

Melody Maker

NOVEMBER 8, 1969

1s weekly

WHO OPERA AT COLISEUM

Jean Terrell is new Supreme

THE NEW Supreme is to be Jean Terrell who replaces Diana Ross in the famed Motown vocal group when Diana leaves to start a solo career in January.

Jean Terrell, no relation to Motown singer Tammi Terrell who was rumoured to be taking Diana's place in the group, is the sister of former heavyweight boxer Ernie Terrell.

Official confirmation of Diana's leaving came from New York this week to end nearly two years of speculation about the split and the replacement. Both Diana, Supremes Mary Wilson and Cindy Birdsong, and the new Supreme, will remain under contract with Motown.

Diana said: "I have talked this matter over with Mary and Cindy and we



DIANA going into films

feel that the period after our Las Vegas commitment at the Frontier in January would be the right time for me to make way for a third Supreme."

Mary Wilson, one of the original Supremes, added: "No one but no one could ever replace Diana Ross but we have a few surprises and we won't let our fans down."

Diana Ross is now certain to go into films and musicals. In the past she has turned down starring roles on Broadway and in Hollywood.



WHO: 'Tommy' performed in its entirety

Tour opens this month

"TOMMY" the Who's pioneering pop opera will be performed in its entirety at London's home of opera and ballet — the Coliseum — on December 14.

Nationwide

They will perform a two-hour show, similar to their concert at Croydon's Fairfield Hall last September. And it will be part of a nationwide British tour on their return from America.

The group — Peter Townshend, Roger Daltrey, John Entwistle and Keith Moon — are currently in America and return to Britain on November 18.

They open at Bristol Hippodrome on December 4, Manchester Palace (5), Liverpool Empire (12), London Coliseum (14), Newcastle City Hall (19), and on December 9 to 11 they go to Paris to record a TV show.

Acclaimed

After a Christmas holiday the Who are expected to start work on their next single and album then embark on a European tour which will take in Germany, Sweden, France, Belgium, Austria, Holland and Italy.

In February the Who will tour English colleges and clubs.

"Tommy" the opera written by Pete Townshend has been acclaimed by music critics and is high in the U.S. album chart.

in this week's special 48 page melody maker . . .



A NOT SO SUPER SESSION PAGE 5



THE BEEFHEART-ZAPPA TALK-IN PAGE 24



SPOTLIGHT ON REGGAE PAGE 20



JAZZ SCENE VISITS EXPO 69 PAGE 12



STEVE MARRIOTT IN BLIND DATE PAGE 25

Melody Maker POP 30

- 1 (1) SUGAR, SUGAR Archies, RCA
- 2 (4) OH WELL Fleetwood Mac, Reprise
- 3 (2) HE AIN'T HEAVY ... HE'S MY BROTHER ... Hollies, Parlophone
- 4 (3) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
- 5 (8) RETURN OF DJANGO Upsetters, Upsetter
- 6 (6) SPACE ODDITY David Bowie, Philips
- 7 (11) DELTA LADY Joe Cocker, Regal Zonophone
- 8 (5) I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry, Capitol
- 9 (10) NOBODY'S CHILD Karen Young, Major Minor
- 10 (12) A BOY NAMED SUE Johnny Cash, CBS
- 11 (14) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
- 12 (22) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
- 13 (9) LAY LADY LAY Bob Dylan, CBS
- 14 (7) JE T'AIME MOI NON PLUS
Jane Birkin and Serge Gainsbourg, Major Minor
- 15 (13) DO WHAT YOU GOTTA DO Four Tops, Tamla Motown
- 16 (25) WHAT DOES IT TAKE
Jnr. Walker and the All Stars, Tamla Motown
- 17 (17) EVERYBODY'S TALKING Nilsson, RCA
- 18 (23) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
- 19 (15) IT'S GETTING BETTER Mama Cass, Stateside
- 20 (16) BAD MOON RISING Creedence Clearwater Revival, Liberty
- 21 (18) GOOD MORNING STARSHINE Oliver, CBS
- 22 (28) LIQUIDATOR Harry J and the All Stars, Trojan
- 23 (29) SWEET DREAM Jethro Tull, Chrysalis
- 24 (23) AND THE SUN WILL SHINE Jose Feliciano, RCA
- 25 (—) (CALL ME) NUMBER ONE Tremeloes, CBS
- 26 (—) SOMETHING Beatles, Apple
- 27 (—) COLD TURKEY Plastic Ono Band, Apple
- 28 (30) THROW DOWN A LINE Hank and Cliff, Columbia
- 29 (19) LOVE AT FIRST SIGHT Sounds Nice, Parlophone
- 30 (21) DON'T FORGET TO REMEMBER Bee Gees, Polydor

VINCENT EXPECTED THIS WEEK

GENE VINCENT was expected to arrive in Britain yesterday (Wednesday) for a month of club, cabaret and television appearances. He has been appearing in a rock and roll show in Paris for the past fortnight.



GENE club and cabaret

Vincent will be backed on his tour by the Wild Angels, the London rock and roll band. Over 200 members of the Hells Angels were expected to meet Vincent at the airport.

Dates set so far for Vincent include Chatham (November 7), Isle of Wight (8), Stockton (10-15), Orpington (18), London, Speakeasy (20), Drury Lane, London (23), Nottingham (24), Barnstaple (28) and Hampstead (30). He has a new single "Be Bop A Lula 69" released on the Dandelion label.

WILD BILL TOUR

MOST OF the dates have been set for the forthcoming tour of American cornettist Wild Bill Davison. He begins the tour at Osterley Jazz Club on Friday, November 21 and will be working with Charlie Gaborath's All Stars on all but one of his dates.

For this single engagement, at London's 100 Club (26), Bill will be accompanied by the Alex Welsh Band. The rest of Wild Bill's dates are: Rebecca's, Birmingham (27), Old Granary, Bristol (28), Manchester Sports Guild (29), El Rondo, Leicester (30), Crown Hotel, Amersham (December 3), Great Harry Inn, Hampshire (4), Dancing Slipper, Nottingham (6). Davison will return to the States next day.

NEW FAMILY MAN

FAMILY HAS a new member. John "Polly" Palmer of Election has joined the group to replace sax player Jim King who has left to study musical theory.

Palmer will be playing vibes, piano and flute and will be going with the group on their tour of Scandinavia at the end of this month.

The group will be making their second American tour at the beginning of next year. Their new single is "No Mule's Fool." See feature page 22.

KING STARTS FOURTH TOUR

FREDDY KING, American singer and guitarist, is making his fourth tour of this country since '67. King, who is appearing here with the Killing Floor, opened at Lancaster University last Friday.

Tonight (Thursday) he is at the Lafayette Club, Wolverhampton. The rest of his dates are: Annabels, Sunderland (7), Civic Hall, Guildford (8), Boat Club, Nottingham (9), King's Head, Romford (10), Town Hall, Oxford (11), Toby Jug, Toiworth (12), London's Marquee and Speakeasy (13), El Rondo, Leicester (14), London School of Economics (15), Black Prince, Bexley (16), and finally the Bull, Richmond (17).

Hendrix single

A NEW single by Jimi Hendrix is scheduled for release here later this month. Titled "Let Me Light Your Fire" it is a track from an early Hendrix album.

It was originally titled "Fire" and is a track from the "Are You Experienced" album which featured Noel Redding and Mitch Mitchell. The B-side of the new single is another album track "The Burning Of The Midnight Lamp" from the "Electric Ladyland" album. The single is to be released on November 14 and is the follow up to "Cross Town Traffic."

REGGAE HOT 20

- THIS LAST WEEK WEEK
- 1 (1) GIRL WHAT ARE YOU DOING TO ME
Owen Grey CAMEL-25
 - 2 (2) MOON HOP
Derrick Morgan CRAB-32
 - 3 (11) WHAT AM I TO DO
Tony Scott ESCORT-105
 - 4 (5) WITHOUT MY LOVE
Little Roy CRAB-39
 - 5 (3) HOW LONG WILL IT TAKE
Pat Kelley GAS-115
 - 6 (4) MY WHOLE WORLD IS FALLING DOWN
Ken Parker BAMBBOO
 - 7 (7) IF IT DON'T WORK OUT
Pat Kelley GAS-125
 - 8 (16) TOO EXPERIENCE
Winston Francis PUNCH-5
 - 9 (6) WET DREAM
Max Romeo UNIT-503
 - 10 (8) SOCK IT TO ME SOUL BROTHER
Bill Moss PAMA-765
 - 11 (—) THROW ME CORN
Winston Shan BULLET-199
 - 12 (10) BAFF BOOM
The Tenors CRAB-26
 - 13 (12) SUNNYSIDE OF THE SEA
Slim Smith Unity-524
 - 14 (9) STRANGE
Bobby Debon PUNCH-4
 - 15 (—) CONFIDENTIAL
Lloyd Charmers CAMEL-30
 - 16 (18) TOO PROUD TO BEG
The Uniques GAS-117
 - 17 (13) HISTORY
Harry & Rodcliffe Camel-26
 - 18 (19) HELLO DOLLY
Pat Sachmo PUNCH-9
 - 19 (—) HOG IN YOU MINTE
The Hippie Boys BULLET-412
 - 20 (14) SAVE THE LAST DANCE
Loreal Aitken NU BEAT-039

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POP 30 PUBLISHERS

- 1 Welbeck; 2 Fleetwood Music; 3 Cyril Shano; 4 Carlin; 5 Island/B & C; 6 Essex; 7 Alan Keen Music; 8 Blue Sea/Jac; 9 Acuff-Rose; 10 Copyright Control; 11 Ambassador; 12 Island; 13 Feldman; 14 Shapiro Bernstein; 15 Carlin; 16 Jobete/Carlin; 17 April; 18 Blue Mountain; 19 Screen Gems; 20 Burlington; 21 United Artists; 22 Island/B & C; 23 Chrysalis; 24 Abigail; 25 Gale; 26 Harrisongs; 27 Northern Songs; 28 Shadows; 29 Shapiro Bernstein; 30 Abigail.

top twenty albums

- 1 (1) ABBEY ROAD Beatles Apple
- 2 (2) JOHNNY CASH AT SAN QUENTIN Johnny Cash CBS
- 3 (13) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists Tamla Motown
- 4 (3) THROUGH THE PAST DARKLY Rolling Stones Decca
- 5 (5) SSSSH Ten Years After Deram
- 6 (6) HAIR London Cast Polydor
- 7 (9) THEN PLAY ON Fleetwood Mac Reprise
- 8 (4) BLIND FAITH Blind Faith Polydor
- 9 (10) OLIVER Soundtrack RCA
- 10 (11) SONGS FOR A TAILOR Jack Bruce Polydor
- 11 (8) IN THE COURT OF THE CRIMSON KING King Crimson Island
- 12 (12) NASHVILLE SKYLINE Bob Dylan CBS
- 13 (15) NICE Nice Immediate
- 14 (—) LED ZEPPELIN II Led Zepplin Atlantic
- 15 (14) THE WORLD OF MANTOVANI Vol 2 Mantovani Decca
- 16 (7) STAND UP Jethro Tull Island
- 17 (—) THE BEST OF THE CREAM Cream Polydor
- 18 (17) THE SOUND OF MUSIC Soundtrack RCA
- 19 (18) THE COUNTRYSIDE OF JIM REEVES Jim Reeves RCA
- 20 (—) 2001 Soundtrack MGM

u.s. top ten

- As listed by "Cashbox"
- 1 (1) WEDDING BELL BLUES Fifth Dimension Soul City
 - 2 (2) SOMETHING Beatles Apple
 - 3 (3) SUSPICIOUS MINDS Elvis Presley RCA
 - 4 (5) BABY IT'S YOU Smith Dunhill
 - 5 (6) TRACY Cuff Links Decca
 - 6 (4) SUGAR, SUGAR Archies Calender
 - 7 (10) SMILE A LITTLE SMILE FOR ME Flying Machine Congress
 - 8 (—) COME TOGETHER Beatles Apple
 - 9 (—) AND WHEN I DIE Blood, Sweat & Tears Columbia
 - 10 (—) IS THAT ALL THERE IS Peggy Lee Capitol

Everybody's wild about- "Harry" **NILSSON**

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NILSSON

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"Everybody's Talkin'" RCA 1876

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JEFF BECK: should have flown to States

JEFF BECK, who was due to fly to New York this week to finalise arrangements for his new group, is in hospital with serious injuries following a car accident.

Beck should have flown to the States with manager Peter Grant to meet drummer Carmine Appici and bass player Tim Bogert from Vanilla Fudge to discuss the formation of his new group.

But at the weekend Jeff crashed his T-Ford hot rod. He is now in hospital suffering from a broken nose, suspected broken pelvis and facial lacerations. A spokesman for Peter Grant said that it is likely that Beck will be in hospital for three months.

FLAMING YOUTH LIVE

FLAMING YOUTH are to give the first live performance of their space opera LP, Ark 2, released this week by Phillips, at London's Lyceum on November 14. They will be accompanied by a full orchestra and choir.

The group will be interviewed and have excerpts

BECK RECEIVES SERIOUS INJURIES IN HOT ROD CRASH

from Ark 2 played in Tony Brandon Meets The Saturday People this Saturday (8) and on November 10 they fly to Hilversum for a TV appearance and to film an hour-long colour TV spectacular for world-wide distribution.

They guest in Harlech-TV's 24 Just Watch It on November 24.

D.B.M.T. SINGLE

DOZY, BEAKY, Mick and Tich, whose single "Tonight Today," is released tomorrow (Friday), fly to Holland on November 10 for a TV date. They guest in the Dave Lee Travis Show on November 9, Crackerjack (14) and the Jimmy Young Show for the week commencing November 17.

On November 11 they make their first London appearance without Dave Dee at the Revolution.

EQUALS DOWN UNDER

THE EQUALS have signed for a 16-day tour of Australia commencing on February 22 next year.

They have also signed for an eight-day tour of Scandinavia from April 3 and are discussing a ten-day trip to Israel in May.

BLUE NOTE REDUCE

BLUE NOTE, for 30 years one of the premier specialist jazz labels, are reducing the price of their imported LPs. The cost goes down from 47s 5d to 43s 9d for a single



Marsha walks off in Birmingham

MARSHA HUNT walked off the stage when students shouted obscene comments during her performance at the University of Aston, in Birmingham. She made her exit 20 minutes before her act was due to end, after a small group of students had been heckling and calling for her to strip.

NEW LABELS LAUNCHED

JOHN MAYALL, Jackie Edwards and the Bee Gees all launch their own record labels in Britain during the coming weeks.

Profits from Mayall's label, to be called Crusade, will go to Mrs Ella Louise Lenoir, widow of American blues singer J. B. Lenoir who died two years ago.

Mayall has no plans to record himself on the new label. He is looking for other artists for the label. A tribute to Lenoir appears on Mayall's new album "The Turning Point."

Jackie Edwards's new label will be launched before Christmas. The new label — J-Dan — will feature new artists found by Edwards who wrote was Spencer Davis hit "Keep On Running" among others.

The Bee Gees new label will feature the duo themselves as well as other artists.

Westbrook work at Mermaid

A NEW Mike Westbrook work, commissioned by Sir Bernard Miles, will be premiered at London's Mermaid Theatre on Sunday, November 16. A second performance will take place on November 23.

The work is "Earthrise," and will feature a 20-piece orchestra, six dancers from the London School Of Contemporary Ballet, film and lights.

For the performance, Mike will be leading Mick Collins, Ian Carr and Dave Holdsworth (tpts), Malcolm Griffiths, Paul Rutherford, Paul Nieman and

Geoff Perkins (tmps), Mike Osborne, Alan Skidmore, Bob Downes and George Khan (saxes), Mark Griffiths (bassoon), George Smith (tuba), Chris Spedding (gtr), Harry Miller (bass, bass gtr), Barry Guy (bass), Laurie Allen, Louis Maholo and Denis Smith (percussion), John Taylor (pno, electric pno) and Norma Winstone (vcls).

On November 14, Deram are releasing a two-volume album set of Westbrook's "Marching Song." The Westbrook Concert Band plays Salford University tonight (Thursday), Brighton College Of Art (8) and Lon-

don's Crucible (15).

NEW RECORD LABEL

A NEW record label has been inaugurated by the organisers of the now-defunct Middle Earth, once London's best progressive music scene.

David Houson and Paul and Brian Waldman have signed an agreement with Pye to produce and distribute albums and singles under the Middle Earth label, and the first records are in the shops this week.

In the first release are three albums — by The Wooden O,

a jazz group who use recorders; Scottish group Writing On The Wall; and Arcadium, a five-man rock group.

WELSH FESTIVAL

THE KEY CLUB, Bridgend, is putting on the first big progressive concert in South Wales at the massive Indoor Sports Centre at Port Talbot on December 6.

Set for the concert are the Pink Floyd, Fairport Convention, East Of Eden, Sam Applie Pie, Daddy Longlegs, Samson and Solid State.

THE AUTUMN STORE

The birth, spring, summer and autumn of the Small Faces in two albums for the price of one. Another Immediate collectors item in sound.



IMMEDIATE

IMAL01/IMAL02

JAZZ booker and bass player Ed Faultless is currently conducting negotiations which would take the Frank Ricotti and Alan Skidmore groups on Continental tours.

If the deals go through Ricotti would play 17 dates in Belgium, Switzerland, Italy and France next March and Skidmore would follow in June, to tie in with the annual Montreux Jazz Festival where he will make an appearance as last year's winner.

JAZZ NEWS

BOOKER Pittman, alto and soprano saxist, has died in Rio de Janeiro aged 60. He played in a trio with Count Basie in Kansas City in 1928 and, in 1930, was with Jap Allen Cotton Pickers along with Ben Webster. He later worked with Blanche Calloway before coming to Europe in 1933 with Lucky Millinder. He stayed in Paris where he

played with Louis Armstrong's band and record with Freddy Johnson. In 1935 he left for Brazil where he remained apart from brief visits to the States in 1962 and 1965.

THE Keith Tippett Group is set for a three-gig tour of Scottish Universities—Strathclyde (November 12) Edinburgh (13) and Dundee

(14) . . . Sandy Brown guests at Jersey Jazz Club on November 13, followed by John Surman (19), Ray Warleigh (26), Johnny Griffin (December 3) and Art Taylor (5).

DON Rendell's new group which includes Stan Robinson (tr, clt, flute), Neville Whitehead (bass) and Trevor Tomkins (drs), plays at Maidenhead on November 8 and the Goat, St Albans (19) . . . Drummer Trevor Tomkins has also joined Frank Ricotti group.

José Feliciano child genius?



Only **JOSÉ FELICIANO** could make a recording at the age of ten which would still be a hit sound 13 years later. You don't believe it? Well, take a listen to his latest LP, "10 to 23" **SF 8044**. Hear ten year old Jose on the first track! And, if you don't like what you hear, I'll eat my 78s! Or try **RCA 1871** "And the Sun will shine". At the ripe old age of 23, Feliciano hit the charts with this one. Easy to hear why.

Hands up who hasn't heard of Harry? **HARRY NILSSON** that is. The man who wrote, "Without Her". The man "Everybody's Talkin'" about! Now hear him as he should be heard. Singing his own compositions—on his own album. "HARRY" **SF 8046**

Here's one for all the fans (and there are plenty) of the late, always great **JIM REEVES**. "JIM REEVES ON STAGE" **SF/RD8047** A 'live' recording from the man who is very much alive in everyone's memory.

"WHERE IS LOVE?" asks **JACK JONES** on his latest LP **SF 8036**. You might well ask Jack—but you sing it beautifully all the same! The greatest ballads of our time—sung by today's greatest ballad singer.

What's the betting your favourite TV programme is "Father Dear Father"? And your man of the moment, **PATRICK CARGILL**. Hear Patrick sing on his first record, also called "FATHER DEAR FATHER" **SF 8060**. It may give you some surprises, guaranteed pleasant ones.



"I know you can't lose" says **KEITH CHRISTMAS**. That's one of the tracks on his new LP, **STIMULUS**. **SF 8059** And there's plenty to stimulate you here including, "Trial & Judgement" and "Bedsit Two Step". Every one written and composed by Keith himself. You can't lose, Keith—if you carry on writing songs like these.



If you can pronounce it you'll buy it! "**SYNANTHESIA**" by the group of the same name. Hard to believe that only 3 guys go to make the Synteam's unique sound. Plus umpteen instruments such as vibes, violin, mandolin and bongos to name but a few! Listen to tracks like, "Morpheus" which do everything but send you off to sleep. Remember the name. Er, um . . . "**SYNANTHESIA**" **SF 8058**. They're synsational!



BEATLES LOWEST ENTRY IN CHART



THE BEATLES re-appeared in the MM singles chart this week with "Something" — but at lowly number 26.

The reason is obviously that the song, the first Beatles single to be written by George Harrison, is taken from their album "Abbey Road," which has been top of the MM album chart for the six weeks it has been available.

This is easily the lowest entry for the group since "Love Me Do." After their first single, "Lady Madonna" was the first which did not reach number one. Since that time, "Hey Jude" and "Get Back" have both made the top spot.

The flipside of "Something" is a John Lennon song, "Come Together," which is also from the album.

NEW BONZO ALBUM

A **NEW** show, a new album and single — coming from the Bonzo Dog Band. The group, who have just returned from their American tour, release a single on Liberty on November 14 called "I Want To Be With You."

Their new album "Keynsham" is out on Liberty on November 28. They are currently involved in "intensive rehearsal" for their new show which will run two hours and is designed for both concert halls and dances.

Dates for "Outrage" include Lancaster University, Manchester (November 14), Leeds University (15), Top Rank, Cardiff (19), Hereford (21), Yardley (22), Redcar (23), Manchester (24), Stoke (25), Queen Elizabeth College, Kensington (28) and from 29 to 30 they give concerts in Holland.

MONK AT RONNIE'S

THELONIOUS MONK makes his British club debut when he opens with his quartet at London's Ronnie Scott Club on Monday (10). Monk will play a three-week season working with Charlie Rouse (tr), Chuck Berghofer (bass), and Paris Wright (drs).

During the Monk season the club will revert to the different name every night policy which was successful during the club's 10th anniversary period in September. Monk will be followed into the club by U.S. pianist Blossom Dearie, who begins a month's engagement on December 1. She will be accompanied by Tony Oxley (drs) and Jeff Clyne (bass).

Trumpeter Ian Carr unveiled his new group, Nucleus, in the Upstairs Room at Ronnie's on Monday (3). Carr will play the room for one week.

DELANEY/BONNIE DUE

DELANEY AND BONNIE arrive in London this week and Delaney goes straight into the studios to produce a new album for Eric Clapton who will be playing with the group on tour.

Full British dates for the American duo with Eric Clapton and British group Ashton, Gardner and Dyke are as follows: London Albert Hall (December 1), Bristol (2), Birmingham (3), Sheffield (4), Newcastle (5), Liverpool (6)

HOOVER MISSES FESTIVAL



AMERICAN BLUESMAN John Lee Hooker is ill and has had to miss the '69 Folk, Blues and Gospel Festival sponsored by the Melody Maker in conjunction with the Harold Davison Agency.

The bill now comprises Albert King and his Blues Band, in Britain for the first time, the gospel-singing Stars of Faith, pianist-singer Otis Spann and pianist-singer Jack Dupree. The tour continues at Market Hall, Carlisle tonight (Thursday), City Hall, Newcastle tomorrow, Fairfield Hall, Croydon (6), Guildhall, Portsmouth (10), Theatre Royal, St Helens (11) and Pavilion, Heme Hempstead (12).

Guitarist-singer Albert King told the MM on Monday that he would be returning to Britain to do a 1970 tour during April and May.

NO THELMA TOUR

THELMA HOUSTON has pulled out of her first British tour set for December. She will now just make television appearances later this month.

Ronnie Warren-Jones of London's Clayman Agency who were handling the Mississippi-born singer's tour said that her American management decided last week against her making club appearances on this trip. There is however a possibility of her returning for club appearances.

She now arrives on November 14 and will stay in Britain for six days. Television appearances confirmed to date include Top Of The Pops and the Georgie Fame-Alan Price show. She is also expected to appear on the David Frost and Simon Dee shows.

LULU KEPT BUSY

LULU who celebrated her 21st birthday on Monday, won't have much time to relax over the next month. Tomorrow (Friday) marks the release of her first disc on Atco, called "Oh Me, Oh My (I'm a Fool for You Baby)." The disc was produced by Jerry Wexler, who has just been voted the World's number one record producer, and penned by Jim Doris.

For the rest of the month Lulu will be virtually living in studios on both sides of the Atlantic.

Today (Thursday) she appears on Radio One Club, while on BBC-TV she stars in Top Of The Pops. Then on Saturday she will be airing her new disc on David Frost's Show on London Weekend TV.

DEEP PURPLE TV

DEEP PURPLE are to be featured in a major American colour TV spectacular, "It's A Man's World," to be filmed in major cities round the world by NBC.

The group's sequence will be filmed in and around London between November 29 and December 6. Other settings will be Marrakesh, Rome, New York, Paris and Hawaii. The show will be networked in America in April.

Deep Purple have a lengthy

European tour set for the New Year, starting on January 17 with three days of concerts in Italy and followed by a 16-day concert tour of Switzerland. They wind up with ten days in Austria and Germany.

DEE JAY Alan Freeman now has his own record shop. He hosted a champagne party to open the shop in Leyton on Saturday and among the guests was P. P. Arnold pictured with Alan (above).

Tomorrow (Friday) the group plays the King's Head, Romford, followed by dates at Folkestone (8), Bath (10), Birmingham (14), Leeds (15), Dunfermline (16), Glasgow (17), and London's Regent Street Polytechnic (21).

CHRIS SOLO DEBUT

CHRISTINE PERFECT, MM Poll-topping girl singer, makes her Birmingham solo debut at the city's latest night spot, Rebecca's, on November 17.

Other attractions at the club include Ben E. King, tonight (Thursday, November 6); Alan Freeman (12); the Drifters (13); 1910 Fruitgum Company (18); Inez & Charlie Foxx (19); the Platters (24); Fontella Bass (25), and Emperor Rosko (26).

LOUIS' FILM BALLAD

LOUIS ARMSTRONG has recorded the main ballad, "We Have All The Time In The World," for the new James Bond film, On Her Majesty's Secret Service, which will have its world premiere at the Odeon, Leicester Square, on December 18.

The song was written by John Barry with lyrics by Hal David and is Armstrong's first recording since his illness early this year.

United Artists are to release the Armstrong version as a single.

BASSIST POPS FOSTER DIES

POPS FOSTER, one of the great bass players of jazz history, has died. After a long illness, he died last Thursday at the French Hospital in San Francisco, where he had undergone six operations for intestinal troubles in the past year. He was 77.

Pops, born George Murphy Foster on a plantation in McCall, north of New Orleans, played on the riverboats with the bands of Charlie Creath and Fate Marable. He played bass with King Oliver, Bunk Johnson, Kid Ory, Dewey Jackson, Luis Russell, Louis Armstrong, Sidney Bechet, Art Hodes, Sammy Price, Earl Hines and many more.

He toured in Europe with Mezz Mezzrow's band in '45, with Jimmy Archey in '52, Sammy Price in '55-'56 and, his last European visit, with the New Orleans All Stars, organised by trumpeter Keith Smith, in '66.

Foster was said to be the man who popularised the plucked string bass in New Orleans jazz. He can be heard to advantage on many recordings by Armstrong, Russell, Bechet, Price and Hines. (An appreciation of Pops Foster will be printed next week.)

CHRIS WELCH VISITS A NOT SO SUPER SESSION

WHAT HAPPENS when the super stars get together for a recording session? Answer —not much.

As a spectator sport, recording is probably the most boring experience on the globe apart from reporting on the annual general meetings of rate-paying societies.

Even when the participants are George Harrison, Eric Clapton, Rick Grech and Denny Laine, a simple riff played ad infinitum into the small hours and the long tedious process of "getting it together" rarely becomes anything more than a long tedious process.

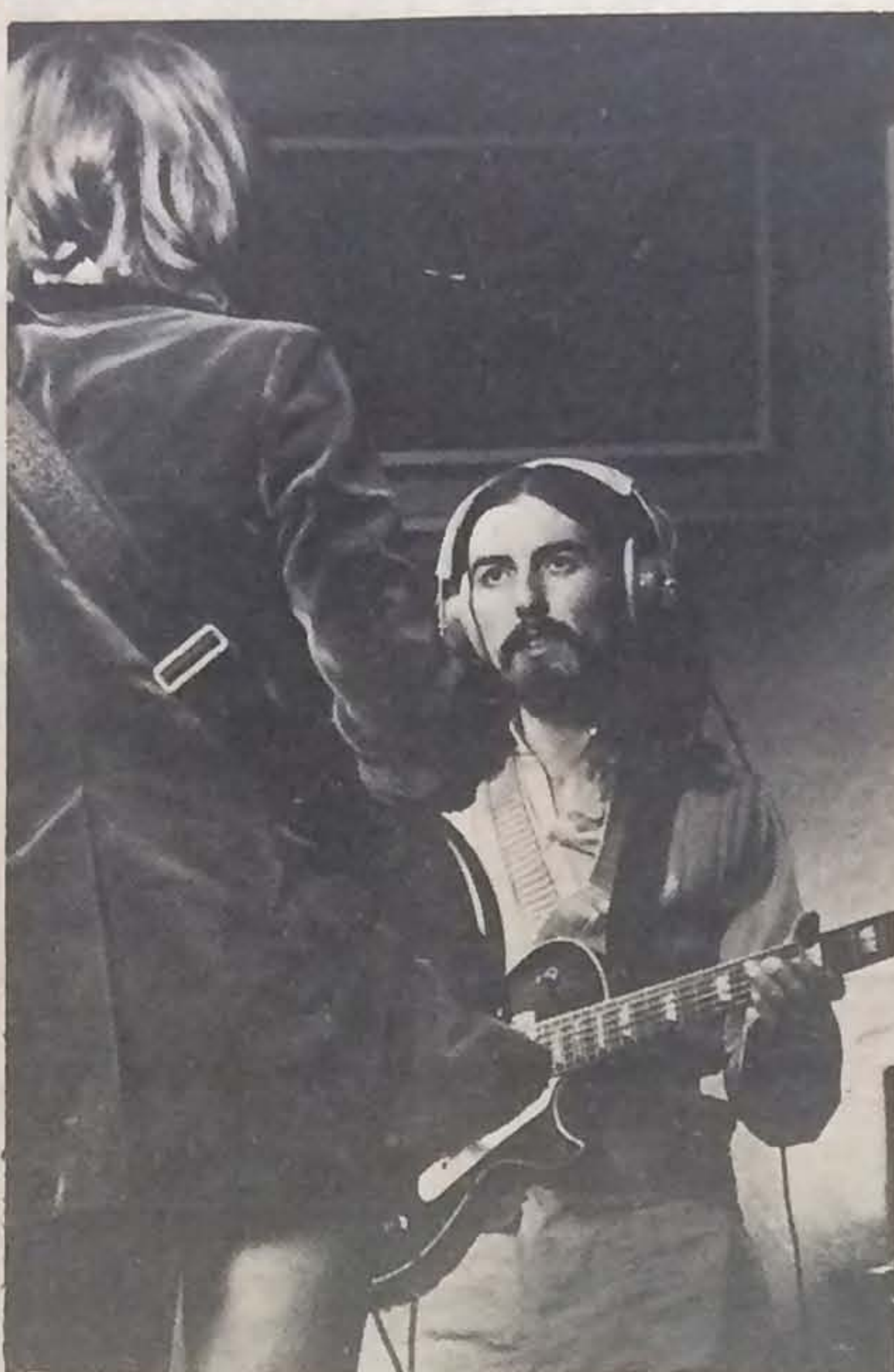
It was with eager expectancy that I was invited to hear them play at Olympic Studios, Barnes last week.

It was one of a series of sessions towards producing a Rick Grech solo album, which is apparently the new policy of that well-known group Blind Faith.

Instead of an atmosphere of happy creativity, there was the ritualised gloom of a trade union meeting planning a return to work.

Rick talking about his project later seemed unenthusiastic, unsure of himself and unable to give much clue to the direction he and his fellow musicians are headed.

Said Rick: "There have



STARS AT THE SESSION: (left to right) Eric Clapton, George Harrison and Rick Grech

PICTURES BY BARRIE WENTZELL

been about four sessions so far with different people each night. Eric has been on every session. I've written all the tunes, but I don't know what sound we're aiming at. There are one or two country things. With different musicians on each track there will be different sounds for each tune.

"The riff you heard us

play was just an idea I had for a couple of lines. Yes, it's a long way round of doing things, but when you get into them... I want to make a good album with songs that

sound pretty. "The people I have got together will be purely for recording and not for a regular band. As for going on the road again — I'll have to wait and see. I miss

playing a lot. I expect we'll be messing about until the New Year. I hope it gets sorted out soon."

Messing about seems to be the main occupation among a lot of musi-

cians, at the moment. In the studio the various musicians hid inside their sound proof boxes and worked on the laborious riff with the minimum of conversation.

A pianist, between giving me dirty looks, thumped away on his own in a corner, while Trevor Burton rattled a tambourine. Eric's guitar

sounded nice and Denny Laine smiled.

After Rick's solo album we can expect more from each member of Blind, Faith & Tears. But they had better be quick and get it together before some seventy quid a night band that slogs around entertaining kids in the clubs comes up with some real super sessions.

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News in brief

THE Rolling Stones have a new album, "Let It Bleed," released in the States next week, two days after they open their sell-out 14-city tour in Los Angeles on November 10.

The nine-track album includes two previously recorded Stones songs, "Country Honk" — a country and western version of their million-seller "Honky Tonk Woman" — and "You Can't Always Get What You Want." The LP features the first solo recorded vocal by Keith Richards, on "You've Got The Silver Now."

There are no plans to release the LP in Britain.

Presley

RCA are to release a single in a full-colour sleeve for the first time when they put out Elvis Presley's current American smash hit, "Suspicious Minds" on November 21. The B side is "You'll Think Of Me." The sleeve will have a four-colour picture of Elvis.

George Fame's new single,

NEW STONES ALBUM RELEASED IN THE STATES



STONES: American tour

for release at the end of this month, will be the title track from his forthcoming album "The Seventh Son" which was produced by Alan Price. Georgie and Alan go into the studios this month to begin recording their new TV series The Price Of Fame.

The Bee Gees, Who, Cream, Robin Gibb, the Easybeats, Marsha, Hunt, Thunderclap Newman, Edwin Hawkins Singers and Denis Lotis are all featured on an album to be released on November 15 in aid of the National Society

For The Mentally Handicapped.

Sammy Penn, drummer with the Kid Thomas band, died in New Orleans last Thursday (October 27). Manuel "Fess" Manetta died in New Orleans on October 10. He was 80 and began his long career with Tom Albert's Band in 1906. He had played with Buddy Bolden and, among others, Frankie Duson, Jack Carey, Papa Celestin and Kid Ory.

Drummer Kongo Jones has quit Love Sculpture to form

his own group and is replaced by Terry Williams of the Dream group from Wales. Guitarist Micky Gee has also joined Love Sculpture.

David Bowie, Edgar Broughton, Steamhammer Success and deejay Jeff Dexter play a concert at the Dome, Brighton, on November 19. Galliard, from Birmingham, will be the first group featured on a new Decca LP label to spotlight promising new talent. First releases are scheduled for January on the label, Nova Deram, which will sell at 29s 11d.

A series of hour-long TV pop speculans are to be jointly produced by Class International and Dutch TV in Holland. The pilot show will star the Foundations and Creedence Clearwater-Revival are a possible for the second show.

Hardin-York play Mothers in Birmingham for the first time tomorrow (Friday). Savoy Brown play the club on Sunday (9) followed by Van Der Graaf Generator (12), Juicy Lucy (14), Radha Krishna Temple (15) and Graham Bond Initiation (16).

Folk

Jerry Gilbert has joined the MM after three years on the Farnham Herald. He will handle the folk pages as well as general features and news.

Sam Applie Pie have signed an exclusive agency agreement with NEMS Enterprises. On December 19 they appear with Family, Graham Bond and John Peel at the Royal Albert Hall in aid of Shelter the organisation for the homeless.

Negotiations are under way for Status Quo to make a South American tour in January. They tour Sweden from December 31 to January 4. The group guests in Radio One's Dave Lee Travis Show on Sunday (9).

Gene Latter, whose new single, "Tiger Bay," is released this week, guests on Granada-TV's Lift Off on November 26. He also appears in Pete Murray's Open House on November 12.

Salena Jones, Mark Murphy and the Maynard Ferguson Big Band visit Birmingham's Opposite Lock on November 10.

Herman's Hermits play one of their rare one-nighters on November 8 at the Belfry.

Early hits by the Who and the Jimi Hendrix Experience are to be released on special budget albums by Track Records next month. Three volumes of hits from the two groups will be out on December 5 — one side of each album featuring the Who and the other side featuring Hendrix.

Spoon

Jimmy Witherspoon begins a tour of Britain at Londons Marquee Club on November 20. Singer Cecil McCartney gives a recital in the Guild Church Of All Hallows, London Wall, on November 21.

Eel Pie Island, Twickenham has reopened. Graham Bond and Pete Brown play the Island tomorrow (Friday) followed by Alexis Korner (12), Radha Krishna Temple (18) and the Battered Ornaments (21).

Acker Bilk's Paramount Jazzband play a police charity concert at the Chichester Festival Theatre on Saturday (8). The band visits the Tudor House, Bearsted (10), Barnet (11), Pinner (13), Worthing (14) and Aldwick (15).

Dutch group B.Z.N. end their first British tour at the Trade Winds, Castle Vale, Birmingham tonight (Thursday) and the Spiders Webb, Walsall, tomorrow.

REGGAE STAR Max Romeo is hoping for the approval of the Director of Public Prosecutions for his new single "Mini Skirt Vision."

Max thinks action may be taken by the DPP over the release of his last hit "Wet Dream."

He told the Raver: "I received a visit from some gentlemen from Scotland Yard, acting on behalf of the DPP who informed me that he had received complaints from record buyers and had been asked to prosecute on their behalf. I hope he'll change his mind when he hears the new single. I've sent him a copy."

Max, Desmond Dekker and many other Reggae stars appear at the Lyceum Ballroom, London (Friday) for the International Reggae Convention. On Saturday the whole boogaloo moves to the Jubilee Hall, Leeds.

P. J. Proby makes his return to the London scene at the new Lord Byron Club in London's Beak Street on November 10 run by drummer Laurie Jay. The club's committee includes Leapy Lee, the Kinks, Pete Murray, Malcolm Roberts, Jess Conrad and Troy Dante. Sounds like a good HQ for the Whoopie Party!

Levee Camp Moan broken up 'cos of "cripping bad financial luck." Oh well, it's something to moan about.

Peter Clayton and many other British critics miserable in their reviews of Lionel Hampton. Get thee behind us Clayton!

Tiny Tim has recorded "There'll Always Be An England," and "Bless 'Em All." The first 2,000 are being released as 78s on the Repriseophone label.

Sunday Mirror had a chuckle at our thinking Ringo might not be the drummer with Beatles. Actually, it was just drummer Keef Hartley being funny in Blind Date. Yer can't win...

Status Quo received most of their gear back after our plea to the thief and the group's offer of a £200 reward... Rory Gallagher of Taste digging Albert King... Peter Green, Chick Churchill and Ric Lee digging John Mayall at Croydon.

Today (Thursday) Bob Anthony will sing non-stop for 24 hours at the Lyceum in an attempt on the World Non-Stop Singing Marathon from midnight. Let's hope he won't be singing "Hare Krishna!"

Jiving K. Boots to enter 24 hour non-stop hyping contest at Brixton Roller Rink. He will lie, cheat and swindle non-stop before a panel of agents and managers in an attempt on the record held by — ah ha!

New group Septimus feature ex-members of Amen Corner and Herd's Andy Bown... New Andy Fairweather Low tracks sound nice and heavy...

Good Grief Dept: Bonzo Viv Stanshall with a skinhead hairstyle... Jeff "Macrobiotic" Dexter reveals he has recently been sampling sinful alcohol. "Wine tastes rather good," he said, shocking friends at the Lyceum last Sunday.

Humble Pie off on US tour last week... Moody Blues to tour Greenland next week? Or is it Tasmania? Viv "Outrage" Stanshall says the Bonzos PT display "in shorts" caused a stir at New York's Fillmore... Is Chick Churchill happy?

Roadie Roger Manifold would make a good PR... Radio 428 Metres say they wanted Bessie Braddock for an acid-rock show, but like she can't make the gig.

Frank Zappa and Capt. Beefheart jammed with Juicy Lucy at the Speak... Top three drummers on the rock scene — Ian Paice, John Bonham and Carl Palmer — oh and Bill Brufford.

Top three organists? Well how about Vincent Crane, Tony Kay and John Morgan? ...

Led Zeppelin's Robert Plant has bought an 18th century Worcestershire farmhouse for £6,000... Dig Steve Swallow on bass with Trevor Watts and John Stevens on SME's next album... Polydor sitting on a couple of great Chris McGregor albums.

MM's Richard Williams saved Cecil Taylor from four inch long beetle, spotted on the pillow in Taylor's hotel bedroom... Cecil somewhat lukewarm about Monk's set at Jazz Expo... Will somebody please get Monk, Art Blakey and Percy Heath back together?

Let's hope dangerous British jazz critics don't scare Lionel Hampton off making another trip here. Come

THE RAVER'S weekly tonic



Romeo's in trouble again

back Hamp — we need you! New super group Deaf Pudding, not getting it together in a country cottage in Berkshire. They're wasting money recording a triple album for release

in... Oh, they've broken up.

Joseph Eger has formed Crossover, a 14 man classical, jazz and rock group playing "fusion music." Good grief.

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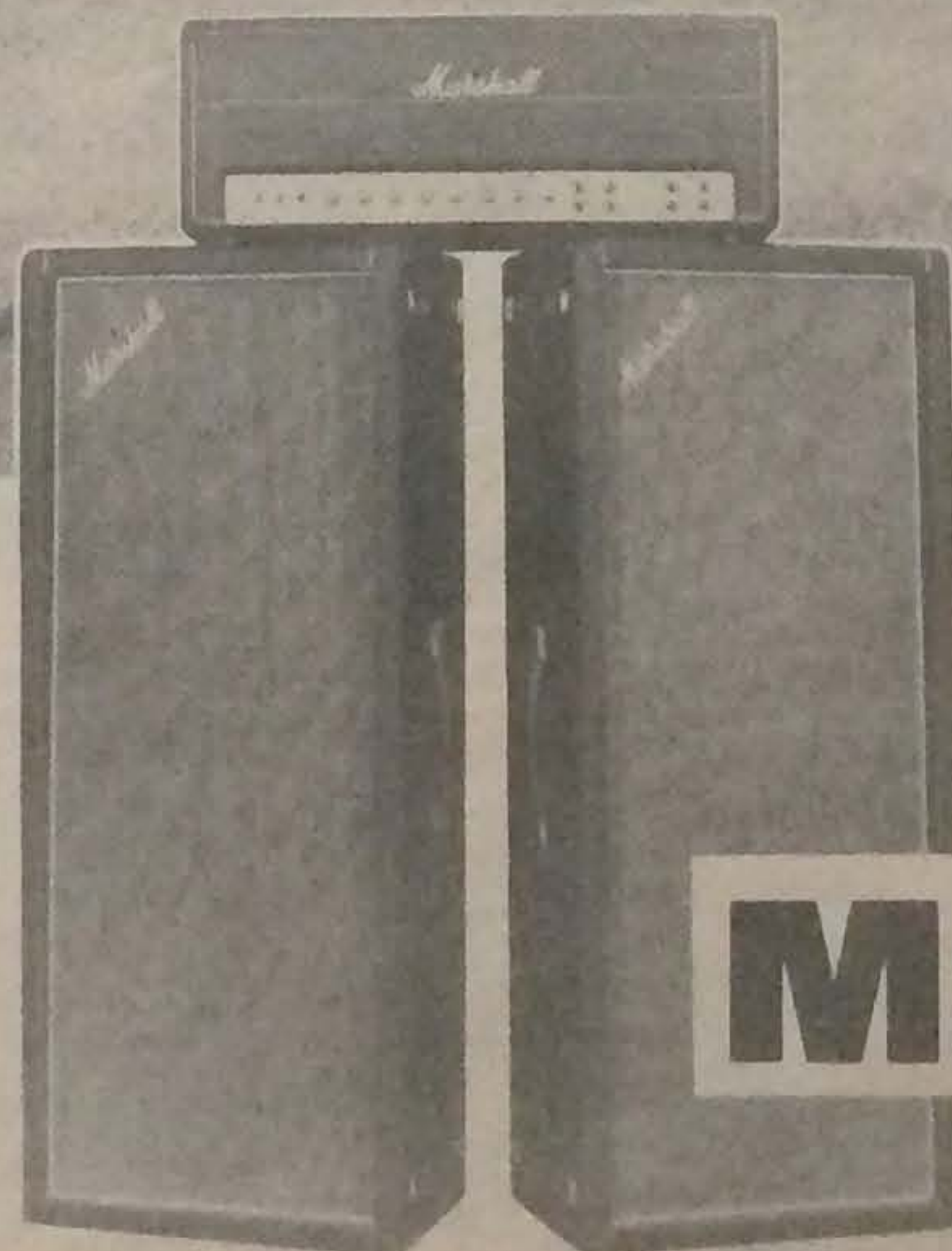
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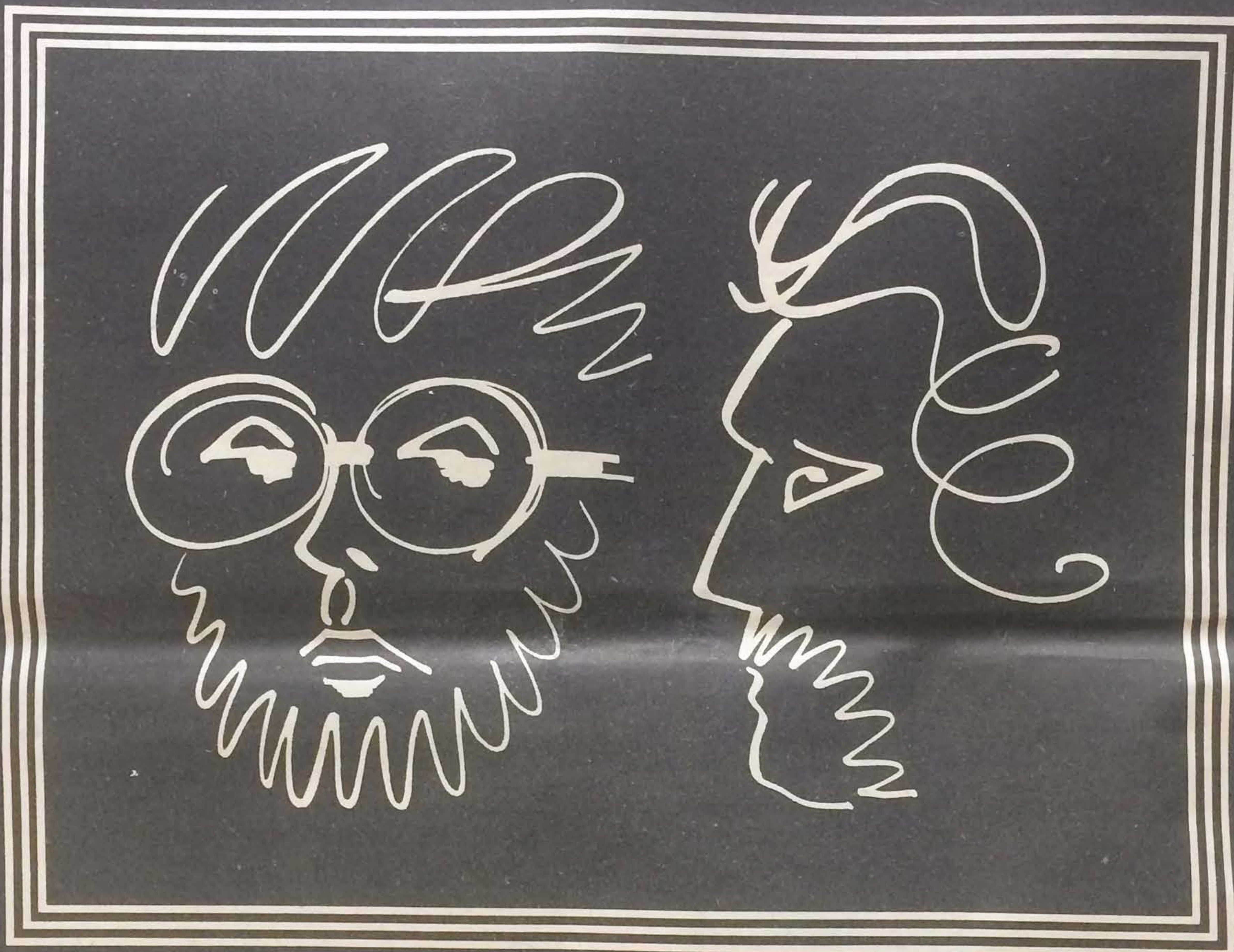
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jazz scene

From showband to avant-garde

SOUL GROUPS and an Irish Showband are hardly the traditional grounding for a jazz musician, but that was the route taken by Elton Dean altoist with the Keith Tippett Group.

Born in Nottingham he came south early enough to consider himself a Londoner and took piano and violin lessons until he was 12. At 17 he took up clarinet.

"I liked trad and wanted to play in a trad band — and did," he told me. "It was very bad. I was in various bad trad bands for about a year. Then I left school and bought a tenor. I did some pop work, including six months in a cruddy bar in Tooting and then went to Germany with a soul band.

Almost

"The band was called Lester Square and the GTs, believe it or not, and it split up almost as soon as we got to Germany.

"So I joined the Irish Showband in Germany. They were earning good loot and I was starying. They were called the Crickets Show Band from Dublin and I also worked with them in Britain for a while before joining another soul band.

"Eventually someone stole my tenor and I packed up altogether. I started playing again when I joined Long

John Baldry about three years ago. I stayed with him about 18 months and Marc Charig was on trumpet.

"A couple of years ago Marc was going to the Barry Summer School. John decided to lay the band off during the summer and I decided at the last minute to go to the School. That's when I really started to play. I'd always been basically interested in jazz but didn't think I was good enough to play it."

Elton doesn't see anything odd in the way his career has developed.

"I think the new generation of jazz musicians are mostly coming up through the pop bit," he says. "All the young faces have done the commercial thing. Personally, I like playing anything whether it's with a brass band or rock-and-roll.

"At the moment I'm doing things with the Soft Machine — along with the rest of the Tippett front line, Marc Charig and Nick Evans, and Lyn Dobson — and it's very difficult music. I'm still doing all Keith's gigs of course and his things must come first."

Perhaps surprisingly, he doesn't feel that playing such a variety of music has in any way helped his jazz playing. He does, however, agree that most of the younger jazzmen have the attitude of the best of the pop groups — that it is important to communicate with the audience.

"It is important to create events at a gig," is the way he puts it. "And, lets face it, you can't earn a living out of jazz. I do the occasional session, though I don't really

enjoy it very much. I just did the new Billy Preston single.

"I don't believe that jazz musicians should pander to their audiences even though they should try to get the music across. Jazz must go outwards, not inwards. And playing to other people's tastes is inwards.

"I believe jazz must find a wider audience. More people should hear what is going on and musicians must take the chance to play to as many people as possible."

Asked

Asked for the major influences on him, Elton's nominations are a little surprising — John Coltrane, Cannonball Adderley and Stanley Turrentine. I can't say I can hear much of any of them in his work.

He is rapidly developing into an exciting voice on alto which he only took up about nine months ago.

"I couldn't get anywhere on tenor," he admits. "It is too big for me to control.

"The switch came when I was on a Scott Walker tour backing the Paper Dolls. I picked up Ray Warleigh's alto in the dressing room and had a blow. The next day I went out and bought one."

BOB DAWBARN

ODD HOW jazz gets in your blood. Take a singer like Josephine Stahl.

Jo used to figure in the singers section of the MM Jazz Poll but has, for some years, earned a nice living out of cabaret. Yet she still considers herself a jazz singer and yearns for jazz work.

"I do get satisfaction from cabaret," she says. "In fact I enjoy it very much and there are lot of good songs you can sing. But there are limitations. Obviously everything has to be kept down to extreme simplicity so that they can clap their hands while you are singing."

For someone who hustles as little as Jo, its odd the way she got into the business. She was working for an agency and had to deliver some material on the Beaulieu Festival to the office of agent Peter Burman.

"I walked in and he was on the phone telling somebody he was in desperate need of a girl jazz singer," she recalls.

"Out of bravado I said 'I'm the one you are looking for.' I'd never sung in public before and he seemed very doubtful but he agreed to give me a try out at the Marquee club that Saturday. I stayed their a couple of years working with people like Joe Harriott."

Jo is unusual for a singer in that she enjoys working with different backing musicians rather than carrying her own group.

"I find it exciting meeting different people all the time," she says. "And working with different fellows who have different ways of interpreting music. You can learn something new from each of them."



JO STAHL

Jo's got jazz in her blood

She sums up her own musical tastes with: "If it swings I like it — so long as it is played by good musicians. Really, I listen to anything and everybody and I suppose they have all influenced me to some degree.

"At the moment I've gone a bundle on Blood, Sweat and Tears. That's the exciting thing about this business, people are always playing new sounds and new things.

"Why do I choose to sing for a living? Really, it's something that comes easily to me and I am basically lazy. Singing, to me, is always a pleasure and never hard work.

"The only complaint I have is that I would like the chance to sing more jazz — though you do get plenty of opportunities in some of the cabaret clubs."—B.D.



DEAN: formerly in an Irish showband.

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JIM WEBB '70 AND BRAZIL '69

AS FAR AS JIMMY WEBB is concerned, Brazil can take her International Popular Song Festival and stick it up, up and away.

Just back from Rio, where he attended the fourth annual gala along with pen-wielding representatives from 39 other countries, Webb returned to the quiet of his Encino, California mansion in the mood of a patient released from a four hour session with his dentist.

He flopped his tall, lanky frame into a big chair facing a roaring fire.

Clothes expensively casual, more Ivy League Mod than hippie, he talked freely, loquacious yet a trifle cool until he had his interlocutor sized up. His accent all but pinpointed him at Elk City, Okla., where he was born in 1946, the son of a Baptist minister.

Hangups

"Rio is a very old city. They just don't have the facilities to handle a project of that magnitude. If I were to enumerate all the hangups, event for event, people wouldn't believe me, or would think evil of me for dreaming up these terrible things about the Brazilians."

"A local TV company was running rehearsals. Each artist was allotted a grand total of 15 minutes rehearsal time. During that period they expected me to prepare not only 'Up, Up

And Away' but also 'MacArthur Park,' which alone runs seven minutes!

"They had 1,000 people as an audience at the rehearsal, four TV cameras shooting at us from all angles, even stopping us in the middle of a chorus to throw in news flashes, or saying 'Ssh! Turn the guitar down — we're doing a commercial.' It was utter chaos."

"I'd been told the Brazilian people were music lovers who appreciate every nuance. Well, it just isn't so. The audiences manners were atrocious; they were more like the manners of an American crowd at a football game."

"If they disliked a song, they had the right to show their reaction after the performance. But they would boo so loud during the singing that you couldn't hear what was going on. I was sitting as close to the front as the judges, and I had no idea what was being played."

The Brazilians, Webb noted, are not chauvinistic

BY
LEONARD FEATHER

in their hostility. Much of their spleen was reserved for their own nation's entry, a song that was awarded first prize. They objected violently to the news that the British song, which they preferred, had placed third.

The jeering went on unabated while "Evie," the Webb-spun US entry, was performed by Bill Medley, who could as well have been singing an Albanian folk song for all that could be heard of "Evie."

Disgusted

"At one point, before Mr Medley began singing my song," says Webb, "I was playing the Marines' Hymn, but nobody could have been aware of it. I was disgusted, not because we were placed second, but because the whole atmosphere was so rude and thoroughly unpleasant."

"I'll tell you, if they ever invited me again, I'd turn them down flat. My advice

to any other serious musician, if he really wants his work to be heard, is 'Stay away from Rio!'"

One wonders why he bothered to go in the first place. To a dedicated youngster like Webb, the foolishness of setting up song contests like horse races is manifestly irrelevant. Besides, his time presently is fully occupied by an important new direction in his career.

After three years of writing hits for other artists and producing albums for them, he now says:

"I'm through with that grist mill. From this day forward, whether anyone likes it or not, my songs will be sung by me. I enjoy doing my own material, but it's really not that much fun producing for others."

"A writer can sing his songs better than anyone else, even if he's not a real singer — like Randy Newman. Nobody can do a Newman song the way he does. The same with Harry Nilsson, Laura Nyro, Paul Si-



WEBB: "from now on my songs will be sung by me."

mon, Tim Hardin." Webb readily concedes that his new-found freedom to do his own thing was made economically possible by the Fifth Dimension, Glen Campbell, Richard Harris and a few hundred others who have recorded "By The Time I Get To Phoenix," "MacArthur Park," "Wichita Lineman," "Didn't We" or other progeny of his unquenchable pen.

Rainbow

Spreading his peacock feathers with honesty rather than vain glory, he talks in terms of a rainbow of personal activities, from playing and singing to arranging and conducting.

Though he wrote the scores for some of the best known versions of his songs, he did so by guesswork or instinct — "I orchestrate by the seat of my pants. I once called up a contractor and said, 'Get me two trumpets, two trombones and two French horns' — it just seemed to be a nice even number. That's how I began writing for orchestras, without a day of study, just using combinations of instruments that I thought I could write for. But now, in a new LP I'm making for Dunhill, I'm trying out all kinds of new variations."

Songwriting, in fact, is merely the visible tip of the iceberg on Webb's schedule.

Book

"I've composed a score for 'Peter Pan' — and not so much the play as the book. I find the book very different, much more cinematic. If Universal doesn't produce it, I'll try to go on with it myself. I've also written 'His Own Dark City,' a kind of ethnically based musical about the midwest, a contemporary story. That's scheduled for September of 1970 off-Broadway."

He is greatly concerned with the multiplicity of fu-

sions now being effected: classical with rock, rock with jazz, jazz with folk. Involvement with these cross-pollinations ranks high in the panoply of accomplishments he envisions for the 1970s.

"The opera 'Tommy' by The Who represents an important new step toward a really free and interesting extended rock work. In jazz, I've been intrigued by the guitarist Larry Coryell; his work is colourful, varied, and not harmonically limited, as too many of the young players are who lean toward modes instead of chords."

"The English composer Ralph Vaughan Williams, who was very choral, influenced me. And there's a young New Yorker, John Cogliano, son of a symphony violinist; he set Dylan Thomas' 'Fern Hill' to music. He's also a choral composer, which I think is very important. This is an incredibly brilliant music that lends itself very easily to jazz and rock but has never been fully explored. That's the sort of thing I'm working on now."

School

Webb's tastes reflect the predominantly romantic viewpoint of his songwriting. Asked how he proposes to carry forward his ideals of a totally diversified music, he said: "Eventually I'd like to go back to school and get into what, for want

of a better word, I'll call 'serious' music."

"The perfect set-up would be a job as conductor in residence with some symphony orchestra. But this doesn't mean that I might not turn around in the middle of a composition and start singing the song; or on the same program with the Bach suites for orchestras, we might do a concerto for fuzz tone guitar. You have to think not in traditional terms, but in conjunction with everything that's going on right now."

"To hear Larry Coryell perform a jazz suite with, say, the Houston Symphony would be an exciting initiative. Or to hear a symphonic work done by the Rolling Stones. It's not only conceivable — its the way things should go."

During the 1970s Jimmy Webb may well become to the decade now looming up what André Previn (one of his preferred musicians) has been to the 1960s.

Idioms

That the presently unorthodox will become the generally accepted can be taken for granted, just as surely as we can assume that Webb himself will be the man to place in collective motion all these interlocking idioms.

And one other certainty is that when the time arrives for the world premiere of the first Webb symphony, it won't be held in Rio.

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melody maker reviews jazz expo 69

For Cecil Taylor, it's just beginning..



TAYLOR: surrounded by admirers

EMERGING from the stage door of the Odeon, Hammersmith after his triumphant Jazz Expo concert on Friday night, the diminutive figure of pianist Cecil Taylor was immediately surrounded by a crowd of admirers.

"Hey Cecil, can you autograph these albums for me?"

"Are you coming over again soon?"

"Man, one day I'm gonna get you over at my house and we're gonna TALK!"

"What's Sunny Murray doing now?"

"Those sleeve notes you did for the 'Unit Structures' album... oh man, I really UNDERSTOOD you."

It was a poignant moment, made more meaningful because, at that moment, the tall and majestic figure of Thelonious Sphere Monk loomed out of the door and disappeared into the back of a huge black Daimler limousine which whisked him off into the night.

There were no fans waiting to talk to Monk who, 15 years ago, occupied the same iconoclastic position in the jazz hierarchy that is Taylor's now.

But whereas Monk has

retreated into a mental fortress from which he plays only what is expected of him, for Taylor "it's just beginning," as he told me.

Thus the milling mini-throng of enthusiasts, and thus the ovation which he was given for his quartet's performance, an ovation which has been echoing through many European concert halls this year.

Instead of returning to his hotel in a massive coach, Cecil kindly accepted a lift back with me.

Although visibly delighted at the response both during and after the concert, he was obviously tired from the sheer physical exertion his style demands.

But when I asked him if a

concert took a great deal out of him, he answered jocularly: "You don't notice it. Let's go find a discotheque — it's good for the feet."

It's fairly unusual to find an artist of Cecil's uncompromising outlook working for an impresario like George Wein, and I asked him if such a step involved any sort of mental or moral compromise for him.

"Not really... I just don't notice those people. George has been asking me to work for him for years, and not long ago he wanted me to play solo piano."

"But I always knew how to say 'no' to him. These people who organise festivals, they always have really bright ideas about who they'll get to play with you, and so forth."

"That's what happened to Sunny (Murray) last year, although I think Sunny's a more honest kind of artist than Archie (Shepp). Archie's more of an actor... he's acting all the time."

Did he consider that such a co-operative organisation could ever be viable?

"It's very difficult. You see there are so many musicians whose first considerations are eating and paying the rent... you have to get those thoughts out of the way before you can get into something else."

By this time we had arrived at Cecil's hotel, where the first consideration was (you guessed it) eating. On Cecil's small portable record-player was a Tamla album by Stevie Wonder. Was this the music he listened to for relaxation?

"Well, it's marvellous dancing music, and it's got that young thing. Wonder is tremendous — he reminds me of a preacher. The arrangements have the excitement of Dizzy's old band."

LeRoi Jones once described Cecil's group on "Mixed" (from the "Into The Hot" album) as the first avant-garde big band, although it was only a septet. Did he hold out hopes of ever getting a big orchestra to play his complex themes?

"I'd love it, and one day it may happen. It would need a lot of organisation, but when it happens I'll be ready."

In walked Sam Rivers, Taylor's Bostonian tenorist. "Were you in the audience?" he asked me. "Did you dig it?"

When I told him that the music had made me tremble and sweat, he replied: "That's how I feel, too. Music has to have that emotional thing, and Cecil's got it."

"His charts don't use ordinary notation," he continued. "They use letters and symbols, and the different parts are rearranged at every performance."

I remarked that they seemed very difficult to play, and obviously needed plenty of rehearsal.

"Yeah... right," he said, shaking his head in wonderment. Cecil, hanging up a suit in the background, nodded seriously.

RICHARD WILLIAMS

TO MEET Joe Venuti — after all these years of admiration for the creator of "Goin' Places," "Four-String Joe" and "Put And Take," to name a few gems — is to come up against an avuncular chunk of jazz history who looks a good deal less than the 70 he claims.

Venuti, acknowledged to be first in the long line of jazz bowmen, has played attractive violin on scores of records by his own groups and by such illustrious names as Red Nichols, Paul Whiteman, Frankie Trumbauer, the Dorsey Brothers, Jean Goldkette and Adrian Rollini.

These achievements happened a long while ago. Venuti began recording in 1924, and his most celebrated jazz partnership ended with the death of guitarist Eddie Lang in March of '33.

But he has never left the music profession, and he's continued to make records. Like most artists, he would rather talk about now than then, though he seems to be glad, in a semi-reluctant fashion, that you are fond of what he referred to as that "old junk."

What he burns to learn is why none of his later recordings have seen the light of day in Britain. To mention Venuti's Blue Four is to invite an immediate counter-blast.

"Everybody here knows me by my records made in 1926, '27, '28, '29, '30 and up to '33. Whatever happened to all the new ones? Is that a puzzle? None have ever been issued here. That I don't understand."

A veteran collector who'd come into Venuti's dressing room mentioned the two-volume "Stringing The Blues" set on CBS.

"There you are," the violinist almost shouted. "They keep putting out those old records. Why not issue the newer ones?"

I said it might be because the labels he had recorded for had no outlet in this country. Joe was unimpressed. He said that when the first Okeh's were made in the Twenties he wasn't well known, and those records got out here, and now they're out again."

The collector suggested there was a demand for the Venuti-Lang classics, that people were searching for them.

"Who was searching?" Venuti looked triumphant. "I know different. I talked to John Hammond of Columbia and asked him to let me do a new album. He said yes, but we haven't done it. Why put that old junk out?"

"It's good junk, though," the collector replied.

In his book, Call Me Lucky, Bing tells many anecdotes about Joe — supposed to be the man who first sent Wingy Manone one cuff-link for a present.

Venuti has set fire to a ballroom, nailed a loud-pedal pianist's shoe to the floor, and done much besides. When he was here in 1934 he gained the reputation of a fairly wild man. When I checked this with him, he said:

"Oh, fight... well that was in the Paul Whiteman days. Sometimes I'd go on stage and play with both eyes blacked. But that was when I was drinking."

Surely, I thought, Venuti must have some interest in those elegant recordings from his youth. Did he ever play them?

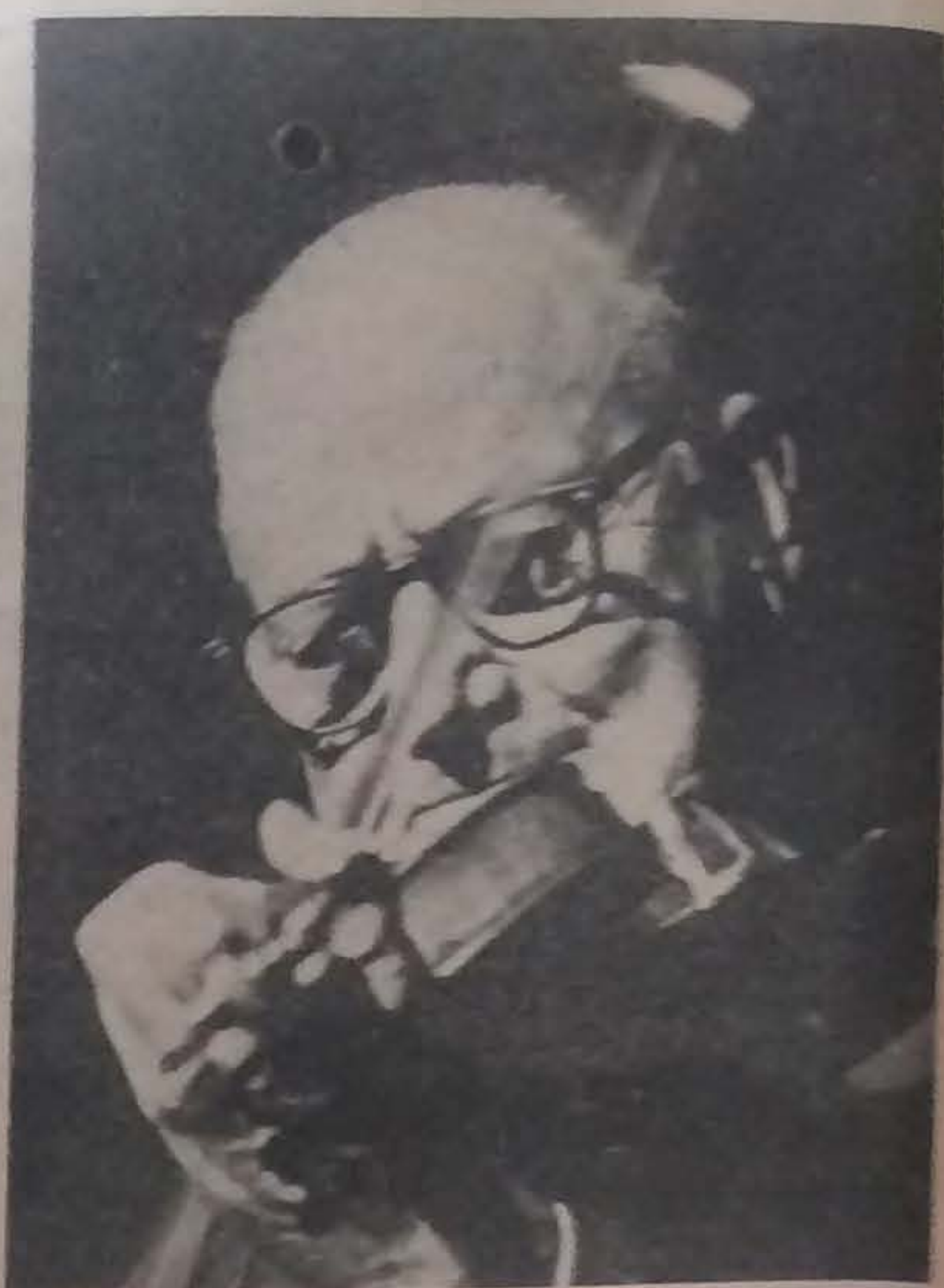
"No, I don't have any of them. But they have, my children."

We talked a bit about the records, about "Little Buttercup" which Venuti recorded in 1931. It is credited to Frank Signorelli, the pianist, and with lyrics it became better known under the title, "I'll Never Be The Same." I'd heard that Joe composed it, and he confirmed the rumour.

"I wrote it and I sold it to Frankie for 25 dollars. Why? Oh well, we were at the racetrack at the time."

Some of the stories told about Venuti are no doubt apocryphal. Of others, he says "I don't know. By the time they get to me they're skied up so far I don't recognise them."

But the famous one about the bass players must be



VENUTI: notorious joker

A chunk of jazz history

true? That was the time Venuti 'phoned all the bassists who played tuba and offered them a gig. Each one was asked to meet him on the corner of Hollywood and Vine at a certain time. When they started arriving, Joe was comfortably seated, watching them from a fifth-floor publishers' office.

It was back in '47, but the story lives on. I asked Venuti how many tubas were finally assembled on the corner.

"Thirty-seven," he answered equably enough. "37 bass players turned up, and they all had tubas, you know those big fellas they used to use in the ballrooms. And then I gave a cop 20 dollars to clear them off the corner for causing an obstruction."

He laughed at the recollection, and added: "But they reported me to the union; they wanted paying for the gig. In all, it cost me 365 dollars — half of scale, for a fictitious engagement. Yes, a lot of money, but it was a good laugh, that one."

Warmed up by the memory, he went back over other events, such as visiting Britain for the Coronation in '53. "I was with Phil Harris and Bing Crosby, but that was in my drinking days. Oh, we did six or seven radio shows for Kraft Music, but they weren't for the public."

"Of course, the first time I came over here was with Paul Whiteman in '25, but they wouldn't let us play. Oh, we got paid for the job but didn't play."

"I was supposed to come here two or three years before that with Paul Specht. A couple of his fellows stayed over there — Frank Guarante and Pee Wee Byers, I think."

"The reason I didn't make it was because Eddie

Lang and I had our own gig out at Atlantic City, the Silver Slipper, which we played every summer. So we didn't want to miss it."

"When I came to England in the Thirties with Frank Victor we had a pretty good time. I came over when I was unknown to the public, and they put us on at the London Palladium."

"Val Parnell said we were to go out and do two numbers, no more. We played them and the house broke up. We left the stage and went upstairs. We were in a crows' nest up on the third floor somewhere."

"Well, he came up and said: 'Mr Venuti, you have to come down,' and I said: 'Mr Parnell, I only play two numbers. I don't know anything else.' That is the absolute truth. But of course I went out and we did 20 minutes."

"We stayed there two weeks, then went on tour — up to Scotland and even to Dublin. They didn't know about jazz in Ireland, I remember, so I played a breakdown. They loved that."

All the books say that Joe was born on a boat coming over from Italy, and that the year was 1904. Asked to confirm, Venuti said only that he didn't remember. "That's what they say. I don't remember it. But I'll be 71 soon and I wouldn't be 71 if I was born in 1904."

As for this trip, Joe has enjoyed it all, and especially some recordings he made in Paris with Stephane Grappelly — "a very fine big band, and with one of the finest rhythm groups I ever heard working with him in Paris."

MAX JONES

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HAMPTON: sensational on Wednesday

instrument, along with Billy Mackell's timeless guitar and electric bass, Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises — a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming — straight from 1940. A bit of stick juggling off the cymbals was a gas and so was a brief bout of two-fingered piano.

Earlier Charlie Shavers, one of my favourite trumpet players, was a bit off form, but Buddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spike Wells drumming with Humph's band was exceedingly irritating — he seemed to be compromising his style and laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny as admitting one digs Lionel Hampton. Why didn't he play some jazz, then eh? — CHRIS WELCH

Singers also found that by wandering among the audience they could engender the kind of atmosphere and responsive hand clapping that had triggered off the earlier acts, and upon which the spirit of the opening night's performance can be assessed. — JEREMY GILBERT.

FRIDAY

CECIL TAYLOR'S appearance on Friday was reminiscent of nothing as much as Ornette Coleman's Croydon concert four years ago.

On both occasions it was a case of a musical Messiah, long known only through his recordings, coming to preach to an audience fairly balanced between the converted and the curious sceptics. And, true to form, Taylor received an ovation for a brilliant and memorable performance.

The group (with Sam Rivers on Tenor and Andrew Cyrille on drums) played only one composition, titled "Fragments." It began with a long, agitated section involving all four performers, before Taylor took the first solo of the set. At first the piano was barely audible, but when the volume was lifted the music sprang noticeably to life.

Taylor is a stunning performer. His solos are played so fast that his hands blur before your eyes, but when the ears become accustomed to his speed, his playing is shown to be incredibly lucid and inventive.

His solo was greeted with roars of approval, as was another of his contributions

later on, when he played a phenomenal duet with Cyrille which showed the drummer to be a master of shading. Cyrille's use of sticks on the rims of his drums, while Taylor played in the high register, was masterly.

Lyons proved to be as underrated as his recorded solos suggest. He takes a small melodic area and explores it very thoroughly with tight, clipped phrasing and a ripe, Parkerish tone. Rivers was almost as impressive, but in a very different way. His playing was muscular, and his variations of tone were seemingly endless.

It was a set of great intensity, demanding the highest level of concentration from both players and audience, and the audience gave it the applause it deserved. Personally, the performance left me trembling so much that I could hardly stand up.

After all this, the Thelonious Monk Quartet was a decided anticlimax in every sense.

Monk played five tunes, all of which might have been forecast, and his playing led one to suspect that he stopped trying a long time ago. Charlie Rouse (tr) soloed effortlessly and with some warmth, but the rhythm section left a great deal to be desired.

"Round Midnight" was the saddest thing about the set. Taken at a tempo which destroyed all its great beauty, it ended in a shambles when Monk and Wright couldn't agree on when to finish it. All very sad.

The Alan Skidmore Quintet opened the concert, and if the leader himself was a little overawed by the occasion, then the group as a whole played well

enough to merit the warm applause it received.

They delivered four tunes, all linked by brief reticent drum passages by Tony Oxley, and flugelhornist Kenny Wheeler was his usual delightful blend of delicacy and strength. Pianist John Taylor played with a light touch and winning melodicism, while Harry Miller was all over his bass, both pizzicato and arco. — RICHARD WILLIAMS.

SATURDAY

MILES DAVIS has done it yet again! — a new band, a new approach, and this time a new image as well.

In a set that lasted one and a half hours the Davis Quintet concluded Jazz Expo staggering and delighting a packed house on Saturday night. Anyone who went there hoping to hear echoes of Miles's former performances, must have been shaken and disappointed. Because Miles Davis is going the only way any really creative artist can go — forward.

Only Wayne Shorter remains from the previous group. The new line up includes Chick Corea on electric piano, our own Dave Holland on bass, and Jack DeJohnette on drums. And with the new personnel comes a new presentation — the electric piano faces the audience and is the visual as well as the musical pivot. The sober suits and the white shirts have gone.

Instead we have jeans, sweat-shirts, hip gear in general, and Miles sporting a leather jerkin with things that seemed to touch the ground every time he

hit a high G — which was often.

Though the Quintet seems more absorbed than ever in its music, the theatrical element is now an important part of the proceedings. Even Miles himself, till recently renowned for his non-showmanship, has become a sort of swashbuckling figure. He makes elaborate gestures with his trumpet and bolts up and down as he plays.

He was on tremendous form on Saturday night, playing with more aggression than ever. His style is essentially the same — the glorious sound, the intervals he uses, the delicate low register phrases and the frequent forays into the extreme upper register, are all in basic Davis tradition. But the band's sound has changed radically. The textures of the Quintet are much more complex, with multiple patterns on electric piano and bass and aggressive polyrhythms from Jack DeJohnette.

The Davis Quintet is that rare thing today, a blowing band that really has a lot to say. The whole set moves from fierce rock and roll basis to delicate ballad playing where it seemed that even the chord sequence was improvised.

The acoustics and amplification of the Odeon didn't favour Dave Holland's bass or Wayne Shorter's tenor and soprano. The electric piano seemed to swallow the bass and nibble chunks out of the sax solos. But the total impression of the man still came over very strongly. And it was a tremendous experience to hear a Miles Davis who really wanted to play his heart out. — IAN CARR.

THURSDAY

JOHN LEE HOOKER'S absence from the American Folk, Blues & Gospel Festival was without the consequence that at first seemed likely when the tour opened as part of Jazz Expo on Thursday.

The legendary blues guitarist was forced to withdraw from the tour at the eleventh hour owing to illness — a big disappointment for his many fans up and down the country. But the concert was certainly not without excitement, and it was the gospel singers rather than the established blues exponents who really had the large and effervescent audience shouting for more.

The concert reached a memorable crescendo as 250lbs of Albert King suddenly exploded onto the stage in ice blue suit and open neck shirt, and snatched up his Gibson "Flying V" guitar which had been lying provocatively dormant on stage and his band gave him the lead in. And the myths that had followed the huge American across the Atlantic for his first British tour, suddenly became borne out.

King really does have an unorthodox style, and yet a very professional approach. The left handed guitarist displayed some inventive riffs and was forever varying the volume and tempo as he waddled around the stage. And throughout the set Albert King's powerful guitar shared the lead with his forceful voice as the band maintained a subdued backing role.

Most popular number was "As The Years Go Passing By" from his album "Born Under A Bad Sign," and the standard "Kansas City" was executed with the kind of accuracy that one would not expect from a man who wields his guitar in such an uncontrolled manner.

Earlier, Champion Jack Dupree opened the show and continued to prove that he is standing the test of time and extreme exposure. His personality and humour once again carried him through, but one can't help feeling that he would be more at home in some sleazy New Orleans juke joint sometime around midnight.

The Stars of Faith, from Langston Hughes' production of "Black Nativity," whipped up a tremendous and emotional atmosphere. Their priorities were to win over the audience, and then get them involved in the act; and it did not take long for either to happen as "The Stars" served up gospel and Negro spirituals as they were always supposed to be sung.

Numbers included "I've Got A Home On The Other Side," "Don't Try To Tell Me That My God Is Dead," "I Don't Want To Be Left Behind," the chart success "Oh Happy Day" and standards such as "Dry Bones" and "Swing Low, Sweet Chariot."

In spite of one or two obvious Chicago influences, Otis Spann is an individual stylist with vocal strength to match; this was borne out at Thursday's concert in a series of rhythmically perfect phrases, and unimaginative codas and cadences. But his technique renders him a far more stimulating pianist in Muddy's band than as a solo artist.

The Robert Patterson Singers joined the bill for the Hammer-Smith date only, and they took over where the Stars of Faith left off.

Their version of "Oh Happy Day" provided an interesting contrast to its predecessor, but the overall result was the same. And the Robert Patterson

TUESDAY

IT looked on paper like an epic evening of swinging middle-road jazz on Tuesday. It wasn't bad, either, but it wasn't quite the berries that it promised to be. Impossible to say why: everybody played all right, but the performance took some time to levitate.

Maybe it was a mistake to have the hard-working, exuberant and accomplished Alex Welsh band, in whole or in part, on stage throughout the proceedings. They did their best. I'm sure, and at times it was very fine. But it's a tall order to play house band for a wide variety of guests at something billed as "the greatest jazz festival in the world." Inevitably, in a long hard slog, there are ups and downs, and we should be grateful perhaps for the peaks.

At 8 o'clock, the band set things rolling on a friendly level with "Indiana," "No One Else But You" and "If You Were Mine," before introducing New Orleans clarinetist-in-Europe Albert Nicholas.

Nick performed in his rather distinguished way, with measured phrasing and a pure tone which broke at the edges during the hoister moments with the Welsh rhythm "C Jam," with some excellent Keith Ingham piano, and finally a "Rose Room" with the band which allowed him to indulge his well-developed ensemble skill. I've heard him better, but a festival like this is a matter of bits and pieces done the best way the musicans know how in the circumstances. With a strange rhythm section we can be sure, ace substitutes are out.

At 8.30 pm, and on with veteran Kaycee pianist Jay McShann. His act was quietish, uneventful on the surface, but I enjoyed the old blues keyboard approach, a little like Basie now and then, and not unlike Pete Johnson or the boogie pounders.

His singing too was unpretentiously effective on things like "Confessin' The Blues," "My Chile" and "Hootie Blues" — all McShann originals. Sometimes he hummed the blues to himself, more amplification would have meant more impact.

Charlie Shavers, powerful and accomplished in the vital fashion we know from records, pranced out at 8.50 to blow a fastish "Bernie's Tune" with

the Welsh rhythm machine. Then, great trumpet on "Baby Won't You Please" plus some trumpetic vocalising there and on "Indiana," which had the band and stout John Barnes baritone.

For me, the second half brought a highpoint with Bill Coleman. His trumpet and flugel, fluent and fresh-toned still, are really remarkably stimulating. With his "In A Mellow Tone," the beat got to dancing and the audience animated itself. When the big-toned Buddy Tate joined his tenor to Coleman's flugelhorn for "Stompin' At The Savoy," sound and feeling at last came up to what many of us had waited for.

The presence of Jay McShann in the mass finale — which had three saxes, clarinet, four brass and the beat section — raised the question of why he hadn't been put on for other parts of the concert, for instance. Which is no reflection on Welsh dep. Ingham, who played admirably through a long, difficult show. — MAX JONES.

WEDNESDAY

NOW we know what has been missing from jazz for the last 14 years — Lionel Hampton! It was a good time and great jazz when the master showman returned to Britain for one sensational concert in the Jazz Expo series on Wednesday.

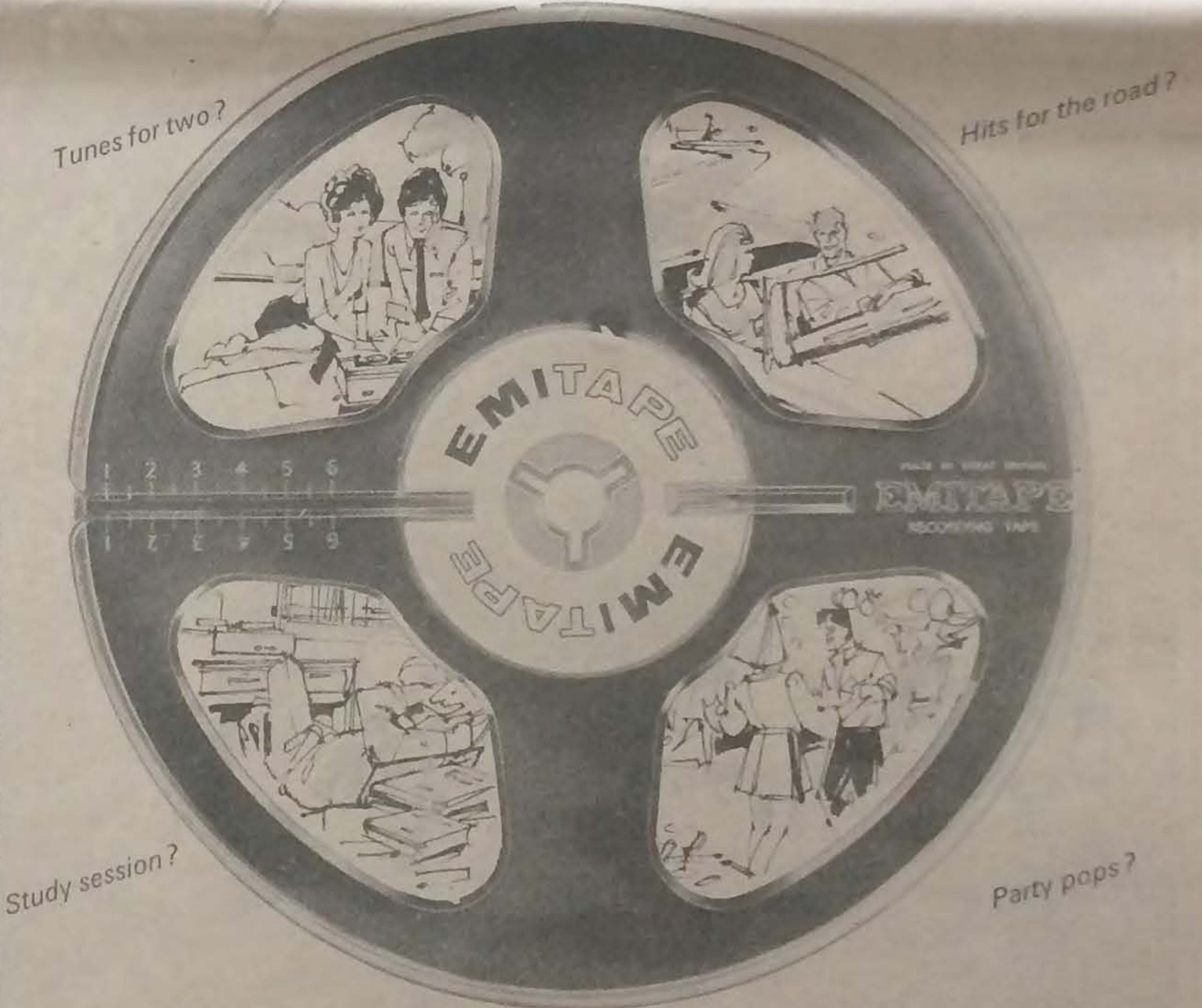
A cheering crowd who had to wait until midnight and wade through hours of pedestrian boredom (i.e. something called "mainstream"), were finally rewarded by the joyous sound of Lionel's vibes, surely one of the most honest and healthy noises in music.

And Hamp was so obviously knocked out with his reception, a quick nip round the stalls on the Saints seemed the obvious expression of exultation.

He presented his club show which involved a girl singer who was a drag, when we could have been hearing more vibrations. But she only inflicted two numbers and if they need a chick singer for night club gigs, they can't drop her for concerts one supposes.

The band was tight and swingy, with a solid drummer and a superb trumpet player in Wallace Davenport who made up for all the erratic horns heard earlier. Using organ as a

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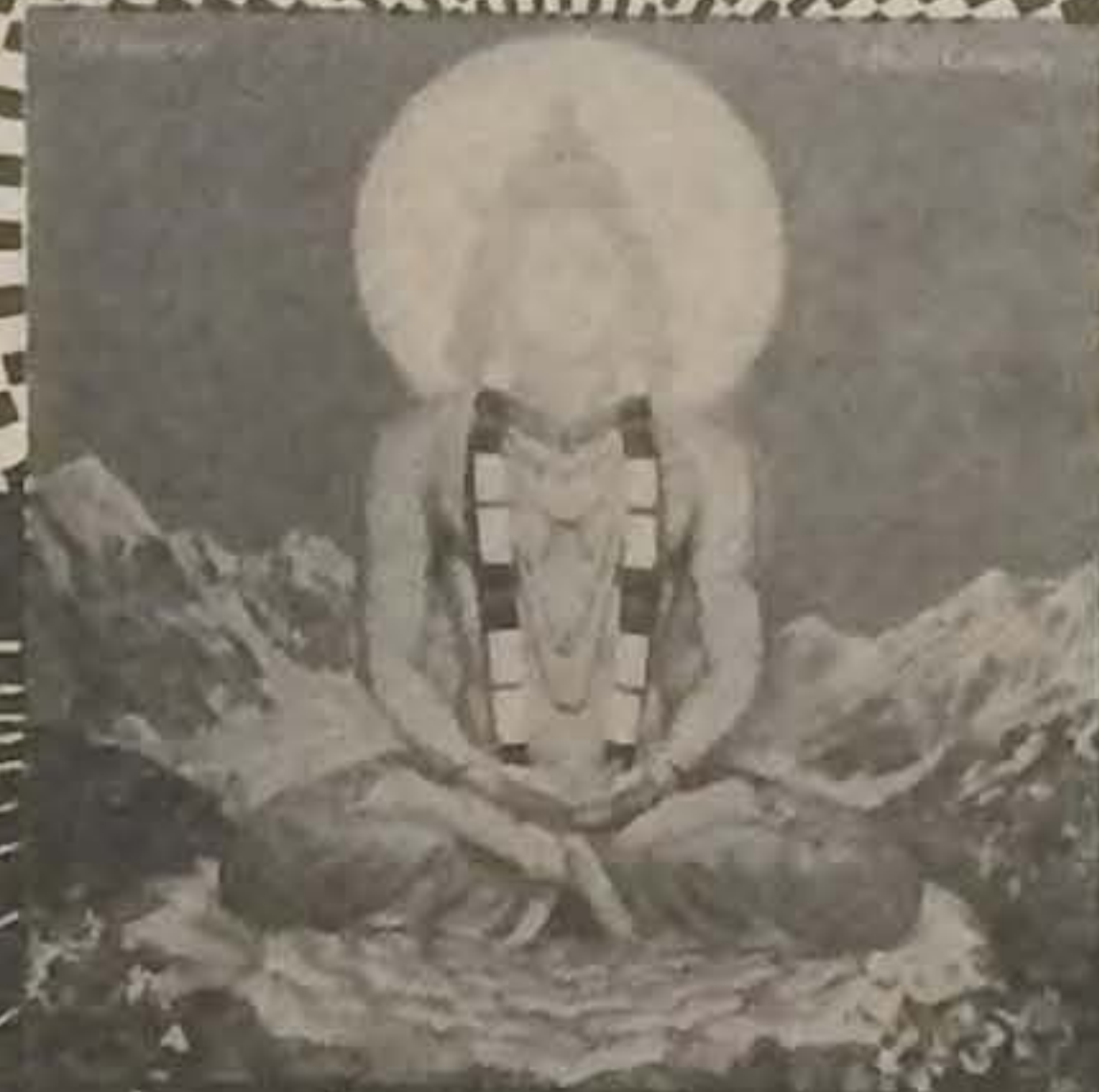
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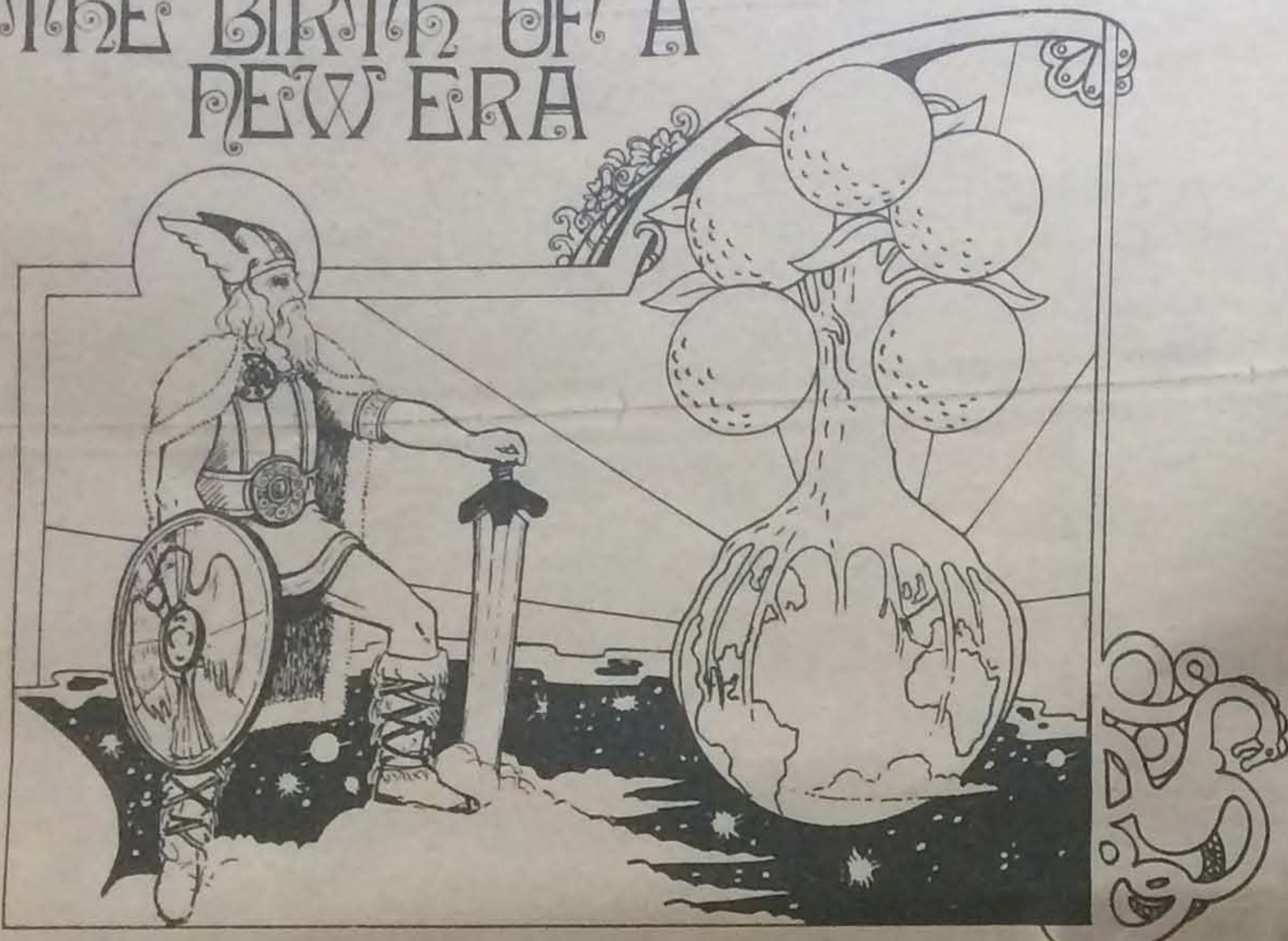
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Blues on record

JIMMY WITHERSPOON has been heard in many settings. **THE BLUES SINGER** (Stateside SSL10289) presents him among young white rock musicians, and the fusion is a success.

The sleeve doesn't give details of all the musicians. It says the date was arranged and conducted by Johnny Pate, and mentions some of the backing men: guitarists Danny Kalb and Harvey Mandel, organist Barry Goldberg and mouth harpist Charlie Musselwhite. There are also bass, drums and sax.

It doesn't much matter, anyhow. The music has a nice bluesy flow to it, and the singer sounds at home in this rock-blues territory.

Of the nine songs, five are well known and well done: Spoon's "No Rollin'" with mournful harp and wailing band; "Evening," Willie Mabon's "I Don't Know," Jimmy Odan's "Going Down" and Big Bill's "Dream."

The modern electric-blues

backgrounds are neither too busy nor over-distorted, and a track like "Going Down Slow" is reassuring evidence of the practicability of mixing young R&B talent with older heads. Only one track is poor.

As Spoon said of the young players: "They add something you can't get from ordinary studio musicians. You get that enthusiasm from them because they are interested in blues." Here's proof of it.—M.J.

THE instrumental content of **JOHN DRUMMER BAND** (Mercury 2016TSMCL) seems to me to be pretty good, but the singing doesn't sit well with me. The sleeve lists only Dave Kelly as "vocals" with a rider to the effect that "additional vocal" is courtesy of Jo-Ann Kelly. Her part in the proceedings is plain enough, but the male vocals are manifestly not all from the same throat. The deeper, more solemn man carries traces of old George Kelly in his subconscious and I under-

stand him to be guitarist Adrian (Putty) Pietryga. On the credit side are the several fine guitar workouts — on "Memphis Minnie" (a gently swinging instrumental referred to as "Memphis Mini" on the cover), "Reconsider Baby" and "Bullfrog Blues" (which has both singers in action). A luscious and distant Dylanish and called "Birds And Bees Blues," has sisterly interjections. Piano, solo guitar and generally relaxed atmosphere are pleasing on "Ain't Gonna Work," while a countrified "Try Me One More Time" is varied by some fiddle (whose hand on the bow?). Less successful is "Big Feeling," but what can you do with the dreaded kazoo? The piano-guitar blend is okay for the most part, as is the blues beat, and the bottleneck playing scores high marks. Only the rather expressionless singing holds things down; none of these vocals has the required degree of musical feeling for my senses.—M.J.

AS A bandleader, John Mayall is something of a genius. He has a talent for finding talent and bringing out the best in musicians. The story of Mayall's discoveries is already well known, and we can now add to the roster the names of Jon Mark, Steve Thompson and Johnny Almond. On **THE TURNING POINT** (Polydor 583 571) each musician comes into his own while contributing to a unique group sound that is extremely restrained and musical and comes as a refreshing contrast to much of today's heavy blues music. These performances were recorded "live" at the Fillmore East, New York and the audience response shows how great an impact Mayall has made with his experimental drummer-less line-up. Because there is less obvious attack, the listener is drawn closer to the music, which is still steeped in blues. It proves there is nothing to lose and everything to gain by reducing volume. Jon Mark's beautiful finger-style guitar

playing and Johnny Almond's work on flute, alto and tenor saxes is given plenty of freedom for expression, while Mayall's extremely personal guitar style and harmonica blowing is given greater prominence than in past, more overpowering bands.—C.W.

To follow up the admirable Lemon Jefferson album, reviewed last week, CBS Milestone make available one of Fred McDowell's most effective collections, "Long Way From Home" (63735). McDowell is, in nine songs recorded at the University of California by Pete Welding in late '66, Old familiar things like "John Henry," "Milk Cow," "Sail On, Little Girl" and the title song are here, and the Tennessee-born Mississippian makes them powerfully his own. Another traditional blues, "You Drove Me From Your Door," is a poetic, five-and-a-half-minute example of his bottleneck guitar playing and country-style singing.—M.J.

THE BLUES

IT HAS taken a long time for Albert King to get to this country. But now he is among us there can be little doubt that the big Blues Power guitar player is going to make a King-size impact.

Albert, who is an imposing figure, about 6ft 4in tall and otherwise substantial, depends very heavily on the mean, exciting hollering, whining quality of his left-handed guitar technique to "upset" his audiences.

Loud

The style is loud much of the time, arresting and very bluesy — nothing diluted about "Plain Albert," as he is said to be known to home folks—and the player is clearly expert down to the last bend of a blue note on his Gibson "Flying V."

Anything wrong or uncustomary about the axe or amplifier puts him off his stroke, and he was visibly affected at the opening show of the Folk, Blues and Gospel Festival last Thursday.

Face

His face was, if I may borrow a phrase from the storehouse, full of frowns. Later, in the Hammersmith Odeon dressing room, which was beginning to resemble the Marx Brothers' immortal cabin scene, I managed to ask him what the trouble had been.

"Amplifier," he said somewhat wearily. "No, they're not mine. I didn't bring any equipment, and I don't like this. That's not the amp for me. It might be all right for someone else but it's not qualified for what I'm doing."

"It won't give me what I want. I had it fully open on that set and I wasn't getting the sound I want."

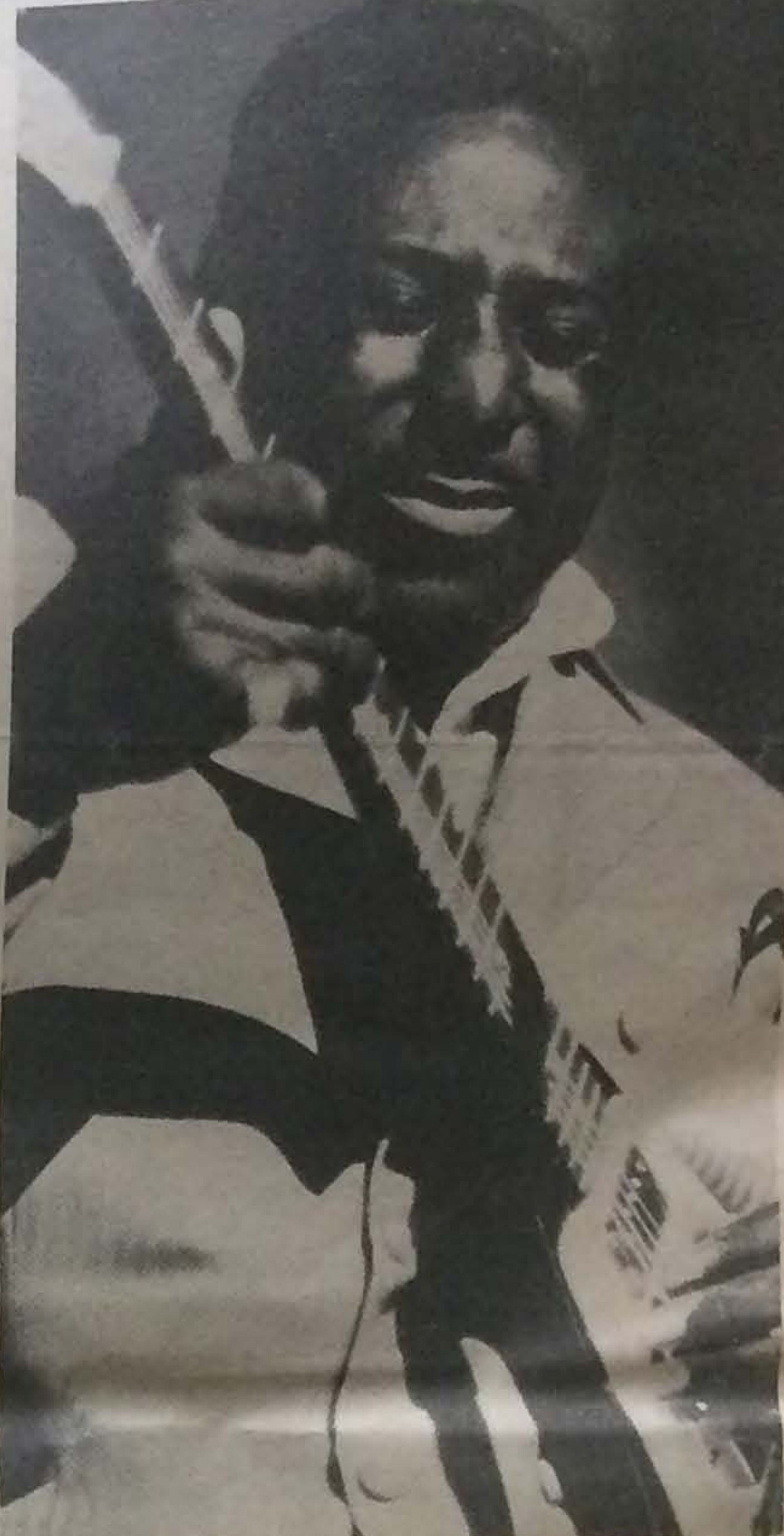
And it wasn't only the amp. Albert was working without Lucy, his faithful and specially rigged "Flying V" model.

"My guitar, Lucy, got stolen a couple of weeks ago in San Francisco, with the rest of the equipment," Albert said. "Of course I was upset. Lucy's been with me 12 years."

Lucy

And the instrument he's playing?

"It's a 'Flying V' like the last but a later model. They're hard to find now. Lucy was the first of those they made in the factory, you know, that



KING: guitar Lucy was stolen

Talking to the King

triangle shape. I had it specially made for me."

We talked a little about styles and influences, and someone mentioned the number of guitar players who had used Albert's solos as source materials. He smiled and obviously didn't mind.

"I'm glad if anyone can get anything from me because I picked up something from different ones who came before me. That's how the tradition carries on."

Walker

Would he mention any influences by name?

"No, nobody in particular except one, T-Bone Walker. I didn't copy his style but he was the one, more than anybody else, who really gave me the idea to play guitar. I always like what he did. I dug his tunes."

Was there any special reason why King's debut in Britain had been delayed for so long?

Busy

"I couldn't come here, that's all," he explained. "I was busy with other engagements and I didn't have an open date. I knew that people were buying my records here, and I was wanting to come and sing and play to them."

Albert King, who first recorded under his own name late in '53, has influenced a lot of rock guitarists with his gut-bucket sound. Today, he is a well-known name among young music lovers. He has helped spread the popularity

of blues and has done it without seriously weakening his own music.

I asked, in view of his present success and current trends in pop-blues, whether he would be moving over into lush pop pastures. He shook his head decisively.

Blues

"No," he said, "I aim to continue what I'm doing. When I get out of the blues, and stop playing for the blues kids, I'll get out of the business altogether."

Had he altered his programme or approach at all because he was performing to a British public for the first time? He considered the implications and shook his head.

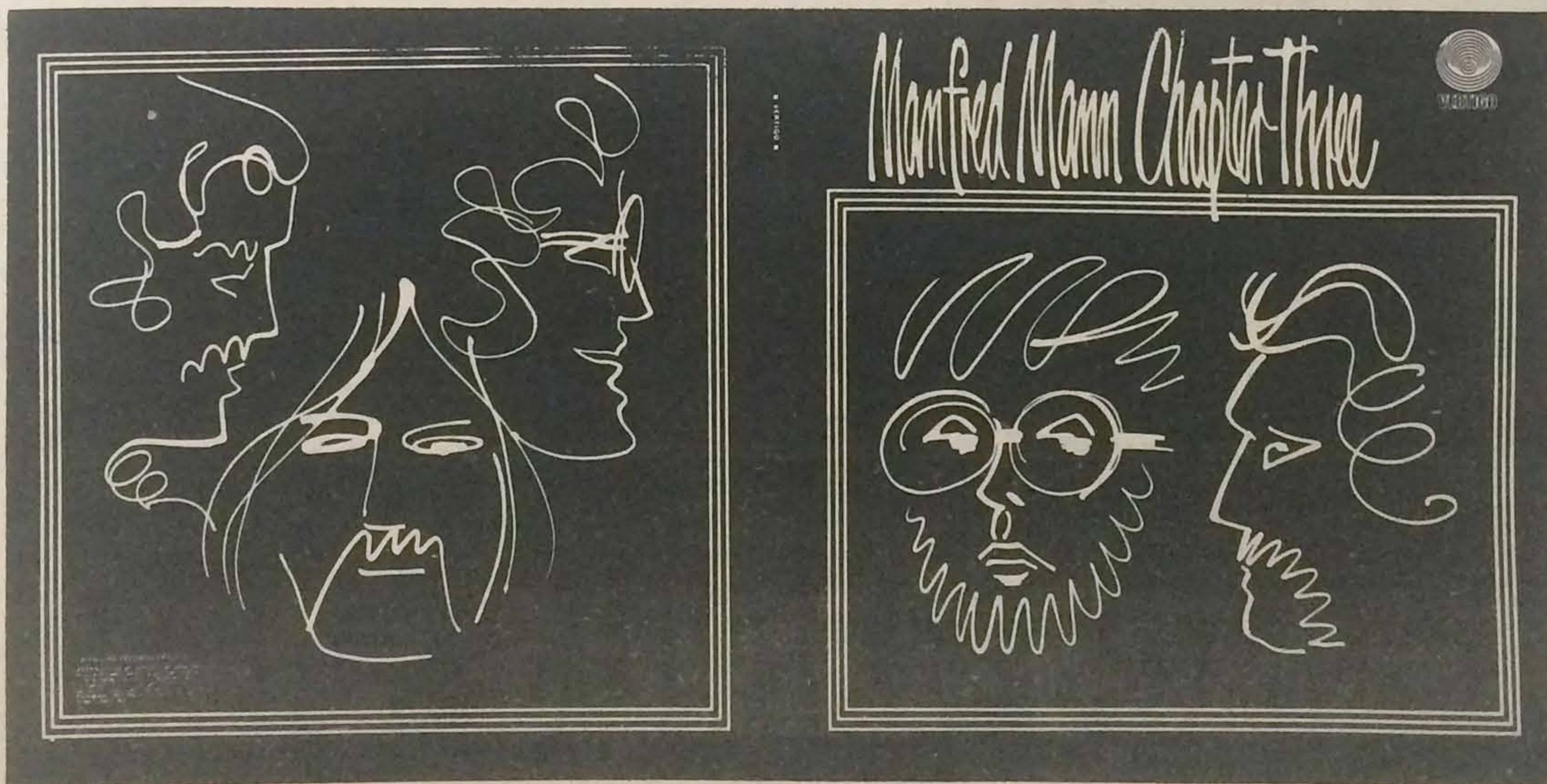
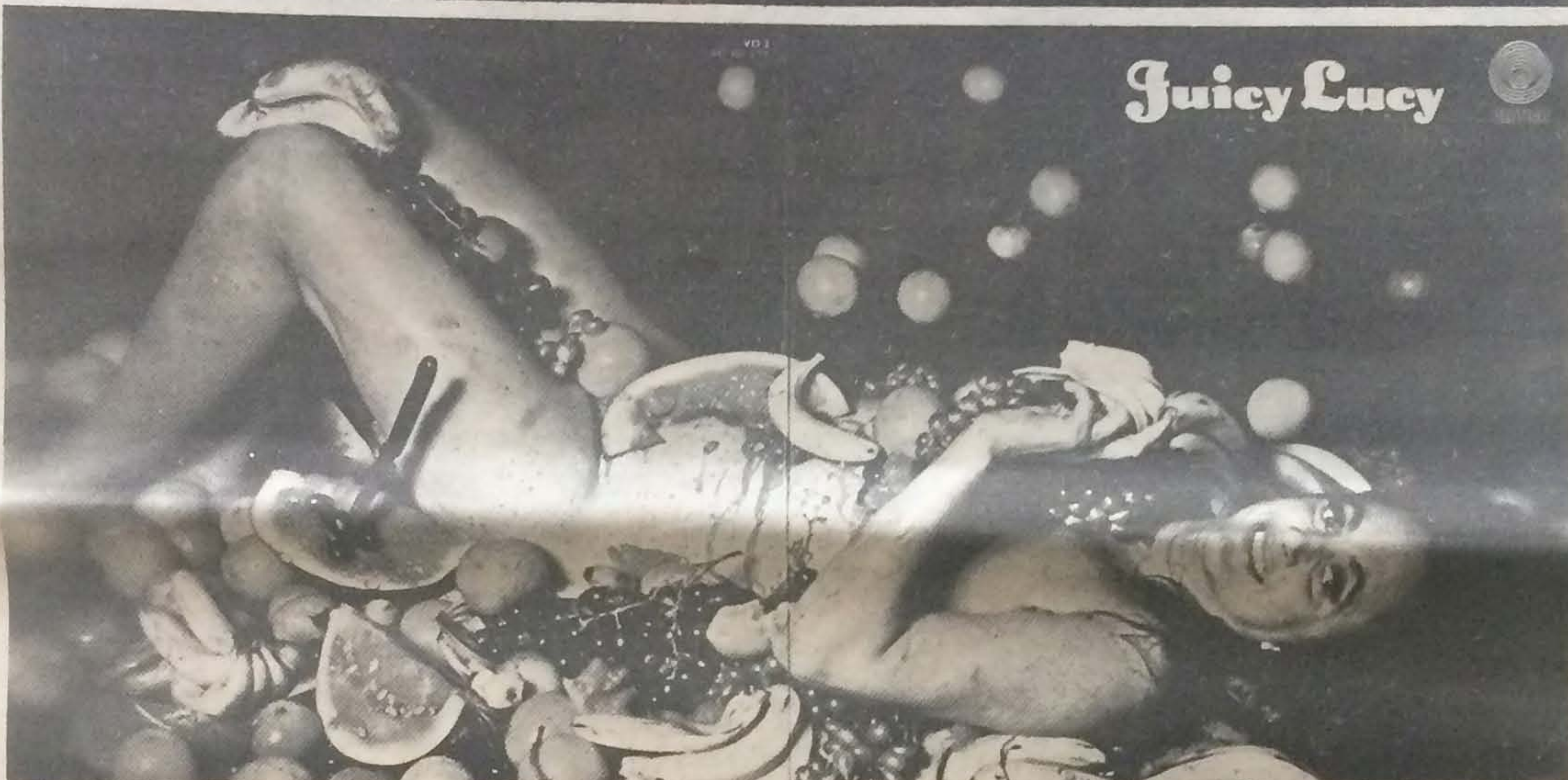
Female

His manager, Sandy Newman, re-phrased the question and then answered it herself. "No, he did not," she told me.

She seemed a most agreeable young lady, even so. I wondered why he left his affairs in female hands. Again Miss Newman assisted. "Why," she asked Albert, "do you have a female manager?"

"I don't know," he rambled huskily. "Sometimes I wonder."

MAX JONES



ARE ON



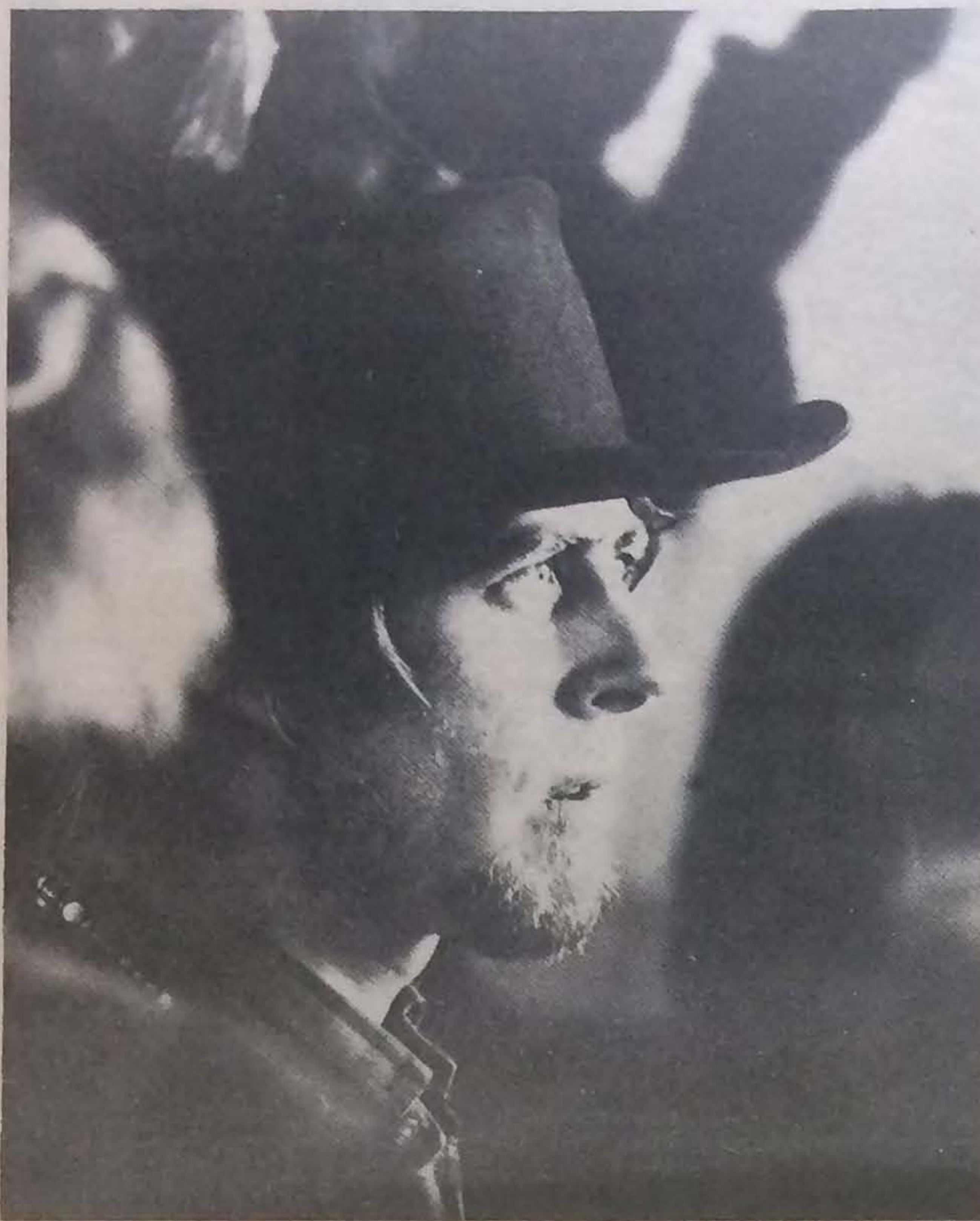
COLOSSEUM
VALENTYNE SUITE V01

JUICY LUCY V02

MANFRED MANN
CHAPTER 3 V03

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THE GRANDFATHER GOES WEST



JOHN MAYALL: a sensitive, versatile and most articulate artist

THE CASUAL observer would see in John Mayall a tall, thin man with tangled shoulder-length hair, a neat blond beard and clothes as informal as his manner. Probing more deeply, one finds a sensitive, versatile and most articulate artist. In our youth-oriented society he has been called "the grandfather of British rock."

For the past two months Mayall has had two albums riding high in the Billboard charts. "Looking Back," his final LP for London, is an anthological glance at the various groups he has led. "The Turning Point," his first for Polydor, was recorded live at the Fillmore East. On it he introduces the quartet that has been playing concerts in the U.S. for the past four months.

Singer, organist, harmonica player, writer of thoughtful, non-violent and even romantic lyrics, Mayall is first and foremost Britain's leading blues catalyst.

The London album, for which he assumed both the visual and musical responsibilities, displays a montage of photos and clippings, showing some of the men who passed

through his ranks between 1964 and 1967.

Eric Clapton, Mayall's 1965-6 guitarist, started a whole generation of guitarists. He and bassist Jack Bruce worked with Mayall and later formed with Ginger Baker, the Cream team. Mick Taylor, another product of Mayall's Bluesbreakers, later joined the Rolling Stones.

Mayall's present quartet is as likely as the others to lead to spin off combos. It is a maverick bunch by most rock or blues standards. There is no drummer. There is none of the hyper-amplification, electronic sound gimmickry, tape-reversal and the like that makes it impossible for many performers to reproduce in person a reasonable facsimile of what they synthesize on records.

As an ultimate heresy, the foursome includes a modern, no-nonsense swinging jazz soloist. The remarkable 23-year-old Johnny Almond plays a dozen instruments; saxes, flutes, vibes, organ, you name it!

Was the move toward jazz deliberate? "Not really," says Mayall. "If I

Leonard Feather reporting from America

have a band and it seems to be sagging, I just try for something fresh, and it doesn't matter what the instrumentation is or what label people put on it.

"It's true that most of the blues I listen to these days seems to be on jazz albums. Cannonball Adderley has impressed me as a very emotional horn player, a man who communicates with his audience, verbally and musically."

A mixed reaction greeted the new Mayall line-up when it toured Germany last spring. "We had a rowdy element who kept crying out for Clapton, or asking where the drummer was. It was a bit disturbing for a while, but we finally got through to them without breaking down any walls."

Mayall has since offered demonstrations, from the Newport Jazz Festival to Hollywood's Whisky-A-Go-Go, that he may yet outlast the noise-oriented hard-rockers who teeter on the threshold of pain. Asked whether his present crew represented a victory for sonic sanity, he replied: "I should hope it does, because things have

been getting dangerously out of hand; besides, I don't believe that people really enjoy having their ears bleed."

Not only in his "blues without bedlam," but also in his lyrical subject matter, Mayall has defied convention. "The Laws Must Change," a song in the Polydor LP, includes the lines "You're screaming at policemen, but they are only doing a gig." Mayall elucidates: "I meant that it's not the law-enforcers we should be so concerned about — after all, they're only hirelings — but rather the laws themselves."

Mayall and his men leave next week for a British tour. He says he "can't wait" to get back to the home in Hollywood's verdant Laurel Canyon area, where he now spends half of each year.

"It's hard to explain why I like America. But I remember that from the day I arrived in London, somehow I forgot Manchester had ever been my home. I felt more comfort-opportunities, the challenge in the London work langes; I liked the architecture, the whole feeling of the town."

"By the same token, on coming to Los Angeles I immediately identified with American people in the line of my work, and with the California climate. I'm very America-oriented now; fascinated by this country's history and confusion."

"It's a wild county of contrasts. Last week I was out camping at Cochise's stronghold in Arizona."

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Transatlantic
Where Trends Begin

Colosseum 1st birthday—a comment on pop's progression

COLOSSEUM ARE about to celebrate their first anniversary. And that in itself is quite a comment on the way the pop scene has progressed over the past year.

A couple of years back, such a group would have had no hope as an economic proposition. To start with they are all first class musicians — Jon Stevens (drs), Dick Heckstall-Smith (tnr, sop), Dave Greenslade (organ), Tony Reeves (bass gtr) and Dave Clempson who recently took over on guitar from James Litherland. Then, their music is both decidedly jazz-influenced and often extremely complex.

And yet Colosseum are today among the busiest and most highly paid groups on the British scene — without a hint of a hit single.

I asked Jon Hiseman if he was satisfied with his first year.

BY BOB DAWBARN

"I'm very happy with the way things have gone," he agreed. "But we have really only scratched the surface yet. I think we have laid the foundations for the way we want to go. We are going to keep it very jazz-orientated, if that is really the right word."

"We have concentrated this year on setting the band up — getting all the gear and equipment and systems right so the band runs itself without me having to run around with my hair falling out. And letting the musicians find out about each other."

"My main reason for forming the band was that after a year with Graham Bond, six months with Georgie Fame and six months with John Mayall, I was convinced we had not got any bands left as such — plenty of stars with faceless rhythm sections, but no bands. And all the best jazz I ever heard came from bands. The thing that did most to damage jazz was the resident rhythm section with the star soloist. That is why the Don Rendell-Ian Carr group were so

successful — they had star soloists but they were a real band.

"In the same way, Ten Years After are just Alvin Lee and a rhythm section. You also have John Mayall and a rhythm section, Jimi Hendrix and a rhythm section.

"It's a difficult thing to get across to the public this concept of a band. Generally they will only accept one character — like Ian Anderson with Jethro Tull.

"True, they seemed able to accept the Beatles as such, but even the Bee Gees had their faceless ones in the group.

"I've tried desperately to get this thing about a band across. I give everybody an equally heavy part in the act, featuring everybody in his own right on the things he does best. The aim is a collective improvisation, a collective whole which is more important than any individual in the group. When we started I used my name in front of the group in case promoters thought we were a close harmony group.

But now I've dropped my name and we are just Colosseum."

Has Jon got complete musical satisfaction out of what the group has been doing for the past year?

"I have to say no if I'm going to be completely honest," he admits. "Material is always a problem and when you are successful it means you are working very hard and it is difficult to find time to write or even just sit down and think."

"But I don't want anyone to think I'm not doing what I want to do. Every member of the band is playing the result of what he has done before. No one is playing down to audiences to make a living."

One of the most gratifying things about the current scene is the way audiences now not only accept but demand good musicianship from groups.

"This has happened first of all as a result of people like Graham Bond hammering up and down the country. Then there was a group called Cream. As well as being able to play they also had the ingredients that had sold a lot of hit groups who couldn't play — the showmanship, singing ability and the ability to produce very good



JON HISEMAN: happy with the way things have gone

numbers. They were exciting to watch as well as to listen to.

"Then there was the blues boom. The thing that did was to get people used to hearing solos on blues sequences which were almost the same as listening to a good straight melody. That got them ready for the next step. We only play one blues in the act now and the rest is getting more and more complicated but the audiences are enjoying it. Another important factor is that the dancing audience has disappeared. I

couldn't have formed this band if the dancing audience hadn't been replaced by a listening audience.

"In effect, we have all become cabaret acts. I think that is a good thing — a dancing audience would be useless for a group like Colosseum."

The new Vertigo label have just released the group's excellent "Valentyne Suite" LP on which they also use three trumpets, two trombones, tuba and a reed section made up of Dick Heckstall-Smith,

Jon's wife Barbara Thompson, Dave Gelly and Jim Philip. Jon told me: "We have got plans to take out a band with that line-up and several universities have been pressing us to do it. It's something I very much want to do but I feel we are not yet ready. Possibly we will be able to do it about this time next year."

One thing is certain. With groups like Colosseum on the road, those sneers about the musicianship of pop groups have lost all validity.

GENTLE MUSIC, intended for listening rather than looning, could be just around the corner as a majority trend.

So say Magna Carta, a fine musical trio who have one LP and numerous radio appearances to their credit.

The group's composer/guitarist, Chris Simpson, told me: "This could be a big new trend, with people like the Pentangle, the Incredible String Band, and us."

But, he warned, such a trend would get no help from Auntie BBC.

"They pay scant attention to acoustic music. From what I hear, it was enough of a struggle to get the BBC to play 'Mrs Robinson,' which to my mind is one of the best-produced records I've ever heard."

"When the BBC put on a show, they have to make it a big uptight-and-outasight thing. Pentangle can't get played, although they can fill concert halls up and down the country."

Glen Stuart, a former actor and now the group's "harmony vocalist," feels very strongly about groups who don't entertain their audiences.

"I like to see a bit of life in a group," he said.

"So many groups don't realise that, if they only put a bit more effort into their acts, they could attract a lot more people to their music."

"We're trying to get into a gap between folk and pop. In the clubs it's all gentle music, but that



CHRIS SIMPSON: 'could be a new trend'

...and gentle music just around the corner

doesn't stop us talking between numbers and putting on a bit of a show."

And it certainly seems to be working for Magna Carta. Recently they were booked to play in the bar area of York Theatre, and when that concert sold out two days before it took place, they were immediately booked back to play in the theatre itself.

"You get kids and older people at a place like that," said Chris, "and that's what it's all about."

Chipped in guitarist Lyell Tranter: "In the provinces it's much more mixed

anyway, where audiences are concerned. They're far more open."

Magna Carta are one of the many groups around these days whose music falls between so many bags that it's virtually unclassifiable. This is something of a virtue, but, as Chris said: "Unfortunately you've got to have demarcation lines between music. For instance, we couldn't play our new half-hour piece, 'Seasons,' at a Locarno. It would die a terrible death. And in the same way, you couldn't put Dave Dee, Dozy, Beaky,

Mick and Tich on at a folk concert.

"I can remember a couple of years ago at Les Cousins, when a blues singer went in with an amplifier and was booed off. That wouldn't happen nowadays."

"True," said Glen, "but the electric bit sometimes goes against us in the folk clubs, when we take our amplifiers in. People seem to have forgotten that there are two ways to turn a volume control."

Magna Carta have a new single out in a couple of weeks; two tracks from their album, titled "Romeo Jack" and "Seven O'Clock Hymn."

"They're in complete contrast," said Chris, "and we hope that if people hear it on the radio it will help them to turn to the album."

The group may also be seen on film in this country soon, as they feature in a French documentary made partly at the Stones' Hyde Park concert last summer.

"It was a bit of luck for us," said Lyell. "They wanted to film the Stones and Donovan, but they didn't get enough footage so they asked us to be in the film. We did all kinds of things, at Stonehenge and around Portobello Road, and apparently it came out pretty well."

The film is now in this country, being shown to interested parties, and there's a good chance that you might be able to see it before too long. — R.W.

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SPOTLIGHT ON REGGAE

HARRY J. ALL STARS

THE HARRY J. ALL STARS have been together for the past two years as a backing group. They entered the MM chart last week with their first solo record "Liquidator." The four unknown musicians who comprise the All Stars were brought together by Harry Johnson who wrote and produced "Liquidator," on his own Harry J record label. The All Stars previous chart entry was the Jamaican hit "No More Heartaches" by the Beltones which went to number one. Harry Johnson has also produced recent singles by Marcie Griffiths and the Jay Boys.



UPSETTERS

THE UPSETTERS are the current leaders of the reggae invasion of the chart with their instrumental hit "Return Of Django." They are led by songwriter and producer Lee Perry who also acts as vocalist with the group. Their first British tour starts at the end of November. Perry started as a songwriter before producing his own hits "People Funny Boy" and "Jackpot." He brought Johnny Moore, Val Bennett, Winston Wright, J. Jackson, Hux Brown, Easy Beekford and Bob Aitkens together to form the Upsetters and to give him his first British chart hit.

PIONEERS

THE PIONEERS are three young Jamaicans—Sidney Crooks, Jackie Robinson and George Agard—who started out as part of a five piece orchestra known as the Mighty Pioneers. In September of last year the other two members of the group left and the trio carried on as the Pioneers and it is this line-up that will be coming to England later this month for a club and ballroom tour. The trio's first record was "Never Come Running Back" on the Caltone label. They had a big hit in Jamaica with "Gimme Little Lovin'" but it is their latest single "Long Shot [Kick The Bucket]" that has established them on the British scene.



Reggae—is it a new art form?

ONE OF the more intriguing aspects of the current popular music scene is the amount of Reggae, Ska and Bluebeat that has gotten into the Pop 30.

A critical appraisal by Christopher J Welch

To many observers of contemporary music this development of interest in what appears to be an extremely primitive form, seems like a serious case of lowering standards in public taste and a dangerous assault on the cause of progression.

Boom

Yet it could well be that the bluebeat boom or escalating ska phase, is a pointer to a new sophistication among the nation's young record buyers.

The common belief is that only the "skinhead" faction buy their records out of perverse delight in affronting the intelligence of those who have been busy raising the standard of pop for the last ten years.

Not so. Many hip fans are now turning towards an art form that only the deaf cannot see and to which only the blind will not listen.

Honest

For Reggae, in the opinion of many reliable musicologists, is a manifestation of a far more valid, honest and authentic, derivation from African music than either jazz, blues or calypso.

The sound of "Long Shot (Kick The Bucket)" by the Pioneers or "Wet Blanket" by Max Waxie and the Hill And Gully Riders on the Bover label, is closer to the poly-rhythmic and atonal tribal dance melodies of West Africa than anything Cream or Led Zeppelin could hope to achieve.

Slaves

When the slaves of West Africa were transported to the West Indies they took their rhythms with them, much to the relief of the remaining inhabitants (who didn't have rhythm).

In today's West Indian pop we can still hear that distinctive weak shuffle beat and authentic anaemic vocals, not to mention the highly valid out of tune guitar,

saxophone and trumpet playing (always a unique quality of the tribal bebop of the M'bongo tribe).

Struck

When Dr Isambard "Ska Face" Capone first recorded them in Africa as late as 1936 he told learned societies in a lecture tour: "I was immediately struck by the unique quality of their out of tune guitar, saxophone and trumpet playing."

There are absolutely no European influences in Reggae at all. Those who come gleefully hoping to detect Schoenberg, Prokofiev, Copland, Stockhausen, Cookhausen, and Russell Unwin, will be disappointed.

Pure

For this is pure African music that we hear, the swoop and slash of the bloodstained spear in every drum beat, the howl of a nation demanding freedom in every cry of "It Mek" and "Ignatz."

Those with an analytical mind will readily detect a kind of mathematical inevitability in the special structure of the quaint chord formations, a tendency to seeping inertia in the basalt-like layers of rhythmic perplexity.



Direct

Boghausen, the German chemist, once wrote at Worms in 1612: "Luther? — No tighter, which many interpreted as a direct prophecy of the holocaust to come."

Many of the sounds of Reggae are "musique concrete" or "ciment waltz," some of the everyday sounds that occur in the Reggaeist's life; a dripping tap, a lavatory being flushed, the sound of a stomach, the beauty of a birdcall — thus: "Ark, ark, Belay there!"

Yes, Reggae can be a frightening, but often moving experience.



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THE ARCHIES: the cartoons seen in the series

Will the real Archies stand up

MAYBE IT'S not surprising that one eminent London Daily newspaper confused The Archies with The Archers when re-printing a pop chart.

A misprint, perhaps. But until the Archies hit the scene with "Sugar, Sugar," hardly anyone had heard of them.

In Britain, that is. For the Archies are pretty much a fixture in the States. They were inspired by the Archie cartoon character created some 20 years ago by John L. Goldwater, and are seen every Saturday morning in an animated series fully networked on TV.

CARTOON

The Archies, in fact — Archie Andrews, Betty Cooper, Veronica Lodge, Reggie Mantle and Jughead Jones — are the terrible cartoon teenagers seen in the series. And they have won as big a following as those other legendary American strip characters, Pogo, Blondie, Dick Tracy and Peanuts.

It was the success of the cartoons that inspired Don Kirshner — the man behind the Monkees recordings — to form a musical version of the Archies.

And, like the Monkees, he has come up with

another moneyspinner.

The Archies topped the Stones from the No 1 slot in the States, and now their bubblegum sound has raced to No 1 in Britain. But this is not their first big hit. They previously broke through in a big way in the States with "Bang Shang-a-Lang" followed by "Scoo-be-Do."

VOICES

But it's "Sugar, Sugar" that has now sweetened up the British chart for the Archies.

Unlike many hit paraders, they are unlikely to follow through with a personal appearance. The cartoon characters have been seen in a special promotional film shown on Top Of The Pops.

But the voices heard on the US TV screens — the voices of the cartoon Archies — prefer to remain anonymous. As studio sessioneers who have won unexpected fame with a hit record.

Perhaps this will tempt the "real" Archies to please stand up! Otherwise those cartoon characters will just have to continue to take the credit.

Laurie Henshaw



ROGER CHAPMAN: 'Whatever Family writes is Family material'

A Family who want to broaden their outlook

THE FAMILY have already had two hit albums but have yet to make the Pop 30 with a hit single.

Now, to judge by sales figures, it looks as though they are going to make it with "No Mule's Fool." And the fact is giving them enormous pleasure.

INTERVIEW BY BOB DAWBARN

Says Roger Chapman: "People say we don't need a hit single because we have the albums and are well established. But, naturally, it will make us all feel good if this really is a hit. We've always wanted one for our own satisfaction and to show we could do it — if it's a really big hit then maybe we won't bother to do any more."

The single has come just as there is a change in Family. Polly Palmer, from the Eclection, has joined on flute, piano and vibes, taking over from Jim King. Will the change alter the group's sound?

"I imagine it will," says Roger. "We have a lot of new material which we will have to work out with Polly. And we will probably keep a few of the things we have been doing with Jim."

Family have their second tour of America in January.

"This time," says Roger, "we will be doing the West Coast for the first time and I think we are really a West Coast type group."

"Actually we'd like to get into Europe because we have never really played there. We've done so many gigs in England, and it's nice, but we want to play to different people for a while and broaden our outlook."

Does Roger feel that there is any danger of pop music

getting too complex for its audiences.

"I don't think so," he answered. "They are taking all sorts of things from Ten Years After, Jethro Tull, Nice and us. It's all very different and each group has something of its own to say. In our case they probably associate us with our arrangements. But all these groups are based in rock-and-roll."

"I think it's splendid that good groups who haven't had hit records are becoming big names. I suppose musicians will always be a bit in advance of audiences, but audiences have got to grow along with them. When something becomes popular it usually means the musicians have been playing it for 12 or 18 months before the audience catches on."

Roger, himself, has a highly distinctive voice with an instantly recognisable vibrato. I wondered if anyone in particular had influenced him.

"Not consciously," he says. "It's only when I'm recording and hear a playback that I notice I've put in a Richie Havens thing or maybe cut off a word like Bob Dylan. The people I really like to listen to are all individualists, like Havens or Steve Stills."

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America brings the Move together



MOVE: realised their potential for hard work in the States

RUMOURS—and threats by members of the group—that the Move might break up at any moment have been as frequent on the British scene over the past couple of years as the noughts ticking over on the end of Lennon and McCartney's royalty cheques. It was, therefore, something of a shock to hear Carl Wayne, back from the Move's American tour, telling me: "America has straightened us out as a band. There is great harmony in the group now. We realised our potential for hard work in the States."

BY
**BOB
DAWBARN**

First

Carl, in fact, was pretty satisfied all round at the way things had gone on their first trip to, what has become for British bands, the pot of gold. "I wouldn't say we have really broken through there yet," he admitted. "But other people who have been there a lot, like the Who and Joe Cocker, say you have to go back several times before it begins to pay off."

Great

"But the trip was great, fabulous. It's a wonderful place to work in. It has such wonderful facilities for musicians. Though it must be a frightening place for anyone who hasn't anything sincere to offer." Carl is obviously still having difficulty in sorting out all his first impressions. "As this was our first trip we tried to cram everything into it," he told me. "Everything is so

different — the way of life, people, buildings, transport, attitudes to music, the countryside. It's hard to take in the vastness of it all. I'd have to go there a few times before I could make up my mind whether I'd like to live there."

Drove

"We drove from New York to California, which seemed to amaze everybody, and it was wonderful to see the difference in the pace of live from New York to the other side. "An odd thing about the West Coast that we all noticed — nobody ever seems to mention the word 'work.' People there always seem to be living. If something is going on then they are all there. "The whole thing did us a lot of good as people. And it has given us great enthusiasm for

our second tour which looks like being in February. "Musically, this word 'underground' is taking over the whole music business over there, even financially. And if you are going through the American underground scene as we did, then you have got to be good. I don't mean you have to be brilliant musicians but you have to be really into what you are doing. They hate lethargy and phonies. If you make the effort it is appreciated."

Period

"We played a lot of the main underground places like the two Fillmores in New York and San Francisco, the Grandee in Detroit and the Whisky A Gogo in Los Angeles." Carl believes that America is still very much pro British groups and

thinks this is partly because of the superior presentation of British bands. "Inevitably people talk about English groups like the Who or Led Zeppelin," he said. "And the Cream seems to have become not so much a group as a period of time that the world was treated to. If they ever got together again they would tear the world apart."

Reason

"I think one reason for the popularity of British groups is that the Americans all sound basically, musically connected whereas the English groups are very individual — I mean there is a great difference between, say, the Who and the Nice. "Another good thing is the way they don't prejudice you. We were on a bill in San Francisco with Joe Cocker and Little

Richard — three very different acts. What is great is that they not only accepted Cocker but Richard and us equally as well."

Easier

"In a way, things were easier for us in the States because we didn't have the commercial image behind us. In fact we seemed to end up with the image of a sort of rock-and-roll Byrds and we aren't complaining about that."

Night

"Over there, nobody said this is a group who are commercial and play pop. They liked our records but didn't expect us to play them. They judged us on what we did on the night and we found that wonderful. "They are lucky to have

such magnificent places to play. The Fillmore in San Francisco, for example, has an unbelievable light show and then for five days you get Joe Cocker supported by a really attractive bill."

Places

"I believe this will happen in Britain eventually. The small places will close and each area will have one huge, respectable venue."

Freak

Had they, I wondered, run into any of the "Why don't you weirdies get your hair cut" problems that seem to afflict most groups in the States. "You should see Los Angeles," replied Carl. "We proudly believed we had the biggest freak in the world in Roy Wood until we got there and found he was lost in the crowd."

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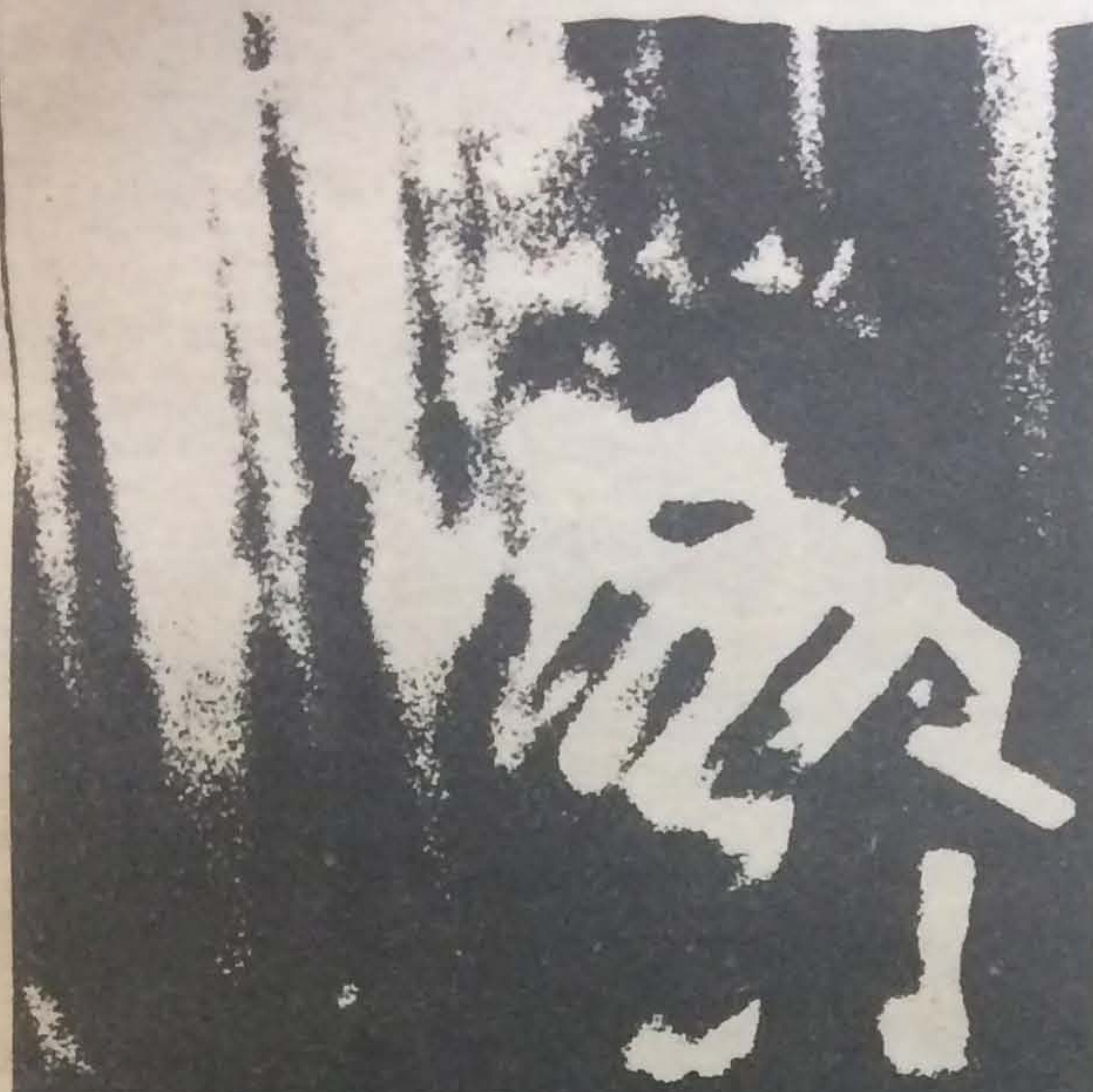
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THE BEEFHEART ZAP

Frank Zappa breezed into London last week in an orange tee-shirt. Straight, who are to be distributed in this country by CBS. With Straight's first releases: the double-album "Trout Mask Replica" that is Beefheart, and the full might of CBS's top brass. Melody Ma

APRIL 25, 1970 . . . is the date when Frank Zappa, the Incredible All-American Composer, takes over the Albert Hall.

Judging by Frank's achievements with the late Mothers of Invention over the past four years, and by the three concerts and six albums they have bestowed on a grateful if slightly bemused British public, it will be a date worth remembering by all music fans, as well as Mothers freaks.

For Frank has plans which, if they materialise, will set London back on its ears. "I'm trying to get Pierre Boulez over to conduct the concert," Frank told me in London this week.

"The largest composition, which is a ballet, needs a one hundred-piece orchestra, and I want to get dancers to leap about all over the audience.

"Also, if it's possible, I want to get the musicians so well rehearsed that they can memorise the parts and go out into the audience while playing them. But that will need a lot of time and it may not happen.

Has he completed all the music for the concert?

"Sure — it's all in my briefcase upstairs. We'll do some of the things from the 'Lumpy Gravy' album. You know — the stuff that people say sounds like Henry Mancini? It might be expanded for the concert.

"There seems to be a certain amount of pressure on me to get myself or some of the Mothers to play in the concert. They're concerned about selling tickets and paying the orchestra."

Why did he choose to stage this concert, the first at which his music has been performed by an orchestra, in Britain?

"Because it would be impossible in America. Hiring the orchestra would cost a fortune."

Mothers fans will be glad to hear that Frank has, at last, found a backer who will give him a budget to finish the Uncle Meat movie, the soundtrack from which was issued in this country a few months ago.

The film is about the Mothers, and among many interesting episodes is footage of a couple of their British concerts, plus a sequence which shows them trying on the dresses they wore for the "We're Only In It For The Money" album.

Frank's latest record, which should appear in this country shortly is "Hot Rats," about which he says: "It's surprisingly easy to listen to. Some people have even been known to tap their feet to it."

"The emphasis is split between the composing, arranging, and playing. I play guitar, and Ian Underwood plays all the reeds and all the keyboards on it — including a real pipe organ, with a lot of special effects like percussion sounds and tin whistles, which was in the studio."

Frank has just finished an album with French jazz violinist Jean-Luc Ponty on World Pacific, for which he did the arrangements.

"They just hired me as an arranger. People used to do that, you know, when the Mothers were young. They hired me instead of one of the usual Hollywood hacks — I did a couple of songs for the Animals, and I played on them, too."

I asked Frank about the Actual Pop and Jazz Festival in Belgium, from which he had just returned.

"I guess it was more of a political than a musical success. The festival was moved around so much that it was a triumph to get it on at all.

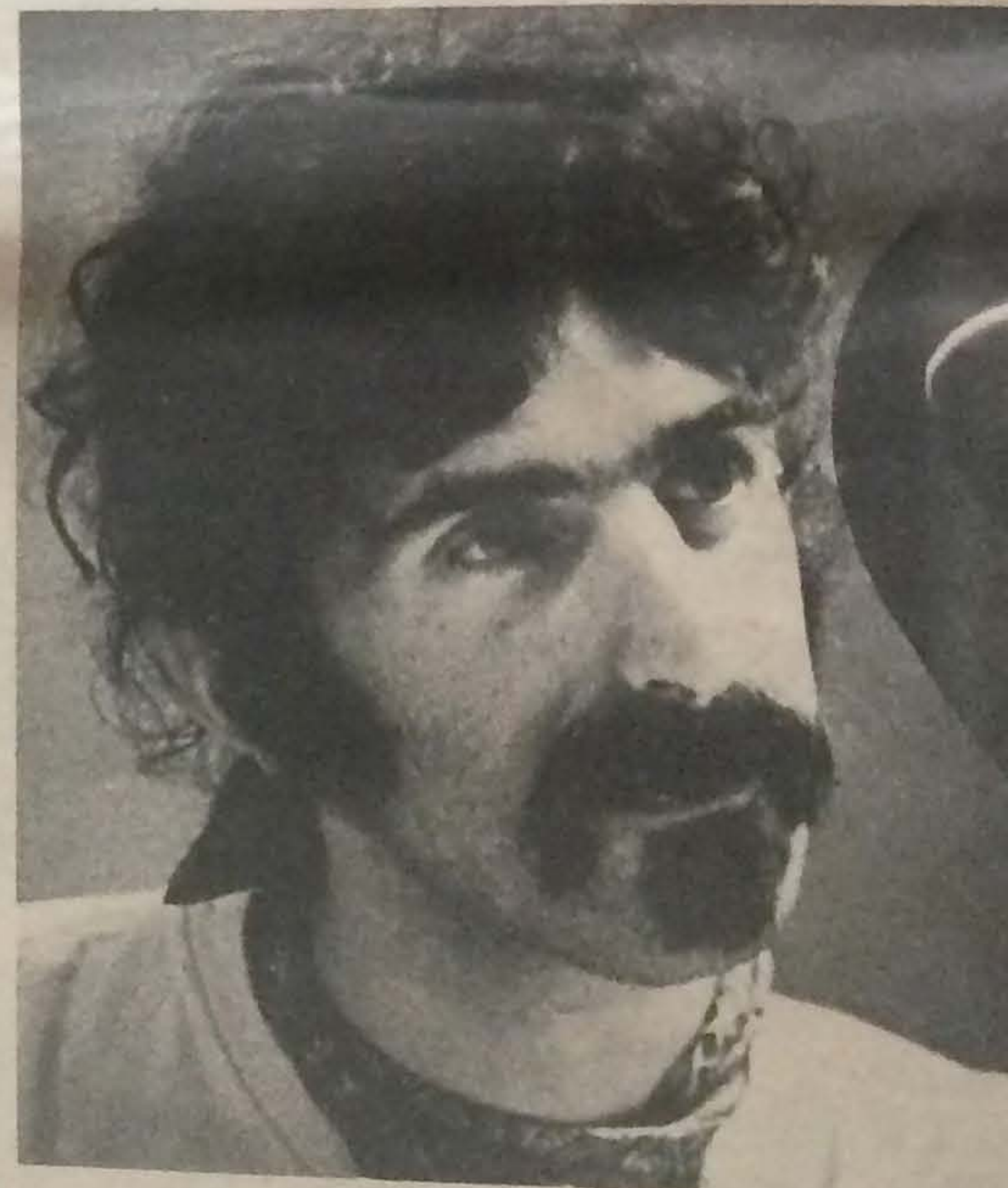
"It was so disorganised that when all the lights and amplifications worked on the first night, the organisers looked at each other in amazement. They couldn't believe that it was really going to happen.

"But I was there. Six to 12 hours a night, I was there.

"It was very difficult because it was so cold, and in that temperature several things happen to musical instruments: guitar-players' fingers get cold, which makes it hard to play, and the strings go out of tune at different levels."

Did any of the groups or musicians impress him?

"Yeah, I really like the Nice. They were good musically, and they've got a very exciting stage act, too. And I dug Colosseum — particularly Dick, the guy who plays tenor and soprano. Does he do sessions in London? He ought to — he's really a bitch."



FRANK ZAPPA: takes over the Albert Hall

ART ZAPPA TALK-IN

shirt. His aim was to launch the British end of his record label, with him was the wondrous Captain Beefheart, star of one of "Braving Zappa's sharp and accurate wit, the amiable enigma Maker's RICHARD WILLIAMS spoke to both gentlemen.

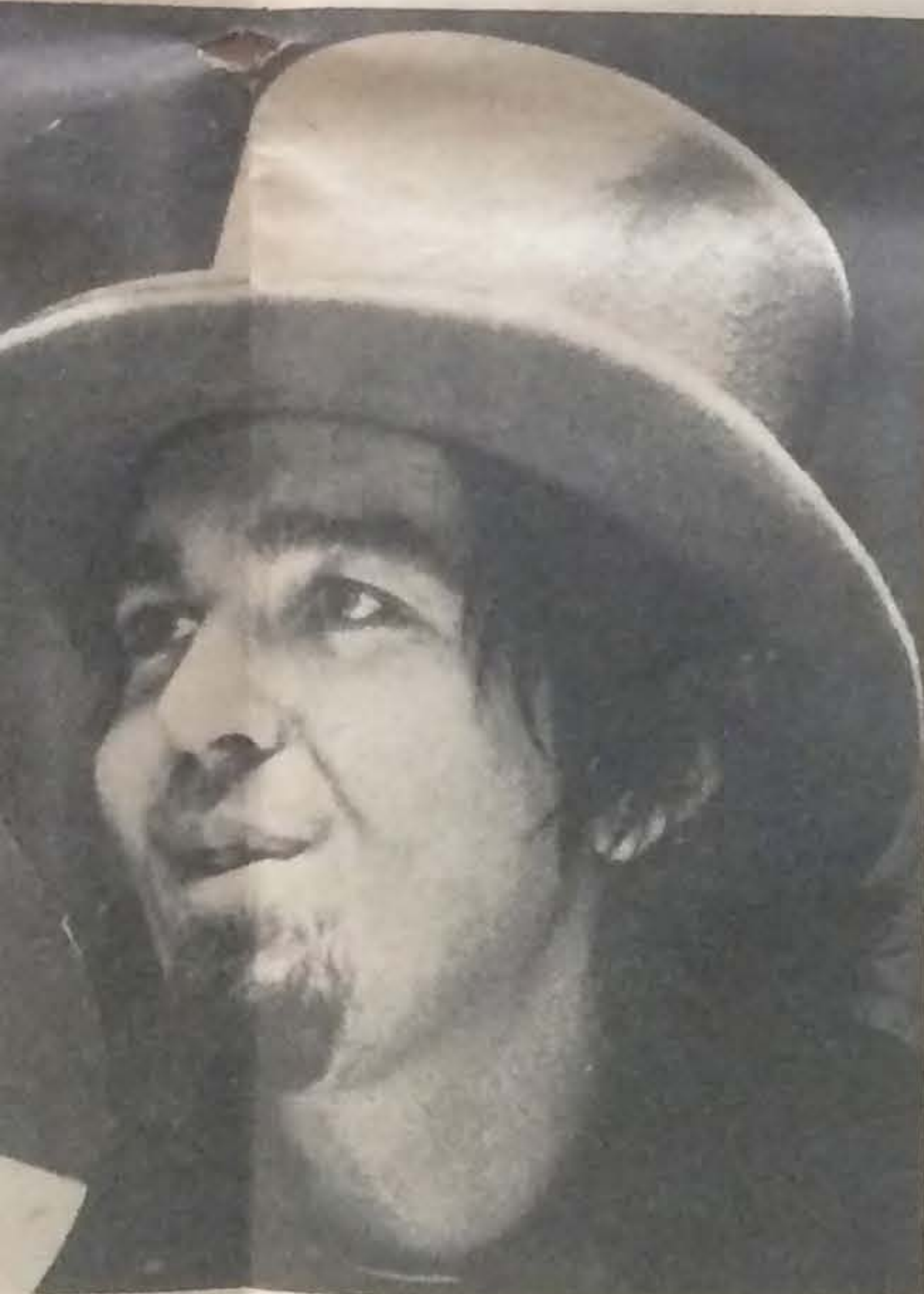
The legendary Captain Beefheart is a large, comfortable man of deceptive simplicity. He also has a grey top hat and a warm smile. It was Beefheart's "Safe A Milk" album, of course, which led the Rock Revolution in the balmy days of 1967, shortly after which he made a visit to Britain, received with mingled horror and adulation.

Since then he's been fairly quiet, and there has been only one record, which he considers a failure, to remind us of his presence.

Last week, however, he visited London again — on his way home from the Actual Festival, in the company of Frank Zappa, on whose Straight label his amazing new double-LP set "Trout Mask Replica," is shortly to appear.

Beefheart is friendly and approachable, but occasionally obscure. This is, I'm sure, unintentional, but it does tend to make communication difficult.

When I asked him if, as rumoured, he intended to make his home in Britain, he replied: "I already have one person in Britain and one in the States. Astral bodies — you understand?"



CAPTAIN BEEFHEART: deceptive simplicity

afford it. You don't make any money for playing."

Surely, I replied, there are plenty of people who are making a lot of money from going out and working.

"Yes, but they're WORKING. Can you name me anybody who's making money from PLAYING?" Therein lies, apparently, the basis of the Captain's beliefs.

Beefheart is justifiably annoyed at the way his first two albums, "Safe As Milk" and "Strictly Personal," were produced.

"Hank Secola did a beautiful mix on the first album, but they wouldn't let it out because it was too real. Then the tapes for the second album were taken away and really ruined.

"I really wonder about mixing. I don't like the idea of it. 'Trout Mask Replica' has a natural sound — as natural as you can get from amplifiers."

He's known Zappa for a long time — in fact at one time they contemplated forming a group together — and I asked him, naively, if he trusted Frank more than any other producer.

"I don't trust anyone — it puts too much of a burden on them. But you might say I'm happiest with this arrangement."

Did he have plans for a new album?

"I haven't started anything yet. But it's there . . . it's almost there. There'll be more playing on the next LP. The group had only been together six months when we made this one."

Errr well, maybe, but did this intention arise from a disenchantment with American life?

"Over here you don't have guns — there isn't that kind of sexual hang-up.

"At home I live in a house where racoons come up to the door to listen to the music — I really do, racoons and coyotes.

I told him I'd heard that, while making "Trout Mask Replica," the group were shut away in his house for weeks on end.

"I didn't shut them away. There's no leader in the band; everybody's not responsible for themselves."

The entire double-album, which has to be heard to be believed, was conceived, written, and recorded in just eight and a half hours, according to Beefheart.

One of the tracks, "Orange Claw Hammer," has a tune which bears an uncanny resemblance to the old Bob Dylan song, "North Country Blues."

The Captain doesn't seem to have given many live performances in the recent past. Would he like to go on the road and play more?

"I'm sorry that they put these obstructions up . . . or down . . . or whatever, so that people can't hear me giving.

"It costs a lot of money to go on the road. It really does. I can't

STEVE MARRIOTT

on the latest sounds in Blind Date

Steve Marriott raced into the MM office en route for America and the Humble Pie tour, last week, with just enough time for a quick record session. Wearing green shoes and cheery Marriott grin, Steve enjoyed the single so much he nicked half of them. Drummer colleague Jerry Shirley joined in with a few observations and the pair chuckled over a game of mental Monopoly.

STEVIE WONDER: "Yester-me, Yester-you, Yesterday" (Tamla Motown)

Wow — listen to the bass. That was Stevie Wonder. I didn't know who it was at first, but as soon as I heard the bass and drums I thought: 'Elo, 'ello!

I think he made the best of a bad song, and it really was a bad song. So what he can do with a good sing is incredible.

There was a good album he did with 'Baby Don't You Do It' — a Marvin Gaye song. Ken Dodd could sing this song and it would sound like Ken Dodd. Stevie Wonder does it and makes it sound incredible.

Go back to Marble Arch — do not pass go.

LULU: "Oh Me, Oh My (I'm A Fool For You Baby)" (Atco).

Nice — it's a good song. What's she singing about? 'Elo drugs! Lulu fixes Guinness!

She's got a nice pair of lungs, but the lyrics are a bit strange. It's a sort of Martha and the Vandellas lyrics and head lyrics which I can't get together at all.

CROSBY, STILLS & NASH: "Suite: Judy Blue Eyes" (Atlantic).

Yeah — right. We have been playing this in the car all day. Really nice voices — such a good sound.

Jerry: I much prefer this to "Marrakesh Express," but whatever they do is great voice-wise. And I like the guitar sound a lot.

Steve: You've got to own up on that one. I'd like to see them live.

FOUNDATIONS: "Baby I Couldn't See" (Pye).

JERRY: Is it the Foundations? I tried to cheat, but I couldn't read the writing.

STEVE: I can imagine this on Top Of The Pops, but I'm sure they are not that knocked out with this themselves, 'cos I'm sure they can do better things. This is aimed at Johnny Stewart.

Oh, well, back to the Old Kent Road. When can I have a hotel on Mayfair?

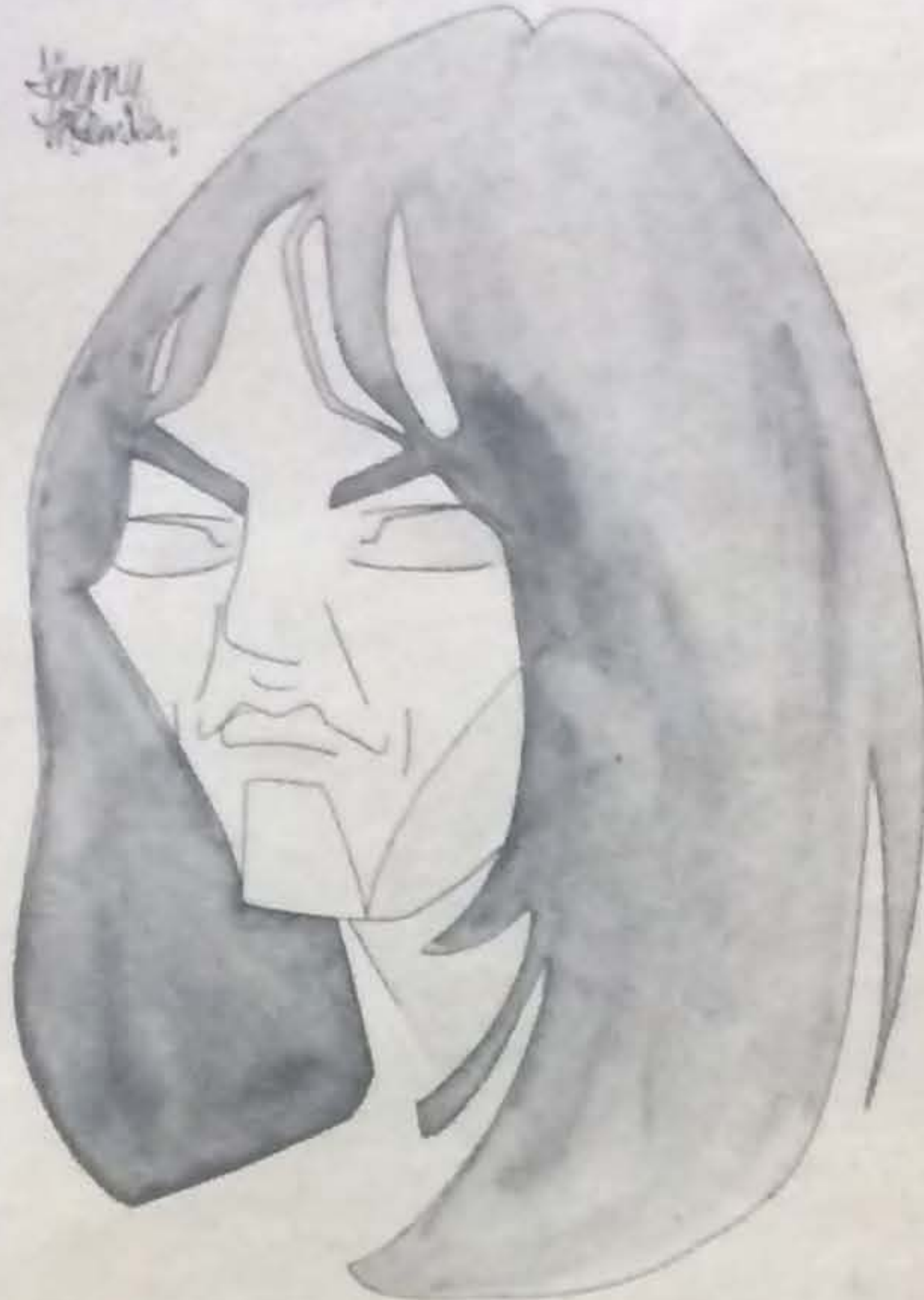
DESMOND DEKKER: "Pickney Gal" (Pyramid).

Oh yes man, I like it — nice drumming. Do you remember Blue Beat? These new records are much better. They are better recordings and a better sound.

Great Latin sound man — what are those drums called? Timbales? Who is it? Well it's a gas. I liked Israelites. I never dug Blue Beat when all the moddies were, I was too busy digging Sam and Dave.

This is much better.

TONY JOE WHITE: Roosevelt & Ira Lee" (Monument).



Is it Tony Joe White? Too much. We tried to get him for our English tour. Well, we tried to get a lot of people! Can we keep this one as well? I saw him on Late Night Line Up. He sings

and plays guitar with a bass and drummer, and does this very cool speaking like Marlon Brando. All that muttering at the beginning is part of what he does. Still, he's telling the truth.

THREE DOG NIGHT: "El's Coming" (Stateside).

No idea — that's a bit too uptight for me. Maybe it's because of the mood I'm in. Fifth Dimension? Chambers Brothers?

Who is it? Oh what — they had a number one in the States. They did "Chest Fever." But I can't make this. Too intense with no ups or downs. It was all so — what does a dog do? WHOOF!

BILLIE DAVIS: "Nights In White Satin" (Decca).

I bet she's nice in the bath. Too much — bless her wooden leg. She sings it well and keeps within her range — straight down the line.

What irks me off is the strings, they're a bit overbearing. Blimey — it's a nice record.

LIVERPOOL SCENE: "I've Got Those Fleetwood Mac Chicken Shack Mayall Can't Fail Blues" from the LP Bread On The Night (RCA Victor).

(Smiles all round). Too much! This'll do a lot of dedicated blues men in. They call Blind Faith — Blind Adam Faith — what do they call us — the super group? Oh yeah — Arrogant Casserole! And they also have the Spontaneous Rubbish Ensemble? too much!

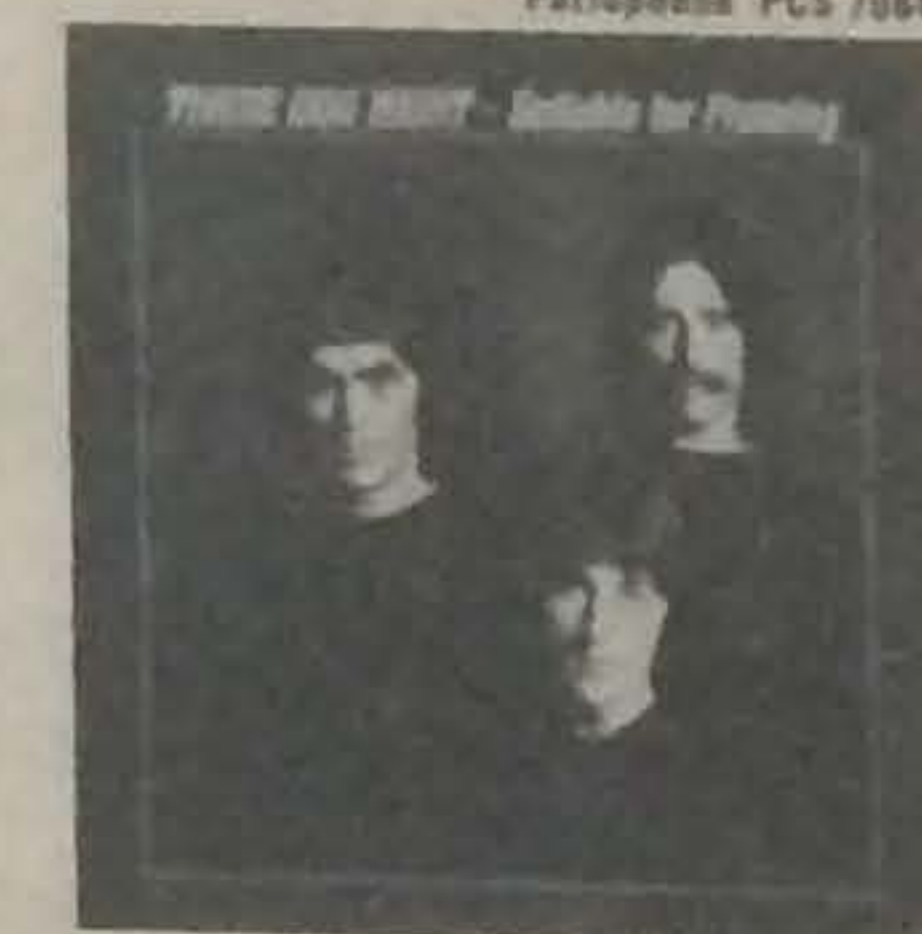
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OUT NOW

LET'S MAKE MUSIC

PART THREE—GUITARS AND AMPLIFIERS



MY FRIENDS and I are amazed at the brilliance of Rory Gallagher, of the Taste. What equipment does he use and how does he get his remarkable sound? — ANDRÉ HOBUS, Brussels.

I PLAY a Fender Stratocaster and use a Vox AC 30-watt amplifier and Range-master Treble Booster. For bottleneck playing I have a Fender Telecaster and my bottleneck is a piece of copper piping about 2 1/2 inches in length. I know the sound I want and I manage to get it with a good combination of guitar and amplifier, but I couldn't describe it in words. My attitude to playing is to be as free and natural as possible and not to play anything premeditated. The only advice I can offer is to keep on practising and try and find out what's inside you. This is what I did. Where I lived in Ireland there were no teachers and the guitar was not a popular instrument at the time. There was no-one to help or advise me so I taught myself from books and records — RORY GALLAGHER

WHAT IS guitarist Steve Howe doing these days and which guitars and amplifiers does he use? — BASSE WICKMAN, guitarist with Etcetera, Stockholm, Sweden.

I'm now with a group called Bodast and we have just recorded an album of our own songs, produced by Keith West. I chiefly play a Gibson customised 175D guitar with Gibson Sonomatic heavy-gauge strings. I use two 1sts, a 2nd, 3rd, 5th and 6th. I also play a Martin 0018 on stage and other Gibsons — including a pre-war model — on records, all with Martin light-gauge acoustic strings. I also possess a Taty Flamenco guitar with La Bella nylon strings and a 12-string lute-like Portuguese instrument called a Vihuela. I have three amplifiers to suit different circumstances. These are a Gibson Explorer, a WEM and a Marshall. I also use a Fender volume and tone pedal — STEVE HOWE

I HAVE been discussing with a friend the type of wood used in making guitar

EXPERT ADVICE

BY CHRIS HAYES

finger boards. Is rosewood used for the majority, both cheap and expensive makes? — NIGEL KING, Cheltenham.

There is more rosewood used on guitar fingerboards than anything else, irrespective of price, although ebony is used on some of the most expensive classical guitars. Rosewood is used for the sides and backs of the better-quality finger-style guitars. The soundboards are, of course, always made of straight-grain pine or spruce. — GRIMSHAW GUITARS, 37 Great Pultney Street, London, W.1.

TUTORS

JOSH WHITE GUITAR METHOD, by Josh White and Ivor Mairants, B and M, 15s. **IVOR MAIRANTS GRADED GUITAR COURSE**, Books 1 and 2, 10s each, Southern. **IT'S EASY TO PLAY THE GUITAR**, by Joseph Parker, 7s 6d, Foulsham. **MEL BAY MODERN GUITAR METHOD**, 13s, Mills. **TEACH YOURSELF FOLK GUITAR**, by Alex Campbell, 21s, LP with tutor, Saga X10 5503. **BEGINNERS' GUITAR BOOK**, by Roger Evans, 10s, ED and H. **MAKING A FOLK GUITAR**, by John Bailey, 10s. **English Folk Dance and Song Society HOW TO PLAY THE GUITAR**, by W. H. Plumridge, 5s, Dallas. **Arbiter, THE GUITAR**, by Barney Kessel, 6s 6s, Ashley Fields. **MODERN PLECTRUM GUITAR PLAYING**, by Dick Sadleir, 5s, Feldman. **MODERN GUITAR METHOD**, by Charles McNeil, 12s 6d. **MODERN GUITAR METHOD**, by Al Caiola, 16s 8d. **Leeds, SPANISH GUITAR TUTOR**, by Alfonso Medio, 9s, Clifford Essex. **GUITAR METHOD**, by Chet Atkins, 7s 6d, Chappell. **FIVE MINUTE GUITAR COURSE**, 3s 6d, Campbell Connelly. **HOLD DOWN A CHORD**, by John Pearce, tutor 5s, LP 22s 2d or 33s 6d together, including postage, BBC Publications.

THREE GUITARISTS. Three contrasting personalities. And, expectedly, three differing approaches to their music.

Sessions

The players? Barney Kessel, Grant Green and Kenny Burrell. All three were members of the Guitar Workshop featured on the recent Jazz Expo '69 show.

Barney Kessel, one time member of the Oscar Peterson Trio, is an old hand on the British jazz scene and has been European based for some while. Kenny Burrell was also with Peterson and—like Barney—has played the Scott Club. Also like Barney, he has taken part in hundreds of sessions.

Newcomer

Newcomer to Britain was Grant Green. Though he, too, is a familiar figure through his many recordings. Individually, then, they have all won recognition. But here they were together on the one stage at London's Hammersmith Odeon. And it was illuminating to contrast their styles.

Grant Green handled the toughest chore of all. He was a last-minute replacement for Tal Farlow, unable to make the trip because of a bad attack of asthma.

Expo impresario George Wein announced the switch on the stage. But the illuminated sign outside the Odeon still showed the name of Tal Farlow.

St. Louis born Grant Green, one of nature's gentlemen, admitted he was hurt at the omission to display the change of billing.

"It would have made it easier for George Wein when he had to make that announcement on stage," he said. "Everyone is expecting Tal Farlow — then I come on."

"But," he said with a slow philosophical smile, "I guess it made me play that much harder."

Grant has been around the New York music scene since he was 26. "But I started playing guitar at 13 in St. Louis," he said.

"My father played guitar



GRANT GREEN



BARNEY KESSEL



KENNY BURRELL

Three guitar greats

— blues and folk mostly. He taught me a few things, but I learned mostly from listening to records of Charlie Christian — and to Charlie Parker.

"I heard Christian with Benny Goodman's big band and with the Sextet. I heard just about everything he recorded. I wasn't playing electric guitar at that time, but I didn't find it too hard to learn his lines.

"Since then, I have tried to model my own style. But you can say that Charlie Parker and Christian are my major idols."

A vast amount of Grant Green's musical experience has been gained playing with organists. "I started out with Sam Lazar, then played with Jack McDuff. We played together for about two years.

"Since then, everybody thinks I'm an organ guitar player. I've also sat in with Richard 'Groove' Holmes at the Club Baron in New York.

"I do lead my own groups, but I seem to be identified with organists. I just can't get away from them.

"You're not too keen on jazz organ over here, are you? There are more around in the States, but they've mostly been accepted by the Blacks. That hard beat seems to make a big appeal. Generally, people seem to associate organists with church. They can't shake off that image.

Note

"Then, some people don't care for the way organists hit one note and stay with it. Some organists can be a bit overpowering. But I've been around that mess so long I've got used to it. And some organists really get in a groove and swing you out of your mind."

Grant, who plays economical, hard-swinging guitar lines and riffs, would almost rather go hungry than forsake his interest in jazz for the often more profitable work to be found in the rock 'n' roll and studio fields.

"You could play rock 'n' roll, but if you don't really

want to, then you have to live with your conscience.

"I know a lot of good jazz guys who have gone into studio work and played what they've been told to play. But I feel they lose something. Something seems to happen to them.

"But when I get on a phone to fix a gig I know I can get the best men available and play the way I want."

Grant Green has five children one of whom, an 11-year-old son, Gregory, is already playing guitar.

"I'm helping to bring him out," says Grant, "but he'll find his own way. And he'll find, too, that there are so many guitar greats around these days."

Kenny Burrell is undoubtedly the most forceful of the three players. I told him so to his face. And was rewarded with a cold look and the comment: "I'm a pretty forceful person."

Broke

Then Kenny broke into a smile. "I didn't mean that," he grinned. "I take it you meant that as a compliment."

True. For one of the essentials of hard-driving jazz is vitality. And Kenny Burrell hits his single notes and chords with commanding authority. And they ring out in crystal-clear bursts of sounds.

He also has a highly-educated right hand, using a plectrum and finger technique with insouciant ease.

"This stems from my classical training," says Kenny. "I always wanted to play jazz, and I played ten years before I studied classical guitar. Trying to master the right hand is a technique in itself."

Learn

"In fact, in the traditional school of playing, there are so many more things to learn. And there are so many things you can do with the right hand if you use it properly."

Ask Kenny Burrell to name his all-time great on guitar, and he answers "Segovia."

"For me he's right up there because he plays with so much feeling I don't even know if he could improvise in a jazz sense, but if he did, I'm sure that as a jazz musician he'd be great, too."

"Whatever you play, you must have feeling. If you don't have that, then it doesn't matter whether you can improvise or not."

"I'd rather hear a melody played straight with feeling than a lot of notes that don't mean a thing."

With such differing styles, it would be invidious to single out any one of the three guitarists as being "better" than the other.

True

But it is probably true to say that Barney Kessel is the complete guitarist in the sense that he is a master of single-string and chordal work, plus the specialised art of accompaniment.

Talk to Barney, and you realise he is a philosopher at heart. He will expound on people and places, manners and customs if you just stop to pass the time of day.

But he is a fascinating

conversationalist. And this all-embracing attitude to life is reflected in his approach to the guitar. He literally endeavours to wring every ounce from the instrument. And technically he can have few peers on the jazz scene.

Only his tonal production lacks the clarity one would expect from such a polished performer. But this is our electronics, more a matter of master at the keyboard.

Laurie Henshaw

"Whatya mean, offener guitars?"

You mean they're played more often than any others."

"No I didn't mean that, but it's probably true. I mean that's what they're called—offener."

"Oh I see. You're droppin your haitches again. You mean Hoffener."

"O.K. then, Hoffener, if that makes you any appier."

"Playin one does!"

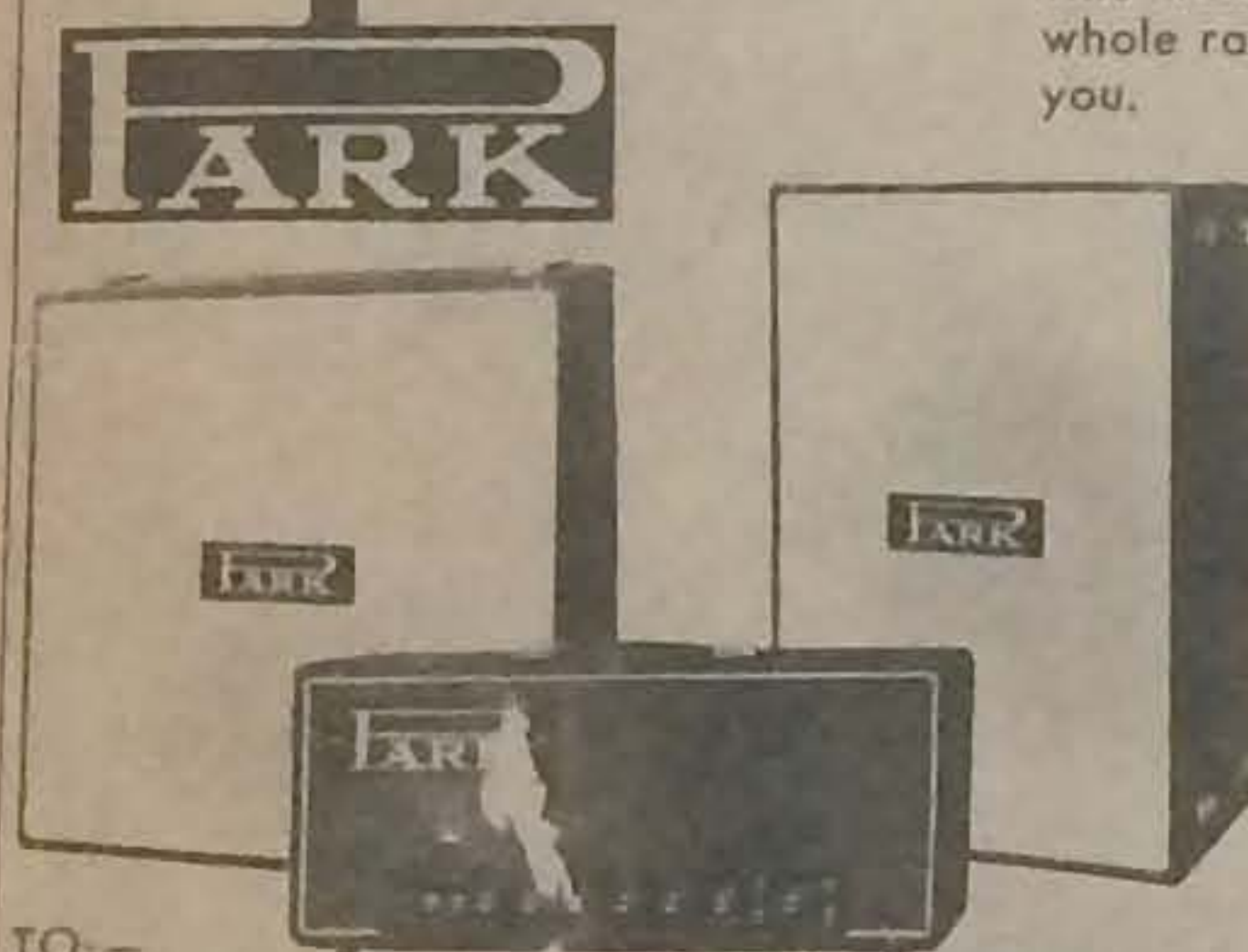
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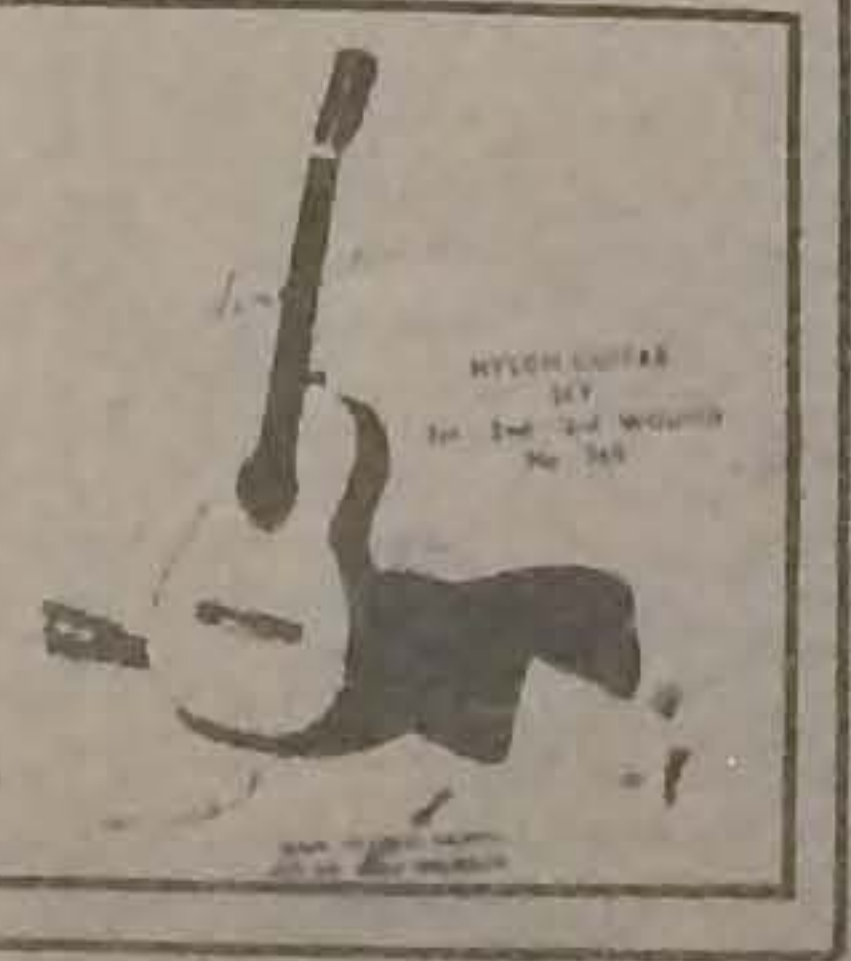
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LET'S MAKE MUSIC

PART THREE—GUITARS AND AMPLIFIERS



Keep it simple says Fleetwood's McVie

JOHN McVIE, bass guitarist with Fleetwood Mac, took up his instrument because the members of the group he first played with "all seemed to play guitar."

John feels that a guitarist can readily make the switch to bass guitar — just as he did. "Jimi Hendrix often plays bass guitar on his records," he says.

The main problem that confronts any would-be bass guitarist who aspires to John's standard is finding suitable tuition.

"There seems to be plenty of guitar and piano teachers around," says John, "but very few on the bass guitar."

"You can, however, buy tutors, and there's also an LP available by Harvey Brooks, who played with the Electric Flag."

"The best way to learn is to listen to other players on record, and play along with them."



McVie: originally played guitar

Sounds

First, a bass guitarist will have to make up his mind whether he wants to be purely a rhythm player, or just "make sounds" and join the front-line instruments.

John feels that the bass guitarist's most rewarding role — at least, from his standpoint — is as an integral part of the rhythm section as a whole.

"The essential thing here is to keep it simple; to leave the melody lines to the players in the front line. The bass guitarist's job in a rhythmical role is to keep in the background. Otherwise, you might as well play guitar."

"It's a big temptation to get too busy."

Some bass guitarists also double effectively on the regular upright string bass. But John feels that mastering the string bass is "another

world" and entails branching off in an entirely different direction.

It's not necessary to be able to play both," he says. "It's better to decide to become really proficient on one or the other."

In his view, the bass guitar is better suited to the requirements of the modern group scene.

"The upright string bass is a much softer instrument," he says. "It can, of course, be amplified, but this spoils its natural tonal beauty."

John's advice to beginners: "You can pay all prices for a bass guitar," he says.

"A new one will cost you between £150 and £230, and a secondhand instrument from about £90 to £180. But you can get a secondhand one for about £60."

"What you have to look out for is to see that the neck is straight — not warped. Also that the tuning is accurate all the way up."

"See that the pick-ups are

good, and that the machine heads are not loose. Make sure they have a positive action when you turn them, that there is no play in the machine head when you tighten a string. As for the keyboard action, it's a matter of choice whether it's high or low.

Strings

"Strings? You can get the wire-wound variety, which give a hard, trebly tone, or tape-wound or Nylon wound, which give a softer tone. Again, it's a matter of personal preference."

"So is whether you play with your fingers or a pick. A lot of studio session men use a pick. This is because you get a cleaner note with a pick — a definite click as the string is struck. Finger picking gives a softer, less definite sound." — LAURIE HENSHAW.

Choose an amplifier to suit your scene

NO MATTER HOW good your group might be — no matter how clever your material without first-class amplification it would all be a waste of time.

When starting a new group, the initial cost of the equipment you will need can often be of paramount importance — but it can be very foolhardy indeed to skimp on this essential part of your presentation.

And before throwing around what money you can afford, you would be well advised to seek out your local dealer — and listen to his advice. Explain to him your basic requirements, decide how much you can afford to spend (either in cash, or in deposit and H.P. repayments) — and buy the best you can within your financial limits.

Gigs

But there are several broad principles that you can follow.

First — if your gigs are to comprise concerts or dances in local youth clubs, or maybe cabaret appearances in the smaller-type clubs, then obviously you will not need the massive amplifiers and speakers, necessary for large theatres and concert halls.

Even so — I would strongly advise an amplifier with a minimum output of 30-watts. This will give you at least 20-watts of undistorted output — sufficient for the big majority of small halls.

If however you have set your sights on the big hall-

rooms, University dates, open-air concerts or festivals — then nothing short of 100-watts output will suffice.

There are two types of amplifiers on the market today, valve and transistor. My personal advice to you would be to settle for the valve-type. I say this only because valves are much simpler to replace than are transistors — and service is a very important matter when you are constantly moving the equipment from place to place.

Your speakers too are of vital importance. For the best results, they must be of good quality and of course for a 100-watt amplifier you require a 4 x 12 speaker cabinet — which consists of four 12in speakers.

And of course your cabinets must be of strong, robust construction to stand up to the constant transporting from hall to hall. Again — if you go to a reputable dealer you will find his advice in this direction of great value.

Now — having decided on the type of amplifier and speaker that will meet with your requirements, don't forget that each member of the group requires his own set-up.

If your group comprises lead

guitar, rhythm guitar and bass guitar (plus drums of course) each of the three guitarists should have his own set of similar amplifiers and speakers.

This is important for unless all three are matched you will never attain the required balance that is so important to the overall sound.

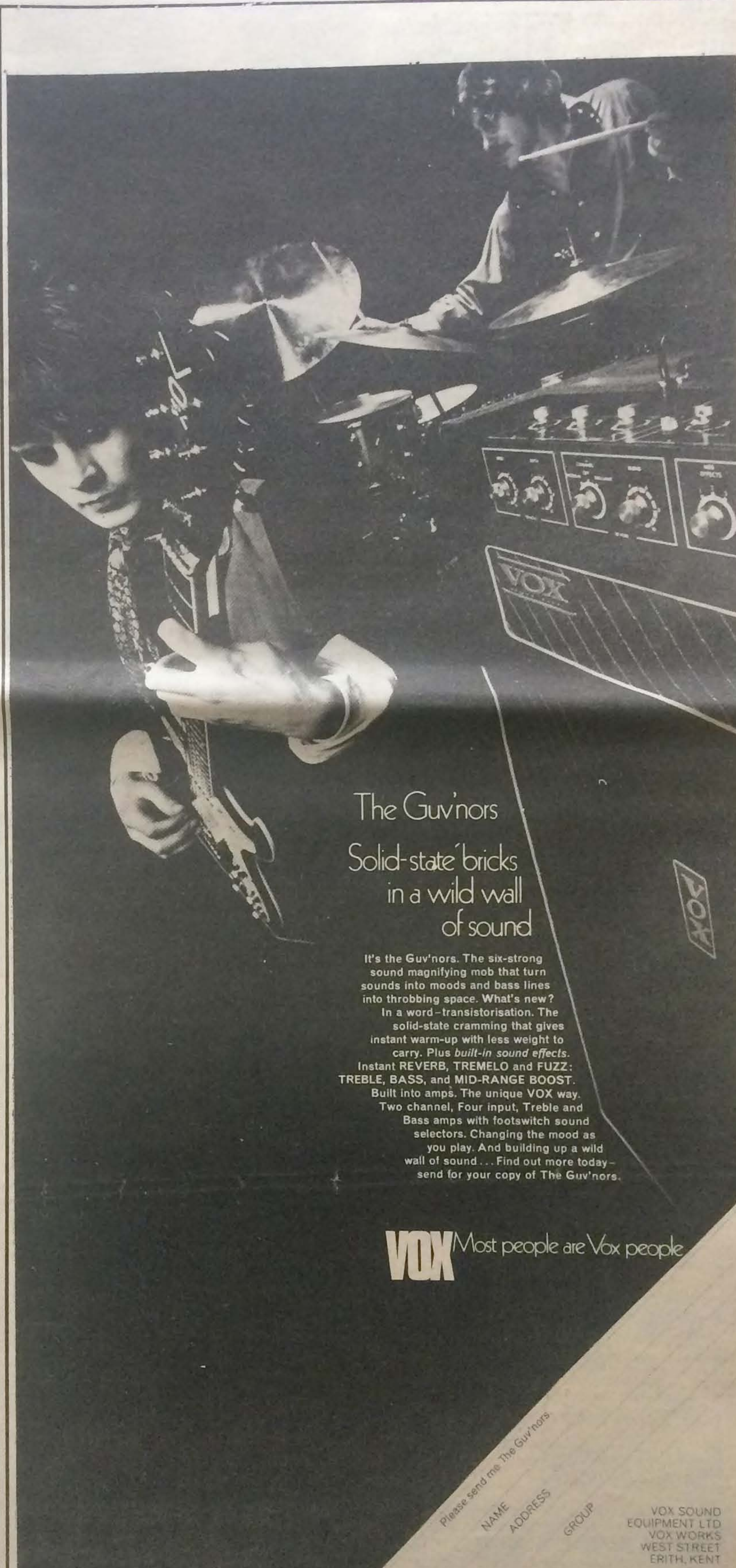
Money

And all this of course costs money. A 30-watt set-up of amplifier plus two 12in speakers, suitably matched, would cost around the £100 mark.

A 100-watt set-up of amplifier plus four 12in speakers would be around the £350 mark. And of course if at a later date you wished to add to this latter output, slave amplifiers can be added up to 400 or even 1,000-watts. But this would only be necessary to cope with the biggest of open-air shows.

Finally — don't forget that if you intend to feature vocals, and are likely to appear in a spot where no house amplification exists, you will have to carry your own Public Address system — which is another way of saying that you will need still another matched amplifier-speaker set, plus microphone.

One final word of advice — don't be put off with cheap, low-powered, poor quality gear. You will eventually have to secure the best.



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PART THREE—GUITARS AND AMPLIFIERS



DON'T BE SHOCKED!

THE ELECTROCUTION of three pop musicians in the past few months has spotlighted the danger of faulty electronic gear, which can under certain circumstances become lethal if incorrectly connected to the mains or badly maintained.

Tragic incidents of this nature can occur through a singer or guitarist touching a piece of equipment which has become live, causing a paralyzing shock resulting in terrible burns or even death.

Young musicians can be forgiven for testing apprehensions when performing, but their fears are allayed by electronics engineer Robin Randall, who positively asserts that electronic equipment is perfectly safe if elementary precautions are taken.

Brand new instruments supplied by a reputable manufacturer are distributed in perfect condition and correctly wired. However, great care is necessary when acquiring second hand equipment which should be brought from a reputable dealer or checked by a competent electronics engineer.

The golden rule is don't tamper with electrical apparatus unless you have the necessary knowledge. Take your equipment to an expert. The modest outlay could save your life.

Careful attention should always be paid to the correct fitting and maintenance of mains leads, plugs and other connectors and to the use of the appropriate fuse.

"We are shocked by some of the amateurish efforts we sometimes come across," said Robin Randall, who is partnered by Bill Moore, in Moore-Randall Electronics, which specialises in the service of organs and amplifiers at New Malden.

"The mistakes we are at times asked to remedy frighten us. Mains leads, for instance, joined together simply by twisting the wire and sticking a bit of tape over it. Another dangerous method commonly employed to join a lead when extending it is the use of screw-terminal connectors, which are known as

'chocolate blocks,' because that is what they resemble in appearance.

If you really must join wires, use proper three-pin flex connectors, but make sure that the socket is fitted on to the live cable and the plug to the instrument end. However, it is far better to have a new piece of cable the length required. The cost is small and any responsible dealer or electrician will do it in a jiffy. "We often find leads with the insulation exposed, leaving bare wires showing. Mains leads are sometimes allowed to become hopelessly twisted and tangled, which can cause damage to the insulation. The fitting of leads into plugs is sometimes incredibly slipshod. The outer sheath should be tightly held by the cable grip. We often see a lead with the outer sheath ending half-an-inch from the plug and the cable grip loose, which could lead to the wires being pulled off the screw terminals in the plug.

"Accurate connection of leads is absolutely essential. Pop musicians who dabble in electronics can sometimes commit frightful errors. We've even seen a mains cable with the live end wired to a chassis! The old British code system for mains leads was red for live, black for neutral and green for earth. Some Continental manufacturers have in the past used red for earth, which is confusing to anyone in Britain.

"We must now all get used to the new international colour code, which will shortly be compulsory on all equipment and is already being used by many manufacturers. The new colours are brown for live, blue for neutral and green with a yellow stripe for earth. The most satisfactory plug to use is the 13-amp which has rectangular pins and is fitted with a fuse. It should be one of good quality and bought from a reputable electrical shop or amplifier dealer. It's a good idea to use the rubber-moulded type of plug, as these do not break if dropped or trodden on. The fuse in the plug should be selected to match the consumption of the amplifier and it is unwise to use one in excess of the need.

"Do not connect several leads into one plug. Groups with a lot of gear should use a good-quality distribution board and make sure not to overload it. "Bad maintenance and faulty plugs can at least cause cracks, bangs and other disturbances, and at worst, a complete failure at a crucial moment."—CHRIS HAYES.



WALSH: it's not a closed shop

THEY SAY, in some embittered circles, that it would be easier to break into the Bank of England than crack open the session circle.

That is, become a member of the privileged musicians who are regularly on call for recording, TV and radio "gigs."

The work can be pretty rewarding. A busy session man may earn £100 and upwards a week.

There is also the added attraction that sessions are mainly "localised" and entail comparatively little travelling. A factor that inevitably appeals to musicians with a happy and stable home life.

to play regularly on sessions must get as much experience as possible," says Terry. "They should play with different bands and groups — not just stick with the same outfit all the time.

"This way, not only do they get all-round musical experience; they also meet a variety of musicians.

"Their work becomes widely known, and so do their faces."

Terry speaks from experience here, too. For,

Breaking into the session circle

after starting out as a big-band guitarist, he formed his own vocal and guitar trio before branching out in the freelance session world.

Since then, he has played with more name groups, bands and celebrities than he can recall.

"If you really want to make it as a studio musician, you've got to be able to tackle — on sight — anything from group work, light orchestral, Country and Western and jazz," says Terry.

"It's absolutely essential to be a fluent reader. It also helps to be able to double on another instrument. I also play bass guitar and banjo, and spent some time on flute."

Terry's Golden Rules for would-be session men are:

Styles

Be punctual; behave moderately; listen to what the other musicians are doing to keep up with changing styles.

"A lot of money is involved on a recording session," says Terry. "Especially if it runs into overtime. So punctuality is essential.

"Be cheerful by all means, but never let the fooling around get out of hand. Otherwise, that phone is unlikely to ring next time you're expecting a session call.

"It's vital to keep up with the changing scene. So listen to as many records, and as much music on radio and TV as possible.

"This way, when you're on a session and the leader calls for a 'Brasil '66' sound, say, you at least know what he's talking about." — LAURIE HENSHAW.

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Closed

No wonder, then, that many musicians would rather be in on the session scene that out and about tearing around the country on one-nighters at all times and in all weathers. But is the session world really a "closed shop"? Is it virtually impossible for a young musician — however talented — to "break in"?

Is there a tightly knit band of musicians who keep a Mafia-like control over the whole money-spinning session scene? Terry Walsh, one of the busiest session guitarists around, dismisses the "closed shop" idea.

Young

"If this were so, then new young chaps like Alan Parker and Big Jim Sullivan would never have come on the scene," says Terry.

"But they're so good, nobody could have kept them out — even if they had wanted to. There's always room for really talented musicians."

If there are good musicians who have failed to get their fair quota of session work, then this is often due to the fact that they haven't become familiar faces on the whole music scene. This, and the possibility that their talents are perhaps too specialised.

"Any musicians who want

UP TILL a short time ago, the phrase "session man" conjured up visions of perpetually-tuxedoed saxophonists and drummers with crew-cuts and Ivy League jackets.

Now, however, a new Establishment is making its presence felt in the session world — and most of its members are more inclined to wearing buckskin jackets than mohair suits.

DANCES

Most of these young men are members of working groups, some of them nationally and even internationally known. The difference is that they play because they love the music.

Such a one is Chris Spedding, a guitarist who now plays with the Battered Ornaments, Mike Westbrook's Concert Band, and the Frank Ricotti Quartet.

Chris came up the hard way, playing at society dances with orchestras led by such men as Tommy Kinsman, and now undertakes quite a lot of session playing as well as his regular work with the three bands.

BRUCE

He has appeared on several "new wave" pop albums, including the famous Jack Bruce sessions which produced "Songs For A Tailor." How did he get into sessions?

"It's difficult to say — I honestly have difficulty in working out how I got into that scene," he says.

"At first you're picked because people like your sound, and then as you get more widely known you get more sessions."

"I can't really understand why people want to use me



SPEDDING on Jack Bruce album

SURPRISE

A big surprise for Chris came when he was asked to play bass on one number for Dusty Springfield on the Liberate Show.

"I play a bit of bass, and the regular bass-player wasn't into the Tama thing they needed, so they rang me up. I don't know how it happened, but after that I was asked to do a week's cabaret with Dusty in Birmingham. To this day I don't really know how it all happened."

The essential equipment for a session guitarist these days, says Chris, comprises six and 12-string guitars, a fuzz box, and a wah-wah pedal.

"But I'm getting sick of the fuzz and the wah-wah, and I'm learning how to produce the same effects without using them. The simpler it is, the better." — RICHARD WILLIAMS

Supplement edited by LAURIE HENSHAW

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JACK HAMMER: wrote 'Great Balls Of Fire'

Meet the very happy Mr Hammer

HE SINGS, he dances, he plays numerous instruments, he was a top-class college athlete, he has had a novel published, he has two books of poetry out, he is a film actor and he has had his paintings exhibited. And he also copped the royalties for some 11 million records sold of song he wrote called "Great Balls Of Fire." He is Jack Hammer who also happens to be one of the funniest men around and a past-master at the anecdote. Like the story of his career as a composer. "I wrote my first song when I was about nine. The first I had published was 'Plain Gold Ring' which sold quite a few for Nina Simone and Harry Belafonte. "The funny thing about that is I wrote it when I was about 12 years old. It was one of a lot of songs I sent to publishers who didn't want to know. Then I was in the paratroops and I kept hearing this song on the juke boxes that sounded familiar. "I went to Bethlehem

Records and said it sounded like my song. The man looked it up and said: 'It's not yours, it was written by a guy called Earl Burrows.' I screamed: 'That's my real name' — I'd forgotten which name I'd used on the song. Anyway they were real nice and I ended up with a cheque for 14,000 dollars three days before Christmas, which ended all my nasty suspicions. "His next hit was "Great Balls Of Fire" and Jack reckons he has made 70,000 dollars out of that one song in the last nine years. Jack is currently spending time in Britain after a long spell on the Continent where he is a big name in cabaret. He currently has a single, "Juliet," the first he has recorded in Britain and a new LP, "Brave New World," is due. There is also interest in a play he has written, Love Hurts Good, which has 14 original songs and "has a new approach. — B.D.



SOFT MACHINE: their music has elements of jazz and straight music

LAST WEEK in Paris the Soft Machine were presented by the French Government with an award.

Even the group seem a little vague about what exactly it was for.

"It was something to do with a section of the government called Leisure for Youth," bass guitarist Hugh Hopper told me. "They give awards for records in every field of music. I can't say what section they found for us, but there was a little note on the award which said

Unclassifiable Soft Machine

HUGH HOPPER TALKS TO BOB DAWBARN

we were for anyone over 12. " Duke Ellington,

apparently was for everyone over eight so we are not sure how to take that." The French Government certainly had a problem. The Soft Machine are utterly unclassifiable — their music has elements of jazz and straight music as well as the tougher forms of pop.

Looks

And now they have become a seven-piece with the addition of the front line of the Keith Tippett Group — Marc Charig (tp), Elton Dean (alto) and Nick Evans (trb) — and Lyn Dobson (tr, flute). "Although obviously they all have other gigs we are hoping it will be a regular front line," explained Hugh. "There are still technical problems over amplifying the saxes and getting everything balanced correctly. We've only been playing together two or three weeks but it certainly looks as though it is going to work out. "It gives us the chance to bring out certain things in our music that we have been thinking about for some time, apart from having four extra solo voices. We had begun to feel rather restricted by the trio."

Free

I asked if the music was likely to become even more free. "No, we were really freer in the old days," said Hugh. "We are now much more interested in arranging and use a lot of totally arranged passages.

"Fortunately our audiences seem to change too, they follow what we are doing and adapt. Mind you we have never worried about being commercial and have therefore never been tied down by thoughts of hit records and the rest of it.

"We are all writing in the group, though Mike Ratledge, our organist, does the greatest volume of stuff. We are also getting much more work abroad now — we have three weeks coming up in France and then a tour of Holland, Belgium and Switzerland in January. There is so much more money for us over there."

Though the group does not want labels attached to their music, Hugh agrees that it is a little odd to find them working largely in the pop field.

"We go out as a pop group, but there is little similarity between us and the pop world apart from that," he admitted. "Mind you, we all came up through pop. I spent some time in a soul band, for example. But, basically, the Soft Machine plan to make it commercially without making commercial music."

There is a growing mystique surrounding the group on the Continent. "They are more open to new sounds in places like Amsterdam than they are in Britain," explains Hugh. "They get much more enthusiastic. The English aren't an enthusiastic race — I know I'm not. We all tend to be a bit cool. The odd thing is that on the Continent they aren't interested in their own bands. Instead there is this

strange mystique about British groups. Or Americans — there are plenty of black Americans there playing free music and earning a living. They couldn't do it here, nor, possibly, in America. The Swedes, for example, have always been receptive to the avant garde in music."

Future work for the Soft Machine includes the writing of seven hours of music for a new French TV series which Hugh describes as "a Eurovision thing about some fugitive type guy." The Machine will also be appearing in the series.

Prices

Hugh is already involved in commercials and says: "We would all like to get into incidental music and film writing.

Why change from a trio now?

"The simple answer is we haven't been able to afford it before," said Hugh. "Now we have sorted out our management thing and we have a lot of work on the Continent — and we are getting good prices. We had some nice powerful sounds with the trio but when playing for an hour on stage it gets a bit boring."

The new Soft Machine has already got one unusual booking — it will be playing opposite the Thelouious Monk Quartet at Ronnie Scott's on November 11 and 18.

Wide

"I don't know how the management will take our amplification," commented Hugh. "Or how Monk will, for that matter. But we are really looking forward to this one."

How wide, I wondered, was Hugh's own musical taste.

"Well, my favourite record is the Miles Davis-Gil Evans 'Sketches Of Spain,'" he told me. "Pop? I'd listen to somebody like the Cream, though I don't say I would buy their records. "In fact the last record I bought was 'Uncle Meat,' the Frank Zappa thing. Really, Zappa approximates to what I like in the pop world."

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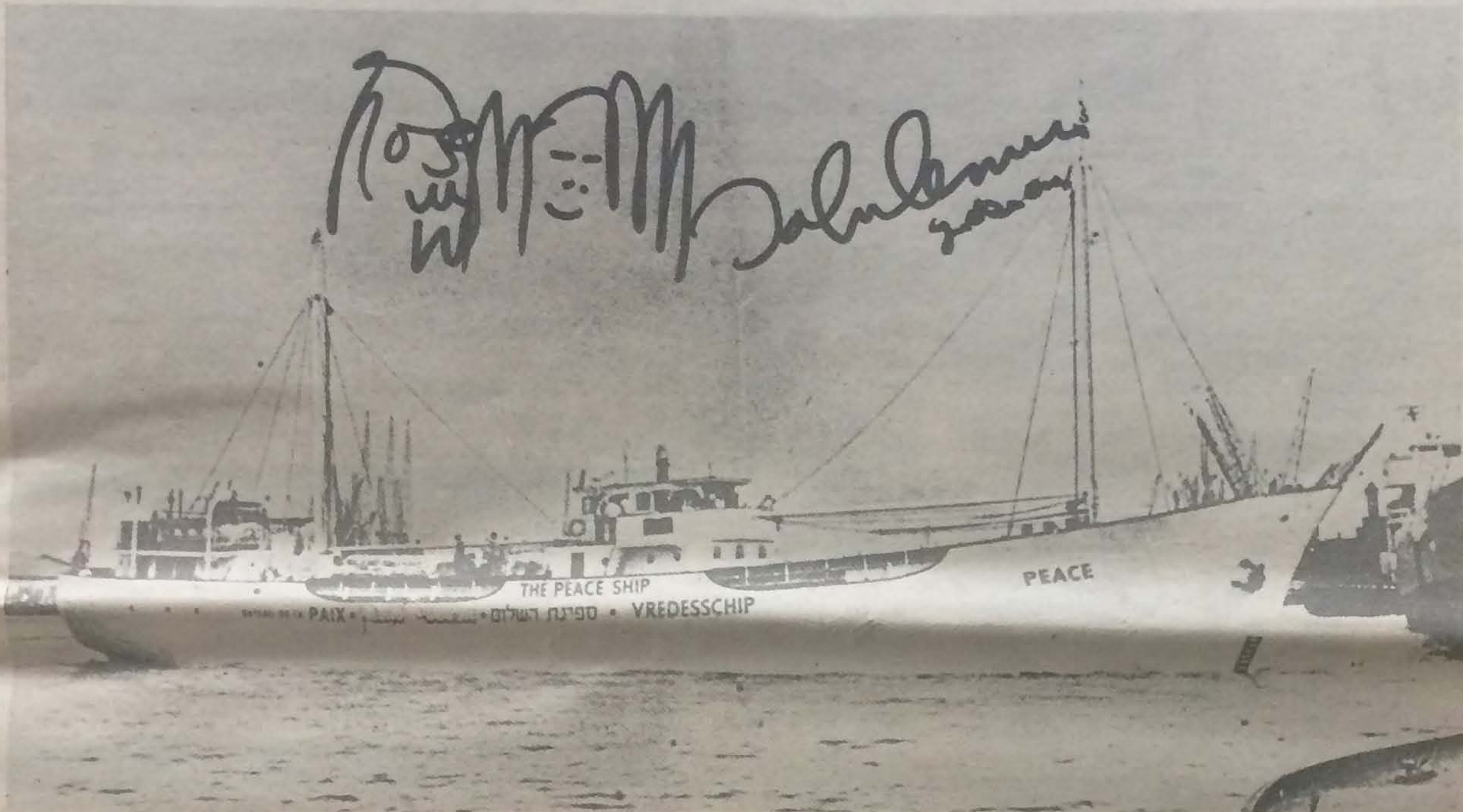
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THE PEACE SHIP

For almost an entire generation the Mid-East has been torn with dissension. Three wars and countless incidents have served only to deepen hatreds, arrest economic and social development and help only the arms merchants of both East and West. Precious human life and resources have been squandered in an area that desperately requires every hand and all of its wealth to inch forward to a better way of life.

More tragic is the fact that the United Nations, the big powers and leaders of both Israel and the Arab countries have failed in their attempts to bring peace to the region.

Now, as never before, when politicians are in deadlock, people concerned must come forward and help create a "people-to-people" dialogue that could help ease the tension in the area.



This 570 ton Dutch coaster "Cito" was built in 1940. Renamed "Peace", she is presently docked in New York at 63rd Street and the East River, adjacent to the Heliport. The people of Holland raised the necessary funds to buy the ship and sail it to New York. Within a few weeks the Peace Ship will be converted into an independent and neutral radio station and will anchor outside the territorial waters of Israel and the United Arab Republic. Under the name "The Voice of Peace", she will broadcast in Hebrew, Arabic, French and English to reach millions in the troubled area. For the first time many listeners will be provided with an alternative to the government controlled stations now being heard. The broadcasts will include news, political commentary and music prepared by an international crew with the participation of both Israelis and Arabs. It is hoped that through these broadcasts the tensions in the area will be reduced and moderation and sanity will prevail. Supervising the broadcasts will be Abie Nathan, the Israeli "peace pilot" who initiated this project. Mr. Nathan, a former pilot has already made three "peace" flights to Egypt. He also helped in the organization of efforts to feed the children of Biafra. Mr. Nathan will remain on board ship until a more peaceful condition prevails in the area. In order to make this project possible it is necessary to raise the sum of \$170,000 -- less than five per cent of the cost of an armed MIG fighter or Phantom Jet -- for the purchase of a 50 kilowatt radio transmitter and other intricate electronic equipment.

If you are concerned about the present dangerous situation and would like to join in this "People to People" effort to bring about understanding between the peoples of the Middle East, please send your contributions to

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**THIS MORNING, DO SOMETHING NICE.
 TRY TO STOP WORLD WAR III.**

Clarke— Boland do it again



THREE FACES OF THE BIG BAND: left to right Kenny Clarke, Francy Boland and Kenny Clare

AT first sight, this could have been a disaster. Why put the straight jacket of a suite on to a band whose greatest assets are its uninhibited swing and aggressive joie-de-vivre?

In fact, it's totally successful and should stop all those hints that Boland is a rather old-fashioned writer of simple, riffing arrangements.

The opening track, "Villa," runs for over eleven minutes with several changes of pace and tempo. All the fire and swing one expects from the band is there, but Boland has added great slabs of glorious sound as springboards for his admirable line-up of soloists. Shihab, on both flute and soprano, has nice moments; Coe plays some really excellent clarinet, tonally reminiscent of Barney Bigard, even if the ideas are pure Coe; Boland shows his solo talents; there is a magnificently powerful solo from Scott; and the whole thing rides out with soaring soprano over the roaring sections.

"Tween Dusk" restates the main theme as a slow ballad with the band a little reminiscent of Basie at this tempo. Featured soloists are Bailey and Goykovich on flugel horns, the former magnificently lyrical, the second more jagged but equally logical in melodic invention. "Rosati" takes up the whole of side two and shows all the colours available to Boland. Warland, Sulieman, Gojkovic, Persson, Peck and Bailey all grab their solo chances with the climax a swapping of choruses by the three

KENNY CLARKE-FRANCY BOLAND BIG BAND: "Fellini 712." Villa Radieuse; Tween Dusk And Dawn In Via Urbana; Rosati At Popolo Square. (Polydor 583783).

Benny Bailey, Idrees Sulieman, Dusko Gojkovic, Jimmy Deucher (tpts. flugels), Ake Persson, Nat Peck, Eric Van Lier (tmbs), Derek Humble (alto), Tony Coe (tnr, clt), Johnny Griffin, Ronnie Scott (tnrs), Sahib Shihab (bari, sop, flute), Francy Boland (pno), Jean Warland (bass), Kenny Clarke, Kenny Clare (drs). December, 1968.

JAZZ

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

tenors.

This remains one of the greatest advertisements for big band jazz. And they have come up with another really excellent album. — B.D.

JOE HENDERSON

JOE HENDERSON: "Tetragon." Invitation (a); R.J. (a).

The Bead Game (a); Tetragon (b); Waltz For Sweetie (a); First Trip (b); I've Got You Under My Skin (b). (Milestone 63736).
(a) — Henderson (tnr), Don Friedman (pno), Ron Carter (bass), Jack DeJohnette (dra) New York City, May 16, 1968.
(b) — Henderson (tnr), Kenny Barron (pno), Carter (bass), Louis Hayes (drs) New York City, September 27, 1967.

THIS is rather a schizophrenic album, but fortunately it's none the worse for that.

Henderson, along with Wayne Shorter and Booker Ervin, is filling the gap in the ranks of modern tenor-players

left by the death of Coltrane. I may be wrong, but it seems to me that his playing is a development of the sort of synthesis of Trane and Rollins that Archie Shepp had arrived at in 1961 (refer to "Into The Hot" and "The World Of Cecil Taylor").

This is partly emphasised by Friedman's comping on the (a) tracks, for the pianist sometimes uses splashes and splinters of sound like a more conservative Cecil. This is particularly apparent on "The Bead Game," the most rewarding track, on which Henderson builds a solo of scorching heat and then brings it down to a calmer close in highly intelligent fashion.

Henderson has complete mastery of his horn, and his statements are solid slabs of emotion perfectly combined with intellect. He knows how to use space and silence to let the rhythm section come through, and just listen to the ascending phrase with which he opens his second solo on "Invitation."

On the (a) tracks, the prevailing atmosphere is one of charging, relentless experimentation. The (b) cuts, however, are more relaxed and deal in consolidation of a known idiom.

Barron is more boppish than Friedman, while Hayes, swinging though he is, cannot match the quicksilver textures of DeJohnette. Nevertheless, "Under My Skin" is a very inventive performance, while Joe's tune "Tetragon" displays the kind of attention to structure that Monk gives to his blues tunes.

Highly recommended to fans of all persuasions, not least for the bass-playing of Carter, whose effectiveness is vital to the overall success of the album. — R.W.

MAX ROACH

MAX ROACH: "Members, Don't Get Weary." Abstractions (a); Libra (a); Eff. (a); Equipoise (a); Members, Don't Get

Weary (b); Absolutions (a) (Atlantic 588202).
(a) — Roach (drs), Charles Tolliver (tnr), Gary Bartz (alto), Stanley Cowell (pno), Jymie Merritt (electric bass).

MAX ROACH, isn't a man to take a record session lightly and a good deal of work obviously went into this record.

The material is all original — three themes by Cowell, one each from Roach, Bartz and Merritt. The arrangements have been carefully worked out and the players are all fine musicians. And yet I find much of it rather unsatisfying.

Curiously, the two most complex pieces are by the two veterans, Roach and Merritt, and I find them the least successful. Roach's title track has Andy Bey's voice, a little reminiscent of Billy Eckstine, singing absolutely straight while everybody freaks out behind him. The two halves just don't sell properly. Merritt's "Absolutions" is rather spoilt for me by the over-prominence of the drums which, though quite brilliantly played, throw the whole composition and the soloists out of balance.

The remaining tracks, particularly the three by Cowell,

have interesting themes and provide a basis for some nice playing from the horns and piano. Tolliver is an uneven player who can follow a most imaginative chorus with the sort of burbling he does on "Equipoise." Bartz, though obviously conversant with recent jazz happenings is firmly rooted in Charlie Parker; Cowell is the most consistently interesting.

And through it all there is the drumming of Roach, truly one of the giants of this instrument.

Not at all a bad record, but I feel it could have been better. — B.D.

In brief

ALAN HAVEN is one of the few organ players who regards the instrument as something more than just a means of building walls of sound and a mammoth swing. On "HAVEN FOR SALE" (CBS 5681) he has picked some nice recent pop tunes as well as older standards and is backed by the Keith Mansfield Orchestra with Maynard Ferguson sitting in the trumpet section. The result is a pleasant, commercially-slanted album, more subtle than may be at first apparent. He

varies his colours with intelligence and rarely gives me the feeling of being the victim of a gimmick which I get from so many organists. He also manages to impose his own personality on pieces like "Norwegian Wood," "Deep Purple" and "Believe It or Not." "You Are My Heart's Delight." Not uplifting music, perhaps, but very pleasant to relax to. — B.D.

JAZZ accordion players don't exactly litter the ground. The reason is probably that anything jazzwise, you play on

accordion would probably sound better on piano or another instrument. Leon Sash is a blind accordionist who shows his paces on "I REMEMBER NEWPORT" (DeMark DL416) and "I'm afraid he does nothing to convert me. Backed by a lady bass player called Lee Morgan and Ed Uhlig on drums he plays a series of standards like "Easy To Remember," "Misty" and "Poppies From Heaven" plus the original title track. Nothing much sticks in the memory. — B.D.

RADIO JAZZ

British Standard Time

FRIDAY (7)

4.10 am J: Jazz Unlimited (Fri, Mon-Thurs). 7.15 pm V: That's Jazz (Butler-Fox Band). 9.5 J: Jazz Unlimited (Fri, Mon, Wed, Thurs). 9.20 U: Johnny Cash live at St. Quentin. 9.45 M: Newport JF 1969 (Duke Ellington Ork). 10.30 Q: Jazz studio Frankfurt. 10.45 A3: R and 9. 11.30 T: Nostalgia (Pre-war bands and singers). 12.0 T: Helkki Sarmanto Sextet (Finland), Lionel Hampton, Attila Zoller-Lee Konitz Quartet. 12.5 am J: Underground Music.

SATURDAY (8)

4.5 am J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.0 pm E: Sy Oliver and Edgar Simpson. 2.35 H1: Radio Jazz Magazine. 6.45 B1: Jazz Club (Keith Smith Climax Band, Jo Ann Kelly, Terry Lightfoot Jazzmen, Humph). 11.0 A1: Montreux JF (Kenny Burrell Quartet, Clark Terry, Ernie Wilkins All Stars). 11.5 J: Jazz 11.30 T: The Big Bands (Les and Larry Elgart). 12.0 T: Duke Ellington.

SUNDAY (9)

12.5 pm J: Finch Bandwagon. 7.30 B1: Mike Raven's R and B Show. 9.0 U: Jools and Augie. 11.0 B1 and 2: Best of Jazz on Records, presented by Humph (B3 stereo from approx 11.15). 12.0 T: New York, New York (Pop, Folk and Jazz Guests). 12.5 am B1 and 2: Just Jazz (John Dunn). 12.30 B1 and 2: Jazz Workshop (Joe Harriott Quintet, Ian Carr).

MONDAY (10)

8 pm A2: Get to Know Jazz. 11.0 A3: R and B. 11.15 A3: Free Jazz. 1.30 T: Pop and Jazz. 12.0 T: New Jazz Records. 12.5 am J: Bobby Troup Show.

TUESDAY (11)

5.45 pm B3: Jazz Today in mono and stereo (Charles Fox). 7.30 E: Pop and Jazz inc. (7) Herb Geller Combo. 8.15 Q: Happy Jazz. 10.30 V: Montreux JF 1969 (John Surman, Britain and Beckett-Catherine Sextet, Belgium). 10.30 Q: Jazz Journal. 11.0 U: Blues 'n Pop, Black 'n White. 11.15 A3: R and B. 11.30 T: Glen Campbell. 12.0 T: Paul Horn.

WEDNESDAY (12)

5.0 pm B3: Jazz in Britain (Johnny Scott Quintet, Miles Kingston). 9.5 E: Glen Miller. 10.20 E: (1) Horst Jankowski (2) Tony Bennett (3) Michel Legrand (4) Rosemary Squires (5) Kai Winding. 11.30 T: Yank Lawson-Bob Maggart Band. 12.0 T: (1) Joe Turner (2) Illinois Jacquet. 12.15 am E: Jazz and Near Jazz.

THURSDAY (13)

5.30 pm E: Svend Asmussen Swing Quartet, Altmstedt-Lind Quartet, Alice Babs. 9.0 Q: Folk Music. 9.30 Q: Big Band Serenade. 10.15 A3: R and B. 11.30 T: Tony Bennett. 12.0 T: (1) Sauter-Finegan Ork (2) Joe Mooney.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTF Franca 1-1829, 2-368, 3-848, BBC 1-247, 2-1500/VHF, 3-464 / 188 / 195 / VHF. E: Hamburg 309/189, N. Nilversum 1-402, 2-298, J: AFN 547/344/271, O: BR Munich 375/187, Q: Hr Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.

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caught in the act



MAYALL: impressive performance

MAYALL

A MOST musical concert by John Mayall at Croydon Fairfield Hall last Friday. His new band commenced their first British tour with an impressive performance that earned them an ovation.

Using the minimum of amplification equipment and featuring Jon Mark's acoustic guitar, they managed to obtain a sound balance and a kind of volume unique among groups.

It was loud — but only relatively loud in comparison to the usual blurred "Wall of sound" effect. Johnny Almond's tenor, alto and flute came through beautifully, as did Jon's guitar which combined with Steve Thompson's bass gives the group immense drive.

John Mayall came out of his shell as a guitarist, obtaining an unusual sound which reminded of Duane Eddy at times on numbers like "So Hard To Share," and "Waiting For The Right Time."

The concert augured well for their current tour and Mayall can afford to be proud of what must be his best band yet. — CHRIS WELCH

COLOSSEUM

TECHNICALLY speaking, John Hiseman's Colosseum are a very accomplished group. They also play some enjoyable music.

But after last week's gig at the Marquee, I've a feeling that they may be getting just a little carried away with technical expertise for its own sake.

Nowhere was this better demonstrated than on their opening number, "Morituri Te Salutant," which was taken at such a ridiculously fast tempo that even Hiseman, wonder-drummer that he is, couldn't handle the pace.

He tightened up so much that all swing was lost, and this was pointed up on the

number's more reflective bridge passage, which forced the musicians to play more melodically and with hearts rather than heads.

Audience, who played the warm-up set, were musically far more enjoyable. With Howard Werth playing finger-style guitar, their music lends itself quite naturally to Bach-like cadences, and this facet is absorbed without effort into numbers like "I Put A Spell On You."

RICHARD WILLIAMS.

JUKE BOY

JUKE Boy Bonner is a pretty strong personality in a non-showbiz fashion. He doesn't come on with the presentation, and when I asked him about these aspects of blues music at the close of his show at High Wycombe's Blues Loft last Friday, he said he didn't like performers who moved.

So no wiggles or taps from Juke Boy, except the implacable beat of his foot in rhythm with the vigorous guitar picking (a finger and thumb pick) on the Fender and the tough harmonica or jug, almost casual singing. The music is as solid as Bonner himself, and you get the impression that he's not compromising at all.

I strongly advise blues-hounds to catch the down-home atmosphere he creates. — MAX JONES.

SPINNERS

WHEN you look round a Spinners audience these days, it's difficult to know whether to be sorry or pleased at the sort of people who come along to singalong and laugh at the antics of the four Merseyside lads who make up Britain's longest-surviving folk group.

For if their Queen Elizabeth Hall concert last Saturday is any guide, the Spinners are now attracting what is virtually a completely non-folk

audience, which is either very young or else middle-aged.

If the whole point of the folk revival is to break out of the dedicated clique approach, the Spinners must be counted as supremely successful. But if all they do is to reduce folk music and world problems to terms that this predominantly middle class audience can appreciate, I wonder if it is much of an achievement after all.

This wouldn't matter, probably, if it didn't also seem that this time their performance was a little less vigorous, the audience's response a little less warm, than they usually get, even in blasé London.

Could it be that after a decade of the same sort of approach, the Spinners and their audiences are getting a little bored? — KARL DALLAS.

DEEP PURPLE

MASSIVE applause greeted great sets by Deep Purple and Yes at London's Lyceum on Sunday night. The climax of Deep Purple's act was one of the most exciting seen in a long time — with effective use of strobe light and a dramatic guitar finale by Ritchie Blackmore, who left his guitar feeding back on the floor of the stage.

Jon Lord blew a mighty organ solo only equalled by the superb drumming of Ian Paice. It was a fine night for drumming with Alan White of Griffin kicking up a storm and Bill Bruford with Yes contributing his tasteful and powerful playing.

Yes played a brilliant set with fine organ work by Tony Kay and very meaningful vocals by John Anderson.

Griffin threaten to become one of the sensations of 1970 with exciting if neurotic approach and completing an entertaining evening were Grope, Viv "Trousers" Stanshall and deejay Jeff "Macrobiotic" Dexter. — CHRIS WELCH.

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Prague jazz festival report

THIS year's Prague Jazz Festival proved one thing conclusively to me — the Francy Boland — Kenny Clarke Big Band is the finest big band in existence. Their festival closing concert last Sunday was a musical tour de force heard once in a lifetime, a masterpiece of big band drive, proficiency, technical accomplishment, solo dexterity and collective cohesion.

They totally eclipsed the Duke Ellington Band's Thursday performance, a performance sadly marred by the lack of a trumpet and trombone, a performance saved by the genius of Ellington himself and his music. More of that later.

Picture the Sunday scene. Some Czechs had stayed away from the closing concert because their version of the Forsyte Saga was on telly. The first half of the show was taken up by an indifferent Yugoslav dixieland band, a Czech vibes, organ, bass, drums and trombone group which was rather uninspired; a three girls-two men singing combination which had more to do with the classics than jazz and the avant garde Danish Carsten Meinert Quartet which features a ludicrous, breaking out tenor and pulsating light show which was at least 18 months out of date.

That stodgy musical diet in the oppressive heat of Prague's Lucerna Hall had sent many of the music starved audience in search of succour in the friendlier atmosphere of the bars. Then the Clarke-Boland Big Band hit them hard. You've never seen such a scurry for seats.

Ideas Suleiman played like the trumpet was going out of fashion. His fiery solos came blistering out, popping and crackling, warm-toned weaving and grooving. Johnny Griffin

seemed to have twenty fingers all working overtime. Benny Bailey almost melted his flugel horn with his mellowness on "I'm Glad There's You" and "Sax No End" should never have ended with the raving Messrs Griffin, Coe and Scott in such a mood.

The Clarke-Boland trumpet section deserves singling out. Suleiman Derek Watkins, Benny Bailey and Art Farmer should be required listening for all trumpet sections everywhere. Their precision, attack and phrasing is unequalled on earth.

As Derek Watkins explained to me later: "Of course I lose money playing with the band, but this is what learning the instrument is all about — to play with a band like this." Indeed.

Finally, a word for the two Kennys. Fantastic. Ellington, well. Ceoffie Williams, Mercer Ellington and Cat Anderson are just not enough of a trumpet section. Cat worked his chops off and should have got double pay but, own up, neither are two trombones enough even when one of them is Lawrence Brown. And great though organist Wild Bill Davis is, he doesn't improve the Ellington band. Paul Gonzalves played beautiful tenor. Johnny Hodges looked and sounded bored. Harry Carney and Harold Ashby were great. But the only real star was 70-year-old Duke, looking wonderful and playing like a dream.

He sussed out in a flash the drama of the Czechs hearing his band playing his music for the first time and put on the performance of a mastermind. His playing, his music, his kissing of the Bower girls and his enormous charm won the day. Some of the talented but tired veterans in the band should cease resting on their

laurels and look to their leader, eternally youthful, eternally graceful, eternally romantic. What an inspiration for those willing to be inspired.

Highlights of the rest of the four day event were the Oscar Peterson Trio, despite someone said to be their road manager playing a couple of trombone numbers in the middle of their set, Jon Hiseman's Colosseum, the Dave Pike Set and the Vaclav Zahradnik Big Band with trombonist Slide Hampton.

Peterson gets better all the time. Accompanied by Bobby Durham and Sam Jones he mesmerised the audience on numbers like "On A Clear Day" and "Satin Doll." He got a tremendous ovation and deservedly so.

Jon Hiseman's Colosseum is the perfect answer to anyone who still think's today's young musicians can't play (yes, there are still thousands of them). Their set was intensely moving — every musician seemed totally involved in what he was doing — no bored faces here. Hiseman is an exciting musician full of vigour and intelligence. I'm afraid he destroys the myth of bombhead drummers. Dick Heckstall-Smith was forceful and inventive on tenor and guitarist/vocalist Dave Clompson had a sense of immediacy about his playing, powerful, blues-based and totally compelling.

Dave Pike proved to be an excellent vibes player with a style of his own and Slide Hampton did incredible things on trombone to inspire the talented Czech Zahradnik Big Band which had a first class trumpet section.

In fact this year's Prague Jazz festival was, as in previous years, a gas and the festival director, Lubomir Doruzka, should be given a double Kruschev — two kisses on both cheeks! — JACK HUTTON.

new pop albums

Brilliant set from the Floyd

PINK FLOYD: "Ummagumma" (Harvest). The Floyd are currently running against the tide, in that they are more interested in creativity than virtuosity. This double-album, packed with brilliance and originality, shows just how successful they are.

The concept behind the album is itself highly intelligent: the first album contains four of the five numbers they have been performing on stage for the past couple of years (and have now discarded), while the third and fourth sides contain pieces written by each of the group's four members.

The group numbers were recorded "live" in Birmingham and Manchester, and the new version of "Set The Controls For The Heart Of The Sun" and "Saucerful Of Secrets" are really something. On the second album, Richard Wright's four-part "Syzygy" is superb, containing a piano solo which starts conventionally but splinters into a passage reminiscent of Cecil Taylor. Roger Waters' tranquil "Grantchester Meadows" is a thing of permanent beauty, and the whole set can be recommended as an example of exploratory thinking at its best.

CHICKEN SHACK: "100 Ton Chicken" (Blue Horizon). Chicken Shack aren't the most far-out band in the world, but they stomp along with healthy energy. Paul Raymond's organ introduces a hipper note to the usual "British blues guitar group" sound, and his style reminds of the great old days of Money and Fame, fairly restrained but swinging. Stan has a dirty voice and employs an interesting high vibrato. The usual shuffle beat rhythms are employed and it will be nice when British bands finally find another way of playing four to the bar, apart from the Bo Diddley beat of course. Full marks to the Shack for a solid set and also worth mentioning is the imaginative sleeve photography.

AYNSLEY DUNBAR RETALIATION: (Liberty). Aynsley marches on and this is a great improvement on his last albums. Recording quality is better and there are more interesting ideas, like the use

of Tommy Eyre's jazz piano playing behind Aynsley's drum solo, or conversation piece, with beaters. There is also the extremely tough, hard sound of "Down, Down Down," which features the Retaliation trademark of repetitive unison riffs by the front line and rhythm section. Better, more memorable material is needed but the album is generally quite satisfying for lovers of heavy blues.

SAVOY BROWN: "A Step Further" (Decca). Side two consists of one riff recorded "live" at Cooks Ferry Inn under the general title of "Savoy Brown Boogie." It seems like a considerable step backwards for a band to be content to bash out twenty minutes or so the tired old sounds of "Whole Lotta Shakin'" and "Little Queenie," with a minor respite for "Purple Haze." Yet when the band get into thinking about music instead of whatever falls easily under sticks and picks they have some nice ideas. The first, studio side is by far the best, with several top session men blowing some tight arrangements. Their own playing ability also comes across much better than on the "live" recordings.

ASSOCIATION: "The Association" (Warner Bros). Pleasant, if rather slick harmony singing from the group who've never quite managed to equal their very first record, "Along Comes Mary." These days their music is less venturesome and perhaps a little antiseptic, but it's a nice noise nevertheless, and their ventures into country-rock are melodic and tasteful.

WATTS 103RD STREET RHYTHM BAND: "In The Jungle, Babe" (Warner Bros).

Really solid and grooving soul music with a faint jazz tinge from a fine new American band whose rhythm section makes most of its kind sound quite anaemic. Surprisingly good horn work in places, including a hard-toned tenor sax solo on "Everyday People." Other tracks include "Light My Fire," "Midnight Mover," and "Must Be Your Thing."

JOHN KONGOS: "Com-fusions About A Goldfish" (Dawn). Yet another singer/composer, but this time he's got something out of the ordinary. Perhaps it's the nice melodies, perhaps it's the wild stream-of-consciousness lyrics, perhaps even John Schroeder's neat orchestrations. At any rate, it's well worth hearing, for Kongos could develop into something even more interesting. The title track is possibly the best, being wry, whimsical, and cutting all at the same time.

TINY TIM: "For All My Little Friends" (Reprise). Nonsense all the way, really. Tim's a freak, vocally speaking, and it's difficult to see even the kids (at whom this is aimed) digging his warbling counter-tenor. Titles include "Chickery Chick," "Olyphant The Elephant," "Sadie The Seal," and "Bill The Buffalo," which should tell you where he's at. And he doesn't kiss them until he's married them, folks!

FREE: "Free" (Island). This is much better than their first effort, "Tons Of Sobs," partly because they've escaped the heavy blues thing and are now proving that they have something of their own to offer. That something is simply hard, gutty rock with a distinctive edge given to it

by the youthful voice of Paul Rodgers and the effective guitar of Paul Kossof. They seem to be working on the acoustic element which manifested itself in "Over The Green Hills" from the first album, and it's quite an outstanding LP. Hear "I'll Be Creeping" for the heavy side, and "Mourning Sad Morning" for the more melodic thing.

THREE DOG NIGHT: "Suitable For Framing" (State-side). The old cliché, "competent but uninspired," just about sums up Three Dog Night. They churn out second-rate versions of other people's masterpieces (listen to the way they murder Laura Nyro's classic "Eli's Comin'"), and they aren't a great deal better on their own material. Solid, good for a hip party... that's all.

MAN: "2 oz. Of Plastic With A Hole In The Middle" (Dawn). Better even than their underrated first album (remember "Erotica"?), this contains a long instrumental piece called "Prelude/The Storm" which parallels, in rock terms, Beethoven's Pastoral Symphony. Handled with taste and intelligence, it is well worth hearing — as are the other tracks. A group to watch.

THE MOOG MACHINE: "Switched-On Rock" (CBS). An obvious attempt to cash in on the popularity of the "Switched-On Bach" album, this is every bit as much of an artistic failure. Despite the disclaimer that "this album is supposed to be a chuckle," it succeeds merely in being a bore. Songs which are given "the treatment" include "Jumpin' Jack Flash," "Yummy Yummy Yummy,"

"Hey Jude," and "The Weight."

HERBIE MANN: "Memphis Underground" (Atlantic). Normally, flautist Mann's albums are reviewed in the jazz section — but this is really a straight Memphis soul instrumental album. The Muscle Shoals rhythm team swings, as usual, like the clappers on songs like "Chain Of Fools" and "Hold On I'm Comin'," and all but obliterate Mann's doodlings. Some nice guitar from Larry Coryell (straightforward) and Sonny Sharrock (very freaky) help to make it a fairly satisfying album.

JOE DOLAN: "Make Me An Island" (Pye). Quite a mixture from the friendly Irishman who had a massive hit with the title track. He borrows recent chart hits like Joe South's "Games People Play" and Creedence Clearwater's "Proud Mary" and goes further back to "Danny Boy" and "Lover Come Back To Me." New ones include "Here Am I" and the late Alma Cogan's "Wait For Me." If you liked "Make Me An Island," you'll like this pleasant collection of tracks.

EDDIE FLOYD: "You've Got To Have Eddie" (Stax). With Steve Cropper producing and the resources of Stax behind him, Floyd should have come up with another collection of powerful tracks, instead this album is something of a disappointment. The sound is clean and tight but it lacks the punch that his last album, also produced by Cropper, had. Back in the Atlantic classic period of 65/66 Floyd was hard hitting but this is too sweet. Easier ballads like "Seagull" and "Long Line Rider" have taken over. Best tracks are "Can I Change My Mind" and "Non Stop To Midnight" from a subdued Floyd.

QUATRAIN: "Quatrain" (Polydor Tetragrammaton). Rather boring and, indeed, unpleasantly so because there's very little to wake the mind from the deep sleep induced by listening to too many guitar bands singing and playing their very own compositions. Goodish sleeve design, but not much else.

THE SAVAGE ROSE: "In The Plain" (Polydor). Probably the best thing about this album — and the group — is the singer, Anisette, who's freaky and delicious. The group manage to sound like a second-eleven Jefferson Airplane on "Long Before I Was Born," but go downhill a bit after that. Rather uneven, but some good playing and interesting songs.

RICHARD HILL/DENIS COMPER: "Toad Of Toad Hall — A Dream Of Late Spring" (Polydor). Reading, by a good cast, of Kenneth Grahame's notable fantasy, with sympathetic musical backings by Mr. Hill. A good buy for Toad fans, as they say.

ROBIN SCOTT: "Woman From The Warm Grass" (Head). A new name, a new label and a new sound. It's a combination of heavy rock and folk with originality supplied by Mr. Scott and his compositions. He can write some attractive ballad material as well as the driving opener, "The Sailor." Roger Powell on drums shines on this track, with a good sound produced by Sandy Robertson and engineered by Victor Gamm. Robin has a pleasant, unpretentious voice and is backed by an interesting team of musicians which includes Martin Stone on lead guitar and Sandy Robertson on acoustic.

THE TREMELOES: "Live In Cabaret" (CBS). A live-set complete with announcements and audience noises which catches the smooth professionalism of a Tremeloes' performance. The music may not blow your mind but is always tuneful and most

included, though every track could have been a single. Establishes as Sarstedt as a top class songwriter and entertaining performer.

JUICY LUCY (Vertigo). Startling cover shows a buxom wench apparently being assaulted by a very fresh fruit salad. Inside are some of the grittiest, most jumping sounds to emerge from a British studio in a long while. American rock veteran Glen Fernando Campbell has assembled an experienced British team in Pete Dobson (drs), Keith Ellis (bass), Chris Mercer (sax), and Neil Hubbard (gtr), with some raw, driving vocals from Ray Owen. Powered by Campbell's harshly exciting steel guitar, they groove mightily on some funky originals, as well as oldies like "Nadine" and Bo Diddley's "Who Do You Love," which is a knockout.

EYES OF BLUE: "In Fields Of Ardath" (Mercury). A great example of the splendid diversity of pop today. Styles here range from baroque to hard rock via jazz and folk, and all of them are carried off remarkably well by the former MM talent contest winners. Their complex score for the film "Toy Grabbers" is particularly interesting, and their simpler songs are tuneful and well-constructed. There's also a rather odd version of Django Reinhardt's "Souvenirs." An ambitious set which clearly impressed composer-arranger Quincy Jones, who wrote the sleeve notes.

MOBY GRAPE: "Truly Fine Citizen" (CBS). Most consistent set to date from a band who have sometimes tried to score in too many different fields at once. This fourth album has them forsaking freakiness for a relaxed country-rock groove (what else, these days?) and sounding mighty good. A changed line-up, but that familiar fluent guitar sound is still there, propelled by great percussion. Nice piano, too, and warm, pleasing vocals. A rewarding and very together album.

SPIRIT: "Clear Spirit" (CBS). Enthusiasm for Spirit is sometimes curbed by that cool, rather anonymous feel which pervades their work. That apart, this is a beautifully performed third album from one of America's most proficient ensembles. Their subtle, jazzy instrumental and vocal work can hardly be faulted and the songs are melodic, thoughtfully constructed and varied in mood. Forget the earlier grumble — this deserves to be heard.

HANSSON AND KARLSSON: "Man At The Moon" (Polydor). Sad that such an epic theme should inspire this pretentiously-packaged, extremely dull album. Organist and drummer Hansson and Karlsson — pseudonyms, surely? — ramble through an unmemorable set of tunes, none of which is in any way evocative of Space — unless you count the few half-hearted electronic effects. The organ work veers between Harold Smart and the more boring soul-jazz clichés and the drumming, though competent, can do little to save an ill-conceived album. Definitely a space oddity.

ALAN TRAJAN: "Firm Roots" (MCA). Gutsy music from an impressive new talent. Trajan has a raw, convincing voice and plays spirited piano. His songs are direct and full of life and his backing musicians — unfortunately un-named — play with a nice, relaxed, heavy feel. He tackles a few songs by Dylan and David Ackles but is strongest on his own material, especially the powerful "Speak To Me Clarissa."

BAMBOO (Elektra). Quietly interesting music from a mature-sounding West Coast band led by Dave Ray and Will Donicht on vocals and guitars. Difficult to label — it ranges from rock on "Blak Bari Chari Blooz" to country on "That's My Life" to the Latin-flavoured "Girl Of The Seasons." Production and recording are up to Elektra's usual high standards, and most of the album has a quiet, almost sleepy charm.

STATUS QUO: "Spare Parts" (Pye). Well performed set from a group who have wisely moved on from the fuzz-box sound which gave them their first hits. They have come up with some good songs, supported by some interesting brass and string arrangements by Alan Tew.



PINK FLOYD creativity



SARSTEDT witty set



CHICKEN SHACK healthy energy



THREE DOG NIGHT competent but...



COLOSSEUM brilliant album



TINY TIM nonsense

LIVERPOOL SCENE

New Album out now

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NEW POP SINGLES



BY CHRIS WELCH

LOVE AFFAIR: "Baby I Know" (CBS). Great bellowing toads! Now here is a truly superlative recording in the modern manner.

Master Steve Ellis, stripping and soul singer of this Parish proves once again he is the proud owner of an adult and sophisticated voice that belies his ears, or should one say years?

It is my firm belief that given the full plugging treatment by Christopher Stone, that groovy deejay on Radio 2LO, Love Affair will once again soar to the heights with this fine Phillip Goodhand-Tait composition, not forgetting co-writer John Cokell and all at number 23 Bott Street, London E17.

BILLY M. LAWRIE: "Roll Over Beethoven" (Polydor). Och aye, losh mon and hoots, Lulu's young brother foresakes his baby bagpipes and turns into a raving Scots porridge oats of a rock singer.

With brother-in-law Maurice Gibb at the recording controls, Billy seems set for a solo career on this remake of the Chuck Berry favourite.

AREA CODE 615: "Ruby" (Polydor). Super stars getting it all together. However these blokes can really play and were responsible for the back on Dylan's Nashville Skyline LP. Watch out for a lunatic banjo passage in the midst of this exciting instrumental.

SAVOY BROWN: "I'm Tired" (Decca). The lead singer says he's tired of "living up to what people expect me to be." Well I expect him to be about nine foot high with a green moustache and a kind disposition towards the Wildebeest and Otter.

I expect him to be a dab hand at bar ice hockey, indoor carpet weaving, and rude cave drawing. I expect him, as does all England, to win the forthcoming great sea battle against the wily

Steve's on another winner



LOVE AFFAIR: truly superlative recording

Spaniards. Oh yeah, I've read me weekly histories, mate. You don't know the half of it.

I also expect Savoy Brown will make friends and influence more people with this dramatic rock and boogie opus.

OCTOPUS: "Laugh At The Poor Man" (Penny Farthing) Ho, ho, ho!

PS, It's not bad. Not good mind, but not bad. Jolly vocals and spiffing guitar. Incidentally, many years ago an old drunken veterinary surgeon by the name of Biggs told me: "The only cure for creeping toe rot, laddies, is to drink deeply from the cup of life and burp three times to the East."

He was later shot for lying. **DBM&T: "Tonight Today"** (Fontana). No not Derek, Bartholomew, Migeul and Theresa as you first imaged. It's — Damone, Blodwyn, Martin and Thugg, the well known firm of solicitors. And a fine skiffle n'boogie

beat they kick up, or my name is not Oswald F. Cattermole.

It will be interesting to see if they get a hit after splitting with Dave Dee. I fact I'm having to drink glasses of hot Conko the Wonder Zap to get to sleep nights.

PHIL FLOWERS: "Like A Rolling Stone" (A&M). So how does a Rolling Stone flower? Like a burbling duffer if this curious version of Dylan's song is anything to go by.

If I want to go by anything, I go by high speed barge. Did you know you can travel by canal all the way from Hereford to Regent's Park? Amazing the advances in science. The tempo is taken a trifle faster than usual and if the good weather holds out this could be a flop.

GINGERBREAD: "How Are You" (B&C). Feeling lousy thanks — how are you? Mind you, as I was saying to Ma Bates only the other month, old Fred has been

looking very peaky lately. And as I was saying to old Fred, Ma Bates is looking very queer. I was feeling a little queer the other night, which explains my presence here — your honour.

But enough of this bilge. "What of this bilge!" yells the great mass of British record buyers. Well this bilge goes "Ya-di-dah-di-udder-dud-dah." Oo-er.

NANCY SINATRA: "The Highway Song" (Reprise). Nancy flew in from Rome, Paris, New York and Port Said to record this in London. "She needn't have bovered," a coarse voice just burbled in my ear.

An uncharitable view, 'cos our Nancy is a super gel and the tune brings me out in a rash. Aye, they don't write rashes like that anymore. A hit or my name isn't Lucian Seabag.

ROLF HARRIS: "Two Little Boys" (Columbia). It is difficult for me to start bandying about phrases like "childish," "juvenile" and

"infantile" speaking as a man who was observed running about the Welsh hillsides last week playing cowboys and Indians and letting off fireworks.

Good clean fun I suppose, even if it does invoke in me a desire to throw my typewriter out of the window and smash the record player with a ten pound hammer.

HEPTONES: "I Shall Be Released" (Bamboo). Not for some time I hope. It's that stuttering rock steady beat that reminds me of a steam caliope seizing up. Bob Dylan blue beat yet.

SYMARIP: "Skinhead Moon Stomp" (Treasure Isle). A fun ska caper which will amuse the nation for weeks and make skin heads more fashionable than Prince Charles or the Mirror Colour Supplement.

"I say, darling, I went out with a skinhead last night. He was perfectly sweet, and SO amusing. He threw soup all over the waiters at

the Ritz and threatened to kick my head in unless I removed certain items of my clothing when we got back to the penthouse. And darling, HE DRINKS BROWN ALE!"

Thank you and good night Lady Gwendoline Fit-Anything.

JOE "GROUNDHOG" RICHARDSON: "Take It Off" (Major Minor). But I haven't put it on yet... oh, all right if you insist, but not before I report to anxious readers that this is a filthy soul record and should be banned.

PRINCE OF DARKNESS: "Burial Of Longshot (Pt 1)" (Down Town). Good grief — I can't handle many more of these reggae records. There's bleeding thousands of 'em. The drumming sounds nice — but over to my skinhead correspondent Herbert Bashem.

"Well, Chris, this is a singularly interesting example of the art. The

complexity of the cross-rhythm is matched only by the timbre of the vocalist's inflected nuances. A bit of bleeding all right, what? Yes, and there's obviously more where that came from.

ENGELBERT HUMPERDINCK: "Winter World of Love" (Decca). A bit of a disappointment and not up to his usual high standards I was about to say, until I realized I was listening to the B side. Have you ever PLAYED an Engelbert Humperdinck B side? Wowwe zowwe.

But by Jove (the god of all that is plentiful, by the way), this is a rippingly good song and old Bert sings up a fair treat. Ideal for the Christmas market. No let's be fair — it'll still be going at Easter.

MALCOLM ROBERTS: "Love Is All" (Major Minor). Apart from letting off fireworks in Wales I also watched a portable TV set and observed Mr Malcolm Roberts singing his heart out. Unfortunately I could not also hear him as reception in the Bag-y-lliat area is not of the highest quality.

Now — at last — I can savour young Malcolm pouring his heart, soul and boots into a ballad of the kind that will bring France to her knees before the winter is out.

VANITY FARE: "Hitchin' A Ride" (Page One). A sweet, hot potato sound at first distinguishes this wizard performance from the rest of the dross and tittle-tattle that plagues my ears. Vanity Fare have always been one of my fav groups (lies, lies), and here they seem all set to kwango dance to the top of the chart.

PS. At this time of the year out back raspberry canes, rake over compost and burn all weeds. Bod all rats too.

TRANSATLANTIC.—On November 1st, 1969, at Marylebone-lane W1, to Transatlantic—triplets: Circus TRA 207, Jody Grind TRA 210, Little Free Rock TRA 208. Mother and new issues doing well.

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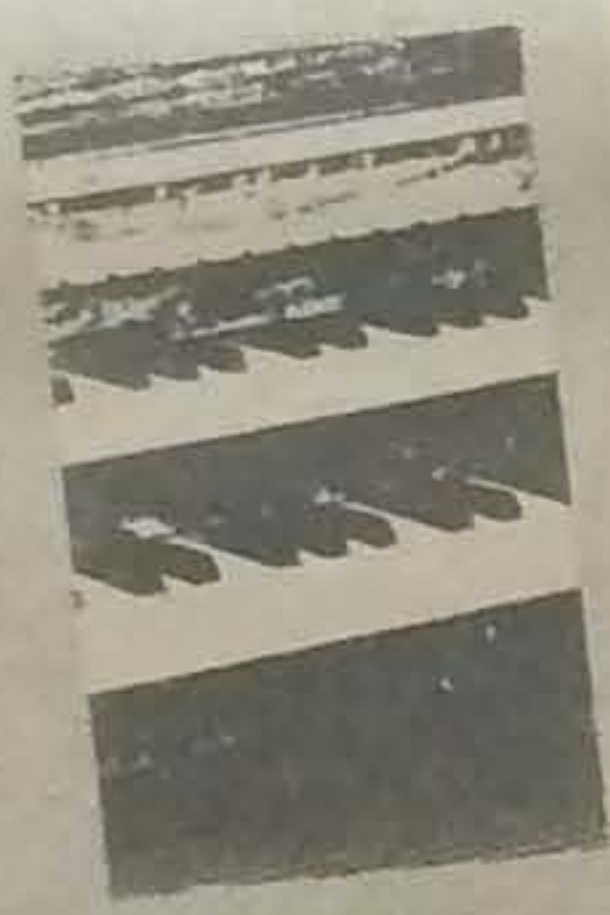
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HOW DOES a Turkish bebop pianist become one of the world's leading producers of soul music?

To find the answer you have to refer to Arif Mardin, a member of the Atlantic Records triumvirate who carefully guided Aretha Franklin to superstar status — and kept her there.



MARDIN brilliant album

Album

"Glass Onion," Arif's first album under his own name, was recently released in this country by Atlantic, although he has produced and arranged hundreds of hits for Aretha, King Curtis, Arthur Conley, the Rascals, Wilson Pickett, and Dusty Springfield, as well as supervising jazz dates by Eddie Harris, Junior Mance, and many others.

A neat, eloquent man who radiates his love of all music, Mardin said: "I've had this album inside me for a long time. There were certain pop tunes that I really liked, and I wanted to do them my way. My skill is to rearrange them and re-present them without destroying their original intention."

"I wanted to present a lot of different styles, and in fact you can't categorise the album. It contains elements of underground rock, blues, soul, jazz, country music and even Ravel."

"I didn't want to make just another album of pop hits done by an orchestra—I don't think I could make that kind of an album. I'm really proud of what came out of the sessions, and when I played it one night on a small New York radio station I had dozens of kids ringing up, asking where they could get hold of it."

Rhythm

"The rhythm tracks were recorded in Atlantic's Muscle Shoals studios in Alabama, using part of Aretha's rhythm section, and the horns were recorded in New York."

Among the men employed on the New York sessions were altoist Charlie Mariano, who takes a gutty

The Turkish tycoon of soul

blues solo on Arif's own tune "Midnight Walk," and ex-Basie trumpeter Joe Newman.

Also heard in section work are such notables as King Curtis on tenor, Pepper Adams on baritone, and trombonists Jimmy Cleveland, Garnett Brown, and Benny Powell.

Of Mariano, Mardin says: "He's really one of my idols, a most underrated player. It was wonderful to have him on the session."

Born 37 years ago in Istanbul, Mardin is the son of one of Turkey's most prominent businessmen, and was set to follow his father into the world of

commerce. In fact he studied for a year at the London School of Economics in the early Fifties, doing business administration and listening to as much jazz as he could find.

He first heard jazz in his teens, and Ellington and Dizzy Gillespie were his idols when he was playing with various hop groups in Istanbul in the Forties.

Bug

He caught the bug so badly that he began to write and arrange big band scores, and when Gillespie visited Istanbul with a big band in 1957 Mardin introduced himself to Quincy Jones, and later sent him some arrangements.

These were recorded and played on the Voice of America programmes, and eventually the tape of these charts reached the Berklee School of Music in Boston, the "nursery" of many a fine arranger.

Berklee immediately offered him a scholarship, and in 1958 he threw up his future in commerce to go to the States. He was at Berklee for two years, and 1960 left for a year of scuffling in New York, teaching arranging.

Then came his big break, when he met Ahmet Ertegun, president of Atlantic Records and a fellow Turk, who invited him to join the company as an apprentice editor.

Horns

He graduated to sketching in horn parts, and during this time he achieved his major ambition when Ellington and Gillespie both recorded his charts.

At Atlantic he got sucked into R&B, and began by producing the Rascals' first hits. Later he gravitated towards jazz and Eddie Harris, and eventually became part of the team producing Aretha.

"I think Aretha sang just as well with Columbia as she does with Atlantic, but the difference is probably partly in the songs and partly in the rhythm section. Jerry Wexler brought out something in her that was already there, but which had not been handled properly."

"Aretha is fantastic to work with. She's so strong that each take of a tune is more beautiful than the last, and in fact we choose the takes by deciding on which the band plays best."

Piano

"Her piano playing is marvellous, and we use that as a guide for the arrangements. If she plays something with her left hand you can't mess around with it—you leave it as it is and let the horn parts underline it."

"When we're recording her we lay down the vocal and rhythm tracks in the studios, and I take the tapes home and work on the horn arrangements. The rhythm section, with Tom Coghlin on bass and Roger Hawkins on drums, is really amazing. I just tell them what I want, and maybe hum a line to Tom, and then play it right off."

Does Mardin see any problems in recording both jazz and pop?

"I don't find any. You can't tell the jazz people what to play—it's in their hands already and it just comes out, whereas with soul and pop the artists can take a bit of guidance."

Love

"I really love it all, and don't consider it to be more than one role anyway. In my album I've tried to bring together many different forms of music, and that gives me great joy. I hope it will appeal to many different types of people."

And when you listen to any of the eleven brilliant tracks on "Glass Onion," you'll realise that this is one man who's come a long, long way from those Turkish bebop groups of the Forties. — RICHARD WILLIAMS.

books

Fascinating history of the rock revolution

NEVER have so many been proved so wrong.

When rock-and-roll first forced its lusty, ill-bred presence in the mid-1950s on a pop public used to a diet of undiluted sentimental slop, there was an almost unanimous chorus of Jeremiahs shouting "It won't last."

Pablo Casals termed it "poison to sound," while Frank Sinatra thought it was "a rancid-smelling aphrodisiac." A St Louis radio station showed its disapproval by smashing stacks of rock records over the air.

Fifteen years later, rock is not only alive and well but is laying claim to be treated as a serious art form.

Curiously, despite a never ending spate of articles on the subject, there have been few attempts to chart the history of rock in book form. Recently there was the very subjective Nick Cohn volume.

Now comes a more academic and scholarly approach in *The Rock Revolution* by an American, Arnold Shaw (published by Collier-MacMillan Ltd at 21s.).

The major outlines of the rock story are too well known for an author to come up with much that is new in tracing the outline from Presley to an acceptance of Negro R&B. Bob Dylan, the Beatles, psychedelia and the development of exotic instruments, electronic sounds and magnetic tape music.

But Mr Shaw is a careful researcher and the book abounds with fascinating facts, figures and opinions on the lesser names and forms of pop music over the past 15 years. It is, for example, nice to be reminded of the musical depths to which pop plummeted at the end of the 1950s with the emergence of such hit record makers as Fabian and Frankie Avalon.

The author manages to wend his way through the tangled web of the soul scene, sorting out not only the artists, and their relative importance to the rock revolution, but the record labels as well.

And he gives credit to the English groups like the Rolling Stones for making coloured R&B, blues and rock artists respectable in the eyes of American record companies and fans.

He also makes the point that recently "Rock has given a shot in the arm to jazz, stirring many who were saying that Jazz Is Dead to hope that a transplant of the heart of rock might bring new life to the ailing form."

Whether this will happen or not, jazz and rock are beginning to go together in an exploratory courtship. He cites such as Larry Coryell, Gary Burton and Jeremy Steig to prove his point.

The major problem in writing a book about popular music is that between the completion of the manuscript and the publication of the book events are likely to prove so many of your arguments wrong. Mr Shaw takes us up to early 1968 and it is a tribute to his knowledge of the music that I can find little to argue with in his conclusions.

There are one or two minor mistakes — like reference to a group called Mann Manfred — and I feel that the author tends to underplay the influence of British groups in general over the past six years.

The book also includes that popular snare, a glossary of



STONES: made R and B respectable in America

rock terms, and a number of photographs.

It's a work that I can unhesitatingly recommend to all students of popular music or even of the social changes of the past decade and a half. — BOB DAWBARN

BLACK MUSIC

BLACK MUSIC by LeRoi Jones (MacGibbon and Kee 36 shillings).

In his writings for *Downbeat* and *Kulchur* magazines, LeRoi Jones — poet, playwright, essayist, critic and revolutionary — provided many of the first signposts to the post-Ornette New Wave.

He was, as far as I can recall, the first to mention Albert Ayler's name in print (in a review of a Cecil Taylor concert), and his pieces brought to public notice many names which might otherwise have remained hidden for a long time.

"Black Music" is a collection of interviews, critiques, essays, and liner notes written between 1963 and 1967, and only three chapters are published here for the first time: "Minton's," a brief essay about the famous club; "Introducing Dennis Charles," an enlightening interview with that neglected drummer; and "The Changing Same," a general piece on New Black Music, which also takes a look at the R&B Scene.

Jones is not a technical analyst; he's a subjective writer whose phrases are valuable because, when isolated, they can provide an immediate insight into the core of an artist's style.

Thus, while discussing young alto saxophonists, he can say that the alto is a horn which "can sound like white squeaky ladies under the wrong heart" and immediately we have a new and perfect metaphor.

To dig Jones' writing, it's necessary to be, at the very least, sympathetic to the cause of Black Militancy. This book is not called "Black Music" for nothing, and occasionally it leads him into the trap of encouraging a mediocre black performer while lambasting a white musician of similar accomplishments.

He rarely pulls his punches, and his wickedly vicious attacks on two white men (tenorist Frank Smith and pianist Burton Greene) are among the biggest of the many surprises in store for

SHANTIES

SHANTIES AND SAILORS' SONGS by Stan Hugill (Herbert Jenkins 50s.)

Stan Hugill gives a far broader concept of nautical life and songs than in his previous volume, "Shanties of the Seven Seas." And any misgivings the author may have had about producing a second anthology on the same subject can quickly be dispelled.

This historical document will serve the student and the folk club singer, and it is illustrated with line drawings and 40 sea-songs, some well known and others the result of wide research.

Hugill's carefully prepared historical background prepares the reader for the cant expressions which have become such an integral part of this aspect of folk music, and which carry a story in themselves.

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Harper on Harvest

THE BBC has staged the beginning of a series of live programmes in which the guests in three weeks have been Fleetwood Mac, Duster Bennett and the Moody Blues.

But there is a snag. The programme, Alan Price's Monster Music Mash, is staged every Tuesday at the 5.20 children's viewing time.

It seems incredible to me that a programme so superior to Top Of The Pops can be put out to such a limited audience.

Perhaps this is a sign that Auntie is relenting in its "stamp out progressive music" campaign. — P. TROUT, South Croydon, Surrey.

I AM curious to know why Karl Dallas, in his review of Stefan Grossman at Les Cousins, did not mention the Gasworks, who were also called up during the interval.

Their obvious musical ability, combined with refreshingly good original material, seemed to meet with unanimous approval and appreciation from the audience. — PATRICIA M. PHELAN, Tooting, London, S.W.17.

IN THE MM Bob Dawbarn said the Continent still lags behind Britain in the pop world (MM October 25). I would say this is absolutely not true. I never heard of "My World's Beginning" by The New Inspirations on the Penny Farthing label. But do you know "Venue" by Shocking Blue on the same label? It is one of the very many good Dutch productions.

Mostly they get no chance in Britain, because the deejays are not interested in Continental productions.

You talk very much about Blue Beat. In 1967 I heard it for the first time

Such a limited audience for Monster Mash

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

and since then I've been very interested. I think it's the greatest sound since rock-and-roll. I hope some day Soul, Underground and other annoying kinds of music of today, will give way to Blue Beat (and its two varieties: Rocky Steady and Reggae). — THEO VAN BLIJENEN, Tilburg, Holland.

WHY DO so many people connect soul music with coloured artists when any kind of music can have it?

Even country music, getting more popular over here all the time, has it. And one of the best examples in this sphere is Buck Owens. He puts more feeling (surely the meaning of the word soul) into his songs than the so-called soul singers, with their screams and shouts. — LESLEY GERRARD, Pages Lane, London, N.10.

WHY IS it that the majority of your Mailbag writers are always arguing about the merits of various pop stars or waging war on a form of music that happens to disagree with them? I.e.,

the Pop v Progressive people, or the Progressive v Jazz People, or the Blue Beat v The Rest people?

It is a pity that now, when popular music is such a recognised form of entertainment, it should breed so many small-minded musical snobs.

So why don't we all bury the hatchet of musical discontent and enjoy our individual tastes, or, better still broaden them and enjoy the music of others.

Long live Chris Welch! — JOHN PEACHEY, Locarno, Switzerland.



LENNON AND YOKO: lyrics about 36 hours rolling in pain leave me disgusted

SICK IS THE ONLY WORD FOR 'COLD TURKEY'

SICK IS the only word to describe the Plastic Ono Band's record, "Cold Turkey."

How can John Lennon, who claims to believe in God, and who preaches about love and peace, write about withdrawal symptoms of drugs in such a blatant way, just for a song?

And the lyric about 36 hours rolling in pain leaves me disgusted.

The BBC should ban this record on the grounds of bad taste, if only to prove to Lennon that he is not above criticism—as he thinks he is. — ALAN CAREY, West End Road, Ruislip, Middlesex.

THE BBC must think its listeners are all dead thick if they suppose we want to hear pop music being churned out continuously every day.

The fact is that people listen because there are so few alternatives; and those alternatives that do exist are put on at the most ridiculous times.

Take folk music for instance. I should think many folk fans are tearing their hair over the disgusting attitude the BBC has adopted recently. Not content to axe My Kind Of Folk, they have now moved Country Meets Folk to an almost unlistenable hour.

So come on, BBC. Don't let decent music decay on the rubbish dump of pop. Give us the programmes we want, NOT what you think we ought to want. — Maureen Sweetman, Stevenage, Herts.

I AM a common, simple skinhead and I am sick and tired of all these hairy twits trying to intellectualise pop music.

They're all peusds and their "art" is about as constructive as me getting "the boot in."

As far as these "progressive" groups like King Crimson, they have as much idea about melody as a porcupine feeling at home in a balloon factory.

Give me Leapy Lee or Desmond Dekker any day. — JOHNNY "THE GRIPPER" SWAG, Lampton Road, Westcliff-on-Sea, Essex.

AS AN ardent jazz fan and MM reader for over 20 years, and a lover of the Big-band sound, all I can do is read about the Clarke-Bolands, Ronnie Scotts, Maynard Ferguson and how good they are.

Is there nothing to be done for us up here in Scotland to get a visit by one of the big bands in Glasgow, for example — HUGH PRENTICE, Paisley, Renfrewshire, Scotland.

Comments Jack Higgins, of the Harold Davison agency: "Where would you present a big band in Glasgow? Glasgow just doesn't have the

concert hall facilities for a big-band attraction. It's about time that Glasgow, one of Britain's major cities, had a decent concert hall."

THANK YOU for that marvellous article on Velvet Underground by Richard Williams (MM October 23). He really analysed their LPs and found them to be one of the most amazing groups out.

Let's have more information on their acts in America. What would really be nice is a visit from them. — VAUGHAN HARRINGTON, Hornchurch, Essex.

WHY NO mention in your paper of the group called Jody Grind? When visiting London a few weeks ago I heard them play twice and they really freaked me out. They were tremendous.

These guys really know how to play. Something which is becoming rare among so-called musicians. — JANE TRIPPIT, Coverack, Helston, Cornwall.

I WOULD like to nominate Mr. Michael Jagger as the world's greatest dancer and vocalist com-

bined. — R. PARR, Woolverstone Hall, Nr. Ipswich, Suffolk.

KEEP IT up, MM — you're doing a great job. I

particularly like Chris Welch's record reviews — amusing but critical at the same time. — MIKE BOLTON, Liverpool University.

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Wanted, a musical break

MY NAME is Alan Moffatt. I am a guitarist and I play with an electric bassist. We have perverted our individual techniques in such a way that we can do without percussion and still produce great depth, fullness and excitement.

The material we are playing is nearly all my own writing and I feel that we are as original and as musically important as, say, Pentangle, Ricotti, Spirit.

I have no equipment, no money, no nothing—except a woman I love. If nothing breaks musically for me soon I will have to stop gigging, take a formal job, and my chances of a musically-inclined future will drastically diminish.

I'm neither a phoney nor a nutter. I was, at one time, a reporter myself, and I know if I received a serend of this nature, I, too, would be sceptical.

I'm asking for help—please. I want a lot—a recording contract, all the hardest, toughest musical work I can get. I know we are a strong investment for the future. Please take me seriously. If you want to help, please do it quickly. You won't regret it.

My ability more than backs up my big mouth. We call ourselves Saint Judas. —ALAN MOFFATT, 28 Castle St., Carlisle.

THE FAMILY

wish to apologise to all patrons of THE VILLAGE BLUES CLUB, DAGENHAM, for being unable to appear on November 1st as advertised owing to sudden sickness of one of the group, but will definitely be appearing on TUESDAY, NOVEMBER 18th, and hope to see you all then.

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FOCUS ON FOLK

SINCE 1953, Martin Winsor and Redd Sullivan have been associated in folk music circles to the point where one name is synonymous with the other — in fact they work separately more often than together.

Together Martin and Redd run the oldest London folk club, the Troubadour. In a taped interview with TONY WILSON they talked about the folk scene as they saw it and what it means to them today.

THE folk scene has been developing over the last ten years but obviously is still not as perfect as it might be. What are the main faults that stand out at the moment?

M.W. There's a tremendous lack of liaison in the folk world and there always has been, right since the early days. There are clubs I've never heard of and clubs that I know that other people don't know about.

UPSET

Anybody who has tried to start a folk directory has only given half a service because people won't tell anybody where they are and singers get upset about this business with liaison.

It often escapes a lot of singers' minds that the people who run clubs are more often than not amateurs. They run a club because they like the music or because that's their thing, to be an organiser but strictly on a part-time basis.

I think that people in the folk world are prone to getting upset about peculiar things — including myself. Everybody in the folk world is a little bit touchy about certain things.

OFFERS

R.S. I have gone to clubs and said, "what's it all about, re this audience going to have a bias or preference?" and the person offers you nothing. Then at the end of the evening you are castigated for singing English or American material but you've made the overt gesture of saying what do they like and then at the end of the evening you're told wrong.

I'm a singer and I am not a telepath, not a mindreader.

M.W. This only a minority of clubs of course. There are clubs where a variety of things can go wrong. I've been to clubs where nobody's said "Hello" and I've been there an hour before finding anybody who's anything to do with the club but this is a rare occurrence. Most clubs are tremendous.

T.W. You've both been involved in folk music for a very long time and consequently must have noticed changes, generally, in attitudes towards the music. What of the regional ideology that is supposed to exist?

TYPES

M.W. Well there is this regional thing which people talk about but I don't think it really exists. Redd and I both have been involved in all things to do with folk music and at the Troubadour try to book in as many acts of different types as we can.

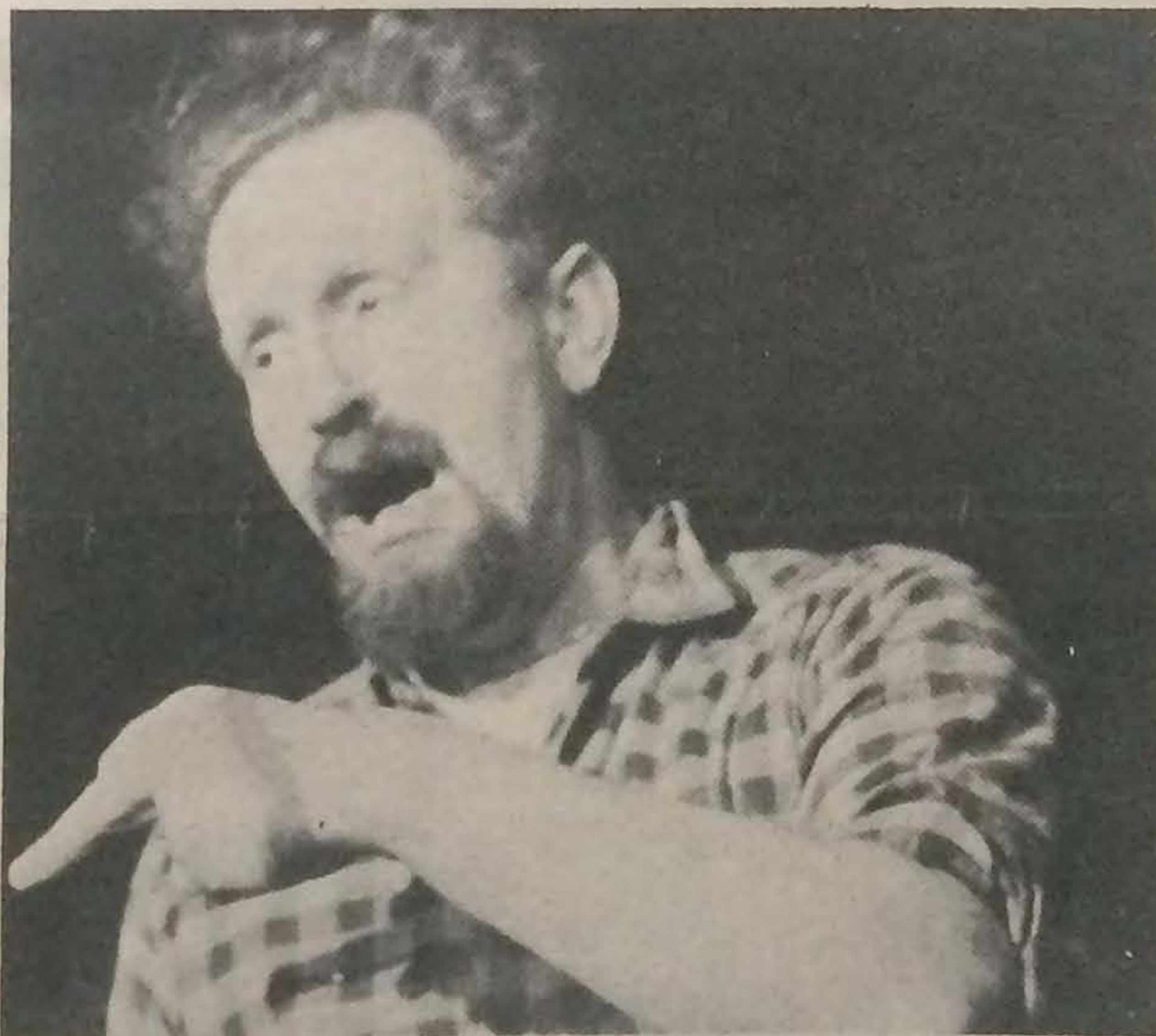
I consider people, even those from within the tradition, to be entertainers. A lot of fuss is made about this type of music and it isn't from the audience so much as from the club organisers.

They've got their own personal thing and they try

Martin Winsor and Redd Sullivan talking about today's folk scene



MARTIN WINSOR: lack of liaison in the folk world



REDD SULLIVAN: people get hung up on their background.

to mould a club to their own way of thinking, which is perfectly fair. But I wish people weren't so fierce and adamant about it. I think there's room for everything.

There are not a lot of people who can carry that amount of weight of artistry and conviction to put over an entire evening of traditional material, especially one person.

At least with a group handling this sort of material, there's diversity. But even then for the more than a specific amount of time, it's something for the audience to take, to have the particular form put on them.

R.S. One of the things that bugs me is when they can dismiss a category of music. There was a period when we said there was

something to say from London and people said "London is a cultural desert and has no background." It's like me turning round and saying "There is no character in Wales."

You can't dismiss any group of people. If you are somebody who is going to eye the world as an ethnologist you can't go anywhere and set up a tape recorder without somebody

eventually putting something on you which you will find interesting.

As much as I appreciate people hanging on to their tradition, I find it hard to understand how people can be so insular. You can't get away from radio and television. You can't draw from the other side of time, a hundred years ago and say that you've never heard anything else.

Some people get very hung up on their background, wherever they were born and this seems to immediately give them a springboard to come on very strong about their particular form of music and in this day and age I find this hard to take.

LOOM

I'm not putting down anybody for where they come from but there are certain cultures which suddenly loom. They're vast and enormous — somebody else's culture doesn't exist. I call that genetic fascism.

M.W. This one thing Redd and I do agree upon. And that is the heavy definitive thing about traditional revivalist singers that unless they sound like someone who is 97 years old, they're no good.

I hear young kids getting up who can really sing and various people get hold of them and then you get somebody with a nice style of delivery, nice voice, and sometime later they sound like A. L. Lloyd or Harry Cox. People of 19 or 20 years do not sound like Harry Cox!

I don't suppose Harry Cox sounded like he does on the records when he was a young man in his prime. It's terrible shame just as it's a terrible shame when you get a young guitar player slavishly copying Big Bill Broonzy or someone like that. But a lot of people start off like that and develop their own thing — Bert Jansch, Gordon Giltrap, there are so many of them.

OFTEN

Quite often there are too many people leaping on the bandwagon, whatever's fashionable at that particular time, they're in with it. I'm sceptical of that sort of protest-type singer.

Quite often you get these people who express extreme political interest and want to right all the wrongs inflicting mankind and you find they're wandering about with great bundles of five pound notes in their pockets. As soon as they start to become popular, their fees rocket up and I certainly doubt their motives.

There was a time when political song was highly important. A lot of good songs came out of political movements and out of industrial disputes in this

country and in the States. But for every one of these good ones there are many that are just tripe, cliché-ridden "Hoorah for Uncle Thingummy Toots and lets all dance round the banner" which are absolute rubbish.

POETIC

They may have been inspired if they were improvised at 10 seconds notice at a rally but apart from that, they have no poetic worth, nothing at all.

There's still a place for political commentary and people are still making political comment but I don't think it's the be all and end all of everything. I think there's room for folk song of all sorts of descrip-

tion and even lots of things that quite obviously aren't folk song. Leonard Cohen, Joni Mitchell, Al Stewart, people who are writing today, they're obviously not folk, not by any definition of the word.

A lot of contemporary material now sounds as though the tunes owe themselves to "Flower Drum Song" or "West Side Story." Nevertheless, it's a development which is important. They take bits from different sources and they're made into another thing borrowing, leaning on and all pulling out of other cultures.

It's funny how different cultures can get together musically so easily and the next thing you know, people are up there playing a style which is a blend of all different cultures.

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FOLK FORUM

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Two exciting new folk duos



MICHAEL-CLAIRE: incisive lyrics

but the tapes were rejected by Bruce and the duo. Their solo sound is so solid, with tight vocal harmonies backed with great blocks of sound from the two guitars, that there's really very little for other accompanists to do. "I used to play piano before I took up guitar," says Michael, "and I find myself still thinking in pianistic terms, trying to get full chord sounds rather than arpeggios."

Offers

At this moment, the couple find it hard to believe the things that are happening to them. Only yesterday they couldn't pay their rent, and now the offers are flooding in. "We don't want to go too fast," says Michael with perception rare for someone at this stage in his career. "I'm not really a prolific writer and we're still doing some of other people's things — a bit of Lennon and McCartney, for instance. "We don't just want to create a new sound and spend the rest of our lives working out variations on it."

Gasworks are — if you'll forgive a rather obvious cliché — a gas. The category merchants are going to have a high old time trying to fit them into the existing scene. For instance, Mike Draper's one-string phonofiddle has a superficial resemblance in tone to Robin Williamson's gimbri, so I expect some people will try to make an expendable string band out of them. The parallel doesn't go far below the surface of their work, apart from the similar multi-instrumental virtuosity of Mike and his fellow performer John Brown, who between them play guitar, 12-string guitar, fiddle, mandolin, phonofiddle, harmonicas, whistle, concertina, banjo, kazoo and piano accordion. John Brown's lyrics tend to be less diffuse than the Incredibles', sticking to one basic theme throughout a song. He can produce things as different as The Lark, a deceptively simple-sounding country-style lyric, or a complex song, full of internal rhymes and twisting images, like Goodbye Frankie Rose.

He can also produce a neolehrer bit of comic saucery like Verbalise Your Pre-Orgasmic Tensions, which is certainly a good icebreaker and set for the sort of undergraduate popularity of a song like The Chastity Belt, to which it is incidentally far superior.

Stones

"I also once refused to manage the Rolling Stones when they were unknown," he admits wryly, recalling one of his rare errors of musical judgment.

Bruce has such faith in Michael-Claire that he has been supporting them for the past six months while they got their music together. Only now, with an every-Wednesday residency at London's Troubadour, and guest appearances at various clubs in and about London, are they beginning to be heard around.

One attempt has been made to record them with fairly standard orchestral backings,

Creative

But it is hardly representative of Gasworks at their most creative.

They disagree violently with this judgment, by the way, and refuse to apologise for the song. "It's good of its kind, and inside the laughs there's an important social message. Of course, you may prefer an art-song like Frankie Rose, but it's all a matter of taste. "Audiences have the right to be catered for rather than to be preached down to, musically or any other way, and if they don't want a whole programme of songs like Frankie Rose then it's up to us to provide variety."

The fact that they aren't soletan even when they are being their most serious doesn't stop them from having something new and valid to say.

What they are really about is craftsmanship, the carving out of different kinds of musical and verse forms that fit into each other like pieces in a multi-dimensional jigsaw. Gasworks haven't got all those pieces together yet, but when they do — look out! — KARL DALLAS.

NEXT WEEK
JUDY COLLINS

AFTER a period in the doldrums, folk is on the upswing again.

Pop historians may date this revival of the revival from Tom Paxton's appearance at the Isle of Wight and the rediscovery of country music by contemporary performers, but it's been happening longer than that: all this past year folk club attendances have been rising, and from the evidence at the recent London Folk Music Festival, so is the general level of singing.

verses by more well-known writers — they keep working at them until every word does its full work.

Their melodies have a sort of soaring freedom that ties them into no particular bag: traditional ballads, Beatles, bossa nova and Bach influences jostle each other out of the way as their songs lilt along.

Michael has craggy, red-brick university good looks and Claire, his Californian wife, is lovely in a serene, un-American way. Despite the long hair there's a keenness in her looks that tells you she's not just another pretty chick with a couple of guitar licks and repertoire out of the Joan Baez-Judy Collins-Joni Mitchell songbooks. She might be a fashion model.

The man with the faith that all this adds up to star quality is Bruce Dunnet, the lantern-jawed Scot whose talent-spotting past has included such now-famous names as Julie Felix, Bert Jansch, Sandy Denny of Fairport Convention, the Tinkers, and the Young Tradition.

Talents

And now talents are emerging that are breaking out of the MacColl-Tawney-Jansch-Watersons imitation stereotypes.

Here is news of two new duos, different from each other in almost every respect, but each of them exciting in their own different ways.

It's difficult to avoid being just a little bit frightened for Michael-Claire. Six months ago they were unknown, just another husband-and-wife team playing rather more than competent guitars around the London club circuit.

Now they are trying to decide whether to accept an offer to do a solo concert in the Royal Albert Hall next year.

They are certainly versatile enough to carry a whole show on their own. Their talent is indisputable. The lyrics of their songs are incisive, lyrical and humorous by turns, and often all three at once. There are none of the lame lines that sometimes put a limp into the middle of



GASWORKS: something new and valid to say

THURSDAY

ADE'S PLACE OPENS AT BRICKLAYERS ARMS Lower Mortlake Road, Richmond at 7.30 pm. SKYPORT ADE TUCKER THE NEWPORT JUG BAND

AT FOX, ISLINGTON GRN, N1 PETER BELLAMY

BLACK BULL, High Road, N20 ALEX CAMPBELL DENNIS O'BRIEN, AND FRIENDS.

BOROUGH COLLEGE, Isleworth RAG CONCERT GAS WORKS

BOROUGH ROAD COLLEGE, ISLEWORTH (Osterley Tube). MAGNA CARTA GAS WORKS JOHN GRAHAM 55 Licensed Bar, 8 pm

FOLK CENTRE, HAMMERSMITH NIGEL DENVER Prince of Wales, Dalling Road (2 mins Ravenscourt Park Tube).

KINGSTON COLLEGE of Technology. JERRY ST. CLAIR 8 pm s.o.

MARIA GREY COLLEGE 300 St Margarets Road, E Twickenham. JOHNNY JOYCE & PAUL BRETT

PHILIPPA FAWCETT College, 95-100 Leigham Court Road, SW16 GORDON GILTRAP 8 pm

THE GREENWICH THEATRE FOLK CLUB is moving.

THE THREE HORSESHOES, Heath Street, Hampstead, NW3, Tube 30yds. HOLDEN CAULFIELD TRIO, SPONTANEOUS MUSIC ENSEMBLE, 7.30, Bar.

WHITE BEAR, Kingsley Road, Hounslow.

MO KENNEDY-MARTIN RESIDENTS

FRIDAY

ALEX CAMPBELL General Haverlock, Ilford.

AN EVENING WITH DAVE & TONI ARTHUR AT THE PETERBOROUGH 63 New Kings Road, SW6, Corner Wandsworth Bridge Road.

ANNOUNCING THE PEASANTS AT THE AULD TRIANGLE, the Eton Hotel, Adelaide Road, NW3, 8 pm.

AT COUSINS, 49 Greek Street, 7.30-11.

MIKE CHAPMAN Admission 5s.

AT FRYDIFOLK, RAILWAY HOTEL, outside Teddington station.

NIGEL DENVER

FIGHTING COCKS, London Road, Kingston. Traditional American night with JOE LOCKER

MAGNA CARTA 57 John Cass College SU, 85 Minories Aldgate EC3 9 pm 5s.

MAIDENHEAD FOLK CLUB, Prince Albert, King Street. GASWORKS

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TRADITIONAL FOLK at the Lord Clyde, Escourt Road, Putnam, SW5. Every Friday and Sunday 9.30 Admission free. Musicians welcome.

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THE PEELERS, Kings Stores, Widgegate Street, off Middlesex Street, near Liverpool Street Station.

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JO-ANN KELLY

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ST. MARTIN - in - the Fields Suzanne Harris and the Cardins 7.30 Sunday 9th November. The Sellers, 7.30 Sunday, 14th November. Admission free.

SUNDAY cont.

THE BARLEY NOW, Horseferry Rd, SW1. DAVE & TONI ARTHUR

THE ENTERPRISE, Hampstead. STEVE BENBOW plus residents. The Folk Enterprise and Terry Gould (opposite Chalk Farm Stn, 7.30 pm)

TROUBADOUR, 9.30. SHELAGH McDONALD

MONDAY

AT CATFORD RISING SUN PAT McNALTY Fine Irish Piper, DAVE & LINDA, LEGACY.

AT HANGING LAMP, The Vineyard, Richmond. Temporarily closed.

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TITUS GROAN!
And the powers of good and evil were disturbed

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BILL LE SAGE QUINTET
Sunday Morning
DICK MORRISSEY & TERRY SMITH
A GUEST

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CHRIS KARAN, DICK MORRISSEY, TERRY SMITH & JEFF CLYNE

Tuesday, November 11
TOMMY WHITTLE

Wednesday, November 12
DICK MORRISSEY & TERRY SMITH

Thursday, November 13
RONNIE ROSS

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GRAHAM BOND

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MON., NOV. 10th
FREDDY KING

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SEE PAGE 38

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**TOMORROW
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NEWCASTLE, CITY HALL 7.30 p.m. Tickets: 7/6, 10/-, 12/6, 15/-. Available from Box Office, City Hall, Northumberland Street, Newcastle upon Tyne 1.

**SUNDAY
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CROYDON, FAIRFIELD HALL 7.30 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Booking Office, Fairfield Hall, Croydon (Telephone CRO 9291) open 10.0 a.m. to 8.0 p.m. Also from all usual agents.

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ST. HELENS, THEATRE ROYAL 7.30 p.m. Tickets: 10/-, 15/-, 17/6, 21/-. Available from Theatre Royal Box Office, St. Helens, Lancs. (open 10.30 a.m. to 2.0 p.m. & 5.30 p.m. to 8.0 p.m. — Telephone St. Helens 28467). Also from Crane's Box Office, Crane & Son Ltd., Hanover Street, Liverpool 1 (Telephone Liverpool Royal 4714) and St. Helens Industrial Co-op Society, Travel Dept., Helena House, St. Helens, Lancs. (Telephone St. Helens 26281).

**WEDNESDAY
12th November**

HEMEL HEMPSTEAD, PAVILION 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Box Office, Pavilion, Hemel Hempstead, Herts.

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LET'S MAKE MUSIC

PART THREE—GUITARS AND AMPLIFIERS



Keep it simple says Fleetwood's McVie

JOHN McVIE, bass guitarist with Fleetwood Mac, took up his instrument because the members of the group he first played with "all seemed to play guitar."

John feels that a guitarist can readily make the switch to bass guitar — just as he did. "Jimi Hendrix often plays bass guitar on his records," he says.

The main problem that confronts any would-be bass guitarist who aspires to John's standard is finding suitable tuition.

"There seems to be plenty of guitar and piano teachers around," says John, "but very few on the bass guitar."

"You can, however, buy tutors, and there's also an LP available by Harvey Brooks, who played with the Electric Flag."

"The best way to learn is to listen to other players on record, and play along with them."



McVie: originally played guitar

Sounds

First, a bass guitarist will have to make up his mind whether he wants to be purely a rhythm player, or just "make sounds" and join the front-line instruments.

John feels that the bass guitarist's most rewarding role — at least, from his standpoint — is as an integral part of the rhythm section as a whole.

"The essential thing here is to keep it simple; to leave the melody lines to the players in the front line. The bass guitarist's job in a rhythmical role is to keep in the background. Otherwise, you might as well play guitar."

"It's a big temptation to get too busy. Some bass guitarists also double effectively on the regular upright string bass. But John feels that mastering the string bass is "another

world" and entails branching off in an entirely different direction.

It's not necessary to be able to play both," he says. "It's better to decide to become really proficient on one or the other."

In his view, the bass guitar is better suited to the requirements of the modern group scene.

"The upright string bass is a much softer instrument," he says. "It can, of course, be amplified, but this spoils its natural tonal beauty."

John's advice to beginners? "You can pay all prices for a bass guitar," he says.

"A new one will cost you between £150 and £230, and a secondhand instrument from about £90 to £180. But you can get a secondhand one for about £60.

"What you have to look out for is to see that the neck is straight — not warped. Also that the tuning is accurate all the way up.

"See that the pick-ups are

good, and that the machine heads are not loose. Make sure they have a positive action when you turn them, that there is no play in the machine head when you tighten a string. As for the keyboard action, it's a matter of choice whether it's high or low.

Strings

"Strings? You can get the wire-wound variety, which give a hard, trebly tone, or tape-wound or Nylon wound, which give a softer tone. Again, it's a matter of personal preference.

"So is whether you play with your fingers or a pick. A lot of studio session men use a pick. This is because you get a cleaner note with a pick — a definite click as the string is struck. Finger picking gives a softer, less definite sound." — LAURIE HENSHAW.

Choose an amplifier to suit your scene

NO MATTER HOW good your group might be — no matter how clever your material without first-class amplification it would all be a waste of time.

When starting a new group, the initial cost of the equipment you will need can often be of paramount importance—but it can be very foolhardy indeed to skimp on this essential part of your presentation.

And before throwing around what money you can afford, you would be well advised to seek out your local dealer — and listen to his advice. Explain to him your basic requirements, decide how much you can afford to spend (either in cash, or in deposit and H.P. repayments)—and buy the best you can within your financial limits.

Gigs

But there are several broad principles that you can follow.

First — if your gigs are to comprise concerts or dances in local youth clubs, or maybe cabaret appearances in the smaller-type clubs, then obviously you will not need the massive amplifiers and speakers, necessary for large theatres and concert halls.

Even so — I would strongly advise an amplifier with a minimum output of 30-watts. This will give you at least 20-watts of undistorted output — efficient for the big majority of small halls.

If however you have set your sights on the big hall-

By BRIAN HIGHAM, lead guitar with the Manchester-based Harbour Lights, and amplifier and guitar salesman at Barratt's of Manchester Ltd.

rooms, University dates, open-air concerts or festivals—then nothing short of 100-watts output will suffice.

There are two types of amplifiers on the market today, valve and transistor. My personal advice to you would be to settle for the valve-type. I say this only because valves are much simpler to replace than are transistors — and service is a very important matter when you are constantly moving the equipment from place to place.

Your speakers too are of vital importance. For the best results, they must be of good quality and of course for a 100-watt amplifier you require a 4 x 12 speaker cabinet — which consists of four 12in speakers.

And of course your cabinets must be of strong, robust construction to stand up to the constant transporting from hall to hall. Again — if you go to a reputable dealer you will find his advice in this direction of great value.

Now — having decided on the type of amplifier and speaker that will meet with your requirements, don't forget that each member of the group requires his own set-up.

If your group comprises lead

guitar, rhythm guitar and bass guitar (plus drums of course) each of the three guitarists should have his own set of similar amplifiers and speakers.

This is important for unless all three are matched you will never attain the required balance that is so important to the overall sound.

Money

And all this of course costs money. A 30-watt set-up of amplifier plus two 12in speakers, suitably matched, would cost around the £100 mark.

A 100-watt set-up of amplifier plus four 12in speakers would be around the £350 mark. And of course if at a later date you wished to add to this latter output, slave amplifiers can be added up to 400 or even 1,000-watts. But this would only be necessary to cope with the biggest of open-air shows.

Finally — don't forget that if you intend to feature vocals, and are likely to appear in a spot where no house amplification exists, you will have to carry your own Public Address system — which is another way of saying that you will need still another matched amplifier-speaker set, plus microphone.

One final word of advice — don't be put off with cheap, low-powered, poor quality gear. You will eventually have to secure the best.



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