

SINATRA TO SING HERE

WITH
COUNT
BASIE
BAND

FRANK SINATRA and the Count Basie Orchestra are to team up for two London charity shows.

The concerts will be at the Royal Festival Hall on May 7 and 8.

The Harold Davison office, who have fixed the shows, will not be announcing the benefiting charities, the price of the tickets or the date the box office will open until after the New Year.

This will be the first time Sinatra and Basie have appeared together in Britain although they have worked, and recorded, together in the States.

It will also be Sinatra's first public performances in Britain since 1962 when he did three charity concerts.

As reported last week, the Basie Orchestra will also be playing dates in Britain with Tony Bennett, plus solo concerts. The tour with Tony Bennett opens at Manchester's Free Trade Hall on Saturday, May 9. The tour continues at Leicester's De Montfort Hall (10) and Colston Hall, Bristol (19).

Bennett and Basie will also give five London concerts, among them the Royal Festival Hall on May 16.



SINATRA: charity shows

LENNON



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- ABOUT his relationship with the other Beatles
- ABOUT handing back his MBE
- ABOUT refusing the Royal Variety Performance
- ABOUT writing songs with Paul McCartney

CHICAGO IN DEPTH

TURN TO
PAGE 13

STARTS TODAY ON
CENTRE PAGES

Melody Maker POP 30

- 1 (1) SUGAR, SUGAR Archies, RCA
- 2 (6) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla Motown
- 3 (7) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the 1st Edition, Reprise
- 4 (2) (CALL ME) NUMBER ONE Tremeloes, CBS
- 5 (3) OH WELL Fleetwood Mac, Reprise
- 6 (4) SOMETHING Beatles, Apple
- 7 (15) MELTING POT Blue Mink, Philips
- 8 (8) SWEET DREAM Jethro Tull, Chrysalis
- 9 (9) RETURN OF DJANGO Upsetters, Upsetter
- 10 (5) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
- 11 (25) TWO LITTLE BOYS Rolf Harris, Columbia
- 12 (11) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
- 13 (19) WINTER WORLD OF LOVE Engelbert Humperdinck, Decca
- 14 (14) LIQUIDATOR Harry J and All Stars, Trojan
- 15 (10) WHAT DOES IT TAKE Jnr Walker and the All Stars, Tamla Motown
- 16 (17) GREEN RIVER Creedence Clearwater Revival, Liberty
- 17 (12) COLD TURKEY Plastic Ono Band, Apple
- 18 (26) ONION SONG Marvin Gaye and Tammi Terrell, Tamla Motown
- 19 (—) SUSPICIOUS MINDS Elvis Presley, RCA
- 20 (20) BILJO Clodagh Rodgers, RCA
- 21 (29) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
- 22 (18) NOBODY'S CHILD Karen Young, Major Minor
- 23 (13) HE AIN'T HEAVY... HE'S MY BROTHER Hollies, Parlophone
- 24 (—) LOVE IS ALL Malcolm Roberts, Major Minor
- 25 (23) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
- 26 (16) DELTA LADY Joe Cocker, Regal Zonophone
- 27 (24) I MISS YOU BABY Marv Johnson, Tamla Motown
- 28 (21) TERESA Joe Dolan, Pye
- 29 (—) LONELINESS Des O'Connor, Columbia
- 30 (—) TRACY Cuff Links, MCA

pop 30 publishers

1. Writbeck; 2. Jobete/Carlin; 3. Southern; 4. Gale; 5. Fleetwood Music & Harnsongs; 7. Cooksaway & Chynola; 8. Island/B & C; 10. Island; 11. Wurlitzer; 12. Danowski; 13. Ambassador; 14. Donnad; 15. Island/B & C; 16. Jobete/Carlin; 17. Jondora; 17. Northern Songs; 18. Jobete/Carlin; 19. London Tree; 20. Kangaroo/April; 21. Meebeo; 22. Acuff-Rose; 23. Cyril Shone; 24. Donno; 25. Blue Mountain; 26. Alan Keen; 27. Jobete/Carlin; 28. Shaftesbury; 29. Music Associates; 30. Peter Maurice.

top twenty albums

- | | |
|--|---|
| 1 (1) ABBEY ROAD Beatles Apple | 11 (9) KING CRIMSON Island |
| 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists Tamla Motown | 12 (—) TOM JONES IN LAS VEGAS Tom Jones Decca |
| 3 (4) LED ZEPPELIN II Led Zeppelin Atlantic | 13 (14) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues Threshold |
| 4 (3) JOHNNY CASH AT SAN QUENTIN Johnny Cash CBS | 14 (13) HAIR London Cast Polydor |
| 5 (11) THE BEST OF THE CREAM Cream Polydor | 15 (10) SSSSH Ten Years After Deram |
| 6 (8) UMMAGUMMA Pink Floyd Harvest | 16 (12) THROUGH THE PAST DARKLY Rolling Stones Decca |
| 7 (17) NICE ENOUGH TO EAT Various Artists Island | 17 (16) OLIVER Soundtrack RCA |
| 8 (6) THE BEST OF THE BEE GEES Bee Gees Polydor | 18 (—) TURNING POINT John Mayall Polydor |
| 9 (7) THEN PLAY ON Fleetwood Mac Reprise | 19 (—) VALENTYNE SUITE Colosseum Vertigo |
| 10 (5) IN THE COURT OF THE CRIMSON KING King Crimson Island | 20 (19) THE COUNTRY SIDE OF JIM REEVES Jim Reeves RCA |

u.s. top ten

- As listed by "Cashbox"
- | | |
|--|--|
| 1 (3) COME TOGETHER Beatles Apple | 5 (2) WEDDING BELL BLUES Fifth Dimension Soul City |
| 2 (3) AND WHEN I DIE Blood, Sweat and Tears Columbia | 6 (10) LEAVING ON A JET PLANE Peter, Paul & Mary Warner Bros |
| 3 (4) TAKE A LETTER MARIA R. B. Greaves Columbia | 7 (9) FORTUNATE SON Creedence Clearwater Revival Fantasy |
| 4 (7) NA NA HEY HEY KISS HIM GOODBYE Steam Fontana | 8 (—) HOLLY HOLY Neil Diamond UNJ |
| | 9 (8) ELI'S COMING Three Dog Night Dunhill |
| | 10 (6) SOMETHING Beatles Apple |

BEEFHEART, BUCKLEY TOUR SET

NEW YORK, Tuesday. Tim Buckley, Captain Beefheart, Tommy Roe and Tiny Tim are all visiting Britain in the New Year (reports Ren Grevatt).
Tim Buckley is due for a month from February 12; Captain Beefheart returns for a month on March 3; Tommy Roe makes another British visit in February; and Tiny Tim returns in March or April.



BUCKLEY here in February

QUATERMASS

QUATERMASS are to tour Swiss and German clubs in January, and Scandinavia in February. The group are currently recording an album for Harvest.
Their future dates include London's Speakeasy (December 3), Marquee (6), Blaises (8), Lyceum (14) and Mothers, Erdington (27).

COCKER DATE

NEW YORK, Tuesday. Joe Cocker, in New York last week to play the Fillmore with Fleetwood Mac and King Crimson, has been booked for the MIDEM Convention in January.
MIDEM may also star Vikki Carr, who makes another European jaunt in January.

AUGER TOUR

BRIAN AUGER and the Trinity fly to Switzerland on Saturday (6) for a concert in Montreux with Chicago.
Brian goes to the States for three days of business discussions on December 7 and starts a ten-day French tour with a concert in aid of UNICEF in Paris on December 11. The group tours Austria from January 10 to 20 and goes to Sweden from January 24 to 27 before starting a six-week American tour on February 26.

MILLER TRIBUTE

TO MARK the 25th anniversary of the wartime death on December 15 of Glenn Miller, deejay Alan Dell will introduce three special broadcasts on December 13, 20 and 27 on Radio Two.
Devoted to the Glenn Miller sound, they will be featured in Alan's Big Band Sound series. Alan will also feature

Moodies tour

MOODY BLUES returned from a sell-out concert tour of America this week to start a new British tour.
Dates set for the tour include: Manchester Odeon (December 5), Newcastle Odeon (6), Usher Hall, Edinburgh (7), Colston Hall, Bristol (11), Royal Albert Hall, London (12), Gaumont, Southampton (13) and Birmingham, Odeon (14).
Touring with the group will be Trapeze and Timon, the first two artists signed to the Moody's new label Threshold.

a 40-minute programme on Glenn Miller in the Midweek Portrait series on Thursday, December 11 on Radio Four. In this show, Alan will introduce established Miller recordings, plus Voice Of American recordings not generally well known in Britain.

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Stones U.S. tour breaks all records

THE ROLLING STONES have broken all previous box office records on their current American tour.

In New York they had to play an extra concert at the massive Madison Square Gardens after the scheduled three performances had each played to more than 16,000 people and had raked in around 300,000 dollars.

The Stones have also agreed to do a free concert in San Francisco on Saturday (6). Announcing the concert at a press conference this week, Mick Jagger said: "It will be free because we want to do a free concert, except that Ralph Gleason has to pay 50 dollars to get in" — American writer Gleason had attacked the Stones for the high prices of tickets for their concerts.

The press conference was a shambles (reports Ren Grevatt), with TV and press cameramen elbowing reports aside, pressmen jumping on



STONES: free concert

chairs to try to see and hear while waiters ran around in a frenzy trying to get them off the chairs. There was even a shoving match and minor punch-up between a TV cameraman and a long-haired reporter.

WAGON RETURN

BANDWAGON flew home to America yesterday (Wednesday) after a year in Britain during which they did a total of 407 dates.

After a holiday with their families, they return to Britain to continue touring early in January.

VANITY TOUR

VANITY FAYRE, now in the American charts with their recent British hit "Early In The Morning," have been set for a six week college tour of America starting on February 6.

COLOSSEUM LP

JON HISEMAN'S Colosseum start recording their third LP in London this week and plan to spend more than 50 hours studio time on the project. It will be the first time their new guitarist, Dave Clempson, has recorded with Colosseum.

Two members of the Colosseum — drummer Hiseman and saxist Dick Heckstall-

Smith — will play with Jack Bruce at the Lanchester Arts Festival, Coventry, on January 24 as well as appearing with the group.

One-nighters for Colosseum include Leicester College Of Further Education, tomorrow (Friday), Newcastle University (6), Nottingham Boat Club (7), Watford Town Hall (8), Worthing Assembly Rooms (11), Ritz Ballroom, Bournemouth (12), Brunel University, Uxbridge (13) and the Strand Lyceum (14).

MANCINI HERE

HENRY MANCINI flew into Britain on Tuesday (December 2) for three concert dates and a TV appearance.

The concerts are at Birmingham Town Hall, tomorrow (Friday), Palace, Manchester (6) and two shows at the London Palladium (7).

He will be seen in BBC-TV's Cilla Black series on December 16.

CHRISTIAN THEME

THE VIC LEWIS Orchestra and Singers have recorded Paul McCartney's "Come And Get It," the main theme from the film The Magic Christian, for release on the Nems label on December 12.

The flip side is "No Other Heart," the first songwriting collaboration between Lewis, Robin Gibb and Ken Thorne.

ZEPPELIN TO ISSUE STEREO SINGLE

A SPECIALLY edited version of Led Zeppelin's "Whole Lotta Love," a track from their current album, is being rush released by Atlantic on Friday. The single will be in stereo.

Atlantic decided to release the single because of its American success. US disc jockeys played the track from the album and retailers were inundated with orders. Atlantic released it as a single in the States and it raced into the charts.

Manager Peter Grant said: "Led Zeppelin had no intention of issuing this track as a single as they felt it was written as part of their concept of the album."

"They've written a special number which they intended as their first British single which they will be recording this week."

JAZZMAN GOES

YET another top British jazzman is quitting Britain! Ronnie Stephenson, much in demand as a session drummer and previously with Jack Parnell's Orchestra, leaves Britain on December 30 to take up a three-year contract with Kurt Edelhagen.

British trumpeter Shake Keane already plays with Edelhagen, and Jimmy Deuchar has been arranging for the band.

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BEE GEES DEAL



ROBIN GIBB and the Bee Gees have settled their differences.

In a statement released on Friday (28), it was said "An amicable settlement has been reached between the Robert Stigwood Organisation and the Bee Gees with Robin Gibb and Nems Enterprises Ltd."

It said the basis of the settlement included a provision that Robin Gibb relinquished his shares in the Bee Gees' songwriting and publishing companies in return for his release from the Robert Stigwood Organisation.

All previous discussions on the future of the Bee Gees were being held.

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TROJAN LEADS THE REGGAE RACE

Bushkin—Gaillard shows

AMERICAN pianist-singer Joe Bushkin, now in London, will be bringing over Slim Gaillard to sing and play guitar with him when he opens in London early in January. It will be the first British appearance ever for both these jazzmen.

Gaillard, who plays guitar, piano and vibes, is credited with the invention of the

"vout" language. He made his name with Slam Stewart in the Slim and Slam duo of the Thirties but later went out as a single.

Bushkin, who told the MM he is working with the Harold Davison Agency on his London presentation, says he hopes to have two electronic keyboard instruments with him on stage, as well as his Bechstein concert grand.



GAILLARD

In brief

LOU CHRISTIE returns to Britain from Holland and Berlin today (Thursday) to record a Top Of The Pops insert for probable screening on December 11. This Saturday (6) he appeared at Boston Gliderdrome, followed by Princess Ballroom, Manchester (7). Lou plays dates in Glasgow and Edinburgh from December 11 to 15.

Dusty Springfield guests on Rolf Harris' New Year's Eve show on BBC-TV.

Upsetters, Max Romeo and the Cats play a Reggae Festival at Birmingham Town Hall on New Year's Eve.

Rascals fly to London from New York on Saturday (8) to appear the same night at



CHRISTIE: in Britain

Mother's, Birmingham. They then film for the Tom Jones TV show. A nationwide tour is being set up for 1970.

Eddie Grant, of the Equals, flies to his native Guyana on December 13 for a holiday-working trip. He will be away for two weeks.

Peddlers have a new single, "Girly," out on January 2. On January 24 they leave England for three months, playing Australia, New Zealand and Las Vegas.

A new play with music, Who The Murderer Was, by William Dumaresq with music by Hair composer Galt MacDermot, opens at London's

Mercury Theatre on Monday (6).

Blue Horizon have albums by Bukka White and Furry Lewis for release shortly, as well as the "Blues Jam From Chess" and a sampler featuring Champion Jack Dupree, Chicken Shack and Aynsley Dunbar.

Paul McCartney's "Come And Get It" — the theme from the Peter Sellers-Ringo Starr film Magic Christian — has been recorded by Badfinger and the Vic Lewis Orchestra and singers.

Halifax Jazz Society are presenting the Don Rendell Quartet at the Shay Social Club on December 8 at 6.30.

Two previously-unissued tracks by the Beatles and Hollies are featured on a budget album released December 12 on the Regal Starline label in aid of the World Wild Life Fund. Titles are "Across The Universe" (Beatles) and "Wings" (Hollies). Other tracks feature Bee Gees, Cilla Black, Lulu, Cliff Richard and the Shadows, Dave Dee, etc. and Rolf Harris.

Roger Whittaker starts a cabaret season at London's Savoy Hotel on January 12.

Let the Keynsham in

kenny rogers

'Ruby' was barred in one area after veterans complaints'



BY
BOB
DAWBARN

IT must be all that singing about broken wheels that starts members of the New Christy Minstrels peeling off on their own and having smash hits with fairly controversial material.

Barry Maguire did it a couple of years back with "Eve Of Destruction"—and then seemed to vanish from the record lists.

Now, Kenny Rogers has done it with "Ruby, Don't Take Your Love To Town." The central character, most reviewers have assumed, is a paralysed veteran of the Vietnam war.

Kenny put the record straight when I spoke to him on the transatlantic phone this week.

"In fact I found the song on an old Roger Miller album, of all things," he said. "It was written about the Korean war—though everybody has naturally taken the reference to Asian war in the lyric as referring to Vietnam."

The record has certainly given a boost to the career of Kenny Rogers and the First Edition.

"It was one of those lucky things," says Kenny. "We first put it out on an album but a couple of radio stations started playing the track. Then it was banned in one area following complaints by the Veterans Of

Foreign Wars. "Still, other stations played it and once it got exposure the rest had more courage and played it as well."

Though the group are new names to most British record buyers, they have had four albums in the States, and, according to Kenny, write about 75 per cent of their own material.

"We seem to be moving in kind of a different direction than we were when we started out," admitted Kenny. "The record has been something of a transition and has put us into more a contemporary scene."

I asked if he felt that Country Rock was a reasonable description of what the group was going. He didn't seem too happy at the label.

"I'd rather call us contemporary country," he replied. "I know we are usually amplified, but we are acoustic guitars on some stuff. On the other hand, the way seems open for us now to do things in the rock field."

"You know, the odd thing about this success of 'Ruby' is that we have been doing it in our show for two years. Now, after all this time, it

seems it is giving us the chance to go in a lot of different directions."

"Ruby" has taken its time in Britain too. The record was originally released back on July 4 and took over three months to make any real impact with singles buyers.

The follow up, "Reuben James," is already doing well in the States. Kenny wanted to know if it was released in Britain yet. I was able to tell him it was scheduled for release here in January.

"That will tie up with my visit to Britain," he told me. "I'm coming over on January 8 to do some promotional things. I've never been there before and am really glad the record has given me the chance to make it."

I asked if "Reuben James" had as strong a theme as "Ruby."

"It's a different sound, but it's a country lyric again," explained Kenny. "It's the story of a black man who raises a white child. We think it is the perfect follow-up to 'Ruby.' It certainly looks like being as lucky for us."

I wondered who had been the greatest influence on Kenny during his career.

"No doubt about that, Sam Cooke," he said. "He was a big influence on me at the beginning of my career. I listened to everything he did and I guess I tried to copy him quite a lot. But really it was Sam Cooke who made me realise how important it was to have a style of your own."

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THE RAVERS' weekly tonic



JONATHAN KING ABDICATES

BROADCASTING house is draped with black crepe. ITV staffs are wearing black armbands. Rent-A-Pundit are putting cards in shop windows in search of a new instant pop expert. The reason for the gloom? Jonathan King has announced that as of this Saturday (December 6), he is giving up disc-jockeying, pop writing and general pontificating.

The reason? He's 25 on December 6 and feels that is the age-ceiling for "those engaged in the perimeters of the pop industry." Before they start cracking the bottles of champers at the Roundhouse and Lyceum it has to be said that Jonathan will "continue to be creative in all spheres, including composing and producing pop records for himself and others." Well, you can't win them all.

Asked at New York press reception if he was "satisfied," Mick Jagger replied: "Financially satisfied, sexually satisfied, philosophically trying." In reply to "When did you last see Paul McCartney alive?" he came up with: "Just before he married Linda Eastman." You work it out, I can't.

Hamburg's famous Star Club closes on New Year's Eve. Hardin and York will play on the final session . . . Don Fagin of Spirit Of John Morgan now proud father of 618 8oz girl.

Surprise, surprise! Graham Bond didn't show up for the Save Rave at the Palladium . . . Robin Britton slaughtering harmless grouse in Scotland . . . Nice's roadies now known in New York as Blood, Sweat And Beers.

On way back to London from Bournemouth on Sunday, Duke Ellington coach stopped by police looking for escaped convict. When the Inspector jug who they were he asked "Is the Guv'nor on board then?" Seemed he wanted his autograph. N.B. to all police road blocks. The Duke doesn't travel with the band.

Keith Relf's Renaissance and their van broken into last week and lost an amplifier, a PA column and three Orange microphones. A reward is offered . . . First solo disc from Diana Ross will be "Time And Love."

Elvis Presley booked for another live Las Vegas show in January . . . American plans for a film about young revolutionaries starring Grace Slick and Jim Morrison . . . Printers' nightmare: new American group called Mother Tucker's Yellow Duck.

Leonard Bernstein stood behind the amps throughout Rolling Stones New York show and then travelled back with Mick to discuss music in general . . . American bookers encouraged by Stones' tour to hope the Beatles will follow suit.

Donovan and Julie Christie among the guests celebrating American Thanksgiving at Daddy Longlegs' country cottage. Don did a half-hour version of "Season Of The Witch" . . . Prince Philip has written the sleeve notes for an EMI all-star album in aid of the World Wild Life Fund. Stars involved include the Beatles, Cilla Black, Rolf Harris and Harry Secombe.

Two weeks back I mentioned Talk Of The Town's children's Xmas party to which 24 Barnado kids have been invited. Now Philips, Decca and EMI have sent records to Talk's Michael Napper for the party. ABC and ATV have offered films and EMI's Mike Regan has offered to help entertain the kids.

Non-interview of the year: David Frost and Duke Ellington . . . Surprise of the year: Barbara Scott leaving Liberty Records . . . Unlikeliest happening of the year: Ken Howard and Alan Blakley taking Bob Dawbarn to a vegetarian restaurant . . . all those elderly ravers can get back in their bath chairs now the Duke has gone back . . . Deviants using up all their loot sending cards from the States. Latest says: "Our new album has just been banned over here because of the cover and a naughty word in a song."

Back to rock 'n' soul with Delaney 'n' Bonnie

EVEN in 1969 old-time rock and roll can't fail. And the ghostly strains of Little Richard's "I Don't Want To Discuss It" at Delaney and Bonnie's Albert Hall concert on Monday underlined the increasing desire of established pop musicians tired of progression, to return to their schoolyard roots.

Delaney and Bonnie on the first date of their tour with Eric Clapton proved to be a powerful if not outstanding vocal duo following the like and Tina Turner tradition with country overtones.

They are well into soul music as well as rock and the band, made up of Hollywood session musicians with two brass and organ front line were extremely efficient.

Drummer Jimmy Gordon, soaked out an unvarying off-beat and the simple chord patterns of most of the numbers had such a hypnotic effect on the audience they responded by leaping to their feet, cheering and demanding encores.

Simple but effective — as Little Richard says, it doesn't really need to be discussed. You either stamp your feet or nothing.

The first few numbers didn't really take off, but after Eric sang on "I Don't Know Why" the band caught fire and Delaney began piling on the heat. By the time Dave Mason sat in on guitar and "Tutti Frutti" was revived the idiot dancers were on the verge of heart failure. Eric played a few nice bits of guitar but much of the time

(from my hole in the Albert Hall, anyway) he was drowned by Bob Whitlock's organ.

Earlier, Ashton, Gardner and Dyke gave rather uninspiring accompaniment to Pex Arnold who sang beautifully and deserved the flowers presented by DJ Jeff Dexter. — CHRIS WELCH.

BAKER/SEAMEN

GINGER Baker and Phil Seaman proved an interesting and effective combination on Sunday afternoon, when Dallas Arbiter put on their new style drum clinic at Cesar's Palace, Luton.

After a competent opening set from the Cesar's Palace resident band, Phil Seaman was introduced with his new 12 piece big band that he has just formed, featuring Peter King on alto sax.

Phil showed the packed club just a hint of his brilliance but did not take the solo I expected him to. The audience were very responsive and obviously felt, as I did, that it was a real pleasure to see Phil back on stage again.

Then came the high spot of the afternoon when Phil came back on stage and introduced Ginger, who had already caused a good deal of discussion throughout the audience at the vast size of the kit, following a joke from Phil about "the trained octopus in the wings, just putting the fourth boot on."

Certainly for all those who have seen Ginger play before this is not far from the truth and is indeed a compliment to the speed and agility with which Ginger attacks his kit. There was no massive "tour de force" as at the Windsor jazz festival last year. Instead, we saw a restrained set with some very nice complementary drumming from both Phil and Ginger.

No astonishing solos throughout the afternoon but some very fast stick work from Ginger. Adding to a thoroughly enjoyable afternoon, Errol Ince on trumpet and Reg Pettit on bass, and I must mention Kenny Graham who conducted the band. I have rarely seen anyone enjoy themselves as much as Kenny Graham seems to when someone is playing.

A thoroughly good way to spend Sunday afternoon and I hope the rest of the series of concerts is as well supported. — NATHANIAL TORRISI

HARDIN/YORK

ANY doubts as to whether an organ-drum duo is a workable arrangement can be dispelled on hearing the twin talents of Pete York and Eddie Hardin. At London's Speakeasy they produced some interesting sounds that defied the limitations you'd think the instrumentation would impose.

York, a former member of Spencer Davis group with Hardin, is an inventive drummer and as improvisation relieves boredom, this is the strength of the group. Eddie Hardin's organ work was up to his usual high standard and his vocals, especially on Ray Charles' "Down In My Own Tears," were pleasant. They have something original to offer and this, coupled with undeniable technical expertise, makes them worthwhile listening. — ROYSTON ELDRIDGE

BILL EVANS

IT'S NOT get up and go jazz. This was a prominent drummer's verdict on Bill Evans at Ronnie Scott's on Monday.

Certainly Evans' introspective piano style is more sensate than emotive. He bends intently over the keyboard pulling close clusters of chords, weaving complex harmonic patterns that can surely most totally be appreciated by the musically literate.

There were several "shhs" from the more rapt members of the audience at the insensitive noise emanating

from one unappreciative table. But this is always a problem when any artists of Evans' calibre is endeavouring to communicate in a club atmosphere. Even one generally so sympathetic to Scott's.

Bill Evans was supported by Marty Morrell (drs) and Eddie Gomez (bass). Gomez is in the genre of those first-class players America seems to produce in droves. But even his brilliance will never convince me that the bass is a solo instrument.

Blossom Dearie again provided her topnotch music with the disarming charm of a little girl offering a set party piece. She is poles apart from Bill Evans. But she can communicate. — LAURIE HENSHAW.

SAVE RAVE

THANKS to several top stars, the invalid Children's Aid Association benefited from the proceeds of the Save Rave 1969 concert at the London Palladium. Dusty Springfield topped the bill, sang an action-packed set and drew thunderous applause. Tiny Tim, singing through a loud hailer was a knockout on his medley of patriotic songs and proved himself a master showman.

Other artists who gave their best in this good cause were Grapefruit, Karen Young, Magna Carter, the Settlers, Clodagh Rodgers, David Bowie, The Equals, the Gojoss and the Tony Evans Orchestra. — JACK HUTTON

RILEY/OXLEY

HOWARD RILEY'S "Con- volution" is one of those comparatively rare works which bring the compositional theories of Morton, Ellington and Mingus to bear on today's avant garde soloist.

Composed under an Arts Council bursary and premiered at the Purcell Room on Monday night, by the combined Riley Trio and Tony Oxley Quintet, it marks Riley's arrival as a jazz composer in the true sense, not merely as a writer of lines, but as the moulder of a thoroughly satisfying 45 minute group performance.

Using Kenny Wheeler (tp) and flugel, Evan Parker (sop), Derek Bailey (gtr), Barry Guy and Jeff Clyne (basses), Mike Levin and Oxley (drs) plus his own piano, Riley fashioned a work of rich complexity which made much of its impact through the constantly changing densities and relationships within the ensemble.

Opening with a closely-argued theme between the horns it moved into a long passage containing solos by all the

players in a sequence of duets, trios and quartets. Particularly memorable were those of Parker whose fury was spurred by the relentless Oxley and Bailey, who appears never to play a conventional sonority on his instrument.

But for me the highlight was the bass duet which contrasted the violent virtuosic Guy with the melodic more phlegmatic Clyne. In their unaccompanied solos too, they played quite peerlessly.

The performance was brought to a close by a long-lined theme played with such ferocious power that it threatened to set the room alight. Such a memorable work should not go unrecorded. RICHARD WILLIAMS.

SAM PRICE

NOT every day does a veteran American jazzman play in Britain for the first time. So last Friday was a red letter day for a few of the faithful who knew of Sam Price's engagement at London's 100 Club.

Price is a soloist with a solid, orchestral way of playing. As one musician said afterwards: he sounds like a small band on his own. His reputation here has rested largely on his ability as a blues and boogie player but he also commands a robust stride style and is, in general, a two-listed pianist who would inspire confidence in any type of swing combo with leanings to New Orleans, Texas or Kansas City.

At the 100 Club Sammy was accompanied by Mick Fagg (bass) and John Armstrong (drs). After a warming-up boogie he "laid before" us a number introduced by Leroy Carr. It was "How Long Blues," played medium slow with nice attack. The Price trio then presented "St Louis," a "Tea For Two" with some close chording in chunky phrasing reminiscent of Milt Buckner's method, a "See See Rider" with Sam singing, and finally a "Little Rock Getaway" which featured drums and an effective Price left hand. The whole thing took you pleasantly back to the era of jump music, barrelhouse men. Presentation, too, was very relaxed.

Toward's night's end the pianist reappeared to sit-in with Ken Colyer, whose band had played its carefully balanced brand of ensemble jazz to an appreciative audience through the greater part of the evening. Then Alan Price, a friend of his namesake, was called up to finish off an entertaining session with some four-handed blues with Sammy. Cheap at the price was somebody's verdict. — MAX JONES



EVANS: introspective style

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jazz scene

melody maker at the duke concerts

There will always be an Ellington

THERE'S ALWAYS been an Ellington, in my life at any rate, and from the youthfulness of his music and bearing as witnessed in Britain last week, there always will be.

The Duke swept regally past the customs barrier on his arrival at London Airport around 2 pm on Tuesday, looking coolly elegant and even glad to be with us.

Some achievement, in view of the fact that he'd been up and away from Barcelona in the early hours, flown to Paris and then London, and was facing a long hard drive to Bristol for a 6.45 opening.

While the band filed out to the bus — except for Johnny Hodges who was calling loudly for food (but he had old mates to greet him and chauffeur him to the Colston Hall) — Ellington sat relaxed and smiling for the photographers, answering or parrying questions in his best urbane manner, then getting up to embrace various friends.

I received three kisses in Continental fashion, and noticed that my wife was given one extra. "Always four for the bride," Duke has explained. "One for

each cheek."

Asked if he'd composed anything for the lunar landing, Duke shook his head but reminded us that he'd written "Moon Maiden" some while ago. It seems the number is now in the book in a Wild Bill Davis arrangement, and I understand the composer has added lyrics and was recently heard singing them on a radio programme.

On the subject of his sacred concerts he said he was sorry not to be performing another in England; but he had done two on his previous visit here, and he's given three on this present European trip.

The highlight had been the evening before in Barcelona where, Duke conceded, the audience had applauded the sacred music madly.

And so to Bristol, which the band reached shortly

before it was time to hit. Naturally, the opening "C Jam Blues" — which has replaced "A Train" in the batting order — was some half-hour late. But it sounded healthy enough, with solos from Cootie Williams, Paul Gonsalves, Norris Turney and Procope's clarinet.

Then Duke strode on, to very warm applause considering the size of the first-house crowd; and into his "Kinda Dukish" piano introduction to a "Rockin' In Rhythm" which featured clarinet, three altos and two tenors in the reed ensemble and Lawrence Brown, Cootie and Rolf Ericson in the plunger-muted "pep section." Cat did the final high-note honours.

At this time, Duke opened the "A Train," with Cootie on board, and followed with Gonsalves' showcase, sometimes called "Tenor Saxophonic Calisthenics," which was short and very speedy.

Vibrant

A brand new one next — Ellington's "4.30 Blues," slow and pastel-coloured — stated by the clarinets of Harold Ashby, Procope and (on bass) Harry Carney. Russell's vibrant clarinet ran on stylishly over muted brass. Later he told me the number had been in the books only since the band got to Europe. It is one of the best things Duke's favoured him with.

Now "El Gato," once Anderson's salute to the trumpets and now a straight vehicle for him, and a "Black Butterfly" (first recorded by Ellington in '36) which enabled Hodges to roll out his legato mastery. Turney was heard in eight bars of clarinet. Johnny's booting "Things Ain't" came next, brightly swung.

The orchestra, unques-



DUKE ELLINGTON: absolutely happy about the band

tionably weary on arrival, sounded about the least tired band of all time. And the leader, evidently happy to get at the keyboard on this tour, seemed the least tired of all.

Normally I wouldn't mention his age, unimportant in view of the continued superiority of his music, but since this tour was publicised as "celebrating his 70th birthday," which was recognised by a Presidential dinner party and many other tributes, I'll

pause to congratulate him.

The man himself has no time or inclination to discuss the matter, saying: "What has age to do with music?" And you have to hand it to him; he boasts a kind of ageless style and magnetism which is sometimes given to artists of great consequence.

No wonder he's been quoted as saying: "I don't believe in the generation gap. I believe in regeneration gaps. Each day you regenerate, or else you're

not living."

Duke, clearly living, told me he was absolutely happy about the band. All and any rumours about disbandment or impending retirement are so much nonsense, and I'm delighted to pass on the tidings.

To return to the concert; Hodges remained out front for a shuffling melody, with crafty piano in the background, which turned out to be another newcomer, this one titled "Laying Down Mellow."

Duke called for Wild Bill, and the organist came out to play his own "Azure Te," again with blues-tinged alto. A brief drum solo from Rufus Jones and it was time for Davis on "Satin Doll," aided in the highest register by "Wild Cat Anderson."

By now it was clear the interval was delayed. Ellington explained that because of the late start they would play right through, and this in fact became the pattern for out of town concerts — to the consternation of all with thirsts or even drinks pre-ordered in the bar.

It was medley time: "Prelude To A Kiss" on piano, "Do Nothing," Ashby's tenor exhibited on "Just Squeeze Me," Toney Watkins' bass voice introduced on "The Blues" (from "Black, Brown And Beige") and "Don't Mean A Thing," Carney on "Sophisticated Lady" and so on. About the best medley I've heard, because of Duke's splendid piano.

The versatile Turney, a useful man in your corner,

had been playing the missing trombone parts on alto (only Brown and Connors arrived here with bones), and interjecting passages on clarinet, flute and piccolo. Now he turned to tenor to swap choruses and fours with Ashby and Gonsalves on "In Triplicate," an extension of the continuing "Diminuendo In Blue" story.

"Perdido" for Ericson and "Fife" for Turney's fleet flute and a multi-coloured first concert was over, except for Ellington's solo finale, "Meditation," a piece he wrote some three years ago.

Davis, on stage much of the time, and more in the second show, works well with Duke and the band, sometimes sitting out or feeling lightly and other times roaring out in solo. I'm not an organ maniac at all but felt that he added to certain numbers, not all.

The first show was a run-through for the recording crew, which went to work on a similar but longer second concert — marginally better, it was thought. Then a short night's sleep and off to Manchester in the morning.

Missed

Fate struck at the Ducal car on the way and the band, with Mercer Ellington taking over emcee duties, played for half an hour on Wednesday evening before the maestro strolled on to the Free Trade Hall stage.

A blown water gasket stopped the Duke's party, reports Jerry Dawson, but the orchestra played manfully on, "though it required the Duke's presence to light the spark." They played right through without intermission, and decided to repeat the dose at the much better-attended second house, giving what Dawson describes as "more than two hours of non-stop music to a rapturous audience."

At Newcastle on Thursday the fickle finger struck again, removing trumpet powerhouse Anderson after about thirty minutes of the opening show. This again went on without intermission, Ericson playing the leads. Cat was back for the next concert, at which the band played for three hours and received a tremendous hand.

At Saturday's first concert at the Odeon, Hammer-smith (writes Jack Hutton), the band warmed up after a slow start and achieved a beautiful blend of sound in the latter half of the show. It sounded much better than in Prague a few weeks ago, though the brass section still sounds weak in comparison to its performance of a few years ago.

Cat Anderson seems to have to play too much and Cootie Williams doesn't play enough. And how that third trombone was missed.

Top soloists were Paul Gonsalves, Harold Ashby, who has a lovely tone, Carney, Hodges and Cat Anderson.

But the piano player still sounds the most enthusiastic member of the band and his music is, as always, the real hit of the night.

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In memory of Mike Taylor

MIKE TAYLOR, a 30-year-old British pianist and composer of exceptional promise and ability, died last February.

Tonight (Thursday) the London Jazz Centre Society honour his memory with a Mike Taylor Memorial Concert at the London School of Economics, which will consist of several of Mike's compositions performed by a group under the leadership of Dave Gelly.

Taylor's obituary in the MM described him as something of a "mystery man," which indeed he was.

However he was active on the British scene for some years, and besides making two excellent albums ("Pendulum" and "Trio") for Denis Preston's Lansdowne Series, he became known to many as a composer of genuinely original talents.

His death was ironic, as so many are, because after two or three years' existence in very straitened circumstances, he was at the time

of his death on the verge of receiving massive royalties for three songs he wrote which were included on Cream's best-selling "Wheels Of Fire" album. The songs were "Pressed Rat And Warthog," "Those Were The Days," and "Passing The Time" — all with words by Ginger Baker.

Last week I invited some people from the jazz world who worked with Taylor to comment on his talents, and what he might have achieved had he lived.

JON HISEMAN, drummer-leader of Colosseum, who worked and recorded with the pianist in several contexts, said: "In a way, he was well before his time. If he had been alive now, and as fit as he was four or five years ago, he would be having a great impact."

"He always said to me that if he could find someone to play his tunes properly he wouldn't bother to play at all."

"He would rather have been known as a composer, I'm sure of that."

"He started off as a fairly ordinary pianist, influenced

by people like Horace Silver, but he gradually became probably the most remarkable composer of tunes and chord sequences that this country has produced.

"There's a great stockpile of his writing left, and people are just beginning to realise the potential there. He had a very extreme idea of his own direction, and he was always very positive."

"His pieces were very complex and sometimes difficult, and he wrote some classical pieces that were quite staggering."

HENRY LOWTHER, trumpeter with the Keef Hartley Band, and another who worked with Taylor, commented: "I met Mike in 1964 when I was with Jon Hiseman, Jack Bruce, and Lyn Dobson in Group Sounds Four."

"His writing was fantastic; it was so original, and his little compositions were quite perfect and self-contained."

"Funny enough, when I actually played with him we didn't do any of his tunes. That was in the group with Tony Reeves, Ron Rubin, and Colin Allen."

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MANFRED MANN

chapter three



'This is the first time for years that I've been able to go on stage holding my head high and not come off embarrassed'

AUDIENCES who go to hear Manfred Mann Chapter Three had better be prepared for anything — including formless, themeless, chordless, tempoless freak-outs.

But in the jungle of widely varying sounds created by the band there is almost certain to be something for everyone to enjoy, because that's one result of the very liberal policy Manfred and Mike Hugg have towards their new band.

"I like to think that what we're doing sounds different and original," says Manfred, at the same time explaining that he didn't want the statement to sound pompous or egocentric.

Chapter Three have already been described, with some justification, as typical of the new synthesis of jazz and rock. How does Manfred feel about the jazz tag?

Dancing

"I don't think of it as a jazz outfit. We've all got past trying to prove to everybody that we can play.

"The sort of musicians we have in our band don't think of themselves as jazz or pop musicians any more.

"The beautiful thing is that the guys come out of the Archie Shepp side of jazz, rather than the Ben Webster side.

"They're not playing 1950s jazz any more, and Bernie Living, our altoist, says that he doesn't even want to play in a jazz group again.

"His record collection contains albums by people like Pink Floyd and the Mothers, and Mike and I are the same. We

dig Ornette and so forth, but then we might also dig pretty pop songs — after all we've been writing and recording them for years.

"We're trying to put it all together and just play it. In rehearsal today we got into an Albert Ayler-ish thing, with everybody clapping along, and at Bath University recently, where the audience were in tuxedos and long dresses, we played a number on which the whole band freaked out, with no chords or rhythm — just noise.

"And the people dug it — because it didn't last too long and it was just a section of a set which also included rather more conventional songs.

"If we freaked out for half an hour and then walked off they wouldn't have dug it at all, but as part of the set it was fine.

"At the Roundhouse last weekend we even got people dancing to it!

"That's what I like about the album — it has a lot of contrast, and songs like 'Ain't It Sad' and 'Sometimes' are cute

little numbers which take the edge off the rest.

"Out of context they'd probably be ridiculous, but in the album they're right."

Embarrassed

Is he happy with the way the album turned out?

"Obviously there are things one would change or leave out, but overall it reflects what we wanted it to be. We're trying to go in and play without preconceptions."

After five years of pop stardom, is he bothered about the sales of the album?

"Well, obviously one is concerned to a certain extent — and Philips seem to be happy about it, so I am too.

"You know this is the first time for years that I've been able to go on stage holding my head high and not come off embarrassed. For years I've been lying on stage."

How does he feel about being back 'on the road' again?

"Well it's funny, but for a

long time we waited for the moment we could stop touring. Now Mike and I find ourselves sitting in a little cafe at four in the morning eating eggs and chips and really digging it."

Chapter Three's early gigs were not, however, without their hang-ups. Manfred reports:

"We had a lot of problems with the sound to start with. There was trouble with amplifying the brass, and Mike sings very softly anyway.

"In fact to start with the response we got varied according to how good the sound was, but we seem to have it sorted out.

Happy

"And that's what it's all about, now, playing live."

From the tone of his voice, Manfred sounded happy to be back in musical harness. And judging by the way the album is selling, the world seems ready to greet its wailing infant — Manfred Mann, Chapter Three.

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jazz scene

Mary Lou Williams

feels the Spirit

IF THIS YEAR'S Jazz Expo had given nothing else it would have been memorable for affording me another chance to listen to the accomplished music-making of Mary Lou Williams.

More than 15 years had passed since I last saw and heard Mary. It seemed to me, at the Expo concert and at her subsequent BBC TV recording session, that she played an interesting and unusually varied programme with as much skill and swing as ever she possessed.

Whether it was an old blues or rag from her potted jazz history, or a modern uptempo blues dedicated to the late Timme Rosenkrantz, her music exuded shafts of warmth and melodic light that I feared had been all but extinguished on the jazz piano scene.

The lady herself spoke of composition, arrangement, performance as one and the same thing when she was inspired.

"That's why it's impossible for artists to give their best at these festivals unless they have accompanists familiar with them and the music. With the bass player in particular, I need to talk over parts and rehearse for a few days. We had one short rehearsal before going on."

"I was lucky to have Spike (Heatley), a very good player, but if I'd been working with Oscar Pettiford we'd have needed a week beforehand to get really together. Because when I'm feeling right, and there are no distractions or

BY
MAX
JONES

worries, I'm likely to compose right there on the stage."

We heard enough of her improvising streak to confirm that lengthy absences from the profession have not affected Mary Lou's gifts, though her "image" — and therefore her booking potential — has no doubt suffered.

She has all the credentials needed by a Queen of Jazz except acceptance by a young audience to whom her name is an indistinct memory. So I'll roll back the clock for the benefit of younger readers.

She was born Mary Winn in Atlanta, Georgia, but brought up in Pittsburgh, where she learned piano. Her first band experience came with John "Bearcat" Williams, whom she later married.

After a few years with saxist Williams' Syncopators, which she ultimately led, Mary began (in '29) the long engagement with Andy Kirk's orchestra which brought her fame as pianist, arranger and composer.

She turned out number after number — including "Bearcat Shuffle", "Froggy Bottom", "Walkin' And Swingin'" and a big-selling "Little Joe From Chicago" which was a tribute to Joe Louis, not Glaser — and contributed enormously to the band's success and unique sound.



MARY LOU: far more than just a piano player

Later, Lou wrote for Goodman ("Roll 'Em" and "Camel Hop"), Ellington ("Trumpets No End" and others) and such bands as Glenn Gray, Bob Crosby and Tommy Dorsey. She had got re-married, to trumpeter Shorty Baker ("a beautiful player"), and led a band with him.

Then began a long run as a single at the Downtown Cafe Society, during which period she presented her own "Zodiac Suite" at Town Hall and Carnegie. By now, Mary was closely linked with the contemporary jazz movement. She wrote what she described as a pop fairy tale, "In The Land Of Oo-Bla-Dee."

So to older enthusiasts Mary Lou has long been a leading figure in jazz, and the leading female pianist.

Late in 1952 she came to Britain for the first time and stayed some months before deciding to live in Paris. I saw a great deal of her in those years, and came to realise something of her extraordinary talent and outlook.

In London and Paris, during the '52-'54 period, she formed a close musical friendship with fellow American pianist Garland Wilson.

It was of many such friendships, for Mary has always had a reputation for helping and encouraging other musicians, and keeping her ears and mind wide open.

When Garland Wilson died in Paris, in May of '54, it had a profound effect on Mary Lou. It was one of a sequence of events which caused her to reassess the jazz scene and her own life and concluded that something was amiss.

She decided to give up the business, and one night towards the close of '54 left the bandstand of a Paris night club, swearing she'd quit.

And she was as good as her word, for something like two and a half years. Inez Cavanaugh, who was in Copenhagen at the time, remembers that Mary asked her to be ready to sail for home on December 15.

They returned together, and Inez said:

"After I said farewell in New York, I didn't see Mary again for a solid year. She had shut the door tightly, not listening to a note of music or touching a piano."

Looking back, the pianist

sees it as the beginning of a spiritual journey she had to embark on.

Parker's death in March '55, was a further blow. Mary spent hours in prayer and meditation, looking for something outside music. She felt increasingly drawn to religion and became a Roman Catholic, helping musicians who were broke or sick to get back on their feet.

One of the results of this conversion was the founding of her Bel Canto, a kind of one-woman organisation which assisted a number of jazzmen with sums of money and other forms of support.

Another result was the appearance of a number of jazz hymns, masses and composition called "Music for the soul." Fortunately, as I see it, Father John Crowley — a Catholic adviser who once played saxophone — knew the strength of Mary's ability and persuaded her to return to the piano.

In '57 she appeared at Newport with Dizzy Gillespie, and their performances of three "signs" from her "Zodiac" plus a version of "Carioca" were released on the album, "Dizzy Gillespie At Newport." She opened for six weeks at New York's Composer Room in April, '58 and continued to make occasional concert and club appearances. "I've been back, writing and playing off and on, since then," she says.

Today, she gives Dizzy and his wife, Lorraine, a good deal of credit for her return to the jazz world.

"They'd come around and take me out to play somewhere, and help in a lot of ways to get me back in music. Dizzy made me work. He's like that, always thinking about other people. On Louis Armstrong's birthday, last July, he

picked me up from home and insisted on taking me to Louis' party.

"Dizzy helped to send kids to school, and half the musicians who get stranded in Europe, he brings 'em home. One big performer that I won't name was given two thousand dollars by Diz.

Spirituals, masses and the like are much in Mary's mind these days. She composed a "Mass For Peace" — to a text given her in Rome last year after a private audience with Pope Paul — which was performed in the Holy Family Church in Downtown New York in memory of the assassinated African leader, Tom Mboya.

Another of Mary's interests has been reaching poor children in New York streets, through her storefront workshop, and teaching singing to students.

It may look to jazz lovers as though the erstwhile Queen is diffusing her talents too widely, and I for one could wish to see her safely back in a wholly jazz bag.

She is still an original; her style still shows touches of the older blues and big bands traditions in which she was raised; her head is still full of music, and given the right encouragement and the necessary stroke of luck she could prove again that she is the Number One Lady of the Piano.

But we must face the fact that inspiration is where you find it, and at present Mary Lou Williams is sparked by religion. It is part of the song she sings. Nevertheless, her music is unmistakably in the jazz idiom.

As she puts it herself, in a note to her "Jazz For The Soul" recording: "If the heart doesn't fulfil its role, there will be very little feeling or none at all."



MARY LOU: with Eroll Garner (l) and Teddy Wilson

RONNIE ROSS: never been so happy



ROSS: specialist

RONNIE ROSS seems a little sensitive about his relations with the jazz avant garde.

It stems from an interview I did with him a couple of years ago in which he voiced a few doubts about some of the newer happenings. The MM's Mailbag was inundated with letters in the "Who does Ronnie Ross think he is?" vein.

"All those letters kept me awake at nights," said Ronnie when we met for lunch in the MM's local this week. "So if I say anything controversial this time for God's sake don't put it in."

He decided to put the record straight: "All I feel is that all this free improvising together is nothing new. Art Ellefson and I were doing it together 15 years ago. The only thing is that, as we discovered, you have to have somebody taking the lead. We got it off to a fine art and swapped the lead around. Whoever had the strongest melodic line going played lead and the other complimented it."

"Today you get whole big bands trying to play free. I can understand it working for maybe up to a five-piece band. All I'm saying is it's much harder to have a big band, say from 8 to 14 or 20 pieces, all improvising together than it was for the Gerry Mulligan Quartet."

"Don't get me wrong, I'm not against change. I admit that my own playing has changed considerably. But it has to be a natural thing. If people are playing that way because they want to, then that is fine. But if you sit down and say: 'Right, now I'm going to play avant garde' then that will sound contrived and defeats the whole object of the thing."

With the current pre-occupations with new music and new names I wondered if Ronnie's generation of jazzmen were

feeling something of a draft.

"No, certainly not," he retorted. "In fact I feel at last I'm where I always wanted to be. I'm doing exactly what I want to do and earning bread to live by. I can honestly say I have never been so happy with the way things are for me."

"I work with Stan Tracey's big band, I do things with Maynard Ferguson and I have my personal gigs. Incidentally, that sax section of Maynard's is really something else. And Peter King — forget it! I've never heard anything like that before."

"And I've got a recording deal coming off in the new year. I've got ideas for albums. I'd like to do one with a big brass section and baritone and another blending baritone with flamenco guitar."

"Then I have my solo gigs. I admit they can sometimes be a terrible drag, but they are good for self discipline. When you are lumbered with a really bad rhythm section you can either shout and scream or make the best of it. In my younger days I did plenty of shouting and screaming and it got me nowhere. Now I just make the best of it."

Ronnie believes that baritone is now very much a specialist instrument.

"The days have gone when the second alto player got too old and was demoted to baritone," he says. "Today it's definitely a specialist instrument. I don't play alto these days — in fact I don't want to play clarinet, bass clarinet, alto or tenor but unfortunately one has to earn a living."

"I still spend a lot of time practising baritone — I try to get in two hours every day. I do all the major and minor scales and various inversions and dig out the hard bits and keep going over them until they flow — BOB DAWBARN

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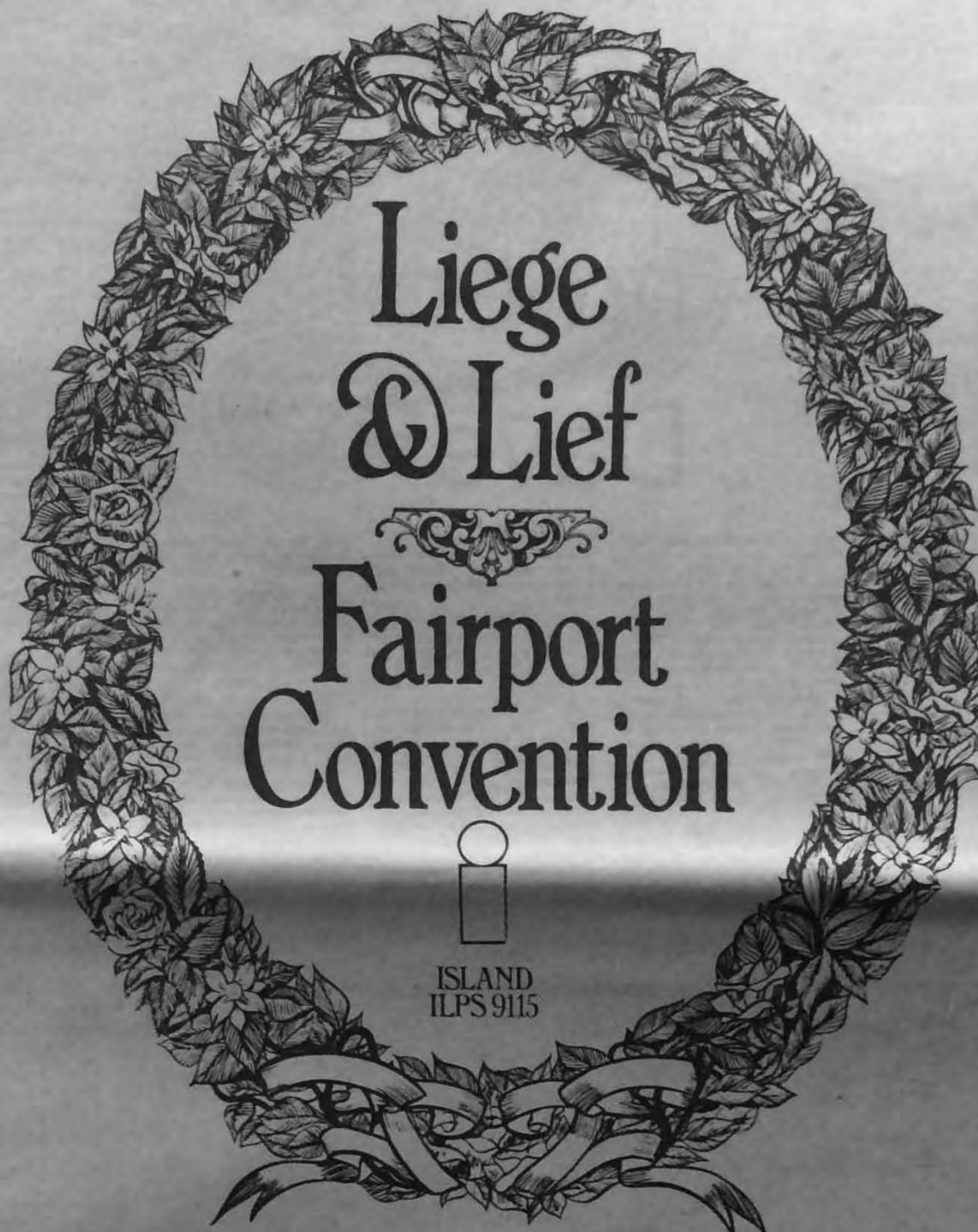
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THE BLUES



DAVE KELLY: blues band with sister Jo Ann

New roads for brother Dave

COCKNEY Dave Kelly, whose career has been spent largely in the shadow of big sister Jo-Ann, is back on his own after spending two years with John Dummer's Blues Band.

But Dave, who is perhaps the finest exponent of the bottleneck technique, and was one of the pioneers of the country blues revival a few years back, is unlikely to be alone for long.

For it is more than a possibility that Dave will team up with Jo-Ann and form a blues band, and he con-

firmed that this was his wish when I spoke to him this week.

The young guitarist had just completed a highly successful tour of Belgium with Al Jones and Ian Anderson, and came in out of the London snow to talk of his blues influences and plans for the future.

Ideas

"The trouble with the Dummers was that we ran out of ideas. The group were booked for two weeks in Scandinavia and we became stagnant. I hadn't written any songs for about three months and couldn't put any enthusiasm into the vocals. So I

suppose it was my own fault really.

"Then the night after I left the group I wrote three good songs. At the same time I really enjoyed doing the tracks for the "Tramp" album, which had Danny Kirwan, Mick Fleetwood, Bob Hall, Bob Brunning and Jo-Ann playing."

Although John Dummer's Blues Band possessed two of the finest young guitarists in the country, in Dave Kelly and Putty Pietryga from Bristol, the group never scaled the blues ranks to reach the front line.

Dave Kelly was undoubtedly the leading light in the group, and reckons that had he stayed, the group could have overcome their problems and got out of the rut. But he

is full of praise for the man who has stepped in — Nick Pickett, who plays violin and a guitar loaned by Peter Green.

Welcome

"I was really enjoying what I was doing before but it's nice to have a rest. I hope to be playing the folk clubs again, doing country blues with a difference. At the moment I'm just taking things easy; in the end, we were so heavily booked that travelling with the group became exhausting.

"In fact I wasn't supposed to go to Belgium. It was Jo's

tour, but she went down with laryngitis, and I fixed up to go instead."

And although Jo-Ann and Dave Kelly have never deliberately worked together, they have often turned up at each other's gigs, and Dave would certainly welcome the formation of a band with Jo singing.

"I certainly like working with her, but she changes her ideas from day to day, and you never know what she intends to do next. I'd like to have some brass in as well. But I doubt whether there will be anyone good enough, who is available at the time," Dave added.

On stage Dave Kelly is a rigid blues guitarist, but outside his interests and

influence are varied. Obviously Robert Johnson, John Lee Hooker and Muddy Waters receive a good deal of attention, but Dave also digs classics, early Ellington, Fletcher Henderson and McKinney's Cotton Pickers among others.

"I want to improve my technique first as I'm not a good guitarist" he stated, somewhat modestly.

"I'm getting a specially built double neck guitar, and since I left the group I've been practising my straight playing rather than bottleneck.

"I'm currently using a Gibson SG Special and an acoustic Harmony Sovereign — but the band have still got my amp. I've also got an old pre war Abbott which I've just had done up.

"In the old days I used to sing harmony with Jo-Ann, and I'd like to feature more arranged singing now. I really dig the vocals of people like Bob Dylan, the Beatles and the Mamas and Papas.

Freak

"In the clubs I shall probably do one set on electric guitar and one on acoustic. It's different in Europe where you can freak out with wild bottleneck, wah wah and feedback. That's what they really need."

Although Dave Kelly started playing the guitar at the age of 10, he didn't really develop beyond the "three chords, strum" until the age of

18. These three chords he taught to Jo-Ann, who then took up the same interest as her brother.

He witnessed the British blues "boom" as an outsider, recalling that in the early '60's, Tony McPhee's Groundhogs, John Mayall and Victor Brox's Blues Train were the prime champions of the blues.

Direct

These bands were featuring mainly Muddy Waters and Howlin' Wolf, with a modicum of Diddley, Chuck Berry material, while groups like the Stones did mainly Chuck Berry material, with the odd heavier blues.

"I'm convinced that the country blues revival evolved from the heavy British blues revival, rather than direct from the original negro recordings. I'm now so far into the blues that I could never leave it alone, and the stuff that I'm writing, although outside the normal framework, is still blues right enough.

"But I'm not altogether happy with my past recordings. I've made contributions to nine albums, and might be able to get one good set out of an amalgamation of all nine."

JEREMY GILBERT

NEXT WEEK

BLUES WITH CLOGS ON



meandering, wandering, bubbling, flowing

Green River

LBS 83273

a new album by Creedence Clearwater Revival



Chicago



SELDOM has a group caused such a stir with a first album. America's Chicago became the most talked about band in Britain on the strength of their debut double album.

Unheralded and unknown this side of the Atlantic until the release of "Chicago Transit Authority," the seven piece jazz-rock combination have provoked comments like: "The most inventive, hardest blowing jazz-rock orchestra I have ever heard."

Before they arrived here this week as part of a European concert tour, business manager Larry Fitzgerald and tour manager Dick Durea, five years with the Beach Boys, talked about the band.

School

"First of all they're all from Chicago. A couple of them were playing in local groups and they all knew each other. Jim Pankow was at school with Walt Perry, the horn player.

"They played in a band called The Big Thing which was working around Chicago. They found Bobby Lamm, the organist, who was studying at Roosevelt University, an dthe last member to join was Pete Cetera who was working in a band called the Exceptions.

"They decided that they needed a bass player so Pete came in. He sings as well, he's got a good voice. This would have been about six months before they came to Los Angeles, about

a year and a half ago. "They'd been working under the name Chicago Transit Authority for five or six months before they moved to Los Angeles. As the Big Thing they were working in terrible places as a show band, wearing suits and doing all the steps.

"Jimmy Guercio, who produced the album, knew them from the early days in Chicago. He persuaded them to start writing their own material and gave them a house and an allowance so that they could work out new material.

"That lasted for about six to eight months and it wasn't until the January or February that they recorded the first album.

"In LA we got pretty well-known, Elmer Valentine at the Whiskey almost kept us alive. He would book us in at almost any time we called him. Bill Graham at the Fillmore was very good too, we kinda talked him into giving us a break and now he loves the band.

"Before the album came out it was hard to get jobs. People bought us on word of mouth. When the album came out it helped a lot. We did Seattle, Sacramento, San Diego and San Francisco with Janis Joplin and Santana who had just started.

"Right after the album

came out we worked several dates with Jimi Hendrix. He'd come up to see us at the Whiskey.

"The first really big concert we did was at the Forum which has a capacity of 18,000—it was packed to the rafters. The reaction was very good."

Larry and Dick — one of the most experienced tour managers in pop — arrived in Britain a week before Chicago to sort out any problems. What has been their biggest problem?

"Our biggest worry is the PA. If it's bad, it inhibits

their performance. The real power of the group comes from those horns so the sound system is very important to us. That's why we like playing at the Fillmore, the sound there is very good.

"Travelling proves very expensive for us. There's a road manager, two equipment managers so that's ten without Dick and myself. What we've done is to set up a corporation which looks after everything. It takes care of all the personal expenses, things like health insur-

ance, and pays the road managers."

Has Larry noticed any changes in the band over the past year and a half?

"They've been getting a lot looser, a lot freer, due, I think, to the acceptance of their music. Before they were very paranoid about it, they'd say — 'gee, I sure hope you like us.'

"When they first moved to the coast and saw the competition, they stiffened up for a while but now they're enjoying themselves more."

"They don't really know

what to label themselves. they're enjoying themselves what they want to do. It's just uniquely theirs.

"The influences are varied — Jim Pankow is jazz oriented, and Terry Kath, who I think is going to emerge as one of the best guitarists in pop, is blues oriented. If you're going to call them anything, it would be jazz-rock-blues-symphonic and so on."

One of the group's biggest influences is producer Jim Guercio who had gone to music class with some of them at DePaul University. Guercio had been one of the early Mothers Of Invention, a hit songwriter for Chad and Jeremy and had produced the Buckingham and Blood Sweat and Tears.

electric piano, piano, vocals) who studied piano and composition at Roosevelt University and is one of the prolific writers in the band. He's been playing for eight years.

TERRY KATH (guitar, vocals) has been playing for eight years and is another of Chicago's prolific writers.

WALT PERRY (Woodwinds) earned a degree from DePaul in orchestral clarinet and studied with woodwind players in the Chicago Symphony.

LEE LOUGHNANE (trumpet, flugelhorn) studied at DePaul for two years, at Chicago Conservatory College for two years, and they played with several Chicago rock groups and big bands.

PETE CETERA (bass, vocals) began playing accordion at 12 and then worked with several groups the last six years with the city's top rock band.

JIM PANKOW (trombone) studied at DePaul and Quincy college before playing with the Bobby Christian and Ted Weems orchestras, Bill Russo's Chicago Jazz Ensemble and his own jazz quintet. Writes much of Chicago's composition and does the brass arrangements.—ROY STON ELDRIDGE.

Community

Guercio calls Chicago a "creative community." The members of the community are:

DAN SERAPHINE (drums) who studied percussion at DePaul University and was there with Chuck Flores, an ex-member of Maynard Ferguson and Woody Herman bands. He has been playing for 11 years.

ROBERT LAMM (Organ,

IN TIME OF WAR, songwriters nearly rupture themselves in the dash to be first in the firing-line with a batch of patriotic songs calculated to keep the boys in good spirits as they march off to the trenches.

Mopping their fevered brows, the Tin Pan Alley whizzkids dash off such timely masterpieces of prose as "What Did You Do In The Great War, Daddy?" "Praise The Lord And Pass The Ammunition," "We're Gonna Hang Out The Washing On The Siegfried Line" or—going back to the days of pith helmets—"The Boats Have Got My Daddy." But it would seem odd for such songs to make the chart these days. One would imagine that blase youth—who wear medals and military uniforms as though they were the trappings of clowns—would laugh songs of these sentiments off the music map.

But there's always the exception. Into the MM chart last week came "Two Little Boys." A song about the Crimean War—and revived, no less, by a man who was born a good many

years away from the battles of Sebastopol. To wit, Rolf Harris.

One thing is certain; no zealous songplugger dashed after Rolf Harris with this song. It came about this way:

"I was on four months' working holiday around the Northern Territory of Australia," says Rolf. "It was during a party at the Eldo Tracking Station that I met Ted Egan, who was working for the Aborigine Welfare Department.

"We were having a sing-song after the meal when Ted said he knew a song his father had taught him that would be just great for me to feature on my TV show.

"He then sang 'Two Little Boys.' I listened, said 'Oh yes' and that was that. I just couldn't see myself singing it. It seemed such a babyish type of song,

A sort of joke, really.

"Then, when I had sung it a few times, I found it sort of got under my skin. So I got Ted to put it on tape so that I could bring it back to Britain.

"Stewart Morris, producer of my TV shows, seemed keen on my doing it. So I brought out my tapes. You know what? I found I had erased the damn thing—over-recorded it with something else! I was absolutely furious.

"The only thing to do was to phone Ted Egan in Australia. I only just caught him. He was about to move.

"Anyway, he sang that song to me over the phone and I held the microphone to the phone and taped it across 13,000 miles.

"At £3 a minute, it cost about £9—but it was well worth it.

"I featured it for the first time on my TV show

I hadn't intended to record it, but we had so many requests from viewers, I just had to.

"Now it's in the charts, and it's exciting, isn't it? But this is the type of song I can get involved in. I like a story-song—and something that is a bit out of the ordinary.

"I can't just zing pop songs. I've got to believe in the thing I'm singing. And a song that tells a story is just my meat.

"This song was written in 1903, but it is about an incident in the Crimean War. I thought we might be able to get Ted some royalties on it, but when we contacted the Performing Right Society, we found it is still a copyright song."

Rolf Harris is not laughing any more about "Two Little Boys." For it already looks like bringing him another big hit.

Rolf's war song



ROLF Crimean song

To date, he's had a pretty good quota. They include "Tie Me Kangaroo Down Sport," "Sun Arise" and "Jake The Peg." "Sun Arise" was the biggest in Britain; "Kangaroo" the biggest internationally—being recorded in many other countries and by many other artists.

Time will tell whether a forgotten song about a forgotten war will rival Rolf's previous chartbusters.—LAURIE HENSHAW.

Jody Grind

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Transatlantic
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UPSETTERS

The story behind 'Django'



UPSETTERS: record named after Western hero.

FIVE JAMAICANS with such colourful nicknames as Scratch, Oney, Reggle, Family Man and Capo have upset a lot of wise-aces who said reggae was strictly for the birds.

Appropriately enough, they're called the Upsetters. And for the record they were christened Carlton Barrett, who plays drums; Alva Lewis (gtr.); Aston Barrett (brother of Carlton, bass); Glen Adams (organ), and No. 1 man Lee Perry, singer and arranger.

BY LAURIE HENSHAW

Ask why Lee is known as Scratch, and he says: "The first record I made was called 'Chicken Scratch.' Ever since, I've been called Scratch."

Ask the others how THEY got their nicknames, and they fall about in paroxysms of laughter. It's all very "in" and somewhat mystifying.

But there's nothing mysterious about the name Upsetters. It means just what it says. Explains Lee Perry. "We set out to upset everybody. And we did just that."

Lee is speaking musically, of course. He emphasises that the group's adroit blend of melody with a heavy beat is just ideal for kids to dance to.

"And they're learning fast how to dance to reggae over here," says Lee, with the understanding of a man who obviously knows how people should move to music.

What was mystifying — until Lee clarified the matter — was how the Upsetters came by such a title as "Return Of Django."

Those steeped in jazz lore might reasonably believe it is some sort of tribute to Django Reinhardt.

Far from it. The Upsetters seemed collectively perplexed when the name of the late and great gypsy guitarist was thrown at them.

Their particular Django it appears, is a hero they saw in a Western film back in Jamaica. "We all like Westerns," says Lee enthusiastically.

Despite the furies of snow that were falling at the moment, they also dig Britain.

Though they hadn't had much chance to see much of it, having been here only a week, Lee, who had arrived earlier, said he hoped to settle here.

Back home, he produced records before launching out on his own.

"I'd made enough records for other people," says Lee. "I thought it was time to do something on my own."

Already, the Upsetters have produced a follow-up to "Django." It's called "A Live Injection."

Lee explained that the title was inspired by the injections people get before they have an operation. One wonders what he'll come up with next.

But titles don't really matter while you can produce hits. And the Upsetters obviously have found the formula for this.

And even though reggae may be dismissed by some as more suited to a skinhead hop than a Festival Hall concert, there may be a lesson here somewhere.

Perhaps it is that jazz is basically dance music. Get back to the roots, and people respond. They even buy your records and give you a hit.

Perhaps the Upsetters won't be the only group to tip up the avant garde apple cart.

THREE YEARS ago an unknown singer recorded what was to become one of the greatest soul ballads of all time.

It was a sound that put singer Percy Sledge and the small town of Sheffield, Alabama, on the soul map.

Before that first Sledge single "When A Man Loves A Woman," the important soul music was coming from four centres—Detroit, New Orleans, Muscle Shoals and Memphis.

Detroit was the base for the Motown sound; the Stax explosion was under way in Memphis through Otis Redding and Sam and Dave; Allen Toussaint and Marshall Sehorn were producing the New Orleans sound with Lee Dorsey and Betty Harris; and Muscle Shoals was adding its own distinctive sound.

"I come from Leighton which is just a few miles away from Muscle Shoals but I've made all my records at the Quinvy studios in Sheffield, Alabama," Sledge explained before starting his second British tour this week.

"I'd done some singing in High school and I was with a group called the Esquires which used to do a lot of work in the colleges in Alabama. I hadn't really thought of singing professionally, I was thinking of playing pro baseball or football.

"I'd heard about Quin Ivy and he'd heard me sing one night. I went over to see him and he liked the way I sang. It all started from there."

Ivy and Marlin Greene teamed up to produce "When A Man Loves A Woman." After the session, they sent the tapes to Atlantic's Jerry Wexler who decided to issue it. It went on to sell over two million copies around the world.

"I wish I could get myself another one like that. They're trying to get another 'When A Man Loves A Woman' or 'Warm And Tender Love' for me at the moment. I'm hoping they come up with the right song pretty soon.

"I'm doing quite a bit of writing myself now which should be released during the next year or so, but I'm a bit scared of doing anything with it at the moment. I want to make sure that it's right.

"I did the arrangement for 'When A Man Loves A Woman,' it was written by a couple of other guys. That song was something that came out of what really happened to me.

"I arranged 'Out Of Left Field,' which a lot of people think of as my best, with Dan Penn. He writes some great tunes, he wrote 'It Tears Me Up' before 'Out Of Left Field.'"

This is Sledge's second trip to Britain. He was first here two years ago with the Sam and Dave Soul Explosion tour in 1967, a trip he didn't enjoy.

"That was a bad tour for me, I was sick, I had some kind of stomach trouble and wasn't really at my best. That's why I've been looking forward to this trip to show the people what I can do.



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—ROYSTON ELDRIDGE

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GAS & ELECTRIC

BAND
 Fred Glickstein (guitar, vocals)
 Jerry Goodman (violin, guitar)
 Jerry Smith (bass)
 Ron Karpman (drums)
 Rick Canoff (tenor sax)
 Tom Webb (tenor sax)
 Frank Posa (trumpet)

ORIGIN
 Chicago

MUSIC
 Free-form rock with influences: blues, jazz, gospel, country, "the sun, moon and stars." Like every group you've ever heard and a group you've never heard.

PHILOSOPHY
 "Music is for all the people. We're doing a thing with the people. When we're ready the people are ready cos we're the people."

BAND
 Carlos Santana (vocals, guitar)
 David Brown (bass)
 Gregg Rolie (vocals, keyboard)
 José Areas (conga drums, trumpet, timbales)
 Mike Shrieve (drums)
 Mike Carrabello (conga drums)

ORIGIN
 San Francisco

MUSIC
 A new dimension of blues and rock - translated and transmuted into Latin and African rhythms.

PHILOSOPHY
 Santana's aims, to make people feel good, give them "music to make love by - raw and basic." Results - crowds on their feet, police on the stage turning off too much electricity.

BAND
 Ed Cassidy (drums)
 Mark Christopher Andes (bass, vocals)
 John Locke (piano)
 Randy California (guitar, vocals)
 Jay Ferguson (vocals)

ORIGIN
 West Coast

MUSIC
 Advanced rock, jazz, folk . . . "The music as a reflection of emotion is our form of communication and love with the universe."

PHILOSOPHY
 "We want to bridge the gap between all kinds of music . . . between all ages, all races, all kinds of styles. What counts now is not 'authenticity' but quality."

BAND
 Charlie Allen (vocals)
 Brent Block (bass guitar)
 Frank Cook (drums)
 Tom Marshall (guitar)
 Glenn Schwartz (guitar)

ORIGIN
 Los Angeles

MUSIC
 "Strictly the blues. We never played popular hits of the day. We starved a lot as a consequence, but we refused to play any other music. It's called livin' the blues."

PHILOSOPHY
 "What's important is that the band is not only a musical thing but it's five different cats living together . . . Five more different and divergent personalities could not be conceived of - a Jew, a Christian, a Black, a Greaser and a WASP. What we have learned about one another in the year and a half that we've been together as the PG&E is: No matter how different we are in philosophies and life styles, the common denominator between us is the music."

THE SOUND OF THE SEVENTIES 



FLOCK
 The Flock (S)63733



SANTANA
 Santana (S)63815



SPIRIT
 Clear Spirit (S)63729



PACIFIC GAS & ELECTRIC
 Pacific Gas & Electric (S)63822

chicago | janis | laura | johnny

BAND

Don Seraphine (drums)
Robert Lamm (organ, electric piano, vocals)
Terry Kath (guitar, vocals)
Walt Perry (woodwind)
Lee Loughnane (trumpet, flugel horn)
Peter Cetera (bass, vocals)
Jim Pankow (trombone)

ORIGIN

Chicago, where else!

MUSIC

Jazz-rock, blues, symphonics... no comment from the band, see why below.

PHILOSOPHY

A "creative community" that lives together (small wood-frame houses near Hollywood Freeway), works together (strict rehearsal schedules, writing seminars, discussions), plays together. Interested not in tags, titles, talking about music, but only in the "truly musical experience."

JOPLIN

ORIGIN

Port Arthur, Texas.

MUSIC

Blues singing in a style unparalleled. "A mixture of Leadbelly, a steam engine Calamity Jane, Bessie Smith, an oil derrick, and rotgut bourbon, funnelled into the 20th century somewhere between El Paso and San Francisco"... thus Rolling Stone described her voice.

PHILOSOPHY

"My music is not a cerebral trip. It's nothing without the guts. I don't worry about whether it's musical but did it get off... I just want to feel as much as I can. It's not wise always but it's super-valid and maybe it's much wiser. It's what 'soul' is all about."

NYRO

ORIGIN

Bronx

MUSIC

Her voice, her piano, her songs (Nyro, pronounced 'Nero' writes them) together make clear, cool rock and blues. Can be sweet, can be raucous "like snaps and pops, crystals and jingles."

PHILOSOPHY

"I just try to tell the truth. I give my soul to that piano, and I want to get past all the garbage and find the jewel."

WINTER

ORIGIN

Beaumont, Texas

MUSIC

"... the swingiest... white blues singer to come out of the South in years." "... a hundred-and-thirty pound cross-eyed albino with long fleecy hair playing some of the gutsiest fluid blues guitar you have ever heard."

PHILOSOPHY

Twenty three years dedicated to the blues - "Soon as I could walk and talk I was singing and playing" - developed professionalism in Chicago - "I didn't know at the time but I played with a lot of good people" - bloomed into stardom when on stage at New York's Fillmore East he's acknowledged "a fountain of vintage blues."



CHICAGO
Chicago Transit Authority

(S)66221



JANIS JOPLIN
I Got Dem Ol' Kozmic Blues Again Mama

(S)63546



LAURA NYRO
Eli & The Thirteenth Confession

(S)63346

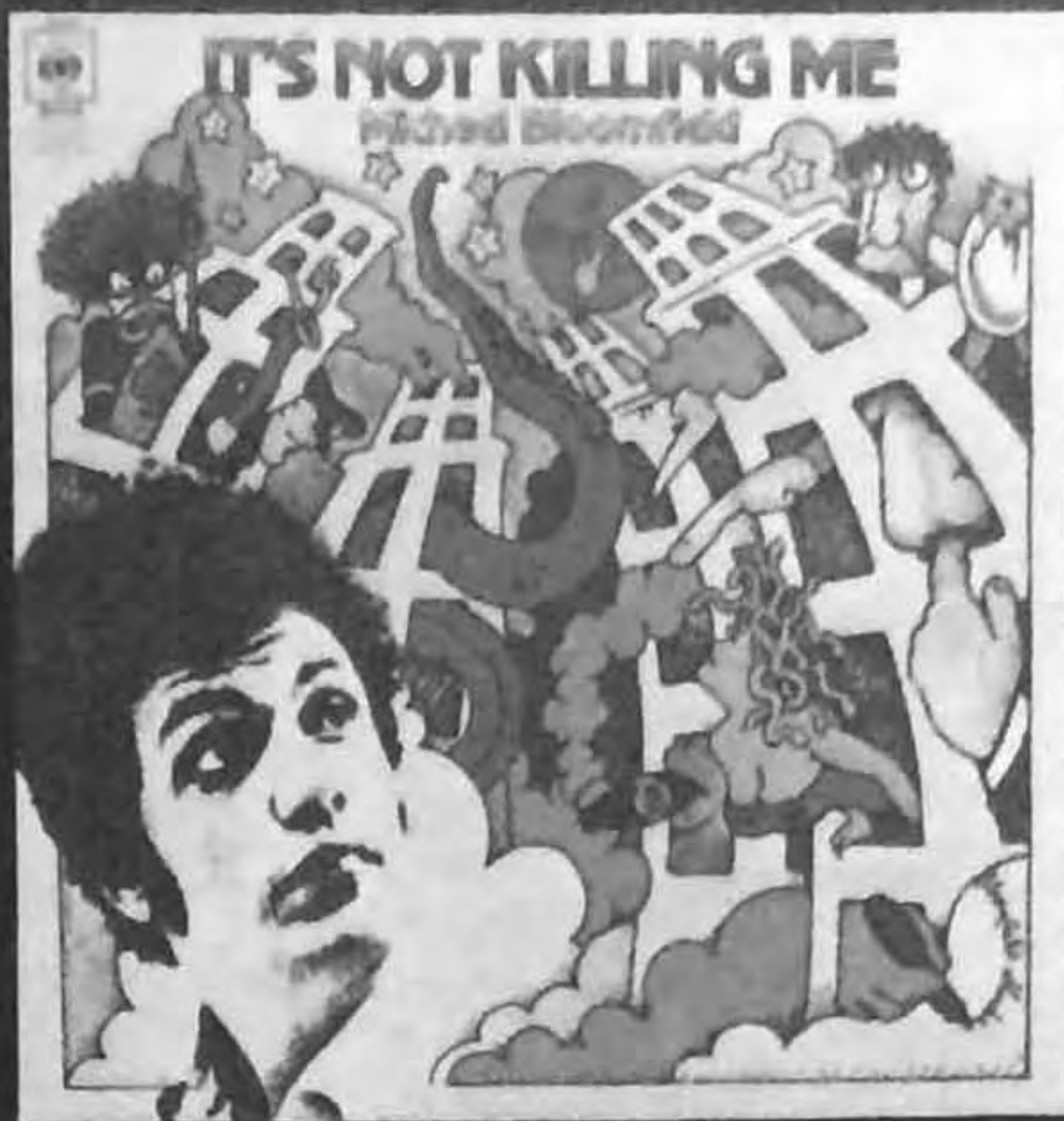


JOHNNY WINTER
Second Winter

(S)66231



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Dr. Byrds & Mr. Hyde (S) 63545

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MOBY GRAPE
Truly Fine Citizen (S) 63698

CHRIS WELCH reporting, with a little Alp from his friends

Swiss rolling and rocking with Yes

MONT BLANC is still standing. But much was shattered in Switzerland last week as YES took the country by snowstorm.

SHATTERED: One group, three roadies, two journalists and one promoter, known throughout the Alps as Swiss Chris, the John Peel of Basle.

SHATTERED: Thousands of Swiss fans who discovered Yes to be one of the finest groups Britain has ever exported to the Common Pop Market.

The group celebrated their first year together with a hectic and often hilarious tour of the land of cuckoo clock rock and the MM team of Welch and Wentzell was with them 24 hours a day, observing the worry, excitement, hustle and sheer slog that is the extraordinary life of a group "on the road."

The travelling band is a circus-like existence, where mountains of amplifiers and instruments replace the tents that have to be erected for the show every night, and a blurred chain of hotel rooms replaces the cruising caravan.

And the Yes circus was put through an endurance test as they covered hundreds of miles by jet and Cadillac, through snow and ice.

Yes are a happy group of gently extrovert ego-less supermusicians. The feeling and work they put into every number is matched by a cheerful and essentially adult attitude towards the business of making music.

Snow

They accept the rigours of you with good spirit and are determined to enjoy themselves, whatever the weather and business men are doing. John Anderson (vocals), Tony Kaye (organ), Peter Banks (guitar), Chris Squire (bass) and Bill Bruford (drums), set off on their promotion trip in an atmosphere of trepidation.

The year's first snow had started to fall — right on Basle airport and the news flashed around the bar at Heathrow European Terminal. "A glass of Boozo the Wonder drink, I think," said Tony when the cool, clinical lady announcer revealed Basle was probably cut off from the rest of the world, and only a madman would dare land.

She actually said: "Flights may be diverted to Zurich," but in the event our BEA Trident battled through and our captain was given a round of applause from British passengers as we landed in the white hell of Basle.

Guarding and guiding us from gig to gig was Swiss promoter Chris Schwegler, quickly nicknamed Swiss Chris. He arrived at the airport in army uniform and long hair. Even hippy promoters are liable for military service in neutral Switzerland.

The first concert was in a small, over-heated theatre with seating arrangements that

would not be allowed in Britain. But it was a great success with the disarmingly enthusiastic fans.

It was not their best performance however, as Yes had to play over two hours without a break and some of the solos became over-worked.

During a brief rehearsal they worked out a new number to feature John and Peter on acoustic guitars called "Number 14 Bus." The rest of the group shouted abuse from the back row of the stalls. "It's bloody Nina and Fred!" yelled Tony. "Bring back the stripper!" bellowed Bill. "There's a pig loose in the theatre!" announced Peter.

At each gig the band played better and better. They have several strong points — a magnificent sense of timing, drama and a proper understanding of the power of taste and excitement. Peter, John and Chris make a beautiful harmony musical team and John Anderson has one of the most expressive musical voices on the group scene.

Boaters

Pete Banks' guitar work is always inventive and unique and on the few occasions when the band get into lengthy individual solos, his compare favourably with the best of the heavy mob.

Chris Squires, the tall, quietly smiling bass player with a penchant for straw boaters and an eskimo coat, obtains a fiendishly fat sound that rocks somewhere between John Entwistle and Jack Bruce.

Bill, the ever cheerful drummer — "if it's good enough for Charlie Parker, it's good enough for me," is a jazzier who loves Yes and will cheerfully talk about drums and the band at the drop of a practice pad.

This incessant practising has paid off, for his bright, accurate, intelligent drumming is a powerhouse and mainstay of the band.

Tony Kaye on Hammond, helps to make Yes sound like

a big band. While irritated by some equipment problems, the languid off-stage lotus-eater becomes a madman at the keyboard, arms flailing, hair flying, great thundering chords contrasting with delicate passages played with cunning skill.

They make a marvellous band, and it was a shame some of their appearances were restricted to chic expensive night clubs, village halls and a late afternoon concert in Montreux Casino.

But at each gig they earned an ovation and at Solothol they played brilliantly and tore into an audience seated at wooden tables, drinking Coke.

Clever

Between gigs the band talked about the tour — and their aims.

"I went to art school and when I was 20 I thought: 'The pop life for me, I'll be a millionaire by the time I'm 25,'" said Tony.

Said Bill: "John is pouring out new numbers for us to play, but we don't have time to rehearse. Usually he writes a tune and we listen to the tape and take it from there. We use complicated arrangements that can be great, or they can baffle an audience. 'The Prophet' has about five changes of tempo and key changes before the singing comes in. I suppose it is very easy to be too clever."

"Never mind — it's tough at the top. Day Four of Yes Expedition — going gets tougher. Our roadies have stumbled out into the snow."

"It's been a great year for the band. Yes are getting more adult and less likely to break up. We have got to know each other and our abilities."

"This tour has really been a promotion for us. You can't really earn much money on the gigs because the country and the audiences are so small. We are primarily here to sell the LP. The last album is so old it is out of date."

"We are a band that plays songs. I don't play a drum solo and the only long instrumental is on Peter's 'I See You,' which is completely free and makes a good contrast."

"We are content to eat good albums and play good gigs. We are happy enough. We could dye our hair green and drop our trousers on stage, but we want to try and project excitement, personality and quality."

We bid farewell to Yes in the beautiful lakeside town of Montreux at 6 am having gone 24 hours without sleep after a final act of revelry in a medieval cellar known locally as the Museum Club and unofficially as the Monastery of Labour.

"Steady on," said Peter when Tony appeared besieged by Rhine maidens.

"Well you've got to laugh," said Tony. "Or you get frost-bite."



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JON LORD of DEEP PURPLE

on the latest sounds in Blind Date

MANFRED MANN
CHAPTER THREE:
"Travelling Lady" (from the Vertigo LP V03).

I have no idea who it is but it sounds American. That brass is great and that was a nice intro. Who is it? Manfred! I've read a lot about how this would surprise me and it has certainly done that. I always got the impression that Manfred was a guy playing pop who really wanted to play jazz, but this doesn't bear that theory out. I think he has got a great sound and the electric piano was fabulous. I liked that very much.

TOM JONES: "Without Love" (Decca).

Where's the big sunset that goes with the introduction. This just isn't my sort of stuff and I feel sure I've heard that chorus line before. But you can't put the guy down because that is really selling a song. I, personally, find the intro a little bit embarrassing — I never like talking on records, it always reminds me of "Deck Of Cards" and that horrible thing that's out now about the guy waiting at the hospital.

LITTLE RICHARD: "Good Golly Miss Molly" (Speciality).

This takes me back to my youth club days. It's the man himself. I hope this is a massive hit, I love it. It swings like the clappers. It's beautiful. I met Richard after we did a gig in the States. I went to this club and he did all the bit about "There are some real friends of mine, here tonight — the Deep Purples."

I was the only one there and had to stand up in a



big spotlight. Later I went back to his hotel and spent the night talking. He was fantastic. Unbelievably conceited and yet beautiful with it.

KEEF HARTLEY BAND: "The Dansette Kid" (from the LP "The Battle Of Northwest Six," Deram DML1054).

It's a nice tempo. I don't know what the drummer is playing but it is not enough. They are using a lovely rhythm but not using it right, it's cold. Definitely English. The guitarist could tune his guitar a bit better. Who is it? Keef Hartley — you are joking? This can't be representa-

tive of the album because I've heard a couple of the tracks and they were great. I've also seen them on stage and the singer has a great voice. We played with them in Essen and they were a really swinging, tight, nice band. Sorry Keef!

THE FLOCK: "Introduction" (from the CBS LP S63733).

I haven't heard this, but I know it's the Flock because we played opposite them at Cedar Rapids. They are a fabulous group, in fact one of the finest groups I have ever seen on stage. The only reason I am disappointed in this is that it

isn't as good as they are in person.

But this is beautiful, it really is. I hope people listening to this don't think they are rather a pretentious group because on stage they are wild, mesmeric.

BOB DARIN: "Sugar-Man" (Bell).

Sounds like Bob Darin, your friendly, neighbourhood singer. This is one of your computer songs — you put in the ingredients at one end and hope that out at the other end will come instant commercial things. It's as boring as a weekend in Halifax. Pity, I always liked him as a singer.

JOHNNY OTIS: "Country Girl" (Sonet).

Not my cup of tea at all. I don't know who it is but I've heard that riff 20,000 times which is more than enough.

MELODIANS: "It's My Delight" (Trojan).

I always feel as though I'm being taken for a ride when I listen to this stuff. Give me the record — I want to see if I can get it into the Thames from here.

ARRIVAL: "Friends" (Decca).

There are so many songs with that sort of beginning and that sort of chorus line. I don't think this sort of thing ever gets into the chart — now watch it rocket up to number one, folks. I'm sorry, but there is just nothing special about it.

JIMMY SMITH: "Back At The Chicken Shack" (from the Blue Note double LP "Three Decades Of Jazz — 1959-1969," BST89904).

It's "Chicken Shack" — the number, not the group. The sort of thing you hear on Night Ride. Strange, the drummer sounds as if he was in the next studio. Who is it, John Patten? No, wait a minute, it's Jimmy Smith though he sounds rather restrained here. At one time it was more important to me than anything in the world to play like this. Then I got a Hammond organ and found out I could play other noises on it too.

SOUNDS NICE: "Sleepless Night" (Parlophone).

It's Sounds Nice isn't it? That's a very nicely recorded organ. It's quite pleasant. It's the sort of thing you hear on Continental radio all the time. I don't think it will be a hit — it was the dirty version that sold the clean version of their last one. But I quite like this, it's pleasant.

THE DAUGHTERS OF THE CROSS: "The Lord's Prayer" (Chapter One).

The intro sounds like Delius. It doesn't sound like Delius now. We've had the Highway Code on a single so I suppose we might as well have the Lord's Prayer. What I want to know is who gets the royalties?

I suppose they did it with a great deal of belief and everything so there you go. I'm always a bit wary of this sort of thing. Somebody goes into a studio to do something with a great deal of belief and the whole publicity machine gets going behind them. It makes me uneasy.

CUBY AND THE BLIZZARDS: "Appleknockers Flapoussa" (Philips).

I don't like that at all. It's somebody trying to be terribly groovy. I can just see them going into the studio, stripping of their pin stripe suits and putting on their groovy gear to make the record. Take it off it's awful!

JOHN

THE return of his famous MBE may have been the starting-point of a new era for John Lennon—an era in which he feels freer to talk about all that has happened to him in the past seven years of Beatledom.

It is an undeniable fact that the four Beatles have grown further away from each other over the years, and as this happens the truth about their early days is coming out.

To some, the revelation of this truth represents the unnecessary shattering of a beautiful myth, the exploding of a fairy-tale which depicted the group as the Fab Mop-tops, ever-ready with a handy witticism or a hummable song.

But to John Lennon, this opening-up is a vital step. Having lived within the legend for so long, he can maintain it no longer without being inconsistent.

And honesty is undoubtedly one of John's main qualities. It makes some people squirm and write outraged letters to the newspapers, but it should be given a long-overdue welcome for the rare quality it is.

Last week I spent some time with John, during which he told me the truth about the early days, the current relationships within the Beatles and his consequent need for independence, and a host of other subjects.

We begin with the group's rise to fame, and John's feelings about the way it was achieved.

"In the beginning it was a constant fight between Brian (Epstein) and Paul on one side, and me and George on the other," he told me.

"Brian put us in neat suits and shirts, and Paul was right behind him.

"I didn't dig that, and I used to try and get George to rebel with me. I'd say to him: 'Look, we don't need these suits. Let's chuck them out of the window.'

SELL OUT

"My little rebellion was to have my tie loose, with the top button of my shirt undone, but Paul'd always come up to me and put it straight.

"I saw a film the other night, the first television film we ever did. The Granada people came down to film us, and there we were in suits and everything — it just wasn't us, and watching that film I knew that that was where we started to sell out.

"We had to do a lot of selling out then. Taking the MBE was a sell-out for me.

"You know, before you get an MBE the Palace writes to you to ask if you're going to accept it, because you're not supposed to reject it publicly and they sound you out first.

"We had a lot of sell-out... Taking... a sell-out..."

PART ONE OF
A NEW SERIES
by RICHARD
WILLIAMS

"I chucked the letter in with all the fan-mail, until Brian asked me if I had it. He and a few other people persuaded me that it was in our interests to take it, and it was hypocritical of me to accept it.

"But I'm glad, really, that I did accept it — because it meant that four years later I could use it to make a gesture.

"We did manage to refuse all sorts of things that people don't know about.

"For instance, we did the Royal Variety Show once, and we were asked discreetly to do it every year after that — but we always said 'stuff it'.

"So every year there was always a story in the newspapers saying: 'Why No Beatles For The Queen,' which was pretty funny, because they didn't know we'd refused it.

Now—'Live Peace From'



"TORONTO WELCOMES THE PLASTIC ONO BAND" — "ONE, TWO, ONE, TWO, THREE, FOUR, WELL IT'S ONE FOR THE MONEY, TWO FOR THE SHOW, THREE TO GET READY AND GO CAT GO SO DON'T YOU STEP ON MY BLUE SUEDE SHOES" —

That, if you hadn't guessed already, is John Lennon bringing it all back home at the Varsity Stadium, Toronto, last September.

The occasion was the first, and so far the only, live appearance of the Plastic Ono Band, which this time consists of John, Yoko, Eric Clapton, bassist Klaus Voorman, and drummer Alan White. The entire show is available on an Apple LP called "Live Peace From Toronto" (CORE 2961), released tomorrow (Friday).

Paradoxically, although John is the only Beatle on the set, the first four of five tracks give us perhaps the best available memorial to how the Beatles sounded in their hey-day at the Cavern and the Star Club.

Besides "Blue Suede Shoes," the first side includes "Mousetrap," "Dizzy Miss



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AND YOKO

had to do a lot
 ...ing out.
 ...g the MBE was
 ...-out for me"



'Brian put us in neat suits!'

"That show's a bad gig anyway. Everybody's very nervous and uptight, and nobody performs well."

"The time we did do it, I cracked a joke on stage. I was fantastically nervous, but I wanted to say something, just to rebel a bit, and that was the best I could do."

"Was there, in fact, anything at all that he enjoyed about the years of Beatlemania?"

BIGGEST

"Oh sure. I dug the fame, the power, the money, and playing to big crowds. Conquering America was the best thing."

"You see we wanted to be bigger than Elvis — that was the main thing. At first we wanted to be Goffin and King, then we wanted to be Eddie Cochran, then we wanted to be Buddy Holly, and finally we arrived at wanting to be bigger than the biggest — and that was Elvis."

"We reckoned we could make it because there were four of us. None of us would've made it alone, because Paul wasn't quite strong enough, I didn't have enough girl-appeal, George was too quiet, and Ringo was the drummer. But we thought that everyone

from Toronto'

Lizle, "Yer Blues," and "Cold Turkey," and all have that sweaty, funky feeling which harks back to the days of the Chuck Berry revival.

The band hadn't a chance to rehearse before the performance, but the songs come straight from the inner recesses of their collective memory, and the shrilling guitars and thunderous drums make a beautiful nostalgic trip.

"Give Peace A Chance" is also yelled out, with audience participation, and Yoko stars on the second side, which has two tracks: "Don't Worry Kyoko (Mummy's Only Looking For Her Hand In The Snow)" and "John John (Let's Hope For Peace)."

The first is bowled over a solid half-remembered riff, while Yoko really lets go on "John," above a stream of feedback and free-form sounds.

At the end Yoko really freaks out and the amplifiers are left whining (sounding, if I may say so, remarkably like the so-called "black" sides of the "Wedding Album") while the players leave the stage.

Toronto must have been a nice place to be on September 13.

would be able to dig at least one of us, and that's how it turned out."

When John returned his MBE in protest against Britain's involvement in the Vietnam and Biafra conflicts, he added: "And against 'Cold Turkey' slipping down the charts."

Does that mean that "Cold Turkey" is a specially important record for him?

"Yes, because it's MY record. When I wrote it I went to the other three Beatles and said 'Hey lads, I think I've written a new single.'"

"But they all said 'Ummm . . . arrrrrr . . . wellll' because it was going to be my project, and so I thought 'Bugger you I'll put it out myself.'"

"That had happened once before, when I was wanting to put 'Revolution' out as a single, but 'Hey Jude' went out instead."

Does this mean that the Plastic Ono Band is, for John, a kind of alternative Beatles, particularly in view of Ringo's refusal to go on tour again?

"Yes I suppose so. It's a way of getting my music out to the public."

"I don't bother so much about the others' songs. For instance I don't give a damn about how 'Something' is doing in the charts — I watch 'Come Together,' because that's my song."

Can he ever conceive of a time when he wouldn't want his songs to be on the same album as Paul's or George's?

"I can see it happening. The Beatles can go on appealing to a wide audience as long as they make albums like 'Abbey Road,' which have nice little folk songs like 'Maxwell's Silver Hammer' for the grannies to dig.

TIGHT

"About 'Maxwell's Hammer' — well all I can say is that I dig Engelbert Humperdinck as much as I dig John Cage, and I don't listen to either of them," he said with a marvellously relevant irrelevance.

"I always wanted to have other people on our records, like the Stones and our other friends. But some of the others wanted to keep it tight — just the Beatles, you know?"

"But you wait — it's starting to get looser, and there should be some fantastic sessions in the next few years. That's what I wanted all along."

Going back to the past, did he enjoy doing the Beatles' two films, Help and Hard Day's Night?

"I dug Hard Day's Night, although Alan Owen only came with us for two

days before he wrote the script. He invented that word 'grotty' — did you know that?"

"We thought the word was really weird, and George curled up with embarrassment every time he had to say it."

"But it's part of the language now — you hear society people using it. Amazing."

"Help was a drag, because we didn't know what was happening. In fact Lester was a bit ahead of his time with the Batman thing, but we were on pot by then and all the best stuff is on the cutting-room floor, with us breaking up and falling about all over the place."

RUBBISH

The present: has Allen Klein made an agreeable difference to Apple, which was bothering John the last time I spoke to him?

"Oh, it's really marvellous. People were very scared of him to start with — and some still are — but that's probably good."

"He's swept out all the rubbish and the deadwood, and stopped it being a rest-house for all the world's hippies."

"He won't let people order antique furniture for their offices and so forth, he's really tightened it up and it's starting to work a lot better."

"He noticed that the Beatles had stopped selling records as they were doing around the world, and he found out that it was because the record company simply wasn't bothering to push them. They thought that our records would sell themselves, and they were wrong. They don't."

"If you can get to number one in Turkey, Greece, Switzerland, and a couple of other countries then that's as good financially as getting a number one in Britain — they don't realise that."

"Klein's very good — he's going to make sure they stop sitting on the records and actually release them."

"He's even keeping tabs on me — I usually make mistakes about who to get in to survey my house, and I can spend a fortune without getting anything done. He's making sure that I do it the right way."

NEXT WEEK JOHN AND YOKO SPEAK ABOUT THEIR WEDDING ALBUM, THEIR POSITION IN THE WORLD PEACE MOVEMENT, JOHN'S VIOLENCE, AND BABIES.

DEEP PURPLE IN LIVE CONCERT AT THE ROYAL ALBERT HALL with the Royal Philharmonic, recorded by Martin Lewis. Complete for release and with lyrics. Live! Live! Live! Parlophone SHPL 182

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Freedom at last for the bass

BARRE PHILLIPS: Unaccompanied Barre. Journal Violone Nos 1 and 2. (Music Man SMLS 601). Phillips (bass). Recorded at St James Norwold Church, London, 30/10/65.

WHEN you think about it, it's a fact that the bass spent the first four decades of jazz in virtual slavery.

Only just over a decade ago, men like Paul Chambers, Doug Watkins and Percy Heath (solid musicians all) were still walking four beats to a bar, continuing the process through innumerable anonymous solos.

Charles Mingus was probably the first man to realise the melodic possibilities of the instrument, and he was followed by such liberators as Ron Carter, Charlie Haden, and Jimmy Garrison.

Phillips, an American

who lived in this country for some time and who is now playing in Belgium with the John Surman Trio, displays as great a technique on the bass as does, say, Sonny Rollins on tenor.

Thus the bass is freed, able at last to fulfill its potential as a beautiful solo instrument with as great a range of possible techniques as any other.

Undoubtedly on a ny people will feel that 40

minutes of bass is too much — but you simply can't judge this record by the standards previously applied to the bass in jazz.

Phillips' technique is staggering; he plays it as it was meant to be

played, and much more besides. Sometimes the sound is so full and strong that it sounds like three players, and he can coax from it a palette of tonal variation as broad as Albert Ayler.

It's an intense emo-

tional record, though, and virtuoso technique is subordinated to feeling, as it should always be.

This record, if heard as widely as it deserves, could change the heads of a whole generation of bass-players.—R.W.



MIKE MAINERI: "Journey Thru An Electric Tube" (Solid State UAS20031). Interesting experiments with electronic textures, with good work by vibist Maineri and bassist Jeremy Steig.

WINGY MALONE: "Volume 1" (RCA Victor RD5050). Fine as a fiddle, good-humoured Dixieland and small-band swing by singing trumpeter Malone, leading various groups during 1936 to '41. Notable on a few tracks is Chu Berry's marvellous tenor.

THELONIOUS MONK QUINTET (Riverside 673024). A 1959 set which, though perhaps not Monk's greatest, has some magnificent things and a front-line of Thad Jones and Charlie Rouse which has worn well.

JEAN-LUC PONTY: "Electric Connection" (Liberty LBS3262). Ponty uses his electric fiddle as though it were a horn and sounds remarkably tough playing against the Gerald Wilson Orchestra. A really first-class album that establishes the Frenchman as a major jazz voice.

MAX ROACH: "Members Don't Get Weary" (Atlantic 588202). Uneven set with some good things and others not so good. Roach's line-up has Charles Tolliver (tp), Gary Bartz (alto), Stanley Cowell (pno), and Jymie Merritt (electric bass).

ARCHIE SHEPP: "Three For A Quarter, One For A Dime" (Impulse SLP320). A fair statement of where Shepp was at in 1965, this live set contains long solos from the leader and Roswell Rudd (tmb). In fact it's all a little too long.

STAN TRACEY: "The Latin-American Caper" (Columbia SCX6355). Light, occasionally witty outing into Latin rhythms, with Stan's piano occasionally backed by his Big Brass and Woodwind sections. Okay, but a bit lukewarm.

SUN RA: "The Helio-centric Worlds Of Sun Ra, Vol 1" (Fontana STL5514). The first and still the best avant-garde big band demonstrate what a variety of textures can be got from eleven men playing roughly 22 instruments. Far out... but beautiful.

REUBEN WILSON: "Love Bug" (Blue Note BST84317). Okay if you need a record for a loud party where the music won't be heard, but Lee Morgan (tp) and George Coleman (tr) are drowned by organist Wilson.

HIGHLY RECOMMENDED



HENRY RED ALLEN (RCA RD8049). Wonderful vintage Allen featured with Luis Russell, King Oliver and Fletcher Henderson, musicians between 1929 and 1934, and his own groups of 1946-57. His style was intensely personal, his tone hot and driving and his timing way ahead of his contemporaries. An album crammed with gems including fine work from Charlie Holman (alto), J. C. Higginbotham (tmb) and Coleman Hawkins (tr).



BLUE NOTE'S THREE DECADES OF JAZZ: "1939-1949" (Blue Note BST89902), "1949-1959" (BST89903), "1959-1969" (BST89904). Three sets, six LPs in all, celebrating 30 years of Blue Note jazz and packed with magnificent music for just about every taste. Artists range all the way from Bunk Johnson and Sidney Bechet through Thelonious Monk and John Coltrane to Jimmy Smith and Ornette Coleman. The collection to end all collections.



EARL HINES, ART TATUM, TEDDY WILSON: "The Swing Piano" (Polydor). Three great jazz pianists, recorded in '54, '35 and '46-47 respectively, make this an aptly titled LP. The previously unissued Tatum's are worth their weight in gold.



JELLY ROLL MORTON: "I Thought I Heard Buddy Bolden Say" (RCA RD8048). Beautiful reissue set including previously unissued takes of "Oh Didn't He Ramble," "Don't You Leave Me Here" and "King Porter Stomp." Sidney Bechet, Albert Nicholas, Teddy Bunn and Happy Caldwell are among the featured musicians and there are also the great 1929 trio tracks with Barney Bigard in fluent form. A glorious album.



Cecil Taylor Jazz Unit: "Nefertiti, The Beautiful One has Come" (Fontana SFJL 926). Anything by Cecil can safely be recommended, and this set from the famous Cafe Montmartre session has plenty of piano fireworks plus inventive Jimmy Lyons (alto) and furious Sunny Murray (drs).



MIKE WESTBROOK CONCERT BAND: "Marching Song" (Decca SML 1047/48). Massive two-album set depicting the euphoria and final horror of war. Brilliant writing and playing (particularly from Dave Holdsworth, John Surman, and Mike Osborne) make it a major achievement.

ALTO SUMMIT (Polydor Special MPS54518). Lee Konitz, Leo Wright, Phil Woods and Tony Polster play up for a pleasant and interesting album which contrasts their current alto styles. Not much great music but plenty that is good.

Justly famous 1964 set with Albert at his most involved and inventive, assisted by brilliant accomplices Gary Peacock (bass) and Sunny Murray (drs). An undoubted classic.

ALBERT AYLER: "Ghosts" (Fontana SFJ925). The sparkling trumpet of Don Cherry prods Ayler brilliantly throughout a magnificent set.

Highly emotive jazz with Gary Peacock (bass) and Sunny Murray (drs).

ALBERT AYLER: "My Name Is Albert Ayler" (Fontana SFJL827). Ayler's second recording session, dating from 1963, is handicapped by a European rhythm section, but includes a majestic version of "Summertime."

MARION BROWN QUARTET (Fontana SFJL930). Pretty average avant-garde session, with one side wasted on a poor theme. Alan Shorter (tp) and Raschid Ali (drs) make it almost worth the money.

KENNY CLARKE-FRANCY BOLAND BIG BAND: "Fellini 712" (Polydor 583783). All the fire and swing one expects from this band is this time allied to great slabs of glorious sound in Boland's suite. The strong solo strength shows to advantage. Excellent.

HARRY EDISON-EDDIE DAVIS: "Swing Masters" (Riverside 673021). Warm, relaxed, blues-tinged middle-style jazz by a well-knit quintet which swings with a feeling.

STAN GETZ: "Getz Au Go Go" (Verve SVLP6081). A 1964 reissue from the heyday of bossa nova with Getz and Astrud Gilberto plus Gary Burton among others. Music of enormous charm and much superb Getz.

THE IMMORTAL KING OLIVER (CBS33806). Classic collection featuring the New

Orleans cornetist duetting with Jelly Roll Morton, with his own band including Louis Armstrong, with the Clarence Williams Orchestra, and with singer Sara Martin. A must for collectors as there are different takes of classics such as "Mabel's Dream" and "Southern Stomps."

STEVE LACY: "The Forest And The Zoo" (Fontana SFJL 932). Quietly inventive concert recording featuring Lacy (sop) and Enrico Rava (tp), spurred by the great team of Johnny Dyan (bass) and Louis Moholo (drs), really interesting.

instrumental interpretations of some past soul hits including Stevie Wonder's "Upright," Sam and Dave's "Soul Man."

TOP BRASS (Music For Pleasure). The blurb says "leading concert and jazz musicians combine to make an exciting new sound" and it's dead right. Expertly recorded and beautifully played by musicians like Kenny Baker, Don Lusher, Ike Isaacs, Gordon Beck and Jeff Clyne.

VARIOUS: "Ultimate Stereo Presentation" (Columbia). A 15-track sampler album from the stereo Studio Two range ranging from the Royal Liverpool Philharmonic with "Spitfire Prelude" to Acker Bilk's "Basin Street Blues."

THE WAIKIKI BEACH BOYS: "Aloha Hawaii" (Music For Pleasure). Escape to your South Sea island via the record player and songs like "Tiger Shark," "Sophisticated Hula," and "Beyond The Rainbow."

THE WOODEN "O": "A Handful Of Pleasant Delites" (Middle Earth). One of the year's happiest surprises, this album contains Jacobean Jazz played on recorders, a mandolin, and bass, and its cool but swinging sound will appeal to pop fans.



HERBIE MANN: real neat

WORRIED?



Relax with 'Keynsham' a new album that just jumps out & does it all over you

Recorded by: BONZO DOG BAND LBS 83290

POP INSTRUMENTAL

BAJA MARIMBA BAND: "Fresh Air" (A&M). Pleasant instrumental set featuring marimba and vibes with orchestral accompaniments.

CHRISTINE AND SANDY BLAIR: "Four Hands And Two Pianos" (Music For Pleasure). This young husband and wife team have emerged as one of the most imaginative piano duos to be heard today.

ROBERTO DELGADO ORCHESTRA: "Blue Hawaii, Volume 2" (Polydor). "Albatross" done Hawaiian, in addition to tunes more usually associated with the islands. Pleasant.

ESSO STEEL BAND: "Quiet Steel" (Beacon). Surprisingly subtle and melodic, with an interesting range of sounds. No calypso, either, but a varied set ranging from semi-classical to pop.

FLY ME TO BRAZIL: "An Adventure In Stereo" (Page One). Beautifully recorded L-A versions of songs like "Hey Jude," "Step Inside Love," "Yesterday," and "Delilah." Really is an adventure in stereo.

HANSSON AND KARLSSON: "Man At The Moon" (Polydor). Pretentious, boring collection of organ and drum sounds, none of which is in any way evocative of that epic flight.

101 STRINGS: "Play Hits Of Today" (Marble Arch). Orchestral versions of contemporary material, mostly Simon and Garfunkel compositions.

ZACK LAURENCE: "Alive An' Kickin'" (DJM Records). A first class big band album with crisp, beefy playing and arranging in numbers like "A Taste Of Honey," "Good

Morning Starshine," "My Cherie Amour."

LONDON MOODS ORCHESTRA: "Themes" (Polydor). A very clever, and rather dull, attempt by John Fiddy to "straighten" out a very mixed set of themes ranging from Billy Strayhorn's "Chelsea Bridge" to "Eton Boating Song" and "Roll Out The Barrel."

HERBIE MANN: "Memphis Underground" (Atlantic). Mann's flute and the guitars of Larry Coryell and Sonny Sharrock groove over a socking Muscle Shoals beat. Real neat.

THE MAR-KEYS: "Dam If I Know" (Stax). Nice, well-played disco instrumentals with nothing special about it.

MRS MILLS: "Party Mixture" (Parlophone). Jolly, jump-about and slow sing-along music from the pianist with the Geoff Love Orchestra doing the backing bits.

THE MOOG MACHINE: "Switched-On Rock" (CBS). Mooged-up versions of things like "Hey Jude" and "The Weight." Yecchh.

PAUL NERO SOUNDS: "Pure Bubblegum" (Liberty). A collection of featherweight pop hits given a big band treatment.

THE POWER PACK: "Soul Cure" (Polydor). Average in-

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FOLK LP OF THE MONTH

Exciting Lightfoot



GORDON LIGHTFOOT "Sunday Concert." — In A Window Pane, The Last Child, Ten Leaves Of Grass, I'm Not Saying, Ribbon Of Darkness, Apology, Bitter Green, Ballad Of Yarmouth Castle, Softly, Boss Man, Fussy Willows, Cat-Tails, Canadian Railroad, Trilogy (United Artists UAS 29040)

THE concert given by Canadian folk singer Gordon Lightfoot at the Massey Hall, Toronto, in March this year, is by far the most excit-

ing folk recording of the month. For each of these memorable tracks can be identified with Gordon only, as each bears the mark of an outstanding songwriter and commentator of our time. With only the assistance of Red Shea (lead gtr), Rick Haynes (bass) and a wildly enthusiastic audience, Lightfoot proceeds through a typical concert repertoire which consists entirely of his own material. It is so difficult to de-

scribe the kind of communication that exists between audience and artist and the mutual respect that goes with it. This album needs to be heard by everyone, for it is when Lightfoot is in direct communication that he is at his best. Some of the tracks are well known, while others are fresh but equally as refreshing. For this set is both nostalgic and full of hope, and succeeds in capturing the nature of Lightfoot and the excitement he generates.—J.G.

BILLIE JOE BICOAT: "Reflections From A Cracked Mirror" (Liberty LBS83280). Mr Bicoat should keep his problems to himself. One of the worst records for many a million revolutions.

THE BLUE VELVET BAND: "Sweet Moments With The Blue Velvet Band" (Warner Bros WS1802). Old and new country songs given a completely fresh treatment by Bill Keith, Jim Rooney, Eric Weissburg and Richard Greene.

MARC BRIERLEY: "Hello" (CBS 63835). A beautifully produced album which is both enjoyable and refreshing. Tony Carr, John Fiddie, Harold McNair, Dudley Moore, Max, Gordon Todd and Dougie Wright join in.

JOHN BURGESS: "King Of Highland Pipers" (Topic 127199). Another specialist album from Topic, featuring one of the greatest living Scots pipers.

KEITH CHRISTMAS: "Stimulus" (RCA Victor SF 8059). The recording world has given birth to another fine young guitarist and songwriter, although Keith won't be too pleased with this album, which scarcely does him justice.

GEORGE COLEMAN: "Bongo Joe" (Arhoolie ST1040). An acquired taste is Bongo Joe Coleman, who sings and talks and carries on, mostly on steel drums. His music is his own — not Jamaican band stuff. Sample first.

THE ELLIOTT'S OF BIRTLEY: "A Musical Portrait Of A Durham Mining Family" (Xtra 1091). Recorded in 1961 by Ewan McColl and Peggy Seeger. Essential for anyone appreciating the work of Jack Elliott and the songs which have come out of Durham.

THE GORBALS HIGH SOCIETY CLAN: "Bawdy Burns Ballads" (Marble Arch MAL 1201). Some may regard

this as part of Scotland's heritage while others will see it as a sequel to the album of rugby songs.

ROY HARPER: "Flat, Baroque And Berserk" (Harvest SHVL 766). Roy reckons that this is his best yet, and I agree. He is full of the unpredictable, spans a wide range of sounds and is as mocking and self-inflicting as ever.

BERT JANSCH: "The Bert Jansch Sampler" (Transatlantic SAM 10). Bert himself delved back into his library of live solo albums and collected his favourite recordings for this 155 sampler. Tracks include "Angie," "Nottamun Town," "Running From Home" and "Blackwater Side." But every one's a master.

DOUG KERSHAW: "The Cajun Way" (Warner Bros WS1820). Doug Kershaw's Cajun fiddle has enhanced the performances of many country artists in the past. Now he emerges in his own right with a nice set recorded at Nashville.

GERRY LOCKRAN: "The Essential Gerry Lockran" (Spark SRLP 104). Gerry has been on the scene for a long time, and his latest album gives a nice representation of his blues and country techniques.

MELANIE: "Affectionately" (Buddah 203028). Melanie Safka's new album makes compelling listening. All tracks bar one are self-penned and sung with great feeling.

SWEENEY'S MEN: "The Tracks Of Sweeney" (Transatlantic TRA 200). Terry Woods and John Moynihan are the Sweeney's Men featured on this album, and they have come up with a successful formula for bridging the gap between contemporary and traditional material.

VARIOUS ARTISTS: "The World Of Scotland" (Decca

SPA 41). A vast cross section of Scottish folk songs which range from the Edinburgh City Police Pipe Band to Robin Hall and Jimmie MacGregor.

VARIOUS ARTISTS: "Scottish Republican Songs" (Xtra 1088). A bad collection of songs on their own merits, but made considerably worse by the quality of the recording.

VARIOUS ARTISTS: "Irish Music In London Pubs" (Xtra 1090). Contributions from Tommy McGuire, Joe Heaney, Michael Gorman and Margaret Barry. The recording quality falls way short of the material.

VARIOUS ARTISTS: "Strictly Bluegrass" (Polydor Special 545 029). A collection of country gems produced by Dave Travis and featuring Carter and Ralph Stanley, Don Reno and Red Smiley, the Delmore Brothers and Brown's Ferry Four amongst others. Good set.

VARIOUS ARTISTS: "Irish Hooley" (Page 1 POS 607). A nice cross section of Irish material from the Jolly Tinkermen, Sally McNally, John Mitchell, and a particularly good ceilidh band, the Malachy Doris.

VARIOUS ARTISTS: "Your Greece" (Columbia SX 6360). This set of Greek song-dance tunes makes pleasant listening, and is part of the World-wide series.

VARIOUS ARTISTS: "Firepoint" (Music Man SMLS 602). Peter Eden and Mike Cooper have produced a real mixed bag to launch the new Music Man label. Included are Mike Cooper, Tom Robinson, Bob Hall and Little Brother Dave.

BILLY EDD WHEELER: "Nashville Zodiac" (United Artists UAS 29056). Billy Edd Wheeler has a very distinctive style, and should at last gain recognition with this album.

STAGE AND SCREEN

CHARLIE CHESTER: "More Charlie Chester Featherbed Fairy Tales" (Marble Arch). Charlie not being quite so cheerful as he reads a selection of his own fairy stories for children.

BILL COSBY: "8:15-12:15" (Polydor). Bill is a very funny man and, if you agree, you're all set here with a two album

set of the Cosby brand of humour. Happy and long listening.

EASY RIDER (Stateside). Music from the film with tracks by Steppenwolf, Jimi Hendrix Experience, Smith, Byrds, Holy Modal Rounders, Electric Prunes, Roger McGuinn and the Fraternity Of Man.

GOODBYE, MR CHIPS (MGM). The original film soundtrack with music and lyrics by Leslie Bricusse. The pleasant score is conducted and supervised by John Williams.

GREAT LOVE FILM THEMES (United Artists). Superbly played and orchestrated themes from hit films which go under such titles as "The Windmills Of Your Mind," "Moon River," "Smile And Make Me Rainbows."

HELLO DOLLY (Stateside). The original film soundtrack album with Miss Streisand in scintillating form and with glorious snatches of Louis Armstrong.

HOLLYWOOD ORCHESTRA: "Great Film Themes No. 5" (Music For Pleasure). Eleven film themes and songs ranging from "Chim Chim Cheree" from Mary Poppins to "Ringo's Theme" from Hard Days Night.

DANNY LA RUE: "Hello Danny!" (Columbia). We prefer Danny doing his patter, but he can sing in a theatrical way. Songs here include "One Of Those Songs," "Hometown," "Mame," "Hello Dolly."

LEROY HOLMES ORCHESTRA: "Once Upon A Time In The West." (United Artists). Western fans should mosey down to their local store for this exciting, dramatically orchestrated set of film themes, including "Hang Em High," "True Grit," "100 Rifles."

HENRY MANCINI: "Me, Natalie" (CBS). Another fine example of Mancini's work with music composed and

conducted by "Hank" and with lyrics by Rod McKuen.

STEVE MILLER, ETC.: "Revolution" (United Artists). Powerful stuff for students of the San Francisco scene. Eight tracks by the Steve Miller Band, Quicksilver Messenger Service and Mother Earth from the film soundtrack.

ORIGINAL CAST: "Phil The Fluter" (Philips). Stanley Baxter, Mark Winter and Evelyn Laye star in the musical set in Dublin in the 1890's.

PAINT YOUR WAGON (Paramount). The Lerner and Loewe musical scored and conducted by Nelson Riddle and sung by a cast that

includes Lee Marvin and Clint Eastwood.

PROMISES, PROMISES (United Artists). The original London cast recording of the hit show with music by Burt Bacharach and Hal David. The best song is undoubtedly "I'll Never Fall In Love Again."

SOUNDTRACK: "The Story Of Robin Hood" (MFP). The

original film soundtrack from Walt Disney's film. Stars Richard Todd, James Robertson Justice and Elton Hayes.

DIONNE WARWICK'S GREATEST MOTION PICTURE HITS (Folk No. 100). Much personality comes through but it's a fine voice, a nice style and good songs, like "Ain't No Way" and "A House Is Not A Home."



There's been something like a two year gap between the release of the Web's first album, "Fully Interlocking", and the final appearance of their second, "Theraphosa Blondi", which is in the shops right now.

Two years is a long time in this business. New groups have arrived in a flurry of handouts. Old groups have faded away in a welter of law suits. New trends have been pioneered, heralded, expanded, debased and rejected.

Meanwhile the Web have stayed quietly together. On two occasions in the two years they issued simple bubble-gum singles that gave them hits on the continent, which was nice from a money point of view, but had nothing to do with what they were doing musically.

An accurate reflection of what they have really been getting into can be found on this new album. The first one, "Fully Interlocking", was in some respects a try-out. Nonetheless, one critic of a posh Sunday newspaper chose to make it one of his ten best albums of the year. But the Web listened to it with a critical ear. They took note of the good bits — the driving instrumental sound, the distinctive singing of John L. Watson, the unique approach contained in many of their compositions.

And they took note of the bad bits — the artificial sound-effects, the occasional musical cliché, and the over-extended and self-indulgent solos.

It wasn't quite as mechanical as that, but in essence that is what they did, and sometime last summer they went back into the studios to start work again.

The result is an album that is a complete entity in itself, with a clearly identifiable sound and mood.

Side One kicks off with a driving instrumental riff that immediately tempts any reviewer to draw comparisons with Blood, Sweat and Tears. The track is a medley, consisting of one of the group's own compositions, "Like the man said", and the Cream's famous "Sunshine Of Your Love". The lyrics of the first are rather trite, but this fact is overridden by the bitter-sweet mood of the song. "Sunshine" is given a more restrained and less ear-splitting treatment than usual, with less emphasis on the power of the number, and much more on the melody. There are two link passages in the medley which merit special attention. Both feature Tom Harris, first on saxophone and then on flute, blowing an almost free-form passage, and answered by Dick Lee's bass.

The second — and last — track on this side is the only one to feature a string backing. It's called "Till I come home again once more", and it serves chiefly as a show-case for John L. Watson. His notes are faultless and impeccable, and his diction crystal clear. Yet conversely he achieves a strongly emotional mood. It is probably the best thing he has ever done.

Side two begins with a great opportunity for what you might call the Web's percussion unit — John Eaton, Kenny Beveridge and Tony Edwards on a variety of drums, congas and cowbells, with Lenny Wright's vibes as the cream on the top. The style is West African, and the tune infuriatingly simple and catchy. In essence, the number, titled "Bawala", is a straightforward exercise in rhythm.

For the next, "1,000 miles away", the group choose a smooth, sophisticated sound to accompany John L. as he sings about the rigours of full-time group work, and the pleasures of having a little time-off.

Third track on this side is the jazz-flavoured instrumental "Blues for two T's", which, while featuring a fine guitar solo by Tony Edwards, is primarily a triumph for Tom Harris, who, by double-tracking, turns himself into a roaring big-band brass section.

Then comes what many will undoubtedly pick as the stand-out track of the whole album — "Kilimanjaro". The tune itself is slow and beautiful. The instrumentation is a delicate combination of congas and vibes, and the singing is John L. Watson at his most restrained and moving. The whole thing is a tribute to the Web's composing and performing abilities.

It's back then to more familiar material with "Tobacco Road", which the group use for an instrumental romp while John L. sings with a certain amount of authority about life in the Deep South, because that was where he was born.

With hardly a break the group move into the "America" theme, throw in a remarkable duet between guitar and flute, drop back for a moment into the "Tobacco Road" theme, and then present one of the high-spots of the album — a one track flute solo on which Tom Harris wails, moans and whistles like a demented nightingale.

It is a solo that began as a frustrated joke by Tom — frustrated, because of the lack of power behind the normal flute solo. It was kept, and used, because it worked like no flute solo has worked before.

And, one suspects, because it was an excellent way to end a unique album.



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melody maker LP supplement

AMEN CORNER: "Farewell To The Real Magnificent Seven" (Immediate). As a preview of things that may come from Andy Fairweather-Low and a souvenir of the past this is a useful album.

ARCADIUM: "Breathe Awhile" (Middle Earth). Good songs from one Miguel Senguer, plus unusual organ-playing add interest to this competent rock album.

EDDY ARNOLD: "The Glory Of Love" (RCA). The warm voiced American with a collection of 12 tracks recorded in Nashville with some nice strings and the usual chorus.

LONG JOHN BALDRY: "Walt For Me" (Pye). Baldry's long involvement with blues and jazz enables him to sing a collection of other people's hits in his own inimitable fashion.

THE BAND (Capitol). All the Robbie Robertson music played here with loving care has a down home, train whistle blowing, country feel which leaves the listener relaxed and content.

DARRELL BANKS: "Here To Stay" (Stax). A singer in the Lou Rawls-Jerry Butler mould. This album should establish him in Britain.

J. J. BARNES and STEVE MANCHA: "Rare Stamps" (Stax). The billing is shared but Barnes takes the honours on this set. He comes up with some soulful vocals on side one especially "Baby Please Come Back Home." Steve Mancha's offering isn't outstanding but the whole thing is nicely arranged by Volt's Don Davis.

BATTERED ORNAMENTS: "Mantle-Piece" (Harvest). Knockabout tenor from George Kahn and brilliant guitar from Chris Spedding illuminate this fine album, which contains several excellent songs from Spedding and Pete Brown, among others.

PAT BOONE: "Sings Irving Berlin" (Music For Pleasure). Some beautiful old songs reduced to harmless mediocrity by Boone's bland, soporific voice. Includes "How Deep Is The Ocean," "Always," "The Girl That I Marry."

CHRIS BRITTON: "As I Am" (Page One). First solo album by the former Troggs is beautifully produced and tastefully arranged with a quietly romantic feel. Sadly, the songs and the singer are a bit ordinary.

THE BROTHERS AND SISTERS: "Dylan's Gospel" (CBS). A magnificent gospel choir of 24 voices go to town on some of Dylan's finest efforts.

JAMES BROWN: "The Best Of James Brown" (Polydor). This set of Brown's hits date as far back as 1963 with "Prisoner Of Love" and includes the pick of his releases up to this year.

JAMES BROWN: "This Is James Brown" (Polydor). It's getting impossible to keep up with Brown's album output, but this one is better than most. Contains his hits "Say It Loud," "Licking Stick," "Money Won't Change You" and "I Love You Porgy."

JAMES BROWN: "It's A Mother" (Polydor). One of his best albums with the band jumping behind his wild vocals. Not a lot of variety, but he really roars it out on tracks like "Mother Popcorn," "Mashed Potato Popcorn" and "Little Groove Maker Me."

JAMES BROWN, HANK BALDARD ETC. "Non Stop Soul" (Polydor Special). Some 28 — yes 28! — socking soul songs by 16 singers in non-stop succession. Impossible to tell them apart, but great value for a party.

BUDDAH '69 (Buddah). Quite a line-up with the 1910 Fruitgum Co., The Edwin Hawkins Singers, Ohio Express, Chubby Checker and the Kasenetz Super Cirkus. Good value album.

MAX BYGRAVES: "Max Bygraves Rolls On" (Pye). Easy listening music.

GLEN CAMPBELL: "That Christmas Feeling" (Ember). His fresh, honest-sounding voice just about saves him from the schmaltzy arrangements. A few new songs, but mostly it's old reliables like "Have Yourself A Merry Little Christmas." Mum will love it.

GLEN CAMPBELL: "This Is Glen Campbell" (Ember). The fifth album from singer-songwriter Campbell this year. Pleasant easy listening lightweight material with "Bowling Green" and the theme song from "True Grit" the stand-out tracks.

CARNABY STREET POP ORCHESTRA AND CHOIR (Carnaby). Well-played hip arrangements of songs like "Puppet On A String," "Congratulations," and "Boom Bang-a-bang." Fashionable



BAND: play with loving care

music — like the famous London Street.

CLARENCE CARTER: "This Is Clarence Carter" (Atlantic). Belated re-issue of his first U.S. album. Clarence is in fine, throaty form, but the arrangements are surprisingly dull compared with his later stuff. Includes his hits, "Looking For A Fox," "Slip Away," and "Funky Fever."

CAT MOTHER AND THE ALL NIGHT NEWSBOYS: "The Street Giveth... And The Street Taketh Away" (Polydor). A fine exciting rock album produced by Jimi Hendrix.

CHAMBERS BROTHERS: "Shout" (Liberty). The raves-ups build up plenty of excitement but there are dull moments on the slower things.

CIRCUS (Transatlantic). A jazz-pop group that is rather boring on the pop but a little more together on the jazz.

JOE COCKER! (Regal). Superb Album with Joe singing his head off in company with excellent musicians. Great arrangements by Chris Stainton. Not an album to be missed. Includes "Delta Lady," "Lawdy Miss Clawdy," "She Came In Through The Bathroom Window," and "Something."

ALICE COOPER: "Prettiest For You" (Straight). Run-of-

the-mill rock music. Fairly interesting songs and competent playing, but there's enough about without this.

KING CURTIS: "Instant Groove" (A&O). How King Curtis has changed since he played at New York's Birdland! This all wiv' it. But it's nice, well arranged and there are some fine guitar solos from Duane Allman. Songs include "Hey Jude," "Little Green Apples," "Somewhere," and "Games People Play."

ADGE CUTLER AND THE WURZELS: "Carry On Cutler" (Columbia). Live recording which fully catches the offbeat West Country humour of Adge and the group.

VIC DAMONE: "Live From Las Vegas" (Ember). Superb recording, swinging band, great arrangements and a classy "straight" singer add up to a fine album for the older market. Includes "McArthur Park," "Didn't We," and "Can't Take My Eyes Off You."

BOB DARIN: "Commitment" (Bell Records). Practically a one-man production with Bob singing and playing blues harp and keyboard instruments as well as writing all the songs. It's good with intelligent lyrics and some groovy playing.

THE DELLS: "Love Is Blue" (Chess). The throaty Dells,

very ably backed by good musicians and arrangements drive their way through top songs like "Dock Of The Bay," "One Mint Julep," "A Whiter Shade Of Pale," and "The Glory Of Love."

DIETRICH IN LONDON (Marble Arch). Marlene was in a lovely mood in this live recording at London's Queen's Theatre in 1964. She casts her spell over songs like "Lili Marlene," "Falling In Love Again," "La Vie En Rose," and "Lola."

VAL DOONICAN: "Sounds Gentle" (Pye). Beautifully sung album in Val's gentle manner which exhibits his tuneful voice and remarkable range. Includes "King Of The Road," "Sunny," "Dream A Little Dream," and "Gentle On My Mind."

JUDITH DURHAM: "For Christmas With Love" (Columbia). The ex-seeker with a variety of Christmas songs she recorded in Los Angeles last year. Traditionals like "White Christmas," gospel versions of "Joy To The World" and "Come On Children Let's Sing" and the carol "Silent Night" are all included.

JOSE FELICIANO: "Feliciano 10 To 23" (RCA Victor). Feliciano gets excitement into any song and there is some great guitar on one of his best albums to date. Includes a track recorded when he was ten years old.

ROBERTA FLACK: "First Take" (Atlantic). She sings with a powerful voice, plays hard piano and is backed by musicians like Joe Newman, Frank Wess and Ron Carter. A Wonderful album.

FORD THEATRE: "Time Changes" (Stateside). Disastrous pop opera attempt by American group.

ASTRUD GILBERTO: "The Shadow Of Your Smile" (Verve). A reissue of sides made in 1964-65 and it must be said Astrud's voice doesn't stand the test of time all that well.

GRAPEFRUIT: "Deep Water" (RCA). Interesting programme of straight pop without being greatly distinctive.

BILL HALBY: "Mister Rock 'n' Roll" (Ember). Laughably tame compared with today's rock music, but still a great nostalgia trip for elderly rockers. Includes all their hits.

HARDIN-YORK: "Tomorrow Today" (Bell). Pleasant album from two fine musicians. Gentle pop with melodic and pretty songs in the best sense of the words.

DALE HAWKINS: "L.A., Memphis And Tyler, Texas" (Bell). Rock and roll lives, and Mr Hawkins belts it out with more guts than many of the older stars.

RICHARD HILL/DENIS COMPER: "Toad Of Toad Hall" (Polydor). Reading of the story over sympathetic music. Charming.

HIT 69 (Polydor). In aid of the National Society for Mentally Handicapped Children and featuring the Bee Gees, Marsha Hunt, King Koss, Robin Gibb, the Englebeats, Thunderclap Newman, the Who, Marbles, Cream, Frabjey and Hunchin's Spoom, Dennis Lotis and the Edwin Hawkins Singers. Hope it sells a million.

HOLLIES SING HOLLIES (Parlophone). One of the oldest and best groups on the British scene singing and playing their own material with a little help from arrangers Johnny Scott and Alan Tew.

ENGELBERT HUMPERDINCK (Decca). This includes Engelbert's new single, "Winter World Of Love," plus songs like "Gentle On My Mind," "Love Letters," "Didn't We," and "Aquarius — Let The Sunshine In." They all get the big treatment with voices and orchestra. A good effort.

THE ILLUSION (Dot). Ideal pounding rock for a party even if most of the ideas seem familiar from the records of better known groups.

JASPER: "Liberation" (Spark). Not sensational but a worthy example of modern group musical exploration.

JODY GRIND: "One Step On" (Transatlantic). A powerful trio augmented by studio musicians. The results are highly satisfactory for fans of progressive rock and jazz.

JACK JONES: "Where Is Love" (RCA Victor). One of the best voices in the singing business on some great songs.

PAUL JONES: "Come Into My Music Box" (Columbia). Rather straight singing from Paul with good arrangements from Mike Vickers, John Cameron and Peter Asher.

TOM JONES: "Live In Las Vegas" (Decca). The material is predictable though well-arranged and Tom is in fine form.

JUICY LUCY (Vertigo). Oh yes! — the grittiest most jumping sounds from an all-star British band propelled by the harshly exciting steel guitar of American Glen Fernando Campbell.

AL KOOPER: "You Never Know Who Your Friends Are" (CBS). Another interesting but erratic album from an important jazz-rock figure. Some clever, original songs, occasionally swamped by flashy arrangements for big band, strings and chorus.

FRANKIE LAINE: "You Gave Me A Mountain" (Stateside). Big build up songs and orchestrations for the man with the big voice.

LITTLE FREE ROCK (Transatlantic). Competent but uninspired rock from a British trio. Mainly written by the group, the material fails to generate a great deal of excitement.

LIVERPOOL SCENE: "Bread On The Night" (RCA Victor). Excellent album combining send-up, poetry and the superb guitar of Andy Roberts.

MAN: "2 Oz. Of Plastic With A Hole In The Middle" (Dawn). Fine original music, including a fascinating long piece called "Prelude/The Storm." Very refreshing.

JOHNNY MATHIS: "The Impossible Dream" (CBS). Mathis is an odd singer whose voice seems to go on and on as though mechanically produced. And sometimes the machine seems to be running down.

MIREILLE MATHIEU'S CHRISTMAS (Columbia). That strangely forceful voice from a tiny girl on songs like "White Christmas," "Douce Nuit," "Les Enfants De Noel." Funny to hear it all in French, but different.

MEMORIES ARE MADE OF THESE (Music For Pleasure). Nostalgia for the 1940s seems to be strong just now, and these re-creations of wartime hits will bring back memories for Mum and Dad. Includes "I'll Never Smile Again," "An Apple For The Teacher" and "A Nightingale Sang In Berkeley Square."

MIGHTY BABY (Head). Fine debut album with a relaxed but heavy atmosphere.

THE MILLS BROTHERS: "Dream" (Dot). One of the oldest and still one of the best vocal groups around. Sound up-to-date on songs like "The Straight Life," "Blue Hawaii," and "Didn't We."

MOBY GRAPE: "Truly Fine Citizen" (CBS). The new line-up forsakes freakiness for a more relaxed and rewarding country-rock groove. Sounds mighty fine.

HUGO MONTENEGRO: "Moog Power" (RCA). Pretty disastrous attempt at harnessing the amazing machine, with some really horrendous vocals. Steer well clear.

MOODY BLUES: "To Our Children's Children's Children" (Threshold). A mystic journey through time and space, produced and arranged with thought, care and sensitivity. Another success for the Moodies, but some of the songs lack the impact of their previous albums.

MOTT THE HOOPLE (Island). Yet another fine new group. At their best playing unhibited, progressive rock, they can also be gently lyrical. A debut album of great promise.

JOHNNY NASH: "Prince Of Peace" (Major Minor). Nash forsakes his normal ska-ballad style to offer a sugary selection of Christmas songs. It doesn't come off. Includes "Silent Night" and "Away In A Manger" among others.

NICE ENOUGH TO EAT (Island). Superb sampler with tracks from such as Traffic, King Crimson, Jethro Tull, Fairport Convention, Blodwyn Big and Spooky Tooth.

NINA AND FREDERIK: "The Best Of Nina And Frederik" (Columbia). Sophisticated cabaret folk. The material will be familiar to most of their fans.

HARRY NILSSON (RCA Victor). An intelligent singer with an individual sound comes up with an entertaining album.

LAURA NYRO: "New York Tendaberry" (CBS). Further evidence, if any was needed, of a very big talent. Her songs are compelling listening with the title track and "Captain Saint Lucifer" outstanding in this beautifully recorded set.

THE ORIGINALS: "Green Grow The Lilacs" (Tamla Motown). Produced by Marvin Gaye, the Motown vocal quartet are one of the hottest soul acts in the States. Their big single "Baby I'm For Real" is included among this interesting collection.

PACIFIC GAS AND ELECTRIC (CBS). Side one is fairly routine West Coast rock. Side two, a suite, is more interesting with the group augmented by the front line of the Jazz Crusaders. Worth consideration.

THE ROBERT PATTERSON SINGERS: "The Soul Of Gospel" (United Artists). Recorded live in Frankfurt, this album captures the great gospel feel of the talented Patterson singers with some stirring solos from Mildred Lane and Elaine Davis on "Joshua" and "Let's Come In The House."

JOHNNY PEARSON, his Chorus and Orchestra: "Come To Bethlehem" (Avant Garde). Contemporary carols from Top Of The Pops Johnny Pearson with his orchestra and the augmented Ladybirds on vocals. Trendy Christmas songs that come off rather well.

JOHN PEEL PRESENTS TOP GEAR (BBC Records). An interesting selection from artists including Ron Geesin, Bridget St John, Welfare State and Sweet Company.

WILSON PICKETT: "The Best Of Wilson Pickett" (Atlantic). A package that soul fans shouldn't miss. Several of the tracks date from the soul heyday of 1966.

JOHN PEEL

writes every week in Disc . . . his own column, exclusive, full of Peelian colour, his advice, and thoughts about the scene.

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POP LP OF THE MONTH

Flaming great!

FLAMING YOUTH: "Ark 2" Guide Me, Orion Earthjow, Weightless, The Piness, Changes, Pulsar Space Child, In The Light Of Love, From Now On. (Fontana STL5533).

IN A month which produced more good pop albums than any this year, it has to be something special to make LP of the month. This is!

pects today — Brian Chatton being particularly impressive on organ and with some fine guitar work from Flash Gordon. In addition they sing well with nice, tight harmonies and tremendous attack.

But what lifts this out of the rut is the writing by Ken Howard and Alan Blaikley. As a suite about the last spaceship leaving a burning earth it could have been pretentious rubbish. In fact it is brilliantly done.



Every track is melodically memorable, but the most outstanding feature of all are the lyrics — literate, biting, witty and sophisticated. Music for educated minds.—B.D.

Another polished performance on a wide variety of material.

JOHN WALKER: "This Is John Walker" (Carnaby). He hasn't got a voice like Scott and doesn't hold a note too well. He does have good arrangements by Ken Woodman.

THE WEB: "Theraphosa Bloudi" (Deram). One of Britain's most musicianly groups have come up with another very good album which includes some fine reads and flute playing from Tom Harris. A very varied and intelligent set with the group augmented by strings and pianist Gordon Beck on one track. Nice.

SLIM WHITMAN: "Straight From The Heart" (Liberty). Well produced country flavoured collection from the warm voiced Slim Whitman who includes Acker Bilk's "Stranger On The Shore" and Roger Miller's "Walking In The Sunshine".

MARVA WHITNEY: "It's My Thing" (Polydor). A graduate of the James Brown show she belts out soul with great ferocity.

ANDY WILLIAMS: "Get Together With Andy Williams" (CBS). Andy divides this album into Ballads and Not So Ballads with a little help from the Osmond Brothers and Leadstone, apart from Girls and Friends. It's all very professional and smooth.

STEVIE WONDER: "My Cherie Amour" (Tamla Motown). A fine album with Stevie in an all-action mood. Backings are big and bustling.

WRITING ON THE WALL: "Power Of The Picts" (Middle Earth). Guttery, powerful modern rock and roll from a talented Scottish group. Worth a long listen.

KAREN YOUNG: "Nobody's Child" (Major Minor). Karen sings her chart success plus 13 other songs on her first album. The arrangements are simple and Karen's straightforward style has a gentle appeal.

THE PIONEERS, ETC: "Jackpot Of Hits" (Amalgamated). One thing about Reggae — it's certainly cheap. Here's another 14/6d collection of "hits" by chartmakers The Pioneers and names like Stranger Cole, The Conquerors and The Mellowtones.

QUINTESSENCE: "In Blissful Company" (Island). Indian music, rock and jazz successfully combined into an excellent album debut.

RAPHAEL: "Acqui" (Hispanic). Starry-eyed dollies just back from the Costa Brava might dig it. But most people will find it hard not to laugh at his histrionic vocalising on assorted Spanish epics.

RARE BIRD (Charisma). A group featuring two keyboards, organ and electric piano, and memorable original themes. Exceptional for a first album.

RED RED WINE (Trojan). Off you go, Reggae lovers with an album featuring various artists such as Tony Tribe, Israelites, Desmond Riley, Dandy, Audrey and Gene Rondo. All for 14/6d.

JIM REEVES: "On Stage" (RCA Victor). Live, open-air recording that is a must for Reeves followers.

REGGAE SPECIAL (Coxsone). Another 14/6d injection of Reggae to keep those feet a-moving, man. This one features Marcia Griffiths' "Feel Like Jumping," Jackie Mitton's "Ram Jam" and ten others by lesser names.

RENAISSANCE (Island). Superb debut album from the new group led by ex-Yardbird Keith Relf. A lot of it is very free but they maintain high musical standards.

KENNY ROGERS AND THE FIRST EDITION: "Ruby Don't Take Your Love To Town" (Warner Reprise). Don't let the lyrics of the title track put you off this beautifully performed, subtly arranged album of country rock. Surprisingly good.

SALVATION (United Artists). A tasty West Coast band, good on ballads as well as switching on the rock power.

SALVATION ARMY SUNBURY JUNIOR SINGERS: "Gospel Songs and Spirituals for Little Children" (Music For Pleasure). Happy, out of the rut religious album for youngsters including "This Little Light Of Mine," "Kum Ba Yah" and "Gospel Train."

SAM AND DAVE: "The Best Of Sam And Dave" (Atlantic). A great collection covering the duo's most successful period from 1966 to last year.

SANTANA (CBS). Another good jazz-rock set from an American West Coast group. The vocals are nothing special but there is some excellent instrumental work.

PETER SARSTEDT: "As Though It Were A Movie" (United Artists). A witty set whose sophistication hides the teeth beneath many of his observations. Establishes him as a top-class songwriter and entertaining performer.

ROBIN SCOTT: "Woman From The Warm Grass" (Head). Sandy Robertson and Robin Scott produced this album which features Robin backed by an assortment of musicians. Difficult to classify the album which ranges from poetic folk to heavy material given the full treatment. Some of the tracks are very pleasant but there is nothing to suggest that Robin Scott won't get crushed in the melee.

SINATRA FAMILY WISH YOU A MERRY CHRISTMAS (Reprise). Here are enough Sinatras for anyone — Frank, Nancy, Tina and Frank Jr. singing together and individually on such songs as "It's Such A Lonely Time Of

HIGHLY RECOMMENDED



CAPTAIN BEEFHEART: "Trout Mask Replica" (Straight). A wonderful double-album which is funny, terrifying, and intriguing by turns, but always contains an undercurrent of genius. Beefheart's voice, particularly on the solo songs, is just too much.



COLOSSEUM: "Valentyne Suite" (Vertigo). Brilliant album with the suite, which takes up one side, using added brass and reeds. A band that really swings and plays highly intelligent music.



CREEDENCE CLEARWATER REVIVAL: "Green River" (Liberty). Rock at its unpretentious best with more exciting and menacing riffs from the Bayou. Their deceptively simple guitar sound has been honed down to give the perfect edge to John Fogerty's raw, compelling songs, including "Green River" and "Bad Moon Rising."



FLOCK (CBS). John Mayall recorded them in the States and the results justify his raves. Influences include blues, jazz, Gospel, rock and country but the results are highly original, often complex and full of atmosphere. The line-up includes trumpet and two saxes as well as superb, wild violin. An important new group and a superb LP.



JUDY HENSKE AND JERRY YESTER: "Farewell Aldebaran" (Straight). A thoroughly delightful album, packed with wit, intelligence, and good playing. Miss Henske's voice is hard and tough, while the production, by Yester and Zal Yanovsky, is terrific.



HUMBLE PIE (Immediate). An unqualified success. Basically country rock with the individual instrumental work allowed to shine through without flashy solos or ear-battering distortions. A warm and relatively undemanding album which will be played again and again.



JANIS JOPLIN: "I Got Dem Ol' Kozmic Blues Again Mama" (CBS). The raw voice of Janis Joplin coupled with one of the best bands in America produces some of the most exciting rock in a long time.



KEEF HARTLEY BAND: "Battle of North West Six" (Deram). One of the best of this year's jazz-rock ventures, and a good deal more soulful and swinging than most. The band now includes the remarkable Henry Lowther on trumpet, flugelhorn and violin, and they are further supported by some interesting jazz-rock names.



LED ZEPPELIN: "Led Zeppelin II" (Atlantic). Rough, tough, uncompromising contemporary rock music notable for some fine musicianship and the way they build the excitement. It shows what a long way rock has come in the past 15 years.



MANFRED MANN CHAPTER THREE (Vertigo). An impressive set with a basic quintet of Manfred, Mike Hugg (pno), Bernie Living (alto, flute), Steve York (bass, gtr, harp) and Craig Collins (drs) augmented by a dozen brass and reeds. A wild LP of originals leaning very much in the direction of the jazz of Charles Mingus.

Year," "On Bambino," "The Bells Of Christmas," "Santa Claus Is Coming To Town."

SAM SKLAIR: "Gumboot Dance" (Pye International). Heavily rhythmic versions of songs like "Zambesi," "Wimoweh," and "Swinging Safari" by African expert Sklair. Well recorded and a lush cover.

PERCY SLEDGE: "The Best Of Percy Sledge" (Atlantic). A master of the emotional soul ballad.

SMALL FACES: "The Autumn Stone" (Immediate). Farewell double which shows what an entertaining and progressive little band this was. An excellent memorial which includes a couple of tracks recorded at a live concert in Newcastle.

O. C. SMITH: "At Home" (CBS). O. C. has changed a lot since he sang with Count Basie. And it's for the better.

SON OF GUTBUCKET (Liberty). Bargain price set of 13 tracks from roughly blues-based artists including Creedence Clearwater Revival, Canned Heat, Aynsley Dunbar, Jo-Ann Kelly and Idle Race.

SPIRIT: "Clear Spirit" (CBS). Cool, beautifully performed third album with faultless, jazzy instrumental and vocal work and some excellent songs.

SPIRIT OF JOHN MORGAN (Carnaby). A nice album that ranges all the way from straight Boogie Woogie to progressive originals via blues and comedy.

STAPLE SINGERS: "We'll Get Over" (Stax SXATS 1018). At one time pre-eminent in the gospel field, the Staples family are now well into the Stax pop movement. This latest example of their attractive pop-gospel mixture includes "Games People Play," "The End Of Our Road," "When Will We Be Paid" and even a Japanese folksong.

STATUS QUO: "Status Quotations" (Marble Arch). Bargain reissue set which includes "Matchstick Men" and "Ice In The Sun."

SYNANTHESIA (RCA Victor). The singing is the weakest point and the lyrics are rather twee but there are nice moments, especially with acoustic guitar and vibes backing.

BOOKER T AND THE MG'S: "The Best Of..." (Atco). Knockout collection from the pioneers of the Memphis Sound. Listen to the simple but utterly funky sounds on "Hip Hug Her," "Green Onions," "Bootleg" and "Summertime."

TAMBA 4: "Sambila Bim" (A&M). Nice bossa sounds, vocal and instrumental.

TARANTULA (A and M). Another American band trying too hard to be hip and eclectic with woodwind, electric sax and keyboards. Totally devoid of style and personality and feebly reminiscent of early Mothers.

JOHNNY TAYLOR: "The Johnny Taylor Philosophy Continues" (Stax). Taylor arrived on the soul scene with "Who's Making Love" which he followed with "I Could Never Be President" and "It's Amazing," both included in this set. Nothing outstanding but Lou Rawls' "Love Is A Hurting Thing" is good.

IKE AND TINA TURNER: "Greatest Hits" (Warner Bros). Still the most exciting of the soul duos. Tracks include "Tell The Truth,"

"Good Times" and "A Fool For You."

HELEN TRAUBEL: "The Loveliest Night Of The Year" (Music For Pleasure). Helen Traubel with an orchestra and chorus conducted by Milt Rogers, comes up with an album which is full of nostalgia. Tracks include "Brahm's Lullaby," "Autumn Leaves," "Summertime," "Because" and "I Believe," all of which make very pleasant listening.

TREMELOES: "Live In Cabaret" (CBS). Tuneful, good-humoured, thoroughly professional cabaret act recorded live.

VARIOUS: "Top Chartbusters Of '69" (Marble Arch). Those faceless singers again with cover versions of some of the year's big hits. Everything from "Albatross" to "Israelites."

VARIOUS ARTISTS: "Tighten Up Volume 2" (Trojan). Budget album of big reggae hits including the Pioneers, "Long Shot Kick The Bucket" and the Upsetters' "Return Of Django." Other tracks from Dandy, the Soul Sisters, Kingstonians and Clancy Eccles.

VARIOUS ARTISTS: "The Upsetters" (Trojan). Produced in Jamaica by Lee Perry, the singer and songwriter with the Upsetters who are featured on ten of the tracks. Other tracks from Busy Brown and the Muskyteers. Budget priced reggae.

BILLY VAUGHAN: "The Windmills Of Your Mind" (Dot). Pleasant versions of hit songs.

FRANKIE VAUGHAN: "Mr. Moonlight" (Columbia).



SAM AND DAVE great collection

Advertisement for Reggae Records with the text 'GREAT TO HAVE YOU HERE' in a stylized font.



Advertisement for the single 'I'm A Man' by Reggae Records, featuring the CBS logo and release dates for various locations.

Advertisement for the album 'Renaissance' by Island ILPS 9114, stating it is the first album by Renaissance and will be released next week.

LP supplement blues

Prime Hooker



JOHN LEE HOOKER: "The Best Of," Dimples, Boogie Chillun, Little Wheel, Crawlin' King Snake, No Shoes, Tupelo, Drug Store Woman, Boom Boom, The Hobo, I'm In The Mood, Whiskey And Wimmen, Dusty Road (Joy JOYS156). Hooker (gt. voc), solo and with various groups.

HOOKER, having been around a long time and generously recorded, is sometimes taken for granted. It's true that he repeats himself (who doesn't?), also that he's got a bad name with purists for his folksy performances with acoustic guitar. He has, after all, made a great many discs.

But the "big beat"

Hooker of the Fifties on Vee Jay was solid, smokey and agreeably sinister. And, in spite of his limitations, he managed to achieve a certain versatility. As Robert Shelton put it (in the New York Times): "From personal country blues through more sophisticated, externalised urban blues to heavily rhythmic material that borders on rock."

No doubt about it, the early Vee Jay stuff was among the prime Hooker. Joy label has reissued masses of it, and readers are directed to such albums as "I'm John Lee Hooker," "Burnin'" and "Travellin'" as well as the present choice of the month.

The price of just over a pound, coupled with good material and very fair recording, makes these albums a bargain. And now they are coming up with pretty sharp colour-photo covers—this

one being especially Hookerish.

As for the songs: they include interesting work-outs on "Little Wheel" (with rhythm group), "In The Mood" (with Eddie Taylor's fine bass guitar), "King Snake" and "Boogie Chillun" (solo performances from '59) and "Whiskey," "Dusty" and "Shoes" (with guitar, bass and drums from 1960).

In addition, you get the hit things, "Dimples" and "Boom Boom," also "Drug Store" with sax and hand and a couple of tracks injected, I guess, from the 1960 Newport.

As the note says, this is John Lee singing the tunes of John Lee; that can't be bad because Hooker's music—warts and all—is the blues. All you need to watch for is duplications. Most, or all, of these have been out before—some of them on Joy.—M.J.

DUSTER BENNETT: "Bright Lights . . ." (Blue Horizon 7-63221). This album, recorded live at the Angel, Godalming, should earn Duster the recognition he deserves. This is his "home" club and the audience love every minute. The amazing one man band is helped by all his friends, Top Topham, Tony Mills, Pete Newberry, Peter Blue, his wife Stella and about 400 fans.

"FAVOURITE COUNTRY BLUES PIANO-GUITAR DUETS (1929-1937)" (Yazoo LI015). Willie Harris, Charlie Spand and Roosevelt Sykes supply the '29 recordings here. Bumble Bee Slim and Buddy Woods take the set up to '36 and '37. Rare and recondite stuff, finely presented.

"GUITAR WIZARDS — 1926-1935" (Yazoo LI016). Yazoo LPs are available in this country for 43s 6d and this set of guitar (and vocal) blues will fascinate collectors of traditional stuff. Blind Blake, Tampa Red and Sam Butler are included.

EARL HOOKER: "Sweet Black Angel" (Blue Horizon 7-63850). Hooker, a fine guitarist, comes over quite strongly on this Blue Thumb recording, produced and arranged by Ike Turner (who plays piano and supplies the band). Best tracks are the title song, Sykes' "Drivin' Wheel" and the only vocal "Sweet Home Chicago."

JOHN LEE HOOKER: "In Person" (Joy JOYS152). More goodish John Lee from Vee Jay, this time a couple of '63 sessions devoted to Hooker

with drums or with band-and-saxes plus the Vandellas here and there.

JOHN LEE HOOKER: "Concert at Newport" (Joy JOYS142). As a further instalment in the continuing story of Vee Jay on Joy, the label puts out a live recording of Hooker at Newport in '63. Songs include some he did there earlier, such as "Tupelo."

LONNIE JOHNSON, OTIS SPANN: "See See Rider" (Storyville Special 616010). A reissue of SLP162, made in Denmark in '63, this presents Johnson's voice and guitar solo on "Call Me Darling" and backed by Spann's real fine piano on the other nine tracks. Clean, smooth, fluent blues music.

TAJ MAHAL: "Giant Step" (CBS Direction S 8-63820, S 8-63821). Double album from Taj which displays the full range of his talents. The first feature him with other musicians such as Jesse Edwin Davis, while the other Taj plays solo. Good buy for fans only.

JOHN MAYALL: "The Turning Point" (Polydor 583571). The current drummerless Mayall quartet recorded live at Fillmore East. It proves there is nothing to lose and everything to gain by reducing volume. Jon Mark's beautiful guitar and Johnny Almond's flute, alto and tenor are given plenty of freedom. A refreshing contrast to so much of today's blues music.

"MEMPHIS BLUES, VOLUME 1" (Saydisc Roots

RL323). Another Roots collection for the serious blues buff, this first volume contains performances by Frank Stokes, Hambone Willie Newbern, Furry Lewis, Sleepy John and other blues notabilities.

RECOMMENDED

THE JOHNNY OTIS SHOW "Cold Shot" (Sonet SNTF 613). Veteran Johnny Otis is joined by his son Shuggie and Mighty Mouth Evans on a quite brilliant set of Urban blues masters. The change of style is sure to stun Otis fans, but the wit and originality throughout merits a success.

OUTLAW BLUES BAND: "Breaking In" (Stateside SSL 10290). A very run of the mill group whose dressing up of the old standards is as boring as the new composition. Big disappointment.

JIMMY REED: "The Best Of Jimmy Reed" (Joy POYS155). Another reissue of oldish Vee-Jay material, and mostly pretty good Reed, from the 1953 to '60 period. Trouble is, if you have earlier LPs such as "The Legend," you'll already have half of the tracks here. But these are in compatible stereo.

JIMMY REED: "Sings The Best Of The Blues" (Joy JOYS151). On this set, made in the early Sixties, Reed does "the great blues classics of our time" — in this case "St. Louis," "Trouble In Mind," "How Long," "Cherry Red" and others.

VARIOUS ARTISTS: "Mississippi Delta Blues Vol 1" (Arhoolie 1041). Contained in this set are some rare and very interesting recordings from the Mississippi and beyond. Good cross section which includes Napoleon Strickland, Fred McDowell, Johnny Woods, Walter Miller, Dewley Corley, Houston Stackhouse and Robert Night-hawk.

VARIOUS ARTISTS: "Tramp" (Music Man SMLS 603). The tramps consist of Danny Kirwan, Bob Hall and Bob Brunning the producers, Mick Fleetwood, Memphis Lil and her little Brother Dave. Interesting, with some nice solos from Hall and Kirwan, but far too self indulgent to be of general interest.

MUDDY WATERS, OTIS SPANN, PAUL BUTTERFIELD, ETC: "Fathers And Sons" (Chess CRLS4556). A handsome double album, well recorded and packed, this features the above plus Mike Bloomfield, Duck Dunn, and others in one studio-made record and one live bash. Mostly old favourites here, and old fans will prefer the original versions. But Muddy sings well and the live session is quite hairy.

5th DIMENSION: "Wedding Bell Blues" (Liberty). A chart-topper in the States this should be big here too.

The lead singer gives out like a grown up Diana Ross and the group makes the appropriate, well-timed noises in the background. Nice arrangement too.

Incidentally, Chris Welch says he's snowed-up in Switzerland. How the hell do you get snowed up in Switzerland?

Darned

KINKS: "Victoria" (Pye). I'm an admirer of Ray Davies but I'm darned if I know what to make of this. The tune sounds so familiar — there's more than a touch of "Yellow Submarine," for a start.

The lady of the title is the good queen of that name who was not amused. The playing is cleaner than the Kinks of old and there are some healthy backing noises but I wouldn't rank this among the Kinks' best.

The jerky rhythm and easily assimilated melody could make it a hit though.

EQUALS: "Rub A Dub Dub" (Equals). Rumour has it that there is dissension among the Equals as to whether this should have been released — one possible reason being that it was written by D. Gordon rather than E. Grant.

Hard to see what the bother was about — it's highly commercial, instant hit material with a good dancing beat.

Boring

BADFINGER: "Come And Get It" (Apple). A Paul McCartney song from the film The Magic Christian which probably means it will be a massive hit. I find it quite offensively boring.

The tune is hardly vintage McCartney, the group sounds like the Hollies of about five years ago and the backing includes one of last year's thumping pianos.

WILD ANGELS: "Buzz, Buzz" (B&C). Apparently recorded in a large nisson hut, it's a bit difficult to sort out exactly what is on the record. Seems to be some fairly wild rock and roll with inaudible vocal, roaring sax and thundering drums in there among what sounds like 142 rhythm guitars. Should get them leaping about in the discotheques.

TOMMY JAMES AND THE SHONDELLS: "Ball Of Fire" (Roulette). It must be the cold weather, I can't make out the lyric on this one either. It's one of those slow ballads with the leader using a vibrato that you could drive a double-decker bus through. Faintly Bee Geesish. The arrangement contrast the quiet bits with great stabs of vocal sound.

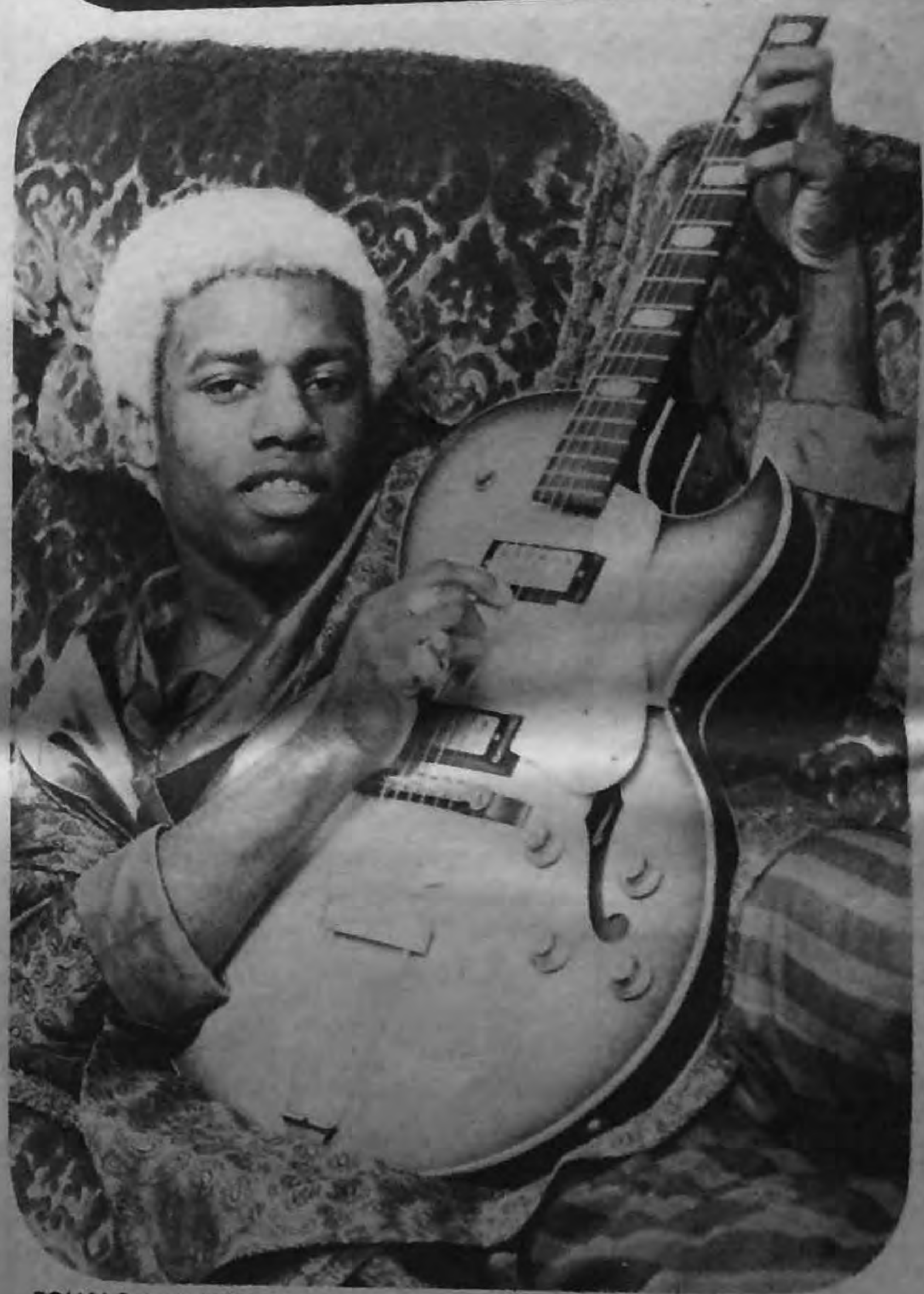
Shares

JIM REEVES: "But You Love Me Daddy" (RCA Victor). Help! This is presumably a Christmas type record and it should go a long way towards getting Christmas abolished.

The late Mr Reeves shares his vocal with one of those American children whose voice is supposed to make you say "Aaah." It makes me throw up! I've heard of sugary records; this one has the entire Tate & Lyle factory.

COPPERFIELD: "I'll Hold Out My Hand" (Parlophone). Bobbiegum dressed up with a rather clever Lou Warburton arrangement. The group gets a nice vocal sound and its good of its type. How do you get snowed up in Switzerland? It's like saying you can't get home from Manchester because its raining.

Pop Singles by Bob Dawbarn



EQUALS: instant hit material

JACKIE WILSON: "Helpless" (MCA). How does he get his voice up there without doing himself a nasty injury? Soul that is fair on excitement and low on originality.

BILL KENWRIGHT: "Sugar Man" (Fontana). Bob Darin wrote this and recorded it Jimmy Powell has a version out too. Why three people should want to record such a dull song is, I suppose, just part of life's rich pattern. I hope none of them get taken up by radio one or I'll have to throw my transistor into Chris Welch's snowdrifts.

I had my cat altered once. Sounds a bit like him singing the middle eight — before the operation of course. Reggae in all its full horror.

it's for the best and he'd only take your mind off the hob-nail bootied rhythm section.

ALEX HARVEY: "Moonlight Mover" (Fontana). What ever happened to Alex Harvey? Actually he's come up with a real wild belter of a rocker. It has all the subtlety of a Chris Welch excuse, but it certainly succeeds in building up the excitement. I wouldn't mind this being a hit at all.

Maybe

SOFT SENSATION: "Sitting In The Park" (Revolution). They might have had the singer in the same building as the group. There again maybe

Worst

JOAN BAEZ: "Just A Closer Walk With Thee" (Vanguard). If I had a penny for every time I played this while disguised as the second worst trombone player in the world I wouldn't be sitting here as the poor man's Chris Welch. I'd be the rich man's Chris Welch. And wild horses wouldn't get me to tell you the name of the worst trombone player in the world — John Jack. It's a nice record and hasn't a hope in hell of getting in the chart.

THE ALTERATIONS: "Work It Up" (Jay Boy)

APOLOGY AND CORRECTION

Peter Davies Ltd. and Raymond Mander and Joe Mitchenson, the Publishers and Authors respectively of "MUSICAL COMEDY: A STORY IN PICTURES", wish to correct the wording appearing below photograph No. 224 in this book which states that the lyrics of the Musical Comedy "CHARLIE GIRL" are by Mr. David Heneker and Mr. John Taylor but that the music is by Mr. David Heneker only. In fact, of course, the music as well as the lyrics of this production is by Mr. David Heneker and Mr. John Taylor. The Publishers and the Authors of "Musical Comedy: A Story in Pictures" tender their apologies to Mr. David Heneker and Mr. John Taylor for any inconvenience or embarrassment that may have been caused to them by this mistake and which will be corrected in all future issues of the book.

HIT ME! KISS ME! MURDER ME!



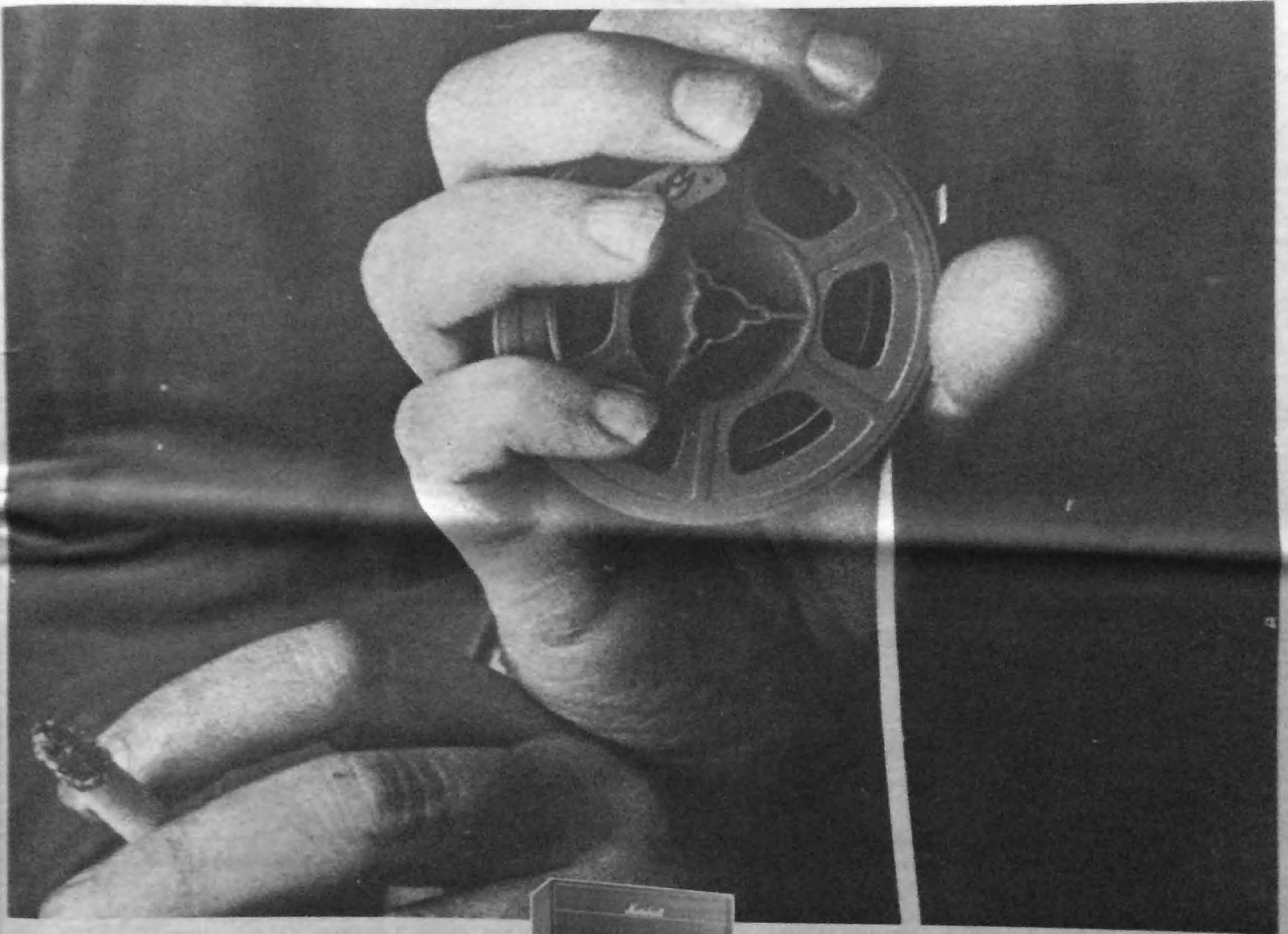
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WHO

WHAT to buy with those Christmas record tokens? The choice of good LPs over the past year has been phenomenal and only a trillionaire could keep up with all the worthwhile releases.

Before making a choice, first have a look at the monthly LP Supplement in this issue. And for added thought, here is a list of the records singled out for special mention by MM reviews over the past 11 months.

First, the records picked as LP Of The Month— "Memories Of Time Unwound" by Amory Kane (MCA), "Blood, Sweat And Tears" (CBS), "Those Who Are About To Die Salute You" by Colosseum (Fontana), Dr. John's "Babylon" (Atco), The Who's "Tommy" (Track), "Bayou Country" by Credence Clearwater Revival (Liberty), Jefferson's "Stand Up" (Island), Chicago Transit Authority (CBS), "The Beatles" "Abbey Road" (Apple) and "Then Play On" by Fleetwood Mac (Reprise).

Among these highly recommended were plenty for progressive fans — Bob Dylan's "Nashville Skyline" (CBS), "Wassa Wassa" by the Edgar Broughton Band (Harvest), Fairport Convention's "Unhalfbricking" (Island), Julie Driscoll, Brian Auger and the Trinity with "Street Noise" (Marmalade), Yes (Atlantic), Bloodsug Pig's "A Head Rings Out" (Island), The Clouds Scrapbook (Island), Blind Faith (Polydor), Jeff Beck's "Cosmos Nostra Beck-Ola" (Columbia), "Patent Pending" by the Johnny Almond Music Machine (Dyan), Ivo from Cream, "Goodbye" and "The Best Of Cream" (Polydor), "Stonedhenge" by Ten Years After, the Mothers Of Invention's "Ruben And The Joke" (Verve), Liverpool Scene's "The Amazing Adventures Of" (RCA), Keef Hartley's "Halfbreed" (Derran), Family's "Family Entertainment" (Reprise), Brian Auger's "Definitely

What" (Marmalade), Electric Music For The Mind And Body by Country Joe And The Fish, "On The Threshold Of A Dream" by Moody Blues; Jack Bruce's "Songs For A Tailor" (Polydor), Joni Mitchell's "Clouds" (Reprise), Van Morrison's "Astral Weeks" (Warner Brothers), King Crimson's "In The Court Of The Crimson King" (Island), Pink Floyd's "Ummagumma" (Harvest), Soft Machine's "Volume 2" (Probe) and Pentangle's "Basket Of Light" (Transatlantic).

There was a collection of former Rolling Stones hits, "Through The Past Darkly" (Decca), and Kinks had "Arthur" (Pye) and Donovan had a fine "Greatest Hits" set (Pye).

For soul fans, there was "History Of Otis Redding" (Atco) and Aretha Franklin's "Soul '68" (Atlantic) and there were excellent sets from such established artists as Elvis Presley, who had two, "Elvis" (RCA) and "From Elvis In Memphis" (RCA), Johnny Cash's "At St. Quentin" (CBS), Dionne Warwick's "Soulful" (Pye), "This Is Tom Jones" (Decca), "Diana Ross And The Supremes And The Temptations" (Tamla Motown), the Four Seasons' "Gold Edition" (Philips) and Dusty Springfield's "Dusty In Memphis."

Others that took reviewers by storm included: "Three Dog Night" (Stateside), Steppenwolf's "At Your Birthday Party" (Stateside), 5th Dimension's "The Age Of Aquarius" (Liberty), Joe Cocker's "With A Little Help From My Friends" (Regal), "Rock Machine 1 Love You" (CBS), Gun (CBS), Buffalo Springfield's "Retrospective" (Phillips), Humble Pie's "As Safe As Yesterday" (Immediate) and Neil Young's "Everybody Knows This Is Nowhere" (Reprise).

And if you can't find what you want from that lot you should be reading Tiger Tim's annual instead.—B.D.



BUKKA WHITE



SKIP JAMES



MUDDY WATERS

BLUES

MM reviewers MAX JONES and JEREMY GILBERT give their selection of some of the best blues albums this year:

VARIOUS ARTISTS: "The Story Of The Blues" (CBS 68218).

BUKKA WHITE: "Bukka White" (CBS Realm 52629).

SKIP JAMES: "The Greatest Of The Delta Blues Singers" (Storyville 670185).

EARL HOOKER: "Two Bugs And A Roach" (Arhoolie F1044).

MUDDY WATERS BLUES BAND: "Muddy Waters Blues Band" (Transatlantic Douglas TRA 188).

BLIND LEMON JEFFERSON: "The Immortal Blind Lemon Jefferson" (CBS 63738).

LEADBELLY: "In The Evening When The Sun Goes Down" (Storyville 616003).

VARIOUS ARTISTS: "The Roots Of America's Music" (Arhoolie R2001, R2002).

VARIOUS ARTISTS: "Louisiana Blues" (Storyville 616005).

LIGHTNIN' HOPKINS: "King Of Dowling Street" (Liberty LBL 83254).

JOHN LITTLEJOHN'S CHICAGO BLUES STARS: "John Littlejohn's Chicago Blues Stars" (Arhoolie 1043).

SON HOUSE — J. D. SHORT "Delta Blues" (Xtra 1080).



LEADBELLY



LIGHTNIN' HOPKINS

JAZZ



MILES DAVIS

THE MM's four regular jazz reviewers were asked to pick 12 albums each from those they have reviewed during 1969 as a guide for readers seeking Christmas presents. Here are the selections:

BOB DAWBARN: Miles Davis: "Filles De Kilimanjaro" (CBS 63551).

John McLaughlin: "Extrapolations" (Marmalade 608007).

Red Rodney-Lennie Tristano: "Bebop" (Mercury SMWL21028).

Kenny Clarke-Francy Boland Big Band: "Live At Ronnie Scott's" (Polydor 58304 and 5).

Thad Jones — Mel Lewis Jazz Orchestra: "Monday Night" (United Artists UAS29016).

Lennie Tristano: "Lines" (Atlantic 590031).

Slim Galliard and Friends: "Chicken Rhythm" (Polydor 545107).

New Jazz Orchestra: "Le Dejeuner Scur L'Herbe" (Verve VLP9236).

Charles Mingus: "Mingus Ah Um" (CBS Realm 52346).

Stan Getz: "Focus On Stan" (Verve VSP 29/30).

McCoy Tyner: "Time For Tyner" (Blue Note BST84307).

Thelonious Monk: "In Concert" (Riverside 673022).

JACK HUTTON: Henry Red Allen (RCA RD8049).

Bobby Hackett and his Jazz Band: "Coast To Coast" (Regal REG2062).

Eddie Condon: "Condon A La Carte" (Ace Of Hearts AHC278).

Jelly Roll Morton: "I Thought I Heard Buddy Bolden Say" (RCA RD8048).

George Wein's Newport All Stars: "Midnight Concert In Paris" (Milestone MSP9013).

Alex Welsh and his Band "69 (Columbia 6333).

Django Reinhardt and the Quintette du Hot Club de France: "Django" (CBS Realm 52213).

Oscar Peterson: "Volume IV — My Favourite Instrument" (Polydor 583721).

The Ellingtonians (Mercury SMWL21023).

MAX JONES: Count Basie: "Standing Ovation" (Dot SLPD 533).

Kansas City Six: "Prez" (Ace Of Hearts AHC176).

Art Tatum: "Piano Starts Here" (CBS Realm 52601).

Louis Armstrong: "And The Big Bands, 1928-1930" (Parlophone PMC7074).

Johnny Dodds: "Johnny Dodds" (RCA Victor RD7983).

Rex Stewart: "Rex Stewart Memorial" (CBS Realm 52116).

Jimmy Yancey: "Lowdown Dirty Blues" (Atlantic 590018).

Joe Turner: "Sings The Blues, Vols 1 and 2" (CBS Realm 52207 and 52229).

Smith, Grappelly, Ponty, A s m u s e n: "Violin Summit" (Polydor Special 545103).

Young, Hawkins, Smith, Brown, Haymer: "Saxophones" (Mercury SMWL21026).

Edmond Hall, Art Hodes: "Original Blue Note Jazz, Vol 1" (Blue Note B6504).

Oscar Peterson: "With The Jazz Giants — Sonny Stitt, Coleman Hawkins, Ben Webster" (Verve VSP 31/32).

RICHARD WILLIAMS Eddie Gale: "Ghetto Music" (Blue Note BST84294).

Barre Phillips: "Unaccompanied Barre" (Music Man SMLS 601).

Charles Mingus: "Presents Charles Mingus" (America 30 AM 6982).

Amalgam: "Prayer For Peace" (Transatlantic TRA 196).

Tony Oxley: "The Baptised Traveller" (CBS Realm 52664).

Lee Konitz: "The Lee Konitz Duets" (Milestone MSP9013).

Chick Corea: "Now He Sings, Now He Sobs" (Solid State USS 7901).

Mike Westbrook Concert Band: "Marching Song Vols 1 and 2" (Derran SML 1047/48).

Ornette Coleman: "Town Hall 1962" (Fontana ESP SFJL 923).

John Coltrane: "Giant Steps" (Atlantic 588168).

Cecil Taylor: "Nefertiti, The Beautiful One Has Come" (Fontana SFJL 926).

Howard Riley Trio: "Angle" (CBS Realm 52665).

FOLK

A reminder of MM's twelve folk albums of the month for 1969 —

AL STEWART: "Love Chronicles" (CBS 63460).

RAMBLIN' JACK ELLIOTT: "Young Brigham" (Reprise RSLP 6284).

RALPH McTELL: "Spiral Staircase" (Transatlantic TRA 177).

JUDY COLLINS: "Who Knows Where The Time Goes?" (Elektra EKS 74033).

JOAN BAEZ: "Any Day Now" (Vanguard SUR 19038).

THE CORRIES: "In Concert" (Fontana STL 5484).

HOBART SMITH: "The Old Timey Rap" (Topic 12T187).

DAVE AND TONI ARTHUR: "The Lark In The Morning" (Topic 12T190).

JACK ELLIOTT OF BIRLEY: "The Songs And Stories Of A Durham Miner" (Leader LEA 4001).

DON BILSTON: "Farewell To Steam" (Xtra 1084).

LEONARD COHEN: "Songs From A Room" (CBS 63587).



AL STEWART



JUDY COLLINS



JOAN BAEZ

BOOKS

LOOKING for a Christmas present for a music-mad friend or relative? Then how about a book — and there have been plenty of good ones to choose from this year.

At last there were serious attempts to chart the history of pop over the past 15 years or so. The best of these was *Rock Revolution* by America's Arnold Shaw (Collier-MacMillan Ltd, 21s) though Nik Cohn's more subjective *Pop From The Beginning* (Weidenfeld and Nicolson, 36s) was certainly vastly entertaining. This week sees a third published, *The Sound Of Our Time* by Dave Laing (Shee and Ward, 35s).

The nicely produced *Beatles Illustrated* Lyrics by Alan Aldridge (MacDonald, 25s) is well worth the price and for those who like their novels full of hip talk and sex there was *Groupie* by Jenny Fabian and Johnny Byrne (New English, 25s).

For the jazz fan, *Serious Music—And All That Jazz* by Henry Pleasants (*Victor Gollancz* 42s) is an important and thought-provoking addition to the library. *Black Music* by Le Roi Jones (MacGibbon and Kee, 36s) is a collection of perceptive interviews and LP notes from 1963 to 1967. *Jazz Decade* London by Benny Green (Kings Road Publishing Ltd, £3 3s) celebrated ten years of the Ronnie Scott Club. *Jazz On Record* by Albert McCarthy, Alun Morgan, Paul Oliver and Max Harrison (Hanover Books, £2 2s) is a useful guide to the first 50 years of jazz.

No blues fan should be without the definitive work on the subject, *The Story Of The Blues* by Paul Oliver (Cresset Press, £3) and while the postal orders are rolling in for Christmas, take the chance to get the invaluable *Blues Records 1943-1966*, a discography by Mike Leadbitter and Neil Slayen (Hanover Books, 25s). Mike Leadbitter was also the author of *Delta Country Blues* (Blues Unlimited Publications, 5s).

Book of the year for folk collectors is probably *Woody Guthrie's Autobiography Bound For Glory* (45s). Expensive, but possibly the definitive work in its field is *Minstrelsy Ancient And Modern* by Williams Motherwell (Singing Tree Press, £7) with texts and detailed notes of some 60 historic ballads. Another good anthology of songs is *The Wanton Seed*, edited by Frank Purslow (EFDSS Publications, 9s 6d, as is *Shanties And Sailors' Songs* by Stan Hugill (Herbert Jenkin, £2 10s). —B.D.

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LARRY LEVINE, a tall, raw-boned American, would look at home riding across the prairie into the sunset with "The End" splashed across his back. In fact he has been, for the past seven years, the engineer on all Phil Spector's records, and is currently masterminding the control booth for Herb Alpert and the entire A&M artist roster.

Levine was in England last week with Alpert and the Tijuana Brass, but not in his usual function. "My job is to walk round the hall at the concerts with a walkie-talkie, listening to how the band sounds from various parts of the auditorium, and reporting back to the sound man." About Alpert, he says: "He's incredible. I've never

seen a guy who has such close communication with his audience. The reception he's been given everywhere on this tour would be difficult to describe." To date, however, the collaboration with Spector has been Levine's main achievement.

USUAL

"I started working with Phil in 1962, quite by accident," he says. "I was working at the Gold Star studios in Los Angeles, and when Phil came in to record the Crystals' 'He's A Rebel,' his usual engineer — Stan Ross — was on holiday. "I was a little frightened by the new sound, and I didn't get a good feeling from Phil. He looked like a creepy kid to me."

"Phil had done some work with Atlantic and the Drifters, and when I walked into a session of that magnitude I was a little nervous, and I thought I was going to blow it. "But eventually we worked up an understanding and I've done all his records since that time, including the last — the Checkmates' album. "The toughest part of working with Phil is that you can't relax on a session. He's a lot more demanding than other producers, but that's offset by the great music he comes up with."

GENIUS

"I have to say that Phil is a genius — there's no getting around it. Those 20 straight hits speak for themselves. He was and is unique. "Before Phil came along, all the producers were using rock and roll instrumentation, with just five or six musicians in the studio. He'd use 25 or 30 musicians to get that big sound that he heard. I don't know where he got the idea from. We never talked about that. "I think that 'You Lost That Lovin' Feelin'' is the greatest thing that Phil ever did, and like and Tina's 'River Deep' is on the same level. "One very memorable session was the time we cut 'Zip-E-De-Doo-Dah' by Bob B. Soxx and the Blue Jeans. Phil rehearsed the musicians for three hours to get the sound he wanted, and then we started to record. "I'd spent two-and-a-half hours recording it, and my dials were jumping all over the place. So I switched everything off and Phil said: 'What the hell're you doing?' "I told him that I had to start from scratch, and while the musicians were running it down I started switching on the mikes, one by one."

BEFORE

"Just before I switched on the last one, Billy Strange's guitar, Phil said: 'That's the sound!', and that's why you get the strange guitar noise on the record. Of course, everybody copied that too. "I used to get people coming to Gold Star to make a record and saying: 'Get me the Spector sound,' so I'd do my best. Then when we were half way through, they'd say that they paid for three basses, and they wanted to hear all three. "That's misunderstanding the sound entirely, because Phil made all the elements of the sound melt into one thing, and that was one of his secrets. "That Checkmates session was probably the fastest Phil ever did. I always remember the Christmas album he made, using all his artists. I worked day and night for a month on that, and afterwards I never wanted to see Phil again."

COUPLE

"He laid off for a couple of years after the Ike and Tina record flopped, because he reckoned that people had it in for him after he'd made 20-odd hits in a row. They wanted to see him fail, and they made sure that he did. "Phil's groups have never lasted too long because he doesn't give a damn about his artists. He'll leave them alone, waiting to sing, for a couple of hours while he runs something down with me or a musician. He doesn't treat them like other producers do, and that seems to be the reason why he's not producing the Checkmates any more. "I don't know what he's going to do now. He doesn't have a contract with A&M (I really don't think he could ever manage to sign a contract in his life), but we're trying to work out something whereby he can use the studios. "He can do anything if he wants to do it bad enough, but I don't think he's hungry enough to try hard now. In the old days he used to drive himself really hard, trying to prove to himself that he was the best, but you never prove that to yourself and eventually he got hung up on the image that was built around him. But if he ever wants to, he can make it back again." — RICHARD WILLIAMS.



MICK ABRAHAMS: America brought the band more together

Blodwyn Pig bring home the bacon

BLODWYN PIG are one of the handful of new bands to have arrived on the British rock scene this year with something musically exciting and original to offer.

BY ROYSTON ELDRIDGE

In nine months they have produced an imaginative, successful album and built a strong reputation on both sides of the Atlantic. It is from America that the Pig — Mick Abrahams, Andy Pyle, Ron Berg and Jack Lancaster — have just returned. "America has brought the band more together, we're playing a lot better now," said Mick, the former Jethro Tull guitarist, two days after arriving home from their first Stateside trip. "Before we went away I thought we were getting a bit ragged. Now it seems to be much more together. There's a certain flow, a better feel from us as individual musicians. Everybody seems to have improved, it's like an injection of new confidence, I seem to feel easier when I'm playing. "We worked really hard during these two months. It kicked all the lethargy out of us. Apathy and lethargy are the two things I can't stand, a lot of people are just plain lazy or are only half trying. "The thing was, about ninety per cent of the audience hadn't heard about us at all — at least until we got into town and the album started to get plays on the AFM stations. A few people knew my name from Jethro and there were a few shouts for 'Cat Squirrel,' most of the things we played though were from the album. "We slipped in a couple of rock and roll things, things like 'Slow Down' and 'Rock Me,' but it wasn't a condescending thing. It doesn't lower your musical integrity to play things that you know they really dig. And I'm still a rocker at heart anyway. "The thing that struck me about America was that it was really well organised, they have the best organised places to play in the world. It's like a genuine stage

production, everything is taken care of. "And the light shows... I've never liked working with them before but they were incredible. I watched Johnny Winter playing and everything he was doing they accentuated." During the two months they were away, Blodwyn Pig played alongside some of the biggest names in American rock circles. "Spirit, Joe Cocker, Chicago, Johnny Winters, Albert King... I saw all the bands that I wanted to see. Albert King was really good, he has a great presence on stage and comes over really well. It's just like getting hold of an Albert King record but you're hearing it live instead. "Chicago were tremendous, even better than their records. They want to come up and jam with us while they're over here. "We also saw Chuck Berry in Los Angeles. He was on at the Whiskey which is something like a Speakeasy audience. Chuck could have blown everybody off stage but he didn't seem to be too bothered, maybe he wasn't feeling too good. We quite enjoyed playing there. Johnny Almond, from John Mayall's band came up and jammed with us. "Before they join Ten Years After and Stone The Crows on a British tour, the group go into the recording studios to produce the follow up album to A Head Rings Out. "The new album will be all original numbers with the exception of perhaps one. We played with Tim Rose in LA and he did one number that I was so knocked out with I asked him if we could use it. It's 'I know These Two People.' "Jack's written a suite for

the album in three parts and we co-wrote one number which has a heavy violin sound. Jack's playing electric violin now as well as everything else. "We'd thought of using session men on a couple of tracks but we thought we might lose the feel that we've got. Jack plays enough instruments anyway to compensate for any session men. "There's a guy who's a friend of Jack's who plays bass clarinet who we might use. "Have you heard of the new thing Jack's playing — apart from tenor, soprano, flute and violin? It's a phoonhorn, an old soprano he dropped down the stairs. It's almost bent in half and he took all the keys off except the top three or four. He finds it better than an ordinary soprano when he's playing it with the tenor."

America has fired the individual members of the group — bassist Andy Pyle, reedman Jack Lancaster, drummer Ron Berg and, of course, Mick — with fresh enthusiasm and new ideas. "We all listen to jazz as much as we listen to everything else — being in this band has brought out interests that before were lying dormant. We've all got open minds to music, there's no over-riding influence. "I've been listening to a lot of country music, I liked some of the steel guitar things I heard and some of the soul music I heard in the States was really good. "There was just so much that I could get into — and that the band as individuals could get into. Possibly this band won't be able to do things as a whole so the best thing that we can do is make albums individually."

MUSIC PICCADILLY

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FOCUS ON FOLK



A Seeger after truth

IF YOU had to pick any one man as being mostly responsible for taking folk music out of its cult status and making it a pervasive influence throughout all kinds of popular music, that man would be Peter Seeger.

He would deny it, of course, and so would the people who criticise him from all sides.

Those who see folk music as just another mindless craze to distract people from the real world can't stand his insistence that some things have just got to be sung about, even at the risk of sermonising.

Others, from the opposite wing, find his appearances sometimes too cosy to stomach, his songs happy substitutes for action rather than significant attacks upon the status quo.

Over beer and sandwiches at his West End hotel in the small hours of a morning after the concert of the night before, he talked about his efforts to penetrate the mass media, still difficult for him though the black list (officially) no longer has any power to keep him off the air.

Nevertheless, his singing of the anti-Johnson song, "Waist Deep In The Big Muddy," was one of the things which got the high-rating, hard-hitting Smothers Brothers show banned from the US TV networks.

"I don't get a flood of offers," he said, "but they come through more frequently and I'm getting better at making use of the medium. Actually, it's meant a great deal for me to get this additional exposure."

"It means that when I write a new song I can get it heard by more people. My records never sell any particular large amount but the songs get around. It generally encourages people to sing this kind of song."

Not that Pete expects to stomp into the studio and make it his platform. "In a sense, it's their programme and I'm not going to act obstreperous. But at the same time I don't want to join their circus. It's not easy to maintain independence from what they are doing — which is to distract the American people from their problems."

"If they'd ask what I

wanted them to do I'd answer, let the American people know what their problems are and let them talk them out. It's not necessary to get angry, you don't have to be full of anger and hate, but neither do you try and run away from the problems.

"But they don't really know how to do this without either getting angry or crying in their beer because to talk about their problems with good spirit involves trying to do something about them."

This isn't only a political problem. As folk fans in Britain know to their cost, music which doesn't automatically get into the top chartbusters has to fight for every minute of airtime it can get.

"If I didn't get on TV once, that wouldn't matter if TV itself would get out of its straight-jacket, which is strictly that of the dollar. This means that whatever can make most money gets it. If it can't make most money it doesn't deserve to be on."

"As a result, there's 501 different types of taste that just never get satisfied on TV, at least this is true in the States. There are millions of people who never — and I mean never — on TV see what they deserve to see because the air belongs to them just as much as it belongs to everybody else."

The folk revival in Britain, of course, has handled this situation by virtually ignoring the mass media. Until recently, so did "underground" pop. Seeger rejects this solution as a cop-out.

"Now that TV has become the mass medium, the establishment allows the other media to become more free. Print and movies and records are freer now than they've ever been or we ever suspected they'd be. But the reason they're free is that TV is tightly under control."

"They're saying look, you can say whatsoever you want in print, so why are you making such a big thing about TV? Say whatever you want in print. Make a record of it. Make a movie of it."

"Just don't bother us. TV is a family medium. Keep TV for the family."

Seeger is sensitive to the charge that protest songs can work against the causes they are supposed to favour.

"This is what they do. They let you blow off steam and you sublimate your protest this way. You get all this protest off your mind by singing about it and then you don't do anything about it."

"Anybody who uses words in any way has to give serious thought as to whether those words are being used to forestall action or whether they actually lead to action. Otherwise they become a kind of tokenism, giving you just enough to take the pressure off so they don't have to give you any more."

While Pete has no illusions about the problems of working in the mass media, he's no pessimist about the possibilities ahead. No sir.

"We're going to have a lot more influence than we had in the past," he said confidently. "We're not going to be satisfied with just getting in print and just getting on a phonograph record and just making a 16mm underground movie, we're going to demand the right to get on TV."

"If you want to communicate between the masses of any modern industrial nation you've got to get on TV. You can write all the books you want, but you're not going to reach more than five per cent of the people."

KARL DALLAS

No more blues for Mike Cooper



MIKE COOPER: new album released in January

MIKE COOPER'S search for a new all English sound, as opposed to the accepted resuscitation of negro country blues sounds, took him to Spain earlier in the new year.

Mike's story is full of paradoxes, the most incredible being that he wrote most of his songs down in Spain and completely disregarded all of them until he eventually arrived unheeded and unprepared in studios to record.

"I just wanted to forget the whole scene after a year of solid work. I was getting very bored with what I was doing and cleared off to Spain for two months. I had written one song before I left and two when I returned, but everything else on the album was written out in Spain."

Tricks

Mike produced a demo copy of the record, which is scheduled for release by Pye at the end of January. And after a few revolutions it became apparent that his association with the country blues is now in the dim and distant past.

"The straight country blues album marked the end of an era for me, when the boredom set in. But don't think I didn't like "Oh Really." It achieved what I was doing at the time, and I am glad it's now been released in America. In fact I'd like to go out to the States and promote it."

On the home front Mike is doing a number of concerts, and the response to his new material is very encouraging.

"I'm using a Gibson primarily, although I still play the National steel guitar to some extent. I'm well away from bottleneck, although I still throw in the odd blues and enjoy doing so. In fact I'm singing the blues better than ever now as I'm able to put more enthusiasm into it."

In view of his popularity at live gigs, I asked Mike whether he would rather have recorded the album live. It was then that he revealed a few tricks that could never have been produced at a gig.

"I like to do things intentionally on record, that I

BY JEREMY GILBERT

would not normally do in public. To me, singing in the studio and in the folk clubs are two totally different things. In addition I've got bassist Harry Miller from Mike Westbrook's band backing me on "Journey To The East," "I Wish She Was With Me," and "Keep Looking Back."

Jazz

"I want to be able to write stuff in order to use musicians of Harry's calibre without them being embarrassed."

"I'm moving in a set direction, and would like to cut an album with, say, the Gary Burton Quartet and the Mike Gibbs Orchestra. I'm already writing lyrics for two of Mike Gibbs' themes, and I think that the pattern was set when I wrote "Divinity Blues" for the last album."

"I think that if musicians are moving in style, you can usually detect one track on their albums which point out the direction. I didn't really know what I was playing until I met Harry. My chord progression patterns are now much more involved, and I'm playing a lot of jazz chords."

Influenced

"The singing's improved too, and my lyrics are a lot deeper, probably because I've been writing a lot of poetry. Primarily the theme of my material is myself — it's a kind of release. I've also got bird noises and the sound of the sea recorded on to a couple of tracks."

Despite his deeper involvement in all kinds of music, Mike Cooper is still recognisable by his powerful and poignant voice.

"The country blues was a kind of musical apprenticeship, in fact I never listened to the blues generally. But if Fred McDowell had a technique or song I wanted to learn, then I'd listen and develop a range of styles in this way. All the old country

blues singers were vastly over-recorded, and I reckon there's only about a dozen of any merit.

"The essence of a good musician surely is to be able to suss out the valid stuff. I think everyone tends to be influenced by whoever they dig at that particular time."

"I'm more flexible now, the voice is not so raw as the days when voice and guitar were as solid as a rock. Currently I'm listening to people like Neil Young, Larry Coryell and Crosby, Stills & Nash, but I believe you can take any kind of music and find a way of putting it to your own use."

Travelling

Mike believes that Crosby, Stills & Nash have a distinct American sound, while there are very few British artists who come up with what he calls a true British sound. Ray Davies, Ralph McTell and Mike Chapman are among the few.

Mike Cooper's new album will be called "Do I Know You?"

"I realised I had this album to record and I just wouldn't have been able to do it if I hadn't got away from the British scene. I hate being away from home for too long, as when I'm travelling around the country I never seem able to write. I think a lot of people suffer in the same way. Spain gave me a chance to have a good look at England from the outside; the songs went straight into a folder and stayed there until I actually got into the recording studio where I worked some of them out with Harry."

Mike hopes to do more producing this year. He has already joined forces with Peter Eden to produce "Firepoint" for the new "Music Man" label, and he would like to record Bill Boagman, who, like Tom Robinson and Gerald Moore, comes from Mike's home area of Reading.

THE MAGAZINE FOR FOOTBALL ENTHUSIASTS

GOAL

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FOCUS ON FOLK

"A COMPLETE change of mental process provides a great stimulus" is the philosophy of Keith Christmas. And because of this, he still intends to pursue two separate careers despite the release of an album called, "naturally enough," Stimulus.



KEITH: playing a dual role

Happy Christmas

The album has only been out a few weeks, but already people are beginning to associate numbers like "Travelling Down" with the young songwriter and guitarist.

LOOKING

Keith Christmas will be playing a dual role for another 18 months before his university career ends. He is still very apprehensive about the future, and doesn't like looking too far ahead.

The Bristol-based folk singer finds that much of his work takes him to London — but there is no doubt in his mind where he would rather be. Bristol's such a beautiful scene. It's just too confined in London for writing. There seems to be a tremendous barrier in communication between individuals in London. I think the human personality tends to become eroded, and I'm worried about drying up. I've already worked out roughly what I'm putting on the next album, although I may not use the same musicians. By staying the same you tend to lose individuality.

Keith spoke of the problems he experienced in recording "Stimulus."

HONESTLY

"After hearing the album, I honestly can't feel any sense of personal identification with it. It was the first time I'd been into a recording studio, and I didn't really know my way around. My initial reaction on hearing 'Stimulus' was of slight disappointment, but as I kept playing it so I began to appreciate it.

"I shall get things sorted out in time for the next album though. At the moment I'm very happy with things — particularly that I actually managed to get the album out. I place more emphasis on humour when playing live, and I'm certainly a lot heavier. I admit that I had no idea what songs I was going to put on the album before I walked into the studio.

"I think that 'Trial And Judgement' was the only number where I didn't suffer from studio neurosis. I got exactly the same feeling as when I sing it in folk clubs.

Keith Christmas does not write to any set formula, and each of the tracks like "Travelling Down," "Trial And Judgement" and "You Know You Can't Lose" tell a different story or reveal a different aspect of Keith's talents. The lighthearted side of Keith breaks through on "Bed Sit Two Step" a bouncy, swing-along song with plenty of piano.

Keith explained: "I used to be a drummer before taking up guitar five years ago. Currently I'm listening to a lot of Crosby, Stills and Nash, and the rhythm patterns of Ginger Baker also have an influence."

And although Keith is employing the uses of electric as well as acoustic guitar, there are no plans afoot to form a group — yet.

"I'm using the electric guitar to extend my range of solo playing. There are certain realms which I haven't explored yet. But the electric guitar is not a replacement for the acoustic, it's just an extension."

The next album should be the all important one for Keith Christmas. For if the potential revealed on "Stimulus" is fulfilled, Keith could be joining the ranks of our leading contemporary folk songwriters in the near future. — J.G.

folk news

FINBAR and Eddie Furie, who returned recently from America have begun a tour of British clubs. Dates include Barnet tonight (Thursday), Hoddenden (5), Country Meets Folk and Pealers (6), Hitchin (7), Guildford (12), Walthamstow (14).

Stefan Grossman has his first London solo concert appearance at the Purcell Room on December 5.

The **Ian Campbell Folk Group** have the following dates arranged: Bradford (December 6), Dundee (7), Kircaldy (8), Dunfermline (9), Beckenham (17), Brussels (18), Two Brewers, Salford (21), Coventry (24), Hyde (26). The Campbells' club at the Jug O' Punch is running a special Hogmanay night at Digbeth Civic Hall. Featured are Dix Dingley, Jidder, Johnny Van Derek and the Purple Phlange, a Buddy Holly revival group consisting of Harvey Andrews, Dave Pegg, Brian Clark, Andy Smith, Geoff Bodenham and

Cozy Powell. The Valley Folk are giving a farewell performance before breaking up, at the Three Horseshoes, Towersey, on December 21. Also on the bill, which will be in the form of a ceilidh, are Packie Byrne, John Kirkpatrick, the Manners family and others.

Saffron's Midlands dates include Victoria Hotel, Wolverhampton (December 28), Baldmere Hotel, Sutton Coldfield (29), Royal Hotel, Walsall (30), Malvern House Club, Solihull (31). She also appears in concert Reading Town Hall (January 28) and at Hartley Social Club (31).

Wally Whyton will compare a Folk song and Blues concert at the Assembly Hall, Tunbridge Wells on December 16, which also features Wizz Jones, The Southern Ramblers, John Morgan, Pat Williams and Roger Moon.

New folk club opens at the Kenyon Arms, Little Hull-ton, where guests tonight (Thursday) are Pende Folk.

The **Derek Sarjeant Folk Trio** open their tour at Ashington tomorrow (Friday) and move on to Manchester (December 6), Colne (7), Preston (8), Blackpool (9), Accrington (10), Burnley (11), Clitheroe (12), Waterford (13), Nelson (14) Derek Sarjeant and Hazel King have just completed some albums of English songs for use in German schools as part of an English language course as well as some music for backing television advertisements in Florida.

Gerry Lockran and **Cliff Augier** are inviting **John Baldry** along to their club, the Half Moon at Putney, on December 8, for a special blues night. **Royd Rivers**, who has played harmonica with both Cliff and Gerry in the past, will also be there.

Southern Ramblers open their folk club at the Gloucester Hotel, Greenwich tomorrow (Friday) by introducing the **Crayfolk**. Future guests are **Simon and Steve** (December 12) and **Marc Ellington** (19). The Ramblers' dates include **Drinking** (December 7), **Tunbridge Wells** (16), **Hartley** (20) and **Dartford** (27).

Spinners' special Christmas Concert at the Liverpool Philharmonic Hall on December 12 sold out a month in advance — even before the show was published. The second half of the show will be filmed and put out in colour on BBC-1 on Christmas eve. Tomorrow (Friday) the Spinners play the University and Colleges' Presidents' Ball at the International Hall. Other dates are Liverpool (December 8), Stockton YMCA (10).

THURSDAY

AT FOX ISLINGTON GREEN, N.1
TINDER BOX

AT PRINCE OF WALES, 14
Lill Road, 598 West Birmingham
Station
**THE PUNCH BOWL
AND FRIENDS**

**BLACK BULL, HIGH RD, N.20
FINBAR AND EDDIE
FURY!!
JOHN AND RAY
DENNIS O'BRIEN**

**HELIUS CONTEMPORARY Club,
North St, Clapham
SAM MITCHELL**

**KINGSTON COLLEGE of Tech,
ology, S.U. 4 pm
DON PARTRIDGE**

**THE LADBROKE, Ladbroke
Crescent W11
MUDGE & CLUTTERBUCK
Plus residents and inmates of
Notting Hill Gate. 8.30. Adm
2s 6d**

**WHITEBEAR, Kingsley Road,
Hounslow
THE LEESIDERS
CHAS UPTON
DAVE COUSINS**

FRIDAY

AT COUSINS, 49 Greek St, 7.30-
11 pm
MIKE COOPER

Plus guests. Admission 5s.

**CHICHESTER COLLEGE of Fur-
ther Education, Chichester,
Sussex. PAT NELSON, DAVE
COOPER AND LINDA COCKRILL,
TONY ROSE and many others.
Friday 12th, 7.30 pm.**

**CONTRAST
JON BETMEAD
Terry Hutchings at Waltham
Forest Tech, Forest Road, Wal-
thamstow E.17 (Victoria Line).
Admission 2s 6d. Bar.**

**DENNIS O'BRIEN
COMPASSES, Rushden, North-
ampton**

**DR HOBBS CLUB
OPENS TONITE
THE CRAYFOLK
introduced by
THE SOUTHERN
RAMBLERS**

at the Gloucester Hotel, King
William Walk, Greenwich, SE18

**FOLK at the Lord Clyde,
Excourt Road, Fulham, W 6 Fri &
Sund. Free. 8.30 Saloon bar.**

**JOHN LAMONT
PLUS GUESTS, BRIDGE HOUSE,
Borough Road, Elephant and
Castle
BLUES EVERY FRIDAY.**

**MARTIN CARTHY
General Haverlock, Hford**

IS YOUR LIFE rapid, empty,
meaningless? Buy TRA 201 and go
to the CONWAY HALL, Friday,
December 19. THE HUMBLEBUMS
have the answer.

**HORNSEY
TOWN HALL
Saturday, December 13th**

RALPH McTELL
in concert with

**BONNIE DOBSON
(Special Guest appearance)**
and

ROY BAILEY
Tickets 7/6, 10/-. 12/6
Collets, Crouch End Records
ENFIELD COLLEGE S.U.
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**DAVE KELLY
is available for Solo
Bookings
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**CONWAY HALL, HOLBORN
Friday, December 19 — in concert
JO-ANN KELLY
THE HUMBLEBUMS
BRETT MARVIN and the
THUNDERBOLTS**

Tickets 7/6, 10/-. One Stop Records,
437-9339

Could make it really big in the
New Year — last week's MAJ
**PIGSTY HILL
LIGHT ORCHESTRA**

Featured: 5 WATERLOO STREET
CLIFTON, BRISTOL 8. TEL 34543
or BARRY MYERS (01-399 0679)

FOLK FORUM

FRIDAY cont.

**ROVERS FOLK CLUB, Bear's
Head, Bishop's Stortford
THE PEASANTS**

**WINDSOR FOLK CLUB, The
Swan, Mill Lane, Clewer
SAM MITCHELL
WITH THE
TUDOR LODGE**

SATURDAY

**"ANGLERS," TEDDINGTON
CONTRAST
SKYPORT ADE'S FRIENDS**

AT COUSINS, 49 Greek St, 7.30-
11 pm
PLEASE READ

Due to contracts and things we
can't mention the name of the
person this week. So we have
to be a little childish, and give
some clues. —
Male, made a record called
"Sophisticated Beggar". Some-
times compared to Bob Dylan by
the press. Best thing phone us
at 028 9119-5413.
All nighters for time being are
off.

AT THE CELLAR, Cecil Sharp
House, Camden Town, 5 pm **LISA
TURNER** with Tony Deane and
Tony Shaw

**EYES OF TIME CELLAR, 355
HIGH STREET NORTH, MANOR
PARK, E.12
JON BETMEAD
ROGER MOSS
RICHARD DIGANCE
THANK YOU THE LEGACY
AND DAVE COOPER FOR LAST
WEEK.**

**PENTANGLE
BASILDON ARTS CENTRE,
SAT, DEC 20, 5 pm.
TICKETS 20s, 17s 6d, 15s.**

**PRESENTING
DAVE PLANE
READING.**

**THE FO'C'SLE at the CASTLE,
Fairfield West, Kingston
DAVE LIPSON**

**THE GREENWICH THEATRE
FOLK CLUB, The Mitre, Green-
wich High Road, SE10, opp
Crooms Hill.
THE HUMBLEBUMS
8 pm Singers welcome**

**THE LCS PRESENTS THE
SINGER'S CLUB, The Rovers —
songs of tramps, transportees and
travellers — Ewan MacColl,
Peggy Seeger, Frankie Armstrong
and Brian Pearson. UNION
TAVERN, 52 Lloyd Baker Street,
London, WC1.**

**THE PEELERS, Kings Stores,
Wide Gate Street, off Middlesex
Street, near Liverpool Street
Station.
THE PEELERS
FINBAR & EDDIE
FUREY
Plus guests**

**TROUBADOUR, 10.30. — 265 Old
Brompton Road.
REDD SULLIVAN
MARTIN WINDSOR**

**WHITE HART, COLLIER ROW
ROMFORD PRESENTS
THE ORANGE
BLOSSOM SOUND**

SUNDAY

**ANNE BRIGGS, PETER WOOD,
TOWER HOTEL (opposite Wal-
thamstow Central)**

**BABLEY HOW, Horseferry
Road, SW1. Start 7.30. STAN
ARNOLD & FRANK TAYLOR
introduces
DAVE LIPSON**

**BOUNDS GREEN FOLK CLUB,
Springfield Park, Taverh, Bounds
Green Road, W11.
MAGNA
CARTA**

THE PEELERS

EALING ARTS LAB

**GREEN MAN
Chisbridge Road, W. Ealing
ACCOLADE
A NEW SOUND FEATURING
GORDON GILTRAP
MALCOLM POOLE
DON PARTRIDGE
BRIAN CRESSWELL
IAN HOLT
PLUS GUEST SINGERS**

**NAGS HEAD, 200 York Road,
Battersea
MIKE ABSALOM
Host: JOHN TINFANY**

SUNDAY cont.

**RAILWAY HOTEL, DARTFORD
KENNETH LOVELESS
Residents: CRAYFOLK**

**RED HOUSE, NORTH HILL
DRIVE, HAROLD HILL, ROMFORD.
FOLK NITE**

**THE ENTERPRISE, Hampstead,
The BEARDED OYSTER, plus
residents. The Folk Enterprise
and Terry Gould (opposite Chalk
Farm Stn. 7.30 pm).**

**TIM HART AND MADDY PRIOR,
SUZANNE HARRIS, St Martins-in-
the-Fields, 2.30. Admission free.**

**TROUBADOUR, 9.30.
TERRY MUNDAY**

MONDAY

**AT CATFORD RISING SUN,
STEPHEN HEAP AND ELAINE,
CARRUTHERS (EX VALLEY
FOLK). DAVE COOPER, RICHARD
DIGANCE. THANK YOU JOHNNY
COLLINS FOR LAST WEEK.**

**CLANFOLK: Marquis of
CLANRICARDE, Southwick Street,
Paddington.**

**MAUREEN
KENNEDY-MARTIN
PETER CHARLTON & GEORGE
HARRISON**

**COMMENCING MONDAY DECEM-
BER 15**

**NEW FOREST
STATE ORCHESTRA
WHITE BEAR, KINGSLEY ROAD,
HOUSLLOW**

**ENFIELD FOLK CLUB, The Hop
Poles, Baker Street, Enfield.
BRENDA WOOTEN
JOHN THE FISH
CAMERA**

**MINOTAUR, Nags Head, North
St, Clapham.
PUTNEY HALF MOON, LOWER
RICHMOND ROAD.**

**LONG JOHN
BALDRY
GERRY LOCKRAN, CLIFF AU-
NGIER, ROYD RIVERS, "BLUES
SPECIAL."**

**WALTON ON THAMES, 18b
Church Street
STAN ARNOLD
DAVID CAMPBELL**

**PURCELL ROOM
General Manager John Denison, C.B.E.
Friday, December 5th, at 7.30 p.m.
BLACKHILL ENTERPRISES LIMITED PRESENT
an evening with
STEFAN GROSSMAN**

Tickets: 15/-, 11/-, 8/-
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**FAIRFIELD HALL CROYDON
MANAGER: Thomas J. Pyper, M.I.M.Est.
THIS FRIDAY, at 7.45 p.m.
JOHN & TONY SMITH PRESENT
AN EVENING WITH
JULIE FELIX**

SEATS: 17/-, 15/-, 13/-, 10/-, 8/-. Bookable in advance from BOX
OFFICE, FAIRFIELD HALL, CROYDON, TEL. CRO 9291. Open 10 a.m. to
8 p.m.

**QUEEN ELIZABETH HALL
General Manager: JOHN DENISON, C.B.E.
Saturday, January 3rd, 7.45 p.m.
BLACKHILL ENTERPRISES PRESENT
AL STEWART
and
THIRD EAR BAND**

Tickets: 21/-, 17/-, 13/-, 8/- from
Royal Festival Hall (01-928 3191), S.E.1, and Agents

TUESDAY

**JOHN BETMEAD
Peartree Folk Club, Walsley
Garden City, 8 pm.**

**MOTHERS, High Street, Eding-
ton, Birmingham**

**JO-ANN KELLY
GERRY LOCKRAN
8 pm. Admission 6s.**

**RED LION, Bracknell
BOB LIPSON & GUESTS**

**THREE HORSESHOES FOLK
CLUB, Heath St, nr Hampstead
Tube presents
SOUTHERN
RAMBLERS
and your hosts: THE EXILES.**

**TUNBRIDGE WELLS, DEC 16
Wally Whyton, Southern Ram-
blers, Wizz Jones, Biggers
Moon, Turkeys Assembly Hall
— Phone 56613**

WEDNESDAY

**COLLEGE FOR THE Distributer
Trades, Leicester Square
THE MUSE
RICK DAVEY
BARRY YOULDEN
SINGERS WELCOME**

**CROYDON FOLKSONG Club
Waddon Hotel, Stafford Road,
West Croydon. Presents a res-
idents guest night.
TONY POWALL
AT 8.00.**

**HIGH BARNET Folk Club, Sa-
isbury Hotel, High Street,
Barnet. Last night before Xmas.**

**MURPH & SHAGGIS
BIFOCAL**

**IAN ANDERSON permanent
address, 3 Waterloo Street, Clif-
ton, Bristol 8. Tel 36343. En-
quiries there or Sandy Glennon
(01-252-9832) or Barry Myers (01-
399-0479).**

**KINGS HEAD, Upper Street,
Islington. SOLO MORRIS JIGS by
various dancers. Next week Music
Hall.**

**NEW HOLY GROUND
Royal Oak, 88 Bishop's Bridge
Road, W2.
ROMMIE CAIRDUFF
Introduces
HUMBLEBUMS**

**RED HOUSE, NORTH HILL
DRIVE, HAROLD HILL, ROM-
FORD.
FOLK AND CW NIGHT
SHIRLEY COLLINS with Ralf
York and Albany Parkway
Camden Town.**

**SURBITON, Assembly Rooms
DEREK SARJEANT FOLK TRIO
STEVE BENBOW.**

**TROUBADOUR 9.30
ANDY FERNBACH
MICHAEL CLAIRE**

100 CLUB
100 OXFORD ST. W.1
7.30 till late

Thursday, December 4th
From Australia
THE YARRA YARRA JAZZ BAND

Friday, December 5th
SPENCER'S WASHBOARD KINGS

Saturday, December 6th
ALEX WELSH AND HIS BAND

BILL NILE'S GOODTIME BAND

Sunday, December 7th
KENNY BALL AND HIS JAZZMEN

Monday, December 8th
BENEFIT NIGHT
HUMPH BAND, OLD AND NEW SANDY BROWN, GEORGE CHISHOLM KATHY STOBART, WALLY FAWKES KEITH CHRISTIE and other Guest Stars

Tuesday, December 9th
Pop Special
EAST OF EDEN

Wednesday, December 10th
MR. ACKER BILK & THE PARAMOUNT JAZZ BAND

plus special guest star
GEORGE CHISHOLM

FULLY LICENSED BAR and RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full Details of the Club from the Secretary
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CLUBS

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FRI., DEC. 5th, 9 p.m.-6 a.m.
ANNOUNCING
THE TEMPLE
THE NEW UNDERGROUND
NON PLASTIC JUST A NICE PLACE TO GROOVE WITH NICE HEAD SOUNDS AND LIGHTS - SEE DISPLAY AD IN LAST COLUMN

SAT., DEC. 6th, 8 p.m.-6 p.m.
A NEW SOUND
BENNY JAMES SOUL BAND

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FIRST FLAMINGO APPEARANCE OF JAMAICA'S LEADING REGGAE ARTIST AND PAMA RECORDING STAR

PAT KELLEY
OF HIT SONG FAME
"HOW LONG WILL IT TAKE"
APPEARING ON THE LATE SHOW SEE AD OVERLEAF

IT'S AN ALL-NIGHT SESSION
DON'T MISS THIS ACTION-PACKED SOUL SHOW

THURSDAY
ABRAXAS CLUB, 81 Bellsize Park Gardens, N.W.3
TITUS GROAN
Discotheque bar restaurant. Girls 6/-

ALBANY JAZZMEN, New Club, Roebuck, Tottenham Ct Road

ALBION, DAVE HOLDSWORTH, King's Head, Fulham Broadway
Next week HOWARD RILEY.

BEDFORD COLLEGE BLUES SESSION, 8 pm, Regents Park, 2s 6d

BLACK CAT BONES
ROYAL ALBERT HALL, LONDON.

BICKLEY ARMS, Chislehurst
Julia Dolg, Peter Bond Trio.
Admission 2s 6d.

BREWERY TAP, WALTHAMSTOW, Roadhouse Jazzband.

ERIC SILK, Whittington, Pinner.

HOPBINE HOTEL, Opp. Nth Wembley Station, DENNY OGDEN OCTET.

LORD NAPIER, Thornton Heath, Fred Stead's Sunflower Jazzband, every week.

MIKE TAYLOR MEMORIAL
L.S.E., 7.30. See Display

THE THREE HORSESHOES, Heath Street, Hampslead, Armored Weston and Roy Agombar with residents Spiritual Unity.

WHITE HART, Uxbridge Road, Southall, opp Bowling Alley

AQUARIUS STRAY

FRIDAY
BILL BRUNSKILL, Lord Napier, Thornton Heath, also Sunday Lunchtime-Evening.

BLACKBOTTOM STOMPERS, Birkbeck College, London.

BLACK CAT BONES
SALFORD UNIVERSITY, SALFORD 5.

BLUES LOFT
NAGS HEAD, HIGH WYCOMBE, NICE NEW BAND, SAYS BIG RON CLARK-HUTCHINSON

HAMMERSMITH TOWN HALL
QUINTESSENCE
RADHA KRISHNA TEMPLE
A RUBBER TITANIC
10s, 8-12 pm.

MIDNIGHT SUN, Kings Head (next Fulham Broadway Tube)

GLASS ALICE
MOUSEPROOF
SIMON'S STABLE DIET
BLACK SUN LIGHT CIRCUS
Cheap L.P.'s, 8pm 'til

FREAKY
Friday, December 5th
Final U.K. Appearance
JUKE BOY BONNER
+ KEN LARGO
D.J. JERRY FLOYD, Music from Musicland, Berwick Street

FRIDAY cont.

NORTHERN POLY PRESENTS
KRIPPLE-VISION
Concert/dance/light show.
Admission 6s.

OSTERLEY JAZZ Club, Colin Symons Band with Pam Heagren, Harry Miller Jazzmen, Members free before 8.30

THE FABULOUS NEW ERA JAZZ BAND
Elm Park Hotel.

SATURDAY
ALBANY JAZZMEN AGAIN!
Bickley Arms, Chislehurst.

BLACKBOTTOM STOMPERS, Green Man, Blackheath.

KEN COLYER, Lord Napier, Thornton Heath.

MANDRAKE
S.U. cards 4s, General Haverlock, Ilford.

INDO-JAZZ FUSIONS
BASILDON ARTS CENTRE, Sat. DEC 13, 8 pm.

THE DOLPHIN, HAIDENHEAD: BOBBY BREEN.

THE ORIGINAL EAST SIDE STOMPERS, Basildon

TOFTS, FOLKESTONE, Grace Hill

EDGAR BROUGHTON

SUNDAY
AT PLOUGH, STOCKWELL, SW.9.

TERRY SEYMOUR BIG BAND
Commencing 12 o'clock.

BEXLEY, KENT, Black Prince Hotel.
DAVE AMBOY SHOW

BOB HARLEY'S DIXIELANDERS
ALBANY DIVE BAR, opp Great Portland St Station, 12-2 free.

BOTTLENECK BLUES CLUB
Railway Tavern, Angel Lane, E.15.

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PLUS PALE GREEN LIMOUSINE

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DENNIS FIELD, Lunchtime, Green Man, Plumstead.

GOthic JAZZBAND, Green Man, Plumstead, every Sunday lunchtime.

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WAKE ARMS, EPPING NEW RD
EPPING with the nostalgic atmosphere of a picture postcard, when there is snow, an open hearth fire, nice sounds and people

GRAHAM BOND!
Two bars, members 7s 6d, guests 8s 6d.
Next Sunday, Quintessence!

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Upstairs: Discotheque and Dancing plus Special Guests
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SALT & PEPPER - Friends from HAIR

December 29th, for 1 week
JON HENDRICKS
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ROLAND KIRK

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Upper Richmond Road, East Sheen, S.W.14
The original
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THE FABULOUS NEW ERA JAZZ BAND
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AT PLOUGH, STOCKWELL, SW.9.

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COMUS
GROMIT LIGHTS

100 CLUB
100 Oxford St, W.1.

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GREENFORD, "JAZZBARN," Oldfield Tavern, 1089 Greenford Road.

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HALF MOON, Putney

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Rag Orgy Adm cheap.
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The amazing Gas Medicine Show and others.

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KENNY BALL, Appreciation Society
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HAIR BAND
(from West End Musical Prod.)

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All enquiries
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WED. DEC. 10th
SOL. DEC. 7th
SAT. DEC. 6th
LIGHTS - MASS SPECTROMETER D.J. JASON
CHEAP MEALS, COFFEE, COKE, ETC.

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DREAM
DAWN
SKIN ALLEY

JAZZ AT THE TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 443 4710
THURSDAY, DECEMBER 4th

BILL LE SAGE QUINTET
NEXT THURSDAY
TUBBY HAYES BIG BAND
SUNDAY, DECEMBER 7th
DICK MORRISSEY & TERRY SMITH

HOPBINE (Next N. Wembley Stn.)
TOMMY WHITTE presents
Tuesday, Dec. 9th
PHIL SEAMEN QUARTET with PETER KING

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-427 9100
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, December 10th
LONDON JAZZ FOUR

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Resident Trio
TONY LEE TONY MANN TONY ARCHER
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Resident Rhythm Section:
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Fr. Sat. & Sun. lunchtime and Evening
Fri. 5th
PETE KING
Sat. 6th
DICK MORRISSEY & TERRY SMITH with the Tony Lee Trio
Sat. 6th
GUESTS
Sun. Lunch, and Even.
DANNY MOSS
Mon. 8th Dec.
THE LONDON JAZZ FOUR
Tue. 9th Dec.
KATHY STOBART
Wed. 10th Dec.
DICK MORRISSEY & TERRY SMITH
Thurs. 11th Dec.
LENNIE BEST

THE CRUCIBLE
6a New Compton Street, W.C.3
Thursday, Dec. 4th
PEOPLE'S BAND
Friday, Dec. 5th
LES FLAMBEAUX STEEL BAND
Saturday, Dec. 6th
RAY RUSSELL QUARTET
NEW JAZZ REUNION
Licensed Bar - Chinese Food

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* MARQUEE CLUB DEBUT
* **THE RING OF TRUTH**

featuring VICTOR BROX (ex-Aynsley Dunbar) and JIM KING (ex-Family)
* TILTED CROSS
Friday, Dec. 5th (7.30-11.0)

* **HARDIN YORK**
* CRESSIDA
Saturday, Dec. 6th (8.0-11.30)

* **QUATERMASS**
* ASHCAN
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Tuesday, Dec. 9th (7.30-11.0)

* **BLOSSOM TOES**
* SPECIAL GUESTS
* RARE BIRD
Wednesday, Dec. 10th (7.30-11.0)

* **MIXED MEDIA**
* COLOURED REIGN LIGHT SHOW
* D.J. IAN DAVIES
OCCASIONAL WORD ENSEMBLE
* SPECIAL GUEST MUSICIANS AND GROUPS (4/- only to students!)

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THE RASCALS
+ THE EGG

TUES., DEC. 9th: JO-ANN KELLY + GERRY LOCKRAN
WED. DEC. 10th **EDGAR BROUGHTON**

SAT. DEC. 20th
CHICAGO TRANSIT AUTHORITY

THE STAR HOTEL * CROYDON
Monday, December 8th

JUNIORS EYES
Next Monday: THE WILD, WILD ANGELS!
D.J. KEITH PEMBERTON LIGHT SHOW 2 LIC. BARS

WOLVERHAMPTON POLYTECHNIC
(in association with Astra Associates Ltd.)
present in Concert
on Tuesday, December 9th, at the
WOLVERHAMPTON CIVIC HALL
GEORGIE FAME THE FAMILY
BARCLAY JAMES • HARVEST
Compered by: ANDY ARCHER
Admission: Tickets £1. 15/-, 12/6 - doors open 7.30 - available from Wolverhampton Civic Hall

The **TEMPLE** 33/37 Wardour St., London W.1.
FRI., 5th DEC. ALL NIGHTER 9 p.m.-6 a.m. 15/-
GRAHAM BOND INITIATION
GOOD EARTH • SCREW • FAGIN
The Dharma Light Show - Head Sounds with Andy Dunkley
Bookings: Red Bus Company, 01-734 9466
Next week: JUICY LUCY

THE VILLAGE ROUNDHOUSE
LODGE AVENUE, DAGENHAM
Sat., Dec. 6th
PRINCIPAL EDWARD'S MAGIC THEATRE
Doors open 7.30

KING'S HEAD
ROMFORD MARKET
Mon., Dec. 8th
FAMILY
Licensed Bar

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THIS SUNDAY
RAY & THE ROADSHOW
Friday, 5.30-10.30
U.S. Bar. Please apply for membership.
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50 yards Belsize Park Tube, N.W.3
DISCOTHEQUE
Every Saturday Night

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPTON, N.W.4

TUESDAY, DECEMBER 9th
JUNIORS EYES
+ AARDVARK

WEDNESDAY, DECEMBER 10th
ZOOT MONEY
+ THE STRAY

Next Tuesday
ALAN BOWN

Wednesday, December 17th
POLICE BALL
Sounds: PAT BOLAND

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10/11 ST. NEWPORT STREET
NEAR LEICESTER SQUARE
Sunday, December 6th, 7.30
BARRY MARTYN BAND
Sunday Afternoon, 3-4
BRETT MARVINS THUNDERBOLTS
JO-ANN KELLY
SIMON & STEVE
Sunday Evening, 7.30
KEN COLYER'S JAZZMEN

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Friday, December 5th
YARRA YARRA JAZZ BAND
Saturday, December 6th
SPENCER'S WASHBOARD KINGS

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WOOD GREEN
Every Friday and Saturday
FREE SESSION WITH
DAVE SHEPHERD QUARTET
featuring STAN GREIG on PIANO
Sun., Dec. 7
DAVE JONES ALL STARS
Six of the best that will create a jazz session supreme

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belsize Park Odeon)
Thursday, December 4th
EAST OF EDEN
+ HAWKWIND
Next Thursday MOTT THE HOOPLE
Sunday, December 7th
ROY HARPER
+ TREES
Tickets from Grand Central
Next Sunday
FORMERLY FAT HARRY
D.J. GERRY FLOYD - LIC. BAR

FREAKEASY
Friday, December 5th
Final U.K. Appearance
JUKE BOY BONNER
+ KEN LARGO
D.J. JERRY FLOYD, Music from Musicland, Berwick Street

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Tuesday, December 9th
Next Tuesday:
SAM APPLE PIE

THE CRUCIBLE
6a New Compton Street, W.C.3
Thursday, Dec. 4th
PEOPLE'S BAND
Friday, Dec. 5th
LES FLAMBEAUX STEEL BAND
Saturday, Dec. 6th
RAY RUSSELL QUARTET
NEW JAZZ REUNION
Licensed Bar - Chinese Food

SUNDAY LYCEUM
STRAND W.C.2
Sunday, 7th December

TASTE
MOTT THE HOOPLE
ONE FOREVERMORE
LIGHTS — ITYS
SOUNDS — ANDY DUNKLEY
Concert 7.30-11.00
ADMISSION 12/6

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VAN DER GRAAF GENERATOR
D.J.: TERRY WILLIAMS — LIGHTS BY APHRODITES RAINBOW
Next Sunday: JUNIORS EYES

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

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Thurs. 8.11 p.m. STAN GREIG/DAVE SHEPHERD with Roger Hobbs on vibas, Barry Richardson (Bass), Terry Jenkins (Drums)	Thursday 8.11 p.m. BRIAN GREEN NEW ORLEANS STOMPERS
Friday 8.11 p.m. with TONY LEE TRIO TOMMY WHITTE	Friday/Saturday 8.11 p.m. PHIL SEAMAN (Drums) REG PETTY (Bass) BRIAN LEMON (Piano)
Saturday 8.11 p.m. JOHN WILLIAMS TRIO	Sunday Lunchtime, 12.2 p.m. and Sunday Night, 8.10.30 p.m. TALLY HO! BIG BAND
Sunday Lunchtime, 12.2 p.m. BILL NILE'S GOODTIME BAND	Monday 8.11 p.m. JOHN BEDINGFIELD BIG BAND
Sunday night, 8.10.30 p.m. FAT JOHN COX WITH GUEST SINGERS	Tuesday 8.11 p.m. DENNY OGDEN OCTET
Monday 8.11 p.m. JOHN WILLIAMS TRIO	Wednesday 8.11 p.m. BILL NILE
Tuesday 8.11 p.m. TUBBY HAYES QUARTET	
Admission 5/-	
Wed JUDD PROCTOR (Guitar), BRIAN LEMON (Piano), REG PETTY (Bass), PHIL SEAMAN (Drums). Special Guest: SANDY BROWN . Adm. 5/-, 8.11 p.m.	

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FOREST ROAD, E.17 (Victoria Line)
present at
WALTHAM FOREST ASSEMBLY HALL
(next door to College)
THURSDAY, DECEMBER 11th

MANFRED MANN CHAPTER III
KEEF HARTLEY EAST OF EDEN
EXPLOSIVE SPECTRUM LIGHTS
8-LATE — BARS
TICKETS, s.a.e. UNION OFFICE, 12/6, at door 15/- (Booked through COLLEGE ENTS. (GER 4000))

FRIARS AYLESBURY
NEW FRIARAGE, WALTON ST.
Monday December 8th
MOTT THE HOOPLE
Andy Dunkley - Optic Nerve Superlights
UMMAGUMMA! UMMAGUMMA? UMMAGUMMA!

FRIARS ADDISON CENTRE ADDISON HOWARD PARK BEDFORD ROAD, KEMPSTON BEDFORD
OPENING NIGHT — THURSDAY, DEC. 11th 7.30 p.m.
FREE
featuring **PAUL KOSOFF**
HEAD SOUNDS by Andy Dunkley Lights by Optic Nerve Nice People by Fifty Climbers

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SIR PERCY QUINTET
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SOLE REPRESENTATION—
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ROUNDHOUSE
Chalk Farm Road, N.W.1
Sunday, December 7th 3.30-11.30
Admission 8/-

THE KEEF HARTLEY BAND
from the U.S.A.
DADDY LONG LEGS
POET AND THE IMAN BAND
LITTLE FREE ROCK
JEFF DEXTER
Lights by Explosive Spectrum
Amplification by Hi-Watt Films/Stalls/Surprises

EWELL TECHNICAL COLLEGE
Reigate Road, Ewell, Surrey
Saturday, 6th Dec., 7.30-11.30 p.m.
CARAVAN
JUICY LUCY
Saturday, 24th January: ATOMIC ROOSTER
Booked through TERRY KING ASSOCIATES 01-930 1771

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Laura Lee · Danny Street · Tony Steven
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Allendale Road Sudbury Town
Sunday, December 7th 7.30-11 p.m.
Star Guest
EMPEROR ROSKO
RESIDENT DJ — **JOHN ROLAND** plus LIGHTS
ADMISSION FREE OPENING NIGHT
Membership 10/-. Licensed Bar. No under 18's. Buses: 18, 92 and 187. Train: Piccadilly Line to Sudbury Town Station.

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wish to thank Texas bluesman **JUKE BOY BONNER**
For his great tour, and to announce forthcoming tours by American bluesmen —
ARTHUR "BIG BOY" CRUDUP FEB. 1970
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Tel: 607 6573
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THE UPSETTERS
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The fantastic
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Open 6 nights a week
Licensed Bar and Restaurant
Monday, Wednesday, Thursday, Sunday — ladies free admission
Buses & Tube to Caledonian Road, N.7

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+ LISTEN
BAR LIGHTS RECORDS
7 p.m.-11.45 p.m.
8/6 in Adv. 8/6 at door
For tickets apply to:
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EDGAR BROUGHTON
OCCASSIONAL WORD
JOHN PEEL
watford town hall
monday 8th december
Doors open 7.30. Tickets 20/-. 15/- but most only 10/-!!
Tickets at door, or send S.A.E. and money to: Watford Travel, 69 The Parade, Watford. Profits to go to Chris the Bitter Relief Fund

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"CROYDON BLUES CLUB"
Sunday, December 7, 7.45 p.m.
THE **YES**
plus STRAY & JEFF DEXTER
3 Licensed Bars — Lights and Sounds — S.U. Cards
Extension to 12 midnight
Next Sunday: LIVERPOOL SCENE

FLAMINGO
33-37 WARDOUR STREET, W.1
ITS REGGAE TIME
with chart-topper Pama Record Star
PAT KELLEY
SATURDAY, DECEMBER 6th
See Ad overleaf

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Basildon, Essex East Sheen, London, S.W.14
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Richmond Athletic Assoc. Hill (near Richmond Underground)
Friday, 12th December 7 p.m.-12 midnight
ARTHUR BROWN
RHADA KRISHNA TEMPLE · AMRY KANE
SKIN ALLEY · THYME · RUBBER TITANIC
COL MOJO
SURPRISE GROUP
LIGHTS: SAHARA FARM · APHRODITES RAINBOW
D.J.s: JOHN PEEL + ANDY DUNKLEY
Advance tickets: 8/- by post, 116 Lower Cippenham Lane, SLOUGH, Bucks. At the door 10/-

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Among great names to entertain you
STRANGER COLE, PAT KELLY
FREDDIE NOTES AND THE RUDIES
RICO, TONY AND LITTLE SATCH!!
at WALTHAMSTOW ASSEMBLY HALL FRI, 19th DEC., 7 p.m.-midnight
Tickets: 15/- from your local Reggae Shop, £1 at the door

Groups booked thro' College Entertainments 01-437 4000
Brunel University Students' Carnival present
midnight rag rave
At LYCEUM, STRAND, W.C.2
Midnight-7 a.m., Friday night, Dec 5th

★ **FAMILY** ★
★ **EDGAR BROUGHTON** ★
★ **ATOMIC ROOSTER** ★
ZOOT MONEY ★ **EAST OF EDEN**
★ **SPIRIT OF JOHN MORGAN** ★
★ **STEAMHAMMER** ★
★ **EXPLOSIVE SPECTRUM LIGHTS**
Buffet · Licensed Bars till 3 a.m.
Last few tickets 25/- advance from Lyceum
— ALMOST SOLD OUT —
Definitely no tickets at the door

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John Carter presents a tribute to **GLENN MILLER**
with
SYD LAWRENCE ORCHESTRA
AND HIS
Re-creating the Miller Sound
Featuring **KEVIN KENT**
Tuesday, Dec. 16th, 8 p.m.-11 p.m. Seats 15/-, 12/6, 10/-, 7/6, unreserved 6/-. Tickets from Clement Pianos, 21 Derby Road, Nottingham. Phone 47912. Postal bookings enclose P.O. and S.A.E.

KINGSTON HOTEL WOOD ST. (opp. Kingston Bus Stn.) KINGSTON, SURREY 7.30-10.30
Sunday, 7th December **CRAB NEBULA LIGHT SHOW**
JUNIORS EYES
Next Sunday: Roy Harper + Train
→ SOUR MILK SEA
LIC. BARS · OF THINGS TO COME · Enquiries: Esther 63764

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 (opposite Brentwood Station, Essex)
 Open Monday-Saturday, 8 p.m.
 December 8th and 9th
D.Js & ELECTRIC RAINBOW
 Wednesday, December 10th
BULLDOG BREED
 Thursday, December 11th
D.Js & ELECTRIC RAINBOW
 Friday, December 12th
TIMEBOX
 Saturday, December 13th
COLOURED RAISINS
 with **KING OZZI**

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AFAN FESTIVAL PROGRESSIVE MUSIC
SOUTH WALES
PINK FLOYD
PENTANGLE
 TERRY COX, BERT JANSCH, JACQUI McSHEE, JOHN RENBOURN, DANNY THOMPSON
EAST OF EDEN SAM APPLE PIE
SAMSON DADDY LONG LEGS
 (On Tour From America)
SOLID STATE
 on SAT., 6th DECEMBER, 1969—Doors open 5, commence 6.30-12 approx.
 AT AFAN LIDO INDOOR SPORTS CENTRE, PORT TALBOT
 Seats: 25/-, 20/-, 15/-
 For tickets, send P.O. and S.A.E. to J.C. Promotions (Tickets), 1 Kee Club Lane, Bridgend, Glam., or direct from Kee Club or Afan Lido.
 Tickets will be on sale at Afan Lido from 10 a.m. onwards, Saturday, 6th December.

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ANIMA/PETER JACOBSON	HUMPH & Dozens	MIKE OSBORNE We're sorry about the hang up last week, Mike Garrick will be here on the 17th

L.S.E. CONCERT 3
THE MUSIC OF MIKE TAYLOR
 The late Mike Taylor wrote a lot of music—take a look at the Credits on 'Wheels of Fire' for example.
TONIGHT—Some old musical friends, including Neal Ardley, Ian Carr, Frank Ricotti, Howard Riley, Daryl Runswick, Mike Travis, Barbara Thompson and Norma Winstone will be playing some of it at the
LONDON SCHOOL OF ECONOMICS
 It's all been put together by **DAVE GELLY**
 Thursday, December 4th, 7.30 p.m., Old Theat a, L.S.E., Aldwych
 L.J.C.S./L.S.E. Jazz Soc. Presentation - 10/- only - 8/- Students/Mems.

PALACE CINEMA
 KENSAL RISE, N.W.10
 Manager W. H. JONES
 TEL. 969 3731
SUNDAY, DECEMBER 7th
 One day only
 Live on stage 5.45 and 9.0

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DESMOND DEKKER
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THE UPSETTERS
 'RETURN OF DJANGO'
THE PIONEERS
 'LONG SHOT KICK THE BUCKET'
MAX ROMEO
 'WET DREAM'
PAT KELLY
 'HOW LONG WILL IT TAKE?'
 Latest sounds from
SIR COXSON DOWNBEAT
 Your celebrity compere
MIKE QUINN
NOEL AND THE FIREBALLS
 All seats bookable from Theatre Booking Office
 Buses: 6, 52, 18. Tube: Ladbroke Grove, Kensal Green, Kensal Rise

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 Every Thursday, 8 p.m. Crucible
 Every Friday, 8 p.m. New Arts Lab.
 Every Saturday, 2.30 p.m. New Arts Lab.
 AND ELSEWHERE

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 (PYE RECORDING ARTISTES)
 Britain's Sound of the 70's!
 After cancelling a Continental tour, to record their first L.P., this fantastic big blowing band have a FEW December dates available for discerning Promoters.
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EVERYONE'S TALKING ABOUT D.W.

SPLIT GREYHOUND THURSDAY, DEC. 4th
WILDMOUTH
 Next week, Dec. 11th Dry Ice
 with GROMIT LIGHTS
 Duke's Head, Barkin g Rd., East Ham. Buses 23, 162, 238

cloud nine WENTWORTH STREET PETERBOROUGH Telephone 69589
 "good sounds every Sunday, 7.30-11 p.m."
 7th Dec. **KEITH RELF RENAISSANCE**
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THEATRICAL EMPLOYERS
Registration Act, 1925. Notice is hereby given that Douglas Alexander Hughes, residing at 82 Henderfulan Road, Sketty Swansea and carrying on business under the name of West Wales Entertainments intends to apply to Swansea County Borough Council for registration under the above act.

THEATRICAL EMPLOYER
Registration Act, 1925 and 1928. Notice is hereby given that Richard Gadd and Brian John Dalby residing at 27 Westbourne Street, Hove, Sussex and The Bridge House, Wincham, Henfield, Sussex, and carrying on business under the name of Lionheart Management intend to apply to the East Sussex County Council for registration under the above Act. Dated November 25, 1969.

WE, Laurie O'Leary and Michael Anderson trading as Instant Promotions, intend to apply to the Westminster City Council for a licence to carry on an Employment Agency for persons in the entertainment industry at 50 Margaret Street, W1. All objections and grounds therefor must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, SW1 within 14 days from the date of publication of this advertisement.

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Is 'Ruby' the product of a sick society?

HOW SICK can a society get? America has produced such masterpieces of bathos as "Deck Of Cards", "Tell Laura I Love Her", "The Leader Of The Pack", "Give Us Your Blessings", "The Ballad Of The Green Berets" and "The Deal."

Now — like "Green Berets", — along comes another disc capitalising on the Vietnam war. I say "capitalising" deliberately, for one can only assume that the purpose of a commercially issued single is to sell copies and make money for all concerned.

Which seems a pretty paltry and tasteless attitude when one considers the suffering caused — both to thousands of Americans and Vietnamese — by the Vietnam war.

I'm referring, of course, to "Ruby Don't Take Your Love To Town", which surely warrants a Purple Heart for being the most macabre and insensitive disc on current release.

The fact that it "is beautifully produced and has a catchy melody line" — to quote Jeremy Gilbert in last week's MM — merely aggravates the matter. — M. Carlyle, Haywards Heath, Sussex.

● SEE PAGE FIVE

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

IT'S GREAT to see Gene Vincent back in England after four years absence. He has been singing and performing for 13 years and must have a really bright future ahead.

How many singers have had such success over such a long period and can top the bill at the London Palladium.—DAVID BOWELL, London SW11.

WHAT's happening to Jethro Tull? When the group

were 100 per cent underground and relatively unheard of, they seemed to concentrate on solely playing their music but now it would seem that Ian Anderson would sooner tell jokes and fool about on stage than play.

This is not the Jethro Tull that was. Is Ian Anderson exploiting the brilliant musical talents of Clive, Martin and Glenn for his own lucrative ideas?

The group ought to stick

to their music rather than trying to please the teenybopper audience of Top Of The Pops.—JOHN HESLOP, Southwell, Notts.

ALL those who saw and heard Election must grieve its passing; it was one of the best bands around and as a consequence two things must be done.

Firstly let us wish future success and happiness to Dorris Henderson and omnimusical Polly Palmer.

Secondly let's give Lucas' new Election a fair listen lest it too should remain a basically esoteric sort of enterprise and suffer the tragedy of unrecognition.—DAVID MOULE, London NW6.

THE ELVIS Presley legend continues in great style with the release of his latest single "Suspicious Minds" already a US number one and destined to do the same in England.

I predict that Presley's popularity in 1970 will outshine the frenzy of 1956 when he burst on the scene and popular music was born as we experience it today.

Then people such as The Beatles, Tom Jones, or Bob Dylan will be silenced for good. No one will replace

Elvis. — ALAN WALTON, Blackburn, Lancs.

TO ONE who believes there are British drummers equal to the best Americans, it was sad to see your Percussion Special devoted to Americans. Then as a publisher I turned to your list of tutors to find, again, the emphasis on foreign authors. Your staffman omitted: Premier Modern Drum Tutor — the biggest selling elementary tutor; Modern Techniques for the Progressive Drummer — by Max Abrams, the latest and most advanced drum book.

There is also: Brush Artistry — by Philly Joe Jones, published this year. — A. L. DELLA-PORTA, Chairman, Premier Drum Co Ltd, recognised as making the world's best drums. P.S. Morello please note; winners of the Queen's Award; publishers of the above tutors.

I FOUND only one thing wrong with the Georgie Fame-Alan Price show The Price of Fame. And as it was the main fault it should be pointed out—it wasn't long enough! — THERESA DALIGAN, London SE16.

IT'S about time that the music people of Britain heard about Woody Guthrie. Bound For Glory, his autobiography, has just been published and everyone should read it.

After hearing some of his albums, everyone will appreciate what a great man he was. This man was a legend.—BOB FAIRBURN, Canley, Coventry.

IT'S A pity that such a brilliant group as the Box Tops can only produce mediocre singles.

Their Dimensions album is one of outstanding musical quality and would be treasured by any music loving person. It's brilliant. A. FORMOY, Dedham, Essex.

AYNSLEY Dunbar Retaliation were one of the finest British blues groups who, when other blues bands fell by the wayside and others turned commercial because of top twenty success, carried on playing music which they enjoyed.

But as the saying goes — all good things have to come to an end, a great pity.—R. COTTERELL, Walsall, Staffs.

SHARON CASSIDY needs a new pair of glasses and her brains tested right now before she causes any more distress and embarrassment to Paul McCartney and his fans.

If he was dead, which he is not, they would not be able to find an imposter who looks exactly like him, sings exactly like him, writes songs like him and speaks and acts exactly like him. To quote: "It's all bloody stupid." — CHRIS WORPOLE, Benfleet, Essex.

GOOD MUSIC IS THERE IF YOU LISTEN



ZAPPA great albums

TOO MANY people are incorrect in assuming that there is a lacking in quality on the current music scene.

There may well be a lacking in any particular musical direction. But the record industry is remarkably healthy when from

America we're blessed with albums from Spirit, Love, Frank Zappa, It's A Beautiful Day and our own musical aggregations give us Led Zeppelin 2, Court of The Crimson King, Manfred Mann Chapter Three etc.

High class contemporary rock music has never left us, it's just that those of us who find instant reggae and bubblegum music unpalatable have to make an effort to look and listen out of it.—MONTY SMITH, London SE23.

AMONGST so much good material issued from the new record companies, one record stands apart on one of the newest labels. Frank Zappa has done it again, this time with Straight.

The record I refer to is Captain Beefheart and his Amazing Magic Band with "Trout Mask Replica?" a three dimensional total experience.

Although one may not like the Captain one cannot ignore him.—PERRY LOW, Cosside, Plymouth.

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