as well as they want, the basic thing is making them want to do it.

Susie: People have to be encouraged. If any woman wants to do something, it's a matter of encouragement.

Maddy: They have to re-evaluate themselves and their abilities.

Marsha: Yes, but in re-evaluating themselves I think women should consider that they're much too emotional and we have to divorce ourselves from that.

We have to become more calculating, because business is much more calculating.

Maddy: But that's just playing men's roles. Why should women become less emotional?

Marsha: If you're going to play at business, then play it at a business level.

Maddy: But that just means playing by men's rules.

Marsha: Now look, you're trying to change the world all at once. You have either got to — as a woman — approach the business world as it stands.

And pop is a business — we're all involved in it. You're not going to change it all at once.

Maddy: But if you change your approach you're never going to change back.

Marsha: You're not going to change men's attitudes to women all at once. You're going to have to do it one step at a time and the first step is to get in there and fight.

Maddy: But by the time you've made it — your way — you've forgotten why you wanted to get there in the first place.

Susie: It's hard for women to succeed today because we're still at a pioneering stage.

Although the suffragettes pioneered women's rights it was at a level below what we're talking about today.

And what you always find in a pioneer atmosphere is a whole lot of toughness.

MM: Do you think, therefore, that to be a successful woman today you've got to be extra good at your job?

Susie: At the moment, yes. And that's a great challenge.



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ENO'S

"I'll make a prediction here," said Brian Eno, stretched out on a sofa and looking as wan and wasted as a consumptive 19th century poet.

"I think, in fact, I shall be seen as a rock revivalist in a funny way because the thing that people miss when they do their rock revival rubbish is the fact that early rock music was, in a lot of cases, the product of incompetence, not competence."

And if there's one thing that Eno is, it's an incompetent musician. That's what he thinks anyway.

"There's a misconception," he continued, "that these people were brilliant musicians and they weren't. They were brilliant musicians in the spiritual sense. They had terrific ideas and a lot of ball or whatever. They knew what the physical function of music was, but they weren't virtuosos."

Just like Eno, see? The reaction he's predicted should follow the release on January 11 of this solo album. He's finished it. He played me the tapes. It's great stuff, marvellous fun.

There's a track with out of tune piano, there's a track that's just two notes, there's a track with a frantic Fripp screeching a violent solo, there's a track with great and witty lyrics, which sounds as though it just

Brian Eno is an incompetent musician with a love of absurd and ridiculous according to Eno. His project: Percy Edwards Winifred Atwell rock. He talks to Geoff B...

might be a dig at Ferry. Lovely titles too — "Blank Flank," "Dead Finks Don't Talk," "Driving Me Backwards."

Brian Eno is a complete contradiction. His glamorous stage appearance presupposes a cultured speech, a distant coolness. In private his accent is softened cockney, his manner is open and friendly.

His face is like one of Tolstoy's starving artists. Gaunt, aquiline, sensitive nose, high cheek bones topped with thinning white hair which is streaked with reddish rust colouring over the right ear.

The surroundings in this

Ladbroke Grove living room match the image perfectly. Faded elegance. A fox fur hanging over a case room divider, a broken rocking horse in one corner, shelves of books, records and tapes in another.

Since leaving Roxy, Eno's been working prolifically. He's recorded an album with Bob Fripp, he's recorded his own solo album, he's recorded material for future solo albums and he's heavily involved in the formation of an avant garde music label.

All this and he's bringing fun back into rock too. It has made him ill. He can't swallow yet, he's often very, very hungry. The night

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WHERE IT'S AT

Incompetent love of theulous— His next downwards and rocking out. f Brown

room. He's far from being a competent pianist. He's often night

before he's bought a three-course meal and, he says, had just about managed to eat the soup. His weight is down to 85 lbs and, dressed in black shirt and trousers, he looks like a pencil.

But though he's not physically fit his eyes have a bright sparkle. They laugh.

Brian Eno left Roxy Music because he got bored.

"First of all let me say that I think Roxy is a great band and I think their new album is terrific."

Right.

"But what I lack for me is one of the most important elements of my musical life, which is insanity. I'm interested in things being abused and there was something really exciting in Roxy at one time. We were juxtaposing things that didn't naturally fit together."

Brian liked the awkwardness of the early band — "things were just being collaged together."

"The element of clumsiness and grotesqueness that arose from that early thing ceased to be there."

Everyone in Roxy had completely different talents and interests and "there was a terrific tension at one stage in the music, which I really enjoyed."

You'd get one person playing simple rhythms (himself, for instance, stabbing chords on piano, playing simply through sheer necessity) and another would play complex patterns over the top.

There's a lot of that contrast in ability on his solo album because he used musicians from totally different areas on the sessions. There was, for instance, Fripp and John Wetton on bass and Simon King on drums "and me on piano and I can't play piano to save my life."

"I think it's successful because the piano and drums are so restricted in what they do that it gives those other instruments a terrific amount of freedom."

There's an impression that Eno is trying to recreate the early spirit of Roxy Music and take it in a direction that he would've preferred. There is, however, no great evidence of any personal friction between Eno and Fripp.

"The problem in the last year of being in Roxy was that I didn't feel that there was any time to experiment."

Eno would get an idea he'd want to try, but he'd need time to set it up, say an hour.

"Since we were all paying equally for the studio time it's quite expensive... it works out at about £10 each for me to do an experiment and it's in the nature of an experiment that it might fail."

He laughs. He says Eno is that rock music, says Eno, is that "experimental music is successful. That, he says, is obviously not true. It wouldn't be an experiment if you weren't that chance of a whole there wasn't a whole failure. He's spent a whole day in studio time just trying for a sound and he never reached it. That's the worst thing about

feeling that constraint of time is you feel you must make safe experiments, as you don't actually move very far because you do things that you know have a very good chance of succeeding."

Eno first got into music through poetry. He used to sing along to records a lot, of course, and by the time he was ten could do a very fair Buddy Holly imitation. He never thought he'd be in a group though. He couldn't play an instrument, which doesn't really help, and he had no inclination to learn, which also doesn't help.

His first real instrument was a tape recorder.

"It was the first thing I learnt to use in a creative way, I think the only way one can define a musical instrument is a piece of equipment, be it a piece of wood with metal on or a couple of engines with tape on them, that one uses to create or transform sounds."

The first things Eno did were connected with poetic poetry rather than music and singing. He'd build up tracks with spoken words and then he'd talk over the top of them. He did this at Ipswich Art College where he was studying art.

"I was a painter... not a very good one, incidentally."

He leans over the side of the sofa and produces a plastic bag. It's full of notebooks. In them are descriptions of his paintings. "They're far better than the paintings, they really are" (that eye-sparking laugh again) "someone's making a film about the notebooks at the moment."

He opens one. It's full of minute writing and diagrams. They go back to when he was about 16 and look like Leonardo da Vinci's earliest doodlings.

"Then I gradually found myself becoming more and more interested in avant garde music."

He found that music was a much quicker medium than painting and therefore more satisfying to him. There wasn't such a gap between the formation of an idea and its execution. That's why he rarely finished a painting. He'd already conceived another idea and the old one bored him.

His paintings are unfinished or completed in "a very unconvincing way. They looked as if I'd got bored half-way through, which in fact is what had happened."

Music was that much more immediate. As soon as you start you're making sounds. "It's an activity that has a more direct emotional appeal."

That's why most of the art forms revolve around music, says Eno. He shifts his light bulk in the sofa. His empty stomach is causing some aggravation.

He got into rock music in 1969. He was a singer for a short while before returning to the avant garde fold. But it was an important few months. The group was Maxwell Demon.

Their music, says Eno, was "not unlike some of the stuff on my album actually. It was very advanced in some ways but backward in others. We didn't rehearse very much and I never used to write lyrics, or not very much. I used to improvise them which is, in fact, how most of the lyrics in this (solo album) are done."

Eno improvises and then writes the lyrics down — "the way I write lyrics is very interesting — I don't know if I should reveal it before I patent it."

Maxwell Demon was an ambitious project. It took a lot of confidence to get on stage with ten minutes rehearsed music and play for an hour. By definition, improvisatory bands like that often do things which don't work out. Eno found it "quite nerve-racking."

"I thought it craved the indulgence of the audience a bit too much really, but it was a very useful experience because it indicated that I

did have a feeling for rock music that I wasn't aware of before, and also that I really loved singing. I really loved it very, very much. And I never forgot that."

After Maxwell Demon broke up Eno thought that this flirtation with rock had come to an end. The fact that he couldn't play an instrument was the problem once again, he'd be a luxury in any group.

Then in early 1971 a group was formed that needed a luxury addition. Eno joined Roxy. He'd known Andy Mackay from some work they'd done on one or two avant garde electronic music things.

One of the reasons Eno thinks he was asked to join is because he wouldn't play the instrument in an ordinary way, "which is the most pedestrian and boring way imaginable where they treated it as an extended Farfisa organ."

It's not as good as a Farfisa for that type of work says Eno, and anyway he thinks that the term Synthesizers should be extended to include the more general term "electronics." The people he likes for electronics are Phil Spector, Jimi Hendrix. People who realize that "what they're doing is a whole extended process right up to the loudspeakers."

"I don't like synthesizers. I must confess at this stage. They've got so many bad associations."

He's always asked about people like Walter Carlos and so on but says "I'm totally

The collaboration happened quite by accident when Eno mentioned to Fripp that he's invented something that treated guitar sounds in an unusual way. Bob popped in one night, tried out the device, immediately realized what was happening to the sounds and adapted to it, played to it as though it was the most natural thing to do.

"The first side of that album took literally 13 minutes to make. Nobody believes that because there were about 50 guitars on it and it wasn't doctored or anything."

Eno has "invented" a whole mess of things that relate to the use of tape recorders. Once you accept, he says, that all you're dealing with is time and the ability to hold things from the past it's quite simple.

"Nothing I've ever done with a tape recorder is brilliant... it's just obvious if you think of what the true function of a tape recorder is — if you think of it as an automatic musical collage device."

Brian Eno reckons he'll perform on stage again at some time, but no heavy touring. "I think what I'm doing at the moment is much more important to me than performing anyway."

He prefers the studio. It's become his natural environment. He doesn't feel it necessary to direct musicians. He just listens to what they're playing and "then I'd take what they're doing and say 'What position does this put me in and how can I justify the musical idea to suit'

what sounds I want, though in technical terms I might not be able to express them as well."

In many ways he sounded like Willie Mitchell describing the development of the "Al Green" sound.

Eno has already started on his second solo album. It sounds, judging by the tapes he played me, an extension of the first album. No new directions, just working the same field, a bit more.

He shifts in the sofa again and looks uncomfortable, pained. A bit more talk about Roxy perhaps.

He enjoyed America when they were there. Not the playing but the stimulating tension of New York, Los Angeles, and Chicago.

"I got the feeling that I enjoyed America more than anyone else in Roxy. It was disappointing in terms of playing because it was a very badly structured tour."

Eno hates touring. So much time is wasted in travelling so little is spent on music. On that US tour he worked out that they were in America for four or five weeks. In all they played ten hours music. Such a waste.

Now he's left Roxy the group has apparently, eased off the glamour. "I assume they'll have replaced it with some other kind of image. I don't know, but Roxy is in a position now where it doesn't have to push itself in any way. People are going to come to the concerts however the band looks or however they play," he laughs that twinkling laugh.

It's true, it's evidently true. That accent, the

do something it gets responded to well so you do it a bit more and you keep going it more until the response starts falling off."

He's always been doing things like the glam bit though. "It wasn't a difficult thing to do, I didn't suddenly think I've gotta change my life and do this," it just seemed like a natural thing for me to do."

He shifts over more. Lights a cigarette. The pause lengthens. That smile erupts. "It's connected with sexual affairs quite strongly. I should imagine in a way that I can't amplify on either."

Then let us talk, I suggested, about the avant garde label he's trying to set up.

At present there's Gavin Briri and there's the Portsmouth Sinfonia.

Briri, it seems, happened to be walking under Waterloo Arch in 1968 with a portable tape recorder in hand. He recorded a tramp singing a hymn — "Jesus Blood." He made a tape loop of it, wrote a score for it, hired a small orchestra and recorded each instrument coming in one at a time. First strings, then bass, then tuba, the organ etc. So that over this "very sad, broken old voice" a beautiful orchestra builds up.

Sounds a bit like "Amazing Grace" to me but Eno reckons it'll get compared to Terry Riley. Everything avant garde gets compared to Terry Riley, he says, and cites a review of the Fripp/Eno album as evidence.

The Sinfonia are, says Eno, "A group of musicians of

avg. but Eno's enthusiastic about it. "The vast majority of these people can't play their instruments and yet they are definitely producing music."

Brian Eno is the exact antithesis to the Portsmouth Sinfonia: "and if you think I'm 'bad at guitar' the smile glows again."

There's also another project he's trying with "I actually thought of writing a piece of music and not using rock musicians at all for it and yet try to make it sound like rock music. People like Manfred Mann and Larry Adler and Percy Edwards. It would be just amazing to get them into a studio to try to make rock music with them."

Though he may be feeling physically drained at the moment, Eno's been talking for almost two hours with infectious enthusiasm. If he sells enough solo albums, he may get on the road but it'll have to be a short tour.

Travelling is, he reiterates, an unproductive chore and his health deteriorates and he needs a long time after to get creatively thinking again. He's unsure whether the usefulness of playing live is worth the aggravation, though it does feed a certain side of his ego.

Eno on stage getting the buzz from the crowds, roaring through the encore ("Roxy always played best on encores") then slumping like a zombie in the dressing room. Is that all there is?

"Inevitably you want something more to happen to carry the feeling on." A recording studio back at the



bored by them, I really am."

In electronics and avant garde music, John Cage has most influenced him as a theorist; Morton Feldman has been most important as a composer. "The idea of music as being just a chunk out of a longer continuum has always appealed to me. That's why I like the Velvet Underground. You get the feeling with a lot of their tracks that they started many years before and they'll end many years later and all you're hearing is just a chunk taken out somewhere and put on to the record."

Much of Eno's solo album has that same feeling; quite a lot of the Fripp/Eno set has it too.

"I just find myself so happy in studios... (that laugh again) ...so happy I just speed my life in them and feel very tired and very ill as a result."

The musicians on the solo album, says Eno, don't mind his manipulation of their sound. They know what to expect when they play on his sessions... "if nothing else I'm known as being a mutator of sound."

"I learnt very much doing this album. I did this very quickly. I recorded it in 12 days so it's quite a cheap album."

He had a good relationship with the engineer, which was important for his type of work. "Especially I know

"less" and "itches" are beginning to fall away like autumn leaves. "After a while so many assumptions are made about your music, the audience is actually hearing assumptions rather than sounds. It really is irrelevant how Roxy play — for a while anyway."

Eno, by the way, thinks they play very well but were under-rehearsed for the start of their tour. He'll probably go see them at the Rainbow.

Had Eno developed a "glamorous" image deliberately? Was this a slight blush?

"I don't think one ever does consciously plan out a campaign that way. What tends to happen is that you

varying degrees of competence. Some can play, some can't, some can read music, some can't. There seem to be more can't than cans."

They try to play the popular classics seriously but their untutored personnel ensures it comes out sounding very funny. The violin section for instance, has a good lead violinist whose fingering is copied by the man sitting next to him, who is copied by the one next to him and so on.

"So there's a delay in terms of time and a decay in terms of accuracy... you get this very lush feeling to the thing."

It may sound pretty appalling but Eno's enthusiastic about it. "The vast majority of these people can't play their instruments and yet they are definitely producing music."

Brian Eno is the exact antithesis to the Portsmouth Sinfonia: "and if you think I'm 'bad at guitar' the smile glows again."

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"Inevitably you want something more to happen to carry the feeling on." A recording studio back at the

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STUDENT STATEMENT

THE Wallers tour next month indicates a significant change of attitude among students towards ethnic black music. Thirteen out of the twenty dates the Jamaican reggae group will be playing are colleges.

Not so long ago this kind of band would have been unthought of for campus audiences.

It was the Wallers' successful tour last spring that enlightened a lot of social secretaries. Island found an initial reluctance among them to book the group, but now the company prophesies more than just a groundswell of interest in the future.

Big surprise of the spring tour was that the Wallers went down fine at college venues but bombed out entirely at traditional reggae clubs. Island put it down to the fact that the group were not flash enough for the clubs.

At the colleges, however, the Wallers' rough and ready nature was right.

Island's Maggie McCurry said: "It woke up the colleges and everybody breathed a sigh of relief. The more adventurous social secretaries took the Wallers first and now others have picked up on them."

"Colleges are more prepared to accept things a bit out of the ordinary now. But it took a lot to convince them the Wallers would go down well."

A word of warning though to social secretaries of those 13 Unions who've booked the group; don't lay on any food. The Wallers insist on eating only food they buy and cook themselves. Especially, they will never touch pork.

A CENTRAL BANK of information on entertainments may well be set up soon for social secretaries.

Based in London and staffed by the NUS, the bank would provide a two-way feedback between colleges and agencies, and also facts relating to groups and artists in the circuit.

This idea was just one to come out of the National Soc. Secs. Conference at Hatfield, where 100 colleges were represented. One of the members of the conference steering committee, Andy Murray, of Leeds Poly, said the object was "to combat the general feeling of people being ripped off by agencies."

The file would include fees charged by bands, dates available and even whether the artists concerned were reasonable or unreasonable in their behaviour.

"The point is not to black bands indiscriminately," said Andy. "It's merely to provide some information as to whether a band are unprofessional in their attitude." The file would not be secret and could be inspected by anyone.

It would also protect the inexperienced social secretary and improve their communication.

There is also a possibility being considered of forming a "brokerage" system for colleges, and in this way the information bank is seen as only an interim measure.

A central clearing house for acts is envisaged. If a college wanted a particular group, they would go to the NUS direct and special "brokers" would handle all negotiations. Soc. secs. would not then have to deal with the business side themselves.

Thoughts are, too, that soc. secs. will be organised into areas across the country to co-ordinate events and hold regular meetings. This, it is said, would prevent one college being played off against another.

STRANGE happenings at Leeds Poly carry more than a hint of warning to college entertainments organisers everywhere.

First, the Poly S.U. has just passed a motion preventing the social secretary from booking any bands or solo performers who are not fully paid up members of the Musicians Union.

And secondly, the local authority has slapped a noise limit on the Poly, and all other entertainment venues in the city. Will other authorities be following suit? The Leeds limit is 93 decibels, which rules out the average disco and most groups.

Andy Murray, cultural affairs vice-president at the Poly, denounced the Musicians Union ruling as "purely political".

He said: "The Students Union don't know anything about the M.U. They're just in favour of a closed shop

Black power!

by
Jeff
Ward

policy and because the M.U. is a union, they're saying it must be supported, regardless of whether it actually does anything for groups."

Andy, of course, has been put in a most difficult position, faced with a task of finding out which groups have M.U. personnel and which don't. He will have to get the information from agents and sign contracts only in good faith.

Some colleges have charged entry and now WEA are going to stipulate that in future admission MUST be free.

The show has already been in 16 of the largest universities; next on the list are Loughborough (November 8), Swansea (12) and Southampton (15). WEA would welcome invitations from more campuses.

Colleges are offered a comprehensive show including disco, lights, films, giveaway posters and T-shirts. WEA is able to provide the package with the financial burden largely borne by sponsors. Pioneer has provided 2,500 dollars worth of quad equipment and Face a speaker system.

"It's a totally unworkable situation," he added, "an arbitrary and repressive decision. It imposes the decision to join a union."

An attempt will be made to get the motion rescinded, but the noise controls which have been imposed on public health grounds look like being a bigger problem in the long run.

The controls take effect from January 1. Anyone who holds a music and dancing licence in Leeds will be obliged to keep music within 93 decibels, two metres from the speakers. Inspectors with noise meters will drop in now and again to see that the law is being kept.

The Poly have measured their own disco which gives out well over 93 decibels, but which is normally acceptable to an audience.

Of course, group sound goes much higher! ELO were measured at 116 decibels when they appeared at the college. Now a clause on decibel output will have to be introduced into contracts.

A QUADROPHONIC road show is going down big in universities all over the country. So big in fact, that some social secretaries have made profit out of it — when in fact the show is put on free by WEA.

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CARAVAN are full of nothing but praise for the ten colleges they have just toured, in particular Oxford Poly and Scottish venues.

John Perry (bass) said: "We were quite surprised at how much they all knew about us. It was really great. Also, colleges often find it difficult to get things together at the beginnings of years and you get new soc. secs. who perhaps haven't had much experience. But this year they've been okay and backstage organisation was very good."

"To a certain extent Caravan are categorised as a university band, and they are very important to us."

Naturally enough, Caravan will be doing another college tour next term. For the moment, they're saying thanks a lot for their recent rousing receptions.



CARAVAN: praising colleges

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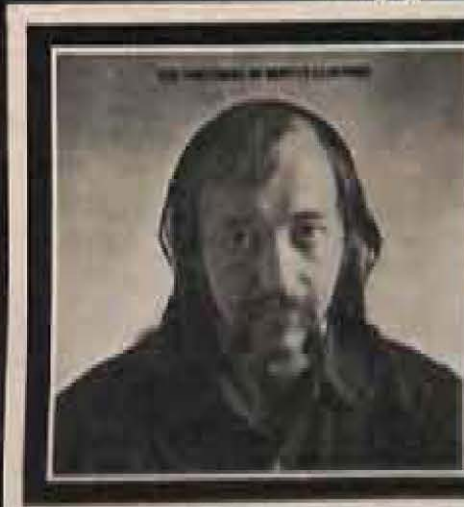
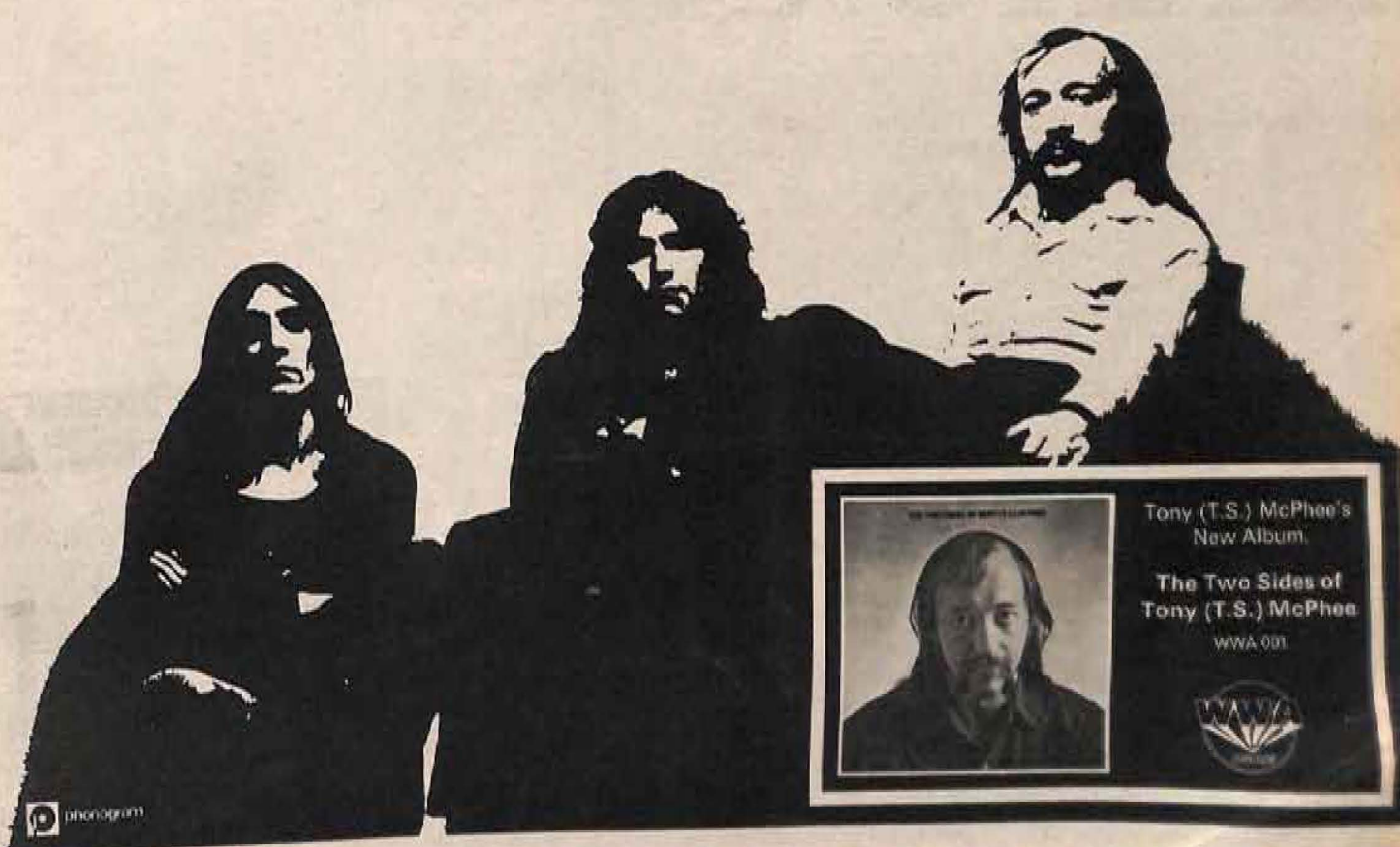
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Nov 14	ABERDEEN
Nov 18	OXFORD
Nov 20	GUILDFORD
Nov 21	BIRMINGHAM
Nov 22	BARROW-IN-FURNESS
Nov 23	NEWCASTLE-UPON-TYNE

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Winter Gardens
The Apollo
Music Hall
New Theatre
Civic Hall
Town Hall
Civic Hall
City Hall

Nov 24	ST. ALBANS
Nov 25	LIVERPOOL
Nov 26	BRIGHTON
Nov 27	LEEDS
Nov 29	PRESTON
Nov 30	SHEFFIELD
Dec 1	BRISTOL
Dec 2	GRAVESEND
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making music:

ORGAN today is one of the most popular instruments in jazz and rock music. And yet it used to be regarded as unwieldy and strictly for Sandy McPherson and the light music recitalists.

But a combination of personal endeavour, imagination and technical advance has made the electric organ one of the most powerful voices of musical expression, and its exponential rise in popularity with the biggest stars in popular music.

The rise of the organ — it was not long ago the piano — is traced in a fascinating way back to the 18th century when the organ was used to accompany the singing of the "Mighty Wurlitzer". This was the spectacular instrument that rose from the orchestra pit of operas across the country.

The electric organ was a major advance in sound, it was more powerful than the piano, and it was more expressive. At a time when acoustic instruments were the rule, the electric organ, derived from the hand pumped pipe organ of old, seemed revolutionary.

But the mechanics of the electric organ meant it was unsuitable for any kind of swinging jazz or pop music. The delayed actions were just not responsive enough for funk aficionados. That was until the late 1950s when Fats Waller used organ occasionally, but was much happier on the more flexible piano.

The arrival of the portable electric organ which sounded like a big band in itself, made it suitable for itinerant dance band musicians, and among the earliest exponents in America was Scott Heron, whose trio included jazz musicians Otis Spann on drums and Freddy Fenn guitar. Yet another pioneer was Fela Sowande who accompanied singer Adelaide Hall.

But it wasn't until Milt Schneider, pianist with Lionel Hampton, switched to organ that things began to swing.

Jimmy Smith is acknowledged as the man who gave the Hammond organ its first authentic jazz voice, playing the instrument with tremendous verve and drive, developing a technique that utilized all its potential for real blues power. The impact of recordings like "Walk On The Wild Side" was enormous.

Organs—the sound of soul

The organ could sound like a big band in itself, and it is interesting to note that Wild Bill Davis, a pianist who switched to organ in 1948, wrote the sensational arrangement of "April in Paris" for Count Basie's orchestra, with sweeping organ chords to mind.

Organ-based small groups became tremendously popular in jazz with a whole generation of players from Shirley Scott to Jimmy McGriff. While Jimmy Smith tended to become more and more flamboyant and extravagant, there were more tasteful players like Groove Holmes and one of the best was Brother Jack McDuff, whose band, with men like Harold Vick on tenor, George Benson guitar and Joe Dukus on drums, was one of the finest in jazz.

The organ lent itself well

to rhythm and blues, and John Patton and Jimmy McGriff were among those players who inspired the surprise boom in Hammond organists on the fledgling British group scene of the mid-sixties. With the massive volume created by electric guitars, keyboard players had to switch to the organ to survive and anyway, it made a welcome alternative to playing out-of-tune uprights.

Years before the phrase "jazz-rock" became current, there were bands steaming away in clubs like London's famed Flamingo, where George Fame, John Mayall, Zoot Money, Chris Farlowe and Graham Bond urged their musicians onwards from stools at the keyboard.

This was an exciting time when barriers between pop, jazz and rock came tumbling down, and musicianship could



GRAHAM BOND/JIMMY SMITH/JON LORD

get a word in amidst the hullabaloo of day-to-day pop.

Most of the organists were either ex-rock and roll pianists like George Fame, or came out of the jazz world like Graham Bond, who in fact switched from alto after leaving the Don Rendell Quintet.

In the case of the Blue Flames, the organ provided a fountain of warm, funky chords to a swinging front line.

John Mayall's band in Flamingo days also featured a Hammond organ, and John played it much as he would his piano and harmonica, charged with blues feeling.

George Bruno Money led one of the most popular and entertaining bands. Zoot was

as much into goodtime music and looning as John Mayall was into the blues. Like the Blue Flames, the Big Roll Band featured a fine brass team.

by
Chris
Welch

Chris Farlowe's band was smaller but a hot-house of talent. There was the shy and retiring Albert Lee on guitar, and the young Dave Greenslade on organ, now of course, leader of his own band. A latter addition to the

band was an even younger Carl Palmer on drums, then aged 15.

Staking far greater use of the organ as a solo instrument was Graham Bond with the mighty Organisation. Graham leapt into the Hammond with demonic power, connecting the organ to a Leslie speaker cabinet which increased its tonal range and, significantly, introducing harsh-like chords on his famed version of "Wade In The Water," a soul-jazz hit originally made popular by Johnny Griffin's band.

This brush with Bach and indeed the whole arrangement of "Wade In The Water," which featured Ginger Baker on drums with Dick Heckstall-Smith (tenor)

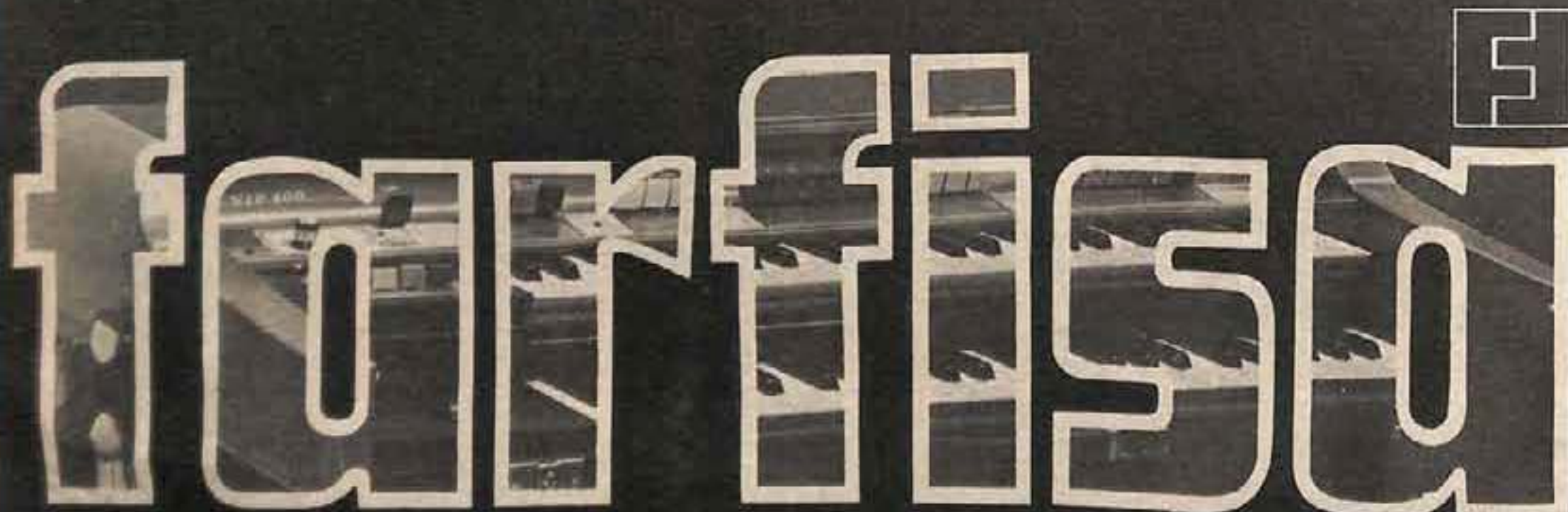
and Jack Bruce (bass), was to have great effect on many young musicians, pointing the way to progressive instrumental rock music. Bill Bruford, now drumming with King Crimson, has frequently stated that the Bond recording was a great influence in the early days of Yes.

But the first rock organist with a technique to equal the finest American players, was Brian Auger, who came to fame with Steam Packet and later The Trinity. Another renegade jazz pianist, Brian was first under the spell of Smith and McGriff, but soon established his own style and later added his own vocals to the Trinity sound.

Brian, along with Zoot and

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KEYBOARDS



Big spenders on the home front

MAKE no mistake — although the word boom may perhaps be a slight overstatement — there is still a busy and thriving market in electronic organs.

But not only among the pop groups.

Says Bill Swan Jnr., of Swans of Manchester, one of the big provincial piano and organ dealers:

"Trade is certainly buoyant and we still sell to groups, and to pubs and clubs — but well over 50 per cent of organ sales today are for home use.

"The reasoning is quite simple — just a matter of economics and social trends. Today the general mass of people have more leisure time than ever before due to shorter working hours, and simply, they are buying organs.

"From the trader's point of view the market is a big one. Take any mass of people — and probably 95 per cent of them cannot play a musical instrument. They are all our potential customers.

"In fact over recent months we ourselves have sold instruments to a wide variety of people — firemen, bus drivers, teachers, lawyers, doctors, yes — even to a refuse collector.

"Only occasionally do new groups buy an expensive organ — but many acquire one, once they become established."

"And being on the road, they usually require the portable type, to such a degree that these are now becoming very sophisticated instruments and can cost their purchasers as much as £1,000!

Brian Cooper at CBS-Arbiter in London's Tottenham Court Road, has similar comments to make.

"I would say that as much as 80 per cent of our organ sales are for home use, but so many groups are not yet into keyboards that the market is still good, even in this field.

"But the newcomer to this particular scene is climbing steadily and has yet to make its big impact. I am of course, referring to synthesizers. The trade generally has not yet got the hang of them but will certainly have to jump in fairly soon.

"I think that dealers are concerned as to whether or not it is a musical instrument or just an electronic gimmick. As a former student at the Royal College of Music I can assure them that I have found the synthesizer to be very educational.

"Prices are not outrageous — around £700 — and sales are increasing slowly but surely. Dealer push could help this along." — JERRY DAWSON.

Bond, made up the fearful crew of loonies who terrorised the London discotheque scene of the sixties.

After these pioneers, and hard at their heels came the later breed of organists, Jan Lord with the Artwoods, who later formed Deep Purple, was another Jimmy Smith man, who used to feature an excellent version of "Walk On The Wild Side," with Keef Hartley on drums.

Don Shinn who lead the Soul Agents, was another highly respected organist. His band distinguished themselves by facetiously playing Graham Bond Organisation numbers at the Marquee one night, when they were supporting the Bond men. It led to ructions, I seem to recall.

The outstanding organ hit record of the era was undoubtedly "A Whiter Shade Of Pale," in '67 which made Procol Harum a household name. The organ became an integral part of the booming underground scene, and it was featured in groups like Pink Floyd, Procol, Soft Machine, and the Crazy World Of Arthur Brown. Vincent Crane, with Arthur, was one of the most exciting players of this period, and

still is of course with Atomic Rooster.

But the band which did most for the organ's status in its battle with the guitar, was the Nice. Keith Emerson gave the instrument new flexibility and scope. Playing from the standing position, Keith attacked the instrument like a guitar. And his wide-spread influences, from jazz to the classics, made him one of the greatest entertainers in rock.

John Lord also made a great contribution in widening the scope of the organ in rock, with as wide a range of tastes as Keith, and a similarly advanced technique. Today, the brightest new star on the instrument is Rick Wakeman, who came up with the Straws, and replaced Tony Kaye in Yes.

This year Rick topped Keith Emerson in the organ polls, but Rick is still developing as a musician and the full strength of his contribution will be felt in the years to come.

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DAVE McRAE,
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player with
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and a noted
session man,
talks to
**Laurie
Henshaw**

DAVE McRAE, who plays with Ian Carr's Nucleus, also has a wealth of experience on keyboard instruments as a much-in-demand session man for recording and film work.

He's played on sessions for Cliff Richard, Olivia Newton-John and Mama Cass — to name but a few — played for a film score which Mike Gibbs wrote for the Petite Davis film, Madam Sin, and will also be heard on a forthcoming Cliff Richard movie.

He was also previously with Matching Mole, with which he recorded two albums. "The one titled 'Matching Moles Little Red Record' is the one most of interest to those into electronic keyboards," says Dave. "I think the organ is losing a little favour these days. It just got hammered to death for a while. Groups are more inclined to use strings or Mellotrons."

Did Dave think the sound of the electric piano was more suited to groups than the organ?
"Not really. But there are several different kinds of electric piano. I use a Fender Rhodes electric piano. It's very distinctive — it has a quality of its own. It has become distinctive in the same way that a Hammond organ is very recognisable. The Fender is the one that is most like an acoustic piano to play. The others are more like organs."

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"From that point of view, it's much easier as a working unit for a band to have one keyboard player who can

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Synthesisers—

MM technical expert David Blake introduces the different kinds of keyboards — and explains how they work

THE development of the various electric and electronic keyboards has been a cataclysmic event when you consider that a keyboard form of musical instrument has been used since the third century, and its ancestors are the Arabic and Turkish families of zither-like instruments whose history precedes recording (of the written kind, not the magnetic tape kind).

Even more cataclysmic, in terms of music and technology, is the almost infinite range of sounds which suddenly became available to the musician and composer — first, in a smaller way, with the development of the electric organ in the thirties, and then a much greater range of possible sound with the beginnings of the music synthesizers in the 'fifties.

We'll start the summary with "artificial" pianos. I use the term advisedly, since there are two definite types of artificial piano, electric and electronic. In fact, both types use electronic circuitry, but where the electronic type — your RM's and whatnot — generate and shape the notes purely by oscillator circuits where the electric type uses reeds which vibrate as a valve of a given frequency (pitch) until it is amplified and loaded into loudspeakers, where it becomes sound. The electric type uses strings, bars — the Fender Rhodes, for example — or metal reeds, the popular "Hohner" type, which are struck or plucked by purely mechanical means, and the sound is generated as sound in the piano. Once it is amplified.

The most important theoretical difference between the two types is the lack of mechanical action or moving parts and the lack of audible noise in the electric piano, and the response in the electric. Probably the most important difference in the musician, apart from the clarity of the piano sound (even if that, is the "touch".

Generally, electric pianos were clearly approximate the rest of an acoustic piano keyboard because of the actual striking, percussive action of

the keys required to produce a note.

Electronic pianos tend to have an "organ" feel, which isn't always to everyone's taste. The sound is something else again. Everyone admits that the popularity of piano in rock, for instance, has a lot to do with the original virtue of artificial pianos, their compactness and lightness.

It is difficult to go on the road with an acoustic piano, be it upright or baby grand.

Then there is the hassle of mixing a piano — the breadth of the keyboard brings on all kinds of problems. But on artificial pianos can be taken anywhere there's a mains plug.

Why, then, do musicians use a mixed acoustic when they can arrange it? Obviously, because years of hearing acoustic piano music has made that particular sound "correct" and "good," and worse, yes, because the loud, electric or electronic piano made can usually be used from even an average acoustic.

This is because an acoustic piano puts out a very complicated sound, loaded with odd harmonics, harmonics, ripples, clouds, mistunings, and so forth. The better the piano, the clearer the sound, in purely acoustic terms.

Organs, then. Let it first be said, that a good electronic organ is a much "louder" sound to our ears than an electronic piano, mainly because the original — the pipe organ — is rarely heard these days, so we have less chance

for comparison. Still the same holds: an electronic organ can't really compete with a huge pipe organ which can cover a wider frequency range than any other instrument — say 100-10,000 Hz.

But again, the electronic organ is portable and can be amplified to any necessary volume (or louder), whereas a good concert pipe organ weighs quite a few tons, is securely fixed in quite a large area, and some of the larger models are equipped with blow-engines developing up to 600 bhp!

Electronic organs work on a variety of principles; there are too many to list here, so we'll confine ourselves to the most popular and widely used. These, again, divide themselves into electro-mechanical and purely electronic types.

The Hammond, for instance, is electro-mechanical. The notes are produced by a series of discs turned by a motor; the discs have varying numbers of points on their rims, according to the note to be produced, and as these high points pass a magnet they induce a current in a coil according to the frequency of the note.

This signal is taken from the coil and amplified. Obviously, all these things require a bit of space, so Hammonds and organs which use similar (though different) methods are in the bulky class.

Another system, used in the famous Wurlitzers, and which comes closest to a pipe organ

MUSIC: KEYBOARDS

Next week:
brass,
woodwinds,
and reeds



DAVE LAWSON:
adventurous harmonies

Lawson's new toy

ALONG with ELP, Greenalade share the distinction of being a keyboard-based band — one of the few British groups dominant in this sphere.

Dave Greenalade plays RMI electric piano and also Mellotron, while Dave Lawson features a Hammond A 100 organ and ARP synthesiser.

"So there are four keyboard instruments", says Dave Lawson. "Soon, I'm getting a Hohner Clavinet, and Dave Greenalade is probably getting a Fender Rhodes electric piano. I'm also hoping to add flute and soprano sax — I played woodwind instruments while I was in the RAF."

"Our accent is on keyboards. Instead of using guitar in a lead role or backing role, we get the same effects with keyboards. Dave (Greenalade) will probably play lead and I may play a backing role — as we would a rhythm guitar — plus some lead lines here and there."

Dave Lawson feels that the keyboard instruments have brought to the rock bands a more chordal structure and more adventurous harmonies. "You can achieve more than guitars, which tend to concentrate on single lines; keyboard instruments give more colour and tone to a group than guitars, which tend to be somewhat limited."

The Mellotron, of course, is capable of a tremendous range of sounds, as it uses pre-recorded tapes. Dave (Greenalade) has tapes of violins, cellos and basses and flute. Another lot of tapes features voices, giving a choral effect, and the sound of a vibraphone — without the motor. There's also a tape of a full or-

gan. I would have said 'no' to an electric piano", says Dave.

"They tended to be unrelatable. But they have improved tremendously, and Dave's RMI piano gives a powerful sound and is very reliable."

"But it really depends on what type of sound a group is aiming to achieve. If you are a rock band, then the strident sound of an electric piano can give a really funky effect."

"But if you want a fuller orchestral sound and like the lady thing, like Crosby, Stills and Nash, then an organ is probably better."

Keyboard-based groups Dave recommends listening to are ELP ("I haven't heard too much of them, but what I have heard is very effective") and records featuring Herbie Hancock, who was with Miles Davis ("who apart from obtaining some very pretty sounds, gets some really muddy effects in the bass region").

Herbie Hancock is a good example of the way to use a synthesiser, and Billy Preston's keyboard work shows distinct jazz leanings.

Stevie Wonder brings a relatively simple approach to keyboards, but he seems to get a very fine sound.

"The big danger in using keyboards is to get too complex. It's good to be adventurous, but it's no use trying to blind your listeners with complex arrangements and techniques. Keep the sounds simple and melodic — so that your audience can identify with you."

"It's no use playing above their heads. To sum up, use your keyboard instruments — whatever type you choose — with taste and discretion."

Laurie Henshaw. "What advice would Dave give to a group venturing into keyboards?" "Two years ago, I would have said 'no' to an electric piano", says Dave.

"These days, most people want to start playing the organ if they're pop musicians."

Is there a different technique for electric piano? "Each piano has its own technique," says Dave. "Each person develops his own technique. And all people who develop a distinctive sound develop their own techniques in playing as well."

How does Dave feel about the use of synthesizers? "I don't actually use them on concerts or recordings very much, but I know how they produce sounds."

"I've added various attachments to my electric piano to change the sound to suit myself and I think it becomes a bit more personal that way."

But synthesizers are changing every day and there are many, many brands available these days on which you can obtain different sounds.

But I think, when a group gets hold of a synthesiser, the sudden power at their disposal can be a bit frightening, and most people seem to go overboard. On the other hand, a lot of audiences seem to be well knocked out when people go overboard.

But in pop music, Stevie Wonder uses synthesizers with incredible taste. Any pop people — anybody — interested in the synthesiser can really learn a lot from what he's done.

The thing about this, of course, is that on records he's helped by a team — one of them is Malcolm Cecil. He was an English bass player, who lives in Los Angeles or New York and he specialises in synthesiser sounds for people.

He does Stevie Wonder's records along with some other geniuses. They sort it out and he gets what he wants and really makes sure it is recorded correctly. So you have all their knowledge behind his records as well. The novice is not going to come up with those sounds initially.

But there are synthesizers on the market — like the ARP and EMS — that are very popular today, and they're within a price range people can afford.

They're workable and they have a good variety of sounds on them. The more you want from a synthesiser, the more

you have to pay for them.

M's only recently that Keith Emerson, for example, has got the prototype of a Moog that can play more than one note. I don't know if you realise it, but every album that's made by a synthesiser is done one note at a time — one line at a time, which makes it very tedious. So consequently when you come to a stage performance, unless you have several, you can't do very much.

For example, you couldn't produce 'Switched On Bach' on the stage without many players and many synthesizers. But Keith has just been to America and he has a Moog — designed by Bob Moog — that can produce more than one note.

For electronic effect and for electric piano playing Herbie Hancock is very inventive, I think. He has an exceptional talent. He has a new album called 'Sextant' where he more than ever utilises electronic effects.

For straight electric piano playing, there's Chick Corea. There's a lot of good Fender playing on his album called 'Light As A Feather' — though in more conventional style.

There's also an album I did with Gordon Beck and Ian Carr called 'Labyrinth' which has us playing together and separately, which I think — though I'm advertising! — is definitely worth listening to.

If you take Herbie Hancock and Chick Corea as the jazz players, and Stevie Wonder as the kind of pop player, that really covers most of the area."

Are the Americans more advanced in the use of electronic keyboard instruments than the British?

"I think that the studio set-ups in some cases are slightly more advanced in America, but internationally, it's predominantly the same."

Recording studios are fairly standard, really, in how much equipment they've got and what they can do for you. Some are better than others. The best are the most expensive and the worst are the cheapest.

As far as using synthesizers and electronics are concerned, I think the Americans are generally a little more aesthetic, if that's the word.

They use a lot more, in fact, throughout Europe than in Britain — synthesizers especially. But they tend to really throw it all on and throw caution to the winds. I think the Americans are more tasteful."

play all these noises than to have several musicians travelling all over the place. It's nearly always down to economics.

"If you just play acoustic piano it's not sufficient. But you can't just suddenly carry five different keyboard instruments, though — a syn-

thesizer, an electric piano and an organ and pretend that you know how to play them, because you don't."

"You just have to sit down, find out what's been done before and figure out how to develop your own technique. They take time to develop, you know."

sons of zither!

sound, is the vibrating electrostatic generator. This is the linear dependent of the harmonium (I've got one of those as well, but it's too much trouble to pump the pedals) and relative of the harmonica.

Obviously, this is a reed system, and the reeds are vibrated by blown air. The reed is made of metal and an electrode is mounted near the free end, then the reed and electrode are polarised (like opposite poles of a magnet) and the reed vibrates, forming a kind of variable capacitor. Again, the signal is taken off and amplified.

The last, and most popular

and compact system, is the oscillator. This is, like the electronic piano, a purely electronic system, with no moving parts and no sound until it's connected to a loudspeaker stage. There are two ways of using oscillators to generate a keyboardful of notes: you can either use one oscillator for each note, which is complicated, expensive, and a bit silly, or you use one oscillator for each note of the scale, then use a frequency divider on each note to get the octaves you need.

Finally, the Synthesizer. In some ways, the larger synthesizers seem to be the ultimate musical instruments.

Including the synthesizer as a keyboard is a bit misleading, since synthesizers can be controlled by almost any assembly, from guitar fretboard to digital computer, but the keyboard is certainly the easiest and most often used method.

A synthesizer is really nothing more than a set of oscillators — like those used in organs — which generate certain types of waves: sine or "saw" waves, squarewaves which sound hard, like fuzz, and sawtooth or ramp waves, which are sinewaves with heavy harmonics added.

The output of these oscillators are controlled by the control voltage from the keyboard, which varies their frequency to the note desired. The sound is filtered out by a series of high and low filters, which block parts of the signal, noise generators which give out sounds like radio static (white noise) and envelope shapers to control the attack, individual component-of-note loudness, and decay of the sound.

The envelope shaper is possibly the most interesting part of the synthesizer, in that it is the part responsible for much of the variety of sound available — especially musical sound as opposed to noises.

The "envelope" of a sound determines whether it will sound like — say — a flute or a beat.

But more important is the middle section of the envelope. Does the sound "swell out" like a luring ferk or gang, or does it drop down quickly, like a drum or a plucked string? Does the low frequency content hang on like a piano resonating, or does the high frequency become confused and random like a cymbal note?

The only other "electronic" instrument with such a huge sound capability is the Mellotron, with its loops of stored tapes, and even the Mellotron is discredited because it doesn't generate its own sounds, they are recorded from the original strings or voices.

So, considering the wide range of sound and — more important — shapes of sounds available to a synthesizer, even the human voice could be replaced!



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For Refugee are two thirds of the old Nice, one of the finest groups of the sixties, plus a brilliant young keyboard player who has sailed in from the unknown, one, Patrick Moraz.

Brian Davison on drums and Lee Jackson on bass guitar and vocals, are two fine musicians whose careers took an unusual course after Keith Emerson quit them to form Emerson, Lake and Palmer.

That was back in 1970 when the Nice finally broke up after four years' of pioneering work. Brian found his own group, Eurythmics. Was with Graham Hall as lead singer, and Lee formed Jackson Heights.

Nevertheless they did not narrow him, and Jackson Heights went through many changes before Lee decided to pack it in. After this year, their talents began to gravitate particularly in the Salsia Club, a Soho club where musicians sit around and the audience does its business.

The story was that a new band called The Nice was to be formed. This was kept a dark secret for fear of leading to any form of conspiracy. Eventually the party was blown, and the public led to believe a new Nice were on the way, but so.

For Refugee are well, let's hear the story from Lee, who explains how Melody Maker helped in its formation.

"There was a difference of musical opinion in Jackson Heights, particularly between me and keyboard player Brian Chapman, and I decided to rock it in Patrick Moraz was a keyboard player. I had met with the Nice in Basle, Switzerland, back in 1967 and we had always kept in touch. He had set in on plans with Keith Emerson in a hotel and knocked everybody out. I called Patrick up to talk about forming a group just after Easter, and 'man, that's

by
Chris Welch

about it. "What sealed it was an article by Roy Hollingworth in Melody Maker, when he said the Nice was a group he'd like to see reform. I thought, when you have all that goodwill, why the hell not have a go? I want to see Brian and then I rang Patrick.

"Sure I wanted to do the acoustic thing at first with Jackson Heights and that lasted for three years. When I wanted the music to get heavy again, the others didn't want to know, so I folded the band after Easter. Brian, Patrick and I went to see Tony Stratton-Smith and Johnny Tooood, and they have helped us a tremendous amount to get the thing cracking."

Said Brian: "Patrick is an incredible musician and it's a pleasure to work with him. And Lee has come on so much since the Nice days. In his singing and writing. It's a great pleasure for me to be involved with them — really!"

The group seemed so keen to play, even as we sat at the battered tables of Ye Olde Red Lion in Fleet Street (where the original Nice took its first faltering steps), that I wondered if there was anything they didn't want to play.

"Roads," grimed Brian. "But we'll do a couple of the old tunes. Guess which ones?" I suggested "Flower King Of Fies," which was

wrong. "No, everyone thinks of that. Remember the fantastic production Glyn Johns did on that? And we'll be doing 'She Belongs to Me.'"

Patrick, who has a Swiss passport, but has lived in England for some years, seemed as excited and keen as the rest. "We started the group from scratch really, and in six weeks we've got down a whole programme. No, strangely enough I wasn't a Nice fan. I never saw the Nice play."

"That's a good thing," said Brian, "because you'll be playing without any preconceived ideas. Do you know, this guy has played with Billy Cobham." Patrick smiled, and admitted he had played with many top musicians in Europe, including Eric Dolphy and Clark Terry. He has also written

the music for many film scores including the arty Swiss La Salamandre which won him an award at the Cannes Film Festival.

"I'm so excited about this band," said Patrick, modestly waving away all mention of his own achievements. "Brian's style on drums is beautiful, and the three of us are crystallising into an entity. I was trained to be a classical concert pianist, and my master in Geneva was a disciple of Pierre Boulez, but I'm not going to sling anything of that into our music."

"The music won't be too contrived although there will be arranged passages, and we have two suites written, one called 'Credo' and the 'Grand Canyon

Suite," which was inspired by a recent BBC TV documentary on the canyon.

Wasn't Refugee originally going to be called the Nice? Brian: "There was a time when we were going to call the band the Nice. It was debated. But we don't want to recreate the Nice as it was, and anyway there were some undercurrents going against the idea."

Said Lee: "Me and Brian were in the Nice and that's all there is to it. The new music is going to be heavy and exciting, but we're not going to start doing souped-up versions of the classics. And we don't need to play with orchestras, because today there are improved

Melotrons and instruments like the synthesiser, that weren't even invented when the Nice was going."

After intensive rehearsals, Refugee are going on the road soon with a couple of warm up dates, then a concert at London's Roundhouse on December 2. They plan to start recording after Christmas, and will have their first album out in February.

"We've got enough material already for a double album," said Patrick. "And the music swings so much it makes everybody happy without getting too far out, even if some of it is in 7/4."

"It's funny," said Lee, "but when Keith called me aside one day and told me he was quitting, he sug-

gested that Brian and I form a group with Patrick right then. But I wanted to do my own thing. I had only been the singer in the Nice because I was the only one with enough guts to have a go. But I don't care who slaps my singing off now."

"We've all had a hard time in the last couple of years," said Patrick, "but it's all experience, and you can learn so much. Let's go on the road and see what happens."

"Well," said Lee, "when people first heard about us getting together some of them didn't quite like the idea. A few people suggested we were just using the name of the Nice. But we're not because the name is obsolete."



REFUGEE: left to right: Patrick Moraz, Lee Jackson, Brian Davison

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SOUL FOOD

by David Milton

LET me tell y'all — Funk is here and Funk is here to stay. Such has been the progress of this area of black magic over the last few years that many commentators on the soul scene are predicting a big breakthrough to national acclaim pretty soon — even to a point where 'Motown' is relegated to second-place.

Although it's mostly confined at the moment to the South of England between such highspots as Dunstable and Brighton, rumblings which suggest an imminent breakout are to be heard in all corners.

The other day even a top Northern soul speedo dancer mentioned to me that he was trying to get hold of as much 'funky stuff' as he could — "but it's hard to hear any up here and none of the shops stock any."

Funk in all its forms is the music of the black American ghetto — it's all about black pride and it's primitive, thereby reasserting independence from white watering-down influences in a Motown. Just as Tamia was making black city music respectable so the kids in the twilight zones were getting deeper and deeper into the African-based rhythms that, allied to electronics, became Funk. The Black Power political thing found its parallel in the sphere of music.

James Brown is the King of Super-Funk and there's no denying it. He's the man who started it all way back in the early 60's with his protégés Anna King and



JAMES BROWN: King of Super-Funk

MAKE IT FUNKY!

Bobby Byrd, and he's still up there at the top of the tree, masterminding not only his own material but also that of Fred Wesley and the J.B.s, and Maceo and the Macks, both of whom are high in the ranks of Funk favourites in this country.

There have been many articles on James Brown so there's very little point in delving deeply on that one, so I decided to check

out on his buddy and harking man, Fred Wesley.

"I call our music 'raw soul' cause that's just what it is, although sometimes we colour it with a few jazz licks, and maybe a few sweet chords."

"I come from a jazz background down in Alabama — used to play in jazz combos till I joined up with Hank Ballard and the Midnighters round about the time they were having all their big hits in 1959. Then I was with Ike and Tina Turner for a while around 1962."

"James asked me to take over the band when Maceo left in 1970. We have what is very much a family thing going here at the People label and James runs the whole show."

"I asked Fred which of his releases was the most representative of the direction his music was headed. 'Well, 'Do' It To Death' sold over a million copies and that's the kind of thing we like to do. But then 'Pass The Peas' and 'Gimme Some More' were others that did well for us and they're in the same bag."

"Maceo used to back James in the days when they were the King's Men but he split in 1970 as they had an argument about the amount of control James should have over his artists."

"Maceo took just about the whole back-up band with him to a Nashville label called House Of The Fox. He had a couple of hits with them — 'Got To Getcha' and I think it was a dedication to his music teacher, 'I Remember Mr. Banks'."

"How come then that Maceo was now back with the organisation on the People label? Well, I guess he didn't do too well on his own and James was always willing to have him back 'home' in the family. In fact he plays with the J.B.s most of the time and James lets him do his own thing as Maceo and the Macks with session men."

"Doing the same kind of straight Funk but unconnected with James Brown are such big-selling groups as the Ohio Players, Kool and the Gang, Fat Back Band and on a more popular front the Isley Brothers. Even Motown are catching up with Willie Hutch."

"The Isleys were one of the first groups to really concentrate on Funk which they did around 1968, having set up their own T-Neck label. This was the era of 'It's Your Thing' when many soul lovers felt the Isleys had well and truly flipped."

"That time has shown that they are one of the few truly innovative outfits in soul music and their new album '3 + 3' will confirm the point."

"Kool and the Gang have what it at the moment the

biggest selling Funk import in 'Funky Stuff' — a hypnotic dancer that really does you to death. They're from Jersey City and they've been blowing a storm since they changed their name from the New Dimensions in 1968."

Both Kool and The Gang and the Ohio Players attract massive crowds to their concerts and they reckon that almost 35 per cent of their audience is white."

The Players have a long pedigree, having backed Wilson Pickett in his 'I Found A Love' days. They're a brass 'n' guitar eight-piece, heavy funk with a strong accent on instrumental expertise."

The Chambers Brothers in their 'Time Has Come' days were one of the first soul groups to go 'heavy', mixing rock, soul and psychedelia — it was left to a group called the Parliament-Funkadelic *Thing*, or Funkadelic for short, to add the same influences to Funk."

Other groups in the rock/soul bag like Mandrill, War, and Bloodstone, have been well-covered of late so I had a word with a band who are rapidly becoming one of the most respected rock/funk combos in the States even though hardly any of them are black, Tower Of Power.

"We call our music 'Futuristic Funk', said Emilio Castillo, leader of Tower of Power. "Similar to Bloodstone's only heavier."

"We're into a blacker thing than most of the other groups, trying to get a sound like those guys who used to ack Sam and Dave."

"The audiences we get now are black, hip white, and chicano. We're an urban band, a band from the streets. We've had big hits with 'So Very Hard To Go' and 'Still A Young Man' and our latest 'This Time It's Real' looks like it's gonna be a big one."

There are many other bands who could be mentioned in this short survey. Certainly those with British origins like Cymande and Matata could stand an investigation. However, for the moment we should restrict ourselves to catching up on a short list of the big-selling Funk sounds of the moment.

IMPORTS: Kool and the Gang: "Funky Stuff"; Mandrill: "Mango Meat"; Ripplin: "Don't Know What It Is But It Sure Is Funky"; George Soulé: "Get Involved"; Jackson Five: "Get It Together"; Manu Dibango: "Dengue"; Fat Back Band: "Nikka Walk".

U.K. RELEASES: Matata: "I Feel Funky"; Tribe: "Koko"; Fred Wesley: "Do It To Death"; Willie Henderson: "Dance Master"; African Music Machine: "Never Name a Baby"; B.B. King: "To Know You Is To Love You".

Confident Jacksons

THE Jackson 5 are often dismissed as 'teen-idol' mainly on account of their age and the ten following they have attracted. However, it is becoming evident that they wish to reject this image.

"Skywriter", their last album, was a clue that the five were attempting to show just what they could do — and it worked. The success of this record and the praise it received from the press has obviously given the Jacksons a new and confident direction.

Their new single soon to be followed by an album of the same name, is the 1st David-produced "Get It Together". It's lucky with that old soul spark that lets you feel like you hear it — they're following Eddie Kendricks in putting Motown back strongly into the discotheques.

The record has been rush-released over here to prevent import sales sreaming off the profits so Motown must have a lot of confidence in it. Another one that has received the rush-release treatment is the 45 from Diana Ross and Marvin Gaye entitled "You're A Special Part Of Me". It's smooth, dramatic, and superbly performed — their styles obviously complement each other — but well I don't know, it's so very smooth Motown and I never did go for that.

But what about those interesting imports? Well number one in my book, and in the raw and rapping funky Fat Back Band on "Nikka Walk". It's a mainly instrumental epic with background pre-talk vocals — it reminds me a bit of Big Youth on "Screaming Target" with its defiant

street reports. And the 45s side is one of the hottest this side of Eric Clapton. Nicki Stryker to Sam and Dave on the flip as well. I don't know who handles Perception in this country but they'd better move fast, this one is 'hot'.

Mandrill's recent Latin-influenced funk gave another outing on "Mango Meat", which is an early sampler for their new album "Just Outside Of Time".

Strange one from the Skywriters though, "Cater" is seems to be more aimed at the straight post-war than the soul scene — well that seemed to be the direction that their ball is headed these days and he's the boss as far as stylistic material goes.

It's a humorous, luscious number called "Rock 'n' Roll Baby" which could do very well in the discotheques, but does little to instil confidence in a return to the soul genre the five have achieved in the past.

Looking forward to the days of releases imported from the new Philadelphia International label. There are few album releases from such as Billy Paul, the O'Jays, Innercity, War, and the Bluebelles, and a sampler featuring lots of Philadelphia style like "Love Train" and "We Are The Music".

U.S.A. NEWS: 200th Anniversary "Keep On Truckin'" into the No. 1 slot. Sly Stone has now sold out 10 concerts of New York's Madison Square Gardens.

Father Phillips new album for the Commonwealth appropriately titled "Black-Eyed Blues" — again produced by Creed Taylor.

Live! I.P. and featuring Curly May, David, Jerry Butler, Brenda Lee, Tegan and Sara Chandler recorded at WTTV-TV in Chicago.

Look out for the "Soyuzdetfilm" video to Sam Cooke "Havin' A Party" — one which has been recalled as always sounds, especially like Sam. News from Steve Wonder: "Living For The City", "Makin' Groves", "Come Get To This", "By Your Side", "Freaky" and "War". "Me And Baby Brother".

It's a big bad world out there.

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"YOU just can't live in Texas if you don't have a lotta soul" — "At The Crossroads" by the Sir Douglas Quintet, 1969.

BACK in 1965, just about the biggest thing in American rock music was the elusive "English Sound." No one ever managed to define exactly what that

"sound" was although, of course, it seemed to encompass everyone from the Animals and the Spencer Davis Group right through to Freddie And The Dreamers and Herman's Hermits.

Thus we saw the rise of America's punkoid bands, apeing the style and mannerisms of the British rock groups.

And one of the first people on the bandwagon, no to speak, was Texan producer Huey P. Meaux. In February 1965, he'd seen a local band in

Houston, Texas. Good sound, but it needed something extra, something which would make it well more English. So Meaux imported organist Augie Meyer from another local band, Denny Edmund And The Golden, and christened the new line-up the Sir Douglas Quintet.

The "Sir" prefix obviously identified them as an "English" band and indeed, Meaux tried to pass them off as a British group.

Meaux's promo campaign worked, and in June of that year the Sir Douglas Quintet struck paydirt with "She's About A Mover" — America's "English Sound" — complete with squeaky organ — was born. Doug Sahn, the band's

leader, suddenly found himself with a Beagle haircut and the Quintet were sent on the road touring with James Brown, the Rolling Stones and the Beach Boys. The band even appeared on the TV show, Hullabaloo, where they were introduced as leading apostles of the English Sound.

But all this was patent nonsense.

Doug Sahn hadn't a snowball's chance in hell of sounding English. He was a Texan, through and through, and his music reflected the myriad influences of that State. There was blues, r&b and a lot of country music in there — first hand influences undiluted by the Stones or the Beatles.

It was commercial opportunism, sure, but at least Meaux established the Quintet as potentially one of America's biggest bands.

Meaux was a shrewd cookie. And, in fact, almost at the same time as the Quintet were first happening, he had another hit with Roy Head's "Treat Her Right."

The potential was certainly there, although not even Meaux had taken into account home sickness. Right in the middle of a nationwide American tour the band decided to jack it all in and return to Texas. And that was the end of the first phase of the Sir Douglas Quintet.

Texas has always been at the centre of Doug's music. At the age of five he won a singing contest on KMAC radio in San Antonio and two years later he was playing a Fender steel guitar, fiddle, guitar and mandolin.

There was a time, in fact, when Sahn, under the name "Little Doug" sat in with some of the greats of country music, including would you believe, Faron Young and Hank Thompson.

And immediately prior to the formation of the Quintet, Doug was making records under his own name in Texas.

He released at least four singles, "Crazy Daisy," "Why Why Why," "Crazy Crazy Feeling" and "Two Hearts In Love" although I know nothing about these records. Fax and info about them gratefully received.

The original Quintet — Sahn (vocals, guitar), Meyer (organ), John Perez (drums) and Leon Beatty (vocals, percussion) — was a brass, unsophisticated rock band with Sahn's abrasive voice and Meyer's weird organ lines as twin focal points.

That first album, recorded for True Records and released in Britain by Decca in 1967, includes, obviously, "She's About A Mover" plus the band's version of Gary U.S. Bonds' "Quarter To Three" — not quite in the same league as the original, but a creditable effort nevertheless.

The next stage in the band's career came in 1968 when Sahn, rapidly becoming paranoid about living in Texas, moved out west to California. This signalled a fundamental change in his music, especially evident with his first West Coast album, "Honkey Blues."

Sahn was without the original members of the Quintet, most of whom had stayed behind in Texas. So he put together a new band, dubbed the Sir Douglas Quintet Plus Two.

Included in the line-up were Wayne Talbert on piano, Whitney "Hershey" Freeman on bass, Martin Ferris, Bill Atwood, Mel Martin and Frank Morin (drums), and George Rains, who is my personal choice as the ultimate rock drummer — those who saw him

Book of Sahn

playing in London with Boz Scaggs two years ago will know what I mean.

The result was a fabulous musical achievement, one of the very best West Coast albums of the late sixties.

But for some reason the album bombed. And Doug decided to go back to Quintet format, with Harvey Kagan replacing Jack Barber on bass and Frank Morin on saxophone taking Leon Beatty's place.

It was, evidently, a commercial format once again — in 1969 the Sir Douglas Quintet came up with "Mendocino," a substantial

U.S. hit.

It was like "She's About A Mover," one of those infectious pop songs built on a riff and the lyrics were hardly more than a collection of phrases: "Mendocino, Mendocino/Where life's such a groove/You blow your mind in the morning/We used to walk through the park/Make love in Mendocino."

The "Mendocino" album which followed is, perhaps, my own favourite Sir Douglas record. It has that rough quality of the original Quintet four years earlier, but Sahn's country leanings

are given ample chance to develop, especially on "Lord, I'm Just A Country Boy In This Great Big Freaky City."

The Quintet failed to capitalise on the success of "Mendocino," seldom touring and often missing schedules, and recording dates. They released another album, "Together After Five," which wasn't particularly startling, before Doug put the Quintet and the Honkey Blues team together to make "1 + 1 + 1 = 4," an album which seemed to reflect his growing frustration with the music.

The solution to his problem came in 1971 when Doug returned to Texas, joining up with Jack Barber again to produce "The Return of Doug Sahlana."

This was a flawed album, but at least it contained evidence of Doug's renewed enthusiasm. It was full of Chicago rhythms — Tex-Mex music — which has always been one of Doug's recurring influences, and included T. Bone Walker's "Papa Ain't Salty," a song he was to re-record a year later for Atlantic, plus a brilliant number called "Stoned Faces Don't Lie," easily the most memorable track on the album.

But it was the end of the road for the Sir Douglas Quintet. Last year Doug signed with Atlantic, releasing an album earlier this year credited to Doug Sahn and Band which included such luminaries as Bob Dylan, David Newman and Mac Rebhann.

But despite the all-star line-up, the album was again flawed. It did, however, suggest that Doug's finest work may lie in the country music direction — the best tracks are "Is Anybody Going To San Antonio" and "Faded Love," both of which emerge almost as tributes to the great country fiddle player Bob Willis (who, of course, wrote the latter song).

He is one of the few people to have convincingly produced "country-rock" and his vocals have always proved his claim that to live in Texas, you've got to have a lotta soul.

Rob Partridge

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Albums: The Sir Douglas Quintet (U.S. Tribe-Brain Decca 6311); Honkey Blues (U.S. only — Smash SRS 6702); Mendocino (U.S. Smash — Britain Mercury SMCL 20180); Together After Five (U.S. Smash — Britain Mercury SMCL 2006); 1 + 1 + 1 = 4 (U.S. only — Philips PMS 600 344); The Return of Doug Sahlana (U.S. only — Philips PHD 600 382); Doug Sahn And Band (Atlantic K45466); Other albums of interest: Rough Edges (U.S. only — Mercury SRM 1 595); Released after the termination of the Sir Douglas Quintet's contract with Mercury, this album is basically a load of reject tapes of interest only to hard-core Sahnophiles. Future Tense (U.S. only — United Artists UAS 9514) The Quintet, minus Doug Sahn, recorded this album in 1971. For Quintet freaks only. The band have also recorded another album under the name "El Quinteto" although UA are undecided whether to release it. Augie's Western Head Music Co (U.S. only — Polydor 24 4029). Presumably recorded about 1971, this is Augie Meyer's first and only solo album. Flawed but genuine interesting country-rock. Love And The Lovers (U.S. only — Epic) Sahn's first outside production work, recorded in 1968. Shaggy Wreath (U.S. only American SO 282). Just outside the country album of 1973. Willie Nelson's best Atlantic album includes superb backup guitar work from Doug Sahn. Singles: She's About A Mover/We'll Take Our Last Walk Tonight (London HLL 9064); The Tracker/Blue Northern (London HLU 9982); The Story Of John Hardy/In Time (London HLL 1021); The Rain Came/Backs For (London HLL 1018); Mendocino/1 Wanna Be Your Mama Again (Mercury MFL 1078); (Is Anybody Going To) San Antonio/Don't Turn Around (Atlantic K10293); Nitty Gritty/Third Of Getting Burned (Atlantic K10348); Texas Tornado/Blue Horizon (U.S. only — Atlantic 2265); Michoacan/Gulf Of Mexico (U.S. only — Epic S-10291); Credited to "Rusky" And The Border Kings, this single makes no mention whatsoever of Doug Sahn — but the organ sound must be Augie Meyer. Recorded for the film Cisco Pike which, of course, includes scenes of the Sir Douglas Quintet in the recording studios. Writer of both songs, incidentally, is one Kim Fowley.

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BLUES

Jim O'Neal reports from Chicago on the return of JIMMY REED

BILL TYSON. Jimmy Reed's plump, denim-jacketed manager, had tackled, tied and taped the yellow- and black posters up all over town.

The message: a "Welcome Home Party" for Reed, the "Big Boss Man" of the blues, Oct. 1 at the High Chaparral, 7740 S. Stony Island Ave. Reed was making his first major Chicago appearance in years.

But the High Chaparral didn't bother to put Reed's name on the marquee. Tyson couldn't afford radio or newspaper advertising, and it rained that night.

Only 100 people showed up to hear the one-time king of Chicago blues.

Perhaps the public shared the suspicions of the man at the "party" who grumbled when Reed still hadn't performed by 1 a.m.: "He must be in the old folks' home—or still in the hospital."

Alcohol, hospitalisation and family problems have plagued Jimmy Reed's career.

In the 1950's and early 60's he scored hit after hit on the rhythm and blues charts: "Baby What You Want Me To Do," "Big Boss Man," "Bright Lights, Big City," "Ain't That Loving You Baby," "You Don't Have To Go," "Honest I Do," and many more.

But he became almost as famous for his drinking as for his distinctive, lazily insistent blues sound. By the mid-60's many critics considered the Mississippi born bluesman washed up.

Now, at 47, he's back, appearing sober, healthy and happy to have new managers in his long-time



JIMMY REED: unspectacular guitar lines

Shot Williams. Nolan Struck, King Edward, B. J. King, Owen Little and Eddie C. Campbell contributed four hours of music before Reed appeared at 3 a.m.

Lacy Gibson, guitarist/vocalist with the Mill Street Depot, and guitarist Campbell were the most impressive, though B. J. King (named after Guess Who?) came up with the best lyrics on a slow B.B.-style blues about "Tricky Dick" Nixon: "Yes, you know he tricked James Brown, just like he tricked Sammy Davis Jr."

Other musicians (including Lonnie "Guitar Jr." Brooks, who once toured with Reed) and recording executives (Mel Collins of Giant Enterprises and Bill Jones of Crajon Records, among others) also came for the show.

But noticeably absent were Eddie Taylor, the guitarist who played a vital role in developing the Jimmy Reed style; Al Smith, Reed's influential ex-manager/promoter; and Mary "Mama" Reed, Jimmy's wife (they're now separated) and former song writer.

Reed boozed on stage with boyish enthusiasm, grinning widely and waving to the audience.

"We love you, Jimmy," a woman shouted as she stood and applauded.

Reed beamed, adjusted his shiny Afro wig and tuned his guitar.

Each number he sang drew ardent applause from the crowd.

"My doctor told me, 'Jimmy, Jimmy you can help yourself.' . . . I found out how to help myself," he drawled on his opening selection.

Other, more familiar Reed tunes followed. Reed singing and playing guitar and harmonica in pure 50's fashion—quite in contrast to both the night's previous acts and the usual Chicago blues fare these days.

Leaving the rhythm work to 14-year-old second guitarist Mindford James Smith, Reed delivered some tasty, even inventive, if unspectacular guitar lines.

Though badly miked, his singing and harp playing were fine. A warm grin never left his face.

Smith, the Mill Street Depot backup group and the audience returned every smile.

WNIB blues disc jockey Atomic Mama presented Reed with a surprise plaque from Tyson, inscribed "To Jimmy Reed—the Big Boss Man—for Your Unheralded Contribution to Blues," to more cheers from the crowd.

The joyous mood ended as Reed left the stage at 3:45 a.m. Reed has been reluctant to perform in Chicago for fear his family (whom he no longer lives with) would show up and cause trouble.

A scene did ensue, as Reed's daughter, tears in her eyes, began berating Johnnie Mae Dunson, and Reed and his entourage were quickly spirited away.

Reed may have "the Brothers" licked, but it seems he still has other relatives to settle with if his comeback is to succeed.

Big Boss Man is back!

friend Johnnie Mae Dunson and Tyson, a local disc jockey and record producer.

As he told the small but enthusiastic High Chaparral crowd, "I want to let you know that the old man's still peepin' and hidin'," referring to a popular Reed song of the 50's.

An assortment of little-known local blues and soul singers joined in the Welcome Home Party.

The Mill Street Depot, the Scott Brothers Band, Lee

album

Real blues pianists, low-down and honky, are not too thick on the ground these days. Therefore the advent of "the incredible Dave Alexander" via his Arhoolie album **THE RATTLE** (1987), is something to be warmly welcomed by blues-piano freaks. Alexander's blues songs and boogies are solid and traditional yet as the note puts it, "eclectic and highly modern encompassing sounds of his Texas youth up through the challenges of San Francisco hop cutting sessions and the harshness of Oakland's ghetto soul scene." Certainly he moves and grooves in the right way, pounding out an up-tempo train blues "The Rattler" (based on Meade Lewis' "Honky Tonk Train"), with proper two-armed passion: singing and playing "The Sky Is Crying" with a controlled intensity; hammering the "Swanee River Boogie" with almost the power

of Albert Ammons; rolling out slow medium piano blues on "Need A Little Spirit" or "Need A Little Soul" or "Good Home Cookin'" and "There Ought To Be A Law." Now and then he sounds a little like Mose Allison, which is strange. The album, which is loaded bed-rock boogie is issued again on "Tribute To My Father," his pop having played the first boogie woggle Alexander ever heard. "The

best sellers

The following are among this week's best-selling blues albums: **ANN ARBOR BLUES AND JAZZ FESTIVAL**, Venus Artists; **ALABAMA BLUES FOR YOUR POCKET**, Various Artists, Transatlantic; **EMPTY BED BLUES**, Beanie Smith, CBS; **LADY SINGS THE BLUES**, Nina Simone, Verve; **LAST SESSIONS**, Mississippi John Hurt, Vanguard; **LEROY CARR Vol 2**, Collectors Classics; **LIVE AT THE REGAL**, B.B. King, ARC; **PARAMOUNT**, Muddy Waters at Newport, Checker; **SNATCH AND THE POINTANGR**, Johnny Oiz, Kent; **WOMAN ACROSS THE RIVER**, Freddie King, A & M.
List compiled from reviews by—LONDON—James Ammons, W.C.C.; Freds; King, A & M; W.C.C.; W.C.C.; Alfred Inghis, W.C.C.; NEW-CASTLE—J. G. Windows; LIVERPOOL—Norm; MANCHESTER—Innie and Addison.

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GEORGES BRASSESS: abrasive voice

Brassens' entente cordiale

SUNDAY evening in Cardiff, time and place for the first concert in Britain by Georges Brassens, doyen of French singer-poets.

The Sherman Theatre is packed to the rafters with students (British and French), visitors who must have heard of the concert through the grapevine and made the trip from London, Paris and the provinces, and a solid proportion of locals.

Pierre Nicolas, Brassens' accompanist, comes on stage and fingers the strings of his huge bass fiddle, a beam of sheer enjoyment on his face, in immediate rapport with the audience.

Brassens follows. One foot on a chair, guitar cradled in his knee, he sings, with total absorption, a score or so of his songs, his inimitable abrasive voice only slightly mellowed with the years.

After each song he takes his foot off the chair, walks round and forward to the front of the stage as if he is going to speak, raises his face to the audience with a swift smile, makes delicate, deprecatory gestures with his hands, wheels round and walks back to the chair, sketches in a brief, very French guitar introduction, and goes into the next song.

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CLEM CLEMPSON is a reluctant star. The ever smiling and talented young lead guitarist with Humble Pie has slotted beautifully into the band since Pierre Frampton sailed forth to lead his Camel into pastures new.

But Clem, who lays down one of the funkier guitar sounds in rock, does not have eyes for solo stardom.

"I think I've got the ideal group situation," he told me this week over a beaker of cocoa.

"There are so many good players around and I can't handle being the front man. I'm really lucky because Steve takes care of that."

There's no doubt Steve Marriott is the explosive bundle of energy that has charged the Pie since their inception back in '68.

Today Steve is singing with more power than ever, and after a couple of years blitzing the States, the Pie are now beginning to crack the British market.

But one of the highlights of their current British tour has been the exciting guitar-work of Master Clem, and he is now getting the recognition that he justly deserves.

"It doesn't really work to have a front-line," insists Clem. "You've always got to have one face."

"It didn't really work in Cream when they had a split front line, and that's why we're so happy as a band. We each know our role."

"Steve accepts his role as front man without letting it go to his head. It doesn't get to the point where he is the band, because he relies on us as much as we rely on him."

"Steve has tremendous energy, and when we play or record, well it's like a party every night."

"We've been recording in our own studio which is really relaxing. We don't even have an engineer. It's at a place out in Essex — and Dave Gilmour of the Pink Floyd lives nearby, so he drops in once in a while."

What did Clem think of the Blackberries vocal group who joined them on tour?

Oh, they were amazing. They did the same job for us they did for the Stones.



CLEM CLEMPSON: exciting guitar work

LUCKY PIEMAN

It was really nice having them in the band and when we played the States, we pulled a few more black cats in the audiences who got off on the chicks."

What were the Piemen doing in their hidden country studio by the way?

"We've been working on our next LP for three weeks, and it's nearly finished. Yeah — we do work quickly. We do a couple of tracks a day."

"I've been getting a lot more into slide guitar. It's something I really enjoy. It gives the guitar much more expression. You can wail man!" Clem laughed and took another swig at his Guinness — or cocoa as it is rarely called.

"Steve is improving so much as a guitar player too. Steve's silly. He should be able to play anything with all the experience he's had."

"He's got the technique but he never puts it to full use. That rhythm guitar thing came about from being with Pete."

"Obviously Pete made him feel he should leave the lead guitar work to him. But that was silly because the days of rhythm and lead guitar are over."

"The trend is to keep the rhythm as loose as possible between the bass and drums, while the two guitars are used as guitars."

"The LP by the way is called 'Thunderbox,' which is a 17th century word for Khaki. It's an old army expression."

"Actually I'd never heard the expression before Steve mentioned it. Greg Ridley is singing a lot more, but there are no changes of direction."

"It's like parts of 'Smokin' and 'Eat It' put together — the raunchiness of 'Smokin' and the lyric of 'Eat It.' We don't really go in musical directions y'know."

"It's more like a hobby. It's just whatever happens. Some of the things we record are written."

"I have a chord sequence and a bit of a melody. I want to use, and Steve writes the words. That's how the tunes turn out on 'Thunderbox.'"

"Jerry Shirley has written a track, Steve and I have written a few. Aside from that it just all happens in the studio."

"We've been using Mel Collins as a house session for the way. He's a really talented guy, and overduces

the sax parts for us. He had a really good time with us on tour in the States, especially in the Holiday Inn bars."

Would Clem agree there was a lot of gospel content in current Humble Pie music?

"It may sound a strange thing to say, but it's just a stage act, it's a part of our life. We play the music with feeling."

"You'll notice you don't get any black kids at a Yes concert — say. But our music is black music, or music that both black and white people have in common."

"But you can't talk about black and white music really. It's honest music, that's all."

When was Clem going to make a solo album? It would be a treat for music lovers. "I aim to stay with the band. I don't really think about the future. I do what I do."

"It's really strange, some people treated my leaving Colosseum to join Humble Pie, as if I had left the Mahavishnu Orchestra to join Sweet."

"I've learnt so much since I joined Pie about being a rock musician. Colosseum couldn't resist the temptation to get far out and it destroyed the spontaneity. Strangely enough, Jon [Hiseman] wanted to form a three piece, but I couldn't do it with him then. I wasn't ready. If I'd known what I know now, I could have."

"But a solo LP? That's something I talk about a lot. I don't like singing — in fact I can't sing. If I did one it would have to be apart from Humble Pie, something with other guys."

"I'd really like to do an LP with Cozy Powell. After the Bakerloo band split up I formed a band with Cozy. Then I got a mysterious message from Jon Hiseman."

"I snaked off to the audition, and Cozy came round to see me. My little brother told him 'I'd go to see Jon.'"

Downing our eight pints of Guinness, we staggered from the pub in some haste and bid adieu until the next time.

Chris Welch



MUD: entertainment not education

Bubbling Mud

LES GRAY, lead singer of Mud, has just arrived at Audio International studios, ready to put down the vocal tracks of the group's follow-up to "Dynamite."

It's already being recorded even though "Dynamite" has been out only a month and is still shining up the Top Twenty. Obviously, these boys don't like to waste time.

And, as a band whose motto might well be "Entertainment, not education," they don't like to waste effort either.

The next single is another song by chart songsmiths Nicky Chinn and Mike Chapman, their fourth for Mud, and is called "Tiger Feet." It will be out in January.

How far do Mud now credit the songwriters with their success?

Sex Len: "I would say the first single was 100 per cent them, but the thing was that we already had an excellent record as far as working ordinary gigs went."

"We had a big following round the country because we'd been about for six years. Our money was up in what a one-hit band would have been asking."

"We always do our best to put on a good show and I hope it's always mutually profitable and palatable to the ear. This helped with the subsequent records, and 'Dynamite' is going down tremendously on stage."

However, it all really depended on how professional an act was, especially when there were TV appearances to live up to. Mud accept this challenge with relish.

Les expands: "Well, it's entertainment, not education. We're quite unashamedly a

pop band and to the best of our ability we provide good music for the people who come to see us."

Over the years Mud must have played almost every kind of venue in Britain: colleges, clubs, cabaret, even Harley Variety Club.

Now they're naturally doing the big ballrooms to keep pace with the record fans.

They're proud of their versatility and feel, as entertainers, they should be able to play to different kinds of audiences.

He decries groups in similar positions to Mud who, feeling they'd made it, spurned one audience for another. "We have opportunities to do things we really enjoy doing but you can't over-indulge yourselves — the audience is the prime thing."

"Crazy" was released in America last week and Mud are keeping their fingers crossed on reaction to it, favourable so far, doing by what little they've heard. Johnny Jones from their management team has been to the States to see how best Mud could appear there.

"We weren't really sure whether we were right for the States, with the heavy scene there and the big stadiums. Johnny's discovered though that there is, not a teenybopper scene, but a middle of the road thing for us: the Three Dog Night sort of bracket."

"We'll stay in quietly during the next six months I should think, see if our first, come second, work it out, and go back and do better once we've learned the streets."

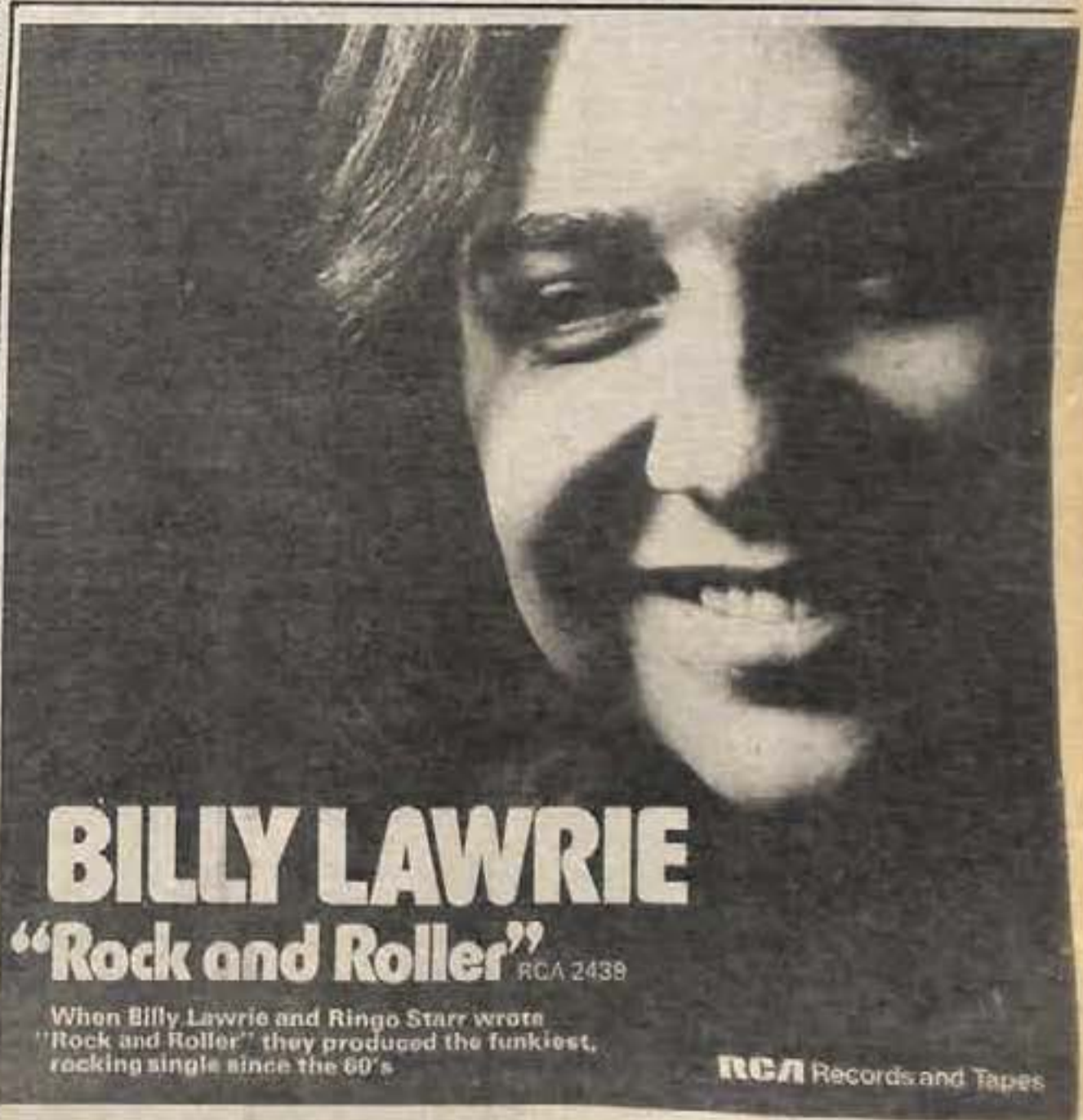
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Postal Bargains

Paul's plans for the future

WHAT were Paul Kossoff's main influences, what guitars and amplifiers does he use in the studio and is he releasing a solo album in the near future? (Gordon Bearsley, Willenhall, Staffs).

What equipment does he use in the studio and on stage, did he have a formal musical education and when did he start playing guitar? On which tracks of "Heartbreaker" did he play and what are his plans for the future? (Volker Krumarz, Bonn, West Germany).

My main influences were Eric Clapton, Jimi Hendrix and Freddie King. I use a Gibson Les Paul guitar with Gibson Somatic medium gauge strings on the 6th, 5th and 4th, a heavy plain 3rd and 2nd and a medium 1st. On stage I use a 300 watt Marshall amplifier and in the studio I use a 100-watt Marshall. I have completed my first solo album for release by Island in November. I had seven years of training from a professor of classical guitar music from the age of nine. It came about when I heard Hank Marvin and decided I wanted to play the instrument myself. So I asked my father if I could have guitar lessons and he sent me for classical training. I began my

career when I was 16. I played on the following tracks of Free's "Heartbreaker" LP: "Come Together In The Morning," "Travelling In Style," "Heartbreaker," "Common Mortal Man," and "Seven Angels." My future plans include the solo album and I hope to form a band in the near future. — PAUL KOSSOFF.

Radio waves

WHAT are the chances of becoming a disc-jockey or an announcer with commercial radio and is there anywhere one can train for such a job? — Christopher Lynn-Evans, Oxford.

A comprehensive course in all aspects of commercial radio, titled Air Training, is being run by Independent Radio Studios, 59 Dean Street, London W1V 5HH. It is not designed simply for aspiring DJs. It covers everything that happens in a radio station. Eight sessions are given twice weekly between 7 and 9 p.m. over a four-week period and the cost is £44.

Main Man

WHO are the members of Man on the cover of their latest LP, "Back Into The Future" and where was the photo taken? — Eileen Hodges, Eastbourne.

The location was the now-disused station on the old Great Western Railway at Taplow (Bucks), between Slough and Reading. Although trains do not stop there any more it is on the main line from Paddington to the West Country and expresses were roaring through during the session. The station still has its quaint old-fashioned appearance and to emphasize this and the title of the album

ANY Questions?



PAUL KOSSOFF: Clapton influence

the boys and their wives and children dressed up to portray a bygone period. Spread left to right when the cover is opened up are Angie (wife of former roadie and sound mixer Plug Davis), bassist Will Yougatt, Plug Davis and his daughter Yootsie, organist Phil Ryan's daughter Ella, Phil Ryan, Linda Williams (wife of drummer Terry), lead guitarist Mick Jones, Terry Williams, Mick's wife Jennifer, Phil's wife Pam

Flute tutor

I HAVE just started learning to play the flute and I have bought an instruction book to teach myself. Although I can sound the

notes all right in the first octave I am having difficulty in getting the correct pitch and tone of the notes in the second octave. My flute is a Regent — John Illingworth, Wakefield.

The Regent flute is a reasonable student instrument and if in good order should not impede your ability to produce a good tone. It's always wise to have lessons from a qualified teacher as initial problems are overcome quickly

by personal tuition. For best tonal results use the smile embouchure, which gives the lips elasticity and gets them vibrating nicely. Experimentation for best head position is advisable — when low C is obtained strongly this is a good guide you have the head in the best position. Press the lip plate into the chin under the lower lip — this helps lip vibration and a good vibrating air flow. For lower notes tighten upper lip over upper teeth. For upper overblown notes smile at maximum to make aperture between lips as small as possible, giving a feeling of spitting out a pin head. It helps production of second register notes to practice third register — mastery of this makes for easier normal overblowing. The tone power is produced in the flute head and a good silver head will greatly improve tone. The quality of tone is mainly psychological. With practice, perseverance and patience you will acquire all you desire. — WINSTON INGRAM, Multi-Instrumentalist and teacher, 181 Churchill Road, London NW2.

Birthdays

WHAT equipment is used by the Suzi Quatro band and what are the birthdates of the members? — Nigel Bradley, Stonebroom, Derby.

Suzi Quatro: Born Detroit, Michigan, USA, 3/6/1950. Gibson Les Paul Professional Bass. Fender Precision Bass. Dan Armstrong light-gauge strings. Acoustic 871 amplifier. Len Tuckey: Born Aberdeen, 15/12/1947. Gibson Les Paul Professional. Gibson SG Standard. 1957 Fender Stratocaster. EKO six-string acoustic. Ernie Ball strings. Orange 120-watt amplifier with four 8 x 12 cabinets. Alistair McKenzie: Born Glasgow, 14/8/1947. Hammond 1100 organ with Leslie 147. Wurliizer electric piano. Dave Neal: Born Woolwich, London, 24/1/1952. Ludwig Super Clas-

Lemon squash

HOW did Stackridge get their name and where did each member of the band live in his childhood? — F. Wood, Buckwell, Somerset.

In its early semi-pro days in Bristol the group was called Stackridge Lemon. Bass guitarist Chris Walter christened it, but cannot remember who he chose the name and as far as he can recall it doesn't mean anything. The Lemon part was dropped at a later stage. Mike Evans and James Warren both spent their childhood in Bristol. Chris Walter in Bath and Andy Davis in the village of Yatton, Somerset. Stackridge have now added two newcomers, Rod Bowker, who comes from Brighton, and Keith Gummell, whose home was in London.

Higher tune

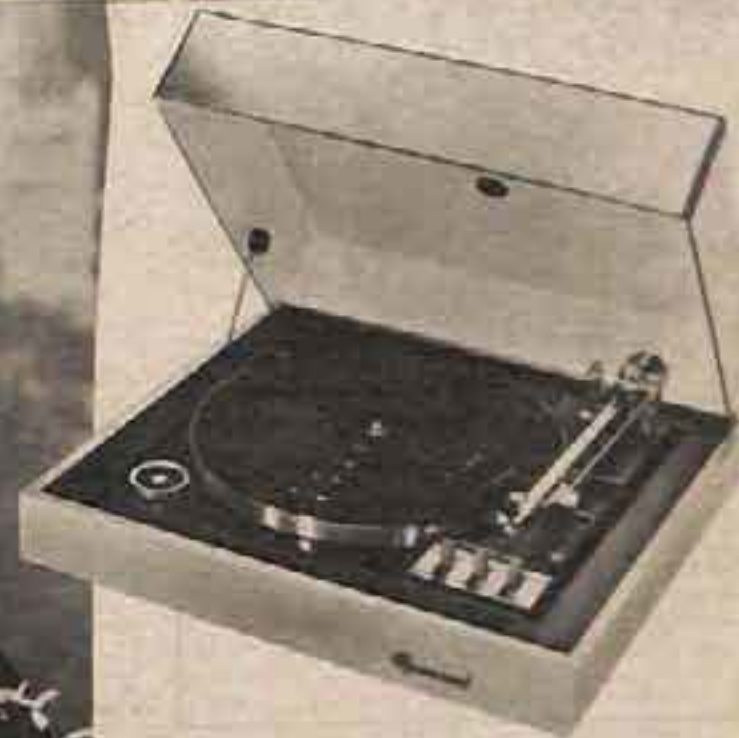
I HAVE just purchased a Rickenbacker 450 12-string guitar and have been told by a friend that I should not use a higher tuning than C or else it will put too much strain on the neck. Is it all right to use the normal E tuning or stick to the C tuning and transpose? — A. Olive, Ramsgate.

It is quite in order for the instrument to be tuned to E provided that a light set of strings are used, such as Ernie Ball 12-string slinky or Rickenbacker 843 12-string. The 450 incorporates two truss rods in the neck for tension adjustment, thereby giving a great durability to the neck. The only time it would be necessary to detune the instrument would be if you were using a medium or heavy gauge string set, which would put great tension on the neck if tuned to E. — CRAIG BRADLEY, Top Gear, 5 Denmark Street, London WC2, exclusive distributor of Rickenbacker guitars and strings in the UK.



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ALVIN LEE AND MYLON LE FEVRE: second chances

Mylon lives—thanks to Alvin Lee

If Mylon Le Fevre never does another thing (which is unlikely) then he'll have done sufficient in liberating the musician that's been hiding inside Alvin Lee.

If Alvin Lee never does another thing (also unlikely) then he'll have done sufficient in saving Mylon Le Fevre's life, which the white gospel singer clearly believes has happened.

Mylon was a drug addict. A heavy habit, the result of two years solid work on the road. Alvin took him off the road and kept him away from the pushers.

Here in the dark control room of Lee's Woodcote recording studio the bond is easy to see — you can almost touch it. Two men who, with a little help from their friends, have produced an album, "On The Road To Freedom," that's really something of a milestone for both of them.

The studio, in a converted barn, is an odd mixture of old beam and modern console. Lee — denim and white elogs — paces round the control booth.

There've been two people, besides Lee, that've believed in Mylon Le Fevre. One was his record producer, Allen Toussaint; the other was his manager and mentor, Felix Pappalardi. Both were going to produce the album. Both were prevented by prior contractual commitments.

Mylon's been playing a long time, playing round the South, his homeland. He can remember seeing the Allman Brothers Band as recently as three years ago playing a high school prom for \$200 on a Saturday night.

"Me 'n' Duane Allman used to sit in a bar and dream about the day we'd have enough money for a motorcycle. He was making \$85 a week."

Georgia music is the thing that binds Lee and Mylon together. Le Fevre's lived in Alvin's house first inspired by his father's 78s of it.

Pappalardi discovered Mylon in a gospel group. Le Fevre had short hair, wore a suit and tie and was also playing bass in Nashville on country sessions. "This gospel group wouldn't let me put out all mah songs 'cos it was getting a bit y'know, bin high for 'bout ten or 11 years."

Elvis, Johnny Cash and Merle Haggard were doing his songs, but he wasn't able to do any of his own material himself.

"I was having these dreams and I wanted the songs to sound like the dreams, and the only way to do that was do 'em mahself!" The Southern drawl is deep; it cracks occasionally, but it's as smooth as julep syrup.

"So I went to this pop festival in Macon, Georgia. Mountain was playin' there. I went on mah motorcycle and I took some acid. I was jus' trippin' mah brains out. I climbed over the fence backstage and I was just gawkin' around all the rock 'n' roll stars — y'know? — thinkin' 'Boy, really would like to do that gig instead of havin' to do all this session stuff."

"I met old Felix. Didn't know who he was, just knew he was playin' and of the way he looked."

They talked, and after the gig Mylon went into the Mountain trailer where Furry Reid and Corky Laing were sitting playing and he played them some of his

gospel tunes. Felix thought he'd like to back the boy.

"So 'bout ten days from that day he bought a church and about \$40,000 worth of amps and sent all the money to hire the people. I got this band together. We didn't even know each other's names and we was on the road together."

The first gig was in Burlington, Vermont, opening the tour for Traffic.

"We had made this album on 8-track tape in the middle of the night by splicing a huge tape and piecing it together. It was really chicken-wired together, mah first album, anybody that'd play free."

"So they hit the road. Twenty-one thousand people that first night, scared me to death."

by **Geoff Brown**

Mylon was, he says, the first white guy Toussaint ever produced. "He didn't know I was white. Allen heard me and thought I was black, I guess, so he produced me."

That was about 4 1/2 years ago. Mylon had one Atlantic and two Columbia albums released and did gigs and sessions with loads more.

Mylon was on the road for 2 1/2 years during which time they had 91 days off. "I'd come off the road with Ten Years After and go with the Tull and the Who and Traffic."

In all he did four tours with TYA. "And during that time Alvin saw me gettin' sick and he said 'Let's just take two weeks off and go to Jamaica. So we just quit then and got this house and schemed up all these high fliers. Everything that we decided we was gonna do man, we've done."

"I junked out. I just quit in March two years ago. I was in bad shape. I was just a country boy and I went off to the big city, man, and I ran into drugs. I didn't know nothin' about gettin' into trouble. I just quit for mah mental health. I just couldn't handle it anymore. I couldn't get away from the people, y'know?"

"When you're a drug addict the only people you can trust are drug addicts. People can put you in jail for a long time. I mean heroin's somethin' that people are really down on and they oughta be. I almost died from it. It's the sneakiest thing in the world and you think you got it under control and you try to quit and it's impossible."

"I came over here and Alvin hid me out here in his house in the country and there was just no place to score and everybody was up and cookin' and doin' things. It was really just a good atmosphere."

He stayed for three months. When Lee, Leo Lyons and some others went down to do some tapes at Roger Daltrey's studio Mylon went with them. They took a bunch of their songs written in Jamaica.

"That let us know we could do it," says Mylon, and besides, Pete Townshend and Steve Winwood had both offered their studios. "Everyone Mylon had supported in the States was eager for him to get straight and get playing."

The Daltrey tapes III the spark. Lee's studios were being built. Mylon came over to record the album and ended up labouring to build the studios.

The whole album was recorded while they were still being built so although they think the music on the

album's great, the production could be bettered now that the studios are completed. Recording the album was a stone joy, they say.

"We tried to get up before sundown," says Mylon, "have a swim or ride the motorcycles through the woods — somethin' to get some air inside of us. We'd come in here 'bout dark. We'd go on 'til about 4p.m. next afternoon thinkin' it was still dark. We've been up two days doin' things in here and George (Harrison) would be asleep for two days and he'd come over, he'd be ready and rarin' to go and we'd get into it again. We'd do 50 hours in here."

Now that they've done the album Mylon and Alvin are both looking forward to doin' another. There's plenty of material left but, says Mylon, they'll be going to Jamaica again to write fresh songs and they're working out ways to get the album on the road.

After his drug problems he's feeling reborn. "Addiction is a sickness man. But because you can't be honest with yourself when you're that stoned you believe the things you're thinking. You go on lying to yourself and to other people, but Alvin stuck beside me and just cared."

Mylon got a second chance. The album, in another way, has given Alvin Lee a second chance too. A musical one. As one who's been completely unimpressed with TYA it's a revelation and a delight to hear that Lee knows the importance of taste and space in poping.

Alvin knows it's done him proud too. That's why he's pacing the control room like a caged tiger. He's got the creative bits, Mylon says it's done Lee good to get out and jam — the strictures of TYA were too choking.

Postbag

The Naked Truth
I thought, as this job's hot as hell, I'd like to see the boys show me what they're really made of. I've been in the States for a long time and I know the music scene. I've seen the boys who are really into it. I've seen the boys who are just in it for the money. I've seen the boys who are just in it for the fame. I've seen the boys who are just in it for the power. I've seen the boys who are just in it for the sex. I've seen the boys who are just in it for the drugs. I've seen the boys who are just in it for the alcohol. I've seen the boys who are just in it for the women. I've seen the boys who are just in it for the money. I've seen the boys who are just in it for the fame. I've seen the boys who are just in it for the power. I've seen the boys who are just in it for the sex. I've seen the boys who are just in it for the drugs. I've seen the boys who are just in it for the alcohol. I've seen the boys who are just in it for the women.

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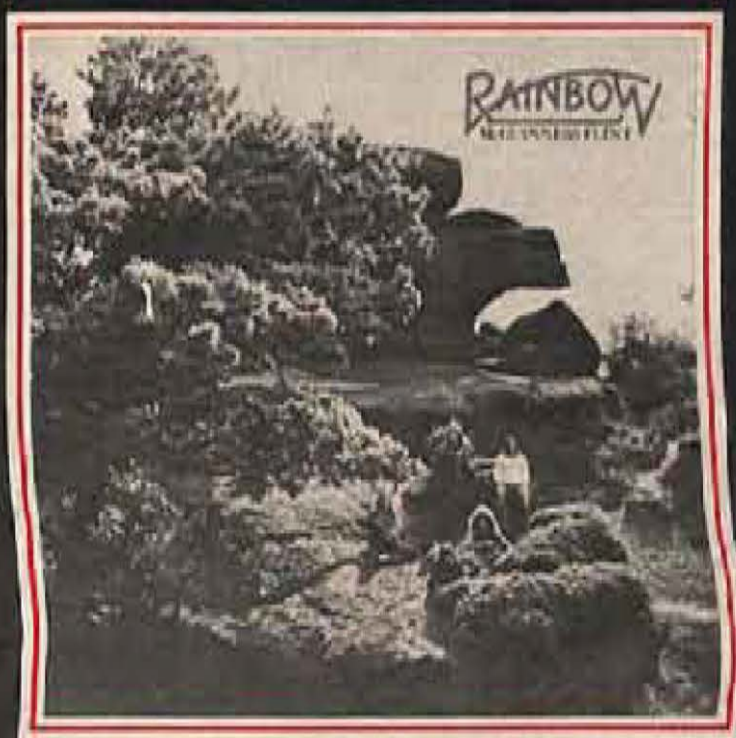
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Disco Rama

Berlin fest

Continued from page 24



B. B. KING: blew it

The late show was for me the low of the festival. Woody Herman's Thundering Herd were thunderously boing and unadventurous, having much in common with the precision of a military manoeuvre, and not too much in common with heart-felt music. ... Herbolzheimer's Rhythm Combination and Brass was only slightly more acceptable. They at least have retained some roughness and attack, but ultimately their back-swept big band melodrama was equally superficial, although guest John Faddis had a few good moments up front, playing last trumpet.

Spending from the Philharmonic to the Quartier Latin, I caught the tail end of a fine set by the Christmann-Schönberg Duo — Gunter Christmann on trombone and Detlef Schönberg on drums. Part of their strength is that they tend to play short pieces, making things easier for the casual listener. ... Certainly they were well appreciated.

Sunday

THREE concerts, morning, afternoon and evening. The first was simply a repeat of the previous day's Jarrett/Farrell / Townner concert. His use of two and three horns simultaneously, is, was and always will be impressive, ditto the sheer length of his solos, but technique alone is really a poor alternative for substance.

The evening show, the last of the official festival, showcased the talents of B. B. King, who also hosted the all-blues programme. Guest artists were Eddie Vinson, honking an alto and singing dirty songs, and Odette, a lady with amazing tonals. Both got huge ovations, but more so Odette, who charmed by doing everything wrong — guitar out of tune, broken strings etc.

Finally she dropped the instrument and sang unaccompanied. Applause was so great that the King band had difficulty in getting back on stage. "Yeah, yeah. We love her too," said Riley B, grudgingly. The rest of the night was just King at his best — uniquely emotional guitar, never relying on dexterity or flash, keeping it simple and meaningful. Unfortunately, he blew it at the end with a sick-making oratory about "you wonderful people of Berlin who have taken us to your hearts." It was ingratiating in the extreme.

Later at the Quartier, which had become a sort of home-from-home, I enjoyed a performance by Swiss lady avant-garde pianist Irene Schweitzer, with Makaya Ntshoko on drums. Irene looks a very serious, studious chick, with large glasses and a mouth set tense, but her music was an emotionally involving as any I heard in four days and four nights in Berlin.

It'd be more than nice to see her in a concert setting at next year's festival.

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JAZZ RECORDS

Reviewers: Max Jones, Steve Lake



CECIL TAYLOR/JAMES P. JOHNSON/THELONIOUS MONK/JIMMY RANEY

Corea—not such Bliss

CHICK COREA: "Bliss!" Turkish Woman At The Baths; Dancing Girls; Love Planet; Marjourn; Bliss; Sin Street; And So (Muse Records MUSE 5011).

Chick Corea (piano), John Gilmore (sax), Walter Booker (bass), Pete LaRoca (drums), 25/6/76.

BIT cheeky, this one. The words "Chick Corea" are writ large across the front, and there's a nice latter-day shot of a hirsute Chick with his 1970 gold-rim specs on.

Trouble is, though, not only is it not a latter-day Chick Corea album, it's not a Chick Corea album.

Careful reading of the small print on the reverse of the sleeve reveals that these tracks were contracted under drummer LaRoca's name, and in fact he wrote all of the tracks here, and very fine they are too.

Corea is only an equal quarter of the band, although his cohesive group-sense is interesting to compare with the roughly contemporary "Tones For Joan's Bones", his first date as a leader.

But it's actually LaRoca who grabs the ear the most especially on "Dancing Girls" where he plays what are either timbales or brilliantly executed snare rimshots against Corea's two-fisted pummeling.

Interesting, because it's almost an exchange of rhythmic roles, Corea holding down a pulse while LaRoca embellishes it, taking the drums into the front line.

Gilmore is a beautiful thought: it's as though the word "authority" was invented to describe his broad tone, and he's especially dogmatic on "Sin Street".

Chick's great on this cut, too, as with a very precise sense of timing he duets with the thrashing LaRoca, before the drummer moves into a forceful solo feature.

Not much to say about Booker, really. He's strong and dependable and funky on the closer "And So" which recalls Keith Jarrett's "Is It Really The Same", but he's not as individual a voice as the other three musicians.

Corea, of course, was still formulating his style at this stage, but that ought to make this album worthwhile listening for Return To Forever fans.

I don't think he's ever equalled the work he did on

the ECM Circle album, personally — S.L.

This album should be available at any of the London jazz specialists, but if you have difficulty, write to Muse Records, Blaxhills Inc., 100 West 71st Street, New York, N.Y. 10023.

PIANO ANTHOLOGY

"A JAZZ PIANO ANTHOLOGY." Record One — Duke Ellington Sound Of Africa; James P. Johnson; Keep Off The Grass; Fats Waller; Muscle Shoals Blues; Jimmy Yancey; Bear Trap Blues; Big Belderbecke In A Mood; Earl Hines; 57 Varieties; Joe Sullivan; Honeydripper; Jess Stacey; The World Is Waiting For The Sunrise; Art Tatum; Tiger Rag; Teddy Wilson; Liza; Albert Ammons; Meade Lux Lewis; Boogie Woogie Prayer; Mary Lou Williams; Little Joe From Chicago; Mel Powell; For Miss Black; Count Basie; Way Back Blues; Duke Ellington; Yearning For Love.

Record Two — Thelonious Monk; Round Midnight; Bud Powell; Thelonious; Erroll Garner; Indiana; Hank Jones; Polka Dots And Moonbeams; Dave Brubeck; In Your Own Sweet Way; John Lewis; Silver Horse; Silver; Silver's Blue (in concert); Ahmad Jamal; Billy Boy; Red Garland; Billy Day; Ray Bryant; Pawn Ticket; Dave McKenna; Splendid Solider; Bill Evans; The Two Lonely People (Columbia double in part album RG 30205).

THE development of jazz piano can be loosely charted with the help of this two-LP set, which originated with Henri Renaud and CBS of Paris, even though a few important practitioners — Jelly Roll Morton prominent among them — are missing from it.

Record One, exemplifies unaccompanied solo styles of ragtime, stride and blues players, beginning with Fats Waller's virtuoso jazz-ragtime performance of his own highly attractive "Sound Of Africa".

It is followed by another Harlem stride master James P. Johnson, whose early "Keep Off The Grass" is a brilliant and complex piece of rag-influenced jazz playing. Then the four-square decorative blues piano, still rag-influenced, of Fats Waller is heard.

Next comes the marvelously distinctive and sensuous Chicago slow blues of Jimmy Yancey on "Bear Trap," not one of his best recordings but interesting and moving as always. The title derives from a South Side lunk of the prohibition era.

Belderbecke's piano was about as imaginative as his about as imaginative as his

remarkable attack and rhythmic proficiency. This 1924 piece owes something to ragtime still but is pure jazz — Hines' "tramp" style more than New Orleans or Chicago style.

Out of Hines and Waller and various styles current in the Chicago jazz of the twenties came the hard-swinging piano of Joe Sullivan, a man with obvious roots in ragtime and the boogie type of piano work.

Stacey's "World Is Waiting," which has baritone drumming to emphasize the genial nature of the keyboard approach, is like Sullivan's "Honeydripper," a classic of 'thirties piano jazz.

Side Two features Tatum's over-busy "Tiger Rag" from his first record dates. Fantastically superb it nevertheless has less to say than many of his later efforts. Wilson's disciplined and clear-swinging "Liza" makes an impressive contrast.

Then in succession we get a "three-piano" job on "Boogie Woogie Prayer" — experimental for its time and reasonably successful because of its rhythmic drive and the mutual sympathy shown by Messrs Ammons, Johnson and Lewis — a boogie-rythm "Little Joe" by the relatively sophisticated Mary Lou Williams, and Clarence Profitt's harmonically adventurous "I Didn't Know What Time."

Now we are moving into the realms of more "modern" piano, though the older idioms are still well in evidence. Mel Powell's "Miss Black" swings strongly and pays dues to the techniques of Hines, Wilson, Waller and Tatum.

As for Basie, his sound and spacious timing and dependence on a rhythm section hint at many things then to come — even Monk. And so the first (mono) record ends with Ellington, always the modernist, displaying plenty of stopping feeling in an extremely individual discourse between piano, bass and drums.

The pointers to Monk's mode of expression lead to the man himself on "Midnight" and Bud Powell's satisfying "The Genius". After those, Garner comes on with his easily accessible and timeless style: bright, dynamic, firm-swinging.

Next Hank Jones's handsome balladistic Brubeck playing Brubeck on the well-written, somewhat rambling "In Your Own Sweet Way," John Lewis solving concertly against jazz rhythm and, at times, heavy orchestra; and a short, relaxed passage of blues by Horace Silver.

By now we are with stereo and, for the most part, rhythm teams. Jamal exhibits a new manner for fifteen playing, reminiscent of Garner in his use of certain devices, and a stylistic conclusion is suggested by featuring Red Garland on the same tune, "Billy Boy".

On to the admirable and funky Ray Bryant; Dave (surprisingly perhaps) McKenna; and, naturally enough, the thoughtful Bill Evans before this essay in piano-jazz evolution winds up with the progressive improvisations of Cecil Taylor.

The sleeve note is interesting but why no recording dates? — M.J.

Al Stewart



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| Saturday Dec 8 | Polytechnic, Leicester |
| Friday Jan 25 | Central Hall, Southampton |



the music people

JAZZ SCENE

Come on and stomp!
MAX JONES hits the road in search of the Great Trad Revival. This week: Liverpool

THERE'S something stirring down in the grassroots of traditional jazz, the editor assured me. Or rather up in the grassroots, as most of what he felt was happening was happening above the Midlands line. A mini-revival it was.

"You'd better hit the road and look into the situation in the pubs and clubs of Liverpool, Manchester and other big centres," he said. "I'd like you to start at once."

Thus I found myself at Euston Station on Tuesday last week, armed with reporter's survival kit and aimed for that great port in the north-west situated some 200 miles from what I tend to regard as civilisation.

Before leaving, though, I called upon George Melly — the noted Liverpoolian — for an informal briefing.

"We feel," I opened cautiously, "there's a bit of a revival of tradjazz in the pubs up north. Do you agree?"

He smiled inscrutably. "It isn't a revival and it isn't exactly trad. And it isn't at all restricted to the pubs."

The emphasis mounted each time he uttered the word "isn't". He paused and the smile broadened appreciably. "Otherwise you're absolutely correct."

Still he reckoned I might as well start with Liverpool.

"I could hear the Merseys at least, and go and see where the Cavern, which used to be a jazz club, used to be before they pulled it down or filled it in or whatever."

My other instant adviser was Steve Vöcs, jazz scholar and doubtless gentleman, who broadcasts twice weekly from BBC's Merseyside station and is a local luminary — at any rate he helps people get it up.

"What brings you to this midget-city of ours?" he asked. He knew, since I'd telephoned ahead, but it was a nice leading question.

"It's a sort of Max Hits The Road. I'm doing a type of Kinsey Report on the habits and jazz customs of the natives, also the taste of the beer."

"Get your hand off my leg," he said, peremptorily. As the conversation was being relayed live over Radio Merseyside I was fractionally surprised. However, it was that kind of programme.

Vöcs had promised to ferry me about to the right pubs and restaurants and I had promised to disrupt his Wednesday jazz programme. I expect he got the worst of the bargain.

radio jazz

Times, GMT

FRIDAY (8) 7.00 p.m. T. Woody Herman Ork. 4.35 B.S. Jazz Workshop (Ken Hyder's Talker, Ian Carr). 5.15 A.J. Jazz Panorama (Hughes Panessie; Marston Williams). 8.15 T. Newport JF 1972 (Benny Goodman Quintet, 1973; Jay McShann). 8.35 U. Oregon, Jay McShann. 8.35 U. Oregon, Jay McShann. 9.30 Q. Oils Spahn, Ronnie Foster, Gato Barbieri, Stanley Cowell. 10.30 T. Woody Herman Ork. (See 4.30). 11.15 T. Newport JF (See 8.15).

SATURDAY (12) 8.15 Jazz Record Requests (Peter Clayton). 8.15 Newport JF 1972 (Bluet Night at Southampton, New York, with Huddy Waters and Willie Man Thorton). 11.15 T. Newport JF (See 8.15).

SUNDAY (11) 8.30 a.m. U. Hayward Ferguson Big Band. 9.15 p.m. A.I. Jazz Scene (Houston JF. Clavin Hamilton and John Klumner Ork.). 9.30 A.I. Jazz 1972. 9.30 Ork. Ork. Soul. Jazzensemble. M.B. Vöcs Quintet. Jan Carr. 10.5 B.S.V. Sounds of Jazz (1) Jazz Club featuring Kenny Wheeler Big Band, Eddie Thompson Trio, Peter Clayton). 11.0 B.S.V. Sounds of Jazz (2)



MERSEYSIDDE JAZZ BAND with AL LITTLEJOHN. From left Don Lydiatt (clarinet); Ken Baldwin (guitar); Littlejohn (cornet); John Lawrence (trumpet); John Parkes (trombone).

The Mersey beat

Anyway, on Tuesday evening he stirred me to the Coffee House pub out in Wavertree where the Blue Magnolia Jazz orchestra normally holds away each week.

As it turned out, they were missing. In place of them I heard the Panama Jazz Band, another group of fairly fundamental traditionalists who remain faithful to the revivalist style.

The Coffee House is on the fundamental side, too. A "real pub serving Telly's beers in exceptionally unglamorous surroundings. It was short of bartenders and glasses but not of customers.

On the stand, with a simple PA system to help vocals and announcements, the Panama brigade lined up as follows:

Dave Renton (trombone), Keith Jones (clarinet), John Critchley (trumpet), Terry Buxhall (piano), Dave Wright (banjo), Robin Tankard (bass) and Bill Williams (drums). Williams said he was "tensely the leader." He and Dave Renton did some of the singing I heard.

As I understood it, Critchley had come over from the Blue Magnolia, a band which used to include Ken Sims in that post (he is now back in London).

The Panama men play regularly on Wednesdays at the Black Horse in West Kirby, over the water, where they are in their ninth year. Like all the Liverpool trad bands it is semi-pro.

Had arrangements gone differently, I should have

caught the Blue Magnolia on Tuesday, and the Merseyside Jazz Band and Panama Jazz Band on Wednesday. As it was, I had to miss the Magnolias.

After an enthusiastically played set which took in a bit of everything traditional and claimed attention more for ensemble feeling than solo finesse, the Panama band was joined by trumpeter Tommy Smith for "Royal Garden Blues" and "Struttin' With Some Barbecue." He was even given smartly played tuba accompaniment.

His face was a face familiar from London — I'd met him once playing valve trombone with Mick Mulligan, T.S., as he is known. He lives from theatre work and such, plays French horn and string bass as well as trumpet, and does summer seasons with Joe Loss.

Recently he took his own band to Miami.

The following evening brought me face to face with the Mersey men, a band I had known since 1949 and always thought of as representing Liverpool revival music with a two-trumpet, vaguely Lu Watters flavour.

The remaining old faces looked much as I remember them; just a little older and more respectable.

Their Wednesday home is a spruency new-looking hostelry, the Sportman, decorated with racing cars and other sporting paraphernalia and containing bars with sporty names. The MJB performs in

the Grand National bar. The beer is Greenall Whitley and this night it flowed like, well, water.

On this occasion the band had Bert Lambie, a busy ragtime pianist, in place of Frank Robinson. The rest of the personnel were John Lawrence (cornet), John Higham (trumpet), John Parkes (trombone), Don Lydiatt (clarinet), Ken Baldwin (guitar and banjo), Derek

Vaux (electric bass), and Mike McCoombe (drums).

As Tommy Smith was sitting in, the brass team fluctuated between three and four. For this reason, and because the final set was largely a vocal one, I wasn't hearing the band's root style.

And there were moments when the three trumpets seemed to be pulling in three directions at once. No matter, it was lively and irreverent

stuff which finally captured the attention of all but the glassier chicks who still Martini did the vocal duties on "After You've Gone," "Nobody Knows You," "Blues My Naughty Sweetie" and "Ain't Misbehavin'."

She is a bluesy, deep-voiced, fairly dangerous looking blonde who is liable to soup up the lyrics with such variations as "Nobody knows you when it's hanging out."

Earlier Wednesday, at 1 pm, had been meeting time in the Captain's Cabin of the New Court boozery.

There, Tommy Smith — who was guiding me by day — and Bill Williams of the Panama plus several of the Merseysidians talked of the Liverpool blowing scene, past and present, and there was chat about healthier jazz times when the MJB had residences at the Cavern followed by the Mardi Gras club.

The New Court holds regular Sunday evening sessions with a quartet led by clarinetist John Stringer, who has played in the Merseyside band, also Sunday lunchtime busby by a pick-up group at the Grand Hotel, New Brighton. There are lunchtime jams, too, every other Sunday at the Grand Hotel, New Brighton.

Otherwise, the pub picture amounts to this: one evening a week at the Black Horse (by the Panama on Wednesday), another one a week by the FJB at the Victoria Hotel (on Thursday), one at the Coffee House (by the Magnolia band on Tuesday), one a week at the Sportman (by the MJB on Wednesday), one at the Dove and Olive in Speke (by the Savoy Jazzmen, formed more than a dozen years ago, on Tuesday), one at the Metro Club (by the Phoenix Jazz Band on Thursday), one once on Thursday by the Magnolia Band at the Star and Garter.

And mention was made of New Orleans jazz by the Ray Hayes band at the Granada Hotel, Merston, on Sundays.

It is almost entirely a pub scene and a free (non-paying) situation which clearly does not bring the bands any substantial money. However, some say they are earning more than they used to, outside the city, especially since the regular weekly sessions enable them to be

stump shows.

The Bayan Tree Club, in the basement of the Adelphi Hotel, features modern jazz on Mondays and imports out-of-town talent. I gathered from my enquiries that traditional-minded jazz lovers hardly ever patronised it.

A hopeful development in the Liverpool scene is the Merseyside Arts Association which publicises jazz events.

Also there are Monday sessions by the 17-piece Merseyside Big Band at the Victoria Hotel and jazz appreciation meetings on Tuesdays by the Formerly Jazz Society. And this year has seen the establishment of Liverpool's own jazz magazine compiled by Sheila Watton.

My last port of call was to see the same Sheila, who used to run the Merseyside Jazz Society and today partners record man Mike Roberts in Orphanus Productions.

Among other fairly forceful opinions she advanced, she views that a jazz scene cannot be maintained unless there is a "bit" of interest towards the music, and potential supporters were hard to attract to any one place in sufficient numbers.

Liverpool is a large rambling place and it's difficult to get about without a car, especially late at night. And when there's trouble on the buses, you know, they are taken off.

"I do believe there is a small upsurge of interest in jazz, especially in the pubs, though it's by no means a boom. But the club and concert scene is not flourishing. I often wonder where the people who used to take up in the Merseyside Jazz Society meetings have gone."

Without presuming to sum up the Liverpool jazz situation from the results of a short visit, I feel it safe to conclude that jazz is fighting back after being badly hit by the rock revolution, but lacks the solid following to support either a jazz night club or ordinary jazz club meetings several times a week.

Perhaps if a name band or a big jazz personality were to appear at the same venue, each week it would provide a kind of focal point for enthusiast at home exist.

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19 Derby	King's Hall		11 Salisbury	City Hall	
20 Hull	City Hall		12 Sheffield	City Hall	
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FOLK

BY KARL DALLAS

IT'S a far from original thought, I know, but really the singer-songwriter thing has a lot to answer for. I'm not thinking about the introspective nature of a lot of their writing, because often the extrovert pose of a lot of other singers can be just as much of a cop-out. It sometimes takes a lot more courage to write a perceptive lyric about your own shortcomings than to rip off an impassioned piece about the men behind the wire — more difficult, too, judging by the number of songwriters who just can't pull it off.

What I'm thinking about, really, is the way the business has made the category a straitjacket, confining the artist as much as it liberates him. Because it was, initially, a liberation.

There was a time, remember, when the idea of people writing their own songs was just plain ridiculous. Performers were performers, who made the best of what the professional backs of Tin Pan Alley gave them to sing. The idea that the song should actually mean something to the artist, that he could actually use it as a means of communicating something a bit more substantial than a sentimentalised, generic kind of love, was really revolutionary.

Then suddenly, as record companies got more powerful and began to see the advantages of having their own publishing subsidiaries, it became a completely different scene.

The other thing the singer-songwriter syndrome has done is to deprive us of a lot of excellent instrumental music.

For example, take Gordon Giltrap. As the lyrics of one of the songs on his excellent new album puts it, he's not really a poet, though occasionally, and probably by accident, he stumbles upon a felicitous turn of phrase that tends to stick in the mind. Nor is his singing anything remarkable though, strangely, I preferred it when he was less assured, more feeling his way into

Giltrap's guitar concerto

singing, when all he wanted to be was the guy'not acoustic guitarist of all time, and record companies were urging him to write and sing.

Well, at least it looks as if he may be getting the opportunity. His next album after this one is going to be instrumental, with one side devoted to a guitar concerto that he's already three-quarters of the way through.

A guitar concerto? That's what the man said.

Encouraged by such disparate friends as Derek Brunsone and early English musician Rog Skeneing, he's been getting down the bare bones of something which may be the folk-rock-classical by-

brid that so many people have been edging towards in recent years, from Deep Purple to Shirley and Dolly Collins.

"I'm still playing steel-guitar," he says, "but I'm definitely going in a classical direction. I think I had leanings towards that from the word go, from the first LP six years ago.

"The technique isn't classical. That's probably where a lot of classical guitar players will probably spew up and say 'He's playing with a flat pick for a start and the technique's completely wrong'. But I don't care, as long as the sound's right.

"You know, whenever I made an album before, they'd



GORDON GILTRAP: a classical direction

say 'Oh look, doing an instrumental album's not on, because it won't sell, you're not that known. We want a singer-songwriter.'

"But everyone's a singer-songwriter. Not everybody's an accomplished musician. I'm pleased to say that I think I am to a degree, and that's

why I'm still making a living.

"As you know, I've never been a great songwriter. I think I'm a good singer, but the way I can express myself is through the guitar.

The concerto is a very melodic thing, very disciplined. I think I'm beginning to create music that might last some time. If I can create something that can disturb people in the same way as Elgar did, you know I'd be very happy. I think it's possible.

"I've got three basic movements that are already done and Rod Skeaping is going to arrange it. It'll be for guitar and early instruments, a kind of small consort of viols and woodwind, classical with a contemporary feel.

"What I've written will probably be changed a bit. These things do. But I'm very excited about it. This is, I think, the thing that's really going to get me the recognition I've wanted, kind of spotlight my guitar playing.

"Because that is the way I can express myself."

Currently Gordon Giltrap is doing an interesting mix of work divided between folk clubs, colleges and tours — the sort of things he has done in the past with heavy bands like Wishbone Ash, Stackridge and Caravan. In a few weeks' time he shares the bill with 10 C.C. — "of all people," as he put it.

"I haven't really been in the business all that long, about six or seven years, but I do know a lot of people. You know, if I've got an album out, I just take it round and play it to them. I don't need a record company or a manager to do that. Why do it on an impersonal level?

"Let's face it, the folk scene is on a very personal level. You can't be all show-bizzy and official with folk club organisers, saying 'this is my fee, either you can afford it or you can't.' They say, 'well, this is only a small club, we can only afford that,

because we can only get 100 into our little upstairs pub room."

"So you drop down. That's probably why Martin Carthy is a favourite in the clubs. He charges a reasonable fee so he gets a lot of work. That's realistic.

"I really need to work. I thrive on it. If I don't gig for two weeks, when I get to a club I just go to pieces because I'm so introverted. I might be able to play O.K. but the more gigs I do, the better my playing gets, the more I can project. It's just a necessity."

There are some who would deny Gordon's right to call himself a folk artist, though he is certainly a folk club stalwart among those clubs who appreciate contemporary music and dazzling guitar playing. But to see him on the bill with the heavy bands, is to realise that there is a power within him which makes him one of our growing band of one-man rock 'n' roll bands, along with Roy Harper, the master, John Martyn and Mike Chapman.

"I feel that I'm not a folkie, never have been, never will be," he says.

"I'm a rock-classical acoustic guitar player, that's what I am, and I think I can adapt to an audience and turn the kids on as much as the heavy bands.

"I virtually do what the heavy bands are doing but just on my own. I have played electric guitar, but really I'm acoustic. I couldn't do that one-man Pink Floyd thing like John Martyn and his Echoplex. I'm not into that. For a start, people would start saying 'oh, he's trying to do a John Martyn on us'.

"You know, you gotta be yourself, John's gone in that direction and good luck to him. But I think I've become more of a purist actually, I've been playing acoustic guitar from the word go, virtually, and you learn to get something out of it."

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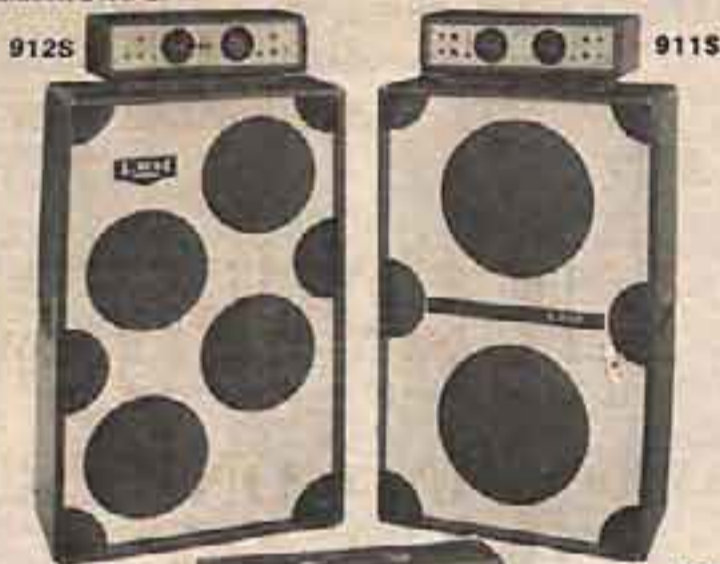
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23rd	Brooklands College, Weybridge		2nd Marquee
24th	Swansea College of Ed.		3rd Grimsby College of Tech.
25th	Borehamwood Civic Hall		

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Special Guest
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Sound system Nick Cohen

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BATTI MAMZELLE
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7.30 till late ONLY 40p

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JOHN WRENCHER
SHANNON HILL (DAN)
Admission 50p (Members 3.00 00p) BAR, FOOD

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Sunday, 11th Nov.—7.30. From Italy
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2. Grays Truckers Bewell, Kensington Town Hall
3. Bradford St. George's Hall
4. Judds Hall Prison
5. Newcastle University with Hatfield & The North
(Kevin Coyne at Heron Technical College)
6. Shrewsbury Music Hall
7. Swindon Technical College with Linnor
8. Farnborough Technical College
9. Recording with Mike Oldfield for
10. BBC Second House programme

NOVEMBER

KEVIN COYNE
GONG

4. Dunstable Queensway Hall
5. Plymouth Guildhall
6. Manchester Stoneground
7. Daxhill, De La Warr Pavilion
8. Reading Town Hall
9. High Wycombe Town Hall
10. Guildford Civic Hall
11. Queen Elizabeth School, Banet with Hatfield & The North
12. Chelmsford Chancellor Hall

DECEMBER
*Kevin Coyne will be appearing at these shows

Chrysalis
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ROYAL FESTIVAL HALL
Monday, 12th November, 7.30 p.m.
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Friday November 9th **BLOCKADE**
Saturday November 10th **SCARECROW**
Sunday November 11th **CITIZEN KANE**
Monday November 12th **ICE CREAM**
Tuesday November 13th **RANDY**
Wednesday November 14th **THE WINKIES**

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14 University, Bath
15 Vine Suite, Newport
16 Lafayette, Wolverhampton
17 Phonograph, Walsall
18 Golden Diamond, Sutton in Ashfield
22 Mecca Ballroom, Oldham
24 Millies Club, Westgate-on-Sea

DECEMBER

26 Hotel D'Europe, Jersey
27
28
30 Town Hall, Wetherby

1 Village Hall, Cambridge
6 City College, Sheffield
9 Luxembourg, TV Show
12-17 Tour of Germany
20 Pavilion, Hemel Hempstead

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IN CONCERT
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SOUTH HARROW
ADD 40p
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DISCO Start 7.30

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8.30 till late
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Saturday, December 8th
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Saturday, November 24th
BACK DOOR
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Friday, November 9th
BARBARA THOMPSON and
ASK THESMAN
with THE BILL LESAGE TRIO
Saturday, November 10th
BONNIE BOSS with the
ALAN BERRY TRIO
Sunday, November 11th—morning
THE ALAN BERRY TRIO and
GUEST

Friday
THE POP PRESERVATION SOCIETY
featuring **PETE KING** and
HANK SHAW
Monday, November 12th
JOHN WILLIAMS OCTET with
MAGGIE NICHOLS (vocals)
Tuesday, November 13th
TONY LEE TRIO and **GUESTS**
Wednesday, November 14th
DAVE CLIFF with the
TONY LEE TRIO

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SANCTUARY
Friday, November 9th
THE WINKIES
Saturday, November 10th
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Sunday, November 11th
(Showing)
COLIN SYMONS
and His Band
(Evening)
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Adm. 50p
Tuesday, November 13th
CHILLI WILLI
Wednesday, November 14th
CLANCY

PIGGY
Wednesday, November 7th
GLOBAL VILLAGE
Saturday, November 10th
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Wednesday, November 14th
GULLIVERS
Friday, November 16th
HARROW TECH
Saturday, November 24th
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Tuesday **SUSANNA McCORMICK**
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Wednesday **LENNIE TRIO**
Thursday **BON WEATHERBURN**

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EDDIE THOMPSON
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TOMMY WHITTLE
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Melody Maker

The Mods rule again

The era of the mod is at hand once again. This craze of the early sixties is being re-born. Down's "Pin-Ups" bathes us in warm, nostalgic, Townshend's "Quadrophonia" is a homage to the mod. In his interview (MM

October 27) he remembers the intimacy of the early '70s "in-crowd" modism. The Mod and its "modist" ethos is an element of continuity for both. How long will it be before the style of that halcyon exclusiveness returns? How long must we recast creat-



Jimmi Henderson

Striking Rich is so unjust

YOUR accusation that Buddy Rich's outburst on the Michael Parkinson TV show was "a classic case of intolerant misunderstanding" (MM Opinion) is as untrue as it is unjust.

WOODALL, Brunel Court, Westfields Avenue, Barnes, S.W.11.

Indescribable

WE tried and tried to think of a way of describing the happiness and warmth generated at a Lindisfarne concert. How could you describe both this and the high standard of music which they provide?

We're sure thousands will agree that there's only one word that describes them adequately — INDESCRIBABLE. — GADY AND SUE, Heydon Road, Liverpool.

Sharp eyes

WHY is it the Americans always spot talent first? Rod Stewart and Elton John for example, both made it in America first.

This is a plea to British rock fans. Don't let Man leave these shores! — SUE VICKERY, Hawthorn Avenue, Eastcote, Rushlip, Middlesex.

Bubble burst

IN summer '72 I came up with the idea of a concept album — old songs, new styles — called "Bubbibruck Is Here To Stay".

Perhaps people would like to dig it out and give it a listen between the new releases (David Bowie, Bryan Ferry, etc.). — JONATHAN KING, UK Records, 48 Grafton Way, London, W.1.

Rich voiced the opinions of many people, both in and out of the music business, who realise only too well that groups like the Osmonds and Led Zeppelin are little more than big business hype in whom thousands of pounds and dollars have been invested. Their musical worth is negligible — as time alone will tell. I think that Mr. Rich is well aware that fans used to be called 'bobby-soxers' and I notice that you carefully omitted the fact that Rich talked at considerable length about Frank Sinatra, who started all the teenage mass hysteria back in the 'forties — but Sinatra has survived! And as Rich carefully explained Sinatra's decision to return to recording is the best thing that has happened in the music business this year. — JOHN GEE, Nottingham Place, London W.1.

It seems to me a great pity when musicians of the brilliance of Buddy Rich have such narrow-minded attitudes towards other types of music. OK, so I don't dig the Osmonds or a lot of groups that are around at the moment, but I don't go slapping them off for the sake of it. Doesn't Buddy Rich realise that these groups entertain their fans just as he entertains his? — PAUL BRADDOCK, Southern Road, Manchester.

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DONNY OSMOND: big business hype?

ures of the sixties fantasia? And how long must we wait for the return of our Calby and R.S.O? The Second Coming is at hand. The Rolling Stones will play real roppy Rhythm and Blues. Phil May will recultivate his pimples. The Union Jack will be back. — MIKE OWENS, Saxon Green, Gregory Street, Lenton, Nottingham. LP WINNER

Own Man

"MAN are the Allman Brothers Band of Britain," you say. What an insult. Men are the Man Band of the World and have no need to be compared to an over-rated American band. Their last two studio albums can compare with anything. Among their many live offerings comes some of the best guitar work one can hope to hear and a Man gig is always full of surprises, entertainment and excellent music. — JOHN ELLIS, Moss Lane, Orrell Park, Liverpool 8.

Jimi rules

It reply to the letter from M. D. Lowfield (October 27), it is necessary for readers to assume that because Cassidy, Gitter, Osmonds and other

weenshop ram-jam-glam did not appear in the MM Poll they do not represent good music capable of being enjoyed by adult-minded people. Donny and David are definitely not sweeter than Maggie Bell and Lou Reed. Stacks are far from being more original than the Emerson knife-throwing "turn-on," and it is thanks to David Bowie that acts like Gary Glitter manage to sparkle at all. Heres still rules, though. — T. REYNOLDS, Doolphin Road, Currie, Midlothian.

Feel it, Pete

SO Pete Townshend thought Hendrix played some bum notes at the Isle of Wight Festival.

OK, so the low record was bad, wasn't depressing, but if you listen to the low tracks from the Hendrix film soundtrack, especially "Red House," you can hear (and feel) some of the most soulful guitar that Jimi ever played, despite the looseness of the version. And talking of versions, Clapton's Rainbow treatment of "Little Wing" though excellent in its own right, pales in comparison with the guts and soul of Jim's version on "In The West."

As the man said: "What matters is feeling." — Right Pete, right Eric? — NEIL FORDEY, Fitzwilliam College, Cambridge.

Copy cats

WHY do so many singles artists release records that sound like copies of album tracks? One out now is David Essex "Lamp-light," which sounds extremely like Leon Russell's "Tightrope." And another from a while back was "Donna" from 10cc which sounds like the Beatles "On Darling" off "Abbey Road." — S. SIMONS, Plough Walk, Spital Cross Estate, Edenbridge, Kent.

A prayer

DOES Steve Lake really think the Mahavishnu Orchestra are over-praised? Look back over the recent past and consider all the honours they have won, both as a group and individually. I have both albums by them and find them full of genius, imagination, and of a very fine quality. Pray for deliverance from your misguidance. — C.

Why we quit

AFTER reading the letter from Steve Proctor and Geoff Ireland in Mailbag, I thought I'd better reply and sort things out. 10cc travelled four hours and actually got to the Global Village, Charing Cross at 5 o'clock. Our road crew had already been there four hours trying to get our equipment on the stage. The stage should have been 20ft wide by 20ft deep, so giving us in all our contracts. The stage at the Global Village turned out to be 10ft wide by 10ft deep. This only being 10ft to our agents when we were already in our way down there. As you are aware, 10cc have stayed in interviews that they would try to reproduce their record sound on stage. This has involved us in buying equipment to the tune of £12,000. On a stage 11ft x 10ft we cannot even accommodate our own drum kit, therefore we cannot put on the kind of performance people expect from us. We had invited over 150 press and guests to the gig and after much arguing had to cancel it. We have travelled four hours, lost over £100 in hotel bills, car hire, etc. and ended up heading home very disappointed. The last thing 10cc want is cancelled gigs. It's taken us five years to get off our backsides in the studio and get the act on the road. Don't blame 10cc. Blame promoters who sign contracts with fairy tale dimensions. These days are the reason so many groups have to cancel. It's got so bad, that we have to send our road crew to sleep gigs two weeks before we're due to play them. Sorry about the disappointment Steve and Geoff. Hope you can catch one of our other London gigs in October. — ERIC STEWART, 18cc.

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