

Melody Maker

SEARCH

THE WINNERS!

see page 13



JANUARY 31, 1970

1s weekly

LED ZEPPELIN TOP IN U.S.

BBRITISH groups have already kicked off the New Year with a massive blitz on the American music market.

First in the assault are Led Zeppelin, who have just seized the Number One slot in the major U.S. album charts with their second LP, "Led Zeppelin II," which has topped the Beatles' "Abbey Road II," from the top spot. And Manfred Mann Chapter III have now set their first American tour.

Led Zeppelin — Jimmy Page, John Paul Jones, Robert Plant and John Bonham — follow up their amazing transatlantic success story with a sixth tour of America starting on March 21.

Manager Peter Grant told the MM on Monday: "Their month long tour will earn them 800,000 dollars."

A Led Zeppelin TV spectacular has already been sold to American TV without being seen. It is being produced by the group and filming began at their recent Royal Albert Hall concert.

A special album will be issued to coincide with the screening of the TV show in the States, containing interviews and conversations with the group.

MANFRED CHAPTER 111 TOUR

A new date has been added to their current British tour which was to end last Saturday. They will now play Usher Hall, Edinburgh, on February 7.

Manfred Mann Chapter III open at the famous Fillmore West in San Francisco from April 2 to 5. Dates follow at Los Angeles' Whiskey A Gogo (8-12), Detroit's East Town City (17-18) and Philadelphia's Electric Factory (24-25).

Manfred then plays New York's Fillmore East on May 1 and 2, and the Boston Tea Party (7-9). In addition various college dates will be played throughout the States.

Manfred and Mike Hugg fly to America on February 1 for five days to promote their first album, to be released in the States to coincide with the tour.

When they return to Britain, the group will then make a short Scottish tour, opening at Aberdeen University on February 20. Other dates: Avenmore Osprey Room (21), Edinburgh Usher Hall (22), Dundee Palais de Danse (23) and Glasgow City Hall (24).

HENDRIX MAY PLAY ISLE OF WIGHT

JIMI HENDRIX has been invited to appear at the second Isle of Wight Pop Festival this summer. Agent Dick Katz told the MM that he had informed Jimi of the offer, and was awaiting a reply.

If Hendrix accepts the offer, he will form his own band for the occasion. Recently he has been playing in America with his new outfit Band of Gypsies, which includes ex-Electric Flag drummer Buddy Miles.



SOUL PACKAGE

EXCLUSIVE REPORT — CENTRE PAGES

Melody Maker **POP 30**

- 1 (4) REFLECTIONS OF MY LIFE Marmalade, Decca
- 2 (1) TWO LITTLE BOYS Rolf Harris, Columbia
- 3 (16) LOVE GROWS Edison Lighthouse, Bell
- 4 (7) COME AND GET IT Badfinger, Apple
- 5 (2) RUBY DON'T TAKE YOUR LOVE TO TOWN
Kenny Rogers and the 1st Edition, Reprise
- (9) FRIENDS Arrival, Decca
- 7 (3) ALL I HAVE TO DO IS DREAM
Bobbie Gentry and Glen Campbell, Capitol
- 8 (5) TRACY Cuff Links, MCA
- 9 (6) SUSPICIOUS MINDS Elvis Presley, RCA
- 10 (19) LEAVIN' ON A JET PLANE Peter, Paul and Mary, Warner Bros
- 11 (10) PLAY GOOD OLD ROCK 'N' ROLL Dave Clarke Five, Columbia
- 12 (12) SOMEDAY WE'LL BE TOGETHER
Diana Ross and the Supremes, Tamla Motown
- 13 (8) MELTING POT Blue Mink, Philips
- 14 (11) SUGAR, SUGAR Archies, RCA
- 15 (23) I'M A MAN Chicago, CBS
- 16 (14) LIQUIDATOR Harry J and the All Stars, Trojan
- 17 (28) I CAN'T GET CLOSE TO YOU Temptations, Tamla Motown
- 18 (17) COMIN' HOME Delaney and Bonnie and Friends, Atlantic
- 19 (27) WEDDING BELL BLUES Fifth Dimension, Liberty
- 20 (13) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
- 21 (—) WITCH'S PROMISE/TEACHER Jethro Tull, Chrysalis
- 22 (15) WITHOUT LOVE Tom Jones, Decca
- 23 (22) BUT YOU LOVE ME DADDY Jim Reeves, RCA
- 24 (26) LET IT ALL HANG OUT Jonathan King, Decca
- 25 (29) HITCHIN' A RIDE Vanity Fare, Page One
- 26 (24) SHE SOLD ME MAGIC Lou Christie, Buddah
- 27 (—) JUST A LITTLE MISUNDERSTANDING Contours, Tamla Motown
- 28 (—) VENUS Shocking Blue, Penny Farthing
- 29 (18) YESTER-ME, YESTER-YOU, YESTERDAY
Stevie Wonder, Tamla Motown
- 30 (—) BOTH SIDES NOW Judy Collins, Elektra
Two titles tied for 5th position.

pop 30 publishers

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|----------|-----------|----------------------|-------------------|-------------|-----------------|---------------|------------|-----------|-------------|------------|-------------------|--------------|-------------|------------|----------------|-------------------|------------|--------------|------------------|-----------------|---------------|-------------|----------------|-----------|------------|------------|----------|------------------|-------------------|----------|
| 1. Watus | 2. Herman | 3. Mustard/Schroeder | 4. Northern Songs | 5. Southern | 6. Carlin/Emory | 7. Acuff-Rose | 8. Maurice | 9. London | 10. Harmony | 11. Varnoy | 12. Jobete/Carlin | 13. Cookaway | 14. Welbeck | 15. Island | 16. Island/B&C | 17. Jobete/Carlin | 18. Famous | 19. Chappell | 20. 20th Century | 21. Tembo/Croma | 22. Chrysalis | 23. Duchess | 24. Burlington | 25. Jango | 26. Intune | 27. Carlin | 28. Page | 29. Fall of Hits | 30. Jobete/Carlin | 31. Egea |
|----------|-----------|----------------------|-------------------|-------------|-----------------|---------------|------------|-----------|-------------|------------|-------------------|--------------|-------------|------------|----------------|-------------------|------------|--------------|------------------|-----------------|---------------|-------------|----------------|-----------|------------|------------|----------|------------------|-------------------|----------|
- Two publishers "tied" for 5th position

top twenty albums

- 1 (1) ABBEY ROAD Beatles, Apple
- 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3
Various Artists, Tamla Motown
- 3 (4) LET IT BLEED Rolling Stones, Decca
- 4 (3) LED ZEPPELIN II Led Zeppelin, Atlantic
- 5 (8) TOM JONES LIVE IN LAS VEGAS
Tom Jones, Decca
- 6 (6) AMERICA Herb Alpert, A&M
- 7 (7) JOHNNY CASH AT SAN QUENTIN
Johnny Cash, CBS
- 8 (9) TO OUR CHILDREN'S CHILDREN'S CHILDREN
Moody Blues, Threshold
- 9 (5) TIGHTEN UP Vol 2 Various Artists, Trojan
- 10 (10) EASY RIDER Various Artists, Stateside
- 11 (12) THE BEST OF THE CREAM
Cream, Polydor
- 12 (13) BASKET OF LIGHT Pentangle, Transatlantic
- 13 (18) LEIGE AND LIEF Fairport Convention, Island
- 14 (11) HAIR! London Cast, Polydor
- 15 (14) OLIVER Soundtrack, RCA
- 16 (15) ENGELBERT HUMPERDINCK
Engelbert Humperdinck, Decca
- 17 (12) THE SOUND OF MUSIC Soundtrack, RCA
- 18 (—) CHICAGO TRANSIT AUTHORITY
Chicago Transit Authority, CBS
- 19 (19) THE BEST OF THE BEE GEES
Bee Gees, Polydor
- 20 (—) SECOND WINTER Johnny Winter, CBS

u.s. top ten

- As listed by "Billboard"
- 1 (2) VENUS Shocking Blue, Colosus
 - 2 (1) I WANT YOU BACK Jackson 5, Motown
 - 3 (3) RAINBOWS KEEP FALLIN' ON MY HEAD
B. J. Thomas, Scepter
 - 4 (13) THANK YOU Sly & Family Stone, Epic
 - 5 (5) SOME DAY WE'LL BE TOGETHER
Supremes, Motown
 - 6 (6) DON'T CRY DADDY Elvis Presley, RCA
 - 7 (4) WHOLE LOTTA LOVE Led Zeppelin, Atlantic
 - 8 (8) JINGLE JANGLE Archies, Kirschner
 - 9 (9) WITHOUT LOVE Tom Jones, Parrot
 - 10 (10) I'LL NEVER FALL IN LOVE AGAIN
Dionne Warwick, Scepter

The Archies new single-in STEREO

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RCA

NEW ALBUM AND SINGLE BY CASH

Award for Tom

TO COINCIDE with the premiere of the Johnny Cash film at Fairfield Hall, Croydon, on February 16, CBS are releasing a single, EP and LP.

The single, out on February 13, couples "If I Were A Carpenter" with "Cause I Love You." Both also feature June Carter, Johnny's wife.

The EP, titled "Folsom Prison — San Quentin" features "Folsom Prison Blues," "San Quentin," "A Boy Named Sue" and "Jackson" (with June Carter).

The album, out the first week in February, is called "Hello, I'm Johnny Cash." There are 12 titles, among them "If I Were A Carpenter," "Cause I Love You" and "Ruby Fall" and "Blistered." The last two were on a single released on December 19.

The Cash film is called Johnny Cash — The Man, His World, His Music. It runs for 90 minutes and follows the country and western star and his wife through a series of concert dates, and also features home sequences. Cash sings 23 songs and is shown recording in the name of Nashville Skyline" with Bob Dylan.

NEW SEEKERS' SHOWS

KEITH POTGER and the New Seekers make their London stage debut with their own two-hour concert at London's Queen Elizabeth Hall on February 8. They follow up with similar shows at



JOHNNY CASH: 90 minute film

Bournemouth's Winter Gardens (14), and Fairfield Hall, Croydon (18).

On February 11 the group plays a special one-nighter at Batley Variety Club where the performance will be filmed for screening at cabaret clubs in Britain and for overseas markets.

The group's first LP was released this week by Philips and they have completed filming their own series of seven 30-minute colour TV shows for Scottish TV which will be screened during March and April.

Love in February

News in brief

LOVE arrive from America on February 17 for dates including Speakeasy, London (19). Concerts are also being fixed at Roundhouse, London, Reading, Manchester, Birmingham, Croydon, Coventry, Leeds, Waltham Forest and various London colleges.

Leslie Gould, former managing director of Philips Records has been appointed managing director of Famous/Chappell in London and director of international operations of the Famous Music Corporation in America.

Edison Lighthouse, who this week jumped 13 places up the Pop 30 to No 3 slot with "Love Grows," have been signed to sing the Tony Macaulay-Barry Mason songs for a new film, Simon Simon, starring Michael Caine, Peter Sellers, David Hemmings and Morecambe and Wise.

Jack Bruce and Friends were due to fly to America yesterday (Wednesday) for a coast-to-coast tour.

Acker Bilk and his band start recording a new album for Columbia's Lansdowne Series on Tuesday. Acker's latest LP — a selection of songs from World War 2 — is released on Columbia in February. Acker sings and plays clarinet.

Julian's Treatment have signed with Youngblood records and release a single and LP shortly. They start a residency at London's Marquee Club on Mondays from February 16.

Dionne Warwick may visit Britain early in the Spring. Her "I'll Never Fall In Love Again" is out on February 6.

Blossom Dearie and her Trio, plus Nucleus, open at Ronnie Scott's on Monday (Feb 2).

Blossom Arts Laboratory are launching a fund-raising event at Aston University, Birmingham (Friday). Attractions include Roger Ruskin Spear, Caravan, Kevin Ayers and Skin Alley. The Dylan film, Don't Look Back and Bonnie and Clyde film will be shown.

Organist Alan Haven and Trio play two concerts at London's Queen Elizabeth Hall on February 14.

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FLOCK AND CHICAGO, two of the most highly rated rock bands in America, are both expected to tour Britain this spring.

Chicago will be making a return visit to England after their highly successful debut tour at the end of 1969. The Arthur Howes agency hope to bring in the jazz-rock outfit for the whole of May. The group's second album is about to be released in Britain.

Flock, tipped for the top this year by MM, are understood to be coming to Britain after appearing in Paris. A provisional date for their arrival is April 17. The group includes violin, trumpet, two saxes, guitar, bass and drums in their line-up and are a favourite among British groups especially John Mayall who recorded them. (10hioaGofavour-)

B.J.'s COMING

B. J. THOMAS, who has a number one hit in the States with the Burt Bacharach-Hal David song "Raindrops Keep Fallin' On My Head," arrives in London on Monday (February 2).

On Thursday (5) he will attend the London opening at the Carlton Cinema of Butch Cassidy And The Sundance Kid from which his number one song comes.

SIMON/GARFUNKEL LP

SIMON AND GARFUNKEL have a new album out on February 6. The first LP since their best-selling "Bookends" — issued at the end of 1968 — it is titled "Bridge Over Troubled Waters."

There are 11 titles, including "The Boxer and The Baby."



Clapton and Airforce TV films likely

TV colour spectaculars of Ginger Baker's Airforce and a profile of Eric Clapton are likely to follow the TV film starring the Who, announced on the front page of last week's MM.

All these films will be Smith and Allan King Associates, whom Jo Durden-Smith is joining on February 1.

It was with Granada TV that Jo Durden-Smith produced such TV spectaculars as Stones In The Park, Johnny Cash At San Quentin, The Doors, and Hair.

The Who film — a co-production by Allan King Associates with Germany, Holland, Australia and Sweden — should be completed by the summer and will be shown on BBC-2.

"We are already talking about films with Ginger Baker's Airforce and Eric Clapton, plus a string of films starring other pop personalities," says Jo Durden-Smith.

SILVER METRE DEBUT

DRUMMER Micky Waller's new group Silver Metre, make their debut at London's Lyceum on Sunday. They consist of Leigh Stephens (guitar), ex-Blue Cheer, Peter Sears (bass, organ and vocals) and Jack Reynolds (vocals, bass guitar).

STANSHALL'S GRUNT

VIV STANSHALL'S Big Grunt make their debut at Watford Technical College on February 27 with Bubs White on guitar. Drummer Tony Newman's new group May Blitz have signed to Vertigo Records for a £10,000 three year contract. They play at London's Roundhouse on February 28.

MARMALADE No. 1

THE MARMALADE, his number one in the MM chart this week with "Reflections Of My Life." There is a possibility of a tour of America. "Reflections Of My Life" is the first Number One of 1970 and last year Marmalade also had the first Number One of the year with "Oh La Di, Oh La Da." On February 8 Marmalade embark on a tour of Poland where they will play a series of concert dates.

One newspaper voted John Lennon "Clown Of The Year" in 1969. What will sensitive columnists do now John and Yoko have indulged in "normal" haircuts? Perhaps the couple have taken this step to make their peace campaign more valid and acceptable. They are pictured by Yoko's former husband Anthony Cox at their Peace Centre in Vust, North Jutland. Somehow John looks like Peter Sellers as Mr Topaz and Yoko looks like a kindy tea house proprietor.



CLAPTON

CARTER PULLS OUT OF SOUL TOUR

CLARENCE CARTER has pulled out of Atlantic's Soul Together package tour. He returned to the States at the weekend after appearing on the opening night of the tour at London's Royal Albert Hall on Thursday.

Carter, an Alabama born singer-guitarist, failed to appear at the Fairfield Hall, Croydon, on Friday. A spokesman for Arthur Howes, who presented the tour in association with Atlantic Records, told the MM on Monday that Carter had gone home. He refused to say why.

It is understood that Carter was unhappy with his backing band, Sweetwater Canal, who are also backing Arthur Conley on the tour.

BENNETT/BASIE TOUR

TONY BENNETT will play eight concert dates with the Count Basie band when they come to Britain in May. The concerts take place at Manchester Free Trade Hall (May 9), Leicester De Montfort Hall (10), London's New Victoria (15), Royal Festival Hall (16), Hammersmith Odeon (17), New Victoria (18), Bristol Colston Hall (19) and the New Victoria again (20). In addition, the Basie band will give a number of concerts on its own, beginning with one at Birmingham Town Hall on May 1 and ending at the Sunderland Empire (24).

SAVOY IN U.S.A.

SAVOY BROWN begin their third tour of America on February 6. They open in Cleveland before topping the bill at the Fillmore East with the Kinks on February 20. The group will tour for three months.

REGGAE

TOP 30

- | | | |
|------------|--------------------------------------|-------------------------------|
| 1 TR 695 | Sweet Sensation | Melodians |
| 2 TR 7710 | Samfie Man | Pioneers |
| 3 DU 39 | Elizabethan Reggae | Byron Lee |
| 4 PYR 6078 | Pickney Gal | Desmond Dekker |
| 5 TR 698 | Poor Rameses | Pioneers |
| 6 TI 7052 | Pop a Top | Andy Capp |
| 7 HS 027 | Got to Come Back | Delano Stewart |
| 8 TR 7709 | Pressure Drop | Maytals |
| 9 TR 690 | Wonderful World,
Beautiful People | Jimmy Cliff |
| 10 TR 675 | Liquidator | Harry J. All Stars |
| 11 TI 7050 | Skinhead Moon Stomp | Symarip |
| 12 HS 035 | Reggae Pressure | Hippy Boys |
| 13 TR 7717 | Lock Jaw | Tommy &
The Upsetters |
| 14 TR 679 | Ease Up | Bleachers |
| 15 TR 7712 | Cotton Dandy | Ansell Collins |
| 16 EX 2005 | Bombshell | Crystalites |
| 17 GR 3005 | Leaving Me Standing | Winston Groovey |
| 18 TR 7706 | Black Coffee | Tommy McCook |
| 19 CLA 201 | Dollar Train | Clancy Eccles |
| 20 TR 7704 | Dry Up Your Tears | Bruce Ruffin |
| 21 US 324 | Yakety Yak | Lee Perry &
The Upsetters |
| 22 AMG 855 | Nevada Joe | Joe Gibb &
The Destroyers |
| 23 CLA 206 | The Ugly One | King Stitt |
| 24 TR 7713 | Shanghai | Freddie Notes &
The Rudies |
| 25 US 313 | Live Injection | Upsetters |
| 26 DU 50 | Brixton Cat | Joe's All Stars |
| 27 US 301 | Return of Django | Upsetters |
| 28 TR 7722 | Vietnam | Jimmy Cliff |
| 29 GR 3011 | Babylon Burning | Freddie Notes &
The Rudies |
| 30 TR 658 | Fattie Fattie | Clancy Eccles |



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Arlo Guthrie here for 'Alice' premiere



BARBARA JAY Goodman's vocalist

Goodman rehearses British band

BENNY GOODMAN was due to arrive in Britain today (Thursday). The clarinetist will stay in London until next Wednesday, rehearsing the British big band which has been assembled for him by saxist Frank Reidy.

Benny and the band — a six brass, five reeds, four rhythm and girl singer combination — then leave to begin their Continental tour. They open in Zurich on Thursday (5) and continue with concerts in Geneva (6), Milan (8), Florence (10), Gstaad (13) and then the sole British engagement, at London's Royal Festival Hall on Saturday (14).

They will spend only 24 hours in London before leaving to resume the tour in Bucharest on February 16. The rest of the dates are at Copenhagen (18), Stockholm (20), Gothenberg (22), Paris (24), Amsterdam (27), Hamburg (28), Frankfurt (March 1) and Berlin (3).

Barbara Jay, who will be the band's vocalist, is Mrs Tommy Whittle in private life. She has sung with Ronnie Scott and Ken MacKintosh, toured the Continent as a solo artist, and broadcast on the Sam Costa programme and Night Ride.

Purnell coming

ALTON PURNELL, 59-year-old New Orleans pianist who worked in the George Lewis and Bunk Johnson bands, flies in from Copenhagen to start a British tour on Monday.

The pianist, working with the Barry Martyn band, opens his tour at the Lord Napier, Thornton Heath, on Monday (2). He is at Basingstoke the next day and on Wednesday Purnell joins the band in its first BBC Jazz Club broadcast.

Other dates lined up are Egham (5), Osterley (6), Botley (7), London's 100 Club (8), Reading (9), Rotherham (10), Amersham (11), Nottingham (12), Birmingham (13), Accrington (14), Boston (15), Edinburgh (16), Oxford (17) and 100 Club (18).

AMERICAN folk singer Arlo Guthrie flies to Britain on February 11 for a three-day visit. He will not be making any public appearances, but will be attending a press reception at the Troubadour, and an advanced showing of his film Alice's Restaurant at the London Pavilion.

The London premiere of the film is on February 12, and it is anticipated that the film will remain in London for a couple of months.

The album "Alice's Restaurant" is to be re-released in stereo by Warner-Reprise, who have also produced a second album "Running Down The Road."

A single has been released called "Alice's Rock 'N' Roll Restaurant," coupled with "Coming Into Los Angeles," which is taken from the new album.

ARRIVAL ALBUM

ARRIVAL are following up their chart single success with an album. They start recording tracks — nearly all original material — next week. The LP will be released at the end of February or beginning of March.

Tomorrow (Friday), the group plays the Poperama, Devizes, followed by Top Spot Ballroom, Ross — on 7 Wye (Saturday).

JUDITH — SOLO LP

JUDITH DURHAM's first solo LP, "Gift Of Song," is released by A&M Records next week. The tracks include her current single "The Light Is Dark Enough." Judith opens a week in cabaret at Stockton's Fiesta Club on March 15.

ROOSTER TOURS

A FOUR-WEEK tour of the States is under negotiation for Atomic Rooster in March.

The group makes its second Swedish tour for two weeks from February 3, followed by a week in Denmark. On February 25 they go to Germany for two days of TV.

The group's first album is complete and will be released in mid-March. They have written a special ten-minute work, "Malleus Malescarum," which they perform at the Lanchester Festival, Coventry, tomorrow (Friday).



TREMELOES: score for Italian film

Surman — British tour

THE JOHN SURMAN Trio opens its British tour at London's Purcell Room on February 2.

Other dates for the trio, which includes bassist Barre Phillips and drummer Stu Martin, include the Torrington (February 8), the Fox, Dublin (9 to 13), a London Jazz Centre Society benefit at the 100 Club (16), the Phoenix (25), and the Guildford Festival (28).

Also in the tour, which is being organised by Ed Fauldless' Modern Jazz Productions, are gigs at the Universities of Strathclyde, Dundee, and Bath, the Torbay Jazz Appreciation Society, and the Bluecoat Arts Centre in Liverpool — but no dates have been finalised for these.

A few dates are still open before the trio goes back to the Continent on March 1.

TREMS TO DO FILM SCORE

THE TREMELOES have been signed to write the score for an Italian produced feature film.

Trems manager Peter Walsh was approached at the MIDEF Festival last week by the film company, who wanted six songs and incidental music for the film, May Morning, currently being shot in Rome.

Peter and the Tremeloes flew out to Rome last Tuesday (27) to see the first rough cut of the film. They return to Rome on February 6 to record the music with the studio orchestra.

Commented Peter Walsh: "It's a marvellous opportunity for the Tremeloes to branch out into yet another musical direction."

BRADFORD FESTIVAL

BRADFORD ARTS FESTIVAL from February 22 to March 1 will feature jazz, folk and pop concerts.

It is the town's first festival organised by the Bradford Students Union, the Corporation and businessmen. Among artists taking part will be Mike Westbrook, Graham

JAGGER FINED £200

MICK JAGGER was fined £200 with 50 gns costs after being found guilty on a drug offence at Marlborough Street Court on Monday. Marianne Faithfull faced a similar charge but was acquitted.

A spokesman for the Rolling Stones said on Monday that they were planning overseas tours at the moment and the verdict would not affect their plans at all.

folk news

MIKE COOPER has his first album released in the States on the new Janus label. His second British album "Do I Know You?" is released by Pye on February 20, and Mike has also produced a guitar book.

The Anchor Inn at Triangle near Halifax are allowing club members to decide the guests and admission fee is optional. Organisers Derek McEwen, Malcolm Foster and Brian Highley are pleased with the result.

Martin Carthy and the Lonesome Travellers appear at Manchester Sports Guild on January 31, followed by Christy Moore and the Pennine Folk (February 1), Noel Murphy and Shaggis and Mary Asquith (7), Jack Hudson and the Pennine Folk (8).

Saffron is supporting nurses' Raise the Roof Campaign, and will lead a protest through Reading on February 4. A Festival of New Talent in Folk at Islington Town Hall on February 28. Noel Murphy and Shaggis will also be there. Guests at Clydebank Folklore Association's Treadle club include Matt McGinn and the Rovin' Journeymen (February 4) and Nova Scotia (February 11). The club's mem-



MIKE COOPER: album released in the States

bership has now reached 150. The new Lewisham Folk Club is held at the Old Tiger's Head, where residents are Bole Armen, A. J. De Meur, Jim Smith, Mark Pritchett and Ken Simmonds, and guests include Marc Ellington (February 4), Ralph McTell (11), John Brezice (18) and Colin Scott (25).

Canadian folk singer Vera Johnson is back in England for six months. Her February dates include Bath (February 1), Leicester University (6), Hampstead (8), Rock Hotel, Tottenhall (13), National Council of Food Technology, Weybridge (14), Uxbridge (18), Farnborough (19), Maidenhead (20) and High Wycombe (22). Mercury have started a "folk drive" with an album by Robin Hall and Jimmy McGregor, as well as releasing David Campbell's "Mr. Everywhere."

MILES DAVIS, who has just concluded a successful run at New York's Village Gate is currently recording with sitars, tabla and water drums. American Columbia is considering one of Miles' tapes for a single aimed at the Pop 30 market.

ROLAND KIRK heads the jazz presentations during the forthcoming Leeds Students Arts Festival. He plays the Refectory at Leeds University on February 9. Graham Collier plays Leeds Institute Gallery on February 27. Jazz record recitals will be featured on Tuesdays in Committee Room B of the Students Union at 1 pm.

THE ALBION Modern Jazz Club, which meets on Thursdays at the King's Head, Fulham Broadway, is now also running Friday sessions at the London Musical Club, 21 Holland Park. Bookings at Holland Park include Anima, tomorrow (Friday), Alton Skidmore (February 6), Keith Tippett (13) and Mike Westbrook (20). Appearing at Fulham are Dave Holdsworth (tonight), New Jazz, Reunion (5) and the John Williams Octet (12).

BARITONE saxist Cecil Payne has joined the Count Basie band... the Duke Ellington Orchestra makes its first visit to Australia for the Perth Festival which starts on February 1.

JON SMITH, drummer with Harold Dejan's Olympia Brass Band when they visited Britain two years ago, died in New Orleans last week. He was 59. Trombonist Paul Rutherford guests with Free Root at Redhill Modern Jazz Workshop on Sunday (1).

REEDMAN-flautist Bob Downes' first LP, "Dream Journey," is due for release by Philips tomorrow (Friday). The same day he records a Radio One Jazz Workshop with Jeff Clyne (bass) and Dennis Smith (dr). His Trio plays the 100 Club on February 2 and this Saturday (31) he is at London's Crucible opposite Anima Jazz led by altoist Chris Francis.

TROMBONIST John Mumford has joined the John Williams Octet which also features singer Maggie Nichols as part of the front line. The Octet plays the Gatehouse, Highgate (February 3), Albion Modern Jazz Club (12) and records a BBC Jazz Club for airing on February 28. John's Quintet plays Gillingham (15) and Redhill (22).

TRUMPETER Alan Wickham has left the Colin Symons Band and is replaced by Del Turner. The band plays London's Dorchester Hotel on Saturday (31) and the Royal Forest Hotel, Chingford (February 1). After two years resident on Sundays at the Milltons Head Hotel, Nottingham, the Johnny Johnstone All Stars have moved to Tuesdays at the Bull's Head, Loughborough.

DRUMMER Terry Seymour returns with his big band to the Plough, Stockwell, this Sunday lunchtime (February 1)... the Tony Oxley-Howard Riley



MILES DAVIS recording with sitars

Octet play a concert, open to the public, at the London School of Economics on February 12.

SET for Jazz At The Torrington, Finchley, North London, during February are the London Jazz Four (1), Tubby Hayes Quartet (9), John Surman Trio (8), Michael Garrick Sextet (12) and Dick Morrissey and Terry Smith (15).

THE Keith Tippett Band plays a new club at the Star Hotel, London Road, West Croydon, tomorrow (Friday)... Lou Terasi, well-known as a New York jazz club owner in the 1950s, has died.

THE Wooden O, a chamber-jazz group featuring James Harpham and Chris Taylor on recorders and Arthur Watts on bass, play BBC Jazz Workshop this Sunday (1). Guesting will be Hugo D'Alton (mandolin) and Keith Christie (trombone).

THE Night sounds Trio, featuring Adrian Charman on piano, have started Thursday jazz sessions at Ravenswood, a large country house with pub licence at Sharpthorne, near Haywards Heath, Sussex.

BERYL BRYDEN guests with the Alan Eldson Band at London's 100 Club on February 4. Other Eldson dates include Warsaw (January 31), the Club at Highlander, Peacehaven (February 1), Bexley (2) and Barnet (3).

THE Alan Littlejohn-Tony Milliner band plays the Ash Tree, Gillingham, this Sunday (1)... the Gothic Jazzband have started Sunday lunchtime sessions at the Lord Ranelagh.

CECIL TAYLOR Unit is currently at Slugs in New York's East Village with Tony Williams Lifetime coming in this week... The Ramsey Lewis Trio is making a concert tour of Japan.

RONNIE ROSS guests with the 14 Foot Band at the Fox And Hounds, Hayward's Heath, this Sunday (1)... The Humphrey Lyttelton Band plays Birmingham's Opposite Lock Club on February 24.

West Midlands College of Education is running a concert with Ralph McTell and the Strawbs on March 17. The Famous Jug Band visit the club on February 3, followed by Alex Atterson (17).

Alistair Anderson from the High Level Rangers plays the Singers Club on February 7. Hergo Folk Club visited the club on February 3, followed by Alex Atterson (17).

On February 16, Square To Folk Club, Bolton, celebrates its second birthday with Cyril Tawney. Jon Rennard is at the club on February 2, followed by Rosemary Hardman (9). On March 1, the club is holding a concert at the Octagon, featuring Peggy Seeger, Ewan McColl and others. The Pigsty Hill Light Orchestra make their return to the Angel, Godalming, on Sunday (February 1) accompanied by Al Jones. Mudge on the same day, at the Troubadour in London.

VIVIAN STANSHALL'S

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CHICAGO

STEVIE WINWOOD'S "I'm A Man," the 1967 hit for the old Spencer Davis group, has brought the jazz-rock combination of Chicago to the puzzling British single buying public who until now would have ignored any record with a jazz feel.

The entry of the track from their debut album is further proof of the excitement that the seven piece Chicago have caused in Britain on the strength of that first album and a solitary visit to these shores.

Along with Blood, Sweat and Tears, Chicago have been responsible for the final breakdown of the jazz and rock barriers.

Satisfying

With the American release of their second album, eagerly awaited here, they are now breaking down the classical-rock barrier which has been only slightly dented in the past by Procol Harum, The Nice and Deep Purple.

Chicago organist Robert Lamm, who studied piano and composition at Roosevelt University, explained: "The second album has just been released in the States, it's being shipped at this moment. We're definitely more satisfied with it than the first one, it goes in more different directions and is more musically satisfying than the first."

"This album has more classical influence. Terry Kath and I have been listening to classical composers for the last couple of years and we've been trying to find ways of working some classical things into the arrangements."

Fillmore

"We listen to everyone from Bach and Stravinski to Edgar Varese, it's not very evident in the first album but a little bit more has crept into the second one."

"The classical influence is probably more in our heads at the

... moving from jazz-rock to classical-rock

moment than it is in the music but it's coming out a little more. We've been exposed to classical music since we were at school so some of it has stayed with us.

"Jimmy Guercio produced this album as well. He's more than a producer to us, he's been a close friend and I think our relationship is going to be a lasting one."

Chicago came to Britain at the end of November. What have they been doing since they left? "Since we left England we came back to LA. We were working at the weekend at the Fillmore West in San Francisco and the reaction was just overwhelming. I had no idea that it would be like that."

Movie

"This past week we've been working at the Whiskey A Go Go in LA, and we've had incredible crowds. I think it's probably because we'd established a reputation from playing around LA before and now the music and the album have been recognised. This is the first time that we've played LA since the album was released."

"We're just starting to relax enough now to get into writing again. I know Terry and Jim Pankow have had the same problem, it's very difficult to do any writing when you're on the road."

"Now we're back here we're working on some new tunes, things are starting to be formed, and we're rehearsing some arrangements from a couple of years ago that we'll be including among the new things.

We're thinking of going to New York soon to get some things going for the third album.

"I would like the third or fourth album to be a major movie film score—we want to expose ourselves to as many things as possible and the movie thing is just one facet of this—we want to constantly grow and expand."

England

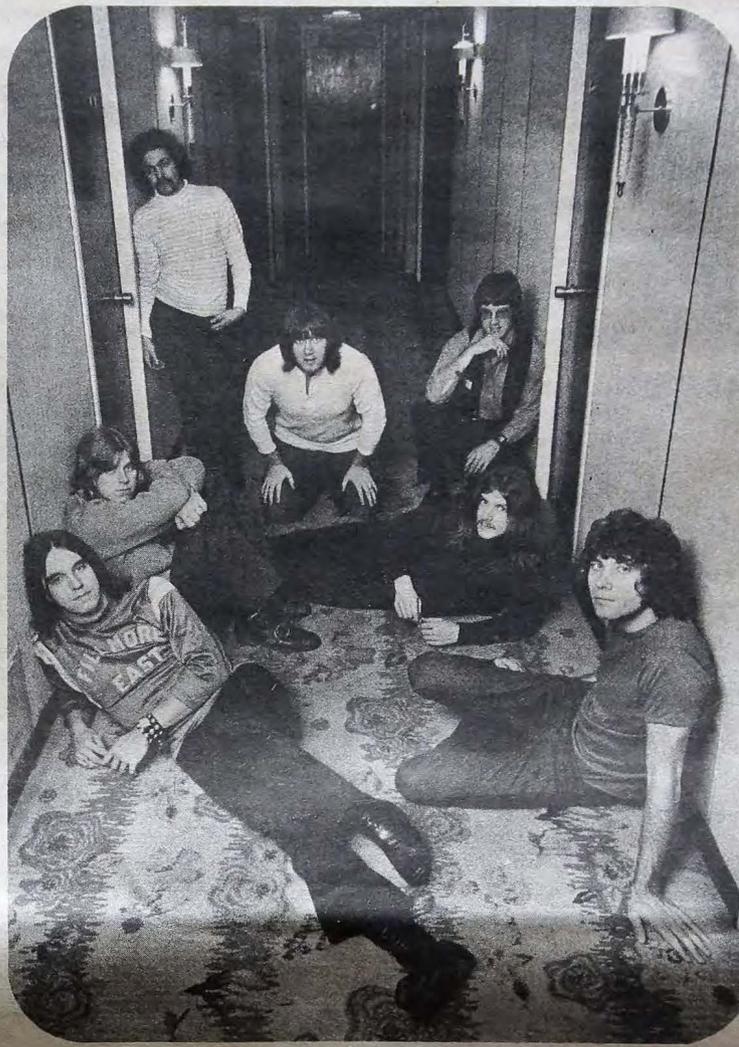
"I was talking to Al Kooper last night, he dropped in at the Whiskey as he's in town for talks about a film that he wants to score. We chatted for some time and I know he's terribly excited about doing it."

"We've been getting busier and busier, originally January and February were going to be pretty much off with the exception of the release of the new album. But from about the second week of February we'll be starting a month of one nighters."

"I think we'll be coming back to England in the summer. We were talking about it last night, we dug being in Europe so much, London especially."

"There's a number on the new album that I'd like everybody there to listen to. It's called 'Better And Through' and it's more than an anti-war song. It has a lot to do with the thinking that's going on in the States. I hope people listen to it and understand it, it's a very important song to us."

ROYSTON ELDRIDGE



STARR: discotheque standards

Edwin's here—for the fourteenth time!

CHARLES HATCHER, a singer out of Cleveland, Ohio, is perhaps the most frequent Motown visitor to Britain. As Edwin Starr he has recorded slices of Detroit soul that have become discotheque standards to bring him here on a grand total of fourteen tours.

his latest album with Motown newcomer Blinky.

"Blinky has only been with Motown for just over a year," he explained. "She comes from California and is the daughter of a minister which explains that gospel sound she has. It was a sound that we tried for on the album, a more earthy sound than Marvin Gaye and Tammi Terrell."

"She was discovered by the Temptations and is currently working with Sammy Davis. He was recording in one studio in LA and heard her in another. She's now touring with him."

Single

"They were going to release one of the album tracks as a single and we'll probably record some more together but it'll never be a pairing as a permanent duo because we're two individuals with

our individual careers to consider."

Starr's willingness to use material other than his own hits and the usual Motown standards can be judged by what he will be doing on this tour, although he has left his six piece backing band Starrs Incorporated back in the States. He started rehearsals with British group Pavement on his arrival and promises some different things.

Bluebeat

"I think people will be surprised by what we will be doing on this British tour. We'll be including some Blood, Sweat and Tears numbers like 'You've Made Me So Very Happy,' which Blinky and I did on the album, and perhaps 'Spinning Wheel'."

"As well as some of my numbers we'll also be doing some bluebeat, as you would call it, and some new arrangements of things like Otis' 'Try A Little Tenderness.' I think the show is going to be well rounded."

Starr started his recording career with the Detroit Golden World subsidiary Ric Tic, the label that gave him his first hit "OO Soul." He joined Motown when Berry Gordy's company took over Golden World.

Motown

"I was on tour here at the time when Motown bought Golden World. When I got back to the States I found I was a Motown artist."

"Stop Her On Sight" was recorded when Edwin was still with Golden World. It hit in 1967 and when Polydor re-issued it two years later, it brought him back to the charts."

"That's one of the most requested numbers I have wherever I'm playing. If it was released this year it would do the same," said Starr with hopes that his latest composition "Time" will repeat the trick. — ROYSTON ELDRIDGE.

QUEEN ELIZABETH HALL

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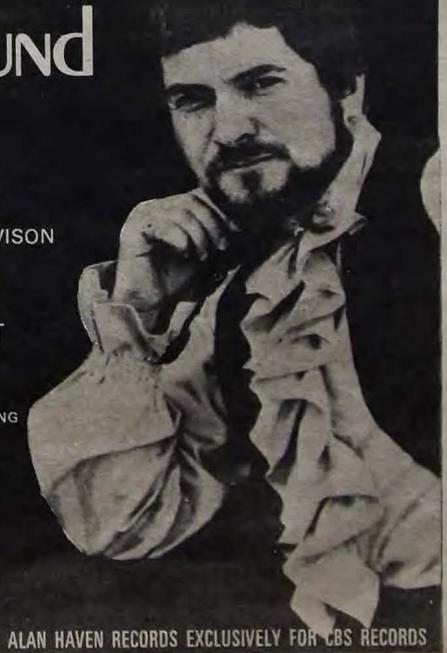
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SHOWBIZ loves farewells and emotion was oozing from every champagne bucket when Diana Ross and the Supremes played their last date together at the Frontier Hotel, Las Vegas.

An emotional farewell from Diana in Vegas

girls looking beautiful in brocade and pearl dresses." Motown's Berry Gordy had bought up all the front tables for friends of the girls and the finale of the whole tear-jerking evening had Diana out in the audience sharing the microphone on "Let

The Sunshine In" with such illustrious guests as Smokey Robinson, Marvin Gaye, Lou Rawls and Steve Allen. Diana has, of course, already got her solo career under way. With Tammi Terrell joining up with Mary Wilson and Cindy Birdsong it doesn't look as though Motown is going to let the Supremes just fade away.

Roland Kirk sitting in with the Keith Tippett Group... Steamhammer had £4,000 worth of Elgen and Orange equipment stolen from their van in London's Queensgate. Offering cash reward for recovery.

Apple giving away watches with apple faces at Midem in Cannes last week... Bob Thiele raving about singer Leon Thomas... journalists had a whip round to pay for deejay Ed Stewart's omelette. National pressman asked Tito Burns in Cannes bar for "a tune on your old accordion".

Wonder how much equipment Orange sell in Eire?... Sam and Dave-Joe Tex package makes Delaney and Bonnie look as soulful as Pearl Carr and Teddy Johnson... Sam, of Sam and Dave, hauled bodily into the balcony at Croydon. Earlier he joined hundreds of idiot dancers in the aisles.

New Simon and Garfunkel LP expected out in States any time now. Art Garfunkel's movie debut in Catch 22 expected on your screens late this summer.

Sly and the Family Stone formed their own label, Stone Flower, to be distributed by Atlantic... Seen at Jack Bruce Lyceum show were Steve Winwood, Paul Jones, Rick Grech, Jeff Beck, Noel Redding, Jimmy Page and many more.

Jews harp man Harvey Matusow wrote to jazz fan Prince Novodom Sihanouk of Siam asking for the Thai version of the harp. The Prince sent eleven of the bamboo instruments... Julie Driscoll cheer-leading at the Ritchie Havens concert.

American colleges give grants to students to come to London to research for thesis on the history of British pop music... George Fame, holidaying in Austria, met up with John Mayall. Don't buy your girl an American trouser suit — one yank and they're off.

It's been three years since a soul tour of such importance has been to Britain. Then, in the spring of 1967, it was Otis Redding who headed the Star Volt revue with Sam and Dave, Eddie Floyd, Arthur Conley and Booker T and the MG's. Redding, sadly, has gone. And it is a shame that Booker T and his Memphis group weren't on this tour. For how Alabama singer-guitarist Clarence Carter and Redding protégé Conley missed the backing of a band who know how to punch out brass riffs with drive and enthusiasm over the necessary heavy bass lines. Sweetwater Canal, who backed them, were technically proficient but they lacked conviction and made it sound watery and weak-kneed.

Carter stuck to proven material. "Too Weak To Fight", "Snatching It Back", "At The Dark End Of The Street" and his million selling "Slip Away". He could be brilliant but he needs his own band.

Arthur, predictably, included songs made famous by Otis and Sam Cooke. Opening with "Respect", he performed the beautiful "I've Been Loving You Too Long" well; his own hits "Funky Street" and "Sweet Sweet Music" were good but here again the band lost him in places.

Joe Tex, in his first British concert, was an undoubted success. A tremendous showman, he served a tour on his own. His band swung from the opening strains of "Get Back" through an excellent act. Tex has a fine voice, which came over best on his own hit "Show Me" and, strangely, the Supremes' "Someday We'll Be Together". His choice of material could be bettered. If, for one, would like to have heard more of his own hits like "Skinny Legs And All" and "Hold What You've Got".

Finally came one of the most exciting sounds in soul. The Sam and Dave band was one of the best things ever to walk on the Albert Hall stage. And what a sound from two drums, five saxes, two guitars, three trumpets, an organ and two trombones!

Sam and Dave had to pull out all the stops to outblow Joe Tex. They did it with "I Take What I Want", "Hold On I'm Coming", "Soul Man" and, "If It Ain't for Me, Their Tour is for Me". The force "When Something is Wrong With My Baby".

All the soul and Sam and Dave are the greatest when it comes to matching the audience's needs. A breathtaking version of "Soul Sister Brown Sugar" was the last encore to what had proved to be one of the greatest soul shows ever to be seen in Britain. — ROYSTON ELDRIDGE.

RICHELIE HAVENS

CHARISMA: a rare kind of animal magnetism, frequently wrongly attributed to popular artists who don't possess it. One who undoubtedly can lay claim to that quality however is Richie Havens, the black American singer and guitarist who gave a magnificent concert at the Albert Hall last Friday.

A tall man with a strong, kind face and a quietly commanding manner, Havens is blessed with the ability to create an atmosphere in which the audience is totally receptive to his personality. Between Friday, he likes to talk to the audience, using a very far-out stream of consciousness technique, shaking his head and murmuring "Whew!" and "Heavy!" when some unusual thing occurs to him.

But it's the music that counts, and that is warm, open, and beautiful. He's best on his own songs, and he sang plenty of them at the Albert Hall. They range from the pensive resignation of the one that begins "I get too low for no reason" to the urgent revivalist fire which sparks his adoption of the spiritual "Sometimes I Feel Like A Motherless Child".

Havens' dark, firm voice occasionally coarsens round the edges in moments of emotion and his hard-strummed guitar is brilliantly complemented by the tricky, melodic trills of second guitarist Paul Williams, which are that much more effective for being played on an acoustic instrument. Bassist Cyndine provides a neat and suitably unobtrusive pulse, which is embroidered by the clipped hand-drumming of Joe Price.

Ritchie Havens is a whole new feeling, and to experience him is to experience his compassion, and all the higher emotions.



RICHELIE HAVENS: to experience him is to experience humanity

Caught In The Act

the audience, and Stevens should be commended for it.— RICHARD WILLIAMS.

MILLICENT

It was Millicent Martin's sense of the ridiculous that made her debut at London's Talk Of The Town on Monday such an amusing experience. High spot of her melange of singing, dancing and comedy was her hilarious routine on "New Fangled Fango", in which the male dance team accompanying Miss Martin played a predominant part. Obviously, painstaking rehearsal had been spent on this and the other routines. The outcome was totally rewarding and exquisitely funny. A special word too for the Bert Rhodes Orchestra, which maintained a polished, professional standard throughout.—LAURIE HENSHAW.

LANCHESTER

EFFICIENT organisation and the highest degree of enthusiasm by artists and audience made the opening night of the 1970 Lanchester Arts Festival a surefire winner.

It was all a little predictable on Friday but the Priory Street Blues concert did far from suffer as a result. The main hall was bulging with a thousand people, and the organisation was such that the show kept to a pretty strict schedule.

In the end it got rather out of hand, for Duster Bennett (who topped the bill over Chicken Shack) was kept on until well after one o'clock by public acclaim. With Stan Webb, Dave Kelly, Jo-Ann and others swinging along in support, Duster, who was already spent after a typically aggressive set, kept the audience "Bright Lights Big City." Hi Heel Sneakers and Fresh Country Jam were declining further offers.

The new style Mike Cooper, carrying two Mike Kite guitars and a big Gibson to suggest that solo acoustic art-

ists will soon need roadies, was given a good reception for driving, poignant, numbers, like "Turtle Blues" and "Keep Looking Back".

Jo-Ann and Dave Kelly were also in exuberant mood, sharing powerful vocals and incisive bottleneck with pianist Bob Hall swinging along in support. I am of the opinion that Jo-Ann works better with Dave and Bob Hall than with the host of other blues associates.

Mike Cooper began his second set with Bill Boazman in support on "Your Lovely Ways" and "Journey To The East" from his forthcoming album, which was the highlight. Stan Webb maintained the trend of one hundred per cent endeavour. The Shack were active throughout their set. An exciting drum solo from Dave Bidwell opened the way for a typical crescendo as Chicken Shack gave their all on the rock standard "I'll Be Me."

Duster Bennett discovered that it wasn't all down to speed and aggression. His slower numbers like "Honest" and "D" were equally as popular. But the hectic "Just Like A Fish" and "Just Like I Treat You" were really typical of the evening.—JEREMY GILBERT.

The New Jazz Orchestra is an unequalled success. Making their debut at the Lanchester Arts Festival on Saturday, they kept a very young audience intensely interested and attentive through two sets. Individual talents in the NJO run high and a good example is drummer Jon Hise-man who swung beautifully through every number giving one of the most tasteful displays in drumming and stamping his style memorably on every thing.

Individual talents in the NJO run high and a good example is drummer Jon Hise-man who swung beautifully through every number giving one of the most tasteful displays in drumming and stamping his style memorably on every thing.

As the NJO includes half of Colosseum this must have added

to the strains of the performance, not that this was at all noticeable among the musicians. Colosseum's set at Lanchester on Saturday was given what must have been one of the best receptions of the Festival so far.

Immediately following the New Jazz Orchestra with Jon Hise-man, Tony Reeves and Dick Heckstall-Smith still on stage, they were joined by the remainder of Colosseum, Dave Clempson on guitar and organist and vibist Dave Greenslade. They had the audience completely on their side from the very first bar.

The highlight of the set was an exuberant mood, sharing in three sections. Here, as in "Butties Blues" Colosseum were augmented to commensurate the terrific impact this had on the audience was beyond question.

Jack Bruce and his Friends—Mike Mandel, Mitch Mitchell and Larry Coryell, failed to get through, to a certain extent, to a huge audience full of anticipation at the Lanchester Arts Festival on Saturday.

It must be said immediately that the quality of the music was impeccable but was greatly marred by poor amplification and sound balance. The audience wanted to commensurate the impact wasn't sufficient to induce any great excitement. However, their second appearance at the Lyceum Ballroom on Sunday evening was a different kettle of fish.

Sound balances still could have been better but the quartet were cheered and clapped all through their hour and a half set.

The programme opened with "Going To A Party" from Jack's "Songs For A Tailor" album which highlighted the amazing Bruce voice. Following this a selection of songs from the album were beautifully played. Mike Mandel is a most tasteful organist but his parts were barely audible at times. The same problem affected extraordinary Larry Coryell. It was a great pity that ears had to be strained to hear his playing, especially in the more complicated passages with Mike Mandel.—RAYMOND TELFORD.

THE Gremlin stepped in on the third day of the Lanchester Arts Festival at Coventry on Sunday (January 25). The result was a late start and no second set from the Principal Edwards Magic Theatre.

Fortunately the story reading of Ivor Cutler and off beat musician antics of Ron Geesin had put the audience in good humour, otherwise they might have become impatient waiting for the group to overcome their technical problems.

It needed only a minute or so of Principal Edwards' opening piece "Sacrifice," producing uncanny effects with a strobe light, to show why the group putting so much into its performance can well do without snags with equipment.



SAM AND DAVE: idiot dancers in the aisle

BARRY RYAN



MAGICAL SPIEL

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jazz scene

THE RECENT announcement that bassist / composer Graham Collier was reforming his sextet to 'enable some flexibility in instrumentation and personnel' was a little premature.

In fact Graham's plans, up until a week ago, were to form a new band for a short while, break it up after a few months, and reform. This, he believed, would give him more time for the important task of composing, which the chore of bandleading has forced him to neglect somewhat over much of the past year.

Contrast

But having formed the new band, Graham is so enthusiastic about it that he plans to keep it together on a full-time basis, working in virtually the same manner that he did with his former septets and sextets.

The only holdover from the former bands, except Graham himself, is trumpeter and flugelhornist Harry Beckett, who has been with Graham almost since the formation of the original septet nearly six years ago, and the band will now be known as Graham Collier Music. Featuring Harold Beckett.

"More people know about Harry now," says Graham, "but he's still not as well-known as he should be. He's been around for so many years, playing so well, that it's hard to credit it."

"Harry will be in the band at every gig, so I'm putting his name in the title of the band to try and get him known a bit better. And of course there are already people who really dig his playing, so they may come and see us on the strength of his name."

"He's really enthusiastic about the new band, because all the other guys are so keen to get on with it."

The rest of the sextet includes Alan Wakeman



COLLIER: interest in film scores

The band v composing

and Bob Sydor on tenors, John Taylor on piano, and drummer Chick Webb.

Wakeman is a strong young player who has already led his own band, using two trombones and two basses, on various gigs, but Sydor is more of an

unknown quantity. "He's been in Bill Ashton's orchestra for some time, and he's always been a fine technician," comments Graham. "Bob is a rather more conventional player than Alan or Harry, and so he'll provide some

contrast in the front line." Sydor, in fact, played next to Stan Sulzmann, a recent member of the Collier Sextet, in Ashton's Youth Jazz Orchestra. Of Webb, Collier, says: "He's potentially a very fine drummer. He was recommended to me, and I took him along to the first rehearsal. He fitted so well that I asked him to join there and then."

The new band will feature Graham's latest extended composition, "Songs For My Father," which consists of ten musically connected pieces, the order of which is determined during the playing. It's constructed so that the players, as a unit, have options on which thematic direction they'll take, the lead usually being given by the rhythm section.

Parts of the work will be recorded for transmission on the BBC's Music Programme, and "Songs For My Father" will comprise one side of Graham's next Fontana album, which is being recorded in late February.

The second side will probably use the sextet plus Lynn Dobson and Alan Skidmore (tenors), Derek Wadsworth (trombone) and Philip Lee (guitar). Lee was at one time a regular member of the old septet and, says Graham: "I like to use him when I can." Skidmore depped on a radio jazz club broadcast recently, and this augmentation is in line with Graham's new flexible policy.

Clash

Now that we're called simply Graham—Collier Music I can turn up with ten people—if the bread warrants it—or five or even four, and nobody can complain."

Other projects lined up for Graham and the band include the premiere of a new piece titled "Smoke Blackened Walls And Curlews," commissioned by the Bradford Arts Festival.

It was financed by a local textile firm called Pearson and Foster, a move which Graham greets with strong approval: "It's good to see local businesses putting money into the arts like that." The piece will be played for the first time at the festival on February 25.

There is talk of the band going to Belgium and Scandinavia sometime this year, and Graham's music will be heard in documentary about the building and maiden voyage of the QE2, which will be shown as a half-hour feature in cinemas all over the world in the near future.

Graham's main problem in the past, and the one which caused him to break up the last band, has always been that his musicians have been working with other bands at the same time, leading to a clash of interests.

"At the moment most of the better-known musicians are very busy," he says, "which makes it difficult for band leaders like me. There are too many bands for the number of musicians who are being used."

"But, thank goodness, there are also quite a few younger guys who haven't got caught up in that scene yet."

One thing which interests Graham is the possibility of writing the score for a full-length feature film. "I'd really like to do that," he says, "providing that my music would fit the film. The trouble is that it's so lucrative that it would be tempting to do it, even if the film were unsuitable."

RICHARD WILLIAMS

Haden presents a song for Ché

AS WE go into the Seventies, America is still hard on acting as the world's police-force and oppressing the underprivileged at home and abroad. If the morbid committal of the bureaucracy disturbs us here, then how much more are the American people sickened? And how often do they impatiently ask themselves: "But what can I possibly do?"

The answer, my friends, is not blowing in the wind, but in your own words and deeds. Take Charlie Haden. You know him as the bassist with Ornette Coleman, but when ABC/Impulse brought out his "Liberation Music Orchestra" recently, the theme of the album came as no surprise to his associates who know Haden as an untiring fighter for freedom.

Although liberation may, and probably will, come about through bloody revolution, Haden believes that his uniquely committed music can make a contribution towards breaking some links in the chains of oppression. Not only has he conceived an artistic masterpiece and organised some of the finest contemporary musicians to play and score it, he has produced a moving and powerful testament to integrity which should be heard by everyone who cares about the future.

Haden conceived the idea for his unusual album several years ago when he heard songs from the Spanish Civil War. Four of these appear on Side One, the arrangements are based on those used in the film, "Mourir à Madrid". These were written, as were most of the charts, by the prodigious Carla Bley. "Carla shared my feelings politically," Charlie related in a recent letter. "As you know, I have never studied music and it would have taken me months to write arrangements for all the songs. Carla was the first person to come into my mind."

Emotion

The album's second side includes an original by Miss Bley and some of her fascinating piano on the previously unrecorded Ornette Coleman piece, "War Orphans." It commences, though, with Haden's own singing bass lines on his "Song For Ché." This memorial to the late Cuban revolutionary is an unforgettable combination of Spanish melancholy and revolutionary fervour, but it is the bassist's portrayal of the animal-like atmosphere at the 1968 Democratic National Convention that is the most moving track on the whole album.

By dividing the orchestra into two sections he recreates the moment when the anti-War sympathisers burst into a spontaneous "We Shall Overcome" and the massed bands and police whistles were powerless to stop their triumphal cries.

The almost straight theme rendition played with deep emotion by the ubiquitous trombonist Roswell Rudd says it all. "I want all good people all over the world to hear this record," Haden says. "Some of the others should hear it, too; I have seldom become so involved in a piece of music."

Apart from Rudd and Miss Bley those taking part in the recording are Don Cherry, Gato Barbieri, Sam Brown, Perry Robinson, Mike Mantler, Dewey Redman, Andrew Cyrille, Paul Motian, Bob Northern and Howard Johnson. "They all were in very close agreement with the dedication for political change theme of the album," said Charlie.



HADEN: effective protest against injustice

Not so the record companies, however. "Revolutionary art, if it is true, cannot be connected with the establishment in any way," declared the bassist. "I had to compromise in this case because small outlay record labels don't have good distribution, so I had to go to a big record label. Several turned me down as soon as I mentioned Ché's name and the Democratic Convention."

These twin red flags continued to provoke bull-like behaviour at Impulse even when they had finally agreed to produce the album. One of the executives wanted to change the record's title and liner notes and Haden had to travel to Los Angeles to make sure that nothing was altered.

As yet he has experienced no political repercussions as a result of making known his militant stand, yet he is far from optimistic. "I expect something soon," he says warily. "I have been going on radio station interviews in New York and L.A. saying much stronger things than I wrote in the notes. If I'd said these things on the album it would never have been released."

In spite of the fact that Haden is unknown as a bandleader, it takes little reading between the lines to figure out why Impulse has taken no trouble to promote his album. To date the company has not taken a single advert for Haden's work and as a result the bassist is doing his own promotion, both in the cause of album sales and the cause of peace.

These two causes are, in fact, one and the same, for the more sales he achieves, the more time Haden can devote to putting over his message of Liberation. He has plans to record music associated with the Black Panthers, the student uprising in France and so on. "From now on," he declared, "Every album, every concert, every note, every breath will be devoted to ending racism, poverty and exploitation in America."

Free

Although the music on the album is fairly formal in conception and delivery, Haden stresses that as far as he is concerned it is "totally free" record. "There is no label like jazz or avant-garde for this music, it is simply creative music. All music, if it is true and it comes from a life's dedication, is without label or title."

With his "Liberation Music Orchestra," Charlie Haden is making an effective protest against injustice, a blow for sanity, a plea for freedom. Anyone who cares about the future of the world should buy this record and listen—it's that important.

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THINK OF Jethro Tull and the chances are that your thoughts will jump to a flute, a chequered overcoat and a pair of knee-length boots. Ian Anderson is such a showman that it is only natural that he should dominate the image of the group. But it is unfair that the remainder of Jethro Tull—Martin Barre, Clive Bunker and Glenn Cornick—all fine musicians, should be looked on more or less as Anderson's backing group.



JETHRO TULL: on stage Ian cracks all the jokes

On stage it is Ian Anderson who cracks all the jokes and does the talking, but last week guitarist Martin Barre talked in his manager's office about his place in the group.

Because of his overpowering stage personality it's easy to assume Ian has great influence on the other three offstage.

"It's laughable to think of Ian in that way," says Martin. "We are all individualists and he does not influence the group."

Moles

"Interviews can be very misleading. When you're actually talking to someone, you can tell exactly what they mean just by looking into their eyes. But when you see the same thing printed in a newspaper people get the wrong picture. Because of this it's very easy for the public to get hard formed opinions."

"This is something we want to change so that it becomes four people playing as a group." Because the Tull have had huge chart successes both here and in America cries of "they've sold out" are something only to be expected from

Jethro is a four man band

the moles of the underground who are instantly blinded by the limelight when one of "their" groups achieve success and recognition.

"I don't think we've sold out at all," says Martin. "It just so happens we get a sound which people like although I sometimes worry about what people think of us in case they think we're a joke teeny-bopper group."

Before joining Jethro Tull it's not generally known that Martin once earned a living from playing saxophone in a Birmingham soul band.

"We used to go on the road for £20 a night and play the usual soul and pop things," he

says. "Before I joined Jethro Tull, I was earning practically nothing."

The new double A sided Tull single, "The Witch's Promise"/"Teacher," will almost certainly be another success.

"It's the first single we've done that I've actually liked. It's more spontaneous than the others and we get a really live sound. I never play any of our previous singles but I will play this one."

"We're all getting more used to recording now. The new LP is half completed but there's always a tenseness when you're recording wondering if things are going to turn out all right."

Jethro Tull now rank in

America as equal crowd pullers with the Stones and Led Zepplin. How did Martin find America?

"America really affects you in many ways and of course it all affects your playing. On the last tour there were three or four gigs where we played badly so we sat back and discussed the act. We have a long way to go musically although the next LP is much better in this respect."

"People have said at times that we play really well even when we felt ourselves we were approaching a stalemate. Our music must be developed to a point where it becomes entirely our own. Groups like Blood Sweat and Tears and Led Zepplin have their own music sown up. No one can play it better than them, so it becomes exclusively theirs."

"At the moment Jethro Tull fit in the middle. We play some heavy numbers and then do something like "Bourree" which in comparison is very soft so we want to find our own level and take it to its ultimate end."

Martin's musical tastes cover a wide field. "I could never listen to a lot of jazz or blues for example. I listen to a lot of classical music and I find a lot of influences there, in fact I want to get more involved in classical music generally."

The state of pop radio in Britain comes in for a lot of criticism from Martin.

"Radio 1 and the majority of top ten records make me want to spew up," he says. "The top twenty will never influence us. I wouldn't care if the new single didn't make it but I realise that the charts are an important part of the music scene."

"I must have been what you'd call a teenybopper a few years ago because I listened to all the records on the radio. If I'd never done that I would never have heard of the Beatles, who were really the first progressive group."

For the future Martin says he wants to keep on improving as a musician. "I've always wanted to be a good musician and nothing else."

RAYMOND TELFORD

IT IS always rewarding for a British artist to strike a first chart success on home territory, particularly after winning so much acclaim in Europe and Scandinavia.

And yet for whistling Roger Whittaker, "Leavin' Durham Town" represents far more than a successful pop exploit which is gently pressuring its way up the chart. It is more of a self-justifying song, which seems to efface Roger's previous adventures as well as any premonitions he may have had about making the grade in Britain.

He is currently doing cabaret at the Savoy, and while in London this week he revealed sufficient plans and creative ideas to suggest that he won't be just another ephemeral success.

The song was written in about ten minutes flat in Spring last year, while I was waiting to appear on the Michael Aspel Show. I didn't think any more about it at the time, and I was in Helsinki when EMI realised its potential as a hit single as well as an album track," Roger explained.

"I didn't react to their decision at all," he admitted. "I'm no judge of a hit record, and prefer to leave it to the professionals. I wrote this and one other song at the last minute, and they're my only two compositions on the album. But I prefer to do my own songs as it's morally better to do something original. In this case, the tune fits the lyric, the lyric is a strong one, and they both suit me. I think that's why "Durham Town" became a hit."

"I still sing a lot of folk music and play twelve string guitar. I started off in North East England, and I love the mining songs that come from there. Of course I do the folksy kind of thing, but people know I am not on the pure folk; but I think they appreciate reality rather than anything else."

Roger (no longer Rog because everyone pronounced it wrongly) will soon be back in the studios again—to record an album written entirely by himself. In February a follow up single will be issued probably called "New World in the Morning" in a bid to improve on the current hit, which has already sold over 150,000 copies.

"It's so exciting, because it's the first time the English have accepted anything I've ever done. It's taken off in France, Holland, Belgium and



WHITTAKER acclaim in Europe

ROGER AND THE TEN MINUTE HIT

Germany, and is to be released in America. But this is my country, and it means everything to me to have this hit."

"The Savoy is the first big London cabaret spot. I've done, and now, of course, I'd like to play Talk Of The Town."

Roger is very enthusiastic about a show which he is preparing called Walls. He explained: "It's a story about a group of people who discover that they are entirely without prejudice of any kind. The walls are built in the mind of a child by the parents, but by some freak all these people are entirely without any sort of inherited prejudices."

"Creatively, I'm really going through one of my most exciting periods."

Roger illustrated some of the themes that run through Walls, and the show appears to be a sensible, carefully considered creation, with some unusual and somewhat provoking songs.

"I find I can write much better in some countries than others," Roger explained. "I'm really at home in Finland and Scandinavia, and I find I can always write much better when I'm alone."

Roger Whittaker will be appearing with Kenneth Williams and Engelbert Humperdinck on television before leaving England at the end of the month. — JEREMY GILBERT

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RON CAINES: kind of humorous bitterness

No sour grapes from East of Eden

RON CAINES speaking "If they offered me a scholarship to Berklee School of Music, I wouldn't take it. I'd do a course at Harvard Business College instead."

Saxophonist with East of Eden, Ron continued: "It's like all these bands who go and live in Berkshire cottages to get it together. I'd do that, but it wouldn't be the music I'd get together — it'd be business."

Caines and his front-line partner Dave Arbus (violin and sax) speak with a kind of humorous bitterness of their struggle for recognition over the past two years.

"You know that we've played a storm in several places in this country and had no publicity for it," said Dave. "We've had three thousand people on their feet and yelling for more, but it never seemed to do us any good, because we didn't have the machinery of big agents and publicists behind us."

"It's different on the Continent, where one successful appearance can make you. We played at the Actual Festival in Belgium, and our success got us the Olympia gig in Paris recently."

"The public really seems to think that the scene is much better now, and freer of hype. But it's quite the opposite — the underground, so-called, is just as much emphasis on who you know rather than what you know."

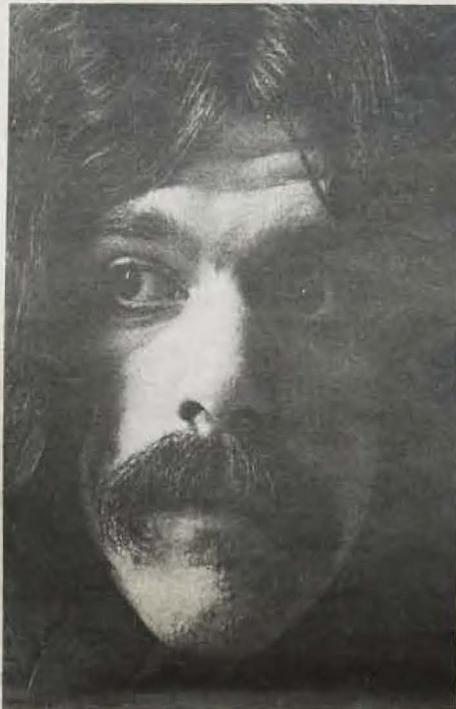
Ron: "That's right... maybe we've gone somewhere where we've never been before, and only a few people have turned up because we haven't had a big name. Those people have raved about us, and so has the promoter, but at the end of the week he'll look at his takings and see he's made a loss on us, so he won't book us back. That's the way it works if you haven't got a publicity machine behind you."

Now, on the eve of the release of their second album (titled "SNAP"), they have gained a new drummer, Jeff Allen from Doctor K's Blues Band in place of the talented Geoff Britten, and the rest of the personnel comprises the helmeted Geoff Nicholson on guitar and vocals and Andy Sneddon on bass.

Dave and Ron talked a lot about the business scene, but what about the music?

"That speaks for itself. We don't really need to talk about it," they said. It does, and they don't, as you'll realise when you hear it. — R.W.

FACE TO FACE



ROY: "The split was inevitable"



CARL: "I'm Carl Wayne's biggest fan"

BOB DAWBARN TALKING TO ROY WOOD AND CARL WAYNE

"WE HAD four good years, but a cancer developed in the Move in that we wouldn't admit to outright commercialism. We made good commercial records but pretended we were really something we were not."

That was Carl Wayne talking about his decision to leave the Move. And, in a way, he put his finger on the symptoms of restlessness afflicting so many groups at the moment.

It's the dilemma of pop in 1970. On the one hand are those who basically are entertainers and to whom an audience shouting for more is their raison d'être. On the other side are the musicians who feel they have it in them to produce music of lasting value and to whom entertainment and commercial have become dirty words.

In the case of the Move there was undoubtedly also the problem of the widely differing personalities of Carl, the singer and front-man, and Roy Wood whose writing gave the group its sound and direction. I happen to very much like both the extrovert Carl and introvert Roy, but marvel that they stopped together so long.

This week I talked to both separately, on the split and their futures.

"The split was inevitable," agreed Roy. "We wish Charlie the best of luck, but I think we are all glad it has happened. It means we no longer have to hang on to the commercial pop bag."

Roy is somewhat secretive about his eventual plans which involve, apparently, something new in touring line-ups. For the time being, after Carl finally leaves in April, the Move will carry on as a trio.

"I don't think groups will last much longer anyway," Roy told me. "I think we shall all veer off into a different form of music. Sooner or later the Move will split up as a group and we already have ideas for

the something else that will come along but I can't be explicit because of contractual problems."

"The stuff I am writing now is not really group material at all, so for the moment I shall be using up old songs which have been stocked on the shelf and which we never got the chance to use. We shall be recording a new single next week, more of a rock and roll based, thing than we have done in the past."

"We have a lot of things up our sleeves which haven't really been done before. Also, as a trio, we want to do more college dates and play heavier things. Carl's main love was cabaret which, for me, was only a way of earning money."

Over to Carl: "It's just not true that I'm going to do cabaret. What I hope to do is follow the lines of Joe Cocker — get out a single and an LP and then do a long trip to the States."

"I must admit that I have been a bit frustrated, recently. The unfortunate thing with the Move was that Roy was the songwriter and yet the least leader-like member of the group. This meant I had to be the leader and the two different characters were going against each other all the time."

"I've been singing for 12 years now and I know my capabilities and they are so different from what I was doing with the Move. I'm an emotional sort of person

and I love everything that has emotion — Jim Webb songs or soul-type things."

"I shall be using piano, organ, electric and acoustic guitar, bass guitar and drums. I know the guys I want and they are all Birmingham people. One thing is certain, I'd never join a group with a fourth or fifth share again because that is almost a state of matrimony — you have to work so hard at it to keep it together, and that means compromise."

"I know what I can do and I have to prove it to other people now. Whether I'm a commercial success is, in a way, immaterial. I want to get my point over to the listening public. And I hope they like it."

"I want to ask everybody to forget the past. I'd like them to remember that the Move made six records, but not to pre-judge me."

"Basically, I'm Carl Wayne's biggest fan and I am my own driving force so it's up to me to prove what I can do. I'm going into the studio in a couple of weeks to do two tracks. "If the record is a success I don't want to be pushed out and sold. I'd love to be in a position where people are asking for me."

"Really, I'm quite sad that the Wood-Wayne partnership has finally broken up because, despite the differences, we were an inspiration to each other and Roy has a lot of talent."



Chrysalis

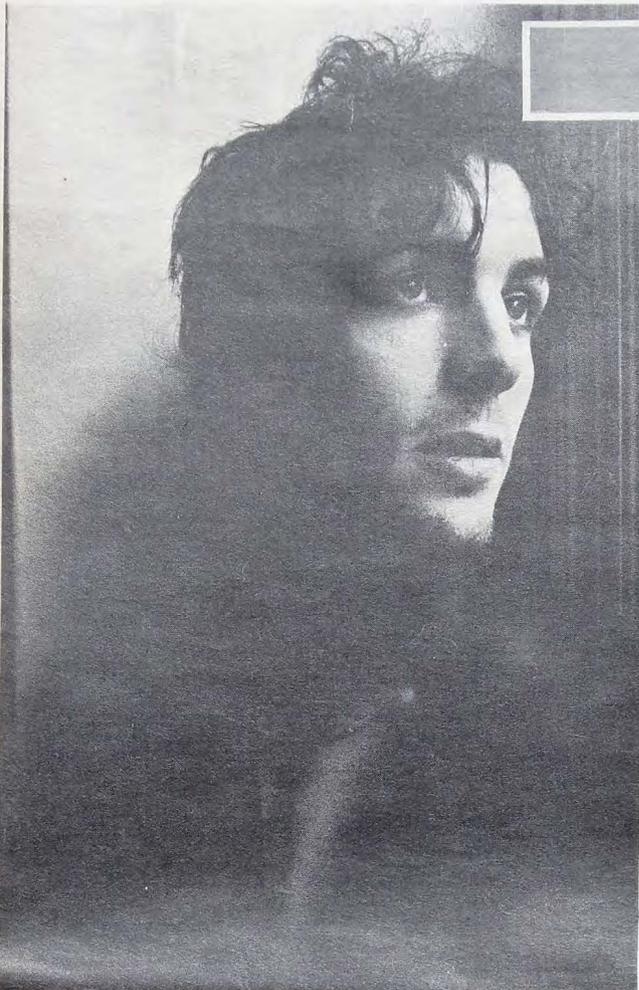
PRESENTS

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interview by Chris Welch



SYD BARRETT is a happy, creative if somewhat confused young man, who gave the Pink Floyd hits and headaches when still in the group of his own creation, and after many months of slightly mysterious obscurity has returned with an extraordinary solo album of odd, eccentric songs.

Looking like a younger edition of Patrick Moore, Britain's secret weapon in the space race, Syd has gaunt good looks and the same gentle humour common to his old compatriots.

Roger Waters and Dave Gilmour of the Floyd have been helping to reintroduce Syd to the pop world and produced "The Madcap Laughs," an LP rich in "Octopus" type songs which particular track has been released as a single.

In fact many friends have been anxious to help Barrett who seemed to succumb to the pressures of pop success in more drastic fashion than most.

He wrote "See Emily Play" and "Arnold Layne" which were milestones in group history. They symbolised the breakthrough in '67 of the kind of progressive groups called "underground," when the phrase had some meaning.

He has a song writing talent that should not be wasted and a most original lyrical concept.

When the Floyd first emerged from UFO and became guests of Top Of The Pops it swiftly became apparent to interviewers earnestly seeking to communicate with their leader that Sydney was not entirely together.

This confusion lead him to

Confusion and Mr Barrett

part from the group nearly two years ago. How is he today? Is he ready to embark on a solo career with all the worries and responsibilities of touring, making appearances and coping with the press?

He seemed happy enough to talk this week, and while it was easy enough to detect a mood of mild elation and surprise at the interest being shown in him, it was not always so easy to understand his erratic train of thought.

Single

But he was eager to be helpful and I suspect only as confused as he wanted to be.

How well was the single doing? I inquired through the clouds of cigarette smoke we blew at each other in his manager's office.

"I haven't noticed," said Syd pondering but not wholly disturbed. "I don't think it was necessarily a good idea to do a single, but it was done. It's a track off the album. I've spent a long time doing it—since I left the group. But it was done at a reasonable pace."

"Yes, my time has been

fairly well spent since leaving. I haven't had a particularly hard time and I was okay for money. I've heard of a few plans for me to do some appearances but there is nothing positive enough to talk about. There are vague ideas about a group as well.

"I've just spent my time writing fairly regularly. I've certainly not been bored and there are still a lot of things to do. When I was with the Floyd the form of the music played on stage was mainly governed by the records. Now I seem to have got back to my previous state of mind. With the volume used, they inclined to push me a little."

"Yes there were hang-ups when I was with them, although it was not due to the travelling or anything, which you just put in the category of being a regular activity in that kind of job."

Does Syd like the music industry?

"It's beautiful here. I never go anywhere else. Top Of The Pops is all right! You meet interesting people and there are always people around I know and are prepared to like me. That's very nice."

"There's no gloom or depression for me. It's been

very exciting, especially when I went to America for two weeks before the split up. Then we came back and played at the Albert Hall and it was very much a crescendo and I felt very good. I miss playing to audiences although I haven't missed it so much recently."

Was Syd satisfied with the LP?

"Well — no, I always find recording difficult. I can only think in terms of, well I'm pleased with forty minutes of sound, but I can't in terms of the pop industry. It's only a beginning — I've written a lot more stuff."

Syd occasionally laughed, seemed agitated or trailed away into silence during our conversation. Anything that seemed uninteresting or irrelevant merely provoked strained and disordered replies.

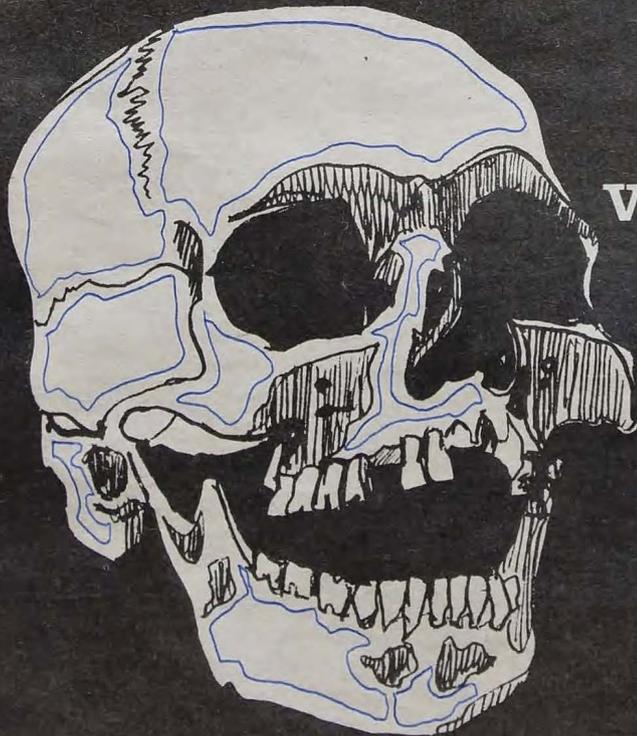
A reference to the unusual phrasing and choppy lyrics of "Octopus" drew a smile.

"Octopus" is a particular example of recording being discussed as something exceptional because it takes an unusual metre. I don't read much, but I think I picked up Shakespeare as a book that just happened to be lying there to read. It was meant to be verse. I like to have really exciting, colourful songs. I can't really sing. But I enjoy it and I enjoy writing from experiences. Some are so powerful they are ridiculous. The straight scene is the best."

What happened at Tottenham Court Road when we started was a microcosm of what happened later. I think pop today is a bit difficult to take in some ways — but it's fine. I've never felt I have been left behind. I'd like to play sometime on the scene. Got to do something. I would be a splendid thing to get a hand together."

Meanwhile Syd is getting Syd together, and those with a taste for an unusual talent on a supposedly wide-open scene, that is often oddly conservative, will find much to intrigue them on his strained, halting, but often beautiful set of songs. Laugh on — madcap.

SYD BARRETT: a happy, creative if somewhat confused young man



very much alive...

Brotherhood



Spooky Tooth and the strange split

MIKE HARRISON: 'Spooky Tooth went just about as far as it could go in its present form'

Spooky Tooth is the kind of group which commands respect from a fairly wide range of listeners. Its members are acknowledged to be superior musicians, capable of being creative in an original manner.

Or they were... because Spooky Tooth no longer exists in its previous form. That is to say it DOES exist, but it DOESN'T, if you see what I mean.

Let Mike Kellie, drummer, explain. "We've just split up, and there's no more group called Spooky Tooth, but there are several individuals who were

formerly members of that group who may work together again from time to time under that name."

Everything clear now? Okay, let's have a bit of background.

Spooky Tooth was previously known as Art and consisted of Gary Wright (organ and vocals), Mike Harrison (electric piano and vocals), Luther Grosvenor (guitar), Greg Ridley (bass) and Kellie (drums). They released a single and an album on Island before changing their name to Spooky Tooth, as whom they made three tours of America, cut

two fine albums and a very memorable single ("Sunshine Help Me"), also on Island. Ridley left in the Spring of last year to join Humble Pie, and was replaced by Andy Leigh. All appeared to be going smoothly until their latest album, an electronic mass recorded in collaboration with the French composer Pierre Henry, was released.

Just as it appeared, Wright announced that he was leaving the group to pursue a solo career. The nature of this announcement intimated that the rest of the band would be carrying on without him. Not

so, "Gary didn't leave us — we all split," said Kellie. "Now there are three of us — Luther, Mike Harrison, and me — who are going to cut an album with some friends under the name of Spooky Tooth."

"We'll have to use the name for any future records or gigs because we're not well known enough singly to go out on the strength of our own names."

"Spooky Tooth went just about as far as it could go in its present form," said Harrison. "There's absolutely no ill feeling, and it's quite

possible that we might work again with Gary, Greg, or Andy in any combination, plus any other friends we think will fit whatever we're playing. It's a very free and fluid situation."

Kellie: "The new album won't really relate to the kind of music Spooky Tooth was making before. Every track will be different, and we'll be quite happy to use songs that aren't our own, if we like them enough."

"Yes, if someone writes something for us that we want to record, that'll be okay. And then maybe we'll pick people who'll fit in with that particular song," Harrison concurred.

"You can only keep a group together for so long," said Kellie, "which is as long as there's some sort of communal aim. When one person leaves you might as well pack in because that breaks the group up right there."

"It's particularly pointless to keep going just because you're doing well, if that communal aim has been lost. You're bound to get stale."

"We'll be working in blocks. Like if we do gigs throughout March we'll form a band for it, and maybe we'll go our separate ways until May, when we'll form another band for another bunch of gigs."

"Music is the important thing. Everybody has the chance to make choices now. It's more of a head thing, and it's entirely up to the individual to make his own choice."

"Goodness knows what the music will be — if it's rock today, it could be a symphony tomorrow."

"Will the audience, so long nurtured and hyped on the superstar concept, accept this ego-less revolution?"

"They'll be ready," says Kellie, "although there will always be those who won't go to hear someone who isn't a name."

"For myself, I don't care if only two people turn up to hear the music. Those two people are more important than the thousands who would turn up if we were a big name."

"This is where virtuosity and ego stop, but there will always be an image for the audience — and the most effective image is a natural one. Look at President Kennedy: the finest image since Abraham Lincoln, and the most natural."

The group, incidentally, unanimously loathe "Ceremony."

"Where you've got music and electronics, music wins every time," says Harrison. "Everybody makes mistakes, and we thought it would be interesting to try it."

"Somebody told us that Pierre Henry wanted to make a record with us, so Gary wrote the music and we recorded it. Then it was sent to France and Henry did his thing on it — in his bog, it sounds like. It wasn't Island's fault that it was released — it was ours."

"I can't lie," said Kellie, "We did it for the bread."

BY RICHARD WILLIAMS

Mighty Joe captures the Midem prize

STARS OF the three galas which high-lighted MIDEM, the International Music Market which finished at Cannes last Friday were undoubtedly Joe Cocker and the Grease Band, Shirley Bassey, O. C. Smith, Jimmy Cliff and the Wallace Collection from Belgium.



COCKER blasted the audience

The shows were notable for symbolic production, under-rehearsal and a lamentably weak orchestra (usually featuring one sax) which sported possibly one of the most unsympathetic drummers I've ever heard. Despite these hazards which were added to by one of the most impolite audiences in the world, some performers managed to transcend everything and put on exceptional performances.

The opening Monday Gala was conquered by O. C. Smith despite opposition from Martha Reeves and the Vandellas and Jackie De Shannon.

Smith had wisely planned his own men in the rhythm section and, smilingly ignoring the other noises behind him, appeared relaxed as he eased his way through "Son Of Hickory Holler's Tramp," "Little Green Apples," and "For Once In My Life."

Martha Reeves and the Vandellas were woefully let down by the backing orchestra which just couldn't make swing of the Tamla arrangements.

Of the rest, Lesley Gore belted out her songs with confidence and considerable artistry, Jackie De Shannon lacked power and personality, Oliver sang tight-lipped without much lyric interpretation.

Russian singer Edith Piafka took the prize for bathos with a song which seemed to be about the dangers of an air collision over a city and which she accompanied with facial grimaces of a terrifying nature. Pop with a message indeed.

Wednesday's Gala went to Belgium's the Wallace Collection, a strange band which surprisingly mixes pop and classical techniques to telling effect. Violin and cello supplement guitar, bass guitar, piano and drums with incredible skill.

At Midem it was all

too short. Clodagh Rogers, looking lovely, tried hard in spite of the backing and got fairly warm response.

Best of the rest on Wednesday was Jimmy Cliff who got several encores for his build up performances on "Wonderful World, Beautiful People" and "Many Rivers To Cross." A stand-out performance.

Friday's final Gala opened with a magnificent performance from Joe Cocker and the Grease Band. Stumbling about in front of his band like a cross between Frankenstein's monster and someone in urgent need of the loo, Joe blasted the audience into action with his juggernaut of a voice.

And the Grease Band pulverised younger members of the audience with powerhouse music played with such enthusiasm that the house band should have been ashamed just to see it.

Shirley Bassey, who prudently augmented the band and brought her own MD, proved to be the kind of singer the predominantly middle-aged audience was waiting for. Looking stunning, as usual, she milked them dry of emotion on "My Life" and probably got the most vociferous acclaim of the week.

Astrud Gilberto, looking absolutely beautiful, was lost with a band like this. She sounded dull and had trouble with her pitching.

Finally the Edwin Hawkins Singers closed the show and turned in a reasonable performance on "Oh Happy Day" despite hungry members of the audience streaming out for delayed dinners.

Midem is great. Cannes is wonderful. The girls, the food, the weather. All that's lacking is a good band.

JACK HUTTON

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Melody Maker

SEARCH

FACTS ON THE WINNERS



GIN HOUSE: Newcastle band

GIN HOUSE are a three man rock outfit who until a few months ago were still playing gigs at the youth centre where they first started in their native Newcastle.

Born out of two Newcastle groups, they have been together now for the past eighteen months developing from a Cream-style trio into an interesting and imaginative act with a combination of original material and inventive arrangements of other rock numbers like the Zombies "Time Of The Season" and the Beatles "And I Love Her," both included in their winning set at the Lyceum.

Geoff Sharkey, lead guitarist and vocalist, is the group's writer and arranger. An art student with a penchant for raisins (My current affair, he said) he linked up with drummer Davy Whittaker and bass guitarist Stewart Burlison who had been together in another group for six months.

"There are some good bands in Newcastle but they don't even get the chance," said Sharkey. "We seem to be the first people to do anything since the Animals. I hope we're going to be the first of a barrage of Newcastle groups."

Result — Gin House is the name to watch

SO NOW WE KNOW! Of the 70 groups which entered the heats of the Melody Maker Search throughout Britain, Gin House, sponsored by Newcastle University, came out the winners in the Final at London's Lyceum Ballroom, Strand, in the early hours of Saturday morning.

But they were given a close fight by Room (sponsored by Bournemouth Technical College) who came second, and the duo Mandragon (Goldsmith's College) who were third.

Saffron had the unenviable task of kicking the final off at 7.30 pm but set a high standard which was maintained by all the groups — apart from the three winners there were Rubber Duck, Blueberry Jam, Barnabus Mushroom, Apex Big Roll and Sweet Thunder.

By the time we heard the announcement of the winners at 2.30 am we had heard a remarkable amount of good music — enough, in fact, to convince me that there is a mine of talent coming up through the college circuit.

What was most impressive, was the amount of original material used and, despite the occasional nod to such groups as the Cream, the way that almost all the groups said things their own way.

The judging was done by 400 entertainments secretaries from colleges and universities throughout the country and their verdict was a popular one.

Gin House had shown themselves to be a most musically and exciting progressive rock trio; Room got a good sound built round girl singer Jane



GIN HOUSE hold the winners' cup aloft after receiving it from Pete Drummond and Rick Grech (left)

Kevern; Mandragon had balancing problems but obviously won through to third place on originally.

Of the non-placed groups I, personally, was particularly impressed with the nine-piece jazz-rock group, Rubber Duck — again doing their own material and with nice arrangements.

The whole of Search, from its conception, through the ten area heats to the final, was organised for the MM by

College Entertainments and their John Tobin survived a thousand panics with unruffled cool.

Rick Grech, of Blind Faith, gave up a night's kip to present the MM Search cup to the winners — a fact much appreciated by the audience.

Three other people helped to make the night an enormous success. First was deejay Pete Drummond who held the whole thing together as compere. Then there was Peter Smith,

manager of the Lyceum and the man who has turned it into a Mecca of London's progressive scene — if you'll forgive the pun.

Finally and perhaps most important of all there was Charlie Watkins of WEM whose equipment gave every group a uniformly excellent sound and who, with his assistants made sure that each group was presented to its own best possible advantage. The whole idea of Search

was to bring forward the best of the talent currently appearing on the college and university circuit without, as yet, having made the big time scene of records and top money gigs.

The Final uncovered ten admirable groups — and there were others who were unlucky not to get through their heats.

I'm sure we shall be hearing a lot more of all of them in the next couple of years. — BOB DAWBARN.



ROOM: voted second



MANDRAGON: voted third



RUBBER DUCK: one of the most popular unplaced bands

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recording

Pye's package deal for ambitious groups

SUPPLEMENT EDITED BY LAURIE HENSHAW



KINKS: recorded by Pye engineers

ANY GROUP aiming to set foot on the ladder to chartdom has to take that first essential step of making a disc.

For that's the only way a group ever stands a good chance of getting a hearing from an agent, music publisher or recording company.

Most groups tape material on a domestic recording machine, then get an acetate made. Some of these work out, but the quality often leaves a lot to be desired. The balance of the original tape is usually inadequate and fails to give a true sound picture of the group's capabilities.

the tape was usually a half-track recording.

"Our cutting machines use the full 1-in width of the tape, which means better quality reproduction.

"It was such a waste of time making a copy from the tapes brought in to us. It also ran the groups into more money.

"Now, we can make a two-hour, four-track recording, and spend another hour on reducing it to a mono tape. And we cut the demo disc from that.

"Recording on four tracks enables us to produce a good balance between the various instruments. To bring up the guitar, or drums, for instance. We can fiddle around more — produce a finished disc that does full justice to the live sound of the group.

Problems

And for the recording company to "clean up" the tape costs money — sometimes more than the group can afford to lay out.

To overcome such problems, the Pye Studios has just introduced its Artist Demo Pack Deal. This includes advice from hit-making sound engineers, four-track professional studio recording, two double-sided acetates and a master tape. All for £20.

Which is pretty good value considering that those same engineers who will handle the group's session have recorded such chart names as The Foundations, Long John Baldry, Jackie Trent, Petula Clark, the Kinks and Heavy Jelly — to name just a few.

Scheme

How did this scheme come about? Explains Studio Manager Pat Goodwin: "When groups brought their tapes to us, we found it was taking so much time to make a reduction for a demo disc — especially as

take one

Quadrasonic stereo's arrived

ACCEPTING THAT Revolution Number One was the 78, Number Two the microgroove disc, Number Three the stereo disc, the stage is set for Revolution Number Four. And in the USA it has arrived — 4-channel stereo tape feeding loudspeakers located in all four corners of the listening room. The Vanguard company recently announced what it calls Surround Stereo and radio stations in Boston and New York have commenced experimental 4-channel broadcasts, linking two stereo transmitters in the way the BBC linked BBC 1 sound and the Third Programme during experimental 2-channel broadcasts in the nineteen fifties.

What's wrong with 2-channel stereo? Nothing, if you just want a nice noise in the background. But if you are after realism, or want to become more involved in the noise, 4-channels allow you to hear both the performers in front of you and the reverberation (which reflects from the side and rear walls of the concert hall) behind and around you.

It can also capture the audience noise of a live performance, the crisp packets in the back row, the sneezes somewhere over on the left. Alternatively, and here would seem to be the greatest scope for pop exploitation, it can place the listener inside the pop group, even to the extent of occupying the vocalist's head. I experienced this some time ago at a London demonstration and can only describe the sensation as unique.

Most audio enthusiasts have got used to the idea that our two ears require two suitably arranged sound channels to convey the location of a musical instrument, singer, underground train or other sound source. In fact the human brain relies to some extent on the folds of the outer ear flaps to convey "before me" and "behind me" information.

Nobody has yet found a satisfactory way to employ this effect for recording all-round sound on two channels, despite experiments in the USA with "artificial ears" (microphones with soft ear flaps).

If you have ever argued the pros and cons of tape against disc as commercial record mediums, you probably concluded that discs were the most economical and practical, even if not technically the best. If 4-channel catches on, the LP disc goes straight out of the window.

By present standards of disc technology, 4-channel gramophone records are just not on a 4-channel tapes, on the other hand, present no technical problems of any kind and indeed have been

BY DAVID KIRK
DEPUTY EDITOR,
STUDIO SOUND

used for years in recording studios. There, the idea has been carried further and master tape machines capable of recording eight tracks simultaneously or separately are commonplace; 16-track machines are gradually taking over in the pop world and 24-track recorders are available from several manufacturers if anyone wants them. Run your comb along the condensation of a window and you will see the virtually limitless number of tracks that tape recorders can provide. Most modern domestic recorders incorporate 4-track heads and can record or play one of four tracks simultaneously.

Two-channel stereo 4-track machines (think about it!) will record or play two of the four tracks simultaneously. What we now need is a recorder with four record / play head segments vertically in line as part of a single unit. This is the system Vanguard are promoting: 4-channel 6.25 mm tape running at 19 cm/s (7 1/2 i/s). Other companies are expected to announce 4-channel Musi-cassettes in due course, this being the medium currently used by Philips Records for 2-channel stereo. These use narrower tape (3.8 mm) at the slower speed of 4.75 cm/s (1 7/8 i/s) and are more compact than reel-to-reel tapes or LP discs. And you can't tangle or scratch them.

A major drawback to any form of 4-channel music reproduction is that it will initially cost more than 2-channel stereo, which in turn is more expensive than mono. A £150 budget should meet the cost of all the components involved, however, if and when companies the size of Philips tool up for large-scale production. One thing we shall certainly see is the re-release of existing mono and 2-channel hits on 4-channel tapes.



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recording

take two

Space helps recording

THE ADVANCE in the production of records over the past decade has seen the record industry move from 78 r.p.m. to 33 r.p.m. with the resulting increase in quality to the high-fidelity that we know today.

This rapid development has called for ever-increasing improvements in the quality of the original recording which will become the master for pressing. Every area in record producing has had to contribute to this constant search for improvement, with the result that extremely versatile master tape recorders have been developed, incorporating many technical innovations gained by research in many fields of science, notably in the American space programme.

These experiments have led to recording machines of very high reliability and technical achievement, which have, together with advances in magnetic tape technology, played a considerable role in attaining the high quality that we have come to expect from records currently available.

Let us analyse what is required when a record is made. First you have the individual artist, the balance engineer, the producer and the musicians. Next you have the equipment—the mixing console, multitrack recorder, together with a host of microphones, noise reduction and other electronic devices.

The key individual on a recording session is the balance engineer. He, with his experience of the studio and equipment, will decide on the microphone positioning and subdivision of artists and sections of musicians to be recorded simultaneously on individual tracks. The balance engineer will also determine the level at which he is going to record.

This level, together with the overall balance, is determined by the mixing console. The tape recorder fits into the scene by faithfully recording the outputs from the mixing desk. The end product of a session or series of

sessions will result in a tape one-inch or two inches wide with eight or sixteen tracks of recorded material which now has to be reduced to a mono or stereo master. These days the majority of reductions are to stereo.

The balance engineer, in conjunction with the record producer, will spend a considerable time obtaining a correct balance during the re-mix operation. This they are able to do by varying the output of each of the multi-track channels as the stereo master is recorded. During the re-mix operation, the signals from the multi-track recording are played back through the mixing console and it is on this console that the producer will add his echo and other electronic compensations, prior to the final output being recorded on the quarter-inch stereo tape recorder.

The big advantage of the 8 or 16 track master tape recorders are the facilities offered to the record producer for an infinite number of variations in the final master mixing, as he is able to monitor each section as subdivided on the various tracks, and add emphasis where required to give him the commercial sound that he is looking for.

By the same token, if the producer is not happy with a particular passage, either vocal or instrumental, he is able to get the artist or musicians back into the studio and insert a new passage. This they will do by means of the over-record facilities offered by multi-track machines. In order to do this, the particular track in question will be played back with the artist listening and playing or singing in synchronisation with the original recording.



RECORDING SESSION: at R. G. Jones' studio in Morden

ONE MAN who has been involved in recording from its pioneer stages to present-day advanced techniques is Ronald Godfrey Jones, managing director of R. G. Jones of Morden Ltd.

His experiences go right back to the days before tape recorders, when musicians and singers had to be grouped round one microphone in the most advantageous manner, and it was necessary to get the balance and performance right first time, because it went straight on to the record, with no chance of editing as there is with tape. Early blank discs were made of a coating of gelatine on glass, cut at 78 rpm, giving a running time of 4 minutes for a 12 inch record.

Nearly all the equipment had to be made by the recording engineer himself. Some of them even produced their own blank discs. It was possible to make a 10 inch demo disc in London's Charing Cross Road for eight bob. Constant speed of the turntable on which the record was being cut was quite a problem. The most successful method, used by R. G. Jones, was the weight-driven machine relying on a 112lb weight, suspended on a steel cable, connected to a drum, which was controlled by a speed governor. The weight would fall some 15 feet during the cutting of a 12 inch 78 rpm record and would have to be wound back up for each record cut.

Pioneer recordists had a limited outlet for their products. The independently produced master was unheard of. The major recording companies— which you could count on one hand— produced their own records, a situation which continued until around 1945.

R. G. Jones extended his recording activities by the provision of sound amplification and public address equipment, specialising in temporary installations. He became interested and adept in the use of sound reproduction in theatres, including speech, interval music, sound effects and communication between stage and dressing rooms. He was responsible for the first sound reinforcement system installed in any theatre, which he provided in 1933 at the Kings, Hammersmith. He has supplied the sound reproduction for all Agatha Christie's plays, including the record-breaking Mou-

R. G. Jones, the pioneer and perfectionist

BY CHRIS HAYES

setrap ever since it opened at the Ambassadors Theatre in 1942. He fitted loud-hailers on the tugs pulling the Mulberry Harbour, using 50-watt amplifiers and seven footcords to relay instructions during erection. Even more ingenious was the necessarily compact equipment carried by our troops on D-Day, consisting of two tripods with exponential horns and portable 15 or 20-watt amplifiers driven by 12-volt car batteries. He recorded all the wartime programmes for the British Forces Network, whose 15-minute broadcasts necessitated a 16 inch disc rotating at 78 rpm. At first these were made of aluminium, but when it got scarce, had to be cut out of steel, making them pretty heavy.

At his recording studio in Morden, which he launched in 1938, he has specialised in good-quality economical demo, discs and has remained constantly busy.

"For real success, you must be a perfectionist and dedicated to what you are doing," he declares.

When the pop boom began in the early 1950's, young musicians came to R. G. Jones for guidance, based on his long and varied experience in the recording world.

The whole scene changed rapidly with new techniques, colourful sounds,

double-tracked voices, fuzzed guitars, controlled distortion, repeat echo, reverb, etc. It was the birth of a new generation with completely new ideas, and you were either with it, or out. R. G. Jones met the challenge and introduced new equipment and techniques.

The word got around the profession and his studio was solidly booked day and night for six weeks without a break. He has dealt with everyone from absolute amateurs to the Rolling Stones. His chart successes have included Robin Gibb's "Saved By The Bell" and Chris Farlowe's "Just A Dream." He recorded the demo of "Boom Bang A Bang" by Laurie Lee which was submitted for entry in the 1969 Eurovision Song Contest and was subsequently sung into top place by Lulu.

A few months ago he was forced to move from his much-frequented and picturesquely-situated studio at Morden, set in five acres and surrounded by oak and chestnut trees, because the land is required for a new technical college. He has now created a bigger and better studio at Wimbledon, where acoustic conditions are excellent, completely new techniques are being used and there is ample accommodation for 50 musicians in comfort.

The up-to-date equipment comprises Ampex 4-track recorders, stereo recorders, EMT reverb plates, Neumann condenser microphones, Pultec equalisers, limiters, compressors, etc. He has resisted the temptation to install 8 and 16-track recording machines, because studio rates would inevitably rise and he is trying to offer reasonable terms to independent record producers enabling them to record more artists, with greater chances for newcomers.



JONES forced to move

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SOUL PACKAGE



THE SOUND of soul, the Negro amalgam of blues, gospel and rhythm and blues, has had a major influence on music during the past decade found both in pop and rock at the beginning of the Seventies. Tom Jones, the biggest solo artist in the world today, sings blue-eyed soul by soul artist Otis Redding, Sam and Dave, Wilson Pickett, Lee Dorsey and Joe Tex. So too does rock vocalist Janis Joplin influence great female soul singers like Mama Thornton and Bessie Smith. Not since the Stax-Volt tour of 1967 has there been such a gathering in Britain as there is now with the current Soul Together which has brought Sam and Dave and Arthur Conley back to Britain and into this country Joe Tex and Clarence Carter. Melody Maker looks at the soul men, their beginnings, their influences and their music.



CLARENCE CARTER: switched labels to Atco



ARTHUR CONLEY: all his recordings at Muscle Shoals



JOE TEX: wrote "Show Me" in about three minutes

SAM MOORE and Dave Prater along with Otis Redding have been largely responsible for the success of the Memphis Sound, the gospel rooted brand of soul, which came out of the Southern States.

As Sam and Dave, the double dynamite team, they toured here in the spring and autumn of 1967, firstly with Otis on the Stax-Volt package, and then as bill-toppers in their own right later in the year.

With a combination of gospel and r & b—the band backed form of the blues—they have scored massive hits with soul tunes like "Hold On I'm Coming," "You Don't Know Like I Know," "Soul Man," and "When Something Is Wrong With My Baby."

Moore, born in Miami, talked at his London hotel about their backgrounds and the beginning of the duo who have contributed much to the sound of soul: "After I finished High School, I worked for my mother for a while. She was a teacher but she got ill, she

had a heart condition, and she opened a kindergarten and I worked with her there for a while. "Then I got on the road with a group from my home in Miami. I finished school in '55 and the group was formed the next year. They were called the Nightingales—

which we later cut to the Gales—and I was with them till 1959. That was some time before I met Dave. After that I went with a gospel group around Florida, I'd still be doing gospel today, I love that music, but I have a family and I must support them and the money isn't in gospel.

"I started working at the weekends in the King Of Hearts club in Miami. I met Dave there later. When I first started I only knew one song. And that was 'Danny Boy'. I sang that so much, nearly every night.

"I met Dave in 1961 when I was working in the club. Dave used to come up and visit me. I used to work on the weekends — from Friday through to Sunday. I used to do a lot of audience participation and one night someone pushed Dave up on stage. "I had people up on stage every weekend but this just happened and I said let's get together and that started the era of Sam and Dave. Dave had moved to Miami from Ocala in Georgia in 1957 and we started working around Miami.

"We didn't really have a recording contract in those days. Some of the records we made were distributed around Florida, things like 'You Ain't No Big Thing Baby' which I think might have been hits if they had been distributed nationwide.

"Then we had a contract with Roulette but they didn't do anything. They weren't really in the soul bag, they were more into jazz and pop. We left them after a year or two. We'd met Jerry Wexler while we were with Roulette and Jerry had always wanted us and told us to get in touch when our contract with Roulette ran out.

"It was about 1964 when we signed with Atlantic. I've always been with Atlantic, I've recorded in Memphis because Jerry wanted that sound. It wouldn't have been any good for us to record in New York because we wanted a new sound... what eventually became the Memphis Sound. "The sound that we wanted didn't just happen, we worked at it, sometimes we'd be in the studios at four and five in the morning. We didn't want to sound like another Carla Thomas or another Otis, I've had to get something new.

"And that's what Hayes and Porter did. Those fellas came up with an original sound for Sam and Dave. Booker T was on some of the sessions but most of the time it was Isaac Hayes who was really the one.

"Isaac used to sit down at the piano and Dave Porter had such a thing with the lyrics, he could just flick them off. It was amazing to see them work together. Sometimes Dave would come up with ideas from magazines—



"When Something Is Wrong With My Baby" came from a magazine title.

"When David came up with 'Hold On I'm Coming' it sounded nasty and we were worried how to execute it right but that was the first record to hit big. 'You Don't Know Like I Know' got us known but it was 'Hold On I'm Coming' that really exploded. 'Soul Man' followed and it just smashed.

"Dave and I have been together now for ten years which is a long time for r & b singers like Dave and I. Sometimes I feel kinda tired, as I've been on the road for nearly 17 years, and I can't do some of the things I used to anymore.

"The thing is now I'm 34 years old so I've become more stable. Now I try to inject more singing, to concentrate on the singing rather than the dancing. This is after all what the people come to see us for—we're recording artists, so we're gonna sing more."

JOE TEX has been singing and writing his individual brand of soul music with considerable success since the day he left his birthplace in Baytown, Texas, to audition for an appearance on the Arthur Godfrey show in New York in 1954.

Born Joseph Arrington Junior, Tex never made that appearance. Instead he entered and won an amateur talent contest at Harlem's famed Apollo Theatre which led to a recording contract with King and finally soul discs of the calibre of the million selling "Show Me."

"Hold What You've Got," "Skinny Legs And All" and the big James Brown smash of 1961 "Baby You're Right."

"I was in the summer term of my junior year in High school," Tex recalls. "During a two week vacation I went to New York for an amateur talent contest which led to a chance to appear on the Arthur Godfrey show.

"I never did get the chance to do that appearance. There was such a long waiting list. What happened was that a friend told me about the amateur show at the Apollo which I entered and won. I won, in fact, for four weeks and after that a representative from King asked me to sign with them.

King for about three years, the reason I left them was that I didn't feel that I was getting a good deal.

"Do you remember a song by Little Willie John called 'Fever' a guy named Eddie Cooley wrote it in New York and I heard it first. It didn't have no tune to it, he was just banging it out on piano.

"I had some ideas for that song based on Tennessee Ernie Ford's 'Sixteen Tons.' I was going to be the first to record 'Fever' and went into the studio to do that and three other songs we had. When I asked where 'Fever' was they said they were saving it for someone else and I wouldn't have cared but they used my arrangement and in my key. And then I was really hurt when it was a smash, so I asked for my release.

"After that I joined Ace who had people like Jimmy Clanton and Huw Smith and the Clowns," and went into the studio to do that and three other songs we had. When I asked where 'Fever' was they said they were saving it for someone else and I wouldn't have cared but they used my arrangement and in my key. And then I was really hurt when it was a smash, so I asked for my release.

"The most covered song I've ever written was 'Show Me' which was written. I wrote in about three minutes as we needed another song for an album. I wrote it in the studio and that's why it's so repetitious."

Tex was talking after the first London concert at the Royal Albert Hall where he earned a tremendous response. Did he expect such a reaction?

"Little Richard and Larry Williams always used to tell me to come to England. I should have come before but I had contractual difficulties. This is the first time I've made over with my band, which I've had since 1962. Clyde Williams, Leroy Hadley, Eddie Williams and Leroy Munroe have been with me since we started, the others have come along over the years.

IT'S NOT unusual for comparative newcomers to steal the thunder from established names. On the rock circuit Cream, Jethro Tull and the Nice did it when they each emerged at the annual Wind-sor jazz and blues festival to earn receptions normally reserved for the star performer.

Clarence Carter is the comparative newcomer likely to steal any show. "I used to record for Duke, a label out of Houston, Texas, when I was teamed up with another fella called Calvin Thomas. We were a soul duo along the lines of Sam and Dave, we were known as Clarence and Calvin.

"At the time that he and I were doing a duet, I was in school. My plans were not to be an entertainer but to be a schoolteacher. I got my degree in music and during the process of looking for a job I got a band together. That was in about 1960 as I'd just finished college. "They were a little reluctant in those days to employ blind people to teach. It's much better now, the principals are not against it. I stuck with the band — the Mellow Men — which I still have. We've been together since 1961, it's a seven piece band, three horns and four rhythm. And I play guitar too."

All of Carter's songs have been recorded at Rick Hall's Fame Studios in Muscle Shoals, Alabama, where he first went with Calvin. Their contract with Duke had just ended and the duo hired the studios — made famous through names like Wilson Pickett and Etta James who also recorded there — to produce some master copies they hoped to place with a new label.

Clarence and Calvin placed a master with Atlantic — his present company — but it only hit on a regional basis. Thomas was then injured in a car crash and Carter decided to go it alone, subsequently meeting Rick Hall again to start recording.

"I recorded 'Slip Away' way back in 1967, but it didn't hit until April of 1968. It came out as a B-side to 'Funky Fever' but they turned it over because of the reaction it got.

"I've done all of my recording in Muscle Shoals. Everyone seems to want to record there now, I think it's because they've had hit tunes out of there and now everyone wants a piece of that pie. Rick Hall's session musicians are very good."

Carter writes all his own arrangements in braille and has them transposed for the studio's horn players. Blind since childhood, he has overcome his handicap to such an extent that it doesn't handicap him in the slightest. Not only does he sing and play guitar and piano but he also writes the majority of his songs and arrangements.

There are no obvious influences in Carter's music. He's listened, he told me, to some of the older urban bluesmen like Howlin' Wolf and John Lee Hooker as well as soul vocalist Johnny Ace, a somewhat obscure Memphis artist who, Mike Raven kindly informs me, had a string of hits during 1952-1954 on the Duke label, before he shot



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decade. It's an influence
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SAM AND DAVE: "The sound we wanted didn't just happen."

FRANK COLLINS OF ARRIVAL

on the latest sounds in Blind Date

RENAISSANCE: "Kings And Queens" (from the Island LP "Renaissance").

I've no idea who this is, Renaissance? Oh yes, I've heard of them, but I must say it's the first thing I've heard by the group. I like the piano intro and when it really gets started it gets into nice rhythm.

I think the cymbal's a bit overdone, though, and the melody doesn't do a lot to me, but it's a clever arrangement.

I don't know who this is, and it really sounds like the usual underground stuff. It's hard to describe as the melody isn't very striking at all.

I like the brass, otherwise it's not for me.

ASHTON, GARDNER AND DYKE: "Rolling Home" (from the Polydor LP "Ashton, Gardner and Dyke").

This sounds like a coloured singer, but I don't know who. I like the rhythm and it's a nice tight brass and a good dance tune.

EVERYBODY: "The Shape Of Things To Come" (Page One).

Oh, I like that start but I don't like his voice and have no idea who it is. Everybody? Oh! (Frank looks blank then grins at the lyrics). Is it supposed to be a comedy record, and is that a flute?

It sounds like "Kisses Sweeter Than Wine," with that key change. There's too much reverb, and it's pretty awful really.



SYD BARRETT: "Terrapin" (from the Harvest LP "The Madcap Laughs").
What's it called? I don't know who it is. It's done very well and good for late night listening.
Who? Syd Barrett? It's very very relaxing.

ROBIN GIBB: "August October" (Polydor).
It's Robin Gibb, and I hate his voice. I've not heard this song before but I've heard that chorus so many times before it's not true. It's got this "Gay Par-er" sound about it which I hate. There's far too much reverb on the voice, he seems to be singing through a blanket of it. It's really terrible — I can't stand that voice.

JACKIE DE SHANNON: "Put A Little Love In Your Heart" (from the Liberty LP "Put A Little Love In Your Heart").
It's Jackie De Shannon. Is this an album or a single? I like this, it's the best version of this song, and I think she wrote it.

It's a good production and she's got quite a good voice which suits this song. It's a pretty song but I've never really gone overboard apart from "Needles And Pins."

BLODWYN PIG: "Same Old Story" (Chrysalis).
It sounds familiar but I can't place the group. Bloodwyn Pig? Oh I like them. (Tries the "B" side "Slow Down"). This is just a rehash of a rock and roll number but the sax is great and the musicianship is very good.
I'm fed up hearing that same sound on guitar. There's nothing new here at all but it's played well. Seems to be more of a stage number than anything else.

MATTHEWS' SOUTHERN COMFORT: "Colorado Eternal" (from the UNI LP "Matthews' Southern Comfort").

The only thing I like about this is the guitar. I don't

like the tune at all, but it sounds familiar.

Ian Matthews? Oh yes. Nice effect on the voice but it seems as though the number is built around the guitar rather than the guitar round the number.

himself playing Russian roulette on Christmas Day 1954. His biggest hit was "Pledging My Love."

ARTHUR CONLEY needs no introduction to British soul fans. He first toured here in the spring of 1967 with Otis Redding and the rest of the Stax-Volt Revue and has been a regular visitor since.

Born in Atlanta, Georgia, Conley was influenced at the beginning of his career by Sam Cooke who invited the young singer, then still at school, to tour with Cooke Revue.

Unable to tour full time because of his singing, it took

Conley, now 26, another three years to really hit the soul market through his Atco recording of "Sweet Soul Music" which he wrote in conjunction with Otis.

Redding first heard Conley on a demo in Baltimore where Conley was living for two years. Otis had been recommended to hear Conley by Rufus Mitchell and after seeing him again in Atlanta became Conley's manager and recorded him on his own Jotis label.

Conley switched labels then at Atco where Otis produced all his records, playing guitar on "Sweet Soul Music" and singing on "Shake, Rattle

and Roll." Earlier recordings in Memphis on Jotis produced "I'm A Lonely Stranger" and "Who's Fooling Who."

On the Fame label Conley, recording then under the name of Prince Conley, came up with "I Can't Stop" and "Take Me Just As I Am" but perhaps his greatest record was the recent "Funky Street."

On stage Conley is an exciting artist. A sure fire crowd pleaser he includes tributes to both Otis and Sam Cooke as well as his own hits. He writes some good songs and is one of the most successful soul singers of today.

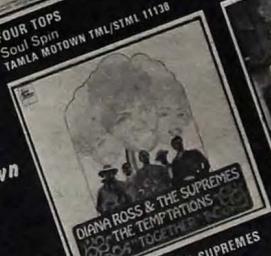
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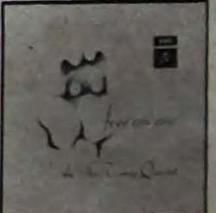
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DAVID ACKLES: "Subway To The Country" (Elektra). A second fine album from singer-writer pianist Ackles, a distinctive voice in an overcrowded field. Mature, sad, convincing songs.

BILL ANDERSON: "Happy State Of Mind" (MCA). Pleasant country music on a collection of his own songs and grassroot standard.

ASHKAN: "In From The Cold" (Decca Nova). Ashkan are not the stone white blues band they appear at first to be. They diversify, and the effort is well worthwhile for the contrasts it brings.

ASHTON GARDNER AND DYKE: (Polydor). A remarkably good album which displays their high standard of musicianship. Especially interesting are the jazz piano tracks. Quality contemporary music.

AUDIENCE: (Polydor). A touch of Traffic influence in the overall sound, but offset by several interesting compositions which reveal considerable talent.

THE BACHELORS: "The World Of The Bachelors" (Decca). "Bless This House," "Climb Ev'ry Mountain" and more sentimental ditties for emotional holidaymakers.

B A D F I N G E R: "Magic Christian Music" (Apple). "Come And Get It" — is included in this set of pleasant rock, sounding very early Beatle-ish.

BAR-KAYS: "Soul Finger" (A&C). A re-packaging of the group's first 1967 LP. An exciting, vibrant instrumental group.

JAMES BROWN: "Getting Down To It" (Polydor). What Mr Brown has got down to is one of his finest albums. He's dropped his normal soul-shouting style to team up with the Dee Felice Trio, a bright young jazz group.

TIM BUCKLEY: "Blue Afternoon" (Straight). Buckley's songs get simpler, more reflective. Another beautiful album with his tender but strong voice soaring and swooping over gentle, fluid sounds.

BULLDOG BREED: "Made In England" (Deram Nova). A veritable "progressive" originals averagely played and averagely sung.

LAURA NYRO: "New York Tendaberry." You Don't Love Me When I Cry; Captain For Dark Mornings; Tom Cat Goodbye; Mercy On Broadway; Save The Country; Gibsom Street, Time And Love; The Man Who Sends Me Home; Sweet Lovin' Baby; Captain Saint Lucifer; New York Tendaberry. (CBS 63510).

LAURA NYRO is a member of that select band of female singers who can do nothing but express their own truths. That, perhaps, is part of the reason why she is not yet a superstar because she hides be-

POP LP OF THE MONTH

Nyro...frightening but true

hind no masks, erects no barriers, between herself and the music, she can easily frighten off the timid listener. Invariably, one has the feeling when listening to her that she sings because she has to, because she must express her own innermost fears and lusts. In this she resembles most closely Billie Holiday, another "frightening" lady.

"New York Tendaberry" is a hard album. She never appears to be singing for anyone but herself, and her words are drawn out, the vowels distorted and the consonants slurred until they are all but indecipherable. But it doesn't matter, because the emotions are unmistakably clear. Her songs are immediately identifiable; their contours are

her own, and behind the happiest is a longing, bitter-sweet quality which reeks of desperation. She constantly unsettles the listener with abrupt halts, tempo changes, and high-held notes which grate on the brain. Like Miss Holiday, Laura Nyro loses into her own soul — through a glass, darkly. The vision, if not lovely, is at least unique. — R.W.



HIGHLY RECOMMENDED



FAMILY: "A Song For Me" (Reprise). Most full album yet from Family with interesting tempo and tonal variations. The band show a definite musical advancement, highlighted in the carefully constructed "93's OK J," with violin, vibes acoustic guitar and flute; on the heavier tracks, Chapman's voice vibrates insanely.



CLARK-HUTCHINSON: "A-M-H" (Decca Nova). Ferocious and uncompromising improvisations in a jazzy rock bag by Andy Clark and Mick Hutchinson, who between them play a score of instruments. Hutchinson's guitar, soaring and screaming, is quite outstanding, and both are fine musicians with something to say.



LONNIE MACK: "Whatever's Right" (Elektra). Powerful bluesy rock and roll from the "Memphis" man, with solid and punchy backings from Elektra's studio boys. Mack is a very strong guitarist, far more interesting than the current post-Clapton mob because what he plays is himself and not someone else.



IAN MATTHEWS: "Matthews' Southern Comfort" (UMI). A fine debut album by the ex-Fairport Convention singer and writer, who combines country rock and pop appeal in his vocal style and is backed by a battery of star sidemen.



VANILLA FUDGE: "Rock And Roll" (A&C). Magnificent, thunderously heavy sounds from a group who are back on top form with a new, rather self-indulgent album. Explosive drumming, swirling organ, apocalyptic climaxes. Play it loud!



JOHNNY WINTER: "Second Winter" (CBS). Despite the big hype, Winter really does have something new to say about the blues and his guitar playing is a treat. This three-sided set features some powerful originals and great versions of "Johnny B. Goode" and "Highway 61."

THE BUNNIES AGAIN: "Singing And Swinging At The London Palladium" (Decca). Sexy communal singing from less girls. Numbers include "Build Me Up Buttercup," "Give Peace A Chance," "Games People Play."

JOHNNY BURNETTE: "Tear It Up" (Coral). Collectors items from Johnny, brother Dorsey, and Paul Burlison recorded back in 1956 and '57. None of the tracks have been previously available on LP.

PRINCE BUSTER: "The Outlaw" (Melodic). "Al Capone" and "Phoenix City" are included on this and stand out as being well above the usual reggae level.

JERRY BUTLER: "Ice On Ice" (Mercury). One of the most soulful singers around. Includes his big American hits "Moody Woman" and "What's The Use Of Breaking Up."

BUTTERFIELD BLUES BAND: "Keep On Moving" (Elektra). Vocals are always the drag with young blues bands, but there can be no slur on the Butterfield boys instrumental ability. Lots of good rocking.

CAKE: "A Slice Of Cake" (MCA). American girl vocal trio doing the boogaloo with a fairly sex-less beat. Bit of a Christmas pudding.

GLEN CAMPBELL: "Live" (Capitol). Recorded at a live

concert and some of the singing gets a bit wild, but there is an attractive choice of songs and some clever arrangements.

CANNED HEAT: "Canned Heat Cook Book" ("Canned Heat Cook Book" (Liberty). "Amphetamine Annie," "On The Road Again" and "Going Up The Country" are among this "greatest hits" collection.

CARMEN CAVALLARO: "The Eddy Duchin Story" (Coral). Nostalgic, tinkling, 1950s soundtrack from the Tyrone Power film about the pianist-playwright, orchestra leader, one-time "toast of New York."

LOU CHRISTIE: "This Is Lou Christie" (Marble Arch). Early Christie songs recorded

before he struck big with "Lightning Strikes Again" and "I'm Gonna Make You Mine."

RAY CONNIF: "Jean" (CBS). Conniff's formula still sells and the quality is still high. Included are "Love Me Tonight," "The Windmills Of Your Mind," "I'll Never Fall In Love Again."

JERRY CORBITT: "Corbitt" (Polydor). With his folk singing experience Corbitt fits neatly into the trend to electrified folk rock and does his own thing as a singer, guitarist, writer and producer in most rewarding fashion.

JACKIE DE SHANNON: "Put A Little Love In Your Heart" (Liberty). Not one of the greatest voices in pop but she has charm and she writes good songs. It adds up to a very pleasant set.

LIVING STRINGS: "Bert Kaempfert Hits" (RCA International). The hits expertly recorded and skilfully played include "Spanish Eyes," "Danke Schoen," "Sweet Maria."

MIRIAM MAKEBA: "The World Of Miriam Makeba" (RCA International). Miss Makeba covers a wide range of songs, modern and traditional, African or European, North or South American, and displays her versatility and expressive talent well.

HELEN McARTHUR: "Portrait Of..." (CBS). Nicely orchestrated, varied set from the classically-trained Scots singer with the long-running radio series.

RAY McVAY: "Showcase" (Mercury). High quality dance music with nice arrangements and expertly smooth performances including some good jazz solos.

MARCELLO MINERBI: "Zorba's Dance" (Marble Arch). Simple, sunny tunes from Greece and Italy, mercifully free of cascading strings. Very pleasant — including themes from the films "Boy On A Dolphin" and "Z."

E. T. MENSAH AND HIS TEMPOS BAND: "Mensah's African Rhythms" (Decca). Raggedly attractive Highlife music from West African trumpeter and his band.

MORE JUNK FROM STEPTOE & SON: (Pye). Very funny. What more can one say?

DERRICK MORGAN ETC.: "Ride Your Donkey" (Trojan). Great value. 16 tracks by reggae stars like Derrick Morgan, King Perry, Gayles, Delroy Wilson and others, including a bit of social comment by Lord Brynner in "Congo War."

MOTORTOWN REVUE: "Live" (Tamla Motown). Features the Temptations as

special guests plus the Originals, Blinky, Bobby Taylor, Gladys Knight, and Stevie Wonder. A Tamla rave up on stage.

THE NEW SEEKERS (Philips). Despite the name they don't sound too much like the old Seekers. A pleasant enough vocal sound.

NEW YORK ROCK AND ROLL ENSEMBLE (A&C). Oboes, cellos and more conventional rock instrumentals attack Bach as well as originals. The result is very ordinary.

THE OCCASIONAL WORD: "The Year Of The Great Leap Sideways" (Dandelion). Produced this drily amusing set can be summed up by the title of one of its songs: "A Thoroughly British Affair."

ESTHER OFERIM (Philips). Thoughtful, beautifully produced LP of songs that dig deeper than most.

OKLAHOMA! (Coral). The original Broadway cast version of the famous Rodgers and Hammerstein show.

CYRIL ORNADEL: "Plays Great songs From Great Britain" (CBS). He plays them rather well and the songs are great. They include "Delilah," "Where Do You Go To My Lovely," "Way Of Life."

PACIFIC DRIFT: "Feelin' Free" (Deram Nova). Competent musicians, reasonable vocals and excellent original material which lifts this out of the general rut.

THE PEDDLERS: "Birthday" (CBS). Fans of Roy Phillips distinctive vocal style and the unquestionable proficiency of Tabb Martin (bass) and Trevor Morais (percussion) won't be disappointed. Includes "Birth" and the new single "Girlye."

PONTARDULAIS CHOIR: "Songs Of The United Kingdom" (Melodisc). Straight singing from the Pontardulais Male Choir on such soul stirrers as "Ye Banks And Braes," "Annie Laurie," "All Through The Night."

MARTHA REEVES AND THE VANDELLAS: "Sugar n' Spice" (Tamla Motown). Martha has a great soulful voice, effectively backed by the Vandellas. Very exciting.

STAN REYNOLDS (Marble Arch). Beautifully played trumpet, attractive themes.

RHINOCEROS: "Satin Chickens" (Elektra). Tributes to, and micky-takes of, a wide range of styles from gentle jazz, to blues, country, R&B and the Stones. A nice set.

SMOKEY ROBINSON AND THE MIRACLES: "Time Out For..." (Tamla Motown). Smokey is undoubtedly a fine lyricist and vocalist. An excellent LP.

DIANA ROSS AND THE SUPREMES / THE TEMPTATIONS: "Together" (Tamla Motown). Great. The teaming up works wonders again. Wonderful shouting Tamla brass arrangements with gutsy bass guitar plunking its way through the wall of instrumental and vocal sound.

DIANA ROSS AND THE SUPREMES: "Cream Of The Crop" (Tamla Motown). "Someday We'll Be Together" is the stand out track on this routine Motown set which also includes standards like "Hey Jude" and "Blowin' In The Wind."

SHOCKING BLUE: "At Home" (Penny Farthing). Solid West Coast type sounds from a Dutch band whose chief asset is the strong, Grace Slick-ish voice of their luscious girl singer. Their big U.S. hit "Venus" is included.

JOE SIMON: "The Chokin' Kind" (Monument). Simon has a distinctive voice well suited to the relaxed soul ballads on this album. The title track is the best and was an American hit.

NINA SIMONE: "Nina Simone And Piano" (RCA Victor). Nina all by herself singing and playing piano. A bit hard going at times but will appeal to her hard core fans.

16 BIG HITS VOL. 8 (Tamla Motown). Hits from Diana Ross and the Supremes, Temptations, Stevie Wonder, David Ruffin, Martha and the Vandellas, Isley Brothers, Four Tops, Jnr Walker and the All Stars, among others. Good value.

John Walker
True Grit · CNS 4009 **CARNABY**

Mighty Hard
Save The Life Of My Child · 7N 17878 **DB**

Jawbone
How's Ya Pa · CNS 4007 **CARNABY**

continued next page



TIM BUCKLEY: beautiful album

melody maker LP supplement

jazz

MORE POP LPs

CLANCY ECCLES: "Freedom" (Trojan). Eccles works through 12 of his own songs which he also produced. Routine reggae.

DUANE EDDY: "Twangin' The Golden Hits" (RCA International). He may have been superseded by wail-wah, fuzz-tone and feedback but he still sounds pretty good on "Rebel Rouser," "Raunchy," "Summer Place" and nine others.

JOSE FELICIANO: "Fantastic Feliciano" (RCA International). Sounds like early Feliciano and he's more mature today. Good in parts though some of the orchestrations sound dated.

FERRIS WHEEL: (Polydor). They start off well with a varied mixture of idioms and bright instrumentation ranging from hard rock organ to sweetness and light. But there are moments of tedium.

FOUR TOPS: "Soul Spin" (Tama Motown). The urgency and excitement is still there though you just have to look harder for it now.

GALLIARD: "Strange Pleasure" (Deram Nova). Imaginative well-played jazz/rock from Birmingham group with a horns-and-rhythm line-up.

MARVIN GAYE AND TAMMI TERRELL: "Easy" (Tama Motown). Includes "On the Loose" plus a few more superior efforts like "This Poor Heart of Mine," "Baby I Need Your Loving" and "Satisfied Feeling."

ROBIN GIBB: "Robin's Reign" (Polydor). Excellent original songs occasionally marred by the rather forced vocal style. He has talent and this will not disappoint his fans.

OWEN GRAY: "Reggae With Soul" (Trojan). Reggae versions of Ray Charles' "I Can't Stop Loving You" and Bacharach's "Any Day Now" are included.

IAN GREEN REVELATION: (CBS). Arranger Green has taken some nice themes and done sort of orchestral-rock things to them mixing in voice and some nice jazz passages. A very good album.

IAN DUKES DE GREY: "Sorcerers" (Decca). Lads from Leeds getting it all together with some progressive folk rock. Bags or sinners and good ideas with songs by Derek Noy.

THE GUESS WHO: "Wheatfield Soul" (RCA). Pretty derivative sounds ranging from white soul to West Coast from one of Canada's top groups. But the album is lifted out of the rut by their really strong, melodic songs.

DICKIE HENDERSON: "Sincerely Dickie" (Beacon). Sincere Dickie may be, but he doesn't compare well with other singers when he tackles songs like "Portrait of My Love" and "Little Green Apples." "We Say Goodbye."

BUDDY HOLLY: "Greatest Hits" (Coral). Nostalgic trip back to 1957 which is intriguing and a must for serious pop music collectors.

JAKE HOLMES: (Polydor). The Area Code 615 team provide the perfect country-rock support for these poignant and melodic songs from a welcome new voice. A warm and special album.

JACK JONES: "A Time For Us" (RCA Victor). Straightforward singing but he lacks an identifiable style and can be dull.

GLADYS KNIGHT AND THE PIPS: "The Nitty Gritty" (Tama Motown). The gospel rhythms are stronger and the sound funkier than with other Tama acts. What soul is really about.

JERRY LEE LEWIS-LINDA GAIL LEWIS: "Together" (Mercury). An attractive, rocking country set from Mr and Mrs Lewis with some of that wild piano also featured.

LITTLE RICHARD: (Specialty). Original recordings of his hits. Some of the arrangements are primitive but they rock like crazy.

SOUNDS ORCHESTRAL: "Sounds Like A Million" (Pye). Excellent piano of Johnny Pearson and crisp drumming of Kenny Clare dominate an LP of such tunes as "Exodus," "Love Is Blue" and "Somewhere My Love."

MIGHTY SPARROW: "Calypso King" (RCA). Caribbean treatment of favorites like "Save The Last Dance For Me" and "Hucklebuck."

TOM SPRINGFIELD: "Love's Philosophy" (Decca). A tuneful, and often witty, set of originals sung in Tom's attractive, non-singer's voice. Dusty guests on one track.

DOROTHY SQUIRES: "Reflections" (Marble Arch). She made something of a comeback recently, and this 1958 album is a timely reminder of her hits.

EDWIN STARR AND BLINKY: "Just We Two" (Tama Motown). Hitmaker Edwin and newcomer Blinky make a gutsier combination than most other Motown duos. ED "Stewpot" STEWART: "Tales From Hans Christian Anderson" (World Record Club). Includes "The Dancing Queen," "The Nightingale," "The Tin Soldier," and "The Emperor's New Clothes."

ED "Stewpot" STEWART: "Tales From The Brothers Grimm" (World Record Club). Includes "Old Sultan," "The Fisherman's Wife," and "Rumpelstiltskin."

SUE AND SONNY: (CBS). A backing duo moves up front playing and very nice, soulful material and excellent arrangements to back their distinctive singing.

SUNFOREST: "Sound Of Sunforest" (Deram Nova). Cross between String Beans and the Mama's and the Papa's, with more than a touch of flower child naivete. Singable, hummable, whistleable, but not memorable.

TASTE: "On The Boards" (Polydor). Taste has matured and the empathy between Rory Gallager, John Wilson and Ritchie McCracken has grown. A good LP.

TEGARDEN & VAN WINKLE: "But Anyhow" (A&O). America's answer to our own Hardin and York with organ, piano, drums and vocals. Rocking on Jimmy McRiff, Taj Mahal and Donovan tunes, they are quite a happy surprise.

TEMPTATIONS: "Puzzle People" (Tama Motown). One of their most exciting sets to date, including the sensational "Dori" (feat. The Joneses Get You Down" and the moving "Message From A Black Man."

TEN WHEEL DRIVE WITH GENYA KAVAN: "Construction No. 1" (Polydor). Rather obvious Blood, Sweat & Tears influences at work and it all sounds a bit ersatz. Big band rock.

MEL TORME: "Lulu's Back In Town" (Polydor Special). A 1965 LP featuring Mel with such jazzers as Marty Paich (pno), Don Fagerquist and Pete Candoli (tp), Bud Shank, Bob Cooper and Jack Montrose (saxes).

JACKIE TRENT: "The Look Of Love" (Pye). Accompanied by husband Tony Hatch's orchestra, Jackie sings a collection of fairly standard love songs.

ERNEST TUBB: "Country Hit Time" (MCA). Veteran country star works through C and W standards like "Crying Time" and "Life Turner Her That Way." Nice steel guitar, pretty ordinary vocals.

VARIOUS ARTISTS: "Oldies But Goodies" (Blue Horizon S PR 37). Fourteen tracks from Chicken Shack, Otis Spann, Bobby Parker, Amsley Dunbar and Duster Bennett on a budget album.

VARIOUS ARTISTS: "Young Blood Volume 1" (Young Blood). British R & B by Max Kinison, Don Fardon and Jimmy Powell.

VARIOUS ARTISTS: "The World Of Hits, Vol. 3" (Decca). Budget collection that includes the Small Faces "What'cha Gonna Do About It," Move's "Kiss of Fear" and Savoy Brown's "Train To Nowhere."

GENE VINCENT: "I'm Back And I'm Proud" (Dandelion). It sounds like a touch of the white supremacy from the title, but it's just old Gene having a "Be-Bop-A-Lula '69" and splendid rock-abilogie it is too.

BILLY WALKER: "Portrait Of Billy Walker" (Monument). Inoffensive country songs, from the pleasant voiced Mr Walker—the American one, not our boxer of the same name.

DAVID WHITEFIELD: "The World Of..." (Decca). Bags of vibrato and lush string arrangements as a voice from the Fifties comes across with his best-known number like "Cara Mia," "Goodbye" and "I Believe." One for Grannie.

MILES DAVIS: "In A Silent Way." Shhh; Peaceful; In A Silent Way; It's About That Time. (CBS 63630).

Davis (tp), Wayne Shorter (sop), Josef Zawinul (electric pno, organ), Herbie Hancock, Chick Corea (electric pnos), John McLaughlin (gtr), Dave Holland (bass), Tony Williams (drs).

SOMETHING new again from Miles and in its own gentle, low-key, lyrical genre it's absolutely perfect.

Any doubts raised by a look at the line-up can be dispelled at once, electric piano, guitar and organ dovetail into slabs of beautiful, and constantly changing sound. The discipline displayed all round is quite remarkable.

JAZZ LP OF THE MONTH

Files in front

Essentially, the shifting textures are what this record is all about, but there are many individual gems glittering in there too. Miles is at his most restrained yet conveys complete authority with every note placed in

exactly the right place and lasting exactly the right length of time.

Shorter is superb on soprano — utterly individual in both tone and approach and at his first entry of the whole record he sounds like Miles' twin brother. You

never heard such pure sound from a soprano before.

McLaughlin is also magnificent, saying more in one bent note than a thousand other guitarists can say in a finger-busting run. Zawinul contributes a de-

lightful theme and uses the organ most intelligently to fill out against the electric pianos and guitar. Tony Williams is unbelievably subtle while Dave Holland keeps his head up in the most excited company in jazz. A beautiful record.—B.D.

HIGHLY RECOMMENDED



LOUIS ARMSTRONG: "Swing That Music" (Coral CP1). Time will show that Armstrong was never played as brilliantly when these records were made, as ever he did and he listens to such as '38 "Struttin' With Some Barbecue" should help prove the point. Most of these are now rare recordings on the set is a collector's gem.



DEXTER GORDON: "The Dial Sessions" (Polydor 582 735). Amazing how modern sounding he does sound here, on a 1968 swing session, working through standards like "The Chase," with Wardell Gray, and two takes of "The Duel" with Teddy Edwards, but Dexter's tender ballad readings of "Talk Of The Town" and "Ghost Of A Chance" are gems, too. Indispensable.



EARL HINES: "Fatha Blows Best" (MCA MUP 388). Fatha Hines has always played brilliantly and he does so here, on a 1968 swing session, working through standards like "The One I Love" and "Harvest Moon" in the company of saxman Budd Johnson, trumpet star Buck Clayton and his own rhythm duo.



OSCAR PETERSON: "Exclusively For My Friends" (Polydor 109628-29-30-31). The four Peterson LPs recorded privately by Germany's Hans Georg Brunner-Schwab have all been issued separately. Now Polydor has collected them all into one handsome box complete with booklet. It's a most worthwhile collection showing the full range of Peterson's talent.



DJANGO REINHARDT: "Xtra 1929". An inexpensive album presenting the late great gipsy guitarist, mostly on amplified guitar, in brilliant 1947 Paris-made performances with varied lineups. "Fly Fishing," "Danse Norvegiene" and "Night And Day" (with Rex Stewart) are some highspots.



T O N Y W I L L I A M S LIFETIME: "Emergency!" (Polydor 583 574-2LPs). A shattering two-for-the-price-of-one set to introduce an exciting new trio which explores rock territory from the jazz side. Drummer Williams plays superbly throughout, with electrifying support from John McLaughlin (guitar) and Larry Young (organ).

KENNY BALL'S JAZZMEN: "King Of The Swingers" (Fontana SFL13169). Recorded live in Berlin, this has a lot of jumping jazz though there are perhaps, too many crowd rowers.

JOHNNY DODDS: "The Immortal Johnny Dodds" (CBS 63739). This offers a varied selection of tracks by the New Orleans clarinetist working with Lovie Austin's band, Ida Cox, Blind Blake, Jimmy Blythe and others. Good stuff but unhappily Dodds is not on all the numbers.

DORSEY BROTHERS: "Dixieland Jazz 1934-35" (Coral CP27). The Dorseys led one of the first big bands to play an arranged form of Dixieland with swing music elements. These '34-'35 tracks, with solos by both Dorseys, George Tesow (trumpet), Skeets Hurlurt (tenor) and others, show how this band influenced the styles of such as Bob, Crosby and the Tommy Dorsey orchestra.

THE BENNY GOODMAN STORY: "Volume 1" (Coral CP11); "Volume 2" (Coral CP17). The film soundtrack music and a real bargain at 19s 11d. each. Apart from Goodman the list of credits includes Harry James, Lionel Hampton, Teddy Wilson, Gene Krupa, Stan Getz, Manny Klein and George Duvivier.

JOHNNY GRIFFIN: "The Man I Love" (Polydor 583734). Recorded in Copenhagen this shows off the many sides of Griffin skilfully backed by Kenny Drew, Niels Henning, Orsted Pedersen and Albert Heath. Excellent.

LIONEL HAMPTON: "Stardust" (Coral CP28). Not one of the all-time great Hampton's, but this set, recorded at a Gene Norman concert in 1947, still has superb vibes as well as good things from such as Willie Smith, Charlie Shavers, Barney Kessel and Corky Corcoran. Well worth the price of 19s 11d.

JOE HARRIOTT QUINTET: "Swings High" (Melodic SLP 12-150). Mature post-bop jazz from 1967 with the elements Parker's also outstanding plus Stu Hamer (trumpet), Pat Smythe (piano), Coleridge Goode (bass), and Phil Seaman (drums).

WOODY HERMAN: "The Turning Point" (Coral CP2). Nice, relaxed set from 1943-44 when Woody's personal style was changing frequently. Ben Webster, Johnny Bothwell, Johnny

Hodges, Budd Johnson, and the leader are the stars on this rewarding album.

BARNEY KESSEL, JIM HALL, BUDDY GUY, ELMER SNOWDEN: "Guitar Workshop" (Polydor Special MPS 545113). Those who remember the '67 Guitar Workshop festival, free or would like to hear what it was like should enjoy this set, recorded in Berlin in November that year.

JIMMIE LUNCFORD: "Harlem Express" (Coral CP21). The immaculate Lunceford Orchestra, '34 to '36 period, is showcased in such once-famous tracks as "Organ Grinder's Swing," "Rhapsody Junior" and "Steepy Time Gai" plus a couple of Ellington classics. Collectors will want to add this to their shelves (even if they have the 78s) at 19s 11d.

JAY McSHANN: "The Jumping Blues" (Coral CP4). A good, if not great big band, on tracks recorded between 1941 and 1943. Excellent on jump numbers, not good on ballads. Soloists include the excellent McShann himself (pno), Charlie Parker, Paul Quinichette, Orville Minor and singer Walter Brown.

CHARLES MINGUS: "Duke's Choice" (Polydor Special 545111). Another excellent Mingus reissue, this one includes Clarence Shaw (tp), Jimmy Knepper (tbn), and Shafi Hadi (saxes). Recorded in 1957 it includes "Scenes In The City," "New York Sketchbook" and "Slippers."

ARTIE SHAW: "September Song And Other Favourites" (RCA INTS1055). Representative Shaw big band jazz of the late '30's and mid '40's featuring such as Billy Butterfield, Roy Eldridge, Red Allen, Barney Kessel and Dodo Marmarosa with Ray Coniff among the arrangers. Dated but pleasantly nostalgic.

"THE TERRITORY BANDS — 1926-29" (Parlophone PMC7082). Untold riches for collectors here: among them, titles by the Blue Ribbon Syncopators '25), Eddie Heywood's Jazz Six '26), the Jesse Stone and Charlie Creath bands of '27, Troy Floyd and J. Neal Montgomery. It is little known jazz but worthwhile.

CHICK WEBB: "Spinning The Web" (Coral CP3). Variable set of tracks recorded between 1934 and 1939. Not one of the really great bands on record but some nice solos from Tall Jordan (tp), and Sandy Williams (tbn), not to mention a youthful Ella Fitzgerald.

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BIG BILL BROONZY: "Big Bill Broonzy Sings Country Blues" (Xtra 1093). Although the title is rather misleading, this is an excellent cut-price album from Big Bill. All the Broonzy guitar progressions are here, although it does tend to reflect his successes as a folk singer as well as a blues singer.

BESSIE JACKSON AND WALTER ROLAND: "Bessie Jackson And Walter Roland, 1927-35" (Yazoo L-1017). Walter Roland, Charles Avery, Alex Channey, Charlie Jackson and Sonny Scott provide the piano accompaniment for Bessie Jackson, and all are obscure artists. Some rare and interesting tracks, but vocals are rather unassuming, which results in boredom.

FURRY LEWIS: "Furry Lewis" (Blue Horizon 7-63228). Walter "Furry" Lewis never reached great heights as a guitarist, and the most interesting aspect of this album, which was recorded in Memphis in 1968 is the choice of material and lyrical variations. Lewis is still recording, although in his 70's, but his guitar style is clearly limited.

MEMPHIS SLIM: "Fattenin' Frogs For Snakes" (Melodisc MLPS 12-149). Some of the best Memphis Slim material is available on this set. He swings through a whole range of blues items with the help of a small rhythm section. It's taken from Slim's visit to London in 1960.

VARIOUS ARTISTS: "Blues Jam At Chess" (Blue Horizon 7-66227). As can be expected from a jam session involving such eminent bluesmen as Otis Spann, Willie Dixon, Fleetwood Mac, Shakey Horton, J. T. Brown, Guitar Buddy, Honey Boy Edwards and S. P. Leary, some of the exploits meet with total disaster while others produce flashes of natural brilliance. It must have been particularly satisfying for members of the Mac, as it will be satisfying for their fans to hear them on this double set, 43s. 9d.

VARIOUS ARTISTS: "Memphis Blues Volume One" (Roots RL-323). The best tracks on this rather obscure set of recordings

BLUES LP OF THE MONTH

McDowell gets better with age



TWO albums were recorded when Mississippi Fred McDowell toured Britain early in 1969, and both clearly illustrated that the Delta blues singer is not only as active as ever but is equally as proficient and sensitive on electric guitar as acoustic.

Like his Mississippi contemporaries Bukka White and Son House, McDowell seems to mature with age. The first volume was good, but this really represents the singer at his best and in typical mood.

FRED McDOWELL: "Mississippi Fred McDowell in London: Volume Two" — Angel Child; Levee Camp Blues; Got To Move; Get Right Church; Big Fat Mama; Unknown Blues; Good Morning Little Schoolgirl; Keep Your Lamp Trimmed And Burning; You Ain't Gonna Worry My Life Anymore; The Train I Ride (Transatlantic TRA 203).

The heavy bass thump, whining pot string bottleneck, familiar blues and lesser known relig-

ious tracks, coupled with McDowell's characteristic introductions, all add to the beauty of this album, which was produced by the NBF, who were also responsible for bringing McDowell to Britain.

Particularly outstanding are "Big Fat Mama," "Good Morning Little Schoolgirl," "Angel Child," and "You Ain't Gonna Worry My Life Anymore," and no folk-blues collection is really complete without the two recordings of McDowell in London—J.G.

One (Roots RL-323). The best tracks on this rather obscure set of recordings from 1927-34, generally come from the better known artists such as Hambone Willie Newbern, Furry Lewis, Sleepy John Estes and the Memphis Jug Band, although Fom Dickson's "Worry Blues" is also very proficient. Likely to appeal to collectors only.

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from 1927-34, generally come from the better known artists such as Hambone Willie Newbern, Furry Lewis, Sleepy John Estes and the Memphis Jug Band, although Fom Dickson's "Worry Blues" is also very proficient. Likely to appeal to.

JOSH WHITE: "In Memoriam" (Marble Arch MALI 208). This is a set recorded by the late folksinger in London in '56, variously accompanied by bass, bass and drums or a British jazz group. Not White at his peak, but one to consider at the low price.



JOSH WHITE budget album

THE BATISH FAMILY: "North Indian Folk And Classical Music" (Topic 12T191). The Batish family, superbly led by multi-instrumentalist S. D. Batish, succeeded in introducing North Indian folk music as well as classical to the Western world, and in doing so, illustrate the distinction between the two musics. This set is accompanied by an explanatory booklet.

THE IAN CAMPBELL GROUP: "The Ian Campbell Group Sampler Volume II" (Transatlantic TRA SAM 12). Selected from three albums and an EP, the Sampler features some of the most requested traditional folk songs. Great value for all Campbell fans.

CLANCY BROS: "The Best Of The Clancy Brothers And Tommy Makem" (Emerald Gem GES 1030). A great budget price album containing all the Clancys' favorites, performed with typical gusto. "Finnegan's Wake," "Brennan On The Moor," "Johnny McEldoo" and "A Jug Of Punch" really whip up a storm.

NIGEL DENVER: "Wearing Of The Green (Ace of Clubs ACL 121)". Powerful stuff from Mr Denver. All traditional songs with informative sleeve notes by Jim McLean.

SEAMUS ENNIS: "Seamus Ennis (Leader LEA 208)". Seamus Ennis is one of the outstanding Irish folklorists, having built up a considerable reputation as a collector as well as a master of the rare and comprehensive uilleann pipes. He sings "The False Hearted Lover" unaccompanied, plays whistle on "Dithium Doodah" and "The Bird's Chorus," and features his pipes on the remaining songs, interspersed with some fascinating tales.

ROBIN HALL AND HIMMIE MCGREGOR: "One Over The Eight" (Mercury 20169 SMCL). Messrs Hall and McGregor handle an album of largely traditional material in their own inimitable style. A nice selection of material with a full backing, but while the album makes pleasant listening, it is not outstanding.

HARBOUR FOLK: "Waxie's Dargle" (Polydor 583 080). Nice folksy treatment to a number of traditional airs. Pleasant harmonies and well arranged album, but difficult to see who will buy such a collection.

THE HIGH LEVEL RANTERS: "The Lads Of Northumbria" (Trailer LER 2007). Accomplished musicians recorded in full swing at Newcastle. A brilliant, breathtaking album of reels, jigs and traditional songs from Ireland, The Shetlands and Northumbria. The Ranters feature fiddle, guitar, accordion, concertina and Northumbrian pipes.

HAMISH IMLACH: "Ballads Of Booze" (Xtra 1094). Certainly not the best set from the talented Mr Imlach. The album would have tremendous appeal to wild, heavy drinking Scotsmen, as the title would suggest, but overall there is a lack of originality among the thirteen tracks.

THE IRISH ROVERS: "Tales To Warm Your Mind" (MCA MUPS 389). Irish exiles, the Irish Rovers (now in America) stand out above the mass of Irish releases that have recently flooded onto the market. It is a typically polished performance from the group, which features "Oh You Mucky Kid" and "Lily The Pink." But the outstanding numbers are "Stop, Look, Listen," "The Stolen Child," "Penny Whistle Fiddler," and "Pigs Can't Fly," which closes a most entertaining album.

CHRISTY MOORE: "Paddy On The Road" (Mercury 20170 SMCL). Irishman Christy Moore dips into the wealth of material of his homeland, emerging with a mixed bag of contemporary and traditional songs. Under the guidance of Dominic Behan, whose songs he features, Christy Moore swings stylishly through a repertoire of street songs, protest songs, love songs, and so on, backed by Ray Swinfield, Denny Wright, Ike Isaacs, Jack Fallon and Steve Benbow.

LOS MUCHACHOS: "Fiesta In Acapulco" (Marble Arch MALI 1208). A nicely record-

FOLK LP OF THE MONTH

A great farewell from YT



THE YOUNG TRADITION: "The Young Tradition Sampler" — Chicken On A Raft; The Innocent Hare; The Whiteside Carol; Pretty Nancy Of Yarmouth; The Banks Of The Claudy; Randy, Dandy O; Byker Hill; Daddy Fox; The Fox Hunt; The Lyke Wake Dirge; Shanties (Fire Marengo; Hanging Johnny; Bring 'Em Down; Haul On The Bowline). Transatlantic TRA SAM 13.

trio, in fact the choicest fragments of their three previous Transatlantic albums and the deleted "Chicken On A Raft" EP.

THE Young Tradition have done a great service to the revival, carrying on where the Waterson family left off. Unfortunately neither of these groups is still active although Peter Bellamy and Royston and Heather Wood are still individually concerned with folksong heritage.

This album contains the memories of this fine unaccompanied, harmonious

trio, in fact the choicest fragments of their three previous Transatlantic albums and the deleted "Chicken On A Raft" EP. The YT have collected some tremendous material in their travels, and present it with gusto, harmonising superbly in a fashion which brought them acclaim from far beyond the relatively small circle of traditionalists. All the club favourites are here — "Byker Hill," "Randy, Dandy O," "The Innocent Hare" and so on. This sampler is the perfect valediction from the YT, and at 15/5d, is a bargain for anyone who hasn't tasted the trio on previous albums.—J.G.

ed set of South American folk songs from Los Muchachos. Tracks include "La Ucaracha," "Guantanamera" and "La Bamba" and the album swings along in unmistakable South American style.

EBENEZER OBEY AND HIS INTERNATIONAL BROTHERS: "In London" (Decca WAPS 28). Juju is the popular music of Nigeria, representing a combination of local rhythms and European sounds. The album features one of the most popular bands while they were in London.

VARIOUS ARTISTS: "Here's To The Irish Volume II" (Transatlantic TRA SAM 11). More digging into the Transatlantic archives, this time producing a Sampler of Irish music. It includes their better known artists such as The Johnstons, Sweeney's Men, Finbar and Eddie Furey, as well as contributions from the Glenside Ceilidh Band, The Grehan Sisters and Larry Cunningham. Another bargain priced collection.

JOSH WHITE: "The World Of Josh White" (Decca SPA 44). From Decca's now popular series comes Josh White with a collection of folk standards, although the album is somewhat dressed up, and presents the folk singer rather than the blues singer.

WALLY WHYTON: "Leave Them A Flower" (Fontana STL 5535). A beautifully polished performance from Wally, displaying a fair amount of his own writing talents as well as coming up with interesting versions of Dylan, Paxton and Lightfoot standards. He is in humorous mood on "Hold Down A Chord 1979," and he gives the full benefit of his experience — country, rock, humour and calypso, assisted by Jon Mark Alun Davies, Harvey Burns, Tony Carr, Spike Heatley, Danny Thompson and The Unknown Steel Band.

JAMES YOUNG: "James Young's 4th" (Emerald SLD 36). Recorded live at The Group Theatre, Belfast, comedian James Young evokes much laughter from his audience. Strictly an Ulsterman's bag though.



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Dobson's voice

"MUSIC IS the only means of enlightenment for this century."

Thus spake Lyn Dobson, multi-instrumentalist and thinker, formerly of Group Sounds Five and Manfred Mann and now ensconced in the rapidly rising Soft Machine.

"I'm interested in finding the central core of music," he says. "It can all be traced back through primitive folk music to the central core, which is basically a drone and a polyrhythmic structure."

"Jazz doesn't mean anything much to me now, apart from people who have transcended it, like John Coltrane. The problem of jazz is that it falls into an ego trap."

"People use jazz to prove how clever they are, but you can do more with one note than with any amount of clever phrases. I've been through years of playing fast, using other people's licks, but it never means anything."

"The quality of sound is what really matters, and that's what I'm working on with the Soft Machine. Playing with electric instruments is different — it changes the whole nature of the horns."

"You have to come to terms with the sensual nature of the instrument like the sitar which is my main thing now although I don't play it in the band."

"If the sitar is played badly and is wrongly tuned it means nothing and can hardly be heard, but if the strings are all in sympathy you can hear it — 20 miles away."

"I never really got into music until I started meditating on my own about four years ago . . . but I don't want to sound pretentious about that."

"You know the open air is really the place to play. One of my ambitions is to make an LP out of doors. That's the feeling you have to try and recreate when you're playing an electric horn in a concert hall."

"At the Fairfield Hall the Soft Machine and the audience really came to terms with the environment, and when it's like that I don't feel that I'm a musician on the stage entertaining a lot of spectators. It has to be a total communication thing."

"The whole structure of groups and concerts is artificial. Music is a thing in which everybody ought to partake. I've been busking, not for the bread, but to bring music to people in the most unlikely situations."

"I've sat in Tube stations playing and I really turned on people who never dream of going to a pop concert."

"The majority of people playing jazz are happy to make it musically a minority thing. But music isn't valid until it's out in the open. Otherwise it's as



LYN DOBSON: Soft Machine man

ridiculous as a religion which a few people set up for themselves alone, not letting anyone else participate.

"Music has got to be destructive rather than creative, and although it's necessary to express hate occasionally, it's the love thing that really matters."

"Steve Marriott taught me a hell of a lot when I played with Humble Pie." (It was on their first album) "He has no technique really, but he's an incredible musician and I really respect him. He knows instinctively how to tune a guitar and make it resonate, and he can create that feel that makes everyone want to get up and dance round the room."

"The Soft Machine are trying to arrive at that point by complex intellectual approach,

but they are aware of the intuitive thing too, so it still comes out pretty basic. And with the group I've also got a chance to get into my own things at the same time. For instance I want to do an album of my own songs, using sitar."

"Indian music is the most simple music ever, although it seems so complex, and it hasn't changed for hundreds of years. Ragas aren't discovered by intellect — they're really natural law, which is unchangeable."

"About 18 months ago I decided what I'm going to do, and once I've said what I want to do, I'll disappear off to the hills to jam with Indian musicians!"

RICHARD WILLIAMS



IAN MATTHEWS: left Fairport a year ago

A drop of Southern Comfort

IAN MATTHEWS is a quiet little chap who wouldn't say boo to a skinhead. But when it comes to good country rockin' — there ain't nobody meaner!

Many will remember Ian as the singer who quit Fairport Convention a year ago to go solo, and vanished.

"What's Ian Matthews doing?" was as oft repeated a cry as: "What's old Syd Barrett up to?" or "When will London Transport bring back the trams!"

Now it can be revealed—Ian has been collecting a great deal of it together, and having heard his first album "Matthews Southern Comfort" one feels bound to say, he's got it ALL together.

His UNI label country rock groove with old friends from Fairport like Ashley Hutchings, Richard Thompson, and Simon Nicol, not to mention the fiddle-tooting duo Poi Palmer and Dolly Collins, is an unpretentious gas for the kind to comfort musicologists and delight seekers of plain cooking pop.

Influenced

Looking small and lost in a busy City pub this week, Ian clenched a great mug of ale firmly by the handle and through clenched teeth said: "I know it will succeed — I know it will!"

He was talking about his newly formed band and if it is half as good as the musicians assembled to cut the album, Southern Comfort will be a welcome addition to the club circuit at a time when it is becoming increasingly difficult to find both popular — and available — attractions.

Although he had just been threatened with a good drubbing by two youths of a violent disposition in a public railway carriage, he retained his cool and resolve to beat the obstacles put in the path of the ambitious by Man and the fates.

He chatted cheerfully about his plans and favourite music. Ian is confident country rock will grow in popularity and he is going to sing that way anyhow. Shucks.

First Ian explained what happened when he quit Fairport Convention.

"The initial thing was to get a manager and then I needed some bread. I found somebody who could put up some bread and got an advance from a music publisher who hadn't heard one of my songs!"

My first gig is on Sunday with Fairport and I'm incredibly nervous. Richard, Simon and Tyger played on the record, but I've got my own band together now. The drummer is Roger and there is Peter on the bass . . . and there's Carl and Mark."

Ian looked worried and tried to remember their names.

"The sound we are trying to get is half way between Area Code 615 and "Sweetheart of the Rodeo" by the Byrds. There are four of us singing, so there will be lots of nice harmonies."

Ian seemed almost doubtful if many would remember him from his stint at the Convention.

"I used to hang back and I never had anything to say. But now is the time for Matthews to speak! Before Fairport I was with a group called Pyramid, perhaps you remember them? We made a record called 'The Summer Of Last Year.' Nothing came of it but I still think it was a good record."

"My influences? Mainly Rick Nelson. I try to get close to him. I must have every Rick Nelson ever made. They are not really old fashioned. His country LPs are really incredible. I don't really like basic country music, and I can't stand Glenn Campbell and Tex Ritter. I prefer more modern country. If you listen to the Everly Brothers 'Roots' album — that's really beautiful."

"I've been wondering about the country thing — if it will go. It's best to be pessimistic

— I've had so many set backs in the past. Really it is unfair to say I am playing country — it's country influenced music."

"It's incredible how much it costs to get a band going. I've spent thousands already on a PA system and a van and tax and insurance. . . . Ian began to look even more worried."

"And my real name isn't Ian Matthews. It's Matthew McDonald. . . . so I changed it. . . . I didn't want to be Ian McDonald. I was Ian McDonald before I was Ian Matthews-McDonald. I was a sign writer before I saw musician — and then I saw the sign!"

Ian began to show signs of becoming distraught, so another glass of healing Boozy The Wonder Drink was

ordered to calm him down. And it seemed to work. "It's wonderful — I enjoy singing and I get paid for it!"

Ian smiled and proved what we all need — a little more Southern Comfort.

"I started recording in June, and the album has been finished quite a while. It was quite a hustle to get it out."

"I was worried and idle for a bit when I left Fairport. To be alone all of a sudden was strange. For some time I had wanted to leave because I really like country music and wanted to form a bigish band with a steel guitarist."

"Fairport were doing two or three country numbers but it was really only to please me. It ended up with Fairport at one end of the stage and Ian at the other."

CHRIS WELCH

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A.M.2

jazz scene

Jazz from Australia



YARRA YARRA: New Orleans jazz

BUT for a few exceptions jazz musicians from Australia have never made any great impact on the music in Britain. Even more so an Australian band who have carved for themselves a niche in the London clubs has succeeded where many others must have failed.

Such a band who are currently finding favour on the circuit are the Yarra Yarra Jazz Band who have stuck faithfully since their formation in 1959 to playing traditional New Orleans style jazz.

Bandleader and trumpet player Maurice Garbutt, an unassuming, modest character, explained that the Yarra Yarra's were born in Melbourne at the beginning of the Australian trad boom. Both Britain and Australia experienced the rush on trad at the same time, and, like Britain, Australia was left with an over-abundance of trad musicians when the bubble burst.

"Prior to coming to this country in March of last year," said Maurice, "the band had been playing professionally for five years. I was lucky at that time in that I managed to get some of the best trad players who had found the going tough after the trad scene began to fade.

"The band was very popular back home. All our records sold well especially a live LP we made at Melbourne Town Hall which eventually turned out to be the largest selling Australian jazz recording."

Still on the other side of the globe the band became involved in such diverse jobs as being the first band to play jazz in a discotheque and the first jazz band to play spirituals as part of a regular Church service. They also accompanied Alton Purnell on his Australian tour in 1965 and have accompanied Sonny Terry and Brownie McGhee during their Australian tours.

It has been said that British jazz audiences are

notoriously selective and to a point, narrow minded.

"We have never found this at all," says Maurice. "The fact that we're an Australian jazz band has never affected us adversely. Because we come from Australia we do cause a certain amount of interest but it's not a novelty because the band is good."

Maurie says that his main influences have been George Lewis and Ken Colyer who helped the band when they first arrived in Britain.

The New Music comes in for a lot of criticism from Maurice. Did he feel restricted by it? "Not at all," he says. "Traditional jazz generally has a wider appeal here and certainly more on the Continent. The New Music is appreciated by a minority and it doesn't communicate with the majority of the audiences."

Another moan of the Yarra Yarra Jazz Band is one against British promoters who they think are an unadventurous lot: "We find some places will book a band which has drawn good crowds in the past and they tend to stick to them all the time. As in most things the future is in the hands of the young musicians. What is needed is the promoters, especially in the south, to book younger and more exciting bands and unless this happens things could stagnate."

The Yarra Yarra's say the best market for the band is in the north of England and on the Continent where they have already visited Belgium, Denmark, Germany and Switzerland for club and concert appearances and have plans to visit these countries again later this year.

For the future, Maurice says that they will return to Australia, probably at the end of the year. "Most of the boys and myself get pretty homesick," he says.

RAYMOND TELFORD

POTENTIALLY the most important development in British jazz for many years has been its sudden acceptance by academic music promoters.

The latest group to benefit is Music Improvisation Company, probably the most forward-looking on the entire jazz scene, which the ICA Music Section presents at the Purcell Room tomorrow (Friday).

According to Derek Bailey, together with Evan Parker the prime mover in the formation of Music Improvisation Company, and considered by many people as the only jazzman who is really extending/exploiting the possibilities of electric guitar, this represents the final breakthrough — the first concert of its type to take place without any compositional packaging.

"The view that I can and I hold is that it's enough, if you're using improvisers, to improvise. The thing they're best at is improvising, and the business of composing to contain them seems in most cases to reduce rather than increase their effectiveness.

"One reason there isn't much total improvisation on the jazz scene is the desire of certain musicians to organise other musicians — otherwise they somehow feel they're not doing enough. Promoters are suspicious of total improvisation too — they tend to think all they're going to get is one sustained howl-up. And of course in some instances the improvisers simply don't trust themselves.

"My own feeling is that the only element of composition necessary is in the choice of the musicians. Once you've done that, you've done everything that's needed. If you choose good musicians, then I believe you'll get good music.

Discovery

"For the Purcell Room concert we've chosen Ron Gessein, Tony Oxley, Paul Rutherford and John Tilbury to augment the basic Music Improvisation Company of Evan, Jamie Muir, Hugh Davies and myself, and simply by grouping ourselves in certain ways at least some of the results should be successful.

"This to me is total improvisation — a situation of the kind which has existed in the Spontaneous Music Ensemble, where the choice of the people is the thing that decides the music. Of course that is true of a number of groups working in the straight music field, but we seem to be the only one on the jazz scene at the moment.

"As it happens I think that composition as an activity, in whatever field of music, is in some disarray. In jazz, in particular it's always been of minor importance. Whenever people mention jazz composition the name that crops up is always Duke Ellington, which indicates the scarcity of composers pretty clearly.

"Of course at the moment they're quite important in British jazz, as that seems to be the only way you can get any money, but it's not what had something other than the '40-minute composition plus bits and pieces' type of concert.

"Actually there are really



DEREK BAILEY: improvisation at the Purcell Room

Derek Bailey and total improvisation

two types of total improvisation — solo and group — and John Tilbury and perhaps others of us will be doing solo items at the Purcell Room. In group improvising everything is governed by what's going on around you — you have to react to other people bouncing the ball against you. In a solo situation it's the complete opposite — you're isolated, and anything that happens has got to come from within.

"I think it's important for an improviser to try both sorts. I play solo sets, Han Bennink does solo gigs, and I don't know why more people don't try it in public, though of course everybody does it at home."

Since Music Improvisation Company includes Hugh Davies (a composer and performer of live electronic works and an associate of

Stockhausen), and since the Purcell Room concert has guest appearances by John and Hugh or Ron if what they did was called jazz or non-jazz, as they're identified with other forms, but it wouldn't matter to the rest of us either, just as it didn't to the SME at one stage. The musicians are not hung up on conforming to a style.

Apart from the occasional date in this country with Music Improvisation Company or the Tony Oxley Quintet, Bailey's gigs these days are all on the Continent — he belongs to both the Alexander Von Schlippenbach and the Peter Brötzmann groups, and will be taking part in a forthcoming Dutch tour by an Instant Composers Pool quartet with Misja Mengelberg, Han Bennink and John Tchicai.

But there is a good chance

he will be heard more often over here later this year, if enough support can be found for a scheme which has already been approved in principle by the Arts Council of Great Britain.

This takes the form of a grant to Evan Parker to subsidise a tour of art colleges and similar venues by the group of his choice — Music Improvisation Company — the idea being to seek out places which could not otherwise afford to book a group of this kind.

Let's hope enough colleges, arts labs and so forth come forward in the next few weeks to make the Arts Council scheme a reality.

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VICTOR SCHONFIELD

JOHN PEEL

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

GET

DISC and MUSIC ECHO

OUT NOW

RADIO JAZZ

FRIDAY (30)

4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs). 8.5 p.m. J: Jazz Unlimited (Fri, Mon-Thurs). 9.35 U: King Crimson. 10.30 Q: Jazz-studio Frankfurt. 10.15 A3: R and B (Fri, Mon-Thurs). 11.30 T: Nostalgia (Bands and Singers). 12.0 T: Thad Jones-Mel Lewis Ork. 12.5 a.m. J: Underground Music. 1.5 J: Jazz.

SATURDAY (31)

8.5 a.m. J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Sieve Race). 2.0 p.m. E: Jimmie Noone, 1928-1940. 2.35 H1: Radio Jazz Magazine. 6.45 B1: Jazz Club (Indo-Jazz Fusions, Alan Wakeman/Paul Clayton Quintet, Humphrey T: Big Bands (Elliot Lawrence). 11.30 A1: Jazz Band Ball. 12.0 T: Duke Ellington. 12.3 a.m. A1: Jazz.

SUNDAY (1)

09.30 a.m. J: Silhouette (Pop and Jazz Groups featured in religious programme). 12.5 p.m. J: Finch Bandwagon. 6.45 A3: Jessie Smith (Hughes Pansonic). 7.30 B1: Mike Raven's R and B Show. 7.30 E: Pop and Jazz, including Benny Bailey.



George Gruntz, etc. 11.0 B1 and 2: Best of Jazz on Records, presented by Humph (B3 stereo at approx. 11.45). 11.45 E: Dave Pike Set. 12.5 a.m. B1 and 2: Just Jazz (John Fraser). 12.30 T: New Jazz Workshop (The Wooden-O, Benny Green).

MONDAY (2)

8.0 p.m. A2: Get To Know Jazz 10.5 B2: Soft Swing in Stereo. 11.15 A3: Free Jazz. 11.30 T: Pop and Jazz 12.0 T: New Jazz Records. 12.5 a.m. J: Bobby Troup Show.

TUESDAY (3)

5.15 p.m. H1: Jazz. 5.45 B3:

Jazz Today (Charles Fox). 7.30 E: Pop and Jazz 10.30 Q: Jazz Journal. 11.0 U: New Orleans Jazz Festival (Bekaert-Catharine Sextet, Heavy Soul Inc, Kennel Spoorri Sextet). 11.30 T: Jackie Cain and Roy Kral. 12.0 T: (1) Donald Byrd (2) Art Blakey and Jazz Messengers.

WEDNESDAY (4)

9.25 p.m. E: Martial Solal. 11.30 T: Pop and Jazz. 12.0 T: Pee Wee Russell, 1929-1944. 12.15 a.m. E: Jazz.

THURSDAY (5)

7.30 p.m. Q: Big Band Serenade. 11.30 T: Peggy Lee. 12.0 T: Mixed Jazz Records.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

A: RTE France 1-1829, 2-348, 3-688. B: BBC 1-247, 2-1500 / V: 3-464/189/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFM 507/346/271. Q: BR Munich 375/187. O: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221.

NEW POP SINGLES



BY CHRIS WELCH

Gosh by golly, it's Arlo...

ARLO GUTHRIE: "Alice's Rock & Roll Restaurant" (Reprise). Shucks — saw his movie a while back, and dad blast all, if it ain't the purtiest bioscope show since "Knife In The Water" with sub-titles in Polish.

A happy ditty, but goldurn it son, you just ain't singing it right. Well, gosh by golly, if I ain't got tumbleweed in my ears. Arlo sings terribly well in best cowpoking fashion and as he's riding into town soon, let's hope it's a hit.

RAYMOND MORRISON: "Girl I Want To Hold You" (Sugar). A sort of bluebeat come reggae come throat pastille boogaloo, with distinctive vocals by Ray and a bright backing beat.

MARY HOPKIN: "Tenma Harbour" (Apple). Her sweet voice behind a pretty shuffle beat with rattling timbales brings visions of a Caribbean holiday for two or a weekend in Manchester for 15. How would you like to join the Kensington Round Pond police? HUP! Aye a hit in any language including Japanese.

RARE BIRD: "Sympathy"

(Charisma). An extraordinarily good first single by a new group, featuring a most dramatic com- with restrained organ position and performance backing in march tempo. They write mercifully original songs which will be much in demand. Look up for a high flying... **SPLAT**... on second thoughts just keep your ears open for the high flying Bird.

BLODWYN PIG: "Same Old Story" (Chrysalis). Same old rubbish. Sorry, could not resist that, but in truth the Pig fail to move me much, and this sounds enthusiastic and well-meaning, but a trifle derivative. Good vocals and guitar breaks.

JUBILEE: "Luciana" (Trojan). A gentle, inoffensive trumpet instrumental, rather like Herb Alpert Meets The Rude Boys.

GRAPEFRUIT: "Lady Godiva (Come Home)" (RCA). Lots of hand-clapping and tambourine get up steam behind heavy vocals. All the stops are out and the

brass bray with willing energy. Can THIS be the hit for Grapefruit?

BARBARA WINDSOR: "When I Was A Child" (UPC). Not a distinguished start for a new label, but the cockney sparrow chirps cheerfully a Clive Westlake ditty.

CONFUGIUS: "Brandenburg Concerto (That's What It Was)" (RCA). What this has to do with Bach — Crint knows. Undoubtedly the most appalling piece of bubble gum since the portion that attached itself to the seat of my trousers in the Rex Cinema, Stratford during a showing of Loony Tunes and Merrie Melodies in the summer of 1949.

JOHN WALKER: "True Grit" (Carnaby). Just eaten a Chinese take-away meal? Been run over by a runaway horse and cart? Then John Walker's new Don Black ballad is ideal for relaxing aching muscles. Better than Deep Heat or even Nourishing Marrow-bone Jelly, this light and

airy piece will whisk one away on a magic carpet ride of song. John is singing with warmth and maturity and let's hope he has a hit.

ROTARY CONNECTION: "Want You To Know" (Chess). Branchchild of old man Marshall Chess himself, as a recording group they have grown into a top concert attraction, according to usually reliable sources, since their first album two years ago.

Chess are well known for their R&B catalogue. This is their psy-kay-delic offering. Dealers should stock well in advance.

JAMIE & THE SWEET-CORN: "I'm Gonna Love You" (Pye). Heavens — it's good old rock n'pop, the sound of the late fifties. A friend who worked for a major record company used to make demos like this for fun, when he should have been promoting "Twice As Much." More than likely a huge hit. They say "yeah" by the way, so watch out.



ARLO GUTHRIE: a happy ditty

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FOCUS ON FOLK

THREE self-respecting country gents with strikingly different personalities have just completed five years together as Jug Trust. Brian Cookman, Tony Knight and John Reed are three of the most unlikely lads to have made up one of Britain's most popular jug bands, and yet there has never been a cross word spoken in this eternal triangle.

It's never less than a laugh with the group, who have perfected their routine to such an extent that their mock traits tend to show through off stage as well as on.

"We don't want to live in each other's pockets as this must be the cause of a lot of groups breaking up. That's why we are in no hurry to turn professional as none of us really wants to go on the road; we don't push ourselves to the maximum as we all have good jobs," Brian explained.

Humour

"A lot of our stage act relies on the early jug bands. People want to hear what we've always done, so we don't get a chance to do much of our own material. But humour is the most important thing, and we try and present a complete show. Jug bands today either aren't jug bands at all, or they're marvellous carbon copies of the originals. No, humour's the important thing, and when groups start taking music too seriously, that's when the trouble begins. It's far more valid what Ian Anderson's doing for instance — much more where it's at."

Despite the perpetual ribbing that goes on, the trio have a mutual respect for each other.

Brian is the smartly dressed, loquacious, witty



JUG TRUST: humour is the most important thing

The not so likely lads

spokesman, who plays guitar, harmonica and kazoo with varying degrees of ability, and readily concedes that John is the real musician. The latter plays mandolin, banjo and guitar among other instruments and retaliates with: "Brian plays excellent harp." And while these two get the material together, Tony acts as the adjudicator, throwing out songs which have made him subject to abuse from the other two; but his decisions are often proved to be the correct ones. Tony plays jug, washboard and mandolin, and has a very odd characteristic — he never talks or retaliates to the constant jibing of John and Brian. His embarrassment and puppet like appearance is the greatest single contribution to the act, and when Tony eventually steals the limelight towards the end of Jug Trust's show, audiences go wild in disbelief.

Now the group's first single, "Goodbye Train" is being released by EMI tomorrow (Friday), and this could

open up an exciting path into the recording world. This will be the real test for Jug Trust — whether they can convey the same atmosphere on record as they do in the clubs.

"Our own material is Good Time music just the same, and it's nice when we can throw one of our own in without the audience realising," Brian went on.

"We're finding that it's not such a good scene in the centre of London at present because they want an act form all the time. It's much better in outer London or in the sticks. For instance we had a fantastic week down in Cornwall with Ralph McTell and the Famous Jug Band.

In fact we're in the same sort of field as Ralph, although there's no depth in our writing; it's purely for enjoyment. We've stayed together because we always keep things in a humorous vein and absolutely enjoy it. There's nothing more embarrassing than having an audience clap politely at the end of a set. But we usually overcome that problem — we even raffled Tony one night, which was OK until the winner took us seriously."

"You've got to get some kind of atmosphere which you can create in a crowd. He'll take anything thrown at him, and never tries to steal the limelight," added Brian Cookman.

Visual

The stage act includes songs from the old country bands, and "Cat And Mouse" which is the "B" side of the single and the first successful song written by the group.

"Most of the things we do are visual, but we reckon we have got the jug band effect across on record. We appreciate that one can't get anywhere without a commercial mind, and we are sending posters and publicity to disc jockeys, dealers and so on. There are no plans for an album as yet but we think it's worth spending quite a bit on our own promotion."

John and Brian have been playing country music for eight years, but their previous group split when the fiddler left, otherwise they expect the group would still be running.

Says Brian: "These kids really embarrass me with their guitar proficiency nowadays, when I think of the length of time I've been playing."

John chipped in that they did not think London would be surviving the so-called progress, sive boom and Brian remarked that he had not come across a good unaccompanied traditional group a la Waterstones on the folk scene for a long while.

British

"We all enjoy English traditional music as we were brought up on that sort of thing. But it seems to be going right out of vogue in the clubs where kids are just waiting to be switched on."

"But there's still so much American folk music being played, which is a shame as a lot of British material is forty times better. It's still American influenced but at least one's putting on phoney American accents anymore."

"Meanwhile Jug Trust continue to rehearse regularly in support of their adage that there is no excuse for a restless audience and no such thing as a bad audience. "We've always dreaded the band breaking up with no proof of our existence, that's why the record means so much to us," explained Brian. — JEREMY GILBERT

FOLK FORUM

JUG TRUST
GOODBYE TRAIN
Parlophone R.5825. 23/1/70.

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WHITE BEAR,
KINGSLEY RD, HOUSLOW.

THE FOXCILLE, the CASTLE,
Fairfield West, Kingston.
THE LEGACY
N.B. The club will meet every
TUESDAY at 7.30 p.m.

THREE HORSESHOES FOLK
CLUB, Heath St. at Hampstead
tube presents
PATRICK NELSON
and your hosts. THE EXILES

WEDNESDAY
COCKPIT THEATRE, Gaterfish
St. N.W.4. 262 7807. 7.30 pm. Feb
4 and 5, 7, 8, 9.

ALEX CAMPBELL
with **JOHN JAMES AND THE**
EXILES

COLLEGE for the Distributing
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CROYDON FOLKSONG CLUB,
Waddon Hotel, Stafford Road.
GORDON GILTRAP
Pete Twitthell, Tony Powell

KINGS HEAD, Upper Street,
Islington **RAYMOND ROWLAND**
AND **RIAM FARRELL.**

NEW HOLY GROUND, Royal
Oak, 68 Bishopbridge Road, Bays-
water, W.2.

RONNIE CAIRNDOUFF
ORANGE BLOSSOM
SOUND

OLD TIGER'S HEAD, Lew High
Road, S.E.13. — 01-698 6818.
MARC ELLINGTON

REDD SULLIVAN, Bridge House,
Upminster Bridge.

SURBITON Assembly Rooms,
DEREK SAJJEANT FOLK TRIO,
JO-ANN KELLY.

THE CRYPT, 342 Lancaster Rd,
W.11. (Ladbroke Grove Tube),
7.30.

BRIDGET ST JOHN
TROUBADOUR, 9.30.
MICHAEL-CLAIRE

WESTMINSTER HOSPITAL,
S.A.A. Basement, 39 Paper Street,
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CHRIS FORD-DAVIS
SKYPORT ADE TUCKER
RADTIME, COUNTRY & URBAN
BLUES
For bookings in spring/summer
1970, write to —
29 Cleverdon Gardens, Bath Road,
Clarendon, Hounslow, Middlesex

ROYAL ALBERT HALL
MONDAY, 9th FEB., at 7.30 p.m.
SEAN MCGOWAN presents
AN EVENING WITH
THE DUBLINERS
SEATS: 20/-, 15/-, 10/6, 7/6, 5/-, from:
Box Office. Tel. 589 8212

Also appearing at:
GREEN'S PLAYHOUSE SUNDAY, 15th FEB.
GLASGOW at 7.30 p.m.
USHER HALL MONDAY, 16th FEB.
EDINBURGH at 7.45 p.m.
THEATRE ROYAL TUESDAY, 17th FEB.
ST. HELEN'S at 7.30 p.m.
GUILDHALL FRIDAY, 20th FEB.
PORTSMOUTH at 7.45 p.m.
CITY HALL SUNDAY, 22nd FEB.
NEWCASTLE at 7.30 p.m.
FREE TRADE HALL MONDAY, 23rd FEB.
MANCHESTER at 7.45 p.m.
TOWN HALL TUESDAY, 24th FEB.
LEEDS at 7.45 p.m.
PHILHARMONIC WEDNESDAY, 25th FEB.
LIVERPOOL at 7.45 p.m.
A.B.C. THURSDAY, 26th FEB.
STOCKTON at 7.45 p.m.
CITY HALL FRIDAY, 27th FEB.
SHEFFIELD at 7.45 p.m.
TOWN HALL SATURDAY, 28th FEB.
BIRMINGHAM at 7.45 p.m.
FAIRFIELD HALLS SUNDAY, 1st MARCH
CROYDON at 7.30 p.m.

SIXTH
CAMBRIDGE
FOLK FESTIVAL
CHERRY HINTON HALL
31st JULY + 1st AUGUST
2nd AUGUST

100 CLUB
100 OXFORD ST. W.1
7.30 till late

Thursday, Jan. 29th
ERIC SILK'S SOUTHERN JAZZ BAND

Friday, Jan. 30th
KEN COLYER'S JAZZMEN

Saturday, Jan. 31st
TERRY LIGHTFOOT'S JAZZMEN THE GUN JAZZ BAND

Sunday, Feb. 1st
BILL NILE'S GOODTIME BAND

Monday, Feb. 2nd
DON RENDELL/STAN ROBINSON QRT. BOB DOWNES OPEN MUSIC

Tuesday, Feb. 3rd
ALEXIS KORNER AND FRIENDS

Wednesday, Feb. 4th
ALAN ELDSON'S JAZZ BAND
FULLY LICENSED BAR AND RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary,
100 Club, 100 Oxford Street, W.1
Club Telephone No. 01-236 9933

STUDIO 51
KEN COLYER CLUB
10/11 QT, NEWPORT STREET
NEAR LEICESTER SQUARE

Sunday, Feb. 1st, Afternoon 3-6
BRETT MARVIN'S THUNDERBOLTS

Sat., Feb. 7, SAMMY RIMINGTON BAND

THAMES HOTEL
Hempston Court, Middlesex
Friday, January 30th
ALEX WELSH & HIS BAND

Saturday, January 31st
SAMMY RIMINGTON'S CARDINAL JAZZ BAND

Sunday, February 1st
BIG BAND NIGHT

JAZZ CENTRE SOCIETY
5 Eganot House
116 Shaftesbury Ave., W.1. REG 2966

Monday, Feb. 2nd, 100 CLUB
DON RENDELL/STAN ROBINSON QUARTET BOB DOWNES OPEN MUSIC

Wednesday, Feb. 4th
GOAT, Sopwell Lane, St. Albans
TEMPORARILY CLOSED

Sunday, Feb. 1st
Definite appearance
THE LITTLE JOHN - MILLINER SEXTET
OXLEY RILEY OCTET
Concert L.S.E., Feb. 12th
Tickets S.A.E. Jazz Centre Office

FUTURE ENTERTAINMENTS

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210a HAVERSTOCK HILL, N.W.3
(Opp. Belize Park, Odson)
COUNTRY CLUB SPECIAL

Thursday, January 29th
FAIRPORT CONVENTION
plus FOREVER MORE

Friday, January 30th
LIVERPOOL SCENE
plus GORMAN GHAST

Next Friday: **FAT HARRY**
D.J. JERRY FLOYD

Sunday: See right

CLUBS

THURSDAY

ALBION, Dave Holdsworth, Kings Head, Fulham Broadway.

BREWERY TAP, WALTHAMSTOW, the Original Basistide Stompers.

COCKPIT THEATRE, Gateforth St., N.W.8. 262 7907, 7.30 pm, Jan 26-31, 6s.

M.O.B., in a POP RAVE-UP
CAVE
ELECTRIC MUSICAL CARTOON.

ERIC SILK, 100 Club, Oxford Street.

HOPBINE HOTEL, opposite North Wembley Station, DENNY OGDEN OCTET, 8 pm.

HOUNDS CLUB, DUKES HEAD, BARKING RD, EAST HAM

FISHHOOK
GROMIT LIGHTS

MANCHESTER COLLEGE OF COMMERCE
CANNED HEAT GRISBY DYKE

MIKE DANIELS Big Band every Thursday, 8 pm., Half Moon Hotel, Lower Richmond Road, Putney.

"WHITTINGTON," PINNER: TERRY LIGHTFOOT.

FRIDAY

ALBION ANIMA (Brian Miller, piano), London Musical Club, 21 Holland Park.

BLACKBOTTOM STOMPERS, Green Man, Blackheath.

BLUES LOFT
NAGS HEAD, HIGH WYCOMBE
STEAMHAMMER

BUM
ARE NOW
IRON MAIDEN
PLAYING AT THE TEMPLE

COCKPIT THEATRE, Gateforth St., N.W.8. 262 7907, 7.30 pm, Jan 26-31, 6s.

CAVE
M.O.B. in a POP RAVE-UP
ELECTRIC MUSICAL CARTOON.

FIRE
Royal Veterinary College, Royal College St, NW1.

GOTHIC JAZZ BAND, Ranelagh, S.W.5. Every Friday.

NEW ERA JAZZ BAND
Elm Park Hotel, Hornchurch

OSTERLEY JAZZ CLUB, THE YARRA YARRA JAZZ BAND.

PEANUTS KING'S ARMS, 213 Bishopsgate 3 mins. Liverpool Street Station, 8.30 pm. 3s.

MOHOLA, MONGEZI, DUDU.

THREE HORSE SHOES, Heath Street, Hampstead. Progressive Jazz with CIRUS.

SATURDAY

COCKPIT THEATRE, Gateforth St., N.W.8. 262 7907, 7.30 pm, Jan 26-31, 6s.

M.O.B., in a POP RAVE-UP
CAVE
ELECTRIC MUSICAL CARTOON.

FIRE
The Temple, Wardour St. W.1.

GRAHAM COLLIER
MUSIC
BEDFORD COLLEGE, Inner Circle, Regents Park, Baker St Tube, 8 pm, Bar.

SAM GOPAL DELIVERY
AHEAD MUSIC
SEE DISPLAY AD.

NEW ERA JAZZ BAND, Ship Ground, Lea Bridge Road, Clapton.

SURREY UNIVERSITY. SMALL FACES GRISBY DYKE

POP OVER AFRICA
Africa's Pop Music described and demonstrated by J. N. OLUM, OLUDIRE, REMI SALAKO & THE CATSPAW, MOSES SEPULUA, Chairman MIKE GHAM
Tuesday, February 3rd, 6.30 pm.
Admission 3/-
Africa Centre, 38 King Street, W.C.2. 01-436 1973

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belize Park, Odson)
Sunday, February 1st
Grand opening of Rock 'n' Roll night
WILD ANGELS D.J. JERRY FLOYD
Tonight will be televised by BBC-TV

SUNDAY

AT PLOUGH, STOCKWELL, S.W.9
TERRY SEYMOUR BIG BAND
Commencing 12 o'clock sharp

BEXLEY, KENT. Black Prince Hotel, From USA.
EDWIN STARR

BOB HARLEY'S Dixielanders, The Albany Dive Bar, opp Great Portland Street station, evening free.

BOTTLE NECK
BLUES CLUB
Railway Tavern, Angel Lane, E15

WARM DUST
plus DUTCH HENRY BROWN

COOKS CHINGFORD
ROYAL FOREST HOTEL
It's Dixie Dad with mizle Trad

COLIN SYMONS BAND WITH PAM HAEGREN

GOTHIC JAZZ BAND
THE LORD RANELAGH
Warwick Road, Earls Court, every Sunday luncheon.

GROOVESVILLE
WAKE ARMS PEPING, (A.11).

ZOOT MONEY!
Two bars, mems 7s. 6d. guicks 8s. 6d. Next Sunday: chicken SHACK!

JAZZ LUNCHTIMES. Entrance free. Blows, Gravediggers, Oxford Road, Denham.

LUNcheon JAZZ RETURNS TO THE CROWN AND ANCHOR, CROSS STREET, ISLINGTON. CHEZ CHESTERMAN JAZZ BAND. WELCOME BACK. 12.15 TO 2.

NEW LOUISIANA Jazzmen, Fighting Cocks, Kingston.

REDCAR JAZZ CLUB. KEITH RELL GRISBY DYKE

MONDAY

AT PLOUGH, STOCKWELL, S.W.9
PETE KING

BEXLEY, KENT. Black Prince Hotel. Alan Eldson.

BIRD CURTIS Quintet, Green Man, Blackheath Hill. Free.

BLACKBOTTOM STOMPERS, Tudor House, Maidstone.

GOTHIC JAZZ band, Lord Ranelagh, S.W.5. Every Monday.

THE VILLAGE BLUES CLUB
ROUNDHOUSE, LODGE AVENUE, DAGENHAM
in conjunction with JO LUSTIG, proudly present

THIS SATURDAY, JAN. 31st
AN EVENING WITH
THE PENTANGLE

featuring: Bert Jansch x Jacqui McShee
Terry Cox x John Renbourn x Danny Thompson

Members 13/- - Guests 15/-

at GREYHOUND PARK LANE CROYDON

Sunday, February 1st, 7.45 p.m.

KEEP HARTLEY
D.J.: JEFF DEXTER
Licensed Bars - Lights and Sigs - S.U. Cards

Next Sunday: **BLODWYN PIG - TRADER HORNE**

RAILWAY HOTEL & WEALDSTONE
THIS FRIDAY
from U.S.A. only London Early Show
JIMMY RUFFIN
8 pm.
Buses 1 & W.1, 15, 18. Car Park
Harrow & Wealdstone Stn. (B.R. L.T.E.)

COUNTRY CLUB
50 yards Belize Park Tube, N.W.3
DISCOTHEQUE
Every Saturday Night

MONDAY cont.

STRAY
LETCHWORTH Y.C.

COOKS FERRY INN
ANGEL ROAD, EDMONTON
GLASS MENAGERIE

NEW ORLEANS SPECIAL
ALTON PURNELL
BARRY MARTYN BAND
Lord Napier, Beulah Road, Thornton Heath.

THE LADBROKE. 7.30. Simon Stable. Mouseproof. Comiceye. 5s. Ladbroke Crescent, Ladbroke Rd. Buses 7, 13, 22.

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

TUESDAY

BOB BRIERLEY QUARTET/MARTIN FRITH TRIO. Studio, 54 Kennington Oval (735 2786). Oval tube: Food, 2/6.

100 CLUB
100 OXFORD ST., LONDON, W.1
N.B.F. BENEFIT

ALEXIS KORNER JO-ANN KELLY
DUFFY POWER
THE NIGHTHAWKS
DAVE KELLY
PLUS MANY MORE GUESTS
BAR TILL MIDNIGHT
NEXT TUESDAY, FROM U.S.A.
ARTHUR 'BIG BOY' CRUDUP

WEDNESDAY

BLACKBOTTOM STOMPERS, Green Man, Blackheath.

BOB KERR'S WHOOPEE BAND
EVERY WEDNESDAY
HALF MOON
LOWER RICHMOND RD,
PUTNEY

HIGH WYCOMBE TOWN HALL
WEDNESDAY, FEB 11th
IN CONCERT
GRAHAM BOND
ALSO MISSISSIPPI BLUESMAN
ARTHUR 'BIG BOY' CRUDUP

TICKETS FROM THE N.B.F., NATIONAL BLUES FEDERATION, 5 EDMONTON HOUSE, 116 SHAFTSBURY AVENUE, LONDON, W.1. (ENCLUSE S.A.E.)

THE CASTLE Blues Club, Footing, Broadway.

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CALIFORNIA BALLROOM
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SATURDAY, JANUARY 31st
EDWIN STARR
Car Park Supporting Groups Bar satn.

HOPBINE (Next N. Wembley Stn.)
Tuesday, February 3rd
KENNY BAKER

TD FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
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JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, February 4th
MICHAEL GARRICK SEXTET
Featuring NORMA WINSTONE

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE
TONY MAIN, TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section
BILL LE SAGE TRIO
Fri., Sat. and Sun. Luncheon & Evening
Fri., Jan. 30
DON RENDELL
Sat., Jan. 31
DICK MORRISSEY & TERRY SMITH
STAN ROBINSON
Sun., Feb. 1
ART THAMAN & LUNCH & EVENING
BARBARA THOMPSON
Mon., Feb. 2
ROBIN JONES QUINTET
Tues., Feb. 3
DICK MORRISSEY
Wed., Feb. 4
LEW HOOPER & TONY COE
Thurs., Feb. 5
HANK SHAW & PETE KING

THE CRUCIBLE
oo New Compton Street, W.C.2
Saturday, January 31st
BOB DOWNES OPEN MUSIC
NAIMA JAZZ
Friday, January 30th
LES FLAMBEAUX STEEL BAND
Licensee Bar - Chinese Food

EEL PIE TWICKENHAM
MARK NEWTON PROMOTIONS: PRESENT
WARM DUST
Fri. Jan. 30
Sat. Jan. 31
SHADES
Light show: AURAL PLASMA
MEALS AND FREE BEER Adm., 7/6

James Brown



Telephone: 01-734-9466

JAZZ AT THE TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 445 4210
THURSDAY, JANUARY 29th
IAN CARR'S
NUCLEUS
Featuring Carl Jenkins, Brian Smith, Jeff Clyne, Chris Spedding & John Marshall
Next week:
TUBBY HAYES QUARTET
SUNDAY, FEBRUARY 1st
LONDON JAZZ FOUR

LSE Houghton St WC2
Holborn @ Temple
MANFRED MANN - CHAPTER III
ALAN SKIDMORE QUINTETT
BROTHERHOOD
(featuring James Litherland)
ANDY DUNKLEY
EXPLOSIVE SPECTRUM
Sat., Jan. 31st, 8 p.m. 10/-



THE TEMPLE 33/37 Wardour St., London W.1.

FRIDAY JANUARY 30th
ALL-NIGHTER, 9 p.m.-6 a.m. 12/6
FORMERLY FAT HARRY GARY FARR
THE EGG @ IRON MAIDEN
THE DHARMA LIGHT SHOW - YOUR STABLE DIET SIMON STABLE
NEXT FRIDAY - TO BE FINALSIZED

SATURDAY JANUARY 31st
ALL-NIGHTER, 9 p.m.-6 a.m.
SWEDISH TV FILMING AT THE TEMPLE
JODY GRIND - WILDMOUTH
Top Swedish
BLUES QUALITY - FIRE
BLACK SUN LIGHT SHOW - MYSTIC SOUNDS - JERRY FLOYD
FRUIT - CRACKERS - FOOD - DRINK
Next Saturday: JUICY LUCY
All enquiries: 734 9466

THE VILLAGE ROUNDHOUSE
LODGE AVENUE, DAGENHAM
Saturday, 31st Jan.
An Evening with
THE PENTANGLE & **SAM APPLE PIE**
See Village Display ad. this page
Doors open 7.30 Licensed Bar

RONNIE SCOTT'S
47 FRITH STREET, W.1
GER 4752/4239
8.30 till 3 a.m.

appearing until Saturday, January 31st

RAHSAAN ROLAND KIRK
and THE VIBRATION SOCIETY
+ LONDON JAZZ FOUR
Feb. 2, for one week **BLOSSOM DEARIE**
Feb. 9, for four weeks **STAN GETZ**

Now with separate entrance membership not necessary

upstairs
ELIOT

Mon. **THE UNIQUES**

Tues. **NAPOLEON**

Wed. **AUDITION NIGHT** + Lady Members' Free Night

marquee

90 Wardour St., W.1 01-437 2375

Thursday, Jan. 29th (7.30-11.00)
SPECIAL SESSION
* TONY MCPHEE AND THE
GROUNDHOGS
* **DADDY LONG LEGS**
(This Session is being recorded by REPRIS RECORDS)
Friday, Jan. 30th (7.30-11.00)

* **SWEET WATER CANAL**
AND INTRODUCING **NUCLEUS**
Saturday, Jan. 31st (8-11.30)

* **MAY BLITZ**
* **EGG**

marquee studios • 10 Richmond Mews, W.1. 01-437 6731

Sunday, Feb. 1st CLOSED
Monday, Feb. 2nd
CLOSED FOR AUDITIONS
Tuesday, Feb. 3rd (7.30-11.00)

* **DAVID BOWIE JUNIOR'S EYES**
SPECIAL GUESTS

* **THE TIME BOX**
Wednesday, Feb. 4th (7.30-11.00)

* **KEEF HARTLEY**
AND HIS BAND **GENESIS**
Thursday, Feb. 5th (7.30-11.00)

* **RARE BIRD**
* **TOAST**

Light-track recordings
10 Richmond Mews, W.1. 01-437 6731

MOTHERS
High St. Erdington B'ham.
Phone: 021-373 5514

YOUR HOME OF GOOD SOUNDS
FRIDAY, JANUARY 30th
FREE TO MEMBERS !!
PROGRESSIVE SOUNDS
ERSKINE & ROD GIL CHRIST

SATURDAY, JANUARY 31st - SCOOP! FROM THE STATES!
SPIRIT!-SPIRIT!

SUNDAY, FEBRUARY 1st
FAIRPORT CONVENTION +

WEDNESDAY, FEBRUARY 4th
GORDON JACKSON AND FRIENDS
WITH PADDY MCGUIRE

SAT. FEB. 7th
TICKETS NOW ON SALE

IAN MATTHEWS
SOUTHERN COMFORT

FRIDAY, FEBRUARY 6th
JOHN PEEL
with BLACK SABBETH

TERRY COX
BERT JANSCH
JACQUI MCSHEE
JOHN RENBOURN
DANNY THOMPSON

THE STAR HOTEL * W. CROYDON
296 London Road, Broad Green

TONIGHT, THURS., JAN. 29th, ROCK 'N' ROLL: **WILD ANGELS**
Monday, Feb. 2nd **RARE BIRD**

Next Monday: **JO-ANN KELLY & FRIENDS**
Friday, Jan. 30th
Tickets available in advance - please send s.a.s. and 5/- P.O. in above address
D.J. KEITH PEMBERTON - MASS SPECTROMETER LIGHT SHOW

THE TEMPLE 33/37 Wardour St., London W.1.

FRIDAY JANUARY 30th
ALL-NIGHTER, 9 p.m.-6 a.m. 12/6
FORMERLY FAT HARRY GARY FARR
THE EGG @ IRON MAIDEN
THE DHARMA LIGHT SHOW - YOUR STABLE DIET SIMON STABLE
NEXT FRIDAY - TO BE FINALSIZED

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SWEDISH TV FILMING AT THE TEMPLE
JODY GRIND - WILDMOUTH
Top Swedish
BLUES QUALITY - FIRE
BLACK SUN LIGHT SHOW - MYSTIC SOUNDS - JERRY FLOYD
FRUIT - CRACKERS - FOOD - DRINK
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All enquiries: 734 9466

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LODGE AVENUE, DAGENHAM
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8.30 till 3 a.m.

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RAHSAAN ROLAND KIRK
and THE VIBRATION SOCIETY
+ LONDON JAZZ FOUR
Feb. 2, for one week **BLOSSOM DEARIE**
Feb. 9, for four weeks **STAN GETZ**

Now with separate entrance membership not necessary

upstairs
ELIOT

Mon. **THE UNIQUES**

Tues. **NAPOLEON**

Wed. **AUDITION NIGHT** + Lady Members' Free Night

SUNDAY LYCEUM

STRAND W.C.2

Sunday, 1st February
FROM WEST COAST — FIRST LONDON CONCERT



SPIRIT

VAN DER GRAAF GENERATOR
FOREVER MORE

INTRODUCING MICK WALLER'S NEW GROUP
SILVER METRE
LIGHTS — ITYS
SOUNDS — ANDY DUNKLEY
Concert—7.30-11.30 p.m. Admission £1
Extras: Licensed Bars and Food — Enquiries: 01-734 9186

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| 153 Kilburn High Road, N.W.6 | 624 0307 |
| 11a Church Street, Kingston, Surrey | 546 7372 |
| 226 High St., Hounslow, Middx. | 570 2854 |
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| AND 7 TOWNSEND HOUSE, 22 DEAN STREET, W.1 | |

FREE TRADE HALL
MANCHESTER (7.45)
SATURDAY, 14th FEB., 1970

'IN CONCERT' DEEP PURPLE

Featuring: RITCHIE BLACKMORE
IAN GILLAN, ROGER GLOVER
JON LORD & IAN PAICE

AND
ASHTON, GARDNER & DIKE

15/-, 12/6, 10/6, 7/6 from: Hime & Addison
37 John Dalton St., Manchester 2, & Lewis (plus usual
booking fee)

BRUNEL UNIVERSITY
Kingsion Lane, Uxbridge (Tube Uxbridge)
Buses 204, 223, 207

SATURDAY, JANUARY 31st, 8 p.m.-12

YES
LIVERPOOL SCENE
DUMPKOFF * DISCS * EXPLOSIVE SPECTRUM
Adm. 8/- Adv. 10/- Door 6/- Ladies

Groups booked through College Entertainments 01-437 4000

KINGSTON HOTEL WOOD ST. (opp. Kingston Bus Stn.)
KINGSTON, SURREY 7.30-10.30

Sunday, February 1st CRAB NEBULA LIGHT SHOW
EGG + HEAVEN
Next Sunday: HEAVY JELLY and BOTTLE
LIC. BARS • OF THINGS TO COME Booked through LEAF, 01-549 2141

IMPERIAL COLLEGE ENTS. (prince consort rd., s.w.7)
(rear of Albert Hall)

ON SATURDAY, JAN. 31st, at 8 p.m.
**MIGHTY BABY
SMILE**

TICKETS AT DOOR: 8/- TUBE STN. KEN. BUS: ALBERT HALL S.U. CARDS ONLY

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
OFF SOUTHALL BRADWAY (UXBRIDGE ROAD)
SOUTHALL, MIDDLESEX
BRITISH RAIL: SOUTHALL
BUSES: 223, 120, 207, 103 OR 193

SUNDAY
FEBRUARY 1st **CHRISTINE PERFECT**
AND HER BAND + MY CAKE
D.J. TERRY WILLIAMS — LIGHTS BY APHRODITES RAINBOW
Next Sun.: From America DADDY LONGLEGS

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 Orlog,
Roger Nobes, Barry Richardson, Terry
Jenkins.
Friday, 8-11 p.m. **TONY LEE TRIO**
with RONNIE ROSS

Saturday, 8-11 p.m. **JOHN WILLIAMS TRIO**
Sunday Lunchtime, 12-2 p.m.
BILL NILE'S GOODTIME BAND

Sunday Night: 8-10.30 p.m. **FAT JOHN COX**
WITH GUEST SINGERS

Monday night, 8-11
THE JOHN WILLIAMS TRIO

* Tuesday, 8-11 p.m. *
* **BARBRA THOMPSON** *
* ART THEMAN QUINTESSANCE *
* Admission 6/- *

Wed. **PHIL SEAMAN QUARTET: BRIAN
LEMON** (Piano), **JUDD PROCTOR** (Culter),
REG PETTIT (Bass). 8-11 p.m.

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

THE TALLY HO!
FORTRESS ROAD, KENTISH TOWN
N.W.3
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.

ALAN WEST TRIO

Tuesday, 8-11 p.m.
DENNY OGDEN OCTET

Wednesday, 8-11 p.m.
BILL NILE

MARSHA HUNT LIVERPOOL SCENE

ALL NIGHT FRIDAY, JANUARY 30th
+ 5 Other Groups
UNDERGROUND FILMS * BREAKFASTS
9 p.m.-7 a.m.

Tickets £1 from Social Secretary, Students' Union, Wool-
wich Polytechnic, Calderwood Street, Woolwich, S.E.18

NORTH STAFFS. POLYTECHNIC
PRESENTS

Friday, 30th January, at the King's Hall, Stoke, in concert
AL STEWART plus THIRD EAR BAND

Tickets 5/-, 7/6, 10/-, 12/6, 15/-

Friday, 6th February, at the King's Hall, Stoke
Stoke Polygar Fancy Dress Ball, 1970
Featuring **EDGAR BROUGHTON BAND**
and **THE LIVERPOOL SCENE**

Tickets 10/- or 12/6 at the door. No admission after 10 p.m.

Saturday, 14th February, at the King's Hall, Stoke, in concert

PINK FLOYD

Tickets 10/-, 12/6, 15/-, 17/6, 20/-

Tickets from Social Sec., c/o Students' Union, North Staffs. Poly,
College Road, Stoke-on-Trent
Booked through McLeod-Holden Limited, Hull 642241

University of Essex, Colchester
presents, in concert

PRINCIPAL EDWARD'S MAGIC THEATRE
MATTHEWS SOUTHERN COMFORT
JAN DUKES DE-GREY

FRIDAY, 6th FEBRUARY, 8.30 p.m.
Admission 12/6 (10/- students)

WALTHAM FOREST COLLEGE
Forest Road, E.17 (Victoria Line)

present

DEEP PURPLE MANDRAKE

Lights : Bar

FRIDAY, FEBRUARY 6th, 8.00 till late

Tickets 10/- (s.a.e. to Student Union), 12/6 on the door
Artists booked through College Ents. GER 4000

FARX POTTERS BAR
ELM COURT YOUTH CENTRE, MUTTON LANE
POTTERS BAR, HERTS.
BUSES: 209, 300, 302A, 308, 313, 350,
350A, 134, 242 & 284

Sat.
Jan.
31st
7 p.m.
**GRAHAM BOND
INITIATION**
plus FOREVER MORE
D.J. B. P. FALLON - LIGHTS BY APHRODITES RAINBOW

SATURDAY, JANUARY 31st 7.30

CHRISTINE PERFECT Principal Edwards Magic Theatre

Stone The Crows

LONDON COLLEGE OF PRINTING,
ELEPHANT & CASTLE, S.E.1

01-735 6871

ADVANCE 10/- DOOR 12/-

DUNSTABLE CIVIC

MONDAY, 2nd FEBRUARY

QUINTESSANCE

Plus Support Act
D.J. - Light Show

Discount for S.U. Cards, 7.45-11 p.m.

BLODWYN PIG

Next week:

31st JANUARY, at 8 p.m.

BARCLAY JAMES HARVEST

S.U. CARDS PLEASE

UNIVERSITY COLLEGE, GOWER STREET, W.C.1

TRJARS NEW FRIBARGE, WALTON ST AYLESBURY

Monday
February
2nd

MOTT THE HOOPLE

Head Sounds by Andy Dunkley, Lights by Optic Nerve
Zipzap magazine selling in enormous quantities. Friends of you. Hooplers

THE BARN CLUB

Pied Bull, 1 Liverpool Road, Angel, Islington

Sunday
1st Feb.
7 p.m.

WRITING ON THE WALL

This SAT., at Barn Club, 11, Bedford, nr. Thaxted, Essex
SUGAR LUMPS

ARRIVED SAFE AND WELL

BLACK AUGUST

TO OPEN IN LONDON IN CONCERT

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on FRIDAY, 30th JANUARY, '70
Direct from U.S.A.

SPIRIT

CBS recording stars

**BARCLAY JAMES HARVEST
INNOCENT CHILD
LIGHT SHOWS**

7.30 till 1 a.m. Booze till late!
People! Groping! Ecstasy!

at CASINO PLEASURE BEACH, BLACKPOOL

15/- (Advance Price) £1 (At the Door)

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THE BEST CLUB IN LONDON
FOR ENTERTAINMENT
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TEL. PAD 5274

Tuesday

LADIES' FREE NIGHT

Wednesday

GENT'S FREE NIGHT

Thursday

LADIES' FREE NIGHT

Friday, Jan. 30th

**O'HARA'S PLAYBOYS
BAND**

Saturday, Jan. 31st

RUDI'S BAND

Sunday, Feb. 1st

**FROM AMERICA
The Fabulous
COASTERS**

Club open 6 nights a week
Licensed Bar

PLEASE APPLY FOR MEMBERSHIP

**STEWART !
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3354**

THE GOLDEN STAR CLUB
46 WESTBOURNE ROAD
off Mackenzie Road, N.7
Tel. 607 6573
Featuring the dynamic

JIMMY RUFFIN

From U.S.A.
Friday, 30th January
plus TOP REGGAE SHOW
Licensed Bar & Restaurant for
Members
Buses, Tube to Caledonian Rd., N.7

FIRE

Sole Representation:

STEVE LAINE
HOO-RAY PRODUCTIONS LTD.

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(Warwick) East Barnet Road
New Barnet

Friday, Jan. 30th

SCREW

BAR • DISCS • 5/-



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**SCOPE
INTERNATIONAL**
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Where to hear the band in February
 Sun. 1st LIVERPOOL
 Mon. 2nd SCUNTHORPE
 Tues. 3rd HILL
 Wed. 4th BAKEWELL
 Fri. 6th BIRMINGHAM
 Sat. 7th NOTTINGHAM
 Sun. 8th TARPOLEY
 Mon. 9th MAIDSTONE
 Tues. 10th BERRHAMSTED
 Wed. 11th GREENFORD
 Sat. 14th BARRY, GLAMORGAN
 Sun. 15th CLEVEDON Private Party
 Mon. 16th LEICESTER
 Tues. 17th MORDEN
 Wed. 18th AMERSHAM
 Thurs. 19th PRINCE
 Fri. 20th WINDSOR
 Sat. 21st CAMBRIDGE
 Sun. 22nd LONDON
 Mon. 23rd PETERBOROUGH
 Tues. 24th BRISTOL
 Wed. 25th HARLOW
 Fri. 27th LONDON
 Sat. 28th HAMPTON COURT
 SOLE AGENTS:
VINCENT-RUDMAN & HAINES
 14th Floor Suite, Tower House, Fairfax St.,
 Bristol 1. Telephone 0272 293291 & 0272
 292539

CROYDON TECH. COLLEGE

Opp. East Croydon Station
 Sat., Jan. 31st
STEAMHAMMER
FIRE APPARENT EVOLUTION
 Tickets 7/6
 Groups booked through College
 Entertainments 734 4000

CASTLE BLUES CLUB

TOOTING BROADWAY
 WED. **THE FREE**
 4th FEB.
 Next Wed.: EAST OF EDEN

KEVIN AYERS

new single will be an early riser

ELECTRIC CIRCUS at SMITH'S CLUB

Bazil Street, Manchester
 Sunday, February 1st
RARE BIRD

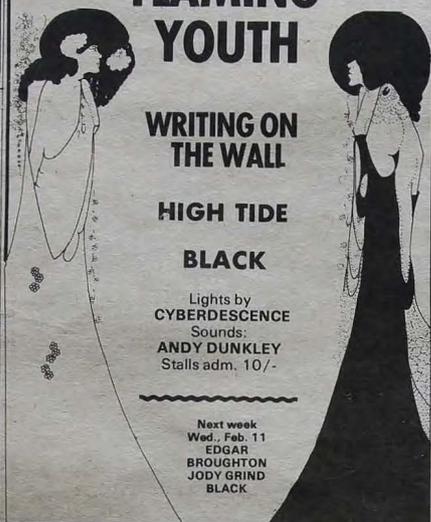
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JOINTS

CLUB
 267 BROADWAY, WIMBLEDON, S.W.19

WEDNESDAY, FEBRUARY, 4th,
 7 p.m.-12

FLAMING YOUTH



WRITING ON THE WALL

HIGH TIDE

BLACK

Lights by CYBERDESCENCE
 Sounds: ANDY DUNKLEY
 Stalls adm. 10/-

Next week
 Wed., Feb. 11
 EDGAR BROUGHTON
 JODY GRIND
 BLACK

SOUTHAMPTON STUDENTS' CHARITY WEEK: FLUSH 70

Sat., Jan. 31st
 8-11.30 p.m.
 Southampton Univ.
THE KEEF HARTLEY BAND
 THE ZOOT MONEY BAND 8/6
 Mon., Feb. 2nd
 11.00 p.m.-4.00 a.m.
 Top Rank
 Soite
 Southampton
THE NEW SMALL FACES • THE TASTE
 No ticket sales on door 16/-
NITE PEOPLE, BROWNHILL STAMP DUTY
 Fri., Feb. 6th
 8.00 p.m.-2 a.m.
 Southampton University
BONZO DOG BAND
 IDLE RACE, HARDIN & YORK 81 Single 36/- Double
 GLASS MENAGERIE, HEAVEN & GARY FARR
 For details of these and other Flush events Phone So'ton 56291, Ext. 51

AHEAD MUSIC

presents a series of Saturday concerts at Staines Town Hall,
 High Street, Staines, Middlesex, starting on January 31st
 with

SAM GOPAL DREAM AND DELIVERY

with STEVE MILLER, LOL COXHILL
 AND (EX-BABYLON) CAROL GRIMES
 — SAHARA FARM LIQUID CINEMA
 Starts 8.00 Admission 8/6
 Membership is free on this first night

ENTERTAINMENTS COMMITTEE PRESENTS

DON'T LOOK BACK

Dylan film
 Ex-Bonzo Dog **ROGER SPEARS • GIANT KINETIC WARDROBE • KEVIN AYERS**
 (ex-Soft Machine)
CARAVAN • SKIN ALLEY and BACHDENKEL
 lights by
AMOEBEA LIGHT SHOW and TANTRA HEADLIGHTS
 plus guests, films, posters and a late bar. Tickets 10/- in advance or 12/- at door, 8 p.m.-2 a.m. Fri., Jan. 30, Great Hall, Aston University, Birmingham 6. Enq.: 021-359 4192 or 021-359 3563, Ext. 39.
 Promoted by the Birmingham Arts Laboratory

WYCOMBE ACTION GROUP present

THE EDGAR BROUGHTON BAND
 FORMERLY FAT HARRY
BRIDGETT ST. JOHN
 QUINTESSENCE

The 'Goodbye Cream' Film and PETE DRUMMOND
SOLAR LIGHTS, SOUNDS & SURPRISES
HIGH WYCOMBE TOWN HALL
SAT., JAN. 31st Doors open 7 p.m.
 Tickets 15/- (door) or 10/- advance from H.W. Oxford Shop.
 Gargantuan thanks to Blackhill Ents.

HOLDERS OF THE WORLD NON-STOP PLAYING RECORD

SMOKE

BURY THEATRICAL AGENCY - 0284 5066

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** ★
- Live premiere of
- ★ **KEEF HARTLEY** ★
- ★ **BIG BAND** ★
- ★ **MARSHA HUNT** ★
- ★ **JUICY LUCY** ★

Lights ★ Buffet ★ Licensed Bars
 Tickets 25/- in advance. Send money + S.A.E. to:
 social sec., brunel university students' union, acton, w3
 N.B.: Tickets on door (25/-) unlikely and available
 to S.U. card holders only

LYCEUM, STRAND

FRIDAY, FEB. 13th
 10 p.m.-6 a.m.

TYRANNOSAURUS REX

TASTE
EDGAR BROUGHTON
LIVERPOOL SCENE
STONE THE CROWS

Fairfield Parlour Gun Hill

"SOUNDS BY SELFSENER"

LIGHTS - FOOD - BAR - SURPRISES
 Tickets 25/- in advance from Social Secretary,
 Students' Union, Woolwich Polytechnic, Wellington
 Street, S.E.18. Send S.A.E. and money.
 PROMOTED BY THAMES POLYTECHNIC
 Groups by College Entertainments
 01-437 4000

HORNSEY TOWN HALL

TUESDAY, FEBRUARY 3rd, 8 p.m.
 From the States

SPIRIT

plus **MANDRAKE**
 (formerly Mandrake Paddlesteamer)

Tickets in advance 10/- from Enfield College S.U. and One
 Stop Records, 12/6 at the door.
 Highgate Tube nearest station

LEWISHAM CONCERT HALL

SATURDAY 31st JANUARY at 7.30 p.m.
 THE SWINGING
 MONDAY 20th APRIL at 6.15 & 8.45 p.m.
 By arrangement with Harold Davison
 THE AUTHENTIC

KENNY BALL AND HIS JAZZMEN
GLENN MILLER ORCHESTRA

Tickets 10/-, 8/-, 6/-, 4/-
 Children & Pensioners 6/-, 5/-, 4/- & 3/-
 Directed by **BUDDY DE FRANCO**
 Tickets 25/., 20/., 15/- & 10/.

BOX OFFICE 10.00a.m. - 6.00 p.m., 01-690 3431

SOUTH BANK POLY (DESIGNATE)
 presents
BLODWYN PIG + CLOUDS
 Light Show, Bar, Disco, Food
 8-Midnight, Friday, February 6th
 at Borough Poly, Borough Road
 S.E.1
 Tickets 8/- Tube: Elephant & Castle

PLEASE TURN OVER FOR FURTHER ENTERTAINMENT ADVERTISEMENTS

FAMILY

would like to apologise to all their fans who turned up to see them at the

PORTSMOUTH GUILDHALL

on 15th January, when the van transporting their equipment broke down. They will now be appearing there on

Thursday, 5th February

CARDIFF ARTS CENTRE PROJECT
Sophia Gardens Pavilion, Cardiff
Thursday, February 5th
BENEFIT CONCERT
PINK FLOYD
QUINTESSENCE DADDY LONGLEGS
GARY FARR HEAVEN RON GEESIN
TEA & SYMPHONY BLACK SABBATH
Tickets 25/- from Steve Allison, Students' Union
Dumfries Place, Cardiff
Afternoon, 2.30-5.00. Free concert to ticket holders
TRADER HORNE TONY CERAR

ST. MARY'S COLLEGE
TWICKENHAM
SATURDAY, FEBRUARY 21st
DEEP PURPLE
plus SPICE
Tickets 12/6. Send S.A.E. to
Social Secretary.
Cards please

ROBIN HOOD LONGBRIDGE ROAD DAGENHAM, ESSEX
SUNDAY, FEBRUARY 1st, 7.45
JUICY LUCY
Admission 8/- S.U. Cords 6/-
Licensed Bar
SUNDAY, FEBRUARY 8th **JUNIORS EYES**
Booked by Carrington-Sharp Associates, 437 0959

RED LION COLLIERS WOOD 540 3131
TUES FEB 3 8.30 to 10.30
FREE FREE FREE
JAZZ DIXIELAND
London's Top Group
JAZZ DISCIPLES

CHEZ CLUB CHESTNUT TREE, LEA BRIDGE ROAD WALTHAMSTOW, E17
BETWEEN BAKER'S ARMS & WHIPPS CROSS
Fri., 30th **SAM APPLE PIE** Open 8.0 p.m.
+ ELYSIUM LIGHTS AND LICENSED BAR
NEXT FRIDAY: MIGHTY BABY

The Management of
EAST OF EDEN
offer their apologies to all members and friends of the
BLETCHLEY YOUTH CENTRE
since the group's extended tour of Switzerland prevents them from appearing on
SUNDAY, 1st FEBRUARY
They have been replaced by
MOTT THE HOOPLE
and **DADDY LONGLEGS**
but will be visiting the Centre on 1st March. The Centre wishes the group every success on its tour.

... something new, every Monday, at
THE BRIDGE HOUSE
WOKINGHAM ROAD, BRACKENELL
Feb. 2 HIGH TIDE & COCHISE
Feb. 9 TREES & HAWKWIND
Feb. 16 SKIN ALLEY
Feb. 23 STEAMHAMMER
There will also be lights, sounds, bubble machines (bubble machines?) and other such delights. Price 6/- members, non-members 8/-. Please come. Enquiries: Clearwater (1239-3177)

BIG THE KEEF HARTLEY BAND
line up
baritone sax BARBARA THOMPSON Trumpets
tenor saxes ROGER WADE MIKE DAVIES
JIMMY JEWELL BUD PARKS
alto sax RAY WARLEIGH bass HENRY LOWTHER
DADDY LONGLEGS
trombones DEREK WADSWORTH lead guitar vocals GARRY THAIN
JOHN MUMFORD arrangements HENRY LOWTHER
NOW AVAILABLE FOR COLLEGE AND CONCERT DATES
LIVE DEBUT MIDNIGHT RAVE
LYCEUM, STRAND, W.C.2
Midnight-6 am. Friday night, February 6th
No Sole Agent. Management JOHNNY JONES
CAPITAL ARTISTS - 01-836 3831

GALA • NORWICH
SAT., JAN. 31st 7.30 p.m. SAT., FEB. 7th
FREE TASTE
Watford College Union presents
DADDY LONGLEGS
plus Warlock, lights by Optic Nerve
on Saturday 31st January at 7.30
Watford College of Technology, Hempstead Road, Watford
Refreshments admission 10/-

mandrake
01-520 8282.

NEW PENNY STRICTLY OVER 20s
QUEENS ROAD, WATFORD
BLUES RESTAURANT
Every Thursday, 8 p.m. till 2 a.m.
Thursday, February 5th
JUNIORS EYES
PLUS LITTLE WOMEN
Thursday, February 12th
HARD MEAT

NOTICE
In last week's issue of Melody Maker, the phone number for WILDMOUTH and ASGARD ENTERPRISES was wrong.
Our phone number is 01-599 8205 and our address is 645/7 High Road, Seven Kings, ILFORD, Essex
The phone is red and the door is blue.

VALHALLA
Sole Representation:
TAR GUM PRODUCTIONS
385 5713
(CABIN STUDIOS 743 4567/8)

FROM U.S.A.
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Few vacant dates
BEDROCKS! PEPPERMINT CIRCUS!
CLAYMAN AGENCY, 01-247 5531
7-8 Aldgate High Street, E.C.3

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161-166 Fleet Street, London, E.C.4

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1/4 per word
ARE THERE any Ennio Morricone fans in South London. — Box 8550.
DATELINE COMPUTER DATING — THE NEW WAY TO MAKE NEW FRIENDS — exciting dates for everyone — FREE questionnaire without obligation from DATELINE (Dept M), 16 Stratford Road, London, W.S. Tel 01-937 0122.
EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send 5.00 for free details.
FRENCH penfriends, all ages, from 12-21, send S.A.E. for free details. Any French Correspondence Club, Falcon House Burnley.
GIRLS WANTED! SAE for details. — Postal Penfriends, 52 Earls Court Road, London W8.
INTRODUCTIONS to new friends, of the opposite sex arranged by post. Members aged 16 upwards everywhere. Write for details, stating age. Mayfair Introductions (Department 53), 60 Neal Street, London, WC2.
JANE SCOTT for genuine friends, introductions, opposite sex with sincerity and thoughtfulness. Details free, 50/84 Maddox Street, London W1.
LONDON - KATHMANDU, NEPAL. An overland coach trip by Far East Enterprises, 265 Salisbury Ave, Barking, Essex. Visit eleven countries, £120. Depart March 15. — Phone 637-586-020, evenings.
MAN (22), just out of R. Navy, seeks interesting job abroad or U.K. — Box 8968.
MARGARETS SCOTTISH PEN CLUB. Ladies, all ages urgently required. S.A.E. 135 Links Street, Kirkcaldy, Fife.
MEET EXCITING FRIENDS of opposite sex and find your ideal partner through famous matching analysis method. — Mayfair (Dept. B), 38 Crawford Street, London, W.1.
NEW YEAR, new penfriends. Britain abroad. Details see Friends For All (MM), 185 Chatham Road, London, NW2.
PEN PALS (Britain, Europe, Overseas). Illustrated brochure free. — Hermes, Berlin 11, Box 17/m Germany.
ROMANCE OR PENFRIENDS England abroad. Thousands of members. — Details, World Friendship Enterprises, MB74, Amhurst Park, N.16.
UNDER 21? Penpals anywhere. — Details free. Teenage Club, Falcon House, Burnley.
UNUSUAL PENFRIENDS! Excitingly different. International membership, all ages. Send S.A.E. — Dept. M, Bakers Britannia, 13 Sycamore Grove, Rugby Warwick.

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DRUMS, top tuition by professional. Make today's scene. — Tommy Callahan 25 5661.
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ERIC CLARINET SCHOOL OF MUSIC for all vocal and instrumental tuition West-End Studios. Reg. Office: 48 The Glades, Cranford, Oxford. Tel: 01865 824 472.
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PAUL SIMON rare quality?

IT SEEMS that when phenomenal talent receives the public recognition it deserves, the public can go to hell. This is exemplified by the sudden non-communication from such artists as Simon and Garfunkel and Bob Dylan.

Of course, Dylan still puts out work but it lacks the intricate magic and intrinsic beauty of before.

Simon and Garfunkel might be waiting until they can produce something of rare quality, but it's funny how talent drains away when ambitions are achieved.

Further proof can be seen in the Beatles.— C. BRINTON, Harwich, Essex.

● LP WINNER

AFTER READING the article on "Taste" (MM 17/1/70), I can't help but feel that Irish groups are being very much underrated. Groups such as the Few, Blues House, Skid Row and Taxi, to mention but a few, have the musical ability and brilliance of many of the American and British groups.

Perhaps the Taste's breakthrough will pave the way for these musicians, and win for them the respect they deserve, both at home and abroad.— MISS H. VALENTINE, Dublin, Ireland.

IN VIEW of the recent success of "Je T'Aime" and "Si Tu Dois Partir" I feel the time is right to put forward a plea for continental artists. I do not know if it is the recording companies, radio or the disc jockeys to blame, but the stars continue to be ignored.

Sylvia Vartan, Johnny Hallday, Antoine, Sheila and Nicolette are almost unknown over here. Two records, "Jolie Julie" by David Christian and "Le Roi David" by Sylvie Vartan could both have been major hits here.— D. M. HUTTON, Gosforth, Newcastle.

1969 WAS marked by the growth of the skinhead cult, treated lightheartedly by your paper and quite rightly so. Now, to start 1970, Keith Moon's chauffeur has been killed as the result of a particularly brutal skinhead demonstration. Is this the direction we can expect skinhead activity to take this year?

This cult of violent, immature teenagers must, no longer be regarded as a joke, and must be seen in its true light — as a severe threat to society.— N. J. A. PIKE, Newcastle.

I FEEL I must apologise to the Temptations for our poor British audience. I had the pleasure of seeing their wonderful performance at the Talk Of The Town last Friday, a great show, marred only by the constant chatter and ignorance of the majority of the customers.

Those five guys really worked hard, and it beats me how they managed to give out so much soul to an audience of knife-clattering beer drinkers! If people just want a booze-up, why can't they go to the Rose and Crown? Let's keep the Talk Of The Town for folks who appreciate real quality talent!

Once again Temptations, I apologise. I for one, really dig you. Thank you.— DEE MURRAY (ex-Spencer Davis Group), London, N4.

WITH REFERENCE to Hans Weiner's complaint last week in Mailbag that there's not enough progressive pop in Germany. If he'd like to get in touch with us, we'd be glad to supply some!— Little Free Rock, Panton House, 25 Haymarket, London, SW1.



BOB DYLAN: lacks the intricate magic of before

Late, but great Spooky effort

AFTER HAVING heard the new Spooky Tooth album "Ceremony" which was made in conjunction with Pierre Henry, I can only say that although it came late in the day, it is surely ranking with "Trout Mask Replica" as the best of 1969.



LUTHER

For those who think that certain groups have stagnated in ideas one just needs to look at the progression from "Spooky Two" to "Ceremony," to see that Spooky Tooth is not one of these groups. The writing prowess of Gary Wright and the guitar work of Luther Grosvenor put them at the forefront of the British music scene.— P. N. LOFTHOUSE, Leeds, Yorks.

IT'S TIME Magna Carta were given the credit due to them. Chris, Glen and Lyell have gone virtually unnoticed these last few months, but have been developing into an even better band in the meantime.

Their epic "Seasons" is a masterpiece. Magna Carta succeeded where the Liverpool Scene fell; roll on the second album.— J. HARPER, Layton, Blackpool.

BEFORE ROBERT Burns gets as much credit for writing "Tam Lin" as Paul Simon seems to have got for writing "Scarborough Fair," I would like to point out to G. Drinkwater (MM 17/1/70) that Professor Francis Child records a first mention of this song in 1549 (found by the

English Text Society). Robert Burns, being born 210 years later, is in fact only one of its many collectors, which include Sir Walter Scott.

As to the Fairport Convention (who must be congratulated for producing in "Leige and Lief" one of the nicest albums for a long time) conceiving the idea of setting "Tam Lin" to music, I believe that a tune can be found in B. H. Bronson's "Traditional Tunes of the Child Ballads" (Oxford University Press).— KEITH CLARK, London, SW 19.

READING YOUR article on Mott The Hoople (MM 17/1/70), I was surprised to hear that they hailed from Hereford.

I don't know why it is, but most groups seem to come from the south, north or midlands, yet few come from the west. The only ones seem to be Force West (now somewhat pathetically named Memphis Belle) and Adge Cutler and the Wurzels. And you can't get much further apart than that.— R. PRICE, Lydney, Gloucestershire.

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