

'DEAD' BEATLE MANIA MOUNTS

Sick singles issued in America

MACABRE rumours sweeping the States about the "death" of Paul McCartney have already spread to Britain and the Continent.

This week, an executive of an Austrian TV station phoned MM Editor Jack Hutton asking him to comment on the reports on a special TV programme.

The offer was rejected, on the grounds that Jack Hutton did not want to do anything to perpetuate such a morbid rumour. "I have had lunch with Paul since he was supposed to have been killed," says Hutton.

Paul himself says: "It is all bloody stupid." Derek Taylor, Beatles PRO, told the MM on Monday: "Bad rumour blows nobody any good, but we have learned to live with it. But it has caused a great deal of negative work here."

Derek is referring to the flood of enquiries that have hit the Beatles' London HQ, Apple, since the story broke in the States.

The rumours have had one concrete — and not untoward — repercussion on the Beatles. Adds Derek Taylor: "The Sgt Pepper album has come back at No 124 in the American top 200, and the Magical Mystery Tour album has come back at 146."

Both albums, of course, were previously long-term chart-riders. Now Paul's "death" has given them a new lease of life.

RUMOUR

Barney Ales, executive vice president of Detroit's Motown Record Corporation, has sent the MM an article which ran in the Detroit News opening with the words: "Is Paul McCartney dead?"

The story, under the byline of Sharon Cassidy, quotes rumours that Paul has "been dead for two years and the Beatles have been using a stand-in for him all this time."

The article then lists "clues" that have given basis for the rumour:

"The picture of Paul on the 'Sgt Pepper' album shows a hand raised over his head, so does the picture of him on 'Yellow Submarine.' So do several pictures in 'Magical Mystery Tour.' Is the raised hand an ancient Indian symbol of death?"

"The entire 'Sgt Pepper' cover shows a group of people mourning by a graveside where the word Beatles is spelled out in red flowers. Directly under the red flowers is a group of yellow flowers in the shape of a three-string guitar, a bass guitar. If you look more closely the flowers spell out the word Paul with a question mark after it. Paul? Dead?"

"Is the four-armed Shiva on the bottom of the cover another symbol of death? If so, she's pointing directly at Paul."

TURN TO PAGE 4



**DELANEY & BONNIE
INTERVIEWED AT
CLAPTON TOWERS**

page five



**JIMMY CLIFF—
RESPECTABILITY
TO REGGAE**

page ten



**VOTE FOR YOUR
FAVOURITE
JAZZ MUSICIANS**

page fifteen

'BLOODY STUPID'—PAUL

Melody Maker POP 30

- 1 (1) SUGAR, SUGAR Archies, RCA
- 2 (2) OH WELL Fleetwood Mac, Reprise
- 3 (9) (CALL ME) NUMBER ONE Tremeloes, CBS
- 4 (3) RETURN OF DJANGO Upsetters, Upsetter
- 5 (12) SOMETHING Beatles, Apple
- 6 (6) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
- 7 (4) HE AIN'T HEAVY ... HE'S MY BROTHER Hollies, Parlophone
- 8 (17) SWEET DREAM Jethro Tull, Chrysalis
- 9 (8) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
- 10 (13) WHAT DOES IT TAKE

- 11 (7) DELTA LADY Jnr Walker and the All Stars, Tamla Motown
- 12 (10) NOBODY'S CHILD Joe Cocker, Regal Zonophone
- 13 (19) COLD TURKEY Karen Young, Major Minor
- 14 (24) RUBY DON'T TAKE YOUR LOVE TO TOWN Plastic Ono Band, Apple

- 15 (5) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
- 16 (20) LIQUIDATOR Harry J and the All Stars, Trojan
- 17 (18) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
- 18 (—) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla Motown

- 19 (11) SPACE ODDITY David Bowie, Philips
- 20 (14) A BOY NAMED SUE Johnny Cash, CBS
- 21 (16) DO WHAT YOU GOTTA DO Four Tops, Tamla Motown
- 22 (15) I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry, Capitol
- 23 (29) BILJO Clodagh Rodgers, RCA
- 24 (—) GREEN RIVER Creedence Clearwater Revival, Liberty
- 25 (27) NO MULE'S FOOL Family, Reprise
- 26 (—) TERESA Joe Dolan, Pye
- 27 (—) I MISS YOU BABY Marv Johnson, Tamla Motown
- 28 (21) LAY LADY LAY Bob Dylan, CBS
- 29 (—) WINTER WOOD OF LOVE Engelbert Humperdinck, Decca
- 30 (—) MELTING POT Blue Mink, Philips

CROSBY, NASH FOR BRITAIN

CROSBY, Stills, Nash and Young may make their first appearance on January 5 — at London's Royal Albert Hall.



BLACKBURN banned

A spokesman for the group said that they have accepted the offer — one of many from Europe — they will remain on the Continent for three or four weeks playing other major engagements.

They are currently playing concerts in the U.S., and recently completed four sell-out days at the Fillmore West plus a record-breaking 16,000 crowd at the University of California football ground. They have also completed their second album — the first with Neil Young — which will be released shortly. The first album, "Crosby, Stills and Nash," has just been awarded a Gold Disc for sales worth a million dollars.

Blackburn disc banned!

TONY BLACKBURN's new Polydor disc "Blessed Are The Lonely" has been banned from Tony Blackburn's own five-days-a-week BBC radio show.

Said Tony "Both the powers-that-be and myself felt it would be unfair to play the record on my own show at a time when so many discs are being released — and therefore so many have to be left out of the show because of the pressure of time."

What happens if the disc becomes a hit? "Then this could alter the situation . . ." he said.

FATS MAN DIES

SLICK JONES, longtime drummer with Fats Waller, died in New York on November 2 after a long illness. He was 62 years old.

Slick was born Wilmore Jones in Roanoke, Virginia, in April 1907 and made his professional debut in '25 with John Locksley's band. Later he worked with Fletcher Henderson in New York, but did not win general recognition until he joined Waller in '37.

He remained with Fats, off and on, until '42 and subsequently was heard with the bands of Gene Sedric, Eddie South, Louis Jordan, Stuff Smith, Don Redman and Wilbur De Paris. He recorded with Lionel Hampton, Sidney Bechet and Gene Sedric, as well as Waller.

HARD MEAT LP

HARD MEAT have now switched labels from Island to Harvest. The first release for their new label will be a new album currently being recorded titled "Hard Meat". The concept of the album is to establish the new acoustic based music the group has been writing and arranging over the past few months.

KAREN DATES

KAREN YOUNG, featured in the MM's Blind Date this week, will entertain British troops in Northern Ireland on December 15 and 16. On December 21, she appears in ATV's Golden Shot. Between January 12 and 24, Karen will entertain more British troops — this time in North Africa.

SIR WASHINGTON



SIR WASHINGTON sings his new single, "Let Me Hold You", at the Afro-Beat Concert & Dance by the Cot's Paw (an all-African Group with two sets of drums) at

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Let me call you
Keynsham

REGGAE HOT 20

- | THIS WEEK | LAST WEEK | ARTIST | RECORD |
|-----------|-----------|--------------------------------|---------------------------|
| 1 | (1) | MOON HOP | Derrick Morgan CRAB-32 |
| 2 | (2) | GIRL WHAT ARE YOU DOING TO ME | Queen City CAMEL-25 |
| 3 | (6) | SOCK IT TO ME SOUL BROTHER | Bill Moss PAMA-765 |
| 4 | (3) | WITHOUT MY LOVE | Janet Ray CRAB-39 |
| 5 | (11) | PUSSY PRICE | Lochal Aitken NU BEAT-044 |
| 6 | (13) | MINI SKIRT VISION | Max Romeo UNITY-352 |
| 7 | (4) | MY WHOLE WORLD IS FALLING DOWN | Fan Farley BAHWO |
| 8 | (8) | CONFIDENTIAL | Lloyd Chalmers CAMEL-36 |
| 9 | (5) | WHAT AM I TO DO | Tony Scott GICORF-805 |
| 10 | (7) | HOW LONG WILL IT TAKE | Ful Kelly GAS 115 |
| 11 | (9) | WET DREAM | Max Romeo UNITY-353 |
| 12 | (—) | BONGO NYAH | The Little Bops CAMEL-34 |
| 13 | (10) | IF IT DON'T WORK OUT | Pat Kelly GAS-125 |
| 14 | (20) | MASQUERADE IS OVER | Bobby Durham FUNCH-12 |
| 15 | (12) | BAFF BOOM | The Tenors CRAB-26 |
| 16 | (16) | STRANGE | Bobby Durham FUNCH-4 |
| 17 | (—) | LANDLORD AND TENANTS | Lochal Aitken NU BEAT-044 |
| 18 | (14) | THROW ME CORN | Winston Shon BULLEY-399 |
| 19 | (15) | TOO EXPERIENCE | Lochal Aitken NU BEAT-044 |
| 20 | (18) | SUNNYSIDE OF THE SEA | Slim Smith UNITY-354 |

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MARK WYNTER
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BF 1827

DICK HAYMES
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BF 1820

MAGNA CARTA
Romeo Jack

TF 1060

SUSAN MAUGHAN
We really go together

BF 1824

JONATHAN JAMES
Ask no questions

BF 1825



The Battered Ornaments pick up the pieces. Their album "Mantle-piece" is a masterpiece. Take a piece home.

The Battered Ornaments pick up the pieces. Their album "Mantle-piece" is a masterpiece. Take a piece home.

POP 30 PUBLISHERS

1. Welbeck, 2. Fleetwood Music, 3. Gale, 4. Island/B & C, 5. Harrison's, 6. Island, 7. Cyril Sharpe, 8. Chrysalis, 9. Ambassador, 10. Jobete/Carlin, 11. Alan, 12. Acuff-Rose, 13. Northern Songs, 14. Southern, 15. Carlin, 16. Island/B & C, 17. Blue Mountain, 18. Jobete Carlin, 19. Essex, 20. Copyright Control, 21. Carlin, 22. Blue Sea/Jac, 23. Xangrup/Arista, 24. Jobete, 25. Copyright Control, 26. Skifflebury, 27. Jobete/Carlin, 28. Feldman, 29. Donna, 30. Coorway

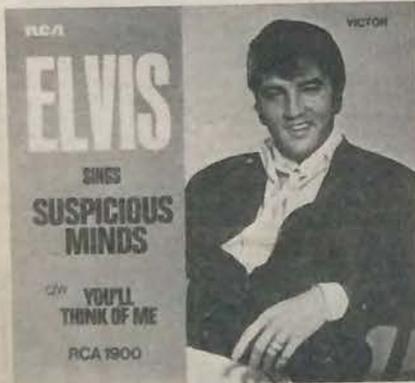
top twenty albums

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

u.s. top ten

- As listed by Cashbox
- 1 (2) COME TOGETHER Beatles Apple
- 2 (3) SOMETHING Beatles Apple
- 3 (1) WEDDING BELL BLUES Fifth Dimension Soul City
- 4 (6) AND WHEN I DIE Blood, Sweat and Tears Columbia
- 5 (7) SMILE A LITTLE SMILE FOR ME Flying Machine Congress
- 6 (9) TAKE A LETTER MARIA R. B. Grooves Alco
- 7 (8) BABY IT'S YOU Smith Dunhill
- 8 (13) ELI'S COMING 3 Dog Night Dunhill
- 9 (17) FORTUNATE SON Creedence Clearwater Revival Fantasy
- 10 (30) NA NA HEY HEY KISS HIM GOODBYE Steam Fontana

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FAIRPORT Convention have been hit by a split, only a few months after reforming. Sandy Denny and Tyger Hutchings have quit to pursue solo careers, and Fairport will cease performances until a replacement for Sandy is found.

A spokesman for the group said: "Sandy really can't cope with all the travelling anymore. She wants to concentrate on writing and she will start work on a solo album in February. She definitely won't be joining Election as has been suggested."

"Tyger has left to form his own band which will feature electric folk." Fairport have cancelled all their future local engagements, but the group will continue with Richard Thompson, Simon Nicol, Dave Swarbrick and Dave Mattracks, and they are due to visit America in January.

Their next album "Leigs And Leis" will be released on Island in December.

Pentangle replace the group at a concert at the Key Club, Bridgend, and at the Indor Sports Centre, Fort Talbot, on December 8.



FAIRPORT: Sandy and Tyger to split

Scaffold, Raymond Froggatt, Pentangle and the Harry South Orchestra.

He is currently working on his new television series with Alan Price. Guests for the first show to be screened on November 20 are Delaney and Bonnie and Friends with Eric Clapton.

On The Hill, "Scarborough Fair" and "With A Little Help From My Friends."

"Fool On The Hill" and "With A Little Help From My Friends" is the next single release by Sergio Mendes. It is out tomorrow (Friday).

SERGIO DUE

SERGIO MENDES and Brazil '66 — who had a big hit with their "Fool On The Hill" album — are in line to play British concerts in May.

Meanwhile, A&M records are releasing an LP sampler next month, priced 19s 11d, featuring such Mendes tracks as "Mas Que Nada," "Fool

SHELTER POP

SAM APPLE PIE, Graham Bond Initiative and Family all play for the first large-scale pop concert to be staged by SHELTER, the National Campaign for the Homeless.

Compered by John Peel, the concert is staged on December 19 at the Royal Albert Hall. The box-office opens tomorrow (Friday).

CHRISTMAS FAME

GEORGIE FAME, now on the road with his new band, is to host his own Christmas show on Radio One on Boxing Day. It will be recorded with a live audience at the Playhouse Theatre on December 21. Georgie's guests will include Blossom Dearie, The

...and Aynsley breaks up, too

AYNSLEY DUNBAR has broken up his group the Retallation after two and a half years. Leaving are Victor Brox (vocals), John Moorshead (lead guitar), and Alex Dmochowski (bass guitar).

Aynsley will work with organist Tommy Ayr on the formation of a new group which may tour Europe in January with John Mayall's band.

Retallation released three albums for Liberty and were rated as one of Britain's heaviest blues bands.

Victor has formed a new group known as the Ring of Truth. It features Victor (brass, gtr, and electric pool), Annie Brox (vocals, harp, fl), Annie Matthews (vcls, pool), Floyd Lawson (bass), John Pearson (drs, vibes) and an American singer yet to be named.

Between them they play 40 different instruments ranging from tuba to orchestral harp. Their music will be blues and gospel influenced.

TRAD CONCERT

ON SATURDAY (November 22) the American trad-mainstream jazz group Saints and Sinners will come marching in to London for a concert date at the Queen Elizabeth Hall.

Starring Buddy Tate on tenor sax, the Saints will be led by Charles Red Richards on piano. Also in the group will be Herman Autrey (tp), Danny Mastri (bass) and George Reed (drs).

BLODWYN'S BACK

BLODWYN PIG returned on Sunday from a successful American tour and go into the studios next week to complete tracks for their second album. It will be released early in the New Year on the Chrysalis label.

The group's current album, "A Head Rings Out," is high in the American charts. The group joins Ten Years After and Stone The Crows for a British concert tour next month.

SALENA SONG

SALENA JONES may record the theme song from the film The Last Summer, which opens at the Rialto, Coventry Street, London, on December 11. The theme is published by Crisma Music.



DEKKER Reggae, steady, go

DEKKER, ROMEO IN BIG REGGAE RAVE

A MASSIVE Reggae concert at the Regal Cinema, Kensal Rise, London, on Sunday, December 7, stars Desmond Dekker, The Pioneers, Upsetters, Max Romeo, Pat Kelly and comper Mike Quinn.

Concert, presented by Commercial Entertainments, is titled Reggae, Steady Go and may spark off similar touring ventures if successful.

Pioneers and Upsetters arrive in Britain today (Thursday) for their tour here.

Pioneers open at the Metrix, Coventry, on November 28, while the Upsetters kick off at Up The Junction at Crewe (28).

Harry J. All Stars, who had a chart hit with "Train to Skaville," are setting up a British tour in February.

Beach Boys plan UK tour

BEACH BOYS will definitely not be headlining the Save Rave show at the London Palladium on November 30 — but they may be in line for British appearances next summer.

A spokesman for the group told the MM on Monday: "They won't be playing at the Save Rave because of lack of work permit approval from the British Musicians' Union."

The group are spending this month in the studios recording a new album and a single for release in the New Year.



BEACH BOYS: here next year

had a big hit with "Tobacco Road" in 1964. Backing Gene Vincent are the South London rock and roll band The Wild Angels. Also appearing on the bill are the Impalas, another rock and roll group.

ALAN PRICE SHOW

"AN EVENING with Alan Price and Friends" will be presented by Jazz North West on Sunday next (23) at the Davenport Theatre, Stockport, in aid of charity.

Among Alan's "Friends" will be Zoot Money's Music Band, and the Web, in addition to the Price group as recently featured in BBC-TV's "Monster Music Mash" and which is shortly to appear in colour with Georgie Fame in "The Price of Fame" on BBC-1.

PRESTON TOUR

BILLY PRESTON will return to Britain at the end of this year, to record tracks for single and LP release with George Harrison.

Organist and singer Preston, who had a hit in Britain a few months ago with "That's The Way God Planned It," is currently playing the Camino Real Hotel in Mexico City. He then joins Ike and Tina Turner for a week in cabaret in Los Angeles.

VINCENT SHOWS

GENE VINCENT stars in two special concerts at the London Palladium on Sunday (November 23). Reforming just for the two performances are the Nashville Teens who

CLOUDS SINGLE

CLOUDS have a new single "Take Me To Your Leader" scheduled for January release. They have postponed their winter tour of America until March in order to work on a new album of stage material to be released in the States in January.

In January and February the group have several concert dates set in France, Belgium, Holland, Scandinavia and Germany. They appear on television in France and Belgium.

The title track from their first album "Scrapbook" has now been recorded by Clough Rodgers for a new album.

DUSTY UP NORTH

DUSTY Springfield opens on December 1 for a two-week season at Manchester's Golden Garter super-restaurant near to the airport at Wythenshawe.

On the previous Sunday (November 30) the Syd Lawrence Orchestra pays a return one-night visit to the Garter — playing in the Glenn Miller style.

REGGAE

THIS WEEK			
1	TR 690	Wonderful World, Beautiful People	Jimmy Cliff
2	US 301	Return of Django	Upsetters
3	TR 675	The Liquidator	Harry J All Stars
4	TI 7050	Skin Head Moon Drop	Symaris
5	DT 410	Reggae in Your Jigger	Dandy
6	TR 672	Long Shot - Kick The Bucket	Pioneers
7	TR 658	Fattie Fattie	Clancy Eccles
8	DT 441	Burial of Long Shot	Prince of Darkness
9	CLA 200	Who Ya	King Sit
10	CLA 202	Vigarton Two	King Sit
11	TR 679	Ease Up	Shechems
12	DU 39	Elizabethan Reggae/Soul Serenade	Byron Lee
13	DT 419	Red Red Wine	Tony Tribe
14	US 317	Check Him Out/Vampers	Upsetters
15	TR 666	Woman Capture Man	Ethiopian
16	CLA 201	The World Needs Lovin	Clancy Eccles
17	US 321	Drugs and Poison	Upsetters
18	US 315	Cold Sweet	Upsetters
19	TR 683	Double Shot	Beverly All Stars
20	CLA 203	Foolish Fool	Cynthia Richards

NEW RELEASES

OT 448	MEETING OVER YONDER	Prince of Darkness
GS 202	IF IT DONT WORK OUT	Joe White Babe Brooks
TR 680	SOUND OF SILENCE	St. Andrews Girls Choir
DU 54	PAIR OF WINGS	Earthquake
GR 3033	CUTTING BLADE	King Hunter
EX 2005	BOMBHELL	Cryfettes

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PHILIPS

JAZZ NEWS

PIANIST-singer Sam Price, the Texas-born bluesman and bandleader, will be making several appearances in this country at the end of the month and in early December. He will be working with Keith Smith's band.

Price, who first came to Europe for the Nice Festival as a member of Mezz's band in '48, has toured often in Europe. At present he is playing in France, where he took over the tour set up for the now ailing Louis Jordan.

Keith Smith, now arranging engagements for the pianist, says that Sammy will play the Crown, Amer-sham on Wednesday (December 3) and London's Queen Elizabeth College (5). There will be a Central London date, probably at the 100 Club, and perhaps a broadcast or two.

MIKE Casimir and the New Iberia Stompers fly to Paris tomorrow (Friday) to appear there at the Sixth Jazz Band Hall at the Salle du Palais de la Mutualite. Mike's Paragon Brass Band opens three more new Tesco Supermarkets: Cheltenham (25), Exeter (December 2) and Norwich (4). In each case, the band performs at 9.30 am.

US tenorman-clarinetist Edgar "Spider"

Currance died recently in New York aged 65. He recorded with Bill Coleman in Paris during the late Thirties and worked in Egypt with the Harlem Rhythm Makers, alongside Bill Herman Chittison and Fletcher Allen.

MICHAEL Garrick — with his sextet and singer Norma Winstone — will present his Jazz Praises at St Phillip's Cathedral, Birmingham, on Saturday (22) at 7.30 pm. With Garrick in the group are Jim Phillin and Art Thomen (reeds), Ian Carr (flugel, tp), Trevor Tomkins (drs) and Jeff Clyne (bass).

RADIO listeners have a second chance to hear Harry South's new big band when it broadcasts on BBC Jazz Club on Saturday (29) and Sunday (30). Trombonist George Chisholm blows with the New City Jazzmen at the Grasshopper, Crawley, on Monday next (24), and he'll be followed on December

15 by guest singer Beryl Bryden.

THE Amazing Band, an avant-garde group, is playing Sunday evening sessions at Hampstead's famous hostelry, the Freemason's Arms. . . . Erolli Garner has dissolved his Octave Records distribution deal with MGM and is presently planning to get into a whole new thing, details of which will shortly be issued from manager Martha Glaser.

DRUMMER Tony Oxley takes his quartet, minus bassist Jeff Clyne and plus Paul Rutherford (tmb), to the Bordeaux Arts Festival on Saturday (22). Also going are the Ronnie Scott band and Soft Machine. . . . The Howard Riley Trio plays Reading University tonight (Thursday) and Nottingham U tomorrow night. . . . "Dream Journey," a ballet by Premiered Bob Downes, is to be premiered at London's

Jeannetta Cochrane Theatre (Holborn) on November 27.

PROGRAMMES for Jazz At The Birmingham Arms, Moat Row, Birmingham, include altoist Bruce Turner with the Barry Martyn band tomorrow (21), Australia's Yarra Yarra Band (28) and Ken Colyer's Jazzmen (December 5).

BOB Downes' Open Music plays the Crucible on Saturday. . . . Alan Elsdon makes a guest appearance at the Goat Inn, St Albans, on Sunday (23). . . . Juke Boy Bonner, the Gulf Coast One-Man-Trio, is due to perform at St Mary's Hospital, London, Folk and Blues Club on December 5.

FORMER Bilk drummer Ron McKay has joined Max Collie's Rhythm Aces. Since Tony Scriven left the band, Collie has been using drummer Phil Franklin. Phil has now taken over road managing duties at the Harold Davison Agency. The Aces play Coventry Teachers Training College tomorrow (21), Southampton College (22), the Sir Robert Peel, Norbiton (23), and the Ship, Reading (24).

GUITARIST John Williams plays opposite Thelonusious Monk at Ronnie Scott's next Wednesday (26).

MAX JONES



■ JUST like old times, with the Rolling Stones socking it to the Americans on their first tour for three years, Jagger is seen on stage at the Los Angeles Forum on their opening night, with new Stone Mick Taylor on guitar. The "take" for the concert was reputed to be 260,000 dollars and the California Income Tax authorities are hoping to extract some 11,000 of them in a clamp-down on British rock group earnings. Fans appear to be queuing to queue for Stones tickets and their next album which has been sleeping in the streets to queue for a Gold before it is released. On November 23 they "Let It Bleed" is expected to be a Gold before it is released. On November 23 they appear on the Ed Sullivan Show. America has gone wild for the Stones — again!

ELVIS CHOOSES BEE GEES SONG

ELVIS PRESLEY has chosen the Bee Gees "Words" for his next single. It was recorded by Presley at the International Hotel in Las Vegas.



FAT MATTRESS: USA tour

The song, released by the Bee Gees in 1967, was sent to Presley by Norman Rubin, head of the Robert Stigwood Organisation in America.

Rubin said: "It is being put out first on an album in the States later this month and will then be issued as a single probably in January. Presley's last record "Suspicious Minds" is currently at the top of the American charts. The Elvis Spectacular bought by the BBC has yet to be given a definite screening date but it is expected to be shown over the Christmas period.

Her first single "Jumpin' Jack Flash" and an album "Sunshower" are on release in Britain through Dunhill. She is a protégée of Jim Webb who writes and produces her material.

THELMA'S HERE

THELMA HOUSTON is now due to arrive in Britain today (Thursday) for television and live appearances. She was expected to arrive last week but her visit was postponed. On Saturday Thelma tapes an appearance with Georgie Fame and Alan Price on BBC's The Price Of Georgie Fame show. It will be shown on November 27, the same day that Thelma appears on Top Of The Pops.

KAZEBIER DIES

NATE KAZEBIER, a trumpet player well known during the big-band era of the Thirties and Forties, has died in Reno, Nevada. He was 57. Born in Lawrence, Kansas, Kazebier began his career with Gene Krupa and later worked with Jan Garber, Slati Randall, Benny Goodman, Ray Noble, Spud Murphy and several West Coast studio bands. He went on to play with Jimmy Dorsey with and rejoined Goodman — with whom he'd worked from '35

MATTRESS TOUR

FAT MATTRESS, the group formed by Noel Redding and Neil Landon, fly to the States next week for their first American tour. The group, which also includes drummer Eric Dillion and bass player Jimmy Levinton, open in Detroit on November 28. They then make their New York debut at the Fillmore East on December 5 and 6.

MILLER SHOW

DISAPPOINTED fans of the late Glenn Miller's music who could not get tickets for Monday's The Man And His Music Festival Hall concert have another chance of seeing Syd Lawrence and his band in a Miller-style programme on February 8 at London's Royal Albert Hall.

Impresario Robert Patterson told the MM on Monday that he was still working on details of the concert but he had reserved the Albert Hall for that date for a Sunday concert entitled An Evening Of Music In The Glenn Miller Mood.

'Paul's death' rumours FROM PAGE ONE

The article points out that on the centre fold of the album "Paul" wearing a black armband. None of the others are. The letters on the armband are OPD — Officially Pronounced Dead?

Paul's comment on this, quoted by Life Magazine, is: "I picked up that OPD badge in Canada. It was a police badge. Perhaps it means Ontario Police Department or something." The Detroit News article goes on to list other significant "clues." Such as Paul being dressed in black slacks, a black belt and no shoes on the "Magical Mystery Tour" album. "People aren't buried with their shoes on," adds the article ominously.

"And the hints of his death go on. A million of them," continues Sharon Cassidy. "All over the album. A black carnation here, a black bouquet of flowers there. Paul in black when the other Beatles are in white. . . ."

It cites a series of Beatles song titles to suggest Paul might have been killed in an automobile accident. "If so, it and 'Yesterday And Today'."

An article in Time magazine says: "Those who believe McCartney is dead . . . are in part sublimating their fear of the grave."

The article adds: "Conversely, ambiguous evidence of a public figure's death will almost certainly provoke rumours that he is alive."

Some people believe that Hitler is still at large . . . others contend that J.F.K. (John F. Kennedy) carries on a vegetable existence in a well-guarded private hospital.

Certainly, Paul McCartney is very much alive. And so is the Beatles' latest album. Abbey Road is still firmly at No 1 in both America and Britain. But the "death" rumour has brought forth a spate of single releases on the subject in the States with titles like "Brother Paul" and "Paulbearer."

"Gaulish" is how an Apple spokesman described them.

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DELANEY & BONNIE

DELANEY AND BONNIE and their gang have been shackled up in an English country mansion, prior to their break out and assault on our ears next month.

But the American couple, who sound as though they should carry sub-machine guns and rob banks, are gentle, downhome music makers from Mississippi and St Louis, and the most they want to steal is a little appreciation for their exciting band and guest star Eric Clapton.

What do they play? "SOUTHERN ROCK AND ROLL!" says their drummer Jimmy Gordon.

And what do they think of Eric Clapton?

"He's the smoothest guy you could wish to meet," says Delaney Bramlett, a guitarist who married Bonnie seven days after they met when working in the same club.

Eric Clapton first heard them when he last toured the States with Cream, and made sure the group were on Blind Faith's US tour.

He stayed at their home and jammed with them on stage. Now he has investigated their first British tour and the couple and their backing musicians, known simply as The Friends, have been staying at Eric's Surrey mansion for the last week or so.

Another party of friends including John Mayall's wife Pamela, Ray Connolly of the Evening Standard, PR Robin Turner, photographer Barrie Wentzell and myself were driven down to meet them at Clapton Towers.

Although we arrived at 5 pm the Clapton household were in the throes of waking up. Ghostly figures stumbled

talking to MM's Chris Welch

about dazed with sleep. Wan faces peered at us through windows and disappeared.

Most of the band, including Bonnie were asleep after a late test recording session. But Delaney joined us before having to dash to London for an urgent appointment.

"We'll be doing two one hour shows a night," said Eric. "We've got ten days to rehearse the tour. It's got a good line-up including Sue and Sunny, P. P. Arnold and Ashton, Gardener and Dyke."

Rites

Delaney squatted on a cushion in front of the crackling logs, while a Macaw, aptly named Screaming Maurice, freaked out at the sight of Wentzell erecting a white umbrella, part of the mysterious rites of photography.

"Our music has more gospel influence than folk," said a friendly relaxed Dela-

ney fishing for a cigarette.

"We play mainly originals, but we do some Little Richard songs. I think in a year from now we'll be back to that kind of music again. We go for natural simplicity.

"Before I met Eric, I was aware of what he was doing, and I often thought it would be interesting to hear him play in a band that had a different approach. I'm not saying it would be better — just different. With us he can play blues, rock and roll or hillbilly. You must enjoy working with Eric."

"I met Bonnie when she was with Stan The Soul — a three piece band. She wanted my group to back her on a set but we wouldn't do it. We kept laughing about it, I took her out to dinner a few times and seven days later, we were married.

"We didn't have much to offer at first. We wrote some songs for an album, then we got together musicians we had known as friends and formed a band. It was tough at first, but the coloured

audiences began to accept what we were doing."

Before Eric joined the band, Dave Mason of Traffic had been with them.

"Dave toured the States with us. After Eric, he is one of my favourite guitar players. He's a very different person now. When I first met him, he had a complex. He didn't know if he was any good. He may come and jam with us at the Albert Hall."

Bonnie finally woke up and shimmied into the room with her blonde hair in rollers and a croaky voice. She declined to have any photographs taken which upset the Umbrella Man who went about muttering darkly about it being "just as embarrassing to have to take photographs as to be photographed."

Phrases

Bonnie turned a deaf ear to such nonsense and revealed that her father had been a worker in a steel mill — "where they make steel?" She started singing at the age of 15. "I changed my birth certificate so I could earn a living. I travelled around singing, but I never recorded until I met Delaney."

Bonnie was full of downhome phrases like "God willing, and if the creek don't rise," which roughly corresponds to the well-known English saying: "May St George preserve us if the Thames burst its banks above Teddington Lock."

Maurice the Macaw woke briefly to squawk agreement, the Umbrella was ceremonially hauled down and our party withdrew to motor at a hectic 30 mph back to Town.



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CAUGHT IN THE ACT

Cheers for Alpert



ALPERT: dishy

EVEN if he never played a note, Herb Alpert has a lot going for him. At London's Royal Festival Hall last Friday, a young lady sitting near me summed up the female attitude to the handsome Herb when she said, with a sigh: "He's very dishy, isn't he?" Equally appetising — and to both sexes of all ages — is the distinctive sound of the Tijuana Brass.

Herb had already played for royalty at the Command show. But to say he also received a royal reception on Friday is almost an understatement. The cheers, whistles and roars of the crowd almost shook the Festival Hall boxes out of their wall sockets.

For the record, the talented personnel of Herb's six-piece outfit is Tommi Kalash (tp), Bob Edmondson (mb), Lou Paganini (pno), John Pisano (tr), Pat Senatore (bass) and Nick Correll (dr). Their precision and dynamics were all education. — LAURIE HENSHAW.

PROBY/PERFECT

BACKSTAGE at the Theatre Royal, Drury Lane, was rather like a doctor's waiting room. Everyone talked in hushed tones about the various maladies that had affected the show from gassy presentation and forgotten lyrics to amplification troubles.

FOLK JAM

KING'S COLLEGE, Southsea, gave birth to what must rank as the first folk super-session of all time. At the end of a four hour concert entitled "Folk, Blues and Beyond," most of the artists joined to form an impromptu skiffle group.

The other artist, who took no part in the jam session, was Diz Dingley, but the evening will be remembered particularly for the performances of McTear and Stewart. — JEREMY GILBERT

NINA SIMONE

ONE wonders whether it was just an unfortunate oversight that led to Simone omitting "Save Me," her new RCA single, from her programme at the opening concert of her latest British tour at Birmingham Town Hall on Saturday.



NINA: preaching

It was a pity that Miss Simone, looking quite stunning dressed all in black, had to use the concert to get across her plea for racial tolerance. She was preaching to the converted.

But whether Miss Simone was singing a song with a message, such as "Backlash Blues," or her big hit, "Ain't Got No — I Got Life," here was an artist with a truly individual way of delivering a song.

Her diction, timing, phrasing and feeling for a lyric had the near-capacity crowd hanging on every note. — DENNIS DETH-ERIDGE

MIKE WESTBROOK

IF it were possible, I'd like to see and hear Mike Westbrook's latest extended work, "Earlridge," once more before writing about it. Unfortunately, it's not.

"Earlridge," is a long piece for Concert Band light show, slide projector, and pre-recorded tapes, commissioned by Sir Bernard Miles and performed at his Mermaid Theatre last Sunday.

My reservations: the piece seemed, generally speaking, indifferently played, partly because several key members of the band were missing, for one reason or another. The presence of Louis Moholo, for example, would have enlivened the rhythm section for drummers Laurie Allen and Dennis Smith were unable to duplicate his whiplash fury. This had its effect on soloists like Alan Skidmore and Mike Osborne, who were generally asked to play over rather choppy modal backdrops which had little rhythmic interest.

alone, a warm solo from Ian Carr (flugel), a duet by Osborne and singer Norma Winstone on a hymn-like ballad tune, George Smith's amazing tuba, Paul Rutherford effectively using a tambourine to mute his trombone, and the odd moment when the back-projected slides coincided with the musical events. — RICHARD WILLIAMS

JUDY COLLINS

THE voice of Judy Collins is one of lyrical beauty, ripping rather than melodic. On Friday her guitar was a mere vehicle for projecting that voice into all points of the Albert Hall auditorium.

There was so much reverence and dignity about the whole ceremony that one can scarcely excuse the audience for giving vent to a cacophony of appreciative noises after sitting in mute respect through every stirring recital.

And yet Judy was employing no new found technique. She is much the same now as she was five years ago, but maybe it was the album "In My Life" that really attracted public attention.

Announcing Gordon Lightfoot's "Early Morning Road," Judy remarked that "things were a little bit harder and the road was a little bit longer when I last came to London four years ago."

She paid tribute to Sandy Denny on "Who Knows Where The Time Goes," and other notable numbers were the Leonard Cohen compositions "Bird On A Wire," "Suzanne," "Sisters Of Mercy," and "Hey There," as well as "Pretty Polly," "In My Life," "Both Sides Now" and "Chelsea Morning." It was a beautiful evening. — JEREMY GILBERT

ACKER BILK

TICKETS were at a premium for Acker Bilk's second visit of the year to the Ball Hall, Aldwick. Bognor Regis, on Saturday. Customarily the Sussex hotspot get their moneys-worth from Acker (cl, vnc and drvl) announcements are a willing band efficiently stoked by Johnny Richardson's drums.

The show rang the changes from "Muskrat Ramble" to "Taste Of Honey" and younger dancers had a bonus in harmony with a bonus in Merimer with three rhythm. — MAX JONES

C & W SHOW

CHET Atkins guitar exhibition covered everything from pop to flamenco at the Albert Hall on Monday. But the audience, who had expected to see a country and western show must have been disappointed.

For Chet Atkins, Bobby Bare, Skeeter Davis and George Hamilton IV revelled in material by Doni Mitchell, Leonard Cohen, Gordon Lightfoot and Bob Dylan.

Nevertheless, the RCA show was well presented with Nat Stuckey, the Hillsieters, Connie Smith and Country Fever completing the bill. — JEREMY GILBERT

SYD LAWRENCE

THE Royal Festival Hall was a very comfortable place to be on Monday night, when the Glenn Miller Society presented the Syd Lawrence Orchestra in a 25th Anniversary tribute to Miller and his music.

It was basically a nostalgic trip for those who once lived and smooched to the smooth Miller sound, but even for someone like myself, born after Miller's disappearance, it was a warm and enjoyable night.

Lawrence's outfit recreates the clarinet-on-top sound perfectly, and as they swung numbers, with the occasional aid of Kevin Kent and the Skylarks, the audience was transported back to the days of the Lindy Hop and the Big Apple.

Week of firsts



IT WAS a weekend of premieres at London's grooving Lyceum pop scene. Their sensational pop opera Ark II, the exciting Super Show Film, starring Roland Kirk, Buddy Guy, Led Zepplin, MQ and many others in.

Formerly Fat Harry are a new hand lead by ex-Country Joe bassist Bruce Barthol... Possible US tour for Third Ear Band and Edgar Broughton...

Seen digging Freddy King at Marquee — Eric Clapton, Delaney, Lionel Bart, Anthony Newley and Long John Baldry... Small Faces to tour Switzerland.

Dorris Henderson has quit Election... Ex-Jeff Beck drummer Tony Newman has formed May Blitz... Ex-Thunderclap Jim Pittman-Avery has formed Wild Country.

Stuart Henry seen busking outside Palace Theatre — for a TV show, or so we are told!... Andy Fairweather Low LP a gas... A series of diabolical concerts in London last week.

Judith Durham and Ron Edgworth, her musical director, marry tomorrow (Friday) in Australia, and return to London on December 4.

Buddy Rich outstanding artist on Royal Variety Show... Does Paul McCartney take a grave view of current rumours?

Edward Heath (the political one), seen digging Herb Alpert at Festival Hall. Clapping yet... Ian Anderson seen watching Roy Harper at Kloooks Kieek.

Eddie Hardin plays organ in bare feet... Certain journalists saw FOUR screens at Lyceum Super Show... Rude people walked out before Christine Perfect came on at Theatre Royal.

Mike Hugg and Tom McGuinness seen leaving Mermaid Theatre during Mike Westbrook's "Earlridge".

Richard Williams' new motto — "If it moves, review it"... Quintessence deserve success.

Brian Blain reports: "Keith Tippett had phenomenal mini-tour of Scotland"... Och yeah! Manfred Mann band soaking it to them at colleges with heavy sounds... Brian Sommerville mistaken for Drugs Squad man when he goes on gigs.

Peter Frampton reports from America: "New York is very frightening and dreary".

Equals divided over merits of their new "Rub-A-Dub Dub" single... Jack Higgins on holiday shooting pigeons and devouring them. Anyone we know?

Talk Of The Town will hold a staff's children's party at the Carousel on December 28 with 24 children from Dr. Barnardo's as their guests. The organisers would like to hear from celebrities and stars who could "look in" between 5.30 and 6.30 pm to sign autographs.

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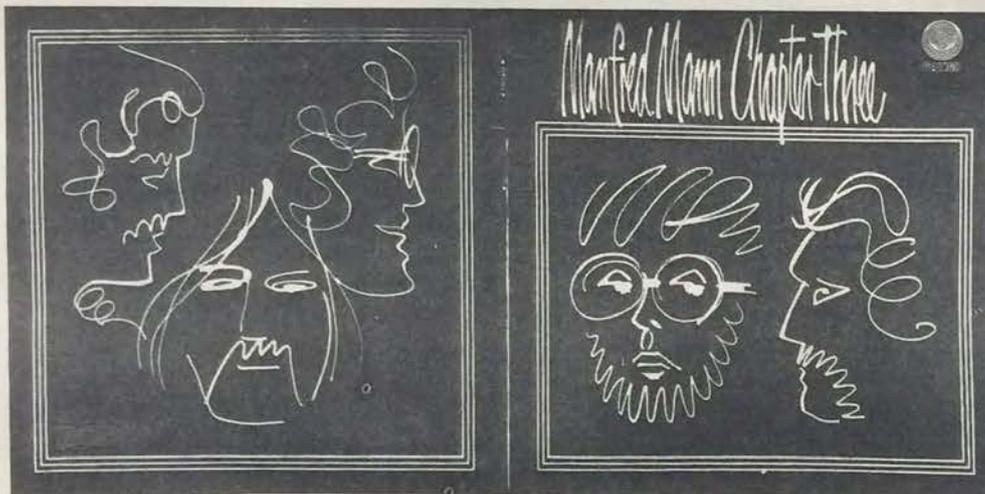


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ARE ON



jazz scene

It must be good— it's Danish!

JOHN TCHICAL has, over the past few years, become something of a father-figure to the young musicians of the Danish avant-garde.

It was Tchical's lyrical alto, of course, which let a little air into some of the most fervent AMERICAN New Music records of the mid-Sixties, and now this tall, gentle man has returned home to give the younger generation the benefit of his experiences.

Shepp

His musical credentials are impeccable. Records with John Coltrane ("Ascension"), Archie Shepp ("Four For Trane"), and co-leadership of the New York Art Quartet, a highly-praised group during its short life, with trombonist Roswell Rudd.

Around the post-Ornette altoist, he was always unique, for his coldly emotional style has always seemed to be formed by the climate (mental and physical) of his Danish homeland, rather than by the more frenetic atmosphere which influenced Byron Allen, Marion Brown, or Charles Tyler. In this respect, Tchical is closest to our own Mike Osborne.

Berlin

I met him after his concert at the Berlin Jazz Days, where he played several numbers with a group of young jazz/rock musicians called Berlin's Red Ivanboe. He has known the group for five years, and two of them play with him in the group known as Cadentia



TCHICAL, avant-garde father-figure

Nova Danica, now a 17-piece unit led by John and Hugh Steinmetz.

Based in Copenhagen, these musicians are a fine example of European New Music, which seems to me to be developing at a faster and more satisfying pace than its American equivalent. I asked Tchical if he thought the word "jazz" should still be applied to this music.

"I don't care what people call it," he said. "It has roots in jazz and is influenced by American music, but at the same time there are so many other things.

"The last three years have seen the music being influenced by European classical, Tibetan, Indian, Japanese and African music — among a lot of others."

Could it thus be called the first truly international music? "Yes, I guess it would probably be all right for a European to call it that. Cadentia Nova Danica was formed by Tchical and Steinmetz when John returned from his American sojourn three years ago.

"Hugh suggested that we form a quartet," says John. "So instead we started Ca-

dentia, with Hugh on trumpet, me on alto, and two basses and two drummers. The name means that it's a situation that's happening in Denmark — a Danish cadence — and the music is mostly freely improvised.

"Then we decided to enlarge, so we opened a movie theatre in Copenhagen for the younger players. There were many different groups, and the man in charge came and asked if we'd be interested in forming a big orchestra, and so we advertised for young musicians. The people who turned up formed Cadentia Nova Danica.

"IT USED to be really exciting. Just standing there listening was as exciting as playing. And after the first two years, when it really was tough, we got more work than almost any other group. The Quintet broke up entirely for musical reasons."

Ian Carr discussed the demise of the Rendell/Carr Quintet as we listened to their last LP, just released and appropriately titled "Change Is." In addition to the usual line-up, it has guest appearances by Mike Pyne, Jeff Clyne and reedman Stan Robinson. "We wanted to get some variety into the album, and it seemed logical to use the various depts who worked with the group. But it would be wrong to call it a transitional record."

"The Quintet folded basically because I left in July, as I told you at the Barry Summer School. We kept it quiet for everybody's sake, until the MM rang me to ask if it was true.

"I'm doing a new LP with Don at the moment, written by Neil Ardley and featuring a string quintet. It's very weird, and very beautiful. Jeff Clyne, who's on it and who's played most things, said 'It's like nothing I've ever heard before.' Neil calls it his 'Greek Suite' and it's about 22 minutes.

"Then the other side will have something by Don's new group and three short pieces by my new group."

In a sense, a third group which has grown out of the Rendell/Carr Quintet is that of Michael Garrick, who developed considerably while with the Quintet—for better or worse.

My own opinion is that, already at Jazz Expo '68, the Rendell/Carr group bore an uncanny resemblance to Dave Brubeck's Quartet, for both groups were dominated by a pianist whose unconscious humour was much funnier than his deliberate jokes. I suggested to Ian that this was the real reason for the Quintet's break-up.

"Not really. In any case,



IAN CARR
new album

New road for Carr

in the last year we had dep pianists quite frequently. And I'm still happy to work for Michael and do his job, when it's his gig. But, thing when I lend my name to, everybody has got to have a say in the musical policy, instead of just playing what the leader wants to play.

"It was when the Quintet lost all sense of direction, and I had to start acting like a leader in the old-fashioned sense, that it was all finished for me. That's why I brought in drummer Guy Warren, and I wish we could have done more with him, because he might have added something basic that was lacking in the group.

"You've got to remember that one of the strengths and one of the weaknesses of the Quintet was the incredible diversity of personalities.

"But after a time together either these things become very exaggerated or else you end up just going through the motions like the MJO. Whereas, with this new group, we all think more or less along the same lines musically, and I hope we can develop together. I want to call the group the

"Nuclear!" This is the group which made its debut recently at the Ronnie Scott Club and was heard on BBC Jazz Club last week.

"The first night at Ronnie's was amazingly good for a first night, but the year-old guitarist Bernie Holland was quite staggering. He's been working with the Ferris Wheel all year but, when you have a group with one member less experienced than the others, it always produces good music.

"One of the people I particularly wanted was Brian Smith, because he has such a marvellous sound to him. And he's a brilliant soprano player. Karl Jenkins is on harp, electric piano, and electric guitar, and he's sharing the writing with me. He's done some great tunes which not only have changing time-signatures but have certain bars accelerating and decelerating.

"And the rhythm section is unbeatable. Jeff Clyne, the Dean of free jazz, and John Marshall, the best rock-and-roll drummer in the country, I'm serious—that's one thing I missed in the Quintet, because nobody had any feel for R-and-B, which I consider pretty fundamental."

Not for nothing did Ian first become involved in playing via the Newcastle scene in the days of Eric Burdon and Alan Price. And not for nothing has he spent the last few months casually stretching his legs.

"I've had some beautiful experiences recently. I've played in Mike Westbrook's 'Metropolis' at each of its performances, and I've dived with his 10-piece.

"I've got tremendous admiration for Westy, not only for his writing but for the way he gets the best out of his musicians. And there was Jeff Clyne's Jazz Workshop broadcast with Trevor Watts and John Stevens.

"Now I'm hoping this new group will be as exciting as it promises to be. It's very important to me that the people I'm with now all have roughly the same attitude to life. They don't get steamed up about things. — BRIAN PRIESTLEY.

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Tapes

"We have recordings of an eight-piece group which I'd like to put out, and we also have the tapes of the Cambridge Natural Music concert which should be released in the future. If none of the participating musicians have anything against it.

"There is another album for Polydor which has been recorded — the release of that is in the wind — and we have a record coming out on MPS in January with the large ensemble.

"We're in the process of starting a Danish radio concert programme. There will be two or more rehearsals a week, and a monthly concert which will be broadcast live from the Radio House.

Scene

So the scene for Tchical's kind of music seems pretty good in Denmark. How does he see the future of the music in general?

"I just wish that the audience and the musicians between them will allow each other freedom to experiment with new things on both sides, and I believe that in the future there will be a lot more places for the young musicians to play."

RICHARD WILLIAMS

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Blues albums

Mixed bag from Taj



TAJ MAHAL: double album

ON "DE OLD FOLKS AT HOME" CBS Director S. BARON'S 5 BARON'S display the full range of his talents on a double album from CBS. On the first album he is joined by other musicians, including Jesse Edwin Davis, who contributed consistently to the success of Taj's last album. Taj Mahal features many of his own numbers as well as traditional songs, which span from folk to soul. A pulsating beat carries Buffy St. Marie's "You're Gonna Need Somebody On Your Band" nicely along. "Give Your Woman What She Wants" is heavy soul, while "Six Days On The Road" is a rock number with Jesse Edwin Davis prominent. Leadbelly's "Keep Your Hands Off Me" and the well known "Good Morning Little Schoolboy" need no explanation. The second with Taj Mahal singing and accompanying himself alone. Strong influences of Blind Willie McTell come through on nearly every track, particularly "Country Blues" and "Boy Rag." Also featured are a number of unaccompanied Leadbelly songs, field holler "Wild Ox Moan" and several banjo numbers. A real mixed bag from the versatile Taj which is nevertheless likely to appeal only to his greatest admirers.

Some rare and very interesting Mississippi blues recordings appear on MISSISSIPPI DELTA BLUES VOL. 1 (Arhoolie 1961). For a start there's a rather remote field holler from Napoleon Strickland and the Congo Drum Band, featuring bass drum, snare drum and life, which would appear to be more at home in West Africa than the U.S. Johnny Woods makes his recording debut on harmonica alongside Fred McDowell on "Three O'clock in The Morning." Walter Miller's "Stuttgart, Arkansas" is reminiscent of an old Bukka White recording. Miller, although from Memphis, fits in well on this moving number. One of the outstanding tracks, Furry Lewis, one of the better known artists here, attacks Blind Lemon Jefferson's "See That My Grave Is Kept Clean," bottlenecking on the top string and comes up with an interesting effect. Blind Robert Diggs, renowned for never working with guitar, produces an excellent co-ordination between voice and harmonica on "Drink, Drink, Drink." Do Boy Diamond's simple "Going Away Blues" has the abrupt ending which marks most of the tracks. "Fishing In The Dark" by Dewey Corley and Walter Miller is one of those novelty blues

played on guitar, tub bass and kazoo. Similar in approach to Do Boy, Teddy Williams performs in a rougher style on "Down Home Blues." The updated version of "Canned Heat" was the result of an impromptu session involving Houston Stackhouse, Robert Nighthawk and James Peck. Curtis, while a moving tribute is paid to Sonny Boy Williamson by Curtis, on the closing track. The album provides an interesting cross section of the Mississippi blues (and outside), and ought to find its way into the collections of those who feel they ought to have it. For lukewarm blues enthusiasts the best advice is to steer clear. J.G.

VARIOUS ARTISTS: "Gasoline" (Liberty LBS 3252) is a sequel to "Me And The Devil." This album was also produced by Tony McPhee of the Groundhogs. And for those who have looked favourably upon the British blues revival, this set, which runs for nearly an hour, is a must. It features Tony McPhee, The Groundhogs, Great Marvin and the Thunderbolts, JoAnn Kelly, Graham Hines, Jim Pitts, John Lewis, Jim James and Raphael Callaghan and obviously warrants more comprehensive sleeve notes than the rather pretentious "thoughts of T. S. McPhee." Alas the title, "I asked for water, she gave me

GASOLINE, rather gives away the fact that the American negro lyrics are still being overworked to the extent of exhaustion, and this set, generally, has little new material to offer vocally or instrumentally. J.G.

Lonnie Johnson, a real veteran figure now, alas, 81 in Canada, is a smooth and sweet-voiced blues singer who plays polished guitar. As Paul Oliver describes it on the sleeve of SEE SEE RIDER (Storyville Special 51401), by Lonnie with Otis Spann: "Slick guitar with its ringing blue notes and rapid arpeggios followed closely on each other." This is a reissue of 5LP162, made in Copenhagen in October, '63 while the two bluesmen were touring Europe. It is an album of mellow-even-tempered music with none of the harshness of, say, Mississippi folk blues. The songs include love ballads, "Call Me Darling" (shades of Josh White, and no piano on this track) and "Tomorrow Night," and a mixture of new and traditional blues. "Jelly, Jelly" is too innocuous for my taste, but "See See" goes with life, lift and humour. "Clementine" is expressive, too. Some of Johnson's old technical wizardry is demonstrated on the instrumental, "Swinging With Lonnie," and here as elsewhere Otis provides watchful, highly rhythmic and inventive keyboard accompaniment which is sheer knockout artistry. If you don't like blues as clean and fluently performed as this, pass by. But don't knock it, because it's good. — M.J.

Earl Hooker impressed a good few people on his recent (first) visit to this country, though he didn't get a chance to do himself full justice. Admirers can hear him in spate, so to speak, on TWO

Man Needham of B and C Records has assembled a collection of relatively sophisticated blues performances from the Duke and Peacock Texas labels and titled it THESE KIND O' BLUES (Action ACLP409). It features Pettin Robinson, with "Tennessee Woman" and "You've Got To Pass" from around '59, accompanied by Booker T. and a studio group. Bobby Bland, with his studio band on "Little Boy Blue," "Bobby's Blues" and "Stormy Monday." Clarence Gatemouth Brown's "You've Got Money" ('53), "Okie Dokie Stomp" (an uphiss guitar-and-band bash) and a 1960 "Just Before Dawn" with Gatemouth's Beldie to add to the bargain. Larry Davis's "Texas Flood," with Robinson on guitar, is a very strong performance and a surprisingly late example of a flood-water theme blues, dating from '58. Then come Willie Mae Thornton's lasty oratorio-recording of "Hound Dog," which is one to have and hold, and Johnny Ace's very lightweight "Pledging My Love" which is not. Roscoe Gordon's "Keep On Doggin'" is less than memorable, but Junior Parker's title number is better popular-idiom stuff and his music has real character. McCracklin's "She's Gone" — it is an attractive performance which understandably sold well. This isn't an album for lovers of uncommercialised country blues, but R&B followers will appreciate it. — M.J.

BUCS AND A ROACH (Arhoolie 1966) on which he appears on the cover photo as well — with his famous double-necked guitar (labeled Gary). Accompanied variously by piano or organ, bass drums, steel guitar and harmonica, Hooker plays fine, deep-rooted blues in different styles, including wah-wah guitar on the slow "Wah Wah Blues," the instrumental "Earl Hooker Blues" and "You Don't Want." He is a telling singer as well, as the last-mentioned number proves. And on his other vocal, "Anna Lee," a real old-style, slow-rolling blues with Louis Myers on harp, he excels absolutely with voice and slide guitar. The title song offers some crossroads with Andrew B. B. Jr., Odum (who sings a la King) on "You Don't Love Me" and a lot of sharp guitar. "Off The Hook" with the right socking beat, while "Love Ain't A Play-thing" brings more mean vocal and harp, this time from Carey Bell, who also came here on the Blues Festival's lightning trip. With crisp recording and incisive notes by Chris Strachwitz, this adds up to value for your cash. — M.J.

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SAM APPLE PIE are one of the hundreds of groups for whom the Great White Blues Boom was the musical equivalent of puberty.

Now that sadly derivative scene is over, and they are through to the other side, ready and able to reach maturity through creation of music which relies on their own ideas rather than those of some long-dead black share-cropper.

Says leader and singer Sam Sampson: "The blues scene has disintegrated. The bands and audiences were getting bored.

"It's a natural evolution, but the bands still have that blues influence. They've got it out of their systems, and now we can all get down to evolving into something.

"For instance, all of the stuff we're writing isn't 12-bar material. It's our own stuff and it's not in a blues pattern.

"I'm experimenting with playing alto sax, and it's widening our repertoire. No, that doesn't mean we're getting into a jazz thing.

"It varies. There are some nice gentle things that we do, and then on the other hand we may go into some really heavy songs. We don't try to limit ourselves.

"I write some of the lyrics, and our guitarists — Andy and Tinkerbell — come up with ideas. Then the whole group knacks the songs into shape."

Could Sam explain why, when white blues singers get fed up so quickly with playing the same patterns, the black blues artists go on and on being valid, convincing and entertaining?

"Most of the coloured bluesmen have terrific presence," he replied. "They're great showmen and their music has real character.

"But with white blues it got to the point where the bands were kicking out the music and not worrying about their audiences one bit.



SAM APPLE PIE: genuine entertainers

Apple Pie move beyond blues

"Coloured bluesmen are being honest when they play the blues — and that's how you communicate. The white groups were too imitative.

"At the moment we're very happy with the sort of clubs and colleges we're playing in. You can't plan too far ahead — two years ago we had just one ambition: to be a blues band. Now we're into something else. We're just letting the character of the group emerge through the music."

Early next year the group will probably cut a follow-up to their popular first album, and they have just completed their sequence in the film "Tomorrow," where they play at a "pop concert" at Chalk Farm.

"It was a gas — I really enjoyed it," said Sam.

With luck, there will be no more blues days for Sam Apple Pie. Just a clear, bright future — RICHARD WILLIAMS.

Bored

"Now everyone's bored with the word Blues. But the groups haven't really fallen by the wayside — if you look around, they're still playing. But now they're trying to find their own directions."

Humour, a quality unknown to many tight-lipped and surly groups, has always been a part of Sam Apple Pie, and is one of the reasons why they are genuine entertainers.

"It wasn't really planned," he said. "It's just part of the group — part of the way we are. If just



CARNARY

Jimmy Cliff— respectability to reggae

JIMMY CLIFF is the hip young Jamaican who's brought respectability to reggae. His "Wonderful World, Beautiful People" is a development of the simple ska sound into a music form with a much wider appeal.

"The rhythm is Jamaican but it's my way of doing it," Jimmy explains. "I don't class it as soul either. I sing what I feel, what I've experienced and what I've seen."

"Reggae is an easy listening sound but it's a fresh sound. I know it's going to get really big—and not just in England—but in the world. 'Wonderful World' is being released in the States next week."

INFLUENCES

"I used to sing folk things back in Jamaica and things are getting back into that bag. I wrote 'Wonderful World' as a folk song and I just did it with a beat to it."

"Perhaps the secret of Cliff's success lies in the number of influences he has absorbed since he started recording in Jamaica when he was 14-years-old."

"I've been in England since 1965. Chris Blackwell saw me in the States, that would have been in late 1964, and he asked me to come to England."

"I spent three years working in England, seven days a week. Then I was doing all the soul things, the things that everybody wanted in the clubs at that time."

"I was on the Jackie Edwards sessions and I did Spencer Davis sessions with Jackie who wrote 'Keep On Running' for them. Jimmy was about the only guy I knew here when I came over. I used to do a lot of backing work and there'd always be five or ten minutes at the end of the session when I could do a demo."

"In the early days in Jamaica as well as doing a few folk things I did some rock numbers. I used to listen to the old rock and rollers like Bobby Day, Fats Domino and Little Richard. I met Richard the other day. He'd seen me on Top Of The Pops and phoned me up afterwards."

"I really like some of the contemporary folk things that Arlo Guthrie is doing. I saw him in the States and he's a natural. I'd flown to the States to re-mix the strings on 'Wonderful World.' I recorded it in



ROYSTON ELDRIDGE

Jamaica and cut it in a twelve track studio. There wasn't one in England so I went to the States to get it right."

"Under consideration are several songs for the follow-up to 'Wonderful World' and Jimmy's third album will be released here in December. The album was recorded in Jamaica. What are the recording facilities like there now?"

"When I first started recording there were only two track machines there, now the facilities in Jamaica are good. They've got eight track machines and the session musicians are all young guys who are creating their own things. Leslie Kong is a great producer. I co-produced 'Wonderful World' with him. And there's a guy called Larry Fallen who was a partner with Jimmy Miller in the States. When Jimmy decided to come to England, Larry started to go on his own."

"In January, Jimmy goes back on the road and he says people will see a different Jimmy Cliff than they've known before."

"I'll be using a lot of percussion. I don't think I'll have an organ, but I'll probably add a sax player who plays flute and everything else. I'd like to use a Mellotron on stage to get a string effect. I had cellos on 'Wonderful World.' I really dig that instrument. King Crimson uses a Mellotron and it's really good but I think a Mellotron will be a bit expensive to use on stage all the time."

WRITING

"When I was working seven days a week, I couldn't really get down to writing. Now I'm managing to write a song or two a week. I've got myself together more now, writing is more creative than appearing in front of a audience although I enjoy making live appearances."

"The main thing is that I'm not in any particular bag. I don't want people to think that I just sing reggae. I'm developing myself and I'm sure that the people will like it better because it will be myself they are seeing."

QUINTESSENCE community band

OXFORD Gardens, just off Ladbroke Grove in deepest West Eleven, is currently the focal point of a community of artists (musicians, painters, poets) who will certainly make their mark.

The tip of the iceberg has already surfaced, in the shape of an album by a group called Quintessence. They are part of this community, and their music is created within its context, and with its help.

The album, for instance, was created entirely within the environs of the Grove. The music was conceived there, recorded in Island's studios in their neighbourhood, the sleeve was designed by artists who live there, and the whole thing was printed by a firm not far from the group leader's home.

Titled "In Blissful Company," it's an extremely interesting record, and a good introduction to a group who make their fashionable eclecticism really work for them.

Audition

Quintessence is composed of six people from widely differing backgrounds, who came together through a Melody Maker advertisement. More than 200 musicians were auditioned by leader Raja Ram, and eventually the personnel settled down to Ram (flute, Shiva (keyboards) Alan and Maina Dev (guitars), Shambu (bass guitar) and Jake (drums).

Raja Ram, herinafter known as Ron, told me: "We put in the ad seeking for dynamic musicians for a jazz/rock group, because I figured that those kind of guys, who were willing to play both, would be interested in going into other areas."

"As it turned out we all live more or less in the Grove, with the exception of Jake who lives in the West End—but he may be moving soon."

"We practised in the All



QUINTESSENCE: aided by a hip priest

Saints Church Hall with the aid of a hip priest there who digs the music."

"The people in Notting Hill are really flexible. We do concerts once a month at All Saints, and we don't have to advertise them. It goes round by word of mouth and people just turn up."

"There are good communications within the area. For instance we have four or five poets working on songs for us, and there are about five bands living in this road alone—including Steamhammer and the Third Ear Band. It's really nice just to walk down the street, grooving on the sounds."

"Each member of the group has a very different background to the rest, and much of their musical success comes from this interaction. Ron, for instance, travelled 12,000 miles from Melbourne to New York just to study with the jazz pianist Lennie Tristano in 1965."

"It was an amazing experience," he says. "It cost a dollar a minute for tuition, but believe me it was worth it. He'd start off by making you sing Lester Young solos, to get you to understand the basis of improvisation."

"By virtue of his time with Tristano, Ron is familiar with such alumni of the pianist as altoist Lee Konitz, tenorist Wayne Marsh, and British bassist Peter Ind."

Training

The excellence of his training shows through in his flute solos, one of the best of which can be heard on a track called "Midnight Mode" from the album. He is a more than capable improviser.

After leaving New York, Ron went to live on a Greek island for two years, where he met Sambhu. There they had a quartet together before arriving in London just over a year ago.

Shiva is Australian, and sang with his own soul band for three years before coming to Britain at the same time as the others.

Jake is basically Canadian, but has spent most of his life in this country and was a "jazz musician with blue bands" before going into pop groups and session work. Jazz is, he says, his biggest influence.

Maha Dev was a painter, and played in trad bands, while Alan's only previous professional experience was with a soul band.

"The band was formed by getting the right vibrations," says Ron. "We heard plenty of good musicians but we took technical ability for granted. We went through so many people because we wanted to arrive at a brotherhood thing, which is where we are now."

"We discovered that our basic aspirations were parallel. Everyone feels so strongly about the music."

The group's main inspiration is its religion, which is based on Eastern beliefs,

and before each set Shiva will dedicate the music to God.

"We're into Indian religion at different stages," said Ron, "and some are more involved than others. It's a result of being in the group rather than a prerequisite of being a member."

"The Eastern influence doesn't show itself in the instrumentation of the group, although we do have a boy who comes along to our gigs and plays sitar, but we do play ragas and so forth, and we're getting into quarter-tone things."

"Everybody's been turned off by the East-West fusion thing—but it's really all the same notes. It's like a collage—a tune will start as pop or jazz or Indian, but then it will go into other areas."

"Anyway it's not so much Indian as Eastern. I've very much influenced by Japanese music, for instance."

"The music has to swing, in the sense that you've got to get behind it."

"It falls into a trans-music thing; for instance I've been listening to the music of the dervishes of North Morocco, where the music makes people fall down and pass out."

"That's what happens at our concerts—it's not the noise, it's not the repetition, or the rhythm or the lights. It's a kind of hypnosis or mesmerism."

"The music isn't hard to like. It falls into a kind of universal thing where people who dig jazz, rock, or Eastern music can enjoy it."

"It's like letting a tree grow; you prune it, tend it carefully, cut out all the rotten parts, and don't put too much manure round the bottom!"

"Despite the fixed personnel, Quintessence is a floating group. Our musician brotherhood run into dozens, and as many

as 40 can turn up for a gig. "Audience participation is very important to us, and we like to have people come and play tambourines, hand-drums, and even sing with us. It helps because it spreads electricity, and that's what it's all about."

Very important to the group is their recording producer, John Barham, who has worked on film scores and albums with Ravi Shankar and Yehudi Menuhin.

"He's got the greatest pair of ears in this world," says Ron. "He can pick things out that he doesn't like, and he's absolutely right. He's very important to us."

Project

The group's major project currently being worked on is their opera/oratorio, which may be finished by Christmas and which deals with a spiritual journey from Ladbroke Grove to the East. When performed, it will need an Indian orchestra and possibly Tibetan musicians as well as the group.

They seem so far outside the normal group orbit in their organisation and structure that I was moved to ask if they felt any danger of being sucked into The System.

"I don't think so," said Ron, "because that means doing what THEY want us to do, and for this group that's impossible. We have an amazing recording contract with all the freedom we want, and everything is on such a personal basis."

"It's all under control and going very nicely. What we really want is for our music to become universal. That's all."—RICHARD WILLIAMS.



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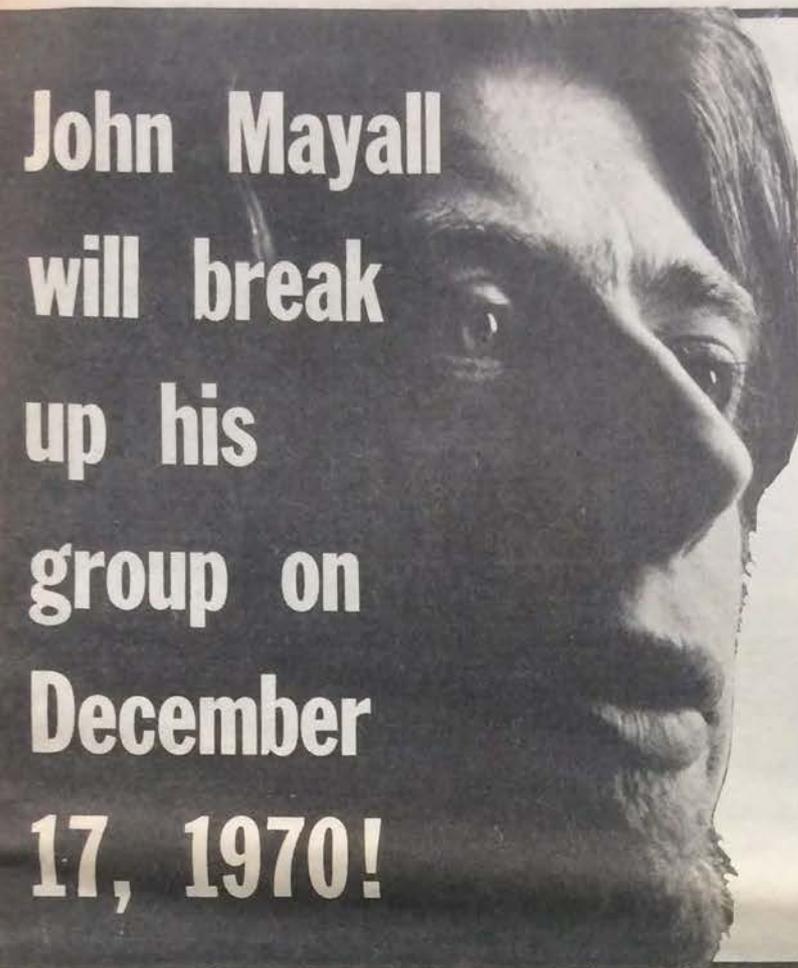
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John Mayall will break up his group on December 17, 1970!



by **chris welch**

JOHN MAYALL to break up! Headline! Scoop! But it won't happen for a while — on December 17, 1970 to be precise. And John Mayall is always precise.

There are not many musicians who have their careers mapped out so well. It is refreshing to meet a man in the pop music business who knows exactly what he wants to do and when. Mayall has been on the road for over seven years. From being regarded as an odd eccentric slapping about the countryside with a twenty-five quid a night blues band, when few wanted the blues at any price, he has established himself as one of the most important and influential figures on the British music scene.

Now he wants to retire from the road — but not from music. And there is no question of him running out of ideas.

AMERICA

In fact he is so busy with projects and schemes, quitting the road is essential, if he is to get on with more creative work.

One of his more immediate plans is to help ex-Mayall sideman and ex-band leader Aynsley Dunbar. The drummer this week surprised the group world by breaking up the Retaliation, which he has lead since quitting John in 1967.

John Moreshead (guitar), Victor Brook (vocals) and Alex Dmochowski (bass) have left and organist Tommy Ayre will stay with Aynsley.

Mayall, who produced Dunbar's last album, explained this week how he proposed to help.

"There is no question of me breaking up my band yet," he said forstalling the rumours.

"We are doing a continental tour in January and we thought of having a band on the bill that would be in the same category as ourselves and there was an idea that I should form a subsidiary band. But it would have been ludicrous — just no time to get one together.

"Then Aynsley said he was breaking up.

"The upset was he wanted to change his entire set-up and make a dramatic move. He wants to form a band that reflects what HE wants to do. Aynsley Dunbar had been the handleader of a co-operative band in which he had done all the work.

"Whatever he wants to do, it will be whole-hearted. The plan of campaign is that he should make an album, then go on the road and come up with a new sound. I'll be helping him get musicians together, but we've got to do it all by January for the tour.

"At the moment we are after a blues singer who plays an instrument. Bearing in mind the band already has a keyboard player and a drummer, we've got to find a trumpet, bass, and guitarist.

"The easiest way is for them to send us a demo disc or a tape. It doesn't have to be of the highest recording quality, because you can always identify talent. Guitarists are not the problem, they are always easiest to find. The hardest is usually a bass player."

Mayall then revealed his own plans for the future.

"My band have already been given the date for disbanding — December 17, 1970. I could cheerfully disband now. With another year on the road something has got to crack!"

"The demand for concerts by the group is such that we physically can't make records, which is the best way to reach a large number of people.

"I shall disband, and from time to time make short concert tours with bands put together especially for the tours.

"I have been seven years on the road. I made the decision about six weeks ago. I shall go back to California and finish the next album. It's due for release in January."

"During next year we start off with a massive concert tour of Holland, Denmark, Sweden, Austria, Switzerland and France from January 1. Then we go on a two-months American tour.

"In May we'll tour England for five weeks, then take June, July and August off. At the end of August we'll go on a tour that will cover America and, oblique stroke — the Far East, which will include Japan. We come back in November for a final tour of Europe, then disband, and I shall go home to America.

ALBUM

"I have been happy with this band and it still has a lot of potential. And of course if any of the group want to leave before the end, they can always go off to do other things, in the same way all the others have been free to leave.

"If that happened I would stick to an instrumentation of four players."

"The next album is a mixture of different instruments and there is a lot more lyrical content. The basic theme is of loneliness and lonely people. People have mentioned to me about the Beatles' song, but I don't think they have the copyright on a particular human feeling.

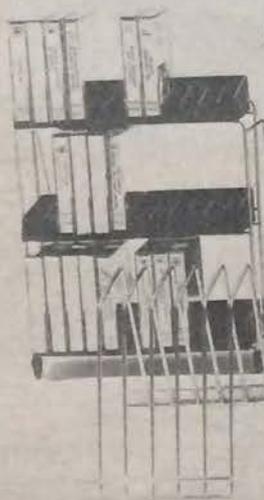
"One of the tracks on the new album is a bass guitar duet! It's between Larry Taylor of Canned Heat and our Steve Thompson. They play behind a piano then take off — interweaving."

How can John be so sure of his future plans, when most musicians don't know what they are doing from day to day?

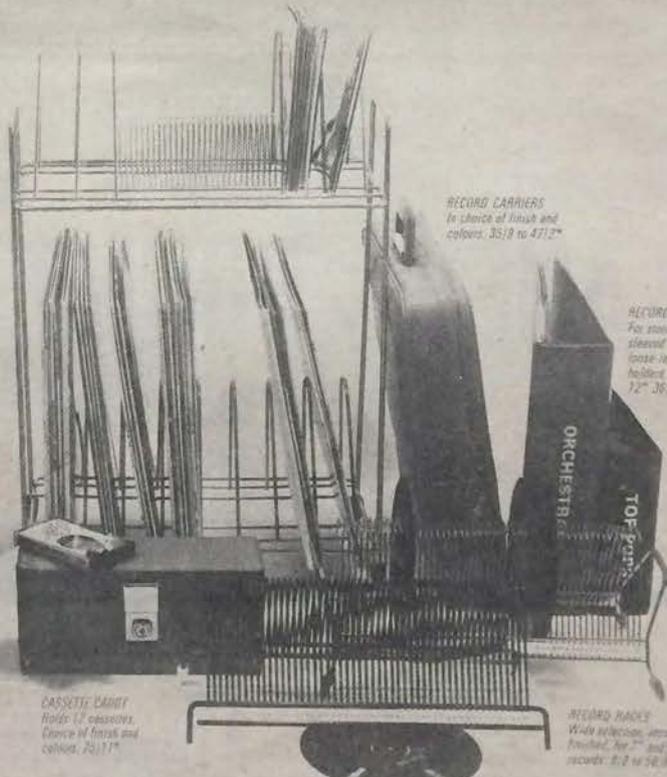
"Well that's all the foreseeable stuff. What frightens me is 1971!"

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Tremeloes say it's time for a change

ALONG with the more obvious rewards, success also brings problems to a group who've established themselves as one of the most successful in pop.

The Tremeloes — Rick West, Dave Munden, Len Hawkes and Alan Blakely — found a formula for making commercial hits two years ago after they split from Brian Poole. The only time they departed from their light style, with Dylan's "I Shall Be Released," they failed to make the charts.

"For the last few years we've been doing the sort of things that have appealed to the mums and dads. We started to get the knocks from other people but the thing is we couldn't knock success. We were doing well and it would have been stupid to change," said Alan Blakely, in the dressing room at Ten Of The Pops.

"We've known that we could do better for a long time. It was just a question of making the change.

"That's why 'Call Me Number One' was so important to us, we could have just carried on but we wanted to see what would happen this time. I don't think we'd ever go down the pan and not come back again but it's a big worry."

Relief

The success of "Call Me Number One" has brought a corporate sigh of relief from the band especially as it is one of their own compositions and a departure from the formulated success.

"Len and I wrote the number about 18 months ago. We wanted to do something different but we weren't really confident.



TREMELOES: success brings problems.

We've written B-sides and album material before as well as songs for other artists like Linda Kendrick but we weren't that confident.

Album

"It's the first track on a new album that will be out just after Christmas. We've finished half of it now and the rest we'll finish before Christmas.

"What we want is for people who aren't fans to listen to it. A lot of people see the name 'Tremeloes' and think 'Crap' but I think if people listen to us now they'll be surprised. If they like the single — and a lot of people must — then I think they'll like the album even more.

"Everything on the album will be original. Len and I have written a lot and the only other people who have written anything are 'Gil-

bert' O'Sullivan and Jeff Christie who write along the same lines that we're thinking along now. Their songs are made to measure for us although they're probably not as instantly commercial."

Bass guitarist Len Hawkes, and lead guitar Rick West are already married. Alan Blakely marries next week and drummer Dave Munden, lead vocalist on "Call Me Number One," marries just before Christmas. All of them have beautiful wives — or wives to be — and are moving to live near each other in Ascot. Their career is secure.

Worked

"We've got everything we want but we've worked for it. We've played all over the world, the first group to go to South Africa and Australia, we're playing in Poland

again soon and they want us to play in Russia.

"We've earned our money and no matter what anyone says about 'just doing their thing' they want to make money. Now we've got what we want, we can do what we want. We want to bring a piano in and play some numbers on acoustic guitars, things we couldn't have done before."

Incredible

The Tremeloes are now doing what they want to do and finding acceptance from the most unexpected quarters.

"Do you know that Ian Anderson came up to me and told me that he liked the record. Incredible."

ROYSTON ELDRIDGE

TYRANNOSAURUS
REX has survived its transplant operation and is already back in circulation. A little heavier for its absence but still breathing fire and breeding friendship.

We already know of Marc Bolan, the 20th century pixie who might have been animated by Milne or Tolkien. A young man whose black tousled hair hangs in ringlets; who wears white dolly shoes, yellow satin trousers, a green striped blazer, and a defiant cloak which he casts about himself as precarious protection from all worldly poisons.

Bolan is the heart of the Rex, and Mickey Finn is the force that now makes it beat. The unlikely Mr. Finn just recently replaced Stephen Peregrine Took, the percussionist, whose departure could have threatened the Rex with extinction.

Finn's scope is wider than bongo bashing. But for all his drums, tablas, bass, and Moroccan bongos, he is quieter but just plays heavier. Not much musical background, but solid and demanding. A challenge which Bolan accepts, and suddenly it's great — the Rex are tighter, technically superior and more together than ever.

They proved it at Leeds University recently on their first British gig for six months.

And Marc's current ebullience prompted him to pick up his Epiphone guitar and treat MM staff to a free concert when he arrived at the office this week. Mickey, already conditioned after only five weeks with the Rex, hashed out rhythm on the nearest available table.

All last week T. Rex were recording an album for release in February — their sessions lasted from 2 p.m. until midnight. Before that they were practising twelve hours a day, every day, to produce the right sound.

The whole thing's heavier now. The rhythm section is much stronger, and Mickey's going more varied things. There's certainly no need to expand in numbers as we are playing so tight. I'm on electric guitar for most of the tracks, and while nothing's changed basically, I've experienced a musical growth," Marc opined after due consideration.

"I don't think we were ever bad before Mickey joined, but we were very loose, and there was only about six months when we were really together. Then suddenly the Rex became more of me than it should have been — but even so we hadn't planned to split up.

"There were no bad scenes about it, we just grew apart. Then I met Mickey and in a day it was there," added Marc.

The young guitarist and organist reckons that he learned a good deal from the recent American tour. Styles and influences of other musicians, including Clapton, rubbed off on him, and this provoked him into resurrecting his electric guitar.

"When I first had the electric guitar I just couldn't control it. And although I was never a folk singer, I looked on the acoustic guitar as being the natural place to start. I didn't want to touch the electric guitar until I could play it the way I wanted to."

In the past, T. Rex's music was marked by the simplicity of bongos and acoustic guitar, with some fine vocal harmonies. But lovers of the Rex will be surprised to learn that the title track of the new album, "A Beard Of Stars" is instrumental.

The group are placing lesser emphasis on the vocal section, and where there was once a vocal harmony piece, there is now an electric guitar solo.



TYRANNOSAURUS: Marc with new man Mickey Finn.

Rex is reborn

Mickey, a former painter, and part timer with Hap-sash and the Coloured Coat, remarked that he seemed fated to meet up with Marc.

"I had heard that the job was going from a friend. I arranged to meet Marc, but saw him quite by accident a day earlier than expected. He's so easy to play with and very positive in his approach, there's never any vagueness."

Although the old Rex only undertook the American tour to fulfill the contract, Marc emphasised that it was enjoyable and valuable.

"The States changed everything for me. It's much warmer than England. You meet nice people, and every one gives to you, and you to them. In England it's taken for granted. Everything's so relaxed here that no-one makes any effort."

Marc's influences and ideals are forever changing, and are usually environmental or impulsive. Just now he is digging classical music, and Jimmy Burton (a guitarist from the Ricky Nelson days) and Les Paul.

But lack of radio exposure has made Marc more aware of his admirers. He has placed a higher appraisal on live gigs.

"I want people who are really into our guitar sounds to come and see us. Then I can be in the middle of things instead of just on the side. I just want to show people that we appreciate them as they appreciate us."

Marc Bolan is still easily recognisable. His voice still wavers and he still closes his eyes and holds his head high when singing. But his guitar style has progressed and has become necessarily disciplined by Mickey's more compact style.

The nature of his songs has changed to some extent. The album tracks are subconsciously linked, and the final analysis is on the lines of a novel that Marc has mentally written. "I want the album to provide a mental release for those who dig us," says Marc, still delving deep into the past in search of the mythologically simple way of life while employing the "mind over matter" theory to cope with present day hassles.

Mr. Bolan himself has the strength of character to rely on his own judgement, albeit erroneously acting on opinions of others in the past. "If I feel a song doesn't really make it, then we won't do it." He wants indulgence in anything that he feels is bad.

"Like if we'd thought you were a drag, we'd have split this scene after ten minutes," he told me reassuringly.

And I think he meant it.

JERRY GILBERT

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NEW POP SINGLES



BY CHRIS WELCH



ELVIS: toe-tapping rockaballad

An Elvis hit for Christmas

ELVIS PRESLEY: "Suspicious Minds" (RCA). Well, shucks and gosh by golly — the King is back! Speaking as Fan Club member number 243 A (Willesden Chapter), it comes as a great thrill to hear El chomp his way through a rockaballad of such toe-tapping appeal, one can only conclude it will soar to the top 'ere Christmas is upon us.

It has a slow down chorus and a phoney fade-out that leaves one gasping with surprise. Did you know more than eleven hundred tons of Elvis Presley EPs were sold in British Commonwealth countries last year — ALONE?

And more than 15 tons of teeth are extracted from British children EVERY year? Scientists and clergymen believe there is absolutely no connection between these two statistics.

CLIFF RICHARD: "With The Eyes Of A Child" (Columbia). Yuletide is drawing near. One can always tell by the dual appearance of cotton

wool in the window displays of Bert Spriggs, tobacconist, and a suitable Xmas ballad.

This year Cliff is providing a rather natty line in balladeering. The lyrics are full of serious intent and speak of the "peaceful, gracious and wise." Cliff sings with warm sincerity.

LOU CHRISTIE: "She Sold Me Magic" (Bud-dah). Remember "Lightnin' Strikes"? No, well perhaps you remember the name of the steamship that foundered with all hands off the coast of Scotland in 1901? (It was in fact the S.S. Pottle, a sturdy ship constructed

to plans drawn up by Isambard Kingdom Brunel, which he later disowned, and unfortunately fell to pieces, battered by eight inch high waves.)

Well, what do you know! Yes, what do YOU know? All I know is that Lou makes jolly fine records, that bounce and zing and go to make this tough old world just a little bit brighter.

LAUREL AND GIRLIE: "Scandal In Brixton Market" (Nu Beat). At least the exponents of Reggae have a sense of humour even if their fans seem devoid of any of the senses that God bestows upon each and every other one of us, at this time ladies and gentlemen.

A shute beat plods along with blithe spirit, and the singers burble as incoherently as ever.

WILD THING: "Old Lady" (Elektra). A lot of hip mumbling twist the sock

it to me beat. Whoever Wild Thing may be (and he sounds as if he could be a Tasmanian), he thinks "old ladies should be obscene and not heard," so you can tell.

SERGIO MENDES & BRASIL '66: "The Fool On The Hill" (A&M). Never quite understand that Brasil '66 bit, especially as we are fast approaching 1970. In the meantime — a beautiful, tasteful performance of the old Beatle favourite.

MONKEES: "Mommy And Daddy" (RCA Victor). It seems strange that Shorty Rogers, the jazz hero of yesterday, should be arranging, with Micky Dolenz, teenybop sessions.

This sounds rather like a Hebrew knees up Mother Brown, and while quite original, it is also quite dreadful. It ends with a paic imitation of the final riff of "Shout," a well known popular tune.

and chartadies were streaming into the great City by the dawn trains. Total tedium.

TOMMY ROE: "Jam Up Jelly Toe" (Stateside). Admittedly I have been keeping rather mixed company lately — musicians, gypsies, Zulus, youth club leaders, the usual thing — but the title strikes me as being more than a trifle suggestive.

Has Enoch Whitehouse been informed? Questions should be asked in the House. The public's confusion must be ended now. Just who does Prince Philip think he is? Some of my chums who have knocked around the world a bit, gave extremely old fashioned looks when I let slip the title of Tommy's, admittedly groovy, rocker.

Basher Smith drew thoughtfully on his pipe and absently moved his patched leather elbows into a pool of beer on the club bar. "By the Lord Harry, this reminds me of an incident out East in the summer of 1937. One of the favourite tricks of the native girls was to smear a chap in jam and jelly, then enter a three-legged race. I've seen men go mad at the hands of those little witches. "But the heat does strange things. I remember

Sputty Blenkinsop and myself chasing the wife of a high ranking officer in the Marines with ostrich feathers coated in molasses. Of course it couldn't happen in Beckenham, whatever they say about the Permissive Society."

NEXT WEEK
DRUM
SPECIALS ON
BUDDY
RICH,
JOE
MORELLO

Decca to record MM contest winners

DECCA RECORDS are to record the winners of Search — the MM search for talent in co-operation with College Entertainments.

Over 70 universities and colleges throughout Britain have nominated groups from their areas and the first of ten local heats was due to kick off Search at Brunel University last night (Wednesday).

The ten area winners will go through to the Grand Final at London's Lyceum Ballroom on January 22 when they will battle it out for the top prizes which include the recording contract, agency, management and

publishing deals. The Final, like the heats, will be judged by college entertainment secretaries. And the college which entered the winner will receive £100, with £75 for second, £50 for third and £25 for each of the other seven finalists.

Deejay Pete Drummond will emcee the Final and a major group will do a guest spot. Search arises from the MM's belief in the increasing importance of the college circuit which has already given the initial impetus to groups like Fleetwood Mac and Jethro Tull.

At least one of the

Search groups should follow them as a top college attraction and recording stars.

Results of the first heat will be given next week. The second area heat will be at Birmingham University on December 5. Taking part will be Esther's Tomcat (nominated by University College of North Wales), Milk Train (Keele University), June Creighton (City of Leicester College), Body And Soul (Hantsworth And Erdington Tech), Barnabas (Birmingham University), Dando Shaft (Derby School of Occupational Therapy) and Shape Of The Rain (Chesterfield College of Technology).

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After one week
MELTING POT
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BF 1818

reached No. 50 on the industry chart

This week it's No. 30



PHILIPS



RED ALLEN: big man in every sense

Hot trumpet colossus

RCA VICTOR deserve the biggest medal ever devised for issuing these wonderful Vintage Series albums. It seemed nothing could eclipse their current Jelly Roll Morton album "I Thought I Heard Buddy Bolden Say" (RD 8048). But I am now listening to it.

Please don't write to disagree (or agree) because when you're comparing golden vintage jazz of this quality who cares about personal preferences?

This features the colossus of the hot trumpet, Red Allen, with Luis Russell, King Oliver and Fletcher Henderson musicians between 1925-1934 and his own groups between 1946 and 1957.

Involved are such swingers as J. C. Higginbotham, Albert Nicholas, Charles Holmes, Hilton Jefferson, Hank Juncan, Coleman Hawkins, Jazy Cole and Marty Napoleon.

Red was a remarkable man and musician. He was a big man in every sense, ebullient, a lover of life. And he played like every solo was his last.

On the early sides on this album he was supposed to be presented as an "answer" to the acclaimed Louis Armstrong. And certainly the Armstrong influence is clearly

HENRY RED ALLEN: It Should Be You; Billy Blues; Feeling Drowsy; Swing Out; Dancing Dave; Roamin'; Singing Pretty Songs; Patrol Wagon Blues; I Foll In Love With You; Stimpore Blues; Hocus Pocus; The Craw; Let Me Miss You, Baby; Cover The Waterfront; Love Is Just Around The Corner. (RCA RD 8049).

visible as it is on every trumpet man of the time. But Red stood firmly on his own feet.

His style is intensely personal, his tone hot and driving and his timing way ahead of his contemporaries. Red has been called the first avant-garde trumpeter. It was meant as a compliment, but he started no fashionable schools of playing.

He played Red Allen and his style was so much his own, so melodically unusual, so rhythmically stimulating and yet so individual that, like Louis, he could never really be emulated. His music beats my words — try "Feeling Drowsy" (a new take, by the way) and "Swing Out." No further explanations are necessary.

This album is crammed with gems — altoist Charlie Holmes burbles away in a manner that must have blown 1929 minds. J. C. Higginbotham is ridiculous all the way from '29 to '37 with a burnished tone and a rhythmic fluency that roars, and Coleman Hawkins proves, once again, that the tenor was made with him in mind.

The most frustrating thing in the world is to try to write about an album like this. Please, just get it. — J.H.

JAZZ

RECORDS

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

no date is given on the sleeve — with Davis in place of Jimmy Forrest.

As expected, everything slips along on oiled bearings, the musicians all swinging straight ahead and joining forces intelligently to produce hot, strong, easily enjoyable jazz with just about the right blend of improvisation and preparation.

"Oo-ee," which opens the set, is a slow-medium "Willow Weepin'" Edison original which has a quietly effective piano solo as well as sensitive trumpet (familiar in phrasing, yes, but very knowingly played) and a richly-toned, cleverly constructed tenor solo.

"Broadway" — a Basie favourite heard, with Lock and Sweets present on the band's LP reviewed last week — is fast and boating. It features a good, blistering tenor-trumpet chase.

"Moolah" and "Jaw-breakers" are further Edison blues originals, and the second has a lot of Lawson piano. Added interest comes from the inclusion of such material as "Calico" and Miles Davis' "Four" and it is fair to say that, for what it sets out to do, the set is pretty well faultless. I like it, too. — M.J.

JELLY ROLL MORTON

I thought I heard Buddy Bolden say... (RCA RD 8048)

THOSE who have prized those sides over the years will rush to buy this beautiful collection of some of the best Jelly Roll ever recorded. Especially as "Oh! Didn't He Ramble," "Don't You Leave Me Here" and "King Porter Stomp" (a Jelly piano solo) are previously unissued.

"Oh! Didn't He Ramble" sounds better to me than the version we've all been brought up on. Trumpler Sidney de Paris wails away at the end on crackling choruses and it's difficult to understand

why this wasn't the final choice.

Among the veteran jazz stars in this collection are Sidney Bechet, Happy Camacho, Albert Nicholas, William "Broad" Waters, Singleton Teddy Blum, Claude Lumsden and Fred Robinson.

Four titles feature historical Buddy Bolden on peak form with Jelly and Zutty Singleton on their famous trio (tracks made in 1925). Buddy is flared, forceful and elegant as he crosses bravely with the rich Morton piano.

The only disappointing tracks feature Jelly with William Crawley and the Washboard Rhythm Kings. Even the presence of the great Red Allen doesn't make up for Crawley's hollow clarinet.

Nevertheless, this is a glorious album. Jelly was unique. Forget about the bragging and his flamboyancy. Listen to his beautiful piano. His inspiration that produced sides like "Waters" and "I Thought I Heard Buddy Bolden Say," his warmth and feel for his music.

Listen to the genius of Sidney Bechet creating rich patterns with every phrase and Sidney de Paris, racy, exciting and intense. A precious album indeed. — J.H.

EDISON DAVIS

HARRY EDISON — EDDIE LOCKJAW DAVIS: "Swing Masters" Oo-ee, Broadway, Jawbreakers, Four, Moolah, A Gal in Calico, I've Got A Crush On You, Close Your Eyes (Riverside 673021). Davis (tr), Hugh Lawson (pno), Ice Isaacs (bass), Clarence Johnston (dr). New York, 18/4/52.

EDISON and Davis make a well-matched pair for a relaxed small-group session of the kind we have here: dedicated to a bluesy, positive, warm sort of mainstream jazz.

Both players have had long experience in the Basie school, both have distinctive tones and styles and can swing like the clappers, and both are adept at getting together with other hornmen in a quintet formula.

On this album they are allied to the rhythm group which was working with Edison's quintet at the time, so this is really the Edison band of the early sixties.

MELODY MAKER 1969 JAZZ POLL

IT'S JAZZ POLL TIME AGAIN — time for you to vote in the annual, world-famous Melody Maker Readers' Poll. Make sure your favourite musicians, bands and singers get their full share of votes by filling in the coupon now and sending it to Jazz Poll, Melody Maker, 161 Fleet Street, London, E.C.4. Past winners in the New Star category are not eligible for votes in that category. They are: Britain — Peter King, Brian Dee, Dick Morrissey, Alan Haven, Brian Auger, Ernest Ranglin, Roy Budd & John Surman and Dave Holland. World — Benny Golson, Ray Bryant, Leo Wright, Roland Kirk, Freddie Hubbard, Tony Williams, Albert Ayler, Archie Shepp, Gary Burton and Joe Farrell. Every MM reader is entitled to fill in one coupon.

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RADIO JAZZ

British Standard Time

FRIDAY (22)
4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs), 6.30 p.m. T: As for 11.30 p.m. (daily, except Sunday), 8.5 J: Jazz Unlimited (Fri, Mon-Wed), 9.15 T: As for 12.0 mid. (daily, except Sunday), 9.45 U: Paul Desmond with Strings, 10.30 O: Jazz studio Frankfurt, 11.30 T: Nostalgie (Pre-war bands and singers), 12.0 T: Carl Tjader, 12.5 a.m. J: Underground Music, 1.5 J: Jazz.

SATURDAY (22)
4.2 a.m. J: Finch Bandwagon, 12.0 noon B: Jazz Record Requests (Steve Race), 2.0 p.m. E: Don Redman, 1951-1960, 2.35 B1: Radio Jazz Magazine, 8.45 B1: Jazz Club (Stephane Grappelli, Laurie Holloway Quartet, George Chisham's Jazz Gang, Humph), 10.5 M1: Jazz, 10.20 (3) Dianne Warwick, 11.0 A1: Montoux JF (Ella Fitzgerald, Alan Skidmore), 11.5 E: (3) Ted Heath Ork, 11.30 T: The Big Bands (Benny Goodman), 12.0

T: Duke Ellington, 12.3 a.m. A1: Jazz Scene, 12.20 E: Jazz SUNDAY (23)
9.30 a.m. J: Silhouette (Religious programme featuring pop and jazz groups), 8.45 p.m. A3: Benny Carter (Huggins Panam), 7.50 B1: Mike Raven's R and R Show, 8.45 O: Sweet Jazz, 9.30 T: New York, New York (Pop, folk and jazz guests), 11.0 B1 and 2: Best of Jazz on Records, presented by Humph (B1 stereo at approx 11.15), 12.5 a.m. B1 and 2: Just Jazz (John Dunn), 1.30 B1 and 2: Jazz Workshop (Frank Ricotti Quartet, Mike Westbrook), 12.30 T: As for 9.30

MONDAY (24)
8.0 p.m. A2: Get To Know Jazz, 9.40 E: Herb Geller Combo, 11.0 A3: R and B, 11.35 A3: Free Jazz, 11.30 T: Peggy Lee, 12.0 T: Gw Evans ad his Ork, 12.5 a.m. J: Bobby Troup Show.

TUESDAY (25)
5.15 p.m. M1: Jazz 5.45 B3: Jazz Today in mono and stereo

(Charles Fox), 9.30 E: Herb Geller Combo, 10.30 V: Jazz 10.30 O: Jazz Journal, 11.0 P: Patterson Singers, 11.5 E: Glenn Miller

WEDNESDAY (26)
9.30 p.m. A3: R and B, 10.20 E: (2) Alice Babo, Svend Amussen (4) Juliette Greco (5) Acker Bilk, 11.30 T: Mavis Sullivan and Bob Wilbur, 12.0 T: Gil Evans ad his Ork and MJQ, 12.15 a.m. E: Jazz.

THURSDAY (27)
9.30 p.m. O: Big Band Serenade, 10.15 A3: R and B, 11.30 T: Tony Bennett and Count Basie Ork, 12.0 T: MJQ. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France, 1129, 2.348, 3.448, B: BBC 1.247, 2.350/VHF, 3.464/188/194/VHF, E: NDR Hamburg 369/189, M: Hilversum 1.402, 2.295, J: AFN 547/344/271, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 221, U: Radio Bremen 221, V: Radio Eireann 530.

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AND WORRY ABOUT FLYING TOMATOES

BY BOB DAWBARN

THE release in Britain of the Chicago Transit Authority double LP last August remains, for me, one of the musical events of the year—even though it had taken more than a year for the set to find its way across the Atlantic.

Despite anguished cries from supporters of Blood, Sweat And Tears, I still think it is the most successful of the many recent fusions of rock and jazz forms.

Individually, the group are all fine musicians — Robert Lamm (keyboards, vcls), Terry Kath (gtr, vcls), Lee Loughnane (tpt), James Pankow (tmb), Walter Parazaider (woodwind), Peter Cetera (bass gtr, vcls) and Daniel Seraphine (drs).

Now they are due in Britain for the first time, arriving on December 1, but having dropped the words Transit Authority from their name. Had Chicago's Transit Au-

thority objected to the group using the name? I put the question to Walter Parazaider on the transatlantic phone this week.

"No," he laughed, "we haven't been run down by Chicago buses. We just felt we could identify better with the name Chicago. It identifies us with the place where we learned music although we now live on the Coast."

The group's recent successes have hardly been a case of overnight fame.

"We've been together for three years," explained Walter. "We started out as a group doing Top 40 tunes, although outside a few bands like the Flippers, we were the only ones using horns at the time. About 18 months ago we decided we had to get original tunes and do our



CHICAGO — no war with

own things. We aren't youngsters and, one way and another, we've had about ten years experience of music — I hold a classical clarinet

HUMBLE PIE COOKING IN AMERICA



HUMBLE PIE: locked in hotel rooms.

NEW York took a slice of Humble Pie last week — and liked the taste. The merry quartet followed up their debut British tour, with a trip to America that will prove a great test of their appeal — and their stamina.

For Peter Frampton, Steve Marriott and Jerry Shirley, it is an exciting new experience for them to visit the States. Bassist Greg Ridley has been before, when he was with Spooky Tooth.

So far the experience has been pleasant. Catching up with the group in Washington they were cheerful and confident. Said Steve of their opening in New York: "It's too much I don't know how to describe it without making it sound a load of bull, but we went down very well."

"We did two nights at the Fillmore and two shows a night. People didn't know what to expect from us, because they had never seen us before, and they were not sure of us at first. "We started off with Peter doing 'Take Me Back' a nice country thing. We did 'Shakin' All Over

BY CHRIS WELCH

which we have changed quite a bit over the weeks, and that went down well.

"Everybody said that the Fillmore was a hard audience. But the first night everybody stood up and cheered at the end which was a great big UP for us! You see, we had to open the show and they had Paul Butterfield and Santana topping.

WORRIED

"Santana were incredible. They get a huge percussion thing going with timbales and drums roaring away. It's a bit like some of the things Cal Tjader does. A lot of the people came only for Paul Butterfield, but it turned out they began to dig us and they really liked Peter's guitar playing."

Said Jerry Shirley: "When we had a run through in the afternoon, our amps blew out four times and we began to get really worried. But nothing went wrong on the actual gigs. I thought the audiences were much easier than in England. They didn't have any preconceived ideas about us."

"The thing is, we have all the old excitement of the Small Faces, with Steve who really turns people on, and when they see four little guys blowing such heavy stuff they can't believe it."

"They think we are going to be just a pretty teenybopper scene, then they find out about all our different musical angles."

"What I can't believe about America is the chick scene," said Steve, suitably amazed.

"They've got it all so organised. When one girl gets in, they bring in all the others. It's horrible, it really makes us sick the way they plan things out and infiltrate. We have just stayed locked in our hotels all the time."

LONDON



Blood, Sweat and Tears, says Walter Parazaider.

degree, for example." Walter admits he doesn't really like the Jazz-Rock label, though he adds: "I suppose it does describe what we

are doing in a way. Everybody has a hand in the arrangements, though James Pankow does the writing for the horns. Jerry writes and arranges, with a little help from his friends, and Robert Lamm does too." Why should Jazz-Rock have finally become acceptable?

DIE-HARD

"It has a lot to do with people of both sides," says Walter. "Cannonball Adderley was hip to rock way back and did a lot to pave the way for our sort of music. And so did people like the Jazz Crusaders. A d d e r l e y strove to create a better standard for contemporary music and to get the old die-hard jazz people to take it."

"Then, of course, there was Blood, Sweat and Tears. Everybody keeps trying to make out there is a war between us and they are quite wrong. It's true we were going before them, but they were first on record and they helped to soften things up a little so that it was easier to accept us. Al Kooper is a very good friend of ours and his work certainly did a lot to get things going in our direction."

"Then I think audiences have been educated a little differently over the past year or so. They are becoming used to different arrangements of sound — the kids are catching on to the attitude of the Fillmores, West and East."

Walter agrees that combining brass and woodwind with amplified guitars and organ on stage can produce problems of balance.

"The horns don't end up fighting," he told me, "but there are problems. Now we are using PAs where the sound is mixed so it is fairly easy, but two years ago it wasn't. The trumpet player kept blowing out his chops trying to keep up with the guitars."

It's hard to find obvious influences in the group's music, but I asked Walter if he felt anybody had influenced them initially.

"Well, the Beatles, of course," he said, "and Don Ellis who has been very successful in experimenting with different types of music. And Jimi Hendrix too. All of us in the group have our own idols but the way the music comes out influence-wise it is pure Chicago. At least we hope so."

"What I am trying to say is that we all like different types of music and must each be influenced but when we get together it comes out different."

"When we started cut things were quite different. We started doing original material and felt we had to shove it down the audience's throats. So the cats just looked at us and said: 'What! We've learned to be more relaxed about it now.'"

Chicago are currently completing their second double-album which they hope to have released in January.

I told Walter we were looking forward to hearing the band next month. "Tell me," he said, "From what I've read about Europe they seem to throw tomatoes at you if they don't like you. I hope they don't catch us with too many."

It seems to me a fairly unlikely event.

KAREN YOUNG

on the latest sounds in Blind Date

ANDY WILLIAMS: "A Woman's Way" (CBS).

Andy Williams, is it? He's lovely — very much my kind of singer. He's got the most beautiful, natural voice of anybody I've heard. This song is typical of something Andy Williams would do. It's a beautiful song, but not different enough to be a hit. But I don't know many other people I can sit down to and listen to for hours. But I think he needs a stronger song than this to make the chart.

FATS DOMINO: "Everybody's Got Somebody To Hide Except Me And My Monkey" (Reprise).

I can't imagine who it is — probably the Rolling Stones or the Beatles! This doesn't do anything for me. I like lovely melodies and beautiful words. This is a little bit above me, I can't understand it. So it's Fats Domino. You don't hear much of him now, do you?

LONNIE DONEGAN: "My Lovely Juanita" (Decca).

This is a beautiful song. I love the guitar in this. Oh, it's never Lonnie Donegan! I didn't know it was him. I'm used to Lonnie doing all that skiffle bit. But, of course, he recorded "Nobody's Child"! This is a lovely song. I hope he has a big hit with it. Anyway, he's come back in popularity just lately. I can't remember when he last had a hit. He deserves one.

FRANKIE VAUGHAN: "Hideaway" (Columbia).

I'm being very ignorant. I don't know who this is (she kicks her legs in the air and laughs). It sounds very much like Dennis Lee. So it's Frankie Vaughan! It's a great record, but I don't think it's chart material. It could be if it got enough plays. It's very catchy.

NINA SIMONE: "Save Me" (RCA).

Is this a group? (Karen is told it is Nina Simone). Nina? I thought it was a fellow! I've liked all her other hits. Sometimes you've got to hear a record a few times before you get to like it — though some you can like initially.

Others you have to play three or four times before they get through to you. This is probably one of those songs. I like the beat. It's a good discotheque record.

TRAPEZE: "Send Me No More Letters" (Threshold).

I don't know who this is. It's a nice song and easy to listen to. The harmonies are lovely, but I wouldn't go out and buy it. A lot of other people probably would though.

JUDITH DURHAM: "White Christmas" and "Go Tell It To The Mountain" (from the Columbia "For Christmas With Love" LP).

(Karen is first played "White Christmas") It's not Judith Durham! I would never have believed it. It just doesn't sound like her — but I've never heard her on her own before. There's a lot of vibrato — ever since a lot.

My mother would love to have this. She'd think it was lovely.

(Karen is played "Go Tell It To The Mountain.")

This sounds like "Judy" now. Is it a Christmas album? It should be very popular and sell a lot of copies. My mother will buy one. But I'm a little bit disappointed at the sound on her own. At first, I thought it was Mrs Miller!

GENE PITNEY: "She Let Her Hair Down (Early In The Morning)" (Stateside).

Gene Pitney! This is the first one I've had right so far.



age away, but this brings back memories. It was one of my favourite songs from the Everly Brothers.

It's Bobbie Gentry and Glen Campbell. You can't hear Bobbie very well. I like them both. With the following they have got at the moment this could be a hit.

A lot of very old songs can become hits, but this is so fresh in people's memories, and so closely associated with the Everly Brothers. It may be a miss. I think an old song has really got to be forgotten and then brought back again to stand a real chance.

But I like them both, and I love everything Glen does. I adore him. This is a nice record.

KENNETH MCKELLAR: "Mary's Boy Child" (Decca).

"Mary's Boy Child"! (After first few notes). Harry Belafonte did this. It's become like "White Christmas." It's a good record to put out over Christmas. It doesn't really matter who sings it. Kenneth McKellar has a lovely voice. This will probably sell quite a lot.

JAMES BROWN ("The Best Of James Brown" Polydor LP).

The King of Soul — James Brown! He's fantastic. This couldn't be anything but good, he's just got such a fantastic following and great image. He puts his heart and soul into everything he does. You can tell he really lives his music. He knocks me out.

I love soul, though I never want to sing it. I couldn't anyway. This is the best of all the records you've played. I'd have felt really stupid if I hadn't known who this was!

I'm not mad about him. I don't think it's as good as his early hit songs — things like "24 Hours From Tulsa." That was the best one he ever did. This is not half as good as that.

I know who it is. It's a great record.

BONNY with JOE NOLAN: "Dearest" (Jolly).

I love this kind of music. It's great to dance to. I don't know who it is. But it's another good one for the discotheques.

MURRAY HEAD: "Superstar" (from "Jesus Christ" (MCA-UK).

I like this. But I don't

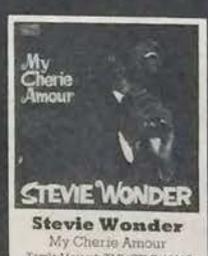
know who it is. It's a great record.

BOBBIE GENTRY AND GLEN CAMPBELL: "All I Have To Do Is Dream" (Capitol).

I'm not going to give my



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"There are some nice chicks you get to meet and talk to, but the groups are really horrible. There weren't many English musicians in New York the week we were there, so we got the lot."

WOMEN

"New York frightened me. We were going to go out for a drink the first night, but there were bad vibes in the bar. All these cowboys saying, 'We've been invaded by hippies.' Washington is much more peaceful and nice."

"We went to a place called Utopia and saw B. King and Steve Miller. There aren't many English bands here at the moment, so we have been bombarded with women."

Yes, it sounds like hell folks. But I'm sure Humble Pie will survive the pioneering hazards of conquering America.

LETS MAKE MUSIC—PART FIVE

BRASS, WOODWIND & REEDS

Close-up on the Jones-Lewis brassmen

THE ROARING, big-band sound of the Thad Jones-Mel Lewis Orchestra is triggered off by a top-class bunch of musicians whose talents have been forged in such diverse company as Stan Kenton, Count Basie and Russ Morgan.

This week, the MELODY MAKER throws the spotlight on four of the key brassmen with the Jones-Lewis band: Snooky Young, Al Porcino, Eddie Bert, and Cliff Heather.

Those who may have missed the recent British dates by the band will be able to hear them when they return in December with Sonny Lester's Jazz Wave Ltd package. Dates fixed at present time were: Manchester (December 12), Royal Festival Hall, London (13) and Bristol (14).

nice he would feel that it didn't reflect his personality any more, and he'd break it up.

"I first played with Stan in September 1947, when he'd broken up the famous and successful outfit which included Vido Musso.

"I left Stan's band fairly quickly, and rejoined in the fall of 1950. At the time we were playing some Shorty Rogers arrangements which were very swinging and enjoyable. But he started to get on to that far-out stuff again, and I quit.

"The last time I played with Stan was in '55, when Bill Holman wrote a new book for the band.

"I really think that could have been one of the greatest bands of all time. But, like all good things, it came to an end — because Stan thought the band was swinging too much and it was getting out of his control.

"In the Forties I alternated between the bands of George and Gene Krupa, and later on I switched between Kenton and Woody Herman. I was with Herman's First Herd alongside Sonny Berman, Conrad Gozzo, Bill Harris, and so on.

"I've also played with Chubby Jackson's band and Elliott Lawrence's orchestra, both of which had my favourite drummer — the late Tiny Kahn. My favourite today is my leader, Mel Lewis, and I'm sure he'd be the first to admit that Tiny had a big influence on his style.

After his final experience with Kenton had ended in frustration, Porcino moved west in 1955 and after a period spent in Miami and Las Vegas he moved to Los Angeles, where he stayed for 12 years.

"During my time in LA I played with the band of Shorty Rogers, Terry Gibbs and Marty Paich, and behind singers like Mel Tormé, Ella, and the Hi-Lo's with Paich's Dekette.

"I've played eight or nine times with Sinatra, including tours of Mexico and Australia, and I've backed Judy Garland and Peggy Lee. You've got a lot more responsibility when you're with a singer — you have to do a good job and knock the rest of the band into shape."

In 1968 there was an opening for him in Buddy Rich's large aggregation, and he worked Las Vegas and later Britain with the band. Again, he has mixed feelings about his stay with the unit.

"Buddy is a real taskmaster, and he works his band very hard. The music is shouting all the time, and it's a fast pace to keep up. That's why his personnel changes so often, because the guys simply need a rest.

"I'm now in the pit band of the show Promises, Promises, and I'm certain it's the best Broadway unit ever. We have Joe Newman, Julian Priester and Chuck Israel, so there's some talent there. We're a really happy situation, and it never gets boring.

"There are so many good young trumpeters around in New York. The musicianship is much better than in Hollywood, and there's so much more happening. I feel that I can pursue my career better in New York, and I've always been concerned with furthering the swing idiom.

"That's why I'm happy to be working with Thad and Mel. They've done really well to keep the band together, because it's not easy to have a band as 'arty' as this one. I just hope we can continue."

— RICHARD WILLIAMS

He plays solos, too, often brief high-register passages, though he handled some ballad chores with the late-Fifties Basie orchestra and is remembered by older collectors for his "Uptown Blues" improvisation on a 1939 Jimmie Lunceford record. But it is as a section leader that he excels.

With the Thad Jones-Mel Lewis band, he again demonstrates the fire and clarity of his lead interpretation.

Thad Jones, speaking about the band, paid Young an unsolicited compliment which could hardly be surpassed.

"Snooky is the greatest lead trumpeter in the world," said Thad. "A fantastic first trumpet player. For me, he's the number one man."

Eugene, otherwise Snooky, smiled unassumingly and explained that he knew the book pretty well by now.

"When they had the first rehearsal of this band, that was me as lead trumpet. I've been there since the beginning."

And what did the Jazz Orchestra mean to Snooky then, and what does it mean today?

"What it meant to me was another kind of work. I'd been on the staff at NBC for some time, so a band like this was something different. You don't get much of this kind of playing in the TV studios.

"I feel the same today. The band is made up of guys who just want to play, more or less. After all that studio work, this type of music keeps you fresh."

Such an outlet is a great advantage to a freelance musician in Young's view. Not only because it relieves the tedium of much of the studio work, but because it keeps a musician's jazz craftsmanship up to scratch.

In the studios there's no real creativity called for, so you're in danger of losing your interpretation. Playing in this band, with the arrangements we have and everything, it keeps you on top of your job.

Studios are all right finance-wise but it's more exciting to play for audiences, and a kick for me to come back to Europe and see people I know. I'm really enjoying this trip." — MAX JONES.

"Micky Mouse outfits" before he settled in a staff job with CBS — where he met Thad.

Years ago, Cliff played regular trombone with Henry Busse, Leo Reisman and Russ Morgan—who had a big hit in the late 'Forties with "So Tired." And more recently he has played with such masters of the plushy orchestral sounds as Percy Faith and Andre Kostelanetz.

But his session work for CBS called for Cliff to play all types of music—from Dixieland to modern jazz. So, as a thoroughly schooled musician, he fits in perfectly with the 100 per cent musicianly outfit he is now with.

"I've only played bass trombone in the past eight years," says Cliff. "I took it up when CBS wanted a bass trombone on their staff. Previously, I had been a high-note man, but I had always wanted to play in the low register. So I thought the bass trombone was right for me."

Of course, the playing technique is quite different. The bass trombone has a much larger bore. At first, I tried using tenor mouthpieces on it, and when I switched back to tenor trombone, I'd use bass trombone mouthpieces. With adaptors, of course. Then finally, I decided to stick to bass.

"These days, the bass trombone has a sort of glamour about it, but I've had to adjust to ensemble playing instead of soloing. But once in a while Thad gives me solos—if he thinks I'm ready for them! He's good enough to say that I'm one of the few bass trombones who can play in time. But then, I sit right next to Mel — so that helps!"

Cliff has been playing with the orchestra on the Ed Sullivan Show for over eight years. His playing experience also covers work with David ("Holiday For Strings") Rose and Duke Ellington.

Now, as anchor man with Thad Jones, he is living proof that a thoroughly schooled musician can fit in with any outfit. One thing Cliff is not sorry to admit: never did play with Guy Lombardo!

But he readily acknowledges that the sweet bands of earlier years included some fine musicians. "Russ Morgan was one such man," he says enthusiastically. — LAURIE HENSHAW.



BERT ex-Kenton man

EDDIE BERT

TROMBONIST Eddie Bert's musical career goes way back to the days of Sam Donahue, the tenor saxist who took over leadership of Artie Shaw's U.S. Navy Band in 1944.

After Donahue, Eddie played with Red Norvo, then joined Charlie Barnet in 1943, with whom he recorded "Strollin'." He next played with Count Basie and Woody Herman before being drafted. "I was with Bill Finegan's Band in the Army," says Eddie.

After that, he was with Stan Kenton. "The Progressive Band that recorded 'Peanut Vendor' and 'Unison Riff,'" he recalls. After a year with Kenton, he again joined Herman — then returned to Kenton when fellow sidemen were Shorty Rogers, Maynard Ferguson and Art Pepper.

Later stints followed with Boyd Raeburn, Herbie Fields and Charlie Mingus. He also recorded with Monk.

Eddie started on trombone as a youngster of thirteen. "I practiced six to eight hours a day," he says.

"You couldn't keep me away from the instrument. I took lessons from Benny Morton, who was with Count Basie, while I was still at school. "I used to sneak off to hear Lester and Dickie Wells, who was also with Basie. Dickie was a beautiful player. He played like Lester! I wish tape recorders had been around at that time." — LAURIE HENSHAW.



PORCINO: countless record dates

AL PORCINO

SOME PEOPLE may have reacted with surprise when it was announced that Al Porcino would be a member of the trumpet section in the Jones-Lewis band.

Porcino is perhaps best known for his various stints with Stan Kenton's orchestra, and for most of the last decade he has resided in Hollywood, appearing on countless record dates in an amazing variety of contexts.

"I like and respect Kenton, but his is not one of my favourite orchestras," Al surprisingly admitted to me. "Although he's the best band-leader you could wish to work for, and he treats his sidemen really well.

"I worked with Stan three times, and every time it was the same thing. When I joined it would be a fine, enthusiastic band, playing good swinging charts. There would be tremendous potential in the band.

"But Stan has made a career of playing new and progressive music, and just when the band got swinging

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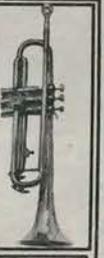
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YOUNG: the greatest

SNOOKY YOUNG

IT is an oddity of jazz audiences, though a minor one, that they are more inclined to admire a musician who stands up often or for interminably lengthy periods to take solos — which may be of indifferent quality — than one who sits tight for most of the evening leading a section with, perhaps, an authoritative conception which influences the entire ensemble.

Snooky Young, born Eugene Young in Dayton, Ohio some 50 years ago, is one of the music's ace lead men, respected for accuracy, flexibility and poise of his first trumpet parts.



HEATHER bass trombone

CLIFF HEATHER

THE MUSICAL background of Cliff Heather, bass trombonist with the Thad Jones Mel Lewis band, makes an intriguing contrast with the type of big-band jazz he is now playing.

For Cliff played with a succession of what are somewhat derisively termed



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LETS MAKE MUSIC—PART FIVE

BRASS, WOODWIND & REEDS



KEN MACKINTOSH



RAY McVAY

TAKE HEART . . . it CAN be done! An example is Andrew who is 16. He was given his first music lesson — on the saxophone — when he was a mere three years old.

Later, he studied piano, and took up drums because he liked to play them. And when organs became popular, he had a crack at this instrument too!

Now—despite his youth—he arranges for, and plays alto saxophone with Ken Mackintosh's Band on broadcasts, and often plays with other leading bands.

Mind you — he has a slight advantage, for his full name is Andrew Mackintosh and he is, of course, son of the famous bandleader.

But whatever the advantages of being steeped in music from birth, it only serves to prove that if one tries hard enough, no peak is beyond reach.

Take for example the schoolboys whom Ken Mackintosh rehearses and coaches each week. They are all pupils of St Joseph's College at Beulah Hill in South London where Andrew studied. It was because young Andrew was at one time a member of the school orchestra, that Ken became interested.

"There are a number of extremely promising musicians in the orchestra today," says Ken. "One of them, Chris Wynne, is an outstanding alto player even though he is only 15. He has on several occasions sat-in with my band on 2nd alto, and has read the pad like a trouper.

"His elder brother Brian (16) is a very fine tenor player — and an arranger too! Either of these two boys could become professional musicians now if they so wished."

High praise indeed from a seasoned handleader and it proves quite conclusively that it is anything but impossible, for young people to reach near-professional standard at an early age!

Once the required standards are reached, there are a number of handleaders who

are always on the look-out for young musicians — particularly brass and sax players. Ray McVay, whose band plays at the Lyceum in London, and is often heard on radio and television, is one of them.

"I served in the Royal Tank Regiment and played around Glasgow before coming to London to seek fame and fortune," says Ray. "Hence I have always had a leaning towards musicians from Army bands — knowing full well that they will at least, have had a thorough grounding in their art."

"And because there are a number of military establishments around London, we often find the boys spending a night-off at the Lyceum — when they take the opportunity of chatting music to myself and the musicians in the band."

"From my contacts with these army musicians I now have a couple of them in my brass section. Sam Woodcock who was in the Horse Guards, was only 18 when he first joined my band on 3rd trumpet. Now — two-and-a-half years later — he is experienced enough to split the lead with Brian Rance."

"Brian too, was in the Royal Engineers band when 14 months ago, he telephoned me, asked for an audition, and quickly took over the lead trumpet chair. My lead alto Ronnie Cockfield was just 20 when he joined me from a northern semi-pro band. He is an excellent clarinet player too."

Which all goes to show that there are still some opportu-

Getting started

nities to join established bands if one desires a future in music. And not only for would-be London musicians.

Mention the names of Tony and Fisher, Greg Bowen and Derek Watkins (now with the Kenny Clarke-Francy Boland band) to anyone in the session world in London — and they will immediately tell you what fine trumpet players they are. And all three of them came from the provinces.

In those same provinces there are a number of young musicians, many of them still at school, who undoubtedly could, if they so wished, go into the profession now — or in the very near future.

Boys such as sixteen-year-old John Barclay who first took lessons from Dave Browning, noted Manchester trumpet-player.

"John came to me as a raw beginner when he was about nine years old," says Dave. "By the time he was 14 he was ready for orchestral or band practice and I haven't actually heard him for two years."

"But I know that he plays with the Manchester Youth Stage Band, has won competitions at holiday camps, and has made a number of solo appearances in cabaret clubs. From his promise when I was teaching him, he will obviously become a very good trumpet player."

Praise again from another tough taskmaster! And the youth orchestra in which John plays (coached and conducted by Alan Gregory) has a number of promising musicians in its ranks.

Graham Ratcliffe, the band's lead trumpet; Raymond Heald who plays bass trombone; John Hallam on tenor saxophone and flute; and alto saxist Robin Mason!

Alan Gregory is a schools music teacher who devotes a great deal of his time to building-up the musicianship of promising youngsters. He is assisted by MM contributor Alan Stevens (also a school headmaster) who assists with the behind-the-scenes organisation.

Yes — there are a lot of dedicated professional men in many walks of life, able and willing to assist would-be musicians to reach their goal. Roger Fleetwood, who plays saxophone and clarinet with the NDO, only last week took over coaching duties for a Student orchestra which has recently been formed at Manchester Royal College of Music. — JERRY DAWSON.

What makes a lead alto

GARY COX is perhaps best known for his work on tenor saxophone with the NDO. But he is also an outstanding lead alto — as is amply proved by his many appearances with the Maynard Ferguson Big Band, both as section leader and soloist.

The MM asked Gary the loaded question — What makes a good lead alto? "While this is obviously a matter of personal taste, I know exactly what I would ask of a sax-section leader. I would want what I can only describe as a modern sound — an edge (but full) cutting tone allied to a punchy, aggressive style. But just as obviously, this edgy-aggressiveness would at times have to be modified according to the particular job on hand.

Leader

A section leader has to have the ability to steer colleagues through all types of orchestration — from out and out up-tempo jazzers, to sometimes beaty, sometime delicate, ballad instrumentals or backings for vocalists.

In other words, a sax-leader must first of all be musician enough to be able to cope with all types of numbers and arrangements.

For my money, the greatest thing that ever happened to the saxophone was — Charlie Parker. He started the modern sound and is perhaps best known as a rebel soloist — a pioneer who brought a new dimension to the instrument and virtually single-handedly created an entirely original style.

But not so original that it couldn't be matched, for I



GARY COX: alto with Maynard Ferguson

can well remember hearing him leading a section on a Metronome All-Stars recording in a manner that was, to say the least, a revelation.

And never forget that the Parker that we knew and still mourn for, was created when he was playing in the Billy Eckstine Band of which Dizzy Gillespie and Sarah Vaughan were both members.

Another great American section leader is undoubtedly Phil Woods, whom I first heard playing on early records by Quincy Jones. Later his easily recognisable style was often to be heard

in all kinds of groups and orchestras, backing stars of the calibre of Frank Sinatra, on recordings.

I understand that it was to get away from this type of section work that brought him to Europe where he could better exploit his solo talent, and it was with a rhythm section that I at last heard him in the flesh at Ronnie Scott's Club perhaps a year ago.

Another that I like a lot, is Ernie Watts whom I heard on Buddy Rich's last visit to Britain — I haven't so far seen or heard the band on its current visit.

Ernie is a very forceful player indeed — very much a section leader of the highest order. And, of course when given thinking of section leaders of American bands, one can never omit two of the real greats — Johnny Hodges with Duke Ellington, and Marshall Royal with Count Basie.

Discover

Anyone anxious to know what makes a lead alto, has only to listen to these two to discover exactly what it is all about.

We have some good section leaders over here too. Bob Burns who is with Jack Parnell's television orchestra is acknowledged as one of the top men. Peter Hughes who was at one time with Ken Mackintosh, is another — whom one often recognises on radio, on television and on records, for his individual style.

And still another fine section leader is Roy Wilton who was at one time a cornerstone of the Geraldine aggregation in its hey-day, and who is still very much in demand around the studios.

Listen

To beginners with ambitions to lead a section I can only say — listen to these (and other greats) and try to emulate them without slavishly copying.

Get among it at every opportunity — among other beginners, the mistakes you will obviously make will not be a matter of life and death — and can be corrected. Always provided that you listen and learn.

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EXPERT ADVICE
BY CHRIS HAYES

Did Kenny Baker come from a musical family and what advice would he offer to the parents of a 10-year-old who wishes to play the trumpet. Mrs. A. Baker, Addington.

Parents should never force a child into music, because it can be purgatory, but if he shows a desire to learn and appears to have the necessary aptitude, allow him to select the instrument he fancies, even if he tries several until he has made his choice.

I had a perfect start, because my father was a sax-clarinettist, my mother a pianist-violinist-vocalist, and my uncle played the tuba! I loathed the piano and violin and was not overwhelmed with saxophone or clarinet but when my uncle gave me a tenor horn and I joined him in the local brass band, eventually taking over on cornet, I found that I possessed a natural embouchure for brass instruments.

When I tried a trumpet and played a bit of jazz, I knew I'd found the instrument meant for me. Once you've done that, the way to get on is to practise regularly, enjoy what you're doing and be eager to progress. — KENNY BAKER.

How can I get the laced H moessian boots worn by Ian Anderson, of the Jethro Tull? — Ken Howe, Co. Antrim.

Only by travelling to San Francisco, which would make them pretty expensive!

What is the amplification equipment used by the Deviants? — Nick Bunbury, Cranford.

Shure microphones, 150-watt Simms-Watt guitar amp, with eight 12 inch Fane speakers, 50-watt specially-built Simms-Watt PA amp, with 16 12-inch Fane speakers incorporating voice cones, Swiss-Echo pre-amp unit.

Tutors

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Harry James Trumpet Method, 27s 6d, FD and H.
Levy's Trumpet Tutor, 4s, Feldman.
A Jazz Style For Trombone by Arnold, 12s 6d, B and H.
Peer International Method for Trumpet parts 1, 2 and 3, each 12s 6d, Southern.
Selmer Elementary Method for Trumpet, 5s 6d, Selmer.
Trumpet Studies by Frank Clarke, 25s, Leeds.
Otto Langley Practical Method for Trumpet and Trombone, each 25s, B and H.
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Clarinet Techniques by Frederick Thurston, 14s, Oxford University Press.
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How America sells music

"CATCH 'em young" sums up the hard-selling attitude of the American music industry.

Whereas good old Britain adopts a somewhat dilettante attitude to the propagation of music, with America it's All Systems Go almost as soon as a youngster has enough wind to blow a trumpet or tuck a violin under his chin without collapsing under the weight.

"Over here," says MIPA director general Phil Cowan somewhat sorrowfully, "the music in schools often consists of little more than half-an-hour's singing lessons in a fortnight."

"In some cases, one battered clarinet is passed around with 12 different mouthpieces.

"Contrast this with the American attitude to music—American children are probably over-indulged by their parents, but this is no reason why British children should be underprivileged.

"American parents seem more prepared to make financial sacrifices on behalf of their children.

"Maybe the fact that the average income is something like three-and-a-half times above that in Britain has some bearing on the matter, but the fact remains that American parents willingly equip their children with first-class instruments.

"It's commonplace to find the youngsters there playing top-quality Olds trumpets and trombones, or Selmer saxophones.

"And the dealers go out of their way to run imaginative rental schemes, whereby parents rent instruments over a period of months. Then, if they want to make a purchase, rental payments are taken into account in the final settlement and credited in full.

"Admittedly, some far-sighted dealers in Britain

have rental plans, but there aren't enough of them.

"Practically every school or student organisation in America has its own band. MIPA won't be satisfied until a similar situation prevails in schools in this country.

"American dealers know that schoolchildren provide a tremendous source of musical instrument sales. Not only that, but thousands retain their interest in music when they leave school. This all helps keep the music business booming.

"American sales methods are more dynamic too. Their salesmen keep in close touch with local educational authorities and see that they are kept fully aware of the latest models and music accessories.

"We are only slowly catching up. But one must remember that the Americans have had at least 40 years' start on Britain.

"On the other hand, Japan realises the importance of musical education. There, musical teaching is compulsory in schools.

"This has already paid off, for Japan is now the second largest consumer of musical instruments in the world."

So is all adds up to this: until the various educational bodies in Britain regard music as an integral part of any school curriculum, and until the mums and dads are prepared to regard their children's interest in music as more than an adolescent whim, Britain must inevitably lag behind in the music-training stakes.

But the form is still improving while men like Phil Cowan and the MIPA Committee are cracking the whip.

And the outcome of their endeavours can only benefit the music business as a whole — and the youngsters who genuinely want to make music their career. — LAURIE HENSHAW.

IAN ANDERSON, the wild figure at the forefront of Jethro Tull, has brought flute to the pop public. But as Ian himself explains his approach to the instrument is anything but orthodox.

"I took up flute because I was just a singer, a pretty mediocre one, and I thought I should do something else mediocredly. I had some money and bought a mike to sing with, I thought I should buy something musical as well and there just happened to be a flute in the shop.

"I carried it around happily for about six months, it is quite a handy pocket size instrument. Then I started to make noises with it and learnt little tunes and things.

BY ROYSTON ELDRIDGE

something, I try and become conversant with it.

"I'm not very conversant with the instrument, all that triple tonguing and singing and playing at the same time, I might be able to do it but I haven't learnt it.

Accident

"Shortly afterwards we formed Jethro Tull, that would be about two years ago this January. It was more or less an accident, I didn't conceive the idea of using it in the group but now the songs have rather built themselves round the flute.

"I don't know whether it's easy or hard to play. Some people say they're hard or it's easy if you've played saxophone or something.

"I'd played a bit of guitar, I had a fair idea about music and so it was relatively easy for me to convert my way of playing guitar and translate it to the flute.

Virtuoso

"I'm not pretending to be a virtuoso on the flute, some of it is well instrumented musically but I'm not in the same class as Roland Kirk. It's not a question of better or worse."

Ian's flute is a dominating sound in Jethro's music. Does this use of the flute have any drawbacks?

"I'm aware of the obligations of using the flute but Martin plays flute as well and he had lessons so his style of playing is very different from mine.

"If we want we can still maintain the use of the flute without me necessarily playing in my style. I can play something else.

Style

"Consequently I don't have an orthodox style of playing. I play riffs in the upper half of the register of the instrument because it gets through. It's a more complementary sound to the guitar.

"Anybody can pick up a flute and buy one of those booklets and learn where to put their fingers. I just figured it out so I don't finger it in an orthodox way."

Handy

"The fact that Martin plays as well is handy we do things together on stage and on record which gives a little bit of variation. We like to hear each other play. It helps broaden your outlook."

How does Ian see his playing of the instrument?

"Most people seem to use the flute as decoration. I play riffs rather in the same way that Eric Clapton plays guitar. He plays with fluidity and has a tremendous rhythm. He doesn't just decorate.

Volume

"That's the way I like to hear my sort of flute playing. Because of the volume we play at, pretty phrases would be lost.

"On the other hand on 'Reasons for Waiting' on the album, the flute is



ANDERSON: took up flute by accident

played absolutely melodically. Usually though I tend to play rhythmically rather than melodically.

Effort

"The flute takes a lot more physical effort to play than a guitar. You have to breathe so hard. A guitar tends to play itself, it drives you rather than you driving it like it is with the flute."

Whether Ian's flute playing is orthodox or not, it certainly gives a distinctive sound to Jethro Tull who are now touring American for the third time.

Album

On their return they record the follow up to their current single "Sweet Dream" and their latest album, a best seller on both sides of the Atlantic.



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Kirk

Did Ian listen to any other flautists before he started playing with Jethro Tull?

"I heard Roland Kirk when I had the flute and before I started playing. The first tune I started to play was one of his, I didn't have any of his albums, I just heard it round at a friend's."

"It's very annoying this comparison with Roland Kirk because he's a serious jazz musician and I'm just learning about music in general rather than being technically able. My playing suits the songs I write.

"I write songs in some way compatible to the use of the flute. If I can't play

Supplement edited by LAURIE HENSHAW

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new pop albums

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HISEMAN: great self-discipline

COLOSSUM: "Valentyne Suite (Vertigo). Superb! A brilliant album which fuses jazz and pop elements into one exciting whole.

The Suite, which takes up side two, has added brass and reeds directed by the New Jazz Orchestra's Neil Ardley who also wrote a string quartet arrangement for another track "Flegy."

Dick Heckstall-Smith plays excellent solos on both tenor and soprano. Dave Greenslade is impressive on vibes and piano as well as organ. Tony Reeves is a fine bass player and James Litherland plays aggressive guitar as well as contributing some of the most interesting themes.

But it is Jon Hiseman's drumming which catches the attention, though he is never obtrusive. Hiseman's great strength is his self-discipline which enables him to harness his great technique for the good of the band. The result is the band swings far more than many a name jazz group.

THE BAND: (Capitol). Jamie Robins Robertson must have a great penchant for earlier, happier days in American history. All his compositions, played here with lovin' care by the band, have a down home, train whistle blowing, country feel, which leaves the listener relaxed and contented. It's probably best to have a jug of wine handy to gain maximum satisfaction for slow tales like "The Unlambful Servant" and when the wine has worked its course, the jigging "Across The Great Divide" or cheerful "Look Out Cleveland" will provoke a good deal of gentle dancing. Their instrumentation encompasses keyboards, guitars, saxes, accordians, even, but nothing is piercing or neurotic. At their best, they have a barrel house boogie quality, rather than electric screaming. A good sound for troubled minds.

CREEDENCE CLEARWATER REVIVAL: "Green River" (Liberty). After ten years of obscurity, Creedence burst on the US charts a year ago with a sound that has kept them there ever since. Strange that nobody hit on the formula before — it's the simplest and yet the most distinctive sound in ages. This third album is the mixture as before, but better. They have honed down their hypnotic Bayou sound to give the perfect edge to John Fogerty's raw, compelling songs. It's the menacing excitement of rock at its unpretentious best, including "Green River" and "Bad Moon Rising." And there's also a beautiful, soulful, rolling song called "Wrote A Song For Everyone," which has echoes of The Band.

HARRY NILSSON (RCA Victor). Nilsson has one of the most distinctive voices on the scene today. An intelligent

singer who manages to sound individual amongst all the sameness that is poured out from every record factory. An entertaining album which includes "The Puppy Song," "Open Your Window," "City Lite," and "Simon And The Amazing Dancing Bear."

ROBERTA FLACK: "First Take" (Atlantic). Those who haven't heard Roberta Flack are in for a pleasant surprise. Firstly, she sings with a power voice, a bit like Nina but a little bit softer and with more flexibility. Secondly she sings powerful songs like "I Told Jesus," "Ballad Of The Sad Young Men," "Tryin' Times," and "Compared To What." Thirdly, she plays hard piano and has musicians like Joe Newman, Jimmy Nottingham, Frank West, Ron Carter and John Pizzarelli on this album. It's absolutely wonderful and simply must be heard. Don't miss out.

MARVA WHITNEY: "It's My Thing" (Polydor). Marva is a graduate from the James Brown aggregation and sounds it. She belts out soul sounds with a ferocity that belies her little girl appearance. Included here are "What Kind Of Man," "If You Love Me," "In The Middle," and "Unwind Yourself."

BILL HALEY: "Mister Rock 'n Roll" (Ember). Can this be the band which launched the drape-jacket generation on an orgy of seat-slashing and rocking in the aisles? Hearing them again, it's hard to believe. These awful honking saxes and that leaden guitar work sounds laughably tame compared with today's sounds. Still, they played an important part in early pop history and this album — which includes all their hits like "Rock Around The Clock," "Razzle Dazzle,"

"Shake, Rattle and Roll" and "See You Later Alligator" — will bring a tear to the eye of many an elderly rocker.

CLARENCE CARTER: "This Is Clarence Carter" (Atlantic). Belated British issue of Clarence's first American album. The blind singer-guitarist is in fine throaty form, but some of the material here is pretty tame compared to his later albums. Produced by Rick Hall at the famed Muscle Shoals studios, it includes his early hits like "Looking For A Fox," "Funky Fever," and "Slip Away." But the stand-out track is a beautiful reading of the country song "Set Me Free," which deserves to stand as a soul classic.

WILSON PICKETT: "The Best Of Wilson Pickett" (Atlantic). Pickett has become the biggest solo soul artist in the world following the death of Otis. This album

proves why. "In The Midnight Hour" — one of three tracks on this album Pickett wrote with guitarist Steve Cropper, is a classic. Several of the tracks are from the soul heydays of 1966 and include "634-5789," "Mustang Sally," "Everybody Needs Somebody To Love" and "Funk Broadway." All 12 tracks were produced by Jerry Wexler and combine to form a package that soul fans shouldn't miss.

PERCY SLEDGE: "The Best Of Percy Sledge" (Atlantic). Sledge is the master of the emotional soul ballad who first emerged in 1966 with a million selling single "When A Man Loves A Woman," the opening track on this album. This along with "Out Of Left Field" and "Warm and Tender Love" are the outstanding recordings of his career. Other interesting tracks include "Help Me," Womack's "Baby Help Me" and Penn-Oldham's "11 Tears Me Up."

GLEN CAMPBELL: "That Christmas Feeling" (Ember). Mr. Campbell's fresh, honest sounding voice just about saves him from submerging in a sea of schmaltzy lyrics and treacly strings-and-chorus arrangements — few new songs here, but mostly it's the same hoary old favourites like "The Christmas Song," "Have Yourself A Merry Little Christmas," and "I'll Be Home For Christmas." Mum will love it.

BOOKER T AND THE MG'S: "The Best Of . . ." (Aton). The Memphis group have long been admired by many pop musicians for their simple, spare, and utterly funky instrumental style. But a whole album of simple riffs — no matter how beautifully executed — gets just a tiny bit tedious. And it has to be admitted that Booker T Jones, though a talented songwriter and arranger, has nothing new to say on the organ. All their old hits are here — but really the band sound so much better backing singers like Sam and Dave, Otis Redding and Eddie Floyd.

HARDIN'YORK: "Tomorrow Today" (Bell). A pleasant album from two nice guys who are also fine musicians. Some people might say that the music on this album is a little meek and watery, but we don't think so. It's gentle pop, basically, and Eddie's songs are melodic and pretty

in the best sense. Percy's drumming is as impressive as ever, and on some tracks, the basic duo is augmented by a variety of instruments.

HUGO: "MONTENEGRO: Moog Power" (RCA Victor). At this point in time, the Moog is for most people just another gimmick to help sell records, and it's no more admirable for that in fact Montenegro doesn't use the machine in any of the diverse ways it was intended, but merely produces peripheral sound effects on tunes like "My Way," "Dizzy," and "Aquarium." The singing, by one Gene Morford, is pretty horrible too.

THE ILLUSION (DoG): The group who made this album must be the ultimate eclectic. They pinch ideas and sometimes whole bits, from Vanilla Fudge, the Who, Dr John, and Hendrix, and this naturally devalues the whole affair. But that doesn't stop it from being good — pounding rock and roll, ideal for a very noisy party it's a bit samey, though.

RARE BIRD: (Charisma). One of the most surprising points in favour of Rare Bird — and they have several — is their ability to "get things together" as the well-worn phrase goes, with the minimum of fuss and the maximum work. They have a two-keyboard line-up, featuring Graham Field (organ), and David Kaffnetti (electric piano). Their compositions like "Leberg" have melodic and memorable themes, and they play with simple sincerity and lack of "instant funk." For a first album Rare Bird is exceptional.

CAT MOTHER AND THE ALL NIGHT NEWSBOYS: "The Street Giveth . . . And The Street Taketh Away" (Polydor). Jimi Hendrix may not be doing much himself playing-wise at the moment, but he has produced a fine rock album with this exciting US group. Side one consists of their own compositions, and there are some delights here like the bouncing "Marie" with some top two-beat pub piano. Side two has a programme of early rock favourites: "Sweet Little Sixteen," "Long Tall Sally," "Chantilly Lace," "Whole Lotta Shakin' Goin' On," "Blue Suede Shoes" and "Party Doll."

Moody Blues

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FOCUS ON FOLK



JUDY: planning to buy land for a commune.

JUDY Collins was fighting off what looked suspiciously like flu when I talked to her at the Mayfair Hotel just before her Albert Hall concert. But I have never seen her looking more serene, more together—to use an over-used hip cliché. But with Judy the cliché came to life again, as she described the new directions her life—and her music—are taking, her film work, and the musicians she is now working with, who include a music graduate, an 18-year-old girl drummer, and a bass player who has worked with Nina Simone and Horace Silver.

"I'm toying with the idea of doing an album of hymns of all kinds, maybe one in French, one in Russian. Why? Because it's beautiful music and it can be done in a very contemporary way. I'm not sure about this but I think it has great possibilities. Musically it could be just terrific." I asked her if this represented any sort of religious experience she'd recently undergone.

"It does in a sense, and I'll tell you how. It represents to me more of a feeling of community. It reflects some of the changes in my own life which tend now to be more towards a communal feeling."

"I and a group of my friends are doing a lot of gathering together and doing some projects together, including perhaps putting together a film. It's kind of reconstructing the idea of how you go about your creative work. Rather than being isolated as I have been in the past, to be more collectively hooked into what's going on with your friends and how they feel about things."

"It may end up being a commune. I would not even venture to say what kind, because very slowly you feel your way through these things, and very gradually develop an idea of how to go about it and where and when and so forth."

"We have some plans now. We're looking at land in Colorado, just thinking about how to go about getting some of it. Joe Holzman of Elektra in fact is involved with us."

"I think that the next album will be a lot more eclectic. It will go back to the approach that I used on 'In My Life.' In that album there was a general tendency to take each song and do with it what it needed whereas with 'Wildflowers' and 'Who Knows Where the Time Goes' there's a general feeling about the whole album. So on 'Wildflowers' everything's orchestrated and on 'Who Knows Where the Time Goes' everything has a country-western flavour of sorts."

"It's the next album, instead of approaching the general form of the album I will take each song and do with it what seems appropriate. For instance, should I do 'Amazing Grace' I'll do it with a chorus of people, with perhaps a quartet of strings, and maybe the next song I'll

do with a funky kind of New Orleans band. The musicians she's using seem to have a lot to do with this."

"On piano I'm using a young guy. It's only his fifth concert with us. His name is Richard Bell and he's absolutely fantastic. I just can't get over what he's able to do. I was very worried about the piano question because I had someone who was great last year, Michael Saul, and he was so wonderful. So when he decided he didn't want to go on the road any more I got really panicky. But we found someone in Richard who is terrific, really good."

"They're a fascinating group. I have a girl who's my drummer, Susan Evans, she's 18, barely 18. She's just out of Music and Art High School in New York, and she's decided to take a year before she goes to college. She's a great percussionist."

"She had a record date the other day on a Miles Davis session playing vibes. She's really fine."

"My bass player, Gene Taylor, has played with Nina Simone for years and with Horace Silver. His background is half in jazz but for instance he knows all the folk things Nina did which is a great help."

"The combination of musical backgrounds is what really makes this feeling of what we all tend to call folk music, whatever that hybrid is. As I worked with the new pianist I realised that the rules are absolutely strict. I mean there really is a form, just like a rag has a form."

"What we do might be the combination of a classical influence with a folk one with a country western flavour to it sometimes with a very blues influence, but it all makes sense, it all interrelates."

"Why isn't she stepping outside of London this visit?"

"Last year we had a tour scheduled and I had to go back to the States because there was a death in my family so I was able only to do the one English concert. But in times before this I've never only done London. I think the only reason for this one is there really isn't the time."

"There's the TV show and the Albert Hall concert and between those things it takes up the time that I have. I have to be back to the States after I finish filming with Tom Jones."

"But I hope on my next visit to go to other cities."

Talking to Judy Collins

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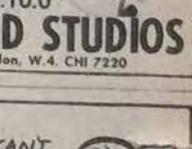
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KARL DALLAS

FOCUS ON FOLK

DORITA Y PEPE, specialists in Latin American folk music, leave London this week for Argentina where they play forty concerts including five major festivals and the National Festival of Folklore. They will also give two concerts in Paraguay, Uruguay and Brazil before returning to England in April next year.

Sunday's guests at the Nag's Head, Battersea, are Dave Lipson and Spanish singer, Maria, John Timpany, who introduces Johnny Joyce and Paul Brett (30), Mike Absalom (December 7), Terry Gould (14), Four Square Circle (21).

The church of St Martin-in-the-Fields in Trafalgar Square, has been holding folk services for many years. But on January 7 they go one step further by opening a folk club, and this could lead to the integration of folk music into the church's scope according to the curate, the Rev Hugh Maddox.

Last Sunday they had the Settlers, and future guests include Martin Winsor and Redd Sullivan, and Tim Hart and Maddy Prior, as well as a controversial singer from America by the name of Suzanne Harris.

The curate told MM that amplification is to be installed in the church's famous crypt, and for the first time in January, an admission fee will be charged in an effort to raise funds and "buy" bigger artists.

Brighton folk singer Peter Carthy has planned a couple of continental tours for early in the new year—but he is seeking a girl partner to work with, Peter, who has been singing professionally for the past year, is looking for someone with a good voice who can play an instrument, and feature both traditional and contemporary material.

Two folk singers who believe in presenting a complete act are Mike Simmons and John Gosling, in their repertoire they sing and read folk songs and plays which they have composed themselves. They play a variety of instruments, including guitars, piano and bongos.

On their forthcoming tour, they will incorporate a light show of coloured slides and effects into their act, designed to complement their music. They are at Stevenson (November 20).

GORDON LIGHTFOOT: "Sunday Concert" (United Artists UAS 29040) Gordon Lightfoot's material has been the saviour of many folk singers in the past. Now United Artists have released an album of the Canadian folk singer featuring eleven of his most beautiful compositions, in concert at Toronto in March, and it does much to capture the nature of Lightfoot and the excitement he generates.

This is truly an album for everyone—a full of nostalgia and all of hope. The first side opens briskly with "The Window Pane" and "The Lost Children," slows for the deliberate "Leaves Of Green," and then comes a medley of two of his best songs "I'm Not Sayin'" and "Molasses Of Darkness," which is obviously so popular with Canadian artists as they are in Britain. After "Apology" the side closes with the well known "Bitter Green," and its beautiful chorus.

"Ballad Of The Yarmouth Castle" is a tragedy in the usual manner, with words reproduced on the sleeve. The eerie "Softly" unwinds itself beautifully while in complete contrast "Boss Man" is a rock and roll send up with equal effect. "Pussy Willows, Cat-Tails" is another slow and beautiful song with a pronounced beat while the concert draws to a spectacular close with the "Canadian Railroad Trilogy."

Gordon Lightfoot, assisted by Red Shea (lead gtr) and Rick Haynes (bass) is at his best in this kind of situation—where he can communicate directly with his audience, and they in turn can reap the benefits from his enthusiasm.

MELANIE: "Affectionately" (Bella 203028) Melanie Sarfka's new album makes compelling listening. All tracks bar one are self-penned and Melanie puts great feeling into her singing. No one can accuse her of copying as her songs are highly sensitive and personal. She drifts right away in numbers like "Tuning My Guitar," "Beautiful People" and "Take Me Home," which are helped by some nice orchestration. This is Melanie's second album, and she could be destined for a big career.

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BILLY EDD WHEELER: "Nashville Zodiac" (United Artists UAS 29050) Billy Edd Wheeler has a very distinctive style, and has scarcely gained recognition for his fine country flavoured songs. Some of the tracks on this are penned by him, while others come from the hand of Don McNeill, who also plays nice Cajun fiddle. "Bow Of Love" and "The Big Put On" come across nicely while "The Chicken and A Country Tune" and "Three Fingered Banjo Pickin' Man" give a pretty general picture of the entire album.

KEITH CHRISTMAS: "Stimulus" (RCA Victor SF 8059) The recording world has given birth to another fine young guitarist and songwriter, although Keith probably won't be too pleased with this album which scarcely does him justice. Keith is backed by musicians from Mighty Baby and a fine steel guitar played by Gordon Huntley. But Keith's voice is lost behind the backing in some of his more involved and intricate numbers. The instrumental "Roundabout" comes over well as does the light-hearted ragtime flavour of "Bedsit Two-step."

GERRY LOCKRAN: "The Essential Gerry Lockran" (Spark SRL 104) Gerry Lockran has been on the scene for a long time, and his latest album gives a nice representation of his style, featuring a set of predominantly blues and occasional country and ballads.

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AT LAST! The Southern Ramblers open their own club "Glooseter," Greenwich, December 5. Watch this space for further announcement.

FISHMONGERS ARMS, Wood Green, Free session with Dave Shepherd Quartet, featuring Stan Craig on piano for Freezy's programme. See foot of column 2.

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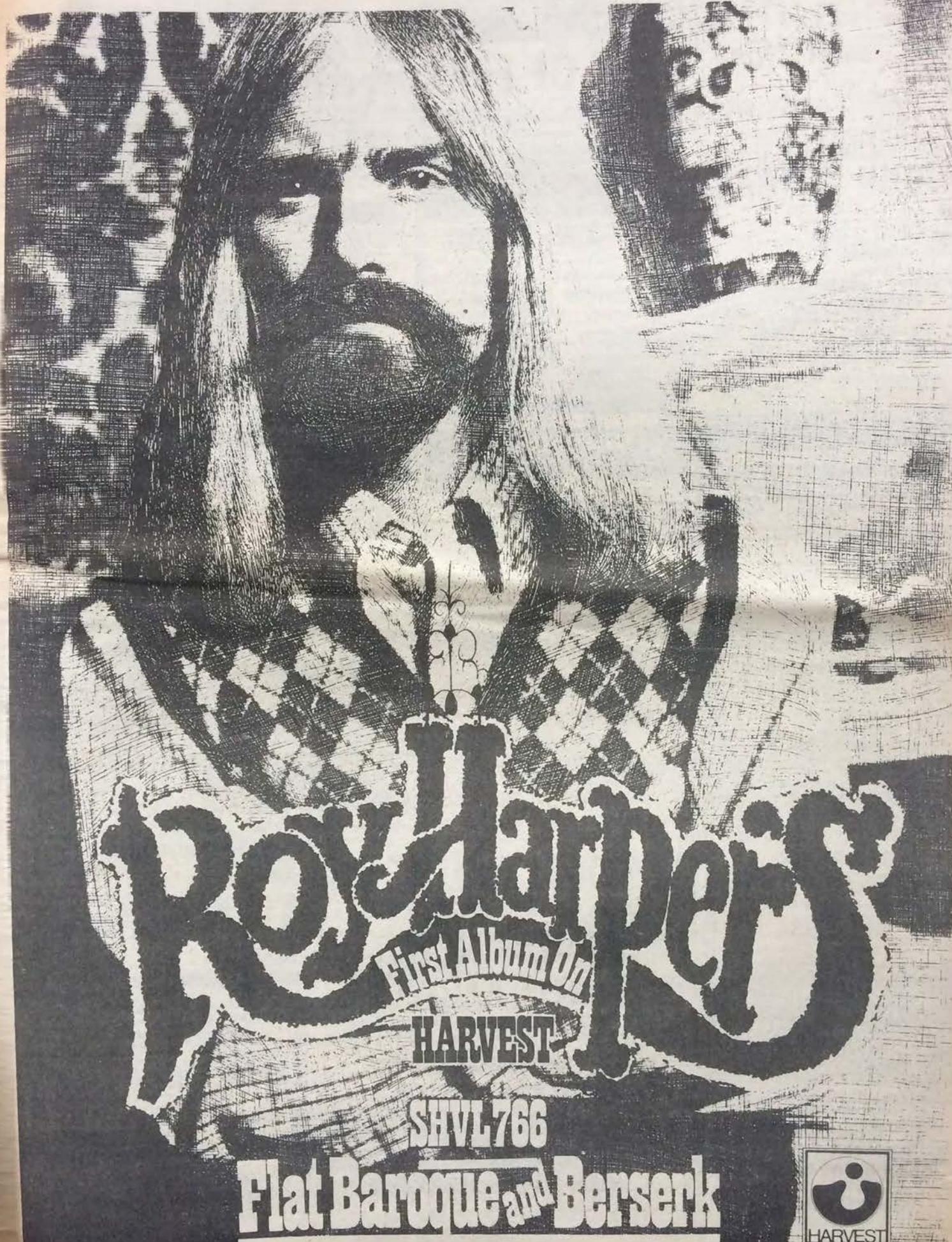
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81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 00, 01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 4

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Scott sings what he feels and about the things that have happened to him but you get these narrow-minded people who don't like the words he uses. They don't like truth, they don't like life because this is life. His life. — DAWN RATCLIFF and friends, Loughton, Essex.

I have heard it many times and still can only catch "He Ain't Heavy, he's my brother" and I feel even with that one line the chances are I might be missing a poignant lyric... am I? — JOHN PADDY CARSTAIRS, Kingston Hill, Surrey.

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Composer

I WAS interested to read of the controversy in your letters page about the composer of the first pop opera — particularly as my own piece "Joseph and The Amazing Technicolour Dreamcoat" has been mentioned among the correspondence.

Surely the first pop opera was, in fact, John Gay's "Beggars' Opera" which was such a success in the 18th Century, rivalled perhaps by Monteverdi's "Orfeo" which hit the scene in 1607.

Both have been revived with success in the last couple of years. I hope "Tommy" and "Joseph" survive as long. — ANDREW LLOYD WEBBER, London W1.

HOW SAD that Jim King has left Family. One can only hope that after his studying he will return and grace us with his excellent playing and receive the recognition he deserves. In the meantime he will be missed by all Family fans. — MO BAWWELL, Ross, Herefordshire.

Mayall

ONCE AGAIN Mayall has done it — he has changed direction and provided us with a crisp, well balanced, exciting sound that has given the music scene a real boost.

What a welcome change from the tortured sounds of Alvin Lee and his mob — what do people see in this vastly over-rated group of musicians.

John has proved that gimmicky ear splitting lead guitar is a thing of the past. — DICK WILLIAMS, Cheltenham, Glos.

I AM beginning to think that groups do not care if the lyrics of a song are heard. I find it increasingly difficult to decipher what is being sung; yet if the lyric is good surely this must increase the interest.

Even the Hollies, surely in the top three of anyone's list, are guilty on their latest and superb number.

Wolf

THAT Wolf sure is the greatest, meanest and biggest bluesman of them all. Come back to Britain again and knock me out with your howlin' — NEIL LATTER, Ewell, Surrey.

WHAT has happened to the Great Awakening? "Amazing Grace" was not widely publicised although it should have been.

I realise that this is a new sound and is still in its infancy but give them a chance. — JULIE HARKER, Pinner, Middx.

LENNON hasn't debased his values at all by writing a song about drug withdrawal. Unpleasant as the subject is, it is a fact and as such is an important social comment.

For the BBC to ban it would be to adopt an ostrich like outlook and totally wrong. — MICHAEL O'SHEA, Watford, Herts.



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