

Melody Maker

JANUARY 17, 1970

1s weekly

BOOKER T AND BLUE MINK TO TOUR

Move split— Wayne goes



WAYNE: wants to do cabaret

ANOTHER major group this week announced a split — with the Move following in the footsteps of the Bonzo Dog Band, King Crimson and Love Affair.

Carl Wayne is leaving the Move to concentrate on a solo career in cabaret. The other three members of the group—Roy Wood, Bev Bevan and Ric Price — are to carry on as a trio with a more progressive musical policy.

Move originally started as a five-piece. Ace Kefford quit in April, 1968, and then, in February, 1969, Trevor Burton left and was replaced by Ric Price.

The basic cause of the split between Carl and the rest of the group is that he wants to carry on doing cabaret whereas the group want to do more college dates and "get into more of an underground scene."

Move split at the end of a week's cabaret at Tito's, Stockton, where they open on January 25. Roy, Bev and Ric will then rehearse from February 1 to 5 before starting a three-day Irish tour on February 6. Other dates set for the trio are Cardiff College (10), Aberystwyth University (11) and the Belfry, Birmingham (12).

Bev Bevan told the MM: "We are happy now that we will be able to play the sort of music we want to play and not do the cabaret work we have been doing recently."

"Somehow we have lost the direction we had in the early days of the Move and we want to recapture that. We will not be worrying so much about the commercial side of the music."

Commented Roy Wood: "We are excited by the possibilities of the new Move. We hope to surprise many people with our musical direction and sound."

The Move, with Carl, have a new LP, "Shazam," due for release on the Regal Zonophone label at the end of this month.

Opening date Hammersmith

BOOKER T and the MG's, one of the world's top instrumental groups, and Blue Mink, who stand at number two in the MM Pop 30 with "Melting Pot," are to tour Britain next month.

They are due to open their first British tour at London's Hammersmith Odeon on February 20. It will be Booker T's first visit to Britain since the 1967 tour of Europe with Otis Redding and other Stax artists.

Numbers

As well as having hits on both sides of the Atlantic with numbers like "Green Onions" and "Time Is Tight," the Memphis group have backed all the Stax artists including Otis Redding, Sam and Dave, Carla Thomas, Eddie Floyd and William Bell.

Booker T also wrote the theme music for the American colour TV special Getting It All Together and scored Jules Dassin's "Uptight."

Famous

The group — Booker T. Jones (organ), Steve Cropper (guitar), Donald Dunn (bass) and Al Jackson (drums)—have been together ten years and have helped make the Stax sound world famous.

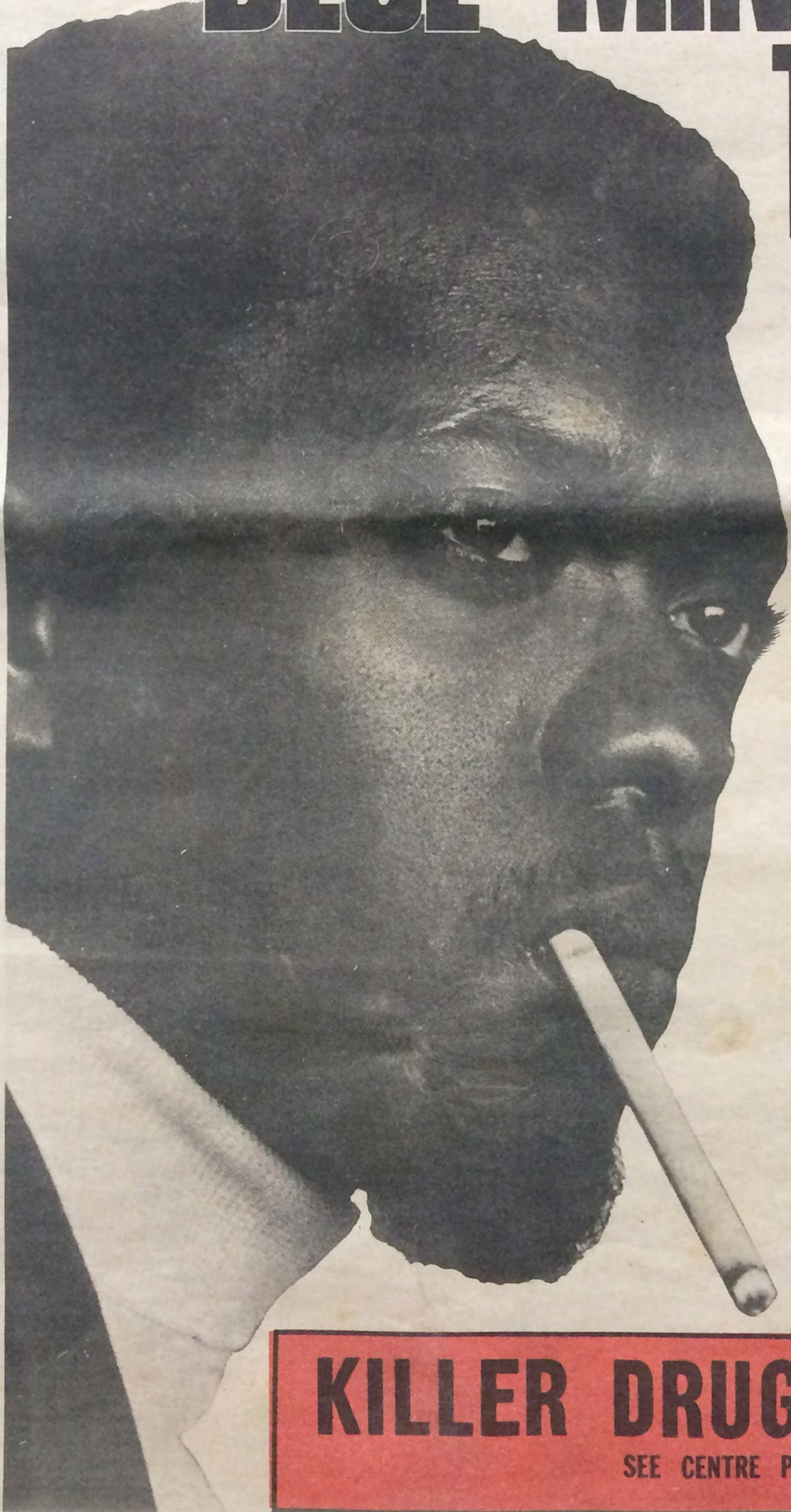
Motown vocalist Jimmy Ruffin will also join the tour.

Other dates set for the tour include: Manchester Free Trade Hall (Feb 21), Colston Hall, Bristol (24), Sheffield City Hall (25), Olympic Arena, Leeds (26), Odeon, Birmingham (27), Blackpool (28) and Liverpool (March 1). Other dates are to be set for February 22 and March 11 and 12. MADELINE: tour



KILLER DRUGS

SEE CENTRE PAGES



Melody Maker POP 30

- 1 (1) TWO LITTLE BOYS Rolf Harris, Columbia
- 2 (2) MELTING POT Blue Mink, Philips
- 3 (5) TRACY Cuff Links, MCA
- 4 (4) ALL I HAVE TO DO IS DREAM
Bobbie Gentry and Glen Campbell, Capitol
- 5 (3) RUBY DON'T TAKE YOUR LOVE TO TOWN
Kenny Rogers and the 1st Edition, Reprise
- 6 (6) SUSPICIOUS MINDS Elvis Presley, RCA
- 7 (7) SUGAR, SUGAR Archies, RCA
- 8 (10) PLAY GOOD OLD ROCK 'N' ROLL Dave Clark Five, Columbia
- 9 (24) REFLECTIONS OF MY LIFE Marmalade, Decca
- 10 (8) YESTER-ME, YESTER-YOU, YESTERDAY
Stevie Wonder, Tamla Motown
- 11 (9) ONION SONG Marvin Gaye and Tammi Terrell, Tamla Motown
- 12 (12) WITHOUT LOVE Tom Jones, Decca
- 13 (15) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
- 14 (13) LIQUIDATOR Harry J and the All Stars, Trojan
- 15 (10) WINTER WORLD OF LOVE Engelbert Humperdinck, Decca
- 16 (17) SOMEDAY WE'LL BE TOGETHER
Diana Ross and the Supremes, Tamla Motown
- 17 (—) FRIENDS Arrival, Decca
- 18 (22) COMIN' HOME Delaney and Bonnie and Friends, Atlantic
- 19 (14) (CALL ME) NUMBER ONE Tremeloes, CBS
- 20 (—) COME AND GET IT Badfinger, Apple
- 21 (18) GREEN RIVER Creedence Clearwater Revival, Liberty
- 22 (20) HIGHWAY SONG Nancy Sinatra, Reprise
- 23 (23) BUT YOU LOVE ME DADDY Jim Reeves, RCA
- 24 (16) LOVE IS ALL Malcolm Roberts, Major Minor
- 25 (29) WITH THE EYES OF A CHILD Cliff Richard, Columbia
- 26 (—) IF I THOUGHT YOU'D CHANGE YOUR MIND
Cilla Black, Parlophone
- 27 (19) SOMETHING Beatles, Apple
- 28 (—) SEVENTH SON Georgie Fame, CBS
- 29 (21) LONELINESS Des O'Connor, Columbia
- 30 (—) SHE SOLD ME MAGIC Lou Christie, Buddah

pop 30 publishers

1 Herman Darewski, 2 Cookaway, 3 Maurice, 4 Acull-Rose, 5 Southern, 6 London Tree, 7 Welbeck, 8 Various, 9 Walrus, 10 Jobete/Carlin, 11 Jobete/Carlin, 12 Duchess, 13 Tembo/Croma, 14 Island/B&C, 15 Donna, 16 Jobete/Carlin, 17 Carlin/Equity, 18 Famous Chappell, 19 Gale, 20 Northern Songs, 21 Jondora, 22 April, 23 Burlington, 24 Donna, 25 Abacus, 26 Keith Prowse, 27 Harrison, 28 Jewel, 29 Music Associates, 30 Carlin

top twenty albums

- | | |
|--|---|
| 1 (1) ABBEY ROAD Beatles, Apple | 12 (13) OLIVER Soundtrack, RCA |
| 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3
Various Artists, Tamla Motown | 13 (17) ENGELBERT HUMPERDINCK
Engelbert Humperdinck, Decca |
| 3 (3) LET IT BLEED Rolling Stones, Decca | 14 (15) HAIR London Cast, Polydor |
| 4 (5) LED ZEPPELIN II Led Zeppelin, Atlantic | 15 (11) THE WORLD OF MANTOVANI Vol 2
Mantovani, Decca |
| 5 (4) TOM JONES LIVE IN LAS VEGAS
Tom Jones, Decca | 16 (14) THE BEST OF THE BEE GEES
Bee Gees, Polydor |
| 6 (7) TIGHTEN UP Vol 2
Various Artists, Trojan | 17 (18) THE COUNTRY SIDE OF JIM REEVES
Jim Reeves, RCA |
| 7 (6) JOHNNY CASH AT SAN QUENTIN
Johnny Cash, CBS | 18 (15) THE SOUND OF MUSIC Soundtrack, RCA |
| 8 (8) TO OUR CHILDREN'S CHILDREN'S CHILDREN
Moody Blues, Threshold | 19 (—) LIEGE AND LIEF Fairport Convention, Island |
| 9 (10) AMERICA Herb Alpert, A&M | — (—) BASKET OF LIGHT Pentangle, Transatlantic |
| 10 (9) THE BEST OF THE CREAM Cream, Polydor | |
| 11 (12) EASY RIDER Various Artists, Stateside | |
- Two LPs tied for 19th position

u.s. top ten

- As listed by Billboard
- | | |
|--|---|
| 1 (1) RAINDROPS KEEP FALLING ON MY HEAD
B J Thomas, Scepter | 5 (5) JAM UP, JELLY TIGHT
Tommy Roe, ABC |
| 2 (2) WHOLE LOTTA LOVE
Led Zeppelin, Atlantic | 6 (6) SOMEDAY WE'LL BE TOGETHER
Supremes, Motown |
| 3 (7) VENUS Shocking Blue, Colossus | 7 (9) DON'T CRY DADDY Elvis Presley, RCA |
| 4 (4) I WANT YOU BACK Jackson 5, Motown | 8 (3) LEAVING ON A JET PLANE
Peter, Paul and Mary, Warner Bros |
| | 9 (11) JINGLE JANGLE Archies, Kirshner |
| | 10 (13) WITHOUT LOVE Tom Jones, Parrot |

New LP's from RCA —a few ballads and a lot of soul

Jack Jones
"A Time For Us" • SF 8075

Nina Simone
"Nina Simone and Piano!" • SF 8074

The Guess Who?

"Wheatfield Soul" • SF 8037
• RD 8037

Release 16th January



EUROPEAN TRIP FOR WHO'S 'TOMMY'

"TOMMY" the Who's pop opera, will take a trip round the Opera Houses of Europe, when the group start a concert tour tomorrow (Friday).

The Who will perform Pete Townshend's lengthy work (made MM album of the year), in such famous venues as the Royal Theatre, Copenhagen, home of the Danish Ballet.

When the group go to Germany they will attend a private reception in Cologne to meet the President Heinemann of the West German Republic and Chancellor Willy Brandt, on January 26.

The group plan to donate all the proceeds from their three German concerts to the Save The Children Fund, and President Heinemann is 1970 World President of the Fund.

Full dates for the Who are Theatre des Champs Elysee, Paris, tomorrow (Friday) and Saturday, Royal Theatre, Copenhagen (January 24), Opera House, Cologne (26), Opera House, Hamburg (27), Opera House, West Berlin (28), and Concertgebouw, Amsterdam (30).

1970 JAZZ TOURS

GERMAN IMPRESARIO Hans Mauerer told the MM this week that he is setting up 1970 European tours for the Saints And Sinners, Buddy Tate and his Celebrity Club Orchestra, trombonist Clyde Bernard's Blues Band, and a number of single attractions.

The Saints And Sinners, with Herman Autrey (tpt) and Rudy Powell (reeds), were booked into Britain late last year but the visit had to be cancelled. Hans Mauerer says he is negotiating their '70 tour for September and October.

The Tate band will be coming over to the Continent in the summer, and Bernard's Blues Band (with Doc Cheatham on trumpet) is due at the end of the year.

ECKSTINE RETURNS

BILLY ECKSTINE, who finished a season at London's Talk Of The Town on Saturday, was due to leave Britain today (Thursday) for Germany, where he will work until January 25. He will be accompanied by Bobby Tucker (pno) and Charlie Persip (drs). They return here on Monday (26) to begin a week at the Golden Garter Club, Manchester. After that, "Mr B" appears on the Simon Dee Show (February 1).

TYA AT LYCEUM

TEN YEARS AFTER are to make their last British appearance at the Lyceum, London, on February 8 before embarking on their fifth American tour.

PIANIST EDDIE CARROLL DIES

THE MM regrets to report the death of Eddie Carroll, former pianist with Lew Stone's Band and well-known as a composer and bandleader in his own right.

Eddie had been ill for about two years and died just before Christmas. He was 62. Though semi-retired, he had been playing at the Holmarine, Eurnham-on-Sea, Somerset, for the last few years during the summer months.

Before the war, Eddie played piano with Lew Stone's Band at the Monseigneur Restaurant, London. He also recorded with Spike Hughes and Ray Noble before forming his own combination for the Empress Rooms, London.

He served in the war and rose to the rank of Captain. On being demobbed, he reformed his band and played at London's Hammersmith Palace and Quaglino's. He also broadcast extensively.

His best-known composition was "Harlem," and it was recorded by many bands.



JANIS
Currently on bail

No date for Janis hearing

LOS ANGELES, Tuesday.—No date has yet been set for the hearing of the case against Janis Joplin, arrested after a concert in Tampa, Florida, recently.

She was accused of using obscene language to detectives who interrupted her performance when part of the 3,500 audience started moving towards the stage.

She is currently on bail of 504 dollars.

BLUE WHALE DEBUT

AYNSLEY Dunbar's new group, Blue Whale, make their London debut at the Marquee Club on January 20. The lineup includes Aynsley on drums plus Tommy Eyre (organ, vocals, flute), Roger Sutton (bass, vocals), Ivan Zagni (guitar), Pat Hicks (trumpet), Edward Smith (trombone), and Paul Williams (vocals).

RAWLS VISIT

U.S. singer Lou Rawls, who visited Britain last week to tape a programme for ATV's Englebert Humperdinck Show, will return in February to appear on Frost On Sunday (22), and to record on March 1 for BBC-2's Young Generation. See page 16.

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Mitch Mitchell joins Jack Bruce band



ARRIVAL: at number 17 this week

MITCH MITCHELL, ex-Jimi Hendrix drummer, is to join Jack Bruce's Band. And Jon Hiseman's Colosseum have withdrawn from their American tour with Bruce.

But there is no row between Bruce and Hiseman; the change of plans is due to Colosseum cancelling their own month-long tour of America.

Meanwhile Jack will now be appearing with Mitch, and American musicians Larry Coryell (guitar) and Mike Mandel (organ), in a concert at London's Lyceum Ballroom on January 25, the day after their appearance at Lanchester Arts Festival.

Hiseman and tenorist Dick Heckstall-Smith were to have played with Bruce at the Festival, but now both bands will play separate sets. The first concert by them was a sell-out in half an hour of that box-office opening and now a second Lanchester concert has been confirmed for the same day. Performance times will be 3.30 pm and 8 pm on January 24. Colosseum and Jack Bruce share the three hour concerts with the New Jazz Orchestra.

NEW JAZZ WORK

THE LONDON Jazz Four will present an extended jazz work, "The Magic Gardens," at the Lanchester Arts Festival on January 27.

LAWRENCE CONCERTS

THE SYD LAWRENCE Orchestra is to make its South Coast debut with a concert "In The Glenn Miller Mood" at the Dome, Brighton, on February 13, further proof that the revival of interest in Miller music is not confined to the North and Midlands.

Five days earlier, on February 8, the orchestra plays its second London concert, this time at the Royal Albert Hall, for promoter Robert Paterson.

The £80,000 production will open for three weeks at the Richmond Theatre, Surrey.

Motown man for Britain

JIMMY RUFFIN, the Motown singer who had hits here with "What Becomes Of The Broken Hearted" and "I've Passed This Way Before," comes to Britain at the end of the month for personal and radio appearances.



JIMMY RUFFIN

Dates set include: Golden Star, London (January 30), New Blue Room, Oldham, and Twisted Wheel, Manchester (31), Surrey Rooms, Kennington (February 1), Radio One (3), Portsmouth (5), Folkestone (7), Nelson (14), Orchid, Purley (15), Liverpool (20) and California, Dunstable (21). Further dates have yet to be set.

QUO FOR ARGENTINA

STATUS QUO will be earning £3,000 a night on their Coca Cola-sponsored tour of Argentina from February 15 to 28. It will be their first trip to South America.

The group goes to Belgium for three days on January 28 and then to Switzerland from February 1 to 10.

They have extended their recording contract with Pye for a further five years and discussions are under way on a new single.

CANNED HEAT TOUR

DEEP PURPLE have been added to the bill for Canned Heat's Royal Albert Hall concert on January 30. Canned Heat arrive in London from Continental dates next Monday (19) and open their tour, with Renaissance, at City Hall, Newcastle, on January 21. Other dates for the Americans include: Liverpool Philharmonic (22), Dome, Brighton (23), Winter Gardens, Bournemouth (24), Fairfield Hall, Croydon (25), Town Hall, Birmingham (26) and Manchester College of Commerce (29).



DAVY JONES

Monkee in Sherlock film

MONKEE Davy Jones is accepting an offer of a major role in the screen version of the Leslie Bricusse musical Baker Street, based on the Sherlock Holmes' stories.

Davy will sing at least four of the show's songs in his role as a "Baker Street boy," Holmes' lead runner.

The film will be made on location in London and Hollywood but it is unlikely production will start before the end of this year.

Davy, his wife Linda and daughter Talia returned this week from visiting relatives in Manchester for talks with Vic Lewis, of NEMS, in London.

VOX FIRM HITS MONEY TROUBLE

VOX SOUND equipment, which is currently facing a financial crisis, may be taken over in the near future.

Negotiations are currently taking place with several interested parties, but in the meantime it's "business as normal" at Vox's Erith factory, where production continues.

There have already been some staff redundancies, and a spokesman for Vox blamed the credit squeeze for the company's failure.

Vox, which was the name given to the equipment produced by Jennings Musical Industries, supplied many beat stars including The Beatles, The Shadows and the Dave Clark Five. The group was started by Tom Jennings just after the war, and it then became a member of the Royston Group in 1964-65.

The name had already been changed to Vox Sound Equipment when Jennings quit in 1967 to form Jennings Electronic Industries.

STACK HURT

STACK, one of the groups taking part in the MM's nationwide Search contest, was involved in a van crash on the M1 in the early hours of last Friday morning.

Injured were lead guitarist Mike Lovett, organist and vocalist Chris Bush, bassist Martin O'Mahony and drummer John Melton. Because of the accident, Stack has had to cancel its planned appearance in the Search heat at Woolwich Polytechnic today (Thursday).

Clapton in USA

ERIC CLAPTON was expected to fly to California this week to complete his new album, which is being produced by Delaney Bramlett.

He is also due to play four American concerts with Delaney and Bonnie.

Eric will be singing on his album for the first time since his Cream days and all the numbers have been written by him and Delaney.

Melody Maker

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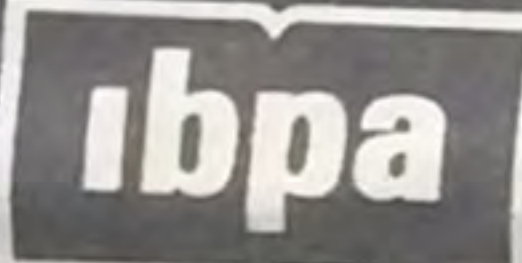
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REGGAE

TOP 30

- | | | |
|-------------|-----------------------------------|----------------------------|
| 1 TR 675 | Liquidator | Harry J. All Stars |
| 2 TR 690 | Wonderful World, Beautiful People | Jimmy Cliff |
| 3 TR 695 | Sweet Sensation | Melodians |
| 4 DU 39 | Elizabethan Reggae | Byron Lee |
| 5 PYR 6078 | Pickney Gal | Desmond Dekker |
| 6 TR 7709 | Pressure Drop | Maytals |
| 7 HS 035 | Reggae Pressure | Andy Capp |
| 8 TR 7701 | Moonlight Groover | Winston Wright |
| 9 TR 679 | Ease Up | Bleechers |
| 10 TI 7052 | Pop A Top | Andy Capp |
| 11 TR 7713 | Shanghai | Freddie Notes & The Rudies |
| 12 TR 698 | Poor Rameses | Pioneers |
| 13 DU 50 | Brixton Cat | Joe's All Stars |
| 14 HS 027 | Got To Come Back | Delano Stewart |
| 15 TR 7706 | Black Coffee | Tommy McCook |
| 16 TI 7050 | Skinhead Moon | Symarip |
| 17 TR 7717 | Lock Jaw | Tommy & The Upsetters |
| 18 AMG 855 | Nevada Joe | Joe Gibb & The Destroyers |
| 19 TR 7712 | Cotton Dandy | Ansel Collins |
| 20 CLA 201 | Dollar Train | Clancy Eccles |
| 21 EX 2005 | Bombshell | Crystalites |
| 22 DU 51 | Gun The Man Down | Dice The Boss |
| 23 US 313 | Live Injection | Upsetters |
| 24 US 301 | Return of Django | Upsetters |
| 25 DU 57 | Your Boss D.J. | Dice The Boss |
| 26 TR 672 | Long Shot Kick The Bucket | Pioneers |
| 27 CLA 206 | The Ugly One | King Stitt |
| 28 PYR 6080 | My Love and I | Millie |
| 29 DU 52 | But Officer | Dice The Boss |
| 30 TR 658 | Fattie Fattie | Clancy Eccles |



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Brian Auger to write U.S. film music

BRIAN AUGER is to write the music for a new American film, starring Rita Hayworth, to be shot in France this year. The deal was signed by Auger's new manager, Mafalda Hall, this week. She and Brian have also formed a new management organisation Omnibus Ltd and a record production company Consolium Ltd. They fly to America on January 20 to finalise details of Brian and the Trinity's five-week American tour which starts in Boston on March 7 and also to discuss a possible recording deal for the group. Brian and the Trinity play concerts in Spain between January 28 and February 5.

NEW VIV GROUP

VIV STANSHALL of the Bonzo Dog Band is forming a new group, which will start making appearances when the Bonzos officially break up in March. To be called Viv Stanshall's Big Grunt, the personnel has not been finalised, but will include Dennis Cowan (bass), Roger Spear (tenor saxophone) and Fred Munt (camping about). Viv is also expected to release a solo single by Viv Stanshall's Skinhead Showband and record a solo album.

BRITISH DATES FOR PICKETT AND BROWN

BRITISH DATES for Wilson Pickett and James Brown are among deals negotiated by Danny O'Donovan of APB International who returned from a trip to the States last week.

Pickett and his group, the Midnight Movers, come to Europe in September for a series of 20 concerts. These will include five British concerts in London, Manchester, Liverpool, Scotland and one further city. They will also star in their own TV spectacular while in Britain.

The full James Brown Revue will play a single London concert next November.

Junior Walker and the All Stars will play clubs, ballrooms and concerts in Britain from March 13 to 29 and then go to the Continent for two weeks. The only date confirmed so far is the California Ballroom, Dunstable on March 14.

Ben E. King returns for club and ballroom dates from May 1 to 31.

Negotiations are under way for Ike and Tina Turner to make a two or three week tour in April.

In addition, Donovan has opened negotiations to bring Jefferson Airplane, the Four Seasons and the Birds to Britain in the autumn.

MORE TRIBUTES

LOS ANGELES, Tuesday. — The endless tributes to Duke Ellington, which began with his 70th birthday celebration at the White House last April, will continue with a spectacular presentation at New York's Madison Square Garden on February 23 (writes Leonard Feather).

Entitled "Silhouettes In Courage," the event in honour of Duke will feature Ray Charles and other top artists.



WILSON PICKETT: arrives in September

The show will be televised and proceeds from ticket sales will be used by the National Association for the Advancement Of Coloured People.

SHEARING TO VISIT

NEW YORK, Tuesday. — George Shearing will be sailing aboard the Queen Elizabeth on May 14 for three weeks of concerts in Britain, and possibly the Continent also.

It is not yet known whether Shearing will be able to take his Quintet along.

ROBIN IN CONCERTS

ROBIN GIBB will fly to New Zealand for one concert appearance on January 31. The concert, which will last

an hour, will take place in Auckland.

Also on January 31, Robin will be heard on Johnnie Walker's Radio One show and he will also be seen in Granada-TV's Lift Off on January 21.

His new single, "August October," is released by Polydor on January 16.

ROGERS DUE

KENNY ROGERS and the First Edition arrived in London on Monday for their first tour which opened at Birmingham's Up The Junction yesterday (Wednesday).

The follow-up to the group's "Ruby Don't Take Your Love To Town" is to be "Something's Burnin'" and not their second American hit, "Ruben James."

"Something's Burnin'" will be released on January 23. It

was decided not to release "Ruben James" as a single here because, like "Ruby," it is available on the group's album.

Kenny and the group make their London debut tonight (Thursday) at the Revolution.

JULIE'S TOUR DATES

FOLK SINGER Julie Felix opens her British tour at Colston Hall, Bristol on January 23, followed by Brighton Dome (24), Oxford New Theatre (25), Harrogate Royal Hall (28), Manchester Free Trade Hall (30), Liverpool Philharmonic (31), Birmingham Town Hall (February 6), Sheffield City Hall (7), Newcastle City Hall (14), Guildford Civic Hall (March 5), Avery Hill Training College, Elton (7) and St. Helen's Theatre Royal (12).

Julie will be recording her own series for BBC 1 (colour) but transmission dates have not yet been fixed.

KAREN IN AFRICA

KAREN YOUNG left London this week to entertain British troops in North Africa and Malta for two weeks.

On her return she appears at the Astor, Stockton, for a week from February 1 and at the Talk of The Border, Carlisle, from the week beginning February 8.

Jazz news

THE full Count Basie Orchestra are due to board the Cunard liner Queen Elizabeth II this week for a ten-day cruise to the West Indies.

If the booking proves successful in attracting business aboard the 1,500-passenger ship, the Cunard line may be expected to undertake similar initiatives with other big bands and possibly jazz combos (writes Leonard Feather).

THE Mike Westbrook Concert Band plays London's 100 Club next Monday (19), though plans for them to do his "Earthrise" at the LSE have fallen through. Mike is currently writing a mixed media show for the Bradford Festival and it will be performed there on February 28.

THE Alan Elsdon Band plays Osterley Jazz Club tomorrow (Friday) and returns to the 100 Club on Sunday (18) after an absence of eight months. The band plays a new club, the Hippo, Derby, on January 19.

THE Jonah Jones Quintet, featuring drummer Cozy Cole, are currently on a 12-week tour of the Far East, covering Hawaii, Bangkok, and Hong Kong before returning to Lake Tahoe in the U.S.

THE Frank Ricotti group plays Derby College Of Education on Saturday (17). . . . Trumpeter Ric Colbeck and altoist Mike Osborne are featured at London's Crucible on Saturday opposite the Bob Downes group.

AMERICAN pianist Mal Waldron is in Ireland this week for a five-day stint at the Fox, Ashbourne, Co. Meath, run by Irish-American saxist Jim Riley. Waldron is being backed by Gus Nemeth (bass) and Pete Ainscough (drs).

THE Colin Symons Band are now resident on Thursdays at St Albans Jazz Club, the Goat, Sopwell Lane. From the beginning



BASIE ten-day cruise

of February, the band appears on alternate Saturdays at the 100 Club. They share the bill with Humphrey Lyttelton (February 1) and Champion Jack Dupree (14).

THE Howard Riley Trio, Tony Oxley Quintet and Paul Rutherford fly to Germany next Monday (19) for a week's TV in Hamburg. The Oxley group augmented by Rutherford starts recording a new LP on February 7. The Quintet has a Jazz Workshop on January 25.

BERYL BRYDEN this week opens for ten days at the Atlantis, Basle, and then moves on to Amersfoort, Holland, on January 29. She will be back in Britain in mid-February. . . . Dick Morrissey and the Ed Faultless Trio play the Goat, St Albans, Wednesday (21).

JANICE CHRISTIANSON, who runs weekly sessions on Thursdays at the King's Head, Fulham Broadway, is running experimental sessions on Fridays throughout January at the London Musical Club, Holland Park. Alan Wakeman and Paul Lytton appear tomorrow followed by Bob Downes Open Music (23) and Alan Skidmore (30).

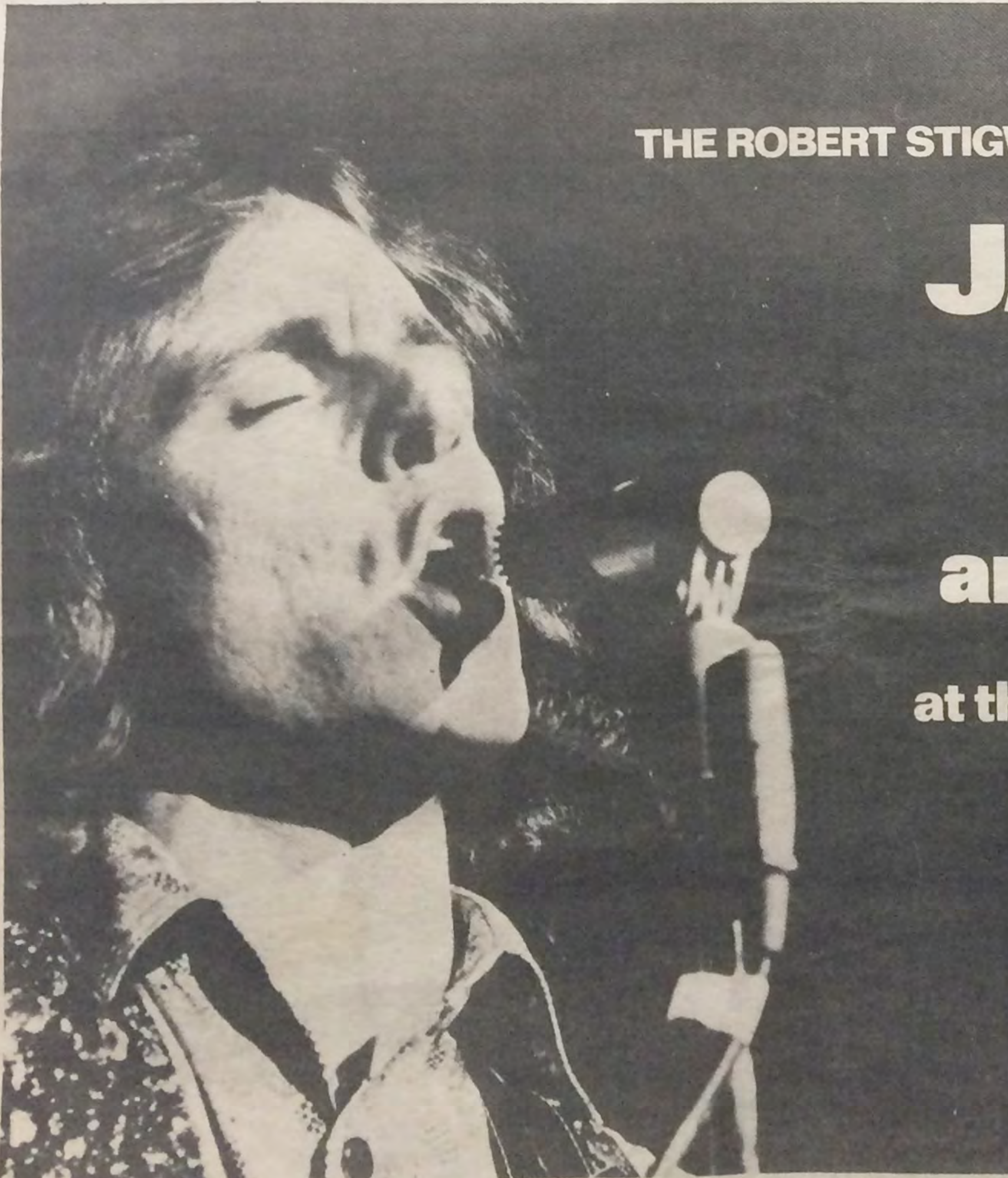
Slim's one-man concerts

MEMPHIS SLIM, the U.S. pianist, blues singer, songwriter and entrepreneur now living in France, comes to this country early next month to give two one-man concerts. The concerts, titled

Story Of The Blues, take place at London's Royal Festival Hall on Monday (February 2) and Newcastle's City Hall on Tuesday (3). They feature Memphis Slim playing, singing and talking.



SLIM due next month



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IT'S THE END of an era. Steve Ellis' departure from Love Affair seems to put a clean break to the end of the teenybopper era.

In 1970 it seems that it's the music that matters and the glamour and personality must take second place. The trouble is that the musicians and singers themselves have grown up and have definite ideas about what they want to do and how they intend to do it.

When I asked Steve what it was that he felt he could do as a solo artist that he couldn't do with the group, he explained: "For one thing I shall have a lot more time to think about singles and things. I won't have to keep churning them out and thinking: 'It's three months since we had a single so we'd better rush one out.'"

"I shall also be able to pick my numbers. I want to do a few Joni Mitchell numbers on an album and some Ray Charles things — I've always been mad about Ray Charles.

Flop

"Right now I feel as though I had got rid of a ball and chain."

John Coker, who was one of the two co-managers of Love Affair, is now Steve's solo manager and Steve seems very pleased with the arrangement.

"I didn't have much say in the choice of singles for the group," he admits. "John chose them and as he picked five hits in a row, what can you say. The only one he didn't want to release but we went on at him until he agreed was 'Baby You Know' and that was a massive flop. So I can hardly complain about not picking singles."

Steve also admits that he was heartily fed up with one-nighters.

"I'd had enough of rushing up and down the M1," he told me. "I'm having a rest from all that now but I shall start doing one-nighters again in

Steve stands alone

about six months. When I get my LP done I shall get a band together — it will probably be on a permanent basis and we will do two or three gigs a week.

"Ambitions? Well, I'd like to go to the States and record there but I don't think I'd like to do a six-week tour or anything like that. I suppose it's everybody's dream to be successful in the states. But right now I'm going to concentrate on getting myself sorted out and getting things going over here."

Does Steve himself feel that this is the end of an era?

"I suppose I do, in a way," he agreed. "Love Affair aren't going to do the same things any more. They are going into a different thing with the new guy they've got to replace me. It sounds to me as though it's going to be a bit of a Jethro Tull — though with all the instruments he plays maybe it will be two Jethro Tulls."

What sort of memories does Steve carry of his time with the group?

"The best moments were on stage when everything was going great and we were going down well," he said after careful thought. "That was the real reward. We had

some great times and some great laughs.

"I think we all grew up with Love Affair. In the beginning it was all a big laugh — that was the only reason we were doing it. We didn't give a damn about anything."

"Then we grew up a bit and realised we had to settle down and that frightened me a bit. Now there are a lot of things I want to do musically."

"Another thing, I was getting so scared of travelling. We wrote the car off coming back from a gig and that put the horrors up me."

Pressure

"But really I don't regret any of it with the Love Affair except that I began to feel more and more musically frustrated."

I wondered if Steve felt pressure building up now that he was on his own and no longer one of a group.

"Not, really," he replied. "I just feel a bit wary. I am thinking: 'What am I going to do, what numbers am I going to record, what sort of music do I want to do, what sort of

a band do I want?' Fortunately I have a lot of faith in my manager and that takes most of the worries off me."

Steve hasn't yet settled on his first solo single.

Different

"I'm going to start writing with Philip Goodhand-Tait and he has done three songs with John Coker which are very different to anything I've done before," he explained. "I've also got a Jim Webb song and I did think I might do a track off the Joni Mitchell album."

"Incidentally, there are ten tracks with Love Affair which are being put together as an LP by CBS which will clear out everything they have got."

"Then I can forget about all that and concentrate on what I want to do in the future."

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THE Rolling Stones plan to record in Muscle Shoals, Alabama. So does Eric Clapton. And the Band.

So now it's the Muscle Shoals sound which matters—to talk about recording in Nashville or Detroit stamps you as one of yesterday's people, man. You may even be suspected of still owning a **Scott McKenzie** record.

Ahmet Ertegun, Atlantic Records President, talked about Muscle Shoals — it sounds more and more like a disease afflicting Rugby players — when he hosted a party at the Dorchester Hotel.

"It's quiet and there are few distractions," he said when asked why it had become the new mecca. "Also there's that good Alabama breeze. And when you've finished work you can get fine ribs, barbecue and mustard greens."

"Yes, there is a Muscle Shoals sound. Everybody wants to record there. It's a small place but already it has three studios."

Seems like all Stoke Poges needs is a couple of good cafes for chip butties and we could have the Stoke Poges sound with **Frank Zappa** and **Barbra Streisand** heading for all that good fresh breeze.

Julie Driscoll's TV acting debut was hardly an unqualified success... **Al Stewart** got rave reviews from Top People's papers including the Times, Financial Times and, of course, Melody Maker.

THE RAVER'S weekly tonic.



MUSCLE SHOALS—IT'S THE SOUND OF THE YEAR

Christine Perfect home for a rest after three weeks with **Fleetwood Mac** in the States. . . . **Anybody** got an RS number-plate. **Robert Stigwood** looking for one for his new white Rolls. . . . **MM's Bob Dawbarn** not exactly knocked out at being asked by **Mick Abrahams** if he was any relation to **Peter Butterworth** because they "look so alike"

Jiving K. Boots will sue anybody who says he looks like **Chris Welch**.

Wakefield's Kon-Tiki Club blaming the new Gaming Act for its closure after five years. . . . **Who's Who** of Bristol's jazzmen took part at the Old Granary in a tribute to blind pianist **Russ Morgan** who died over Christmas.

Roy Eldridge's doubts about **Ringo's** drumming drew a card from **Mike McGear** this week: "Stan Getz's drummer, **Jack De Johnette**, asked me to tell Ringo what a beautiful natural drummer he was."

John Mayall's current German tour a complete sell-out. . . . **Tammy Jones** is donating a quarter of the royalties from her "All The Love In The World" single to the **Muscular Dystrophy Group** of Great Britain.

Lennie Hasting the worst showbiz flu victim so far? After a month in bed he returned for the **Alex Welsh Band's** cabaret stint at Cardiff, collapsed after two days and has been ordered by his doctor to spend two more weeks in bed.

Joe Napoli, remember the **Comblain La Tour** festivals, is organising the first Sicilian Festival of Rock, Folk and Jazz in Palermo from July 16.

How to clear the backstage bar at the Paris Olympia: get **Henry Lowther**, **Jimmy Jewell** and **MM's Richard Williams** singing **Charlie Parker** tunes. . . . the ladies of French Decca very free — with drinks.

Plea from the **Amazing Band**: Will their drummer who disappeared over Christmas get in touch with altoist **Mick Breannan** in time for next Christmas' gigis. . . . **Mike Saunders**, of South Bank Artists, joining **Peter Harrison Organisation** which includes College Entertainments, Star Attractions and Society Entertainments.

Ginger's first flight gets the thumbs up

ON the day of the first Jumbo Jet flight across the Atlantic, another first flight was greeted with a roar of approval on Monday night.

It came at the end of a hectic and frequently thrilling fly-past by **Ginger Baker's Airforce** at Birmingham Town Hall. The all-star band, ten strong and powered by three ram-jet drummers proved a great success and said **Ginger** later: "It was a good gig. It's a drag we are only doing two concerts. This has gone so well, we may do a few more."

But there were a few tense moments as the line-up, including **Steve Winwood**, **Phil Seamen**, **Graham Bond** and **Denny Laine**, got to grips with their freshly-minted material.

On one up-tempo rave-up the horn section had difficulty getting back to the main theme and a period of rather obvious confusion began to sap confidence among musicians and audience. One lad near me shouted rather prematurely: "Blige!" But somebody else replied: "All right, you go and do better."

The band hastily recovered itself and tore into **Harold McNair's** fast and complicated "Da Da Man" without a sign of discomfort. Despite these minor goofs there was some fine solo playing by **McNair** and **Chris Woods** on flutes and saxes particularly.

The rhythm section were just too much. **Remi Kabaka** on African drums added all kinds of extra rhythms and **Phil** darted about the stage playing his regular drums, timpani and a kind of obscene-looking rhythm log.

Ginger's playing was the best I have heard from him in many moons. Seated right behind him I was able to observe his boots slamming into the twin bass drums, keeping time with his left foot and patterns with the right.

Sticks battered snare and tomtom heads like pistons and the stage shook. He played an interesting duet with **Phil** alongside **Reni** on an African chant number and finally convinced the crowd that **Airforce** is a band that should fly back soon with a thunderous solo on "Do What You Like" — **CHRIS WELCH**.

LED ZEPPELIN

LED ZEPPELIN aren't everyone's cup of tea and to anyone who doesn't dig **Robert Plant** he could become very paranoid. Having said that their concert at the Royal Albert Hall on Friday very nearly met with disaster.

From the start there didn't seem to be the excitement that should have preceded a Zeppelin appearance. It took them nearly the whole of their set to get the fire blazing. But when they did, thanks to a brilliant rock medley in the middle of "How Many More Times," nothing, but nothing could stop them. **Plant** had the audience eating out of his hand. He told them to stamp their feet — they stamped their feet. He ordered them to clap their hands and they clapped.

All this after four of the world's heaviest rockers had failed to make any great impression was quite an experience. It was as though their audience had finally been given the go ahead after straining at the leash for two hours.

An apparently inexperienced



DAVE CROSBY: droll remarks



JIMMY PAGE: some beautiful guitar

caught in the act

comper introduced the group after announcing his hopes that the audience were all "happily stoned." Fortunately this was given a cool reception.

The opening number was taken at mid-tempo and featured some outstanding interplay between voice and guitar. "Dazed And Confused" from their first album followed with **Jimmy Page** playing restrained guitar until he appeared from behind a mountainous bank of speakers armed with a violin bow and transported the **Albert Hall** into the year 2000.

Both "I Can't Quit You Baby" and "Heartbreaker" featured beautiful guitar from **Page**. . . . "During this little break, I have to assume the personality of **Dave Crosby**," said **Robert Plant** as **Page** prepared for "White Summer." The results veered from the beautiful to the boring. This was one of the longest numbers of the set and went on a bit too long. **John Bonham** was barely audible on congas.

Switching from bass to organ **John Paul Jones** lead into "Since I've Been Loving You." The **Hammond** lead all through with **Jones** pouring out all he knew into the keyboard. Certainly one of their best numbers of the evening.

The audience got warmer by the minute and **Page's** slide guitar on "But What Is And What Should Never Be" coaxed the best reaction so far.

Marathon drum solos can be the most boring experience on earth. Happily, however, **John Bonham's** 20 minute party-piece, "Moby Dick," steered clear of the cliches.

Led Zeppelin must be the most restless group ever on stage. **Plant** leaps at the mike while **Page** bounds around inspecting the rest of the group like a restless mother hen.

The real face-saver of the show was "How Many More Times." Announced as the closing number, they were encored five times.

Nearly a flop but even so I think they succeeded in sending out a few good vibes. — **RAYMOND TELFORD**

CSN & Y

CROSBY, Stills, Nash, Young and Old gave a lengthy and often enjoyable concert at London's Royal Albert Hall last week. "The Old" was the age old problem of untutored musicians having to devote much time to tuning their instruments on stage.

But while **Neil Young** emerged as an exceptional talent with superb compositions and the only voice of distinction, and **Dallas Taylor** rocked up a storm on drums, the two hour show often verged dangerously into the realms of tedium.

Dave Crosby brightened the intermissions between numbers with dry and droll remarks, but the silence which often prevailed was so intense I could distinctly hear a man scratch the stubble on his chin and at one point I dozed off, having spent a hectic night before digging **Roland Kirk**, now in a season at **Ronnie Scott's Club**.

The first half was devoted to gentle acoustic music, which was agreeable enough and each member had a chance to take a solo spot or work with the partner of his choice.

Opening with "Suite, Judy Blue Eyes," they moved on to "Triad" by **Dave Crosby** and "Our House" by our old mate **Graham Nash** on piano.

Steve Still's piano solo received an ovation, although he had difficulty keeping time and seemed restricted to approximately three chords.

After this bring down, the electrification of the rhythm section was a welcome relief, and **Dallas Taylor** leaping around on drums brightened proceedings considerably.

Undoubtedly **Neil Young's** haunted lonesome voice, with just the right amount of vibrato on the "The Loner" and "Down By The River," was the high spot.

While **CSN&Y** did not deserve the critical pasting they received in some quarters, they could improve themselves by being a little less self-indulgent, and knowing when to stop. — **CHRIS WELCH**

SCOTT SEXTET

RONNIE SCOTT'S Sextet, which made its debut on home ground on Monday night, is not so much a new band as a compact version of his last one. We can thus anticipate about how it will sound when everything is riding easy. The promise on opening night was of a clean-sounding group, using original material, which will mine contemporary veins without roaming too far afield in the freedom hunt.

My reservations, after one somewhat distracted hearing, were concerned with the length of each of the four items and the proportion of arrangement to solo improvisations. Allowing that the players — **Scott, Wheeler, Warleigh, Pyne** and company — are first eleven men, I found it more rewarding when they became a team again for the final statements.

Kenny Wheeler's thoughtful "New Ballad" made a pleasing impression and the episodes allotted to pianist **Mike Pyne** and the rhythm section were consistently satisfying. — **MAX JONES**

TEMPTATIONS

THE Temptations, currently at London's Talk Of The Town, is one of the most puzzling acts ever to play there. Even with **Eddie Kendricks** missing (he's ill), they received one of the biggest ovations ever accorded at the Talk. Yet at times they sounded awful, at others, fantastic. When **Dennis Edwards** took the lead on up-tempo numbers everything went like crazy. With their own rhythm section backing the **Bert Rhodes Orchestra** and their brilliant vocal arrangements exploding all over the place, they carried the audience along with them on their propulsive rhythmic trips.

Yet, on the debit side, their ridiculous leaps in unison and their infantile hand movements were terribly corny. And when **Paul Williams** soloed on "It's Gotta Be Me" his pitching was like a micky take. Unfortunately, it wasn't.

Dennis Edwards should get double wages—when he's singing lead everything is just fine. — **JACK HUTTON**

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The Johnstons on Big 113



from TRANSATLANTIC



YOUNG: voice of the loner

Personal Opinion

CROSBY, STILLS AND NASH were a guaranteed instant success — right from the moment their formation was announced last Spring.

It was the full supergroup bit: smash hit single, smash hit album, sell-out concerts across the States with new man Neil Young.

So it's kind of sad, then, that the group which spawned two of their members spent most of its brief existence in comparative obscurity.

I'm talking about the great and cruelly underrated Buffalo Springfield, from whence came Stephen Stills and Neil Young.

They were born in the West Coast rock revolution of 1966/7 and survived for two stormy years, during which time they produced some of the most distinctive and thoroughly enjoyable sounds to come out of that whole scene.

Unlike most groups of the time, with the exception of Love, the Springfield used subtlety, understatement and clean, tight playing as their stock in trade. They cut three albums with moderate success but never received the acclaim granted to heavier, flashier and more aggressive bands like Vanilla Fudge, Doors and Iron Butterfly.

Perhaps they were ahead of their time. Certainly they led the movement, together with the Byrds, towards country rock and the more relaxed approach which is in favour today.

Starting with their name, with its echoes of the Old West, they retained a simple, down-home flavour throughout their work — even in songs using unusual structures, time signatures and orchestral arrangements, like their epic "Broken Arrow," "Expecting To Fly" and "The Hour Of Not Quite Rain."

Buffalo Springfield's greatest strength — and the eventual cause of their break-up — was the three strongly contrasting musical personalities of its

writers: Steve Stills, Richie Furay and Neil Young.

Stills wrote mainly up-tempo songs. Irresistibly bright and surging tunes with punchy riffs and shining chords. Memorable sing-alongs like "Rock 'n' Roll Woman" (a favourite with many British groups), "For What It's Worth" (recorded recently by Cher) and "Everydays," made familiar by British group Yes.

Richie Furay was a country boy, a writer of quiet, romantic, wistful songs, strong on melody — like the country-soul "King Woman," later recorded by Percy Sledge.

Neil Young was the voice of the loner. His songs tell of love, loneliness, regret and despair. With his plaintive voice and subtle but brilliantly incisive guitar, he has an unmatched ability to create a mood, an atmosphere.

Such diversity possibly robbed the group of the kind of immediate impact needed to grab the public ear. But it means that their albums get more rewarding with every play.

The group also managed to tell a few truths about America in songs like "Mr. Soul" and "Broken Arrow." But the message is firmly in their music — not strung around their necks like a millstone like so many groups.

The break-up was sad but inevitable. And the aftermath makes an interesting chapter of pop history.

Bassist Jim Fielder, one-time Mother of Invention, left to join Blood, Sweat and Tears. Guitarist Richie Furay and the group's engineer and occasional vocalist, Jim Messina, formed the country group Poco and cut a fine album called "Pickin' Up The Pieces." Steve Stills jammed with Al Kooper and Mike Bloomfield on the legendary "Supersession" and then formed his present alliance with Crosby and Nash.

Neil Young cut a solo album then teamed up with a trio called Crazy Horse to produce one of 1969's best albums, "Everybody Knows This Is Nowhere."

Four Springfield albums were issued here on Atlantic: "Buffalo Springfield," "Again," "Last Time Around" and "The Best Of..." The last two are still in print and the others can still be found in some shops.

Try to hear them before they vanish completely. They represent the work of a truly creative group who have had an important, if subtle, influence on today's scene.

ALAN LEWIS

BLOSSOM DEARIE: Sweet. She's beautiful. I didn't make it to see her at Ronnie's but she was on the radio show we did on Boxing Day. She's lovely to listen to and watch, a beautiful piano player — so delicate.

BLOOD, SWEAT AND TEARS: They're coming. It's very tight and they play a lot of nice things although to me it sounds a bit clinical at times but I've certainly got to catch them when they come over.

1969: Gone, and it went faster than the one before.

1970: I feel it's going to be exciting. I'm looking forward to it but I won't be catching up with it for a couple of weeks, I'm off for a holiday, things have been quite hectic lately. There were some good vibrations about the prospect of entering the New Year, from my point of view I feel there are going to be some good things happening although I don't know exactly what yet. There are a lot of things bubbling around.

Great

BLUE FLAMES: They were a good band, we had some great nights on the stand. Sometimes I look back and think great — other times I look back and it was a drag but it was good being part of it. There were a few sad experiences but it was nice. The personnel changed quite a bit but the sound stayed more or less the same, there were so many people I bet I couldn't remember them all now. We used to play five sets a night at different places and always end up at the All Nighter, we must have been the hardest working band in the country. As we moved away from the All Nighter the band started changing, the whole feel of the thing was right at the

time but gradually it changed and I swallowed it.

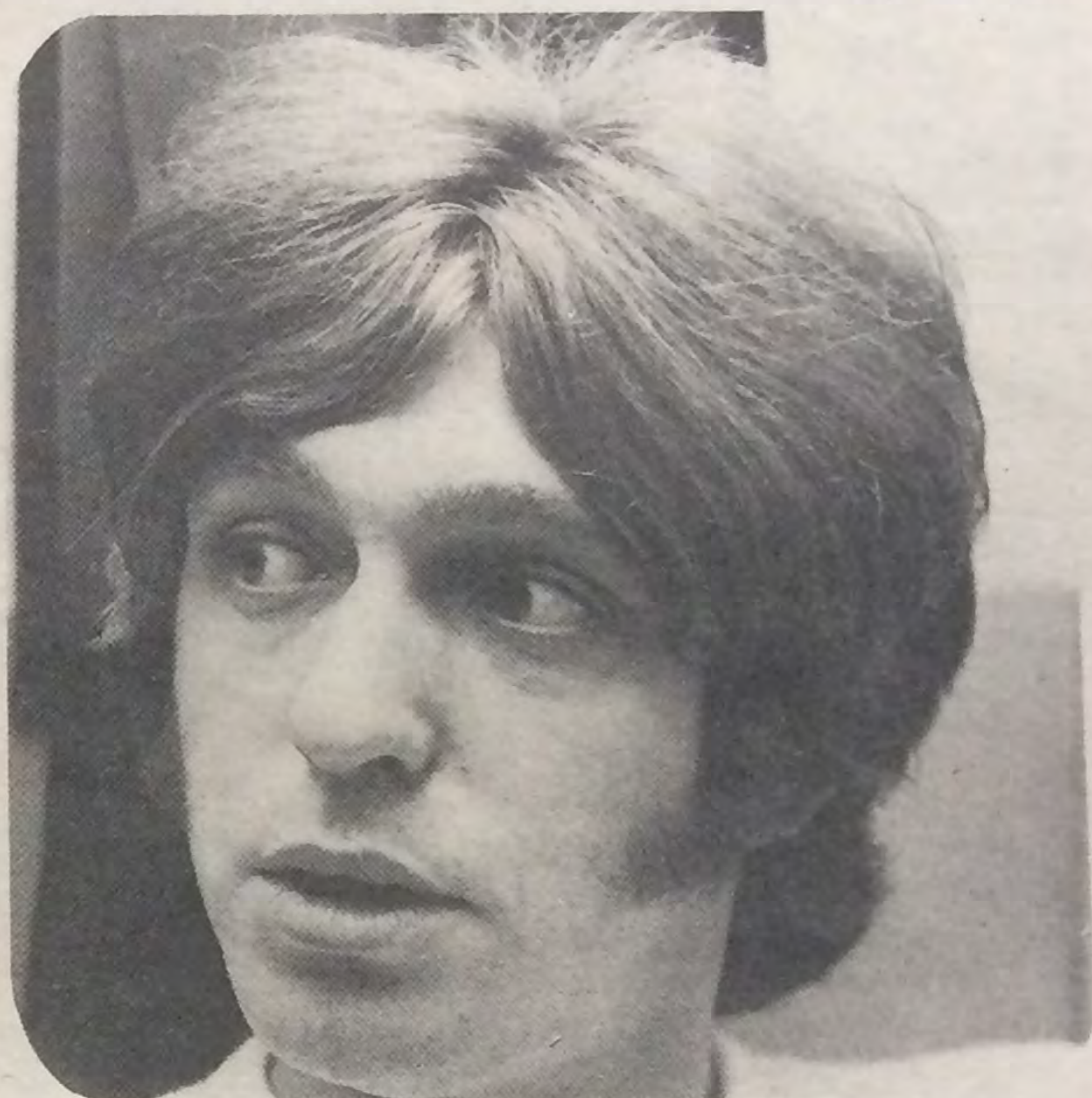
BILLY BOSTON: A legend. One of the greatest rugby league players in the history of the game and a fine fella. He's the Sonny Rollins of rugby league.

Gas

JOE ORTON: I've just written the music for a film of one of his plays — "Entertaining Mr Sloane." I don't know when it's coming out but the film's very good. This is the first time I've done the music for a full length feature film and I enjoyed doing it. Colin Green and myself arranged it. I knew of Joe as a playwright but I'd never seen or read any of his plays before. From what I've read now, he was a gas.

REGGAE: Yeh, I like it. And some of my best friends are Jamaican, Enoch! It's soul of a different flavour, there are some different herbs in there. I heard reggae when I first started but then it was known as Jamaican Blue Beat. They used to play a lot of Fats Domino, Joe Turner and Louis Jordan boogies and Blue Beat was a West Indian interpretation of American boogie. Reggae is modern blue beat. I played on a few blue beat records before I had a recording contract, I'd like to do some more but it's very hard to find the time now.

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iazz scene

THOSE who make a habit out of tracking down the more underexposed members of the New York avant-garde might just have discovered a fine ESP album by altoist Noah Howard, which features a lot of excellent trumpet by a young man named Rick Colbeck.



RICK COLBECK: excellent trumpeter

Rick is back

Surprise, surprise Colbeck is British, and is currently in London rehearsing a quartet with Mike Osborne (alto), Harry Miller or J. F. Jenny Clark (bass), and Selwyn Lissack (drums) for a gig at the Crucible on Saturday (January 17).

Ric has been in New York for the last five years, practicing and playing with many of the leading lights of the revolution, like Trane, Pharoah, Shepp, Cecil Taylor, and a lot of others.

After playing trad and mainstream in London he left six years ago for France eventually sailing a small boat across to Miami with five friends.

Coltrane

"We landed there in September '63, on the day of the March on Washington," he told me. "I went to Canada, and hitched from Vancouver to Toronto, where I played with some local bands. There wasn't much happening, so I went to New York in 1964."

"I had to have a job because of the work permit situation, so I worked in a hip record store in the Village and started to meet some interesting people."

"Noah and I started playing together, and I was living in Brooklyn with Rasheed Ali on the next floor. It was all starting to happen, with a lot of people like Byard Lancaster, Dave Burrell, Sonny Sharrock, and Norris Jones coming into town."

"We played in a lot of

spots and at Slug's — that was the main centre of activity. There was a lot of playing going on in cats' pads on the Lower East Side, with Trane and Pharoah and Dewey Johnson all rehearsing there.

"I think that the greatest single experience was to be able to hear Trane with three or four different bands, at different stages of development. He was a very spiritual musician, who inspired a whole generation of players."

"The experience of playing in New York is invaluable. Every musician should go there because that's where the music comes from, and there's something there that makes you play. You can't shuck — you must keep on going."

"After one week in New York your playing changes. It's a very vibrant city when compared to London, where everything closes down early. If a musician is really serious, he has to go and check out America. It's the genesis of what's happening."

Ric came to Europe this autumn with Howard, Burrell, Grachan Moncur, and several others, and says that he hopes to commute between the continents in the future.

"It seems that you have to pay your dues in the States and then work in Europe. There's not much work in New York — a lot of people won't come to hear the music because it reflects the state of the country and they don't want to be confronted by it. The music isn't deliberately programmatic — it's just the way we play, with that intensity."

He hasn't had much luck with his records in America. Two albums with Noah came out, the first a quartet session and the second a recording of a concert at Judson Hall, but his own album for the Pixie label, with Sunny Murray, Sharrock, Lancaster, Joel Freedman, Bennie Maupin, and Norris Jones, has never seen the light of day. Another date, for the Douglas label with Elvin Jones, Lancaster, Sharrock, Burrell, and Norris Jones, is rehearsed but unrecorded.

Changes

His luck should change over here though, because he already has his own deal lined up with the BYG label, for which he may use the quartet.

He's pleased with some of the musicians he's heard in London, particularly Osborne, who he says "is a beautiful player. He amazed me by the way he listens and plays so hard."

But he doesn't have much time for young musicians who don't move with the times, and unhesitatingly condemned a young group he heard in London who were playing standard tunes and changes.

"If they think they can play changes they ought to go to Slug's and play with Jackie McLean. He will teach them something — and changes aren't what it's about anyway." — RICHARD WILLIAMS



PAUL RUTHERFORD: audiences here don't know how well off they are.

Trombone pioneer

WITH few exceptions, the trombone hasn't been a strong voice in the New Music. Despite the lead given by Roswell Rudd in the mid-Sixties, it has been the reed instruments which have led the revolution.

This is a little strange, because with the renaissance of the use of noise elements, one would have thought the trombone, with its slide giving endless possibilities for the use of microtones and its wide tonal range, would have been ideal.

by RICHARD WILLIAMS

Rudd apart, the only man who is really extending/exploiting the possibilities of this instrument is the young British musician Paul Rutherford.

One half of Mike Westbrook's trombone duo since 1967, Rutherford has worked in a variety of contexts, and is currently making a name for himself on the Continent, where he works with the band of Peter Brotzman, the German tenor saxophonist, alongside fellow Britons Evan Parker and Derek Bailey.

Paul started out on alto, but at the age of 16 he picked up a trombone left around by a friend. He wasn't too happy with the sound he was getting on alto, so he carried on with the trombone, playing it at evening classes in brass ensembles.

Influences

"The people who knocked me out at first were Jim Robinson and George Lewis," he recalls. "I joined the RAF when I was 18, and met John Stevens and Trevor Watts."

"We did a few things in the RAF, and it was during that time that I started to listen to the newer people in jazz, like Eric Dolphy."

At 24 Paul began a four-year course at the Guildhall School of Music, which he completed last year, and during 1966 he began sessions at the Sun, Drury Lane, with Stevens, Watts, and Harry Miller. The seeds of the Spontaneous Music Ensemble were being sown.

"People said that we sounded like the New York Art Quartet, but it couldn't have been conscious imitation because we hadn't heard them at that time. It was only some time later that John bought their ESP album, and I listened to Rudd then."

Paul lists his trombone influences as Robinson, J. J. Johnson, and Jack Teagarden, and comments: "The problem with the trombone in modern jazz is that everyone plays with the tight, clipped phrasing that comes from J.J."

"I don't like the idea of a definite style. That cramps you, because it's got to be complete experimentation all the way. It's better to do your own thing badly but with conviction rather than doing a copy. Playing like J.J. is self-deception."

"I prefer to use chords as stepping-stones. It doesn't matter what you do with them it's up to you as long as you don't just play up and down them."

Paul was on the SME's first album, "Challenge" (Eye-

money, too. "For four days of TV in Hamburg we get £120 each, plus all fares and hotel bills paid, and you get cash on the spot. The BBC pays £9 a session, and you sometimes have to wait four to six weeks for the cheque. Have you ever told a landlord to wait a month for the rent?"

Paul's most publicised outing as a leader was a rather disastrous jazz-and-film concert at the National Film Theatre in June last year, when his band, which included Brotzman, Evan Parker, Watts, Barry Guy, and Bailey went under the name of Iskra — the name of Lenin's newspaper, and a clue to Paul's political inclinations ("The guys in Westy's band all take the rise and call me comrade").

"My idea was to have the

players spaced out all over the hall so that it would be an evening of participation, with the audience blowing whistles and things. But it didn't work because some people got into one corner and just blew for themselves."

He still harbours a strong desire to lead his own band, which would be a trio with Guy and Bailey, and wants to record this unit plus Tony Oxley, overdubbing the trombone on one side and adding Evan Parker and another horn on the other side.

At the moment, however, that seems some way off, due to the apathy of some British record companies. But Paul Rutherford will go on making his own music in his own way, and if he has to go elsewhere to make it, then who can blame him?

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MOVE TO Laney

MM follows two top bands to Paris...

THE ROCK revolution somehow missed France. While neighbours Germany and Scandinavia have followed similar lines to those developing here, the hip French have only recently discovered alternatives to soul and Johnny Halliday.

Regrettable as this delay may be, it has one advantage in that it is now giving them the chance to import packages, the like of which would be seldom put together in Britain.

At the Olympia at the beginning of a week of what the organisers called "underground music," Parisiennes heard three young British groups — Manfred Mann's Chapter Three, Taste and Renaissance — as well as America's Canned Heat.

Between the blues of Canned Heat with Harvey Mandel and Manfred's big band jazz, Taste sat comfortably with their mixture of the varying musical forms.

Questions

On listening to the three Irishmen, it is obvious that they have done a lot of listening in their time. And as they have developed through showbands, hesitatingly mentioned by bassist Ritchie McCracken, through to blues it is also obvious that they are finding an expression through jazz.

I asked songwriter and guitarist, Rory Gallagher, about the jazz influence that shows in their music especially in their current album "On The Boards."

"We listen to jazz but we're not wrapped up in the jazz thing. The sax which we used for the tune on the album just fitted in to the context of the songs on the album, it just happened. Obviously the numbers are becoming more complex but that doesn't stop me from taking up the bottleneck and taking it back to something very traditional and simple."

"The principles of On The Boards are a little guiding light to what we will be doing. We have no intention of changing with any trend but there are loads of little unanswered musical questions in our heads that we have to answer."

"We might add other instruments if they come along in a natural way which the sax did but we won't add a brass section, for instance, just for the sake of it. It depends on the songs which we are doing."

Perhaps the most interesting thing about Gallagher (gtr, alto sax, harmonica, vocals), Ritchie McCracken (bass) and John Wilson (drs) is their ability to improvise on each number they do.

Gallagher will play phrases which will be answered in turn by Wilson and McCracken, a variation of the interplay that Led Zeppelin's Page and Plant use a great deal with vocals and guitar.

Drummer John Wilson, after reviving memories of fellow Irishman Van Morrison whom he played with in Belfast in the early days before Van left for the States, en-



TASTE: developed through showbands

A Taste of free form rock and roll

large on the group's improvisation and jazz feeling.

"We don't play jazz in that sort of accepted way. We do funny times in that we usually follow whatever Rory does at the time. Sometimes it's really free like this afternoon when it was a lot of blowing."

Riffs

"We usually take it off Rory, taking it at his pace, as they're mainly his songs that we use "Railway And Gun," for instance, is basically a 12-bar but sometimes we take different rhythms."

"Sometimes Rory will just play tonal riffs, sometimes it's valid and sometimes I sup-

pose it may get lost. Nothing we do is planned although there are arrangements that come with the songs as you have to have a strong basis to improvise on."

Ritchie McCracken, the bassist from Omagh, agreed with John that it is hard to label what the Taste are doing. They came up with "free form rock and roll."

"Some nights when you are improvising a lot you take a chance whether it comes off or not."

"But it's worth taking a chance to get something good. With just the three of us we can move at three times the pace that bigger outfits can. If there's any more you lose things or they won't be worth doing. Three is ideal, any more and it clutters it up." — ROYSTON ELDRIDGE

PARISIAN pop audiences have a reputation for being a little... 'ow you say... unusual. Facing them for the first time can be a daunting prospect for a British rock musician used to the generally polite attitudes of our own crowds.

So it was last weekend, when the Keef Hartley Band, East Of Eden, and Yes joined Ritchie Havens and French group Martin Circus on the bill of four concerts at the famous Olympia.

It was a fascinating experience to watch them cope, in their own very different ways, with one of the most difficult audiences in the world. Each band, I know, learned a great deal from the concerts and mistakes once made will not be repeated next time.

The trouble with the Parisiennes is that they're very prone to shouting, whistling, and clapping. That's okay in itself, but you can rarely tell whether they're shouting because they love it or because they loathe it.

Another curious phenomenon occurs during quiet passages and solos. A clique of dissidents will yell abuse, which strangely prompts the rest of the audience to applause. Thus several solos were interrupted in the strangest places by bursts of clapping.

I flew to Paris with Mr Hartley's amazing band, courtesy of Fairflight Charters who are apparently intent on providing a kind of air-taxi service for rock groups. The very fact that our nine-seater Dove aircraft was chartered meant that the late sleepers could continue their slumbers after the allotted hour of our departure — a most welcome touch.

The set-up of the concerts was really weird: two a day, the first from 2.30 pm to 8.30, the second from 9 pm to 3 am. The long gaps between sets, of course, left a lot of time for hanging around various bars of ill repute, notably the one backstage, which was manned by an enormous gentleman who could speak more English than he'd admit to and who hardly raised an eyebrow when he almost severed his index finger on a broken glass. Courage, indeed, mes braves!

East Of Eden were undoubtedly the band who sussed out the audience earliest and best, and they ended up reaping the richest rewards in terms of enhance-



HARTLEY: playing pretty immaculately

Handling the French

ment of reputation.

They realised that the audience weren't interested in the music of which they are capable but in the most extravagant kind of entertainment. So Dave Arbus took his shirt off, Geoff Britton drummed in cycling shorts, and Ron Cains and Arbus descended to the audience and walked around honking and beating on their saxes.

They worked tremendously hard, and the audience went wild at three of their shows. This was the sort of success which will make East Of Eden a force to be reckoned with on the Continent.

The Hartley Band played particularly well on Sunday's first concert, and Henry Lowther's long violin solo was warmly applauded. But the following set, at God-knows-

what hour of the morning, found them too tired to do themselves justice. Even under stress, however, they can play pretty immaculately, and their main asset is the composing ability of guitarist Miller Anderson, whose strong melodic streak is reinforced by Lowther's arrangements for the trumpet-tenor front line.

Yes, who can rarely have had such a poor reception in recent months, almost certainly learned some lessons from their shows. They played well enough, yet they could establish little rapport with the audience and only on one set did they really begin to get across. But their turn will surely come.

Ritchie Havens got through to the listeners simply by

being himself, which is to say sincere and honest. That soft voice covers a hidden strength which manifests itself in the hard thrumming of his guitar, which is marvellously complemented by his second guitarist, the very wonderful Paul Williams.

Only on occasional choices of material could I fault him, and he received the ovation he deserved four times in a row. His forthcoming Albert Hall concert should not be missed.

The flight home was made memorable, to say the very least, when Captain Hartley himself took over the controls for a mercifully brief period. After that lot, don't be surprised if he swops his famous ten-gallon hat for a flying helmet. — RICHARD WILLIAMS






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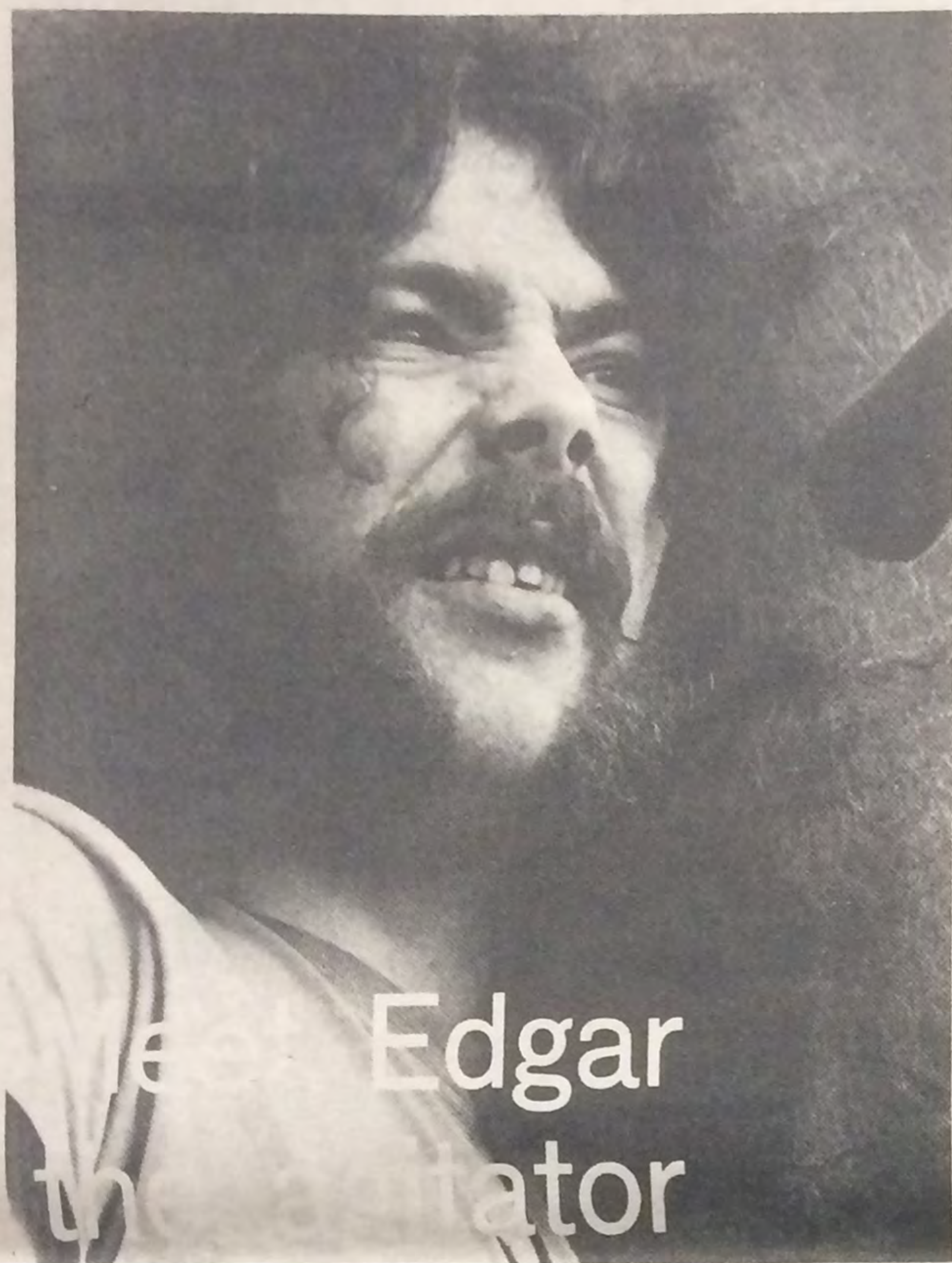
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TF 1058

interview by Karl Dallas



BOUNCERS ARE one of the bad old traditions of pop music, with roots reaching back through the "Rock Around the Clock" riots to the Sinatra swooners of the Forties and even as far back as the ladies who used to mob Rudolph Valentino. They're a tradition Edgar Broughton thinks we can do without now.

He demonstrates his feelings by inviting the audience up on to the stage — especially when elaborate precautions have been taken to keep them off.

He even did it when the Edgar Broughton Band recorded their new single, "Exorcism," for Harvest in EMI's Abbey Road recording studios. There were so many people on stage, clapping their hands and chanting the incantation, "Out, demons out," that the three-man band seemed to have augmented itself magically to symphony orchestra size.

This sort of audience participation has got him banned at York — where the stage collapsed — and at Liverpool, where the organisers called the police to have the band thrown out of the dressing room after the show when they refused to "apologise."

But Edgar, brother Steve and bassist Arthur Grant, are unrepentant. "At York it turned out they hadn't put the stage up properly so they should have warned us," says Edgar. "At Liverpool the porters seemed very angry because they hadn't been able to do their thing, which is chucking people off the stage apparently."

"We told the people it was their place and they had the right to do what they wanted and so they swarmed on stage."

"There was no trouble, no violence, not even the threat of it and when we finished, that was that. It was nice and quiet and we just walked off the stage. Then they called the police and the trouble started."

It might seem as if the Broughtons go out looking for confrontations with established authority but mild-spoken Edgar, his soft Midlands burr contrasting with the harshness of his stage voice, denies it.

"We've been called agitators and I suppose we are really. But we never go to a gig thinking, this is it, we're really going to stir them up tonight."

"But we've never been able to say we'll leave it if anyone's getting a raw deal, like perhaps three kids jump up on stage and one gets thrown off — I mean really thrown off — then we make such a



BROUGHTON BAND: earthy, heavy rock

big thing about it that everyone's involved. That's what it's down to.

"The whole thing is silly really because it's never necessary to throw them off. You can persuade them if there's a good reason. People are pretty responsible."

"You just get this over-zealous kind of thug who's just gone there in the hopes there'll be some trouble."

Most widely publicised battle of wills between the Broughtons and the establishment took place in their native Warwick last September, when after months of wrangling the council turned down their request to run a free concert in the local park.

"They put some really bizarre things in the way, like saying we'd have to insure the park, and then at last they did give us permission, but said it was too late to organise properly, which it was."

Cheekily

"We hired a lorry, got some Hells Angels up from London to help us, and played down the main street. We literally stopped the town for three hours. We warned them we were going to do it but they couldn't think of any way to stop us. In the end the police took us into the park so they could clear the traffic, which was really ironic."

"Now we're thinking of doing something similar in Stroud where the council has turned down requests to use the parks because — get this — they said the parks aren't the place for a public orgy."

"This shows they know nothing about Hyde Park or the scenes that took place throughout the country last summer. In other words, they are not representative of the people."

"So we're going to Stroud very openly and cheekily, saying we're going there to represent the kids because they've got no one to speak for them."

The thought that this direct action approach might upset some straight sympathisers leaves them unworried.

"We've discovered that you can either bring people together or alienate them completely. So much of the freedom we're supposed to have rests upon the principle that you don't step too far out of line."

"We feel this, that if you totally alienate two groups of people enough they've got to talk about it, even among themselves."

"For instance, if the alienation of the skinheads was so intense that they wouldn't even look at the rest of the people, they'd feel so apart that they'd have to talk about it and realise they had to come together on it."

Musically, the Broughton Band has an earthy, heavy rock sound that fits with their philosophical position rather better than, say, the megadecibel approach of their American counterparts, the "White Panther" MC5 from Detroit City.

Edgar's voice has a superficial resemblance to Captain Beefhearts ground-glass-and-gravel since he has always sung that way. It should be interesting to make a direct comparison when they tour Britain together later this year.

Broughton's guitar has something in common with Frank Zappa's glittering fingerwork, and though they'd be the last to claim anything on a par to the late Mothers' virtuoso musicianship, the band is obviously three Mothers' sons in inspiration.

One thing I feel, however, is that they are not yet getting to grips with native-born objects of satire in their music. They tend to take the easy way out by tackling American institutions.

Their song, "American Boy Soldier," for instance, is easy to get away with in Britain. But will they sing it on their forthcoming US tour?

"We certainly will," says Edgar. "In fact, I think it's going to be our first US single. Anyway, we regard the Vietnam war as one issue throughout the world which sorts people out and shows where they're at. Whenever we do it in England we try and show what it means to us."

"But we try not to preach. Everyone expects you to be profound and tell them what to do. You know, lay it on me, man. But it's all a bit tongue-in-cheek what we do."

"What we're doing is refusing to play the games staged by the authorities. We're not trying to smash their game, or anything like that, because really that's another way of joining in."

"They'll just smash you up and you are playing the game still. What we're trying to do is not play the game at all."

EDGAR BROUGHTON: 'it's all a bit tongue-in-cheek what we do'

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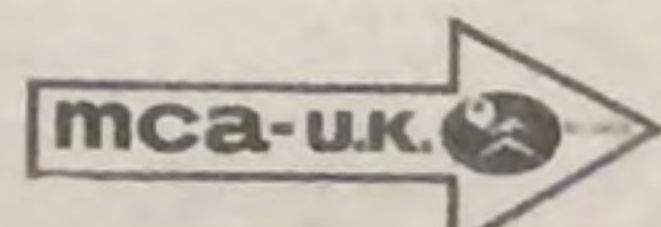
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jazz scene

Craig overcomes the pressures

AN INFLATED ego is the prime hazard facing any young performer who, by most accepted standards, becomes too big too soon.

On a Friday evening at the Hollywood Bowl in June, 1968, the Craig Hundley Trio played its final gig as an amateur group, in a Battle of the Bands limited to non-pros. Having picked up a Best Small Combo trophy, Hundley and his sidemen became professionals by joining Local 47, A.F. of M., the next Monday morning.

The past 18 months have placed on Craig Hundley enough psychological burdens to turn any susceptible youngster into a raving egomaniac. When you are recognized in airports; when you are asked daily to confirm, in TV or newspaper interviews, that you really do have an IQ of 184, when it is stated constantly within your earshot, that you are helping keep jazz alive and that you grossed \$100,000 in fiscal 1969; when all these pressures mount, there is a clear and present danger.

An instant star at fourteen and a half, now a seasoned showman at just 16, Craig has changed less than one would expect. Most of the differences are physical. When not on the road, he practises endlessly at the piano. Unchanged are the easy smile and hip sense of humour.

You ask Craig how the public panegyrics have affected him. His answer: "I take it all with a smile. All I have to do is go see Oscar Peterson or Bill Evans, and I know where I really am. On the other hand, I know we're better than many of the

groups that are more successful than we are."

After the success of his first trio album for World Pacific a year ago, he felt the need of a new challenge. "I wanted to go in a pop direction, try an orchestra, work with adult musicians. I had to fight the record company to let me do it, but I felt it was an important phase for me to go through. It certainly wasn't the greatest album I'll ever do, and I don't think now that this is the way it has to go for me. It's too confining." (The album, coyly titled "Craig Hundley Plays With The Big Boys," was less than triumphant, artistically and commercially.) For the third album, he has recorded "Rhapsody in Blue" with a 32 piece orchestra, but on the other tracks he returns to jazz and jazz-rock with the trio.

The range of Craig's bookings has capsulized experiences that normally have to be accumulated over a period of many years. This has enabled him to relate to almost any audience. During his recent stint with Rouvaun's concert show at the Dunes in Las Vegas, he said: "I don't believe in just playing for yourself. You have to find what part of you can communicate to the particular people you're playing for, and concentrate on that." "Rhapsody in Blue" relates to an adult audience, and at a rock concert they want "Eleanor Rigby."

Type-cast as a jazz pianist, he insists that "If you stay purely jazz, it's not going to be a commercial hit. Strict jazz has reached a classic stature; intellectually it's great, but you can't reach the

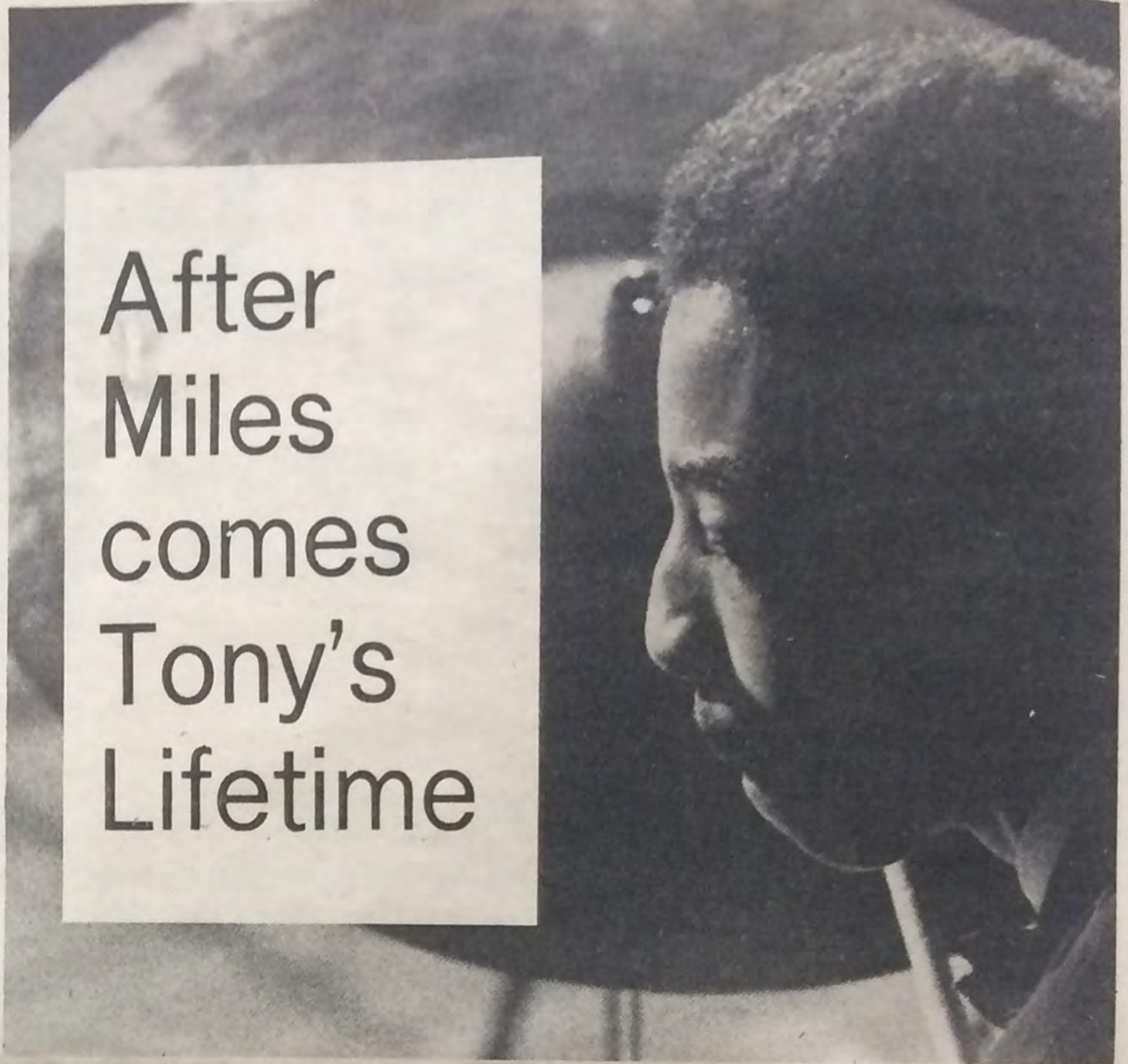
masses with it. The masses are listening to a lot of trash, but I have to reach them and retain my musical integrity. I like playing the better kind of rock, the Blood, Sweat and Tears kind, and I enjoy playing classical pieces like the 'Moonlight Sonata.' I think I'm doing something constructive, and I don't believe I'm selling out."

"Have there been any disillusionments?" I asked. "Yes. I'm disillusioned with the attitudes of people who try to pigeonhole me. How can an agent tell us that we're a jazz act, so we can't play a rock concert, when the last rock concert we played got us a standing ovation?"

His formal studies have extended to arranging. "I'm learning about harmony and orchestration with Allyn Ferguson, who did some of the arrangements for the 'Big Boys' album. For the latest LP, when I wanted to add some strings, I did the scoring for them myself. I was pleased with the way it turned out."

As a child deeply immersed in the often polluted waters of show business, Craig has had to endure none of the brutal manipulations that wracked the adolescent Judy Garland. He cherishes the freedom to go his own way, make his own mistakes; relishes the daily challenge of the road, of figuring out audiences and mixing up idioms.

LEONARD FEATHER



After Miles comes Tony's Lifetime

TONY WILLIAMS: pushed Miles further ahead into new areas?

THE IMPORTANCE of the use of rock rhythms by the Miles Davis Quintet is only now beginning to be realised. Like everything Miles does, it takes a while for the effect to sink in; but once it does, everybody's on to it.

Tony Williams was the drummer in the Quintet at the time, and some say that he was in fact in the driving seat, pushing Miles further ahead into new areas.

Now Tony is using these techniques in his own band, which is called The Tony Williams Lifetime and includes organist Larry Young and British guitarist John McLaughlin.

Their double-album, "Emergency!" is about to be released over here by Polydor, and demonstrates the extent to which they've managed to fuse their natural-born jazz learning and experience with the heady excitement of rock. Listening to the album, there can be little doubt that their music is more thrilling than the fusions which come from musicians working the other way round (i.e. coming from rock to jazz).

Williams, however, doesn't appear to see it in those terms. When I talked to the trio on the transatlantic phone a few days ago, he refused to be drawn on the question of categories.

"When I asked him if he found the rock rhythms more interesting than the old be-bop thing, he replied: 'I can't really say, because I'm not thinking of it on those terms. I'm thinking of it as playing the drums and using whatever sounds good.'"

"I know what you're saying, but it's really better

BY RICHARD WILLIAMS

not to talk about it. There's a lot to be desired in both musics, and that's why I'm doing what I'm doing."

How long has he wanted to lead his own band, and when did he decide on the line-up?

"I've thought about it all my life. I guess I decided on the line-up the night I called John and asked him to come to New York. I'd heard some tapes he'd made with Dave Holland, and I knew he'd be what I wanted. I hadn't played much with Larry before, but I knew how he sounded and I dig it."

The trio has played many rock clubs as well as the more conventional jazz places. Does Tony enjoy one more than the other?

"It doesn't matter — it doesn't matter whether it's jazz or rock. If the people are enthusiastic it's great, if they aren't it's no good because everything's going out and nothing comes back. It's like being bled."

McLaughlin, coming into his own after years of semi-obscure (he recorded last year with Miles Davis and John Surman), told me that the band has played in a variety of venues.

"Of the jazz places we've done the Village Vanguard and the Village Gate, the Both/And in San Francisco, and Shelly's Manne-Hole in L.A., plus a few clubs in Harlem. At the Gate we were opposite Miles, who's putting on his own complete show and made us part of it."

"Then about three

months ago we started doing the rock clubs, and we've played the Fillmore East, Ungano's and the Electric Circus in New York, and the Boston Tea Party in Boston opposite the Who — I really dig that band, and we split the audience down the middle.

"We're branching out in a lot of different directions. You can hear that in Miles too — he's gravitating that way, and you can feel that he'd really love to play to the younger crowds at the Fillmore and so forth. Like us he's trying to get further out and yet more basic at the same time."

Larry Young is also reaching prominence at last after years of being the most original organist around (refer to "Into Somethin'" on Blue Note). I asked him if the group's music has changed much since the LP was recorded, back last May.

"Certainly — it's much more of a unit now. It's like everybody's more interested in the unit than its playing personalities."

"The music is more spiritual now, and even beyond that. It's maturing, and at the same time it's becoming more youthful. It's also freer."

"The rock audiences project more energy, and playing with the Who, for instance, was really fun."

Larry's phrasing on organ is instantly recognisable, something which cannot be said of many organists. How did he acquire his one approach?

"It came really through my spiritual background, and through keeping abreast of the changes within myself. I've gone through changes without it being hazardous, and Islam has done a lot for me, in allowing me to find myself. I'm an orthodox Muslim now."

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Add a little **CANNED HEAT**

ROCK MUSIC in the Sixties saw the formation — and the break up — of many exciting groups. King Crimson, one of the brightest aggregations of talent, came into being just a year ago but have already split. Why?

During the year they were together Crimson, whose hype, as someone said, was not being hyped, toured America and produced some of the most powerful music heard during the year of the super groups.

On their return from the States drummer Michael Giles and multi-instrumentalist Ian McDonald announced their departure.

What went wrong and what happens now to King Crimson in 1970? Giles and lyricist Pete Sinfield came together to give their views. It was their wish that they should be interviewed together.

Mike: "We felt that we were holding up KC and that, to a certain extent, KC was holding us up. There was too much compromise although at first everyone was prepared to compromise."

"I felt that sitting in a van, an aeroplane and hotel rooms was a waste of time even if you are getting a great deal of money for it. Ian and I feel that we'd rather have less money and do more creative, interesting and fulfilling things with all the travelling time."

"The main thing is for Ian and I to write and record using musicians of similar attitude with the accent on good music — really doing what we feel

Dissent in the court of King Crimson

Interview by
Royston Eldridge

we should be doing with a lot of emphasis on production. Part of the reason for the split was that I didn't feel I could do this within King Crimson and they need the freedom to follow through what they need to do."

Pete: "I also dislike all the travelling because it takes up so much energy but I hope I have the energy to do both. I want to reach as many people as I can within the shortest possible time."

"If you take King Crimson as it was when we started you have Bob and Greg who are the strong personalities, very forceful, almost pushy, and you have — or had — Ian and Mike who aren't so forceful but

are very very receptive. I'm in the middle, a bit of both. As a unit it could and did work to a degree but the pressure got too much for Ian and Mike."

"America was the catalyst. It shows you what you are doing and how and why you are doing it. If I felt like Ian and Mike I would have done exactly the same."

Mike: "We just hope this will give both sides more freedom to do what they want to do. I think that KC will be able to forge ahead a great deal quicker now."

Pete: "The relationships in the group changed as we went along. When Crimson first started I had a very good relationship with Ian but I found that I was

writing things and Ian wasn't getting it together with me anymore. Ian and I got a little apart and I got closer to Mike."

"We've got two guys as replacements. One is a sax and flute player from a very well known group, I can't tell you his name at the moment. We're trying out a drummer who you won't know, he had a group called Jacobs Ladder. I don't know if he will work but he's good. We're planning to use two mellotrons some of the time and we'll be rehearsing for as long as it takes, it could be two or three months before we go out on the road and tighten things up. Then we'll go into the studio and hopefully put them down."

For Mike and Ian it is a complete break from King Crimson and live appearances. For Pete Sinfield, Robert Fripp, Greg Lake and the two newcomers it is back to the rehearsal room under a cafe in London's Fulham Palace Road where King Crimson first held court.

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Transatlantic
Where Trends Begin

THE MOST IMPORTANT POP GROUP OF THIS DECADE?

BLOOD, SWEAT and Tears, the amazing jazz-oriented rock group whose second album has sold a million and a half copies in less than a year, made musical history in late December in Las Vegas. The nine piece band played three days in the Circus Maximus at Caesar's Palace. No rock combo had ever before headlined a main room in the famous entertainment and gambling city. The reaction was sensational: every show on every night was completely sold out.



BLOOD, SWEAT AND TEARS: many axes to grind.

Leonard Feather reports on the impact Blood, Sweat and Tears have in the States

on the scene) and a relentless emotional communication. In "God Bless The Child" he brought to the Billie Holiday standard a rare sensitivity embellished by rich brass voicings. On the big-beat material he achieved a clarity of diction rare in heavy rock, soaring over a potent rhythm team in which Bobby Colomby's drums seemed to handle the reins of leadership.

B.S. & T. has many axes to grind, idiomatically and instrumentally. "Sometime In Winter," a sensitive folkish ballad written by guitarist Steve Katz and arranged by Halligan, was sung by Katz in a low-keyed gentle style, while Halligan switched from organ to flute.

Lipsius, whose alto sax I found less than memorable, is much more

valuable at the piano, as he revealed during a long jam session interlude in "Smiling Phases." This number also displayed Lew Soloff, a trumpeter with name-jazz-band credentials, in a solo that kept me on the edge of my mind.

Variety

Because of their musicality, their overall intelligence and the great variety of their repertoire, Blood, Sweat and Tears may well prove to be the most important pop music group of the decade now beginning. It is more than a little surprising to find any combo so musically sophisticated near the top of the best seller lists for months on end.

Profound though the influence of the Beatles has been, B.S. & T. have

brought something new and vital into rock: an essentially orchestral sound, warm and vivid harmonic concepts, and improvised jazz solos of high calibre.

To its credit also is the fact that this many-sided group, in its search for identity has never relied on theatrical tricks, flashy showmanship, or even continuous displays of excessive volume. When loudness is used, it is part of a pattern of dynamic contrasts.

In Las Vegas, I noticed that the older patrons seemed undisturbed by the decibels, and were captivated by the quieter passages. Younger members of the audience, who constituted a higher proportion than can normally be found in Las Vegas, rewarded the band with a standing ovation.

DRUGS

—kill creativity

MAN IS the most savage and dangerous animal and probably the most stupid. There is little point in becoming angry at his atrocities, at his vandalism, aggression and trail of pollution. Anger is tiring and useless, and doesn't help much.

But when wrongs are being committed there is little excuse for complacency either.

The popular music industry is pleasant enough and there are only mild outbreaks of crookedness and corruption compared to other areas of society.



The core of the business lies with the young players and singers who keep the machine going with their invention and inspiration. Mostly idealists, their greatest crime is naivety.

And this leaves them peculiarly vulnerable to the spreading tide of drugs.

THERE is so much screaming nonsense talked about drugs in the hypocritical press, there is such a reticence to adopt rational legislation towards their use, and seeming lack of direction in education and control, one hesitates, as a layman to add to the confusion.

But from observations of its effects within the close confines of a tight knit community like the music scene, even the repetition of what may sound like cliches cannot do any harm.

It seems that when people aren't busy hurting others, they are hell bent on self-destruction. On every street corner there are stores stocked with alcohol and cigarettes which dispense oblivion at vastly inflated prices and help keep industry and the hospitals thriving.



If this kind of oblivion is legal and encouraged by advertising agencies spending millions of pounds and Government agencies reaping many more millions, then it is hardly surprising that those who pride themselves on having more awareness and better taste than the mass, should seek out and enjoy their own more sophisticated stimulants as courage, talent and ego boosters.

Trouble is though—courage, talent, creativity and ego are the first victims of the boosters, whether metal polish, spirits, Gold Lebanese, or toasted starfish.

Creative people are often beset with self-doubt and lack of confidence. Many of the greatest playwrights and composers needed drugs, which may or may not have helped their work.

MUSICIANS have a long history of involvement with drugs. Today's much publicised "drugs in pop" con-

trovery is hardly anything new. But the massive pro-marijuana propaganda of recent years is new.

As a fashion novelty, smoking charge reached an almost hysterical peak in 1966-67, much to the surprise and chagrin of those who had been smoking for years. It meant that the police and newspapers discovered what was happening.

Because of the fuss about pot, a most overrated but relatively harmless product of the soil, less dangerous than most of the muck we are induced to pour inside ourselves, the natural reaction among youth, and its spearhead of popsters, was: "The Establishment don't know what they are talking about. Pot is fun, harmless and untaxed. And those other drugs—well, I don't know much about them, but they sure expand the mind. I went out and wrote three operas last night, and I owe it all to acid."

Thus drugs were given a status that bore no relation to the sordid truths of mental and physical illness that follow in the wake of any temporary "high" or "mind expansion."



Many of the old time hippies talked about users of hard narcotics with thinly veiled contempt. Jazz musicians who used heroin and became addicts were boring and passe.

LSD was really a beautiful and important experience. The more newspapers, dismissed by the young generation as discredited liars, attacked acid, the greater seemed its importance as the key to finding The Truth.

AS we move into 1970, the advocates are falling silent and those who escaped with their sanity view the shuffling column of vegetables left behind with perhaps a certain unease and perhaps even a feeling of guilt.

Because the tragedy of acid was not in a spectacular bout of mini-skirted dollies leaping from tenth storey windows, nor even in plans to spike the drinking water of the House of Commons.

It was bright, intelligent, creative people having their personality spoilt. It was youngsters losing the power of speech, the ability to think straight, play their instruments or communicate on the most mundane levels.



Hard drug users won't need me or anybody else to spell out the destructive effects on their health and playing ability. Enough once brilliant techniques have been shattered, skills lost, and minds and bodies spoilt to serve as an example to all young musicians who may mislay their common sense for a few minutes and risk becoming involved.

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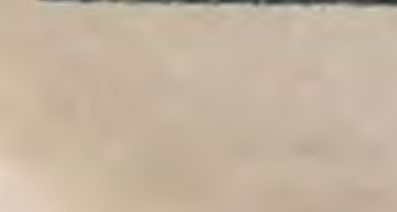
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MICK ABRAHAM'S of Blodwyn Pig

on the latest sounds in Blind Date



CHICKEN SHACK: "Maudie" (Blue Horizon).

Sounds like the Everly Brothers! Wait a minute, it's not the Chicken Shack is it? That voice at the beginning threw me at first. I thought they could have had a bit fuller sound, but maybe that was the effect they were striving for and it is certainly reminiscent of early Everly recordings.

It's very good though, I really like it, I think it has a big chance commercially too. That little guitar interval, playing the breaks before the band comes back in, that was very catchy.

But I do think they could have paid slightly more attention to the production and made the sound a little bit heavier.

WILSON PICKETT: "You Keep Me Hanging On" (Atlantic).

This is starting like "You Keep Me Hanging On." And that's just what it is. Wilson Pickett? Actually I like Pickett but I think he could have chosen something rather more suited to him. It's a bit below average Wilson Pickett. I think Otis Redding would have made a slightly better job of this.

DAVID ACKLES: "Subway To The Country" (Elektra).

Sounds like David Ackles. It's quite nice. It's not as strong a song as some of the things he does — he comes up with little gems like the "Road To Cairo" thing.

This arrangement was the one thing about the record I wasn't too happy about. I was more impressed with the lyrics and the way he phrases on some of the passages.

All that violins thing has

been done before. I feel he should have stuck to a basic line-up of, say, piano, guitar and flute and not used all those strings behind him.

CRISPIAN ST PETERS: "Monumental Queen" (Mencap).

Roger Miller? It's pretty different. It exceeds the bounds of my tastes so let's leave it at that. It would probably be nice if I was wearing a candy stripe suit and top hat, dancing down Oxford Street.

RHINOCEROS: "Chicken" (from the Elektra LP, "Satin Chickens," EKS74056).

It sounds like our drummer when he is stoned out of his mind. It's not Country Joe and the Fish is it? Now it's a sort of instrumental 12-bar soul thing. It's a bit early in the day for all this.

I'm bewildered more than anything. Who is it? Rhinoceros. I have their first album. I don't think this can be a very representative track.

FERRIS WHEEL: "Can't Stop Now" (Polydor).

It's not Stone The Crows is it? The girl's voice sound a bit like Maggie from that group. Now they are into it, maybe that is a slight insult on Maggie's vocal prowess.

Yeah, that riff's nice! I definitely like that middle bit with the guitar doing a nice little scale. The best part for me was that middle eight break going into the change of time.

That was pretty interesting and it was very nice after that, but there wasn't much happening before that. The record doesn't arouse enough interest at the beginning. Still, I liked it and I'd like to hear more of

what they do, whoever they are.

MOOD REACTION: "Two Much Loving" (Gas).

Believe it or not, we've done a reggae record. We were fooling about and did a backing track and it sounded so authentic we have put it on our next album. It only lasts a minute and a half.

Take that off, I just can't take it even though I'm pretty open-minded. I lived for a year in the heart of Moss Side, Manchester, so I feel I know a little about the music of coloured gentlemen. I just don't think that reggae is really representative of what they are. It's a very commercialised thing.

I prefer West Indian calypso which seems to me much more where they are really at. I can't stand this.

TOPO D. BIL: "Witchi Tai To" (Charisma).

What! Am I allowed to smash this one? It's Freddie The Frog. Take it off, please! The only way to enjoy that would be lying in a bath of human excreta with a TV aerial coming out of the top of your head. Like man we have to do this modern underground thing! Ugh!

CHARLES MINGUS JAZZ WORKSHOP: "New York Sketchbook" and "Slippers" (from the Polydor Special LP "Duke's Choice," 54511).

That all sounds very middle-1950s. Could it be Charlie Mingus? I like this very much. Could the trombonist be Jimmy Knepper? He sounds great on this. The tenor player has a very nice tone. I love this sort of music but I don't have too many of these albums in my vast collection. I do have "Mingus Dynasty." On the jazz thing I am a big



Cannonball Adderley fan and have a few of his LPs. The trumpet player on the first track here sounded very much like Dizzy Gillespie. He must have been very influenced by him. (Note: the featured soloists were Jimmy Knepper (tmb), Shafi Hadi (tr) and Clarence Shaw (tpt).

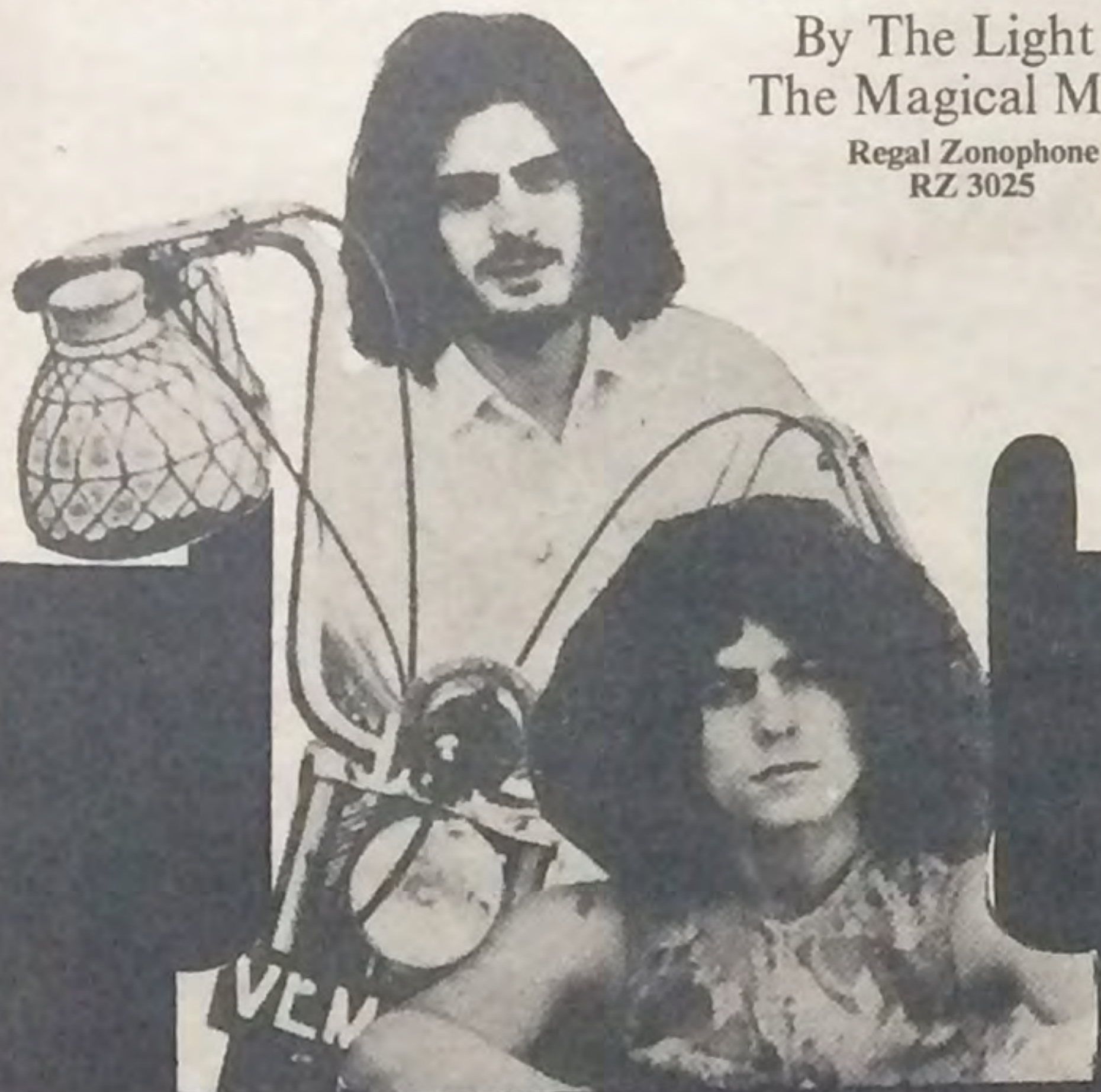
STEVE AND ALBERT: "Follow The Bouncing Ball" (Bell).

The Red Army Choir? It sounds like a long corny intro to a John Wayne movie. Quite possibly it has commercial potential but it's not in my frame of reference.

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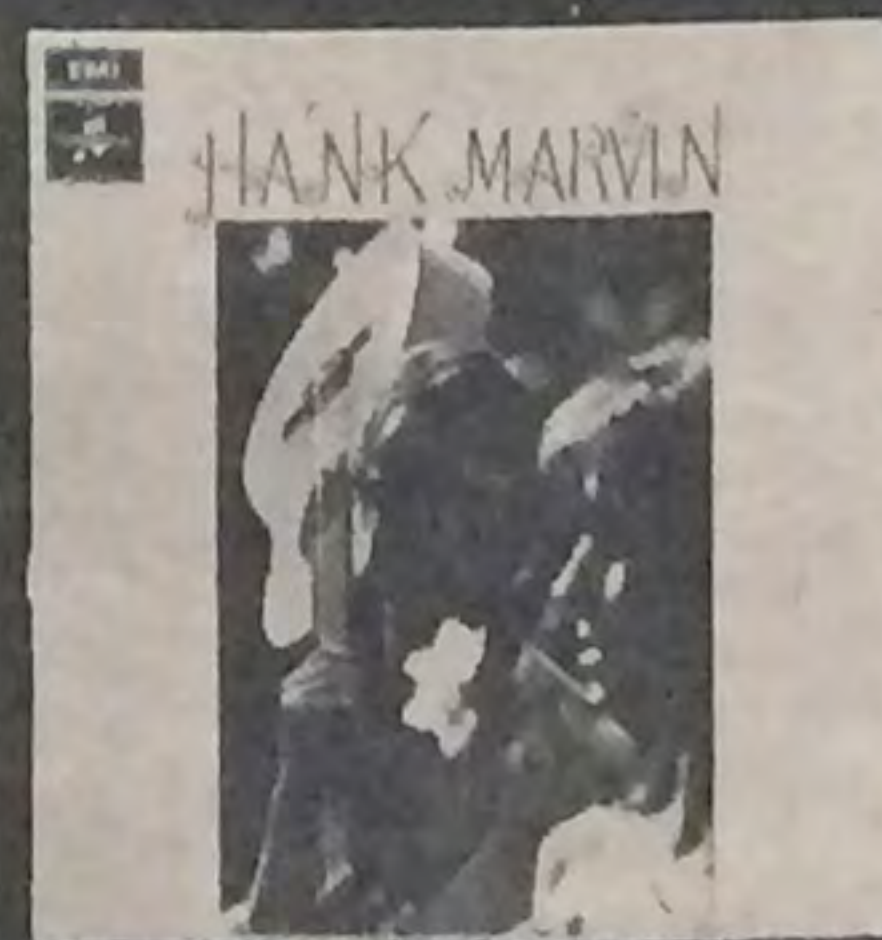
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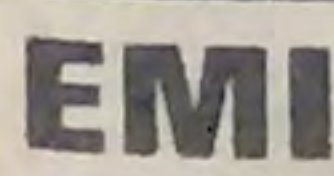
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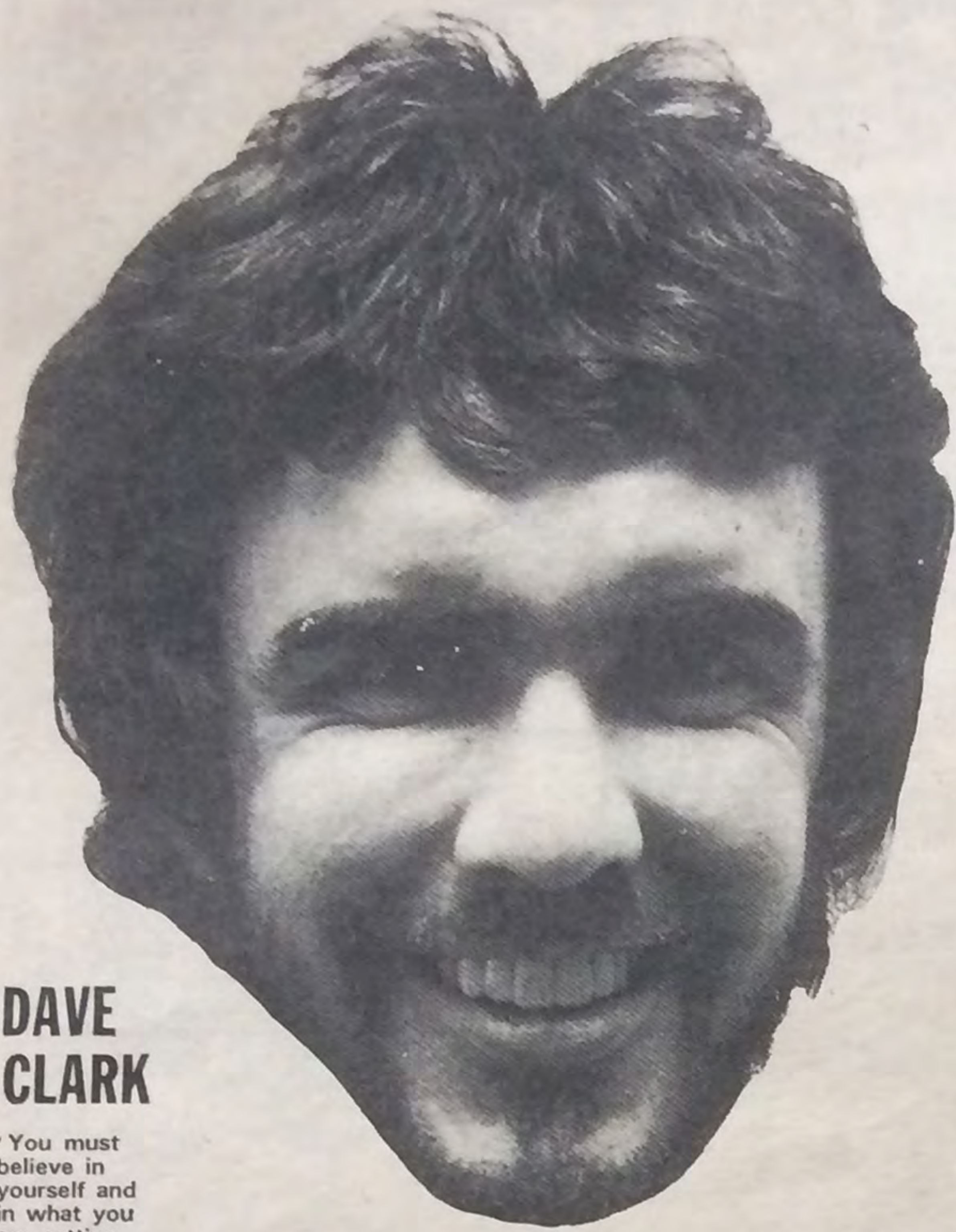


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DAVE CLARK

'You must believe in yourself and in what you are setting out to do.'

"I CAN remember," recalled Dave Clark reflectively, "when my family could only afford a television set with a seven-inch screen with a magnifier in front of it."

"I was a working-class lad and knew what it was to be broke half way through the week."

"All this gave me a good sense of values. Now, I really appreciate what I have got. Sometimes I feel sorry for people who are born rich; I don't think they can enjoy life as much as someone who has had to work for his money."

Certainly six years "in the business" has won Dave Clark rich rewards. As he talked he was sitting in a Mayfair penthouse that is virtually an Aladdin's Cave of goodies.

The penthouse commands a bird's eye view of London, overlooking Big Ben, the Houses of Parliament — and the grounds of Buckingham Palace. "I can see the Queen sunbathing," quips Dave.

There's a lantern-lit balcony where guests can sit during a party — in summer, of course! The air-conditioned lounge includes a Hi-Fi set-up that looks like NASA control.

There's a panel of 250 coloured lights that twinkle computer-style as a record is played.

A colour TV set may be swung out to be set up in any part of the room. And in the wall above the system a panel slides open to reveal a film

DAVE'S DAYS ON THE ROAD ARE OVER

BY LAURIE HENSHAW

projector. Dave touched a switch, and a screen slowly descended in front of the balcony windows.

The armchairs are in red velvet and black leather. A tiger skin snarls on the white-carpeted floor.

The bedroom is a poem in white and gold, with the Royal crest of arms on the bedhead. The bed is covered with a bedspread made from the skins of 36 wolves. And the head of the bed butts against a wall of tinted mirrors. "I had them tinted," says Dave, "because it's a bit kinder when you first look at yourself in the morning."

The built-in kitchen cooker and infra-red grill would have most women swooning at sight. And so would the two bathrooms — one of which adjoins Dave's study.

Dave — bearded these days and looking rather like a young D'Artagnan — moves among this cornucopia of plenty as if he had lived in such a film-star setting all his life.

"I suppose it's like winning the pools really," he says.

"Most people dream of it, but it never happens. If it does, then you just adjust to it."

Some of course, don't. But our Dave is a lad who obviously had his head screwed on the right way. He also has a pretty firm philosophy for success.

"I believe in three things," he says. "First, you must believe in yourself and in what you are setting out to do."

"Secondly, you must be prepared to work hard and never give up when things go against you. It's a temptation to take the easy way out and give up — but you must strive for success all the time."

"Thirdly, you've got to have luck on your side. It doesn't matter how much talent you may have, you've got to get the right breaks."

Dave candidly admits that luck helped him on his way. But he could have added that the other qualities he mentions made him overcome the inevitable setbacks that bedevil any group trying to make the grade.

Fortunately, he and his group got off to such a flying start on the record and touring scene — both in Britain and America — that he could, if he so wishes, take it easy from now on.

"I'll never tour again," says Dave firmly. "We haven't toured for three years." Dave these days is more involved in producing shows for American TV. But he is still happy, of course, to make the charts. One feels, however, that he still nurses a strong ambition to become a film star.

He was doing work as a film extra before he broke through with "Glad All Over" five years ago. That disc sold 950,000 when it was No 2 in the chart. It went on to total two and a half million in world sales. And Dave's total record sales have sold the staggering total of over 35 million.

All this, of course, helps to explain the penthouse pad and all the trappings. A rewarding outcome for the boy whose group once played for dancers at the Royal, Tottenham. Equally rewarding is Dave's unassuming donning of the mantle of success.

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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OUT NOW

Lou slips quietly in and out of Britain

LOU RAWLS, the personable and versatile American singer, came quietly into Britain for a week, shunned publicity while he was here, and left on Thursday as quietly as he arrived. He was here to tape a guest spot for the Engelbert Humperdinck Show.

When I ran him to earth at the Dorchester, shortly before his return to Los Angeles, Rawls told me he had recorded two songs for the ATV show plus a duet with Humperdinck and a "few bits in sketches."

He reckoned it went pretty well and, if he should be around a TV set when it is showing, hoped to see it on February 4 when the programme is screened in the USA.

The transmission date over here is uncertain. But it cannot be before April, when the show will be networked in Britain. The programme with Rawls, the third in the series to be recorded, will probably go out towards the end of April.

The young Chicago-born singer has been here twice before, but only once to work — in May of '68 when he did concerts with Ted Heath in London and Manchester, and a couple of TV dates.

"It doesn't seem as if I can spend much time here," he said, stressing the "can." This had been another rushed visit, but after the tele-recording was done, Lou had managed to take in Billy Eckstine at the Talk Of The Town, the Danny La Rue show, and Jon Hendricks at Ronnie Scott's.

"Yes, I caught 'B' and, of course, his pianist, Bobby Tucker. 'B' is a great entertainer. What else? Well, I went by the Revolution; that was just dis-cohequing."

"But I'm happy to say I'm



RAWLS coming back soon

coming back soon. I should be here in February to do the Tom Jones Show, also a few concert dates that are being set up now. I don't know the exact details, but I'll probably be here for three weeks or so."

"Sure, I'm pleased about it. Tom Jones has the number one show, that's right. And the concerts should give me a chance to establish myself with the public. Yes, I'm looking forward to it very much."

Would Lou be bringing his own accompanists with him? Some of them, he said.

"Sometimes I work with a band, perhaps about 12 pieces, and sometimes just with rhythm. What I'd like to do this time is bring my own rhythm section and recruit the hornmen here."

"I still have Gildo Mahones with me on piano. Then I have Mel Lee on drums — he was with Gerald Wilson's band and Monk Montgomery on Fender bass. And, of course, I'll have H. B. Barnum who is always with me. He's my arranger and M.D., as you know."

To tie up with the visit, Rawls will have a Capitol single out. Also there is an album, "The Way It Was, The Way It Is," scheduled for February release. This is not his latest recording, he says. He has an album due in the States soon which still has to be finished.

It has been said that Rawls sings just about everything:

jazz, blues, show tunes, contemporary pops, you name it. He tells stories in his act and is, in fact, very interested in acting.

Last time I interviewed him, Lou said he liked variety, in life and music, and was "trying to reach everyone." He had appeared in TV series, such as 77 Sunset Strip and Bourbon Street Beat, and thought a film role was on the way.

He is satisfied with the way his acting career is going, however.

"Most of my hopes in this direction have been fulfilled," he told me, "and I've been heavily involved in acting, both on TV and in films. First of all I guested on the Big Valley TV series, purely acting, and then got a regular job, singing and acting, on Dean Martin's NBC programme."

"And now I have a film coming up from MGM which has a good part for me, my first movie part, and no singing. The title is Angel, Angel, Down We Go; we made it last year."

"I'm one of the principals, with Jennifer Jones and Roddy McDowell. In addition I'm in a new television series, entirely an acting job. So you can see I'm keeping pretty busy."

On top of all this, Lou finds time to study classical music and commercial art. I wondered whether his many interests would eventually push the singing to one side. He said there was little chance of it.

"The straight acting is something that concerns me and I figure the next step is to improve that career. But the singing is something I could never give up. That's my first love, and as the old adage has it, you mustn't destroy the bridge that brought you across." — MAX JONES.

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POP MUSIC in Britain has, more often than not, taken its lead from America. Changing styles there have been reflected by the mirror of our own scene, although of late that tendency has been reversed by bands from the Beatles to Led Zeppelin.

The most important American trend of 1969, though, has scarcely caused a ripple on the rather over-smooth waters of British pop. I refer to that most excellent development country/rock, which has spawned groups of the calibre of the Burrito Brothers, the Dillards, the Youngbloods, and Area Code 615.

Country

Perhaps it is because country/rock derives from the twin streams of Country and Western music that it has not been seized on in Britain.

However, recently I heard an album by a British group which seemed to me to have some of the characteristics of country/rock: a certain relaxed open feeling which appears to derive from a rural rather than urban environment.

The band is called Mott The Hoople, and although their debut album was generally kindly received, several reviewers noted a great similarity between the sound of the band and the sound of Bob Dylan's "Blonde On Blonde" line-up.

Having checked that out for myself and finding it to be quite justified, I went to see the band in their Chelsea flat and asked them if the similarity was intended or coincidental.

"Completely unintentional," they cried in unison ("they" being singer and pianist Ian Hunter, organist Verden Allen, guitarist Mick Ralphs, bassist Overend Watts, and drummer Buffin.)

"Seriously though, it just came out that way by accident," said Ian. "We use organ and piano, which must make the sound similar for a start, and the studios we cut the album in had a lot to do with the vocals sounding like Dylan."

As I mentioned earlier, the group have a kind of rural feeling, which could possibly be attributed to the fact that they all come from the green and pleasant hills of Hereford, except Ian who comes from Shrewsbury.

The four from Hereford spent many moons playing in rival groups around the town.

A few months ago they decided to try and break into what is



MOTT THE HOOPLE

Happy Hoople

fondly known as the "big time," and after due consideration they plumped for Island as the place to go.

Mick came down to London six months ago with some rather average demo tapes and played them for Guy Stevens, who was interested in the songs but not really in the band.

Fluke

They had no singer at the time so Ian joined — "it was a fluke" — and, as he had been writing songs and making demos in London, he began to write songs for the band with Mick.

However Stevens was interested enough to hire a studio for the group, and he went away raving. The next day they all trooped into another studio to see how they'd sound on record, and cut some rough tapes which further excited Stevens.

Plans were made for their first album, and after two weeks rehearsal they cut their tracks. At

this time they had still to perform in public, but the sound on the LP gives the impression that they are a live rather than a studio group.

"Now that we've played some live gigs" including the Country Club, the Lyceum, the Speakeasy, and Aylesbury's Friars Club — "we're a different band," says Mick.

"Mind you we were never really influenced by anyone — there weren't many bands to go and hear in Hereford, and in fact there wasn't much to do except play our own music."

They're a shy bunch, amazingly pleasant to be around after a surfeit of hard blase Londoners, and they tend to come off the stand exclaiming how they've enjoyed each other's playing.

It will be interesting to see how they fare in the rugged climes of America, where they tour in May. The album is set for release in the States in February or March on the Atlantic label who have, says Mick, "given us a really fantastic advance."

"We'd really like to do a Traffic and live in a country cottage, but circumstances dictate living in London," says Mick.

Ian: "It would be really great to get into a position where we could go back and live at home, while still being part of the scene. That may even happen one day, the way the scene is going."

Thanks

As I got up to leave, Mick said "Would you please put in that we'd like to thank Guy Stevens, who's our aide, mentor, and sixth man, and also Andy Johns, our engineer. We must be the luckiest band in the world for recording. Everybody's so great — it's not a drag like some sessions."

I think Mott The Hoople are too good for London. Not musically, but as people they're just too bloody nice. I just hope that the concrete jungle doesn't change their admirably-placed heads much. — RICHARD WILLIAMS

SAVOY BROWN have recently become one of Britain's biggest draws in the States. With already two highly successful American trips under their belt, they have yet a third fixed for later in the year.

Says lead guitarist Kim Simmonds: "We see our future is in America. We are quite happy in Britain but America offers much more opportunity. Now we are established in this country and we can't really do any more here unless we start getting hit records."

At the moment Savoy Brown have a single at number 42 in the American charts as well as a best-selling LP which looks like out-selling their previous albums. The single alone has sold 175,000 copies.

"It's just one of those things why we don't do so well in Britain," Kim explained, "although our records sell well over a period of time."

"From the start we have never considered ourselves a strict out-and-out blues band as people like Fleetwood Mac did at one time. We ourselves have always been forward looking and have progressed but in a different way."

This is perhaps part of the secret of the success of Savoy Brown. Chris Youlden, the group's vocalist, pointed out that all their material was drawn from blues orientated music. "We are changing all the time but it is important that we be retrospective and learn from the past."

In America the scene is much more of a melting pot, says Kim. The music is much more free. New concepts or ideas are more readily accepted but Britain is catching up quickly.

As far as the future line-up of the group is concerned, Chris says they will almost certainly augment the group with the inclusion of a brass section. In fact they envisage this happening by next Christmas.

From now until the start of the American tour Savoy Brown will be busy with radio and television dates and working on their fifth British album.

"We are trying to do something different on our new LP," said Kim. "All the tracks will be studio sides, unlike our last one where we did one live side and one recorded side."

Both Kim and Chris were full of praise for the American press. "Our reviews in the States were very kind," said Kim. "They are very honest in their criticism. Happily all our big concert dates were very successful."

"It really gives you a buzz playing to the massive American



SAVOY BROWN: hit album

Savoy's future is in America

audiences at the concerts. But eventually the small clubs will win out. This is one advantage Britain has over America. Over there, there seems to be very few clubs and I think that the British small clubs will prove more lasting."

A much publicised aspect of touring in America is the violence problem. "We didn't have much trouble," said Kim.

"In one club we played in Long Island, though, the place was invaded by a motor cycle gang who took over the place completely. They smashed everything in sight, bottles, chairs, everything. But the disturbing thing was that the leaders were about thirty years old."

RAYMOND TELFORD

IT WAS A VERY GOOD YEAR . . .

ONE STOP TWENTY — 1969

PERSONAL CHOICE

- | | | |
|---------------------------|---------------------|----------|
| 1. ABBEY ROAD | BEATLES | APPLE |
| 2. BLIND FAITH | | POLYDOR |
| 3. TWO VIRGINS | JOHN LENNON/YOKO | TRACK |
| 4. LET IT BLEED | STONES | DECCA |
| 5. GOODBYE | CREAM | POLYDOR |
| 6. BAYOU COUNTRY | CREEDENCE | LIBERTY |
| 7. SONGS FROM A ROOM | LEONARD COHEN | CBS |
| 8. CROSBY, STILLS & NASH | | ATLANTIC |
| 9. NASHVILLE SKYLINE | BOB DYLAN | CBS |
| 10. HAIR | LONDON CAST | POLYDOR |
| 11. THRU' THE PAST DARKLY | STONES | DECCA |
| 12. LIVE AT THE APOLLO | JAMES BROWN (2 LPs) | POLYDOR |
| 13. CHICAGO | (2 LPs) | CBS |
| 14. LED ZEPPELIN II | | ATLANTIC |
| 15. JOHNNY RIVERS | | SUNSET |
| 16. LED ZEPPELIN | | ATLANTIC |
| 17. FAMILY ENTERTAINMENT | FAMILY | REPRISE |
| 18. STAND UP | JETHRO TULL | ISLAND |
| 19. COURT OF CRIMSON KING | KING CRIMSON | ISLAND |
| 20. GREEN RIVER | CREEDENCE | LIBERTY |

- | | | |
|--------------------------------|----------------|----------|
| 1. Abbey Road | Beatles | Apple |
| 2. Crosby, Stills & Nash | | Atlantic |
| 3. Let It Bleed | Stones | Decca |
| 4. Everyone Knows . . . | Neil Young | Reprise |
| 5. 1st Album | Neil Young | Reprise |
| 6. Hot Rats | Frank Zappa | Reprise |
| 7. Nashville Skyline | Bob Dylan | CBS |
| 8. Astral Weeks | Van Morrison | Warner |
| 9. 2nd Album | Band | Capitol |
| 10. Hot Buttered Soul | Isaac Hayes | Stax |
| 11. Volunteers | Jefferson Air | RCA |
| 12. Stonehenge | Ritchie Havens | S. Fort |
| 13. 1st Album | Led Zeppelin | Atlantic |
| 14. 2nd Album | Led Zeppelin | Atlantic |
| 15. To Be Continued | Tony Joe White | Mon. |
| 16. Delaney & Bonnie & Friends | | Elektra |
| 17. Santana | | CBS |
| 18. Salty Dog | Procol Harum | Regal |
| 19. Tommy | Who | Track |
| 20. Last Time Around | Buffalo S. | Atlantic |

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This Chart compiled from the votes of the One Stop staff

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VICTORY IN EUROPE



HANN BENNINK: unorthodox style.

WILLIAM BREUKER/HAN BENNINK: "New Acoustic Swing Duo." Music For John Tchicai; Felix Meritis And B.V. ICP 1 For Maarten Derksen; Singing The Impalpable Blues; Mr M. A. de R. in A.; Gamut. (ICP 0001).

Breuker (sop/alto/trn/clt/bass clt), Bennink (percussion). Recorded Amsterdam, 19/11/67 and 10/12/67.

INSTANT COMPOSERS POOL. Amagabowl Pt 1; No ABCDE, Amagabowl Pt 2; No FGHIJ; Sweet Smells; Vietcong. (ICP 002).

John Tchicai (alto), Misja Mengelberg (pno), Bennink (drs). Recorded 13 and 14/5/68.

DEREK BAILEY/HAN BENNINK. An Old Woman Is Shelling Beans; Suki; Gachi; Kst, Kst; Good Morning, Derek; Chonkichonki; Tsk, Tsk. (ICP 004).

Bailey (gtr), Bennink (drs, oboe, gachi, shelltrumpet). Recorded 30/7/69.

THESE records demonstrate in no uncertain terms how the young European musicians are moving ahead of their American contemporaries.

That's not to say that no American is making a contribution. Such a statement would obviously be ludicrous in the light of recent performances by Cecil Taylor and Roscoe Mitchell et al, but at this moment the people on this side of the Atlantic are finding their own path, their own voice in an old language.

What can one say, for instance, when confronted with Breuker's playing on ICP 001? His music on all five records says so much that it's hard to believe it's all the work of one man. He's consistently strong, and has succeeded in establishing his brilliant and unorthodox vocabulary for the instruments. His control is staggering, particularly on "Mr M.A." where he blows an incredibly fast line while giving each note full value. Breuker's music evokes a real gut-response, and when this is combined with high musical

intelligence then who can ask for more?

This is not to forget Bennink, who is at least 50 per cent of the music. His unorthodox style allows him to sustain tones in a manner foreign to conventional drummers, and allows him to maintain a fuzzy, rumbling tone out of which sound-shapes emerge with startling clarity. ICP 002 has Bennink plus Tchicai and Misja Mengelberg, who is one of the guiding hands behind the ICP label. Misja is also a fascinating pianist with a surprisingly light, delicate touch, and the way the group move through sound-areas as one man is wonderful to hear. Tchicai, of course, is magical; such a light, airy tone, but what strong feeling he projects. There's nothing frightening about this LP. It's just pure song all the way with no barriers, no obstructions. The Bailey/Bennink record

really is instant composition, two men diving in and striking sparks off each other's inventions. This is true ego-less music, but it doesn't prevent the players' characters showing through.

Bailey, of course, is a master of this kind of improvisation, and is pushing forward the possibilities of guitar faster than anyone I'd care to name.

The titles of some of the pieces ("Tsk, Tsk" and "Chonkichonki") give a clue to their intentions: sound, with no irrelevant outside motivations. The product is a startling collage of sounds which are unfamiliar in a musical context and yet which are part of our lives. That's music, too.

These albums are available from specialist record shops like Collett's, Dobell's, and Chris Wellard's. They are recommended as highly as possible. — R.W.



JAY McSHANN

JAY McSHANN: "The Jumping Blues." Swingmatism (a); Hootie Blues (a); Dexter Blues (a); Confessin' The Blues (b); One Woman's Man (c); Red River Blues (d); Hootie's Ignorant Oil (d); The Jumpin' Blues (e); Lonely Boy Blues (e); Get Me On Your Mind (e); Sepian Bounce (e); Wrong Neighbourhood (f); Hometown Blues (f); Say Forward, I'll March (f). (Coral CP4).

(a) — McShann (pno), Harold Bruce, Bernard Anderson, Orville Minor (tpts), Joe Baird (tmb), John Jackson, Charlie Parker (altos), Bob Mabane, Harry Ferguson (trns), Gene Ramey (bass), Gus Johnson (drs).

Walter Brown (vcils). Dallas 30.4.41.

(b) — McShann (pno), Ramey (bass), Johnson (drs), Brown (vcils). Dallas 30.4.41.

(c) — as (b) plus Minor (tpt), Parker (alto). Chicago 18.11.41.

(d) — as (b). Chicago. 18.11.41.

(e) — McShann (pno), Bob Merrill, Anderson, Minor (tpts), Lawrence Anderson, Baird (tms), Jackson, Parker (altos), Mabane, Freddy Culliver, (trn), Jimmy Coe (bari), Leonard Enois (gtr), Ramey (bass), Johnson (drs), Brown, Al Hibbler (vcils). New York. 2.7.42.

(f) — McShann (pno), Merrill, Dave Mitchell, Jesse Jones, Willie Cook (tpts), Alonzo Pettiford, Alfonso Fook, Rudy Morrison (tms), Jackson, Rudolph Dennis (altos), Paul Quinichette, Bill Goodson (trns), Rae Brodely (bari), Ramey (bass), Dan Graves (drs). New York. 1.12.43.

JAY McSHANN'S was the last of the big bands out of Kansas City — following Andy Kirk, Count Basie and Harlan Leonard — and had the same blues-based, swinging approach as its predecessors.

It won't go down as one of the great bands in jazz history but nonetheless it would be a pity to pass over the sounds of this album. And there is always the presence of Charlie Parker in his formative days to give added interest for the jazz student.

The rhythm section at times sounds rather dated, though for the period it was pretty good. Oddly enough, the track that has dated most is the one recorded last, "Say Forward," where the band sounds rather turgid and Quinichette, on his recording debut, seems to find the tenor a somewhat cumbersome instrument.

Parker is featured in "Swingmatism," "Hootie Blues," "Dexter" and "Sepian" and is unmistakable though lacking the heat and authority which was to stamp

his later work. His fellow alto-man, John Jackson, also has some neat solo moments.

McShann himself, though perhaps rather limited, is excellent. His style would seem to stem from Fats Waller with a touch of the blues a la Sam Price.

To sum up, the band was fine when sticking to the jumping, bluesy material which made up most of its repertoire. It only fell down on the rather dreary Al Hibbler ballad, "Get Me On Your Mind," and, curiously, towards the end of the album when the band seems to lack its earlier spark. — B.D.



DAVE SHEPHERD

DAVE SHEPHERD: "Shepherd's Delight." Seven Come Eleven, Spain, Flying Home, NW6, Chips Boogie Woogie, Eccentric, Fidgety Feet, Softly As In A Morning Sunrise, Hi Ya Sophia, I Surrender Dear, Little Rock Getaway, I Let A Song Go Out Of My Heart ("77" LEU 12/35).

Shepherd (clt), Roger Nobes (vibes), Brian Lemon (pno), Mike Durrell (bass), Johnny Richardson (drs). London 3/9/69.

THIS ALBUM is a deal more delightful than you may expect. Shepherd plays very well, in a style (based on Goodman) which is agreeably melodic, swifty and incisive, and the group supports him with togetherness and plenty of solo skill.

The opener, a well-remembered Goodman-Christian swi-

Maybe it was because they were trying too hard to subordinate their style to George Lewis, but whatever the reason, the Papa Bue Band seldom gets off the ground at all on **GEORGE LEWIS AND PAPA BUE'S VIKING JAZZBAND** (Storyville 671209), recorded in Copenhagen presumably in '61. Lewis plays well enough in solos and ensembles, but I've heard him in better form on many records and he sounds as though he's missing the bracing company of his fellow New Orleans veterans. Sitting back listening to a batch of records, without thinking about details, I received a message from this one along the lines of "typical European traditional with, for the most part, a wooden beat and very little inspiration, but a clarinetist who gets extraordinarily close to Lewis." It was a small shock to realise that it was George Lewis. Naturally, there are felicitous examples of clarinet, on "Old Rugged Cross," "Salutation March" and elsewhere, and the ensemble picks up here and there. Finn Otto Hansen (I guess it is his trumpet) strikes a little spark but is hardly the man we know from such as Papa Bue's LP with Wings and Edmond Hall. A sad thing about all this is hearing George's voice at the start and finish of the album. To me, it's the most touching aspect of an album that is sad in both senses. — M.J.

nger, sets the happy tone of the album with its lift, breezy riffs and clarinet, vibes-piano mix.

"Flying Home," "Sophia," "Sunrise" and two or three more point up the band's admiration for Goodman small-group jazz.

Some might complain of a touch of deja-vu, but it would be illogical to disqualify Goodman's music as a source of inspiration when almost every style from the ODJB to Miles Davis has attracted its host of followers.

A few of the pieces reflect Shaw's Grammercy Five as much as Benny's quintet and sextet; and such a track as "NW6," a Lemon composition which features his excellent soul piano, gets right away from the BG model.

Durrell and Richardson complete a rhythm section which drives fairly hard without overpowering everything. The album has its very small share of flat spots, and in part these may be due to some curious balancing, but mostly it is live stuff — and never an ordeal for the senses.

For those with memories of the clarinet kings — Goodman, Shaw, Herman rather than Noone, Dodds, Bigard or Bechet — this can be recommended. The young and hard may consider it irrelevant, but then... — M.J.

BENNY GOODMAN

THE BENNY GOODMAN STORY, VOLUME 1 Let's Dance, Down South Camp Meeting, King Porter Stomp, It's Been So Long, Roll 'Em, Bugle Call, Don't Be That Way, You Turned The Tables On Me, Goody Goody, Shipped Disc, Stompin' At The Savoy, One O'Clock Jump (Coral CP11).

THE BENNY GOODMAN STORY, VOLUME II Memories Of You, China Boy, Moon Glow, Avalon, And The Angels Sing, Jersey Bounce, Sometimes I'm Happy, Shine, Sing, Sing, Sing (Coral CP17).

THESE albums represent the soundtrack music for the film, The Benny Goodman Story, and let it be said right off that, at 19/11d each, they are a fantastic bargain for lovers of the swing music of the era.

The personnel contain many Goodman sidemen plus other famous jazzmen and read like a Who's Who of that glorious period. They include, apart from Goodman on every track, Alan Reuss, George Duvivier, Hymie Shertzer, Stan Getz, John Best, Conrad Cozzo, Urbie Green, Manny Klein and Harry James apart from the famous trio with Gene Krupa and Teddy Wilson and quartet with Lionel Hampton added. The legendary charts by Fletcher Henderson, Mel Powell and Jimmy Mundy sound as fresh as ever and the big band tracks really rock.

Krupa is an eye-opener. Quiet and unobtrusive, positive and surging, he may lack certain technical subtleties, but he is a jazzman through and through and his work sparkles with that elusive jazz ingredient, excitement.

Goodman shows his usual facility throughout both albums and, though he never sounds as exciting as his cohorts — Getz, Manny Klein, Harry James, Hampton, Krupa and Wilson — he is the linch pin of this peculiar jazz genre, the moving spirit behind the loose, iam-session aura which permeates all the tracks — even the big band numbers. — J.H.

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VANILLA FUDGE
magnificent



ROBIN GIBB
interesting songs



DAVID ACKLES
distinctive voice



ESTHER OFARIM
beautiful

with extended versions of "Windmills Of Your Mind" and "If You Gotta Make A Fool Of Somebody." Unsubtle? — of course, but what a magnificent noise! — A.L.

GLEN CAMPBELL: "Live" (Capitol). This was recorded during Glen's sell-out concert in New Jersey and it benefits from the shouts and exhortations of his fans. Some of the singing gets a bit wild at times but Glen's choice of songs is attractive and some of the arrangements, by Al de Lory, Marty Paich and Dennis McCarthy are clever. Songs include "Didn't We?", "By The Time I Get To Phoenix," "Dock Of The Bay," and "It's Over." — J.H.

ESTHER OFARIM (Philips). A thoughtful, beautifully produced album of songs that dig deeper than most. Esther has a fine, true voice, at times a little bit formal, but she does bring a sense of conviction to every song. Four arrangers are represented on the 14 sides and the work of all of them is praiseworthy. Includes "Sometimes In Winter," "God Bless The Child," "Port Sunlight," and "Go Way From My Window." — J.H.

BUDDY HOLLY: "Greatest Hits" (Coral). Holly's place in pop history is unquestioned and his influence acknowledged as immense. This nostalgic trip back to 1957 is intriguing and the album is a must for the pop enthusiast who takes his music seriously. The full line-up is — "Peggy Sue," "That'll Be The Day," "Listen To Me," "Everyday," "Oh, Boy," "Not Fade Away," "Maybe Baby," "Rave On," "Think It Over," "It's So Easy," "It Doesn't Matter Any More," and "True Love Ways." — J.H.

SOUNDS ORCHESTRAL: "Sounds Like A Million" (Pye). The excellent piano playing of Johnny Pearson and the crisp drumming of Kenny Clare dominate this album of such hits as "The Poor People Of Paris," "Love In Blue," "Exodus," "Blue Tango" and "Somewhere My Love." Expertly played. — J.H.

DAVID ACKLES: "Subway To The Country" (Elektra). A second beautiful album by singer/writer/pianist David Ackles, composer of "Road To Cairo." His is a distinctive voice in an overcrowded field: warm and mature but touched with the sadness and occasional bitterness of a loner who has spent years on the road. He avoids the facile philosophizing and obscure imagery of many of his contemporaries. Production is up to Elektra's usual high standard but some superfluous string and woodwind arrangements intrude on some tracks. — A.L.

JOHNNY BURNETTE: "Tear It Up" (Coral). This will have them jiving at the Ace or wherever else they jive these days. Collectors items from Johnny Burnette, brother Dorsey and Paul Burlison recorded back in 1956 and '57. None of the twelve tracks were available on albums before and four haven't been released before. Johnny (acoustic gtr, drs), Dorsey (string bass) and Burlison (ld gtr) rock their way through numbers like "Eager Beaver Baby," "Please Don't Leave Me" and "Oh Baby Babe." — R.E.

SHOCKING BLUE: "At Home" (Penny Farthing). This Dutch band currently have a big hit in America with "Venus," included on this album. Their chief asset is the strong, Grace Slick-ish voice of their luscious girl singer. The rest of the band, who feature piano and sitar as well as the usual line-up, kick up a solid West Coast sound. Nothing very startling, but they'd probably be good to see "live." — A.L.



BUDDY HOLLY
immense influence

lowing Mr. Ayers to do his thing; he's come up with a gem. — A.L.

LONNIE MACK: "Whatever's Right" (Elektra). Thanks go to Elektra for cutting a second album with the original white blues guitarist. What Mack plays isn't particularly startling, it's the strength and power (not to be confused with loudness) of his phrases that grab the mind. He manages to get a really superb fuzz-tone, as broad as a barn-door, and among his virtues is a tendency to underplay rather than the boring opposite. This is almost as good as his first Elektra LP ("Glad I'm In The Band"), even though it contains nothing quite as riveting as the remarkable "Well." But a medium-tempo version of the old Bobby Bland weepie "Share Your Love With Me" is a gas, as is an instrumental called "M. Healthy Blues," dedicated to the company's recording studios. Only Jimmy Reed's "Baby What You Want Me To Do" doesn't come off — the rest is a solid delight. — R.W.

BAR-KAYS: "Soul Finger" (Ato). A re-packaging of the album that introduced the young Memphis instrumentalists back in 1967. The Bar-Kays — Jimmy King (gtr), Ronnie Caldwell (organ), Phalon Jones (sax), Carl Cunningham (drs) and Ben Cauley (lpt) — are proteges of Booker T. and his band, perhaps the tightest soul band of all time. What the Bar-Kays may lack in the tightness of their mentors, they make up for with dynamic enthusiasm. They are an exciting, vibrant group of musicians as each track proves. Not to be missed if you don't have it already. — R.E.

VARIOUS ARTISTS: "The World Of Hits Vol. 3" (Decca). A slice of pop history. This budget collection of past hits contains such greats as the Small Faces "What'cha Gonna Do About It?", The Move's "Night Of Fear" and the Timebox's "Beggin'" which deserved greater success. From a collector's point of view there's Denny Laine with the Moody Blues on "Boulevard de la Madelaine" and Savoy Brown's "Train To Nowhere" and for light relief "Terry" by Twinkle. — R.E.

VANILLA FUDGE: "Rock And Roll" (Ato). Play it loud! Hold onto your head and prepare to be blasted by a band who had mastered super-heaviness when Led Zeppelin were just a twinkle in Jimmy Page's eye. After their classic, influential first album, Fudge tended to drift into camp self-indulgence. But this album has them back on form: drums exploding endlessly, organ swirling and thundering to apocalyptic climaxes. Material is mainly original ravers, but they slow things down

New pop singles by Chris Welch

CHICKEN SHACK: "Maudie" (Blue Horizon). Stan Webb and friends have unleashed a beautiful rock and soul sound that should quickly leap to the top. With funky Everley Brothers type vocal harmonies and a superb boogie back beat, this should prove the first hit of 1970. Stan takes a nice electric guitar solo and there are breaks for acoustic and drums that slot into place with natural precision.

Boogie

TYRANNOSAURUS REX: "By The Light Of The Magical Moon" (Regal Zonophone). Marc Bolan with new sidekick Micky Finn has another crack at the singles market with a typical Bolan Child vocal but an untypical backing, with some nice Beatley guitar sounds and unusual chord changes.

Marc has one of the most distinctive voices in pop, and it would be nice to see them get a hit after all this time. Let's hope the deejays cough up with some plays. Atchoo!

FREE FERRY: "Haverjack Drive" (CBS). They will probably have Creedence Clearwater Revival thrown at them, but Free Ferry utilise country rock simplicity with good effect and deserve a listen. Lots of echo on the voices and a bar room boogie piano backing.

HIGH SOCIETY: "Only You, Only You" (CBS). Featuring Whistling Jack Smith and Buster Meikle who were both once with Unit Four Plus Two (a blast from the past), provide close harmony on a gentle ballad.

JOHNNY MACK: "Reggae All Night Long" (Columbia). Reggae seems to be the seventies answer to the Twist of the sixties as the biggest dance craze since Colonel Charleston first bent his elbows and knees at a curious angle and cried: "By Jupiter I have it — a new dance craze! Now if only I can repeat that curious motion with my ankles I just made..."

This rocks along gently and Johnny sings in tune and clearly. Quite likely to be a hit.

Loving

PEPPER AND SALT: "It Was Yesterday Today" (Major Minor). A musically Dutch group who feature vibes, brass and percussion on a danceable tune midway between reggae and calypso. There are a lot of good players in Holland, and it could emerge as the first European country outside England to make a really impressive contribution to pop.

JOHNSTONS: "Both Sides Now" (Big T). A warm Joni Mitchell tune, performed with loving care and which deserves extensive listening and radio plays — hint, hint! Let's hope this kind of material can edge into the chart.

NANCY WILSON: "Can't Take My Eyes Off You" (Capitol). A rare sound — a big band and a mature singer. Miss Wilson is one of the great artists, and here she reminds faintly



STAN WEBB: Everly Brothers harmonies

of Billie Holiday in her inflections, although there is much contemporary soul influence.

A most cool performance ideal for juke boxes in bars where girls called Trixie serve drinks with professional skill and middle-aged men in raincoats sink into a pleasant euphoria before staggering home to Wimbledon, if they don't fall asleep on the train.

STEVE & ALBERT: "Follow The Bouncing Ball" (Bell). Steve Rowland, he of Family Dogg makes a solo single with colleague Albert Sludgegulper. Actually I don't think that is Albert's real surname. This has a heavy vocal sound, funky rhythm section and a groovy hook phrase. Well, that's taken care of all the stock phrases for this week. A hit.

QUINTESSENCE: "Notting Hill Gate" (Island). It's good for local bands to write material about their environment. I have often

thought about writing a cantata about Dalston or a series of sonnets about Soho. The incredible racket people kick up in Dean Street from midnight onwards could inspire an opera of Wagnerian proportions.

Chief among the characters depicted would be the men who stock the cellars of the local pub with clanking kegs of beer at 3 am, the deliverers of coal to the hospital who send their load cascading down the chute at 4 am, the dustmen who thunder and bellow at 5 am and the scaffolding erectors who cheerfully drop hundreds of tubes in the gutter throughout the night. This doesn't really display the group at their best, but is quite an attractive, jazzy sound.

CRAZY ELEPHANT: "There's A Better Day A Comin'" (Major Minor). There ain't a better day coming for the elephants, crazy or otherwise, at the rate wild life is being

decimated. But the group of the same name have fun singing through their trunks to great rhythmic effect. It's bubblegum from America's Kasenetz, Katz team.

BOUZOUKI: "Penny Lane" (CBS). Strangely enough Bouzouki is not a Greek expert on anti-tank weaponry, nor is this the Penny Lane written by John Lennon and Paul McCartney. In fact I have a horrible feeling I have goofed. Penny Lane is in fact the singer and she is singing about "Bouzouki" — a kind of stew very popular among the proto-men of certain parts of Africa. Marvellous stuff!

CALLIOPE: "Clear Mud" (UNI). A heavy African beat with lots of flute and an interesting arrangement. Unfortunately, it is not REGGAE, MY FAVORITE MUSIC, but all the same it sounds quite nice.

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FOCUS ON FOLK

The life and times of Johnny Silvo

THE PASSING of one decade into another has special significance for jovial Johnny Silvo, the evergreen folk singer. For Johnny was around when the sixties took over from the fifties—and a few years before that, following the trends of the day which have ultimately led him onto the folk scene.

In fact Johnny Silvo can revel in the knowledge that not only is he one of the most popular folk club attractions, but he is still on the up, having run the gamut through jazz, skiffle and folk through clubs, concerts, radios and television.

Johnny seemed every bit the complete folk personality when I spoke to him this week, and yet he is strangely unscarred by his musical excursions.

In 1958 he was playing in a skiffle group in Hoddesden; but this disbanded and Johnny formed a folk band which included Mac Jones, Ray Atfield and Frankie Armstrong.



SILVO: evergreen folk singer

an agent in Birmingham, and I was given a job serenading in a restaurant.

"Then in May I went to the Channel Islands, I worked in a hotel doing much the same sort of thing but bringing more folk songs into the act. This lasted for the summer, and when I returned things were devastating.

"I found there was no folk scene and no jazz scene. Life was very, very hard, and I took odd jobs to make ends meet. But by the end of 1964 I was starting to get bookings regularly."

His agent Sandy Glennon chipped in: "That's when I first saw him . . . at the Roundhouse in Wardour Street, which was run by

Tony Goss. Johnny came in and sung a couple of songs off the floor. I asked Tony who the singer was, and found that he had just left for an eighteen month stay in the Channel Islands."

Silvo's career continued to vacillate. "I came back with David Head, a folk singer from Warrington. We blew all the money we'd saved, and then starved for five months until Sandy came along again."

It was then that things really started to get moving. He appeared on Rediffusion's Way With Words in 1966, and did his first radio spot, Swing Into Summer a year earlier.

"This was the beginning of the ladder and the start of an ambition, which came about through Sandy being in the right place at the right time."

In order to appear on one radio show, Johnny had to form an impromptu group which included Dave Moses, Dave Shelley and Roger Evans. Hence the Johnny Silvo Group, which earned more acclaim.

"The radio programmes went thick and fast. We became a trio when Dave Shelley left, and did Music Through Midnight, Breakfast Special and Take A Bow. I continued to do both radio and clubs at the same time, and when Cellar Full Of Folk came along I was on the first programme with Julie Felix. Then it changed to Country Meets Folk, and I was first on again."

After appearing regularly, Johnny took his biggest advancement when comper Wally Whyton went on holiday, and the job was left open. So for twelve weeks Mr Silvo became resident comper/singer.

Records

Inevitably recording dates came along, and Johnny appeared on an Alex Campbell album, as well as cutting his own Christmas album and one with Sandy Denny. Johnny also recalls vividly reciting the career of racing driver Jack Brabham in calypso form as an advert for tyres.

"I don't think my style of performing has changed but the choice of material has. I feel that there is enough good material available to avoid the need for writing personally. The music of the current contemporary singers is very good, but there are too many long faces. I'm not running them down but they have to be miserable to produce it.

"I think you've got to start with Paxton and Judy Collins. They've had a tremendous influence on changing what was predominantly a traditional folk scene into a contemporary one—and they still have a happy song to sing.

"I don't see myself as any pop idol; I suppose ultimately I'd like to do TV shows, and be in the same position as Wally Whyton.

"But all the time I shall try to impress things upon people that will make them happy and not sad." — JEREMY GILBERT.

Trad

"I was working in a factory as a sheet metal worker at the time," Johnny recalled. On Sundays we used to go to a jazz club in Chingford. Then one night I was persuaded to sing with the Mike Peters Band, the result of which was an offer to join the band at £15 a week.

"We toured Germany and I stayed with the band for two years, but it dispersed at the end of the trad boom in the winter of 1962.

"The next thing I remember was being picked up by

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WOOLWICH POLYTECHNIC
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GASWORKS

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SKYPORT ADE TUCKER

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appearing until Saturday, January 31st

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and THE VIBRATION SOCIETY
+ THE NEW RONNIE SCOTT SEXTET
Ken Wheeler, Ray Warleigh, Spike Wells, Ron Mathewson, Mike Pyne
Feb. 2, for one week **BLOSSOM DEARIE**
Feb. 9, for four weeks **STAN GETZ**
Now with separate entrance, membership not necessary
upstairs Friday and Saturday **THE GASS**
Lady Members Free Night Wednesday

IMPORTANT!!

As from February 1st, the Dynamic **DARREN WELLS** will be available for Bookings with his new Band. Ballrooms, clubs, private functions, cabaret, etc., resident engagement or one night stands considered. All enquiries as to available dates to: Dennis Chappell, 01-228 4813 any time.

WEDNESDAY cont.

BOB KERR'S WHOOPEE BAND
EVERY WEDNESDAY
HALF MOON
LOWER RICHMOND RD, PUTNEY
GREENFORD, "OLDFIELD TAVERN," 1089 Greenford Road
MONTY SUNSHINE
JULIAN'S TREATMENT
SPEAKEASY
THE CASTLE Blues Club, Tooting Broadway.
LIVERPOOL SCENE
FAN CLUBS
1/4 per word
KENNY BALL Appreciation Society - S.a.c. to Miss Pat Saunders 18 Carlisle Street, W.1
J. VINCENT EDWARD, 69 Marston Avenue, Dagenham, Essex
SLADE Fan Club S.A.E. to Valerie Andrews, 46 Brook St, London, W.1

LIGHT SHOWS

1/- per word
END RHEUMATISM FOREVER WITH THE ALCHEMICAL LIGHT ENVIRONMENT AND AQUARIUS DISCO. Ingredients: 1,000 cubic feet of Fun Foam, 360 deg stereo sound effects, Movies, Super colour slide show, Rainbow light. Terms negotiable.—Tel WE3 2260 or 573 3710.

HOTELS

1/4 per word
STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold, fully centrally heated all rooms. Showers bath inclusive. TV, Radio lounge, AA RAC recommended—37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1595

PHOTOGRAPHS

1/4 per word
DO YOU need photographs? Location or studio sessions. Phone ZET-TEZ photographic studio for rates 01-499 1693.

POSTERS

1/- per word
GINGER BAKER, Jack Bruce, Eric Clapton, 20in 30in full colour poster of the "Cream" p.a. 7/6. Stones, 24 Cranbourn Street, W.C.2

PUBLICITY

1/- per word
BLUES MAGAZINE Articles, reviews, 4s. — Room 3, 6 Erskine Road, Sherwood, Nottingham

THE CRUCIBLE

6a New Compton Street, W.C.2
Fri. 16
LES FLAMBEAUX STEEL BAND
Sat. 17
MIKE OSBORNE
RIC COLBECK
BOB DOWNES OPEN MUSIC
Licensed Bar - Chinese Food

Telephone: 01-734-9466

ISLAND, TWICKENHAM
MARC NEWTON PROMOTIONS presents
JOHN DUMMER WISHBONE ASH
Fri. Jan. 16
Sat. Jan. 17
MEALS AND FREE BEER ADM. 7/6

JAZZ AT THE TORRINGTON

HIGH RD., NORTH FINCHLEY
Tel. 445 4710
Thursday, January 15th
TWO BANDS
MIKE OSBORNE TRIO
BOB DOWNES OPEN MUSIC
Next week: HAROLD McNAIR
Sunday, January 18th
FRANK RICOTTI QUARTET

ARRIVAL

Management and sole representation:
TONY HALL
Entertainments and Management Limited
01-437 5999
01-437 1958

HOPBINE (Next N. Wembley Stn.)

Tuesday, January 20th
All Star Session featuring:
BOB BURNS
BILL MCGUFFY
KEITH CHRISTIE
BOB EFFORD
JOHNNY McLEVY
LOUIS STEWART
LENNIE BUSH
BOBBY ORR
and **TOMMY WHITTLE**
Tuesday, January 27th
GEORGE CHISHOLM

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-427 9100
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, Jan. 21
LONDON JAZZ FOUR

BULL'S HEAD

BARINES BRIDGE PRO 5241
Resident Trio
TONY LEE **TONY MANN**
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Sections:
BILL LE SAGE TRIO
Fri. Sat. & Sun. Lunchtime and Evening
Friday, Jan. 16th
DANNY MOSS
Saturday, Jan. 17th Lunchtime:
DICK MORRISSEY & TERRY SMITH
Evening:
RONNIE ROSS
Sunday, Jan. 18th, Lunchtime & Evening:
ART THEMAN
BARBARA THOMPSON
Monday, Jan. 19th
LONDON JAZZ FOUR
Tuesday, Jan. 20th
DICK MORRISSEY & THE TONY LEE TRIO
Wednesday, Jan. 21st
DON RENDALL
Thursday, Jan. 22nd
DANNY MOSS

marquee

90 Wardour St., W.1
01-437 2375
Thursday, Jan. 15th (7.30-11.00)
* **THE SPIRIT OF JOHN MORGAN**
* **ARMADA**
Friday, Jan. 16th (7.30-11.00)
* **A GREAT NEW GROUP**
* **SWEET WATER CANAL**
* **AFFINITY**
Saturday, Jan. 17th (8.00-11.30)
* **TUESDAY'S CHILDREN**
* **TITUS GROAN**
Sunday, Jan. 18th - CLOSED
marquee studios • Eight-track recordings
10 Richmond Mews, W.1. 01-437 6731

RARE BIRD

Back at the Marquee
22nd Jan. — 5th Feb. — 19th Feb.

MOTHERS

High St Erdington B'ham.
Phone: 021-373 5514
Friday, January 16th
PROGRESSIVE SOUNDS
Free to Members
Saturday, January 17th
ROY HARPER, GRAHAM BOND
Sunday, January 18th
SAVOY BROWN **STONE THE CROWS**
Wednesday, January 21st
GORDON JACKSON AND FRIENDS

THE STAR HOTEL * W. CROYDON

Monday, January 19th 296 London Road, Broad Green
STRAY
Next Monday: IDLE RACE
ROCK 'N' ROLL starting on THURSDAYS from January 22nd. SOMETHING ELSE January 22nd, WILD ANGELS January 29th. FRIDAY, JANUARY 30th, KEITH TIPPETT GROUP. (Tickets available in advance—please send s.a.e. and 5/- P.O. to above address)
D.J. KEITH PEMBERTON — MASS SPECTROMETER LIGHT SHOW

The TEMPLE

33/37 Wardour St., London W.1.
FRIDAY JANUARY 16th
ALL-NIGHTER, 9 p.m.-6 a.m. 12/6
STEAM HAMMER
GLASS MANAGERIE
VAN DER GRAAF GENERATOR
SOUR MILK SEA
THE DHARMA LIGHT SHOW - HEAD SOUNDS - SIMON STABLE
Next Friday: QUINTESSANCE
SATURDAY JANUARY 17th
ALL-NIGHTER, 9 p.m.-6 a.m.
LIVERPOOL SCENE
MY CAKE • TREES • SHARK
BLACK SUN LIGHT SHOW - HEAD SOUNDS - JERRY FLOYD
FRUIT - CRACKERS - FOOD - DRINK
All enquiries: Red Bus Co., 734 9466
Next Saturday: EDGAR BROUGHTON

GREYHOUND

PARK LANE CROYDON
Sunday, January 18th, 7.45 p.m.
MOTT THE HOOPLE
JEFF DEXTER
3 Licensed Bars
— Lights and Sounds
— S.U. Cards
Next Sunday: YES!

THE VILLAGE ROUNDHOUSE

LODGE AVENUE, DAGENHAM
Saturday, 17th Jan.
HARD MEAT IMAGINATION
Doors open 7.30
KING'S HEAD
ROMFORD MARKET
Close Mon., 19th Jan.
Open Tues., 20th Jan.
QUINTESSANCE
Licensed Bar

KLOOKS KLEEK

RAILWAY HOTEL, 100, WEST END LANE, WEST HAMPSHIRE, N.W.6
We close down for good on January 28th after nine years. In the meantime we'd like to say farewell to our 55,000 members. A something each night for the lowest membership number.
Tuesday, Jan. 20th
HARDIN' N' YORK
+ HIGH TIDE
Next Tuesday
PRINCIPAL EDWARDS MAGIC THEATRE
Wednesday, Jan. 21st
MIGHTY BABY
+ FROSTY MOSES
Wednesday, Jan. 28th
KEEF HARTLEY
Sounds: PAT BOLAND

SUNDAY LYCEUM
 STRAND W.C.2
 SUNDAY, 18th JANUARY
THE PENTANGLE
 Terry Cox - Bert Jansch - Jacqui McShee
 John Renbourn - Danny Thompson
MAGNA CARTA
 LIGHTS - ITYS
 SOUNDS - ANDY DUNKLEY
 Concert—7.30-11.30 p.m.
 Admission £1
 Extras: Licensed Bars and Food — Enquiries: 01-734 9136
 Advance tickets available at the following branches of Musicland:
 44 Berwick Street, W.1 734 5626
 230 Portobello Road, W.11 229 3077
 153 Kilburn High Road, N.W.6 624 0507
 110 Church Street, Kingston, Surrey 546 7372
 226 High St., Hounslow, Middx. 570 2654
 44 High St., Lewisham, S.E.13, 852 1223
 AND 7 TOWNSEND HOUSE, 22 DEAN STREET, W.1

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
 OFF SOUTHALL BROADWAY (UXBRIDGE ROAD)
 SOUTHALL, MIDDLESEX
 BRITISH RAIL: SOUTHALL
 BUSES: 232, 120, 207, 105 OR 195
 SUNDAY, 18th JANUARY
 GUEST APPEARANCE OF
FREE
 D.J.: TERRY WILLIAMS — LIGHTS BY APHRODITES RAINBOW
 Next Sun.: SPIRIT OF JOHN MORGAN

MUSIC EVERY NIGHT
 and Sunday Lunchtime, 12-2 p.m.
THE KENSINGTON
 RUSSELL GARDENS, HOLLAND ROAD
 KENSINGTON, W.14
 Buses: 27, 73, 31, 9 (Olympia)
 Thursday: Dave Shepherd, Stan Grieg,
 Roger Nobes, Barry Richardson, Terry
 Jenkins.
 Friday 8-11 p.m. **TONY LEE TRIO**
 with LOUIS STEWART
 Saturday 12-2 p.m. **JOHN WILLIAMS TRIO**
 Sunday Lunchtime, 12-2 p.m.
 Sunday Night, 8-10.30 p.m. **BILL NILE'S GOODTIME BAND**
 Monday night, 8-11 p.m. **FAT JOHN COX**
 WITH GUEST SINGERS
THE JOHN WILLIAMS TRIO

 * Tuesday, 8-11 p.m. *
 * **JON HENDRICKS** *
 * Admission 10/- *

 Wed. **JUDD PROCTOR** (Vocalist), **BRIAN**
LEMONT (Piano), **REG PETTIT** (Bass), **PHIL**
SEAMEN (Drums) and featuring **TONY COE**
 8-11 p.m.
THE TALLY HO!
 FORTRESS ROAD, KENTISH TOWN
 N.W.5
 Buses: 63, 134, 137, 214 or
 Kentish Town Tube Station
 Thursday, 8-11 p.m.
BRIAN GREEN NEW
ORLEANS STOMPERS
 Friday/Saturday, 8-11 p.m.
PHIL SEAMAN (Drums)
REG PETTIT (Bass)
BRIAN LEMON (Piano)
 Sunday Lunchtime, 12-2 p.m.
 and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
 Monday, 8-11 p.m.
JOHN BEDINGFIELD
BIG BAND
 Tuesday, 8-11 p.m.
DENNY OGDEN OCTET
 Wednesday, 8-11 p.m.
BILL NILE
 PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

FARX POTTERS BAR
 Elm Court Youth Centre, Mutton Lane, Potters Bar, Herts.
 British Rail: Potters Bar. Coach: 714. Buses: 298, 303,
 303A, 308, 313, 350, 350A, 84, 134, 242 & 284
 OPEN EVERY SATURDAY 7p.m.-11p.m.
 COMMENCING SATURDAY, 17th JANUARY,
 1970
QUINTESSENCE
AUDIENCE
ANDWELLA'S DREAM
 Lights, Sounds and Food
 FREE ENTRANCE AND MEMBERSHIP
 ON OPENING NIGHT (SATURDAY, 17th
 JANUARY) WITH THIS ADVERTISEMENT
EDGAR BROUGHTON - SYNANTHESIA
AND STRAY
 NEXT SATURDAY, 24th JANUARY, 1970

FRIARS NEW FRIARAGE, WALTON ST.
AYLESBURY
RARE BIRD
 Monday
 January
 19th
 Andy Dunkley - Optic Nerve. Friars Bedford is temporarily closed due to establishment nasties.
 Should re-open Friday, February 6th. Try.

UE CLUB
 THE BEST CLUB IN LONDON
 FOR ENTERTAINMENT
 3A PRAED STREET, PADDINGTON, W.2
 TEL. PAD 5374
 Tuesday
 LADIES' FREE NIGHT
 Wednesday
 GENT'S FREE NIGHT
 Thursday
 LADIES' FREE NIGHT
 Friday, January 16th
THE SHADROCKS
BAND
 Saturday, January 17th
THE MARBLES
SHOWBAND
 Sunday, January 18th
CAT & MOUSE
BAND
 Club open 6 nights a week
 Licensed Bar
 PLEASE APPLY FOR MEMBERSHIP

THE SUNDAY LYCEUM WELCOMES
 Sunday, January 25th
 The Robert Stigwood Organisation
JACK BRUCE
 & FRIENDS
 in their London debut
 Sunday, February 1st
 Stratton-Smith Presentations
SPIRIT
 Sunday, February 8th
 Chrysalis Presents
TEN YEARS AFTER

BRUNEL UNIVERSITY
 Kingston Lane, Uxbridge (Tube Uxbridge)
 Buses 204, 223, 207
 SATURDAY, JANUARY 17th, 8 p.m.-12
MANFRED MANN
 CHAPTER THREE
 From the U.S.A. ...
DADDY LONGLEGS
 RESPECT * DISCS * EXPLOSIVE SPECTRUM LIGHTS
 Adm. 8/- adv. 10/- door 6/- Ladies
 Men need S.U. Cards
 Groups booked through College Entertainments 01-437 4000

KINGSTON HOTEL WOOD ST. (Opp. Kingston Bus Stn.)
 KINGSTON, SURREY 7.30-10.30
 Sunday, January 18th CRAB NEBULA LIGHT SHOW
KEITH RELF'S RENAISSANCE JULIAN'S TREATMENT
 Next Sunday: KEEF HARTLEY BAND and ALMA MATER
 LIC. BARS • OF THINGS TO COME • Enquiries: Leaf, 01-549 2149

NORTH STAFFS POLYTECHNIC presents
 FRIDAY, JANUARY 30th
 IN CONCERT AT THE
KING'S HALL, STOKE-ON-TRENT
AL STEWART +
THIRD EAR BAND
 Tickets: 5/-, 7/6, 10/-, 12/6, 15/- from Social Secretary, North Staffs
 Poly, College Road, Stoke-on-Trent

DUNSTABLE CIVIC
 Monday, 19th January
DEEP PURPLE
 7.45-11 p.m. - Licensed Bars - Open every Monday

IMPERIAL COLLEGE CHARITY CARNIVAL
 presents in concert
AL STEWART
BRIDGET ST. JOHN
GASWORKS
 in GREAT HALL, COLLEGE BLOCK
 at 8 p.m. on THURSDAY, JANUARY 29th
 Tickets 5/-, 7/6, 10/-, obtainable from Carnival Office,
 Prince Consort Road, S.W.7
 ALL PROCEEDS TO WESTMINSTER SOCIETY FOR
 MENTALLY HANDICAPPED CHILDREN

NOTICE
 To everyone at
MOTHERS, BIRMINGHAM
 last Saturday
 I would like to apologise for not being able to get there
 until very late, and I hope to see you all again this
 Saturday.
 My very sincere thanks to those who were able to stay
 —for rescuing me twice in the same night... I'll never
 forget this.
ROY HARPER

THE CURZON CINEMA
 HATFIELD, HERTS.
 Telephone: Hatfield 62001
 PAM ENTERTAINMENTS (West Drayton 2345) presents
 Saturday, January 24th
DEEP PURPLE
 supported by
ALICE and REFLECTION
 Starts 11.45 - Tickets £1.1.0, available in advance

LIVE! AT THE FAIRFIELD
 FAIRFIELD HALL, CROYDON
 MANAGER: Thomas J. Pyper, M.I.M.Ent.
 Sunday, January 25th, at 7.30 p.m.
 JOHN & TONY SMITH PRESENT
 FROM AMERICA
CANNED HEAT
 PLUS THE AMAZING
KEITH RELF'S RENAISSANCE
 IN CONCERT
 SEATS: 20/-, 17/-, 15/-, 13/-, 10/-
 Bookable in advance from: BOX OFFICE, FAIRFIELD HALL
 CROYDON. TEL. CRO 9291 - Open 10 a.m. to 8 p.m.

THE BARN CLUB
 Pied Bull, 1 Liverpool Road, Angel, Islington
 Sunday, January 18th 7.30 p.m.
MOTT THE HOOPLE plus MUSIC
 Next week: TOP PROGRESSIVE GROUP
 This Saturday at BARN CLUB, LITTLE BARNFIELD, THAXTED
 REGGAE! REGGAE!

HORNSEY TOWN HALL
 TUESDAY, FEBRUARY 3rd, 8 p.m.
 From the States
SPIRIT
 plus Supporting Group
 Tickets in advance 10/- from Enfield College S.U. and One
 Stop Records, 12/6 at the door,
 Highgate Tube nearest station

IMPERIAL COLLEGE ENTS. (prince consort rd., s.w.7)
 PRESENTS
 ON SAT., JAN. 17th, at 8 p.m.
EAST OF EDEN
 VILLAGE
 TICKETS AT DOOR: 6/- TUBE: STH. KEN.
 Next week: PROCUL HARUM BUS: ALBERT HALL
 S.U. CARDS ONLY

Nottingham Regional College of Technology
 AYNLEY DUNBAR'S
 p r e s e n t s
 Fri., Jan. 23rd
 8 p.m.-midnight
 Tickets 7/6
 At door 8/6
 SU cards — guests
BLUE WHALE
 + JAFF-A-BAND + RICKI DOBBS
 + AURORA BOREALIS
 BOOKED THROUGH MARQUEE-MARTIN LTD.

GUILDFORD CIVIC HALL
BLODWYN PIG
 IN CONCERT 7.30 p.m. SAT., 24th JAN.

PHILIPPA FAWCETT COLLEGE
 94-100 LEIGHAM COURT ROAD, STREATHAM
PAUL WILLIAMS
 + TRAMPOLINE
 Friday, 16th Jan. Tickets 7/6 - Bar
 S.R. to Streatham Hill, 137 Bus

LIVE 70 SAVOY BROWN
 plus POOH CORNER
 Saturday, January 17th
 Chelsea College of Science
 Manresa Road, S.W.3
 7.30-11.30
 Tickets 7/-, Door 9/-, Bar

IS THERE A CLUB
 IN YOUR TOWN?
 IF NOT, DO YOU
 WANT ONE?
 ! YES !
 Then Phone 01-894 6614
 We are looking for towns
 to open Clubs
 FREE ADMISSION WILL BE GIVEN
 FOR YOUR HELP

VALHALLA
 City of London Poly S.U.
 London Wall, E.C.2
 10/- door, 8/- advance
 Moorgate Tube
ZOOT MONEY
 + WILDMOUTH

STEWART!
 PHONE
 3354

LIVE 70
MANFRED MANN
CHAPTER III
 plus PINK CHEEKS
 Saturday, January 24th
 Chelsea College of Science
 Manresa Road, S.W.3
 7.30-11.30
 Tickets 8/-, Door 10/-, Bar

THE GOLDEN STAR CLUB
 46 WESTBOURNE ROAD
 off Mackenzie Road, N.7
 Tel: 607 6573
 Mon., Wed., Thurs.
DISCOTHEQUE
 Ladies Free Admission
 Fri., Sat., Sun.
 REGGAE SHOW
 with Special D.J.
 Have a night out at
 The Golden Star
 Licensed Bar & Restaurant for
 Members
 Buses, Tube to Colindale Rd., N.7

college entertainments

RUPERT'S PEOPLE
 MANAGEMENT

SCOPE INTERNATIONAL
 01.586 0600

WISHBONE
 1984


WEDNESDAY
JANUARY 21st
OPENING NITE

NEW **JOINTS CLUB**

7 p.m.-
12 midnight

267 BROADWAY, WIMBLEDON, S.W.17

MOTT THE HOOPLE
SPIRIT OF JOHN MORGAN
STONE THE CROWS
BLACK

LIGHTS ★ SOUNDS ★ D.J. ★ MAGS ★ FOOD ★ 10/- inc. mem.

NEXT WEEK Wed., Jan. 28th

HARDIN & YORK — AYSLEY DUNBAR'S BLUE WHALE — HARD MEAT — HIGH TIDE

LSE Houghton St WC2
Holborn ⊕ Temple
LIVERPOOL SCENE
PRINCIPAL EDWARD'S
MAGIC THEATRE
ANDY DUNKLEY
EXPLOSIVE SPECTRUM
Sat., Jan. 17th, 8 p.m. 10/-



VALHALLA

INTERESTED

in advertising in the
CLASSIFIED COLUMNS?

Then turn to page 24
for further details.

Groups booked thro' College Entertainments
01-437 4000

Brunel University Students' Union present

midnight rave on

At LYCEUM, STRAND, W.C.2

Midnight-6 a.m., Friday night, Feb. 6th

ALL STAR BILL

★ JON HISEMAN'S
COLOSSEUM ★

★ SMALL FACES ★

★ **KEEF HARTLEY BAND** ★

★ **MARSHA HUNT** ★

★ **JUICY LUCY** ★

Lights ★ Buffet ★ Licensed Bars till 3 a.m.

Tickets 20/- in advance. Send money + S.A.E. to:
social sec., brunel university students' union, acton, w3

N.B.: Tickets on door 25/-

POWERHOUSE BLUES CLUB
(THE WARWICK) EAST END ROAD
BARNET
FRIDAY, JANUARY 16th
DOC K's
8-11 - BAR - DISCS - 5/-

**HUMPHREY LYTTLTON
& HIS BAND**
ISLINGTON TOWN HALL, N.1
TUESDAY, JAN. 20th, at 7.30 p.m.
10/- and 5/- Students 3/-
Telephone Bookings 01-607 8940

THE MITRE
appearing nitely
**THE BOBBIE JAMES
SELECTION**
★ Plus top-line guest artists ★
Talent Competition Monday Night
Free Recording for Finalist
Drag Shows Nightly
TUNNEL AVE., S.E.10. 858 0895

SOUL SOUL SOUL
THE MOHAWKS
The most exciting Soul Sound
to hit the Club and Ballroom
Scene. For engagements.
TEL. 965 2267

BOROUGH ROAD COLLEGE, ISLEWORTH
NEW YEAR'S BALL, SATURDAY, JAN. 24th, 7.30

with the definite appearance of
BONZO DOG BAND

& THE OUTRAGE REVUE

plus
HIGH TIDE The Abbottsfield Trad. Band
BLACK VELVET The Cherry Pickers Steel Band

Semi-formal/Formal Dress
Tickets in advance 25/- single. £2 double (including chicken supper)
For further details please contact John Shorter, 01-560 0322

BEDFORD COLLEGE PRESENTS

LAST LONDON APPEARANCE
BEFORE TOUR

OF
COLOSSEUM

Also
WHITE MULE

At Hanover Lodge 23rd Jan., 8 p.m.
Outer Circle 10/- before
Regent's Park, N.W.1 (Baker St. Tube) 12/6 at door

PENDULUM

MIKE CARR, TONY CROMBIE, EARL JORDAN
Rufus Manning Associates, 0223 63308 (01) 734 3760

WHISKY A' GO GO
EVERY NIGHT 8 TILL LATE

PRESENTS
Saturday January 17th
Sunday January 18th

Monday January 19th
PITY
RAY KING SOUL BAND
THE COMMITTEE

LICENSED TILL 3 a.m. BARBECUE
33/37 WARDOUR ST., W.1 437 7676

TASTE • EGG

UNIVERSITY COLLEGE, GOWER ST., W.C.1.
SATURDAY, JANUARY 17th, 1970 8 p.m.
S.U. Cards, please Admission 10/-

CARDIFF ARTS CENTRE PROJECT

Sophia Gardens Pavilion, Cardiff
Thursday, February 5th
BENEFIT CONCERT

PINK FLOYD • QUINTESSENCE
DADDY LONGLEGS • GARY FARR
HEAVEN • TEA & SYMPHONY
RON GEESIN • BLACK SABBATH

Tickets 25/- from Steve Allison, Students' Union, Dumfries Place, Cardiff

JULIAN'S TREATMENT

Management
Bob Neal
01-997 7887
83 Barmouth Ave.
Perivale, Middx.

YOUNG BLOOD RECORDS

ROYAL ALBERT HALL
Saturday, February 7th, at 7.30

PINK FLOYD

Tickets now on sale at Royal Albert Hall
A NEMS PRESENTATION

MAURICE KING—MIKE RISPOLI
PRESENT
ROYAL ALBERT HALL
JAN. 23
RITCHIE HAVENS

25/-, 20/-, 15/-,
12/-, 10/-, 6/- Doors open 7.30 p.m.
Box Office 589 8212

**Bob Kerr's
WHOOPEE
Band**

37 Felsham Road Putney, S.W.15.
Tel: 01-789 5804

THE ROYAL ALBERT HALL
(Gen. Manager F. Mundy)
The Only London Appearance of
THE EDWIN HAWKINS SINGERS
(Oh Happy Day!)
VANITY FARE
(Hitchin' A Ride)
Special Guests
THE SPINNERS
Saturday, January 31st, at 8 p.m.
8/- (standing), 10/-, 15/-, 1 gn., 30/-, 2 gns., 5 gns.
Available from the Albert Hall and usual agencies
In aid of the Jewish Philanthropic Association for Israel
and the Middle East

Watford College Union presents
SPIRIT OF JOHN MORGAN
plus Genesis, lights by Optic Nerve
on Saturday 17th January 7.30 to 11.30
at Watford College of Technology, Hempstead Road, Watford
Refreshments, Licensed Bar 10/- at the door

POPERAMA DEVIZES
FRIDAY, JANUARY 16th Adm. 8/-
PRINCIPAL EDWARDS MAGIC THEATRE
FRIDAY, JANUARY 23rd Adm. 7/-
FLYING MACHINE
FRIDAY, JANUARY 30th Adm. 10/-
ARRIVAL!
FRIDAY, FEBRUARY 6th Adm. 10/-
EDWIN STARR
FRIDAY, FEBRUARY 13th Adm. 10/-
EDGAR BROUGHTON BAND Adm. 10/-
PLEASE CUT OUT AND KEEP FOR REFERENCE

ARTHUR HOWES LTD.
presents
TAMLA MOTOWN RECORDING STAR
JIMMY RUFFIN
U.K. Tour, 30th Jan.-22nd Feb.
All Enquiries:
Dave Winslett & Ray Brown
734 5202

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: FLEet Street 5011, Ext. 171, 176 & 234
PRESS DATES. Every effort will be made to include classified advertisements received after
5 p.m. on the Friday previous to week of publication.
CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO
AND NO LATER THAN 1.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF
PUBLICATION
ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID
The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although
every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

CLASSIFIED ADVERTISEMENT DEPARTMENT

"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: 01-353 5011, Ext. 171, 176 & 234

PRESS DATES

Every effort will be made to include Classified Advertisements received after 10 a.m. on the FRIDAY previous to week of publication.

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Box Numbers are the cost of two extra words, plus 1/- service charge. Replies should be sent to the box number, c/o the above address, and are forwarded to advertisers on day of receipt at office.

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The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors

MUSICIANS WANTED

1/- per word

ACCORDION VOCALIST wanted. Telephone Bowmans Green 3173.

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Super/progressive groups? Miles' is the only one

THE MILES DAVIS Quintet is the only band who justify the term "super / progressive group." Turn on to "Miles In The Sky" and "Filles De Kilimanjaro"; both have a rock-bluesy undercurrent, and the interest in rock Miles has spoken of lately is so evident.



Dig Miles, Wayne, Herbie, Chick, Ron Dave, George, Jack and Tony "the greatest rock drummer in the world." — GRANT KNOWLES, Sand-erstead, Surrey.

SHORTER in Quintet

His sense of phrasing and timing seems to me far more subtle and sensitive than many saxophonists at present "in the news." Every time I've heard the Westbrook band, which amounts to quite a few, Osborne for me and many of my friends and colleagues, has been the highlight of the show. It is unfortunate that Surman has had really so much publicity and his former partner so little.

Mingus

REGARDING the controversy about the amalgamation of jazz, blues, soul and rock, listen to "Mingus Oh Yeah" on London Atlantic. I bought the album in 1962 when it came out over here and Mingus has been "socking it to me," and rocking it to me for the past seven years. It was the greatest sound I had heard, and still is.

Mingus has been "amalgamating" for years and still will. — JERRY KINGETT, London, SW7.

Osborne

ON READING your article on Mike Osborne in MM I was shocked to learn of the way he has been underrated and almost neglected.

Surely he is one of our best altoists and indeed jazz musicians in the country today.

Moving

Indeed if anyone has conscientiously listened to any of the Westbrook albums, especially "Release," they cannot fail to hear the easy moving, beautifully timed, improvised notes that flow from his instrument. Proof — "I Can't Get It Out Of My Mind" also solo from "Release," and some of the cadenzas he plays with Surman. — JULIAN MARSHALL, Totnes, Devon.

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.



CRIMSON'S ROBERT FRIPP: another album should be immediately cut

WHY SHOULD we be greeted on the morning of a New Year, not by the traditional tidings of good joy but by news to make an already gloomy day even gloomier? I refer of course to your headline about the virtual split of King Crimson.

Although a 'new' King Crimson will eventually appear, how can anyone be expected to believe that they will match up to the King Crimson we all know and love so much?

Many people (not least of all myself) were eagerly awaiting the first opportunity to see the group after their return from their highly successful tour of the States. Much valuable material could be lost if another album is not cut immediately. — Nick Hutchings, London W4.

WHY NO mention of Soft Machine in your selection of probable new year successes? 1969 was their year for gaining wider public attention and a wider press, but still they seem sadly underrated by the majority of "progressive" listeners. This is particularly amazing when one considers the presence of Mike Ratledge who (with apologies to other remarkable group organists — Emerson, Greenisade, Wright, etc) is probably the most original

What gloomy news — the King is dead

organist in Britain, and is certainly the most distinctive. Alternating cool "wa-wa" waves with screeching pinpoints of sound, he is a wonderfully driving, and melodic improviser of quite staggering solos. Perhaps in 1970 more people will listen. — B. ELEY, Havering, Essex.

● In last week's Caught In The Act Richard Williams did say this might be Soft Machine's year. — ED.

I AM sitting looking at the Tom Jones Show on TV, not because I particularly like Tom Jones, but the backing band is terrific. I always look for shows in which the band is in "camera." I saw one the other day with the Ronnie Scott Band. Surely the BBC or ITV can give us more such shows?

Perhaps a sympathetic cameraman would sneak a few shots of the band? Being a drummer myself, I can more or less follow the score. Regarding session men at such shows, I recognised Jimmy Deuchar, Johnny Gray, Ronnie Ross, etc. — all great jazzmen. They don't seem to be around the clubs now; have they all emigrated to the

continent? What has happened to Bill McGuffie, Bobby Orr, Andy White, Alan Clare, Basil Kirchin, Lennie Bush to name a few. — JAMES ROY, London N11.

THE EXTENSION by twenty minutes of Top Of The Pops to me is not the answer to revive a fading programme. What we want is better quality. Not boredom. Why haven't we seen this country's great unknowns (with records out) on the programme?

Why try and bolster the show with girls who always seem to get in the way? Is this some kind of substitute? And the Top Twenty has little relationship with anything "quality," so the show doesn't score that way. So please restore more quality in that extra time with good music. — KEVIN TUNSTALL, London N19.

I WONDER how many of the people who bought "Sugar, Sugar" and made it number one for so long still play it. Surely this is the difference between "pop" and progressive (for want of a better word) music. The new music has a lasting value and is not an eight week wonder. — MALCOLM HENCHALL, Sutton, Surrey.

I WAS shocked to hear Vivian Stanshall say that the Bonzo Dog Band is splitting up, at the Lyceum. I am sure that such original, talented and versatile entertainers will not easily be swept under the carpet as Vivian implied they would. Please tell them that they have been very much appreciated and will be very much missed. — MARION McCONNELL, Romford, Essex.

THE GREAT thing about any music which fuses existing forms into a completely new style, is that it defies all categories. If it is really new, it will be greater than the sum of its influences. What labels can we find to stick on to this kind of music? "Progressive" is inadequate as Colin Fenn pointed out (MM 3/1/70). "Underground"? Another

letter talks of "underground concerts at the Albert Hall" (how much further above ground can you go?). "Intrinsic pop" means nothing to me, I'm afraid, and it just doesn't cover a lot of the music we're talking about. Shall we burn all our labels, then? But without our

cliches we find ourselves descending into a bog of unmeaning and misunderstanding. It seems we need an "unrestricted" word to apply to all the diverse music being fertilised at the moment. Will "open music" do? — ANDREW SMITH, Headington, Oxford.

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LET'S BE FAIR TO FAIRPORT

FAIRPORT, on the lookout for new and original material, have set the beautiful Robert Burns poem "Tam Lin" to music. It is one of the finest tracks on their current album "Liege and Lief."

I now read that a film version has been made of Tam Lin and that the Pentangle have been commissioned to write the music score. I am not questioning Pentangle's competence. They write and play some very good music, but I do consider it rather a cheek.

Fairport conceived the idea of setting Tam Lin to music, and it is only natural that they should be allowed to

compose the full music score as well. — C. DRINKWATER, Harrow, Middlesex. ● LP WINNER

MAY I say how sorry I was to read that Sandy Denny and Tyger Hutchings have left Fairport Convention. I considered Sandy's "Who Knows Where The Time Goes?" to be a standout attraction on their "Unhalfbricking" album.

However, I hope the music of this fine band will continue to progress and I know I speak for a great many Fairport fans in wishing Sandy and Tyger every success in their future careers. — S. PHILLIPS, Borehamwood, Herts.