

Melody Maker

FEBRUARY 14, 1970

1s weekly

USA 25 cents

JIMMY PAGE

the man and his music

Part one of a great new series starts on page 16



TOM JONES TO TOUR BRITAIN



TOM JONES: first tour in this country since the autumn of 1968

TOM JONES makes a surprise British tour next month — his first in this country since the autumn of 1968.

He will appear for two nights each in London, Manchester, Liverpool, Birmingham and Cardiff. Already, Britain has been buzzing with rumours that Tom would be making a tour, and some theatres have been inundated with callers.

Concerts

The concerts take place at the Liverpool Empire (March 12 and 13), Cardiff Capitol (14 and 15), Hammer-smith Odeon (17 and 18), Birmingham Odeon (19 and 20) and Manchester Odeon (21 and 22).

The concerts follow the completion of filming of the 26 shows in Tom's current TV series, *This Is ... Tom Jones* and precede his four-month history-making tour of the States.

Tom will be accompanied by an orchestra conducted by his MD Johnnie Spence. Comedian Jimmy Tarbuck is the only other act on the bill.

A few days after the tour Tom flies to Puerto Rico for a concert prior to starting his American tour with a fortnight's engagement at the Copacabana, New York.

Extra date

Because the Copa date was sold out before Christmas, Tom will appear for two nights at Madison Square Gardens in New York (June 12 and 13) as part of a stint of 32 one-nighters.

President of MAM's U.S. representatives CMA — who set up the big Beatles tours of 1964, '65 and '66 — Buddy Howe commented in New York: "Tom Jones will appear before more people and gross more money than any other entertainer or group of entertainers in our country's show business history."

The MM understands that Tom will gross £2,000,000 from the American tour.

In this week's 32 page Melody Maker...



SANDY DENNY IN BLIND DATE PAGE 16



SPECIAL GUITAR SUPPLEMENT PAGE 18



ALVIN LEE IN THINK IN PAGE 9

Love open tour at Speakeasy

LEGENDARY American progressive rock band Love are now definitely set for a British tour, after many abortive past attempts to bring them here.

MEMS Enterprises, their British agents, are promoting the tour and spokesman Peter Rowley told the MM on Monday: "It's looking good. We have definite venues for them and the band are very happy and looking forward to coming to Britain."

The line-up will include Arthur Lee (lead guitar), George Surzovic (drums), Frank Fayad (bass), and Gary Rowles (rhythm guitar).

They have a new album due for release soon on Blue Thumb-Harvest titled "Out Here", which will be a two-volume set.

Love open at London's Speakeasy on February 18 followed by appearances at Goldsmiths College, New



LOVE

Cross (20), Reading University (21), Manchester Polytechnic (24), Walthamstow Technical College, London (27) and the Roundhouse, Chalk Farm, London (28).

Also on the bill at the Roundhouse will be Matthews Southern Comfort, the Crazy World Of Arthur Brown and Jody Grind.

In March they play Imperial College, London (3), Lancaster College, Coventry (5), Leeds Polytechnic (6), Pavilion, Bath (7), Greyhound, Croydon (8), Birmingham Town Hall (with Colosseum) (10) and on March 12 they leave for a four-day Scandinavian tour.

Melody Maker POP 30

- 1 (1) LOVE GROWS Edison Lighthouse, Bell
- 2 (3) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros.
- 3 REFLECTIONS OF MY LIFE Marmalade, Decca
- 4 (7) WITCH'S PROMISE/TEACHER Jethro Tull, Chrysalis
- 5 (4) COME AND GET IT Badfinger, Apple
- 6 (9) I'M A MAN Chicago, CBS
- 7 (16) TEMMA HARBOUR Mary Hopkin, Apple
- 8 (6) TWO LITTLE BOYS Rolf Harris, Columbia
- 9 (5) FRIENDS Arrival, Decca
- 10 (21) LET'S WORK TOGETHER Canned Heat, Liberty
- 11 (22) VENUS Shocking Blue, Penny Farthing
- 12 (8) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the First Edition, Reprise
- 13 (13) I CAN'T GET NEXT TO YOU Temptations, Tamla Motown
- 14 (29) I WANT YOU BACK Jackson Five, Tamla Motown
- 15 (19) BOTH SIDES NOW Judy Collins, Elektra
- 16 (10) ALL I HAVE TO DO IS DREAM Bobbie Gentry and Glen Campbell, Capitol
- 17 (14) SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes, Tamla Motown
- 18 (23) HITCHIN' A RIDE Vanity Fare, Page One
- 19 (11) SUSPICIOUS MINDS Elvis Presley, RCA
- 20 (12) TRACY Cuff Links, MCA
- 21 (17) WEDDING BELL BLUES Fifth Dimension, Liberty
- 22 (25) LET IT ALL HANG OUT Jonathan King, Decca
- 23 (15) PLAY GOOD OLD ROCK 'N' ROLL Dave Clark Five, Columbia
- 24 (—) WAND'RIN' STAR Lee Marvin, Paramount
- 25 (28) JUST A LITTLE MISUNDERSTANDING Contours, Tamla Motown
- 26 (18) LIQUIDATOR Harry J and the All Stars, Trojan
- 27 (20) MELTING POT Blue Mink, Philips
- 28 (—) ELIZABETHAN REGGAE Byron Lee, Duke
- 29 (—) MY BABY LOVES LOVIN' White Plains, Deram
- 30 (—) GIRLIE Peddlers, CBS

pop 30 publishers

1. MCA; 2. Warner; 3. Mercury; 4. Capitol; 5. Northern Songs; 6. Island; 7. Major Dax; 8. Herman Dawes; 9. Carlin/Engery; 10. United Artists; 11. Page Full of Hits; 12. Southern; 13. Jobete/Carlin; 14. Jobete/Carlo; 15. Essex; 16. Acuff-Rose; 17. Jobete/Carlin; 18. Intone; 19. London Tree; 20. Maurice; 21. 20th Century; 22. Jobete; 23. Various; 24. Chappell; 25. Jobete/Carlin; 26. B & C; 27. Cookaway; 28. Copyright Control; 29. Cookaway Music; 30. Lillian/Carlin.

top thirty albums

- 1 (1) ABBEY ROAD Beatles, Apple
 - 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
 - 3 (3) LED ZEPPELIN II Led Zepplin, Atlantic
 - 4 (4) LET IT BLOOD Rolling Stones, Decca
 - 5 (7) EASY RIDER Various Artists, Stateside
 - 6 (10) TIGHTEN UP Vol 2 Various Artists, Trojan
 - 7 (5) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
 - 8 (7) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
 - 9 (8) AMERICA Herb Alpert, A & M
 - 10 (11) BASKET OF LIGHT Pentangle, Transatlantic
 - 11 (10) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold
 - 12 (20) CHICAGO TRANSIT AUTHORITY Chicago Transit Authority, CBS
 - 13 (14) A SONG FOR ME Family, Reprise
 - 14 (12) THE BEST OF THE CREAM Cream, Polydor
 - 15 (18) OLIVER Soundtrack, RCA
 - 16 (15) THE SOUND OF MUSIC Soundtrack, RCA
 - 17 (28) THE WORLD OF VAL DOONICAN Vol 1 Val Doonican, Decca
 - 18 (29) ON THE BOARDS Taste, Polydor
 - 19 (18) LIEGE AND LIEF Fairport Convention, Island
 - 20 (17) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
 - 21 (24) HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves, RCA
 - 22 (—) IN THE COURT OF THE CRIMSON KING King Crimson, Island
 - 23 (13) HAIR London, East. Polydor
 - 24 (22) THE BEST OF THE SEEKERS Seekers, Columbia
 - 25 (—) THE WORLD OF JOHN MAYALL John Mayall, Decca
 - 26 (—) LED ZEPPELIN Led Zepplin, Atlantic
 - 27 (23) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA
 - 28 (—) PAINT YOUR WAGON Soundtrack, Paramount
 - 29 (—) SANTANA Santana, CBS
 - 30 (—) PUZZLE PEOPLE Temptations, Tamla Motown
- Two LPs tied for 20th position. Three LPs tied for 23rd position.

FAME FOR AMERICA



GEORGIE FAME: first U.S. tour for three years

GEORGIE FAME is expected to do his first major American tour in more than three years. Tentative dates, according to manager Rik Gunnell, will be in May and June.

Georgie will do the rock circuit clubs and theatres and some lounges as well.

Rik told the MM: "Naturally record releases will be tied in with the visit. Both the 'Seventh Son' album and single will be issued to coincide with it.

Rik added that Georgie would be going to Australia for the first time in April.

FREDDY KING IN

AMERICAN bluesman Freddy King is due to fly into London from Dallas, Texas, today (Thursday) to begin his first British tour of 1970. The singer-guitarist will again work with the Killing Floor, who have accompanied him on his last two visits.

King opens at the Star Hotel, Croydon on Saturday (14) and the rest of his dates are: Rebecca's Birmingham (15), Friars, Aylesbury (16), Leeds University (17), Nottingham University (18), London's Revolution (19), University of Essex (20), New Century Hall, Manchester (21), Winter Gardens, Cleethorpe (23), London's 100 Club and Speakeasy (24), Castle, Torquay (25), King Alfred, Hove (27) and Barking Technical College (28).

MACHINE CONCERT

SOFT MACHINE will appear in concert with the Mike Westbrook Sextet at the London School of Economics on Saturday night (February 14).

The group are currently recording an album in London, although no new recording contract has been signed following the expiration of their contract with the American Probe label. The LSE date is their last London appearance before they go to France for more concerts in their Maison De Culture series later this month.

CUFF LINKS IN

AMERICA'S Cuff Links, whose "Tracy" is still riding the chart, fly in next week for their first British trip. Dates fixed are: Rebecca Club, Birmingham (February 20), California Ballroom, Dunstable (21), Young Generation TV Show (22), Radio One spot (24), Top Of The Pops (26), Up The Junction Club, Crews (March 6), Simon Dee TV Show (8).

From February 27 to March 2 the Cuff Links tour Ireland.

KINKS FOR U.S.

KINKS, whose album "Arthur" and single "Victoria" are moving up the American charts, return to America in April. They do a concert at the Olympic Auditorium in Los Angeles on April 10 and play the Whiskey A Go Go there from April 16.

Following the close of the current tour — in New Orleans, on February 28, Ray Davies flies home to appear on BBC-TV.

u.s. top ten

- 1 (1) VENUS Shocking Blue, Cotossus
- 2 (2) THANK YOU Sly & Family Stone, Epic
- 3 (3) I WANT YOU BACK Jackson 5, Motown
- 4 (4) RAINBOWS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter
- 5 (12) HEY THERE LONELY GIRL Ed Heppner, ABC
- 6 (5) WITHOUT LOVE Tom Jones, Parrot
- 7 (6) I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter
- 8 (8) NO TIME Guess Who, RCA
- 9 (11) ARIZONA Mark Lindsay, Columbia
- 10 (7) WHOLE LOTTA LOVE Led Zepplin, Atlantic

Singles

- Dave Dee My woman's man TF 1074
- Jimmy Campbell Lyanna TF 1076
- Angel Pavement Tell me what I've got to do TF 1072
- Nana Mouskouri Day is done (Mon enfant) TF 1071
- Black Sabbath Evil Woman TF 1067
- Everybody's Children The time is now TF 1070
- Everything is Everything Witchi Tai To VAI The Original Version!

New Albums

- Martin Carthy & Dave Swarbrick Prince Heathen 61L 9629
- Sonny Terry & Brownie McGhee Where the blues begin 8FL 978
- Joe Turner The real boss of the blues 8BL 9977

Canned Heat

New Album 'Vintage' 7051L 28121-151

New Single 'Spoonful' 70 28113



RCA

LPs of the week

BONNIE DOBSON

"Bonnie Dobson"
©SF 8079

NADIA CATTOUSE

"Earth Mother"
©SF 8070

'SEARCH FOR CHRIST'

For the forthcoming MCA-UK album recording and live performances of the rock-opera — "JESUS CHRIST".

AUDITIONS

will be held in London shortly to cast the roles of JESUS CHRIST • THE APOSTLES MARY MAGDALENE

Attendance at these auditions will be by invitation only. Singers who wish to apply for an invitation should send a demonstration tape or disc of their voices together with photograph(s) within the next 10 days to "SEARCH FOR CHRIST", c/o MCA Records Ltd., 139 Piccadilly, W.1.

Designs for the sleeve of this forthcoming album would also be welcomed and should be sent with S.A.E. to the above address. Payment by negotiation if accepted.

SUPERSTAR' from 'Jesus Christ' is currently rising in the U.S. Hot 100

SUPERSTAR' by Murray Head mks 5019

CHATFIELDS OF HANLEY FOR SHEET MUSIC

Crown Albums, 1, 2, 3	7/9
Dyer Songbooks	8/6, 10/7, 15/6, 20/6, 25/6
Wind Path	7/8
Songs of Leonard Cohen	2/4
Beatles Albums	4/7, 10/6, 15/5, 21/6
Incredible String Band Album	3/4
Who Albums	5/6, 8/6
Country Blues Guitar (Gibson)	3/3
Tammy (Who)	15/6
Walters of Instrumental Blues	2/4
Male Albums	15/9
Rebels! Boy (Tom Parker)	7/8
Blues Rag	2/4
Falling Stones	7/8, 10/6
Folk Books	10/6, 15/6
Pink Floyd/Tyemontious Box	7/8
Quiry Dickson	7/8, 10/6
John Mayall Tarring Point	7/8, 10/6
Al Stewart Album	15/6
Best of Traffic	10/6
Blues Happ Year	14/6
Doors Album	12/6
Leadbelly Albums	18/6, 24/6
Male Albums	15/9
Rebels! Boy (Tom Parker)	20/6

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DUSTER BENNETT

DUSTER, MAYALL FOR US

JOHN MAYALL returns to the States this week with his eleventh band which features Duster Bennett and new bassist Alex Dmochowski.

Mayall said this week: "Duster is not joining the line-up as such. He will be a featured musician and this makes the band more flexible with more combinations of instruments." Dmochowski replaces Steve Thompson who left the Mayall band on its German tour. The rest of the Mayall band is Jon Mark and Johnny Almond. Their tour ends on April 25.

Mayall's old record company, Decca, have just released an album of old Mayall tracks titled "The World Of John Mayall."

HARE KRISHNA DISC

GEORGE HARRISON has produced the new Hare Krishna Temple single, which will be released on March 6. Recording was finished last Saturday, and a string orchestra with violins, violas and a harp was used for the A-side, "Govindam".

Harrison also wrote and produced Billy Preston's next single, "My Sweet Lord," which also features the Edwin Hawkins Singers.

Ella to play London

ELLA FITZGERALD will play one London date when she tours Europe with her trio this summer.

Ella, accompanied by her trio and the Ronnie Scott Orchestra, will give two concerts at the Odeon, Hammersmith on Saturday, May 9.

Scott's band worked with Ella in Manchester and at London's Royal Festival Hall when the singer was here in May last year.

The orchestra will have its own spot in the show and will work with Ella on part of her programme.

HOWLIN' WOLF ILL

CHESTER HOWLIN' Wolf Burnett, blues singer, guitarist and harmonica man, is ill in Chicago and unable to make his British tour which was due to start on February 27.

London Entertainments, who were to present Wolf, told the MM on Monday that the bluesman had suffered a heart attack. The tour has therefore been put back until November this year.

BROWN RE-FORMS

ARTHUR BROWN has reformed his Crazy World, with a four-man line-up which includes his original drummer Drachen Theaker. The rest of the band is John Mitchell (organ), Andy Rikel (guitar) and Dennis Taylor (bass), and the group debut at the Country Club on Friday, February 13.

ELVIS SINGLE

"DON'T CRY DADDY" is the title of the new Elvis Presley single, released on February 20. The B side will be entitled "Rubber Neckin'".

dates with Scott



SHOCKING BLUE: at number eleven in the MM chart.

Shocking Blue British tour

SHOCKING BLUE, the top Dutch group who are at number eleven in this week's MM chart with "Venus," will make a tour of English clubs and ballrooms between March 17-25.

Dates fixed so far include: Revolution (19), The Boat-house, Kew (20), Boston Glidroad, Lincolnshire (21), Chesford Grange, Coventry (23), and Rebecca's, Birmingham (25).

Another Dutch group, the Tee Set, look like having the same Stateside success as Shocking Blue as their record "Ma Belle Amie" is high in the Cashbox charts. "Ma Belle Amie" was released in Britain last week.

ACE'S NEW GROUP

EX-MOVE guitarist Ace Keford and ex-Terry Reid keyboard player Billy Bonham have formed a two piece group to be called Keford/Bonham.

They have signed to Atlantic Records and hope to release an album in the Spring. Billy is a cousin of Led Zepplin drummer John Bonham. The group plan to work with guest artists and they appear at Brintree College tomorrow (Friday).

PURPLE CONCERTS

DEEP PURPLE play two concerts at the Manchester Free Trade Hall this Saturday (14) and the Liverpool Royal Philharmonic Hall (28). Guesting is the rock trio, Ashton Gardner and Dyke. Deep Purple tour Scotland from March 20 to 24.

CHART GROUP SANTANA FOR U.K.

SANTANA — currently in the MM top thirty album charts — are visiting Britain for a promotional trip in June.

This is one of the deals fixed by Barry Class, of First Class Agency, who returned from America last Friday. Barry is also negotiating trips by It's A Beautiful Day, Steam, Cold Blood, Catfish and Illusion.

Visits to the States from April 24 through to May are being fixed for Warm Dust and The Greatest Show On Earth.

RAWLS' VISIT

LOU RAWLS returns to Britain next Monday to tape three TV shows during a fortnight's visit.

He guests on the Tom Jones Show, and BBC-TV's The Young Generation TV Show. His visit coincides with the release of his latest album, "The Way It Was, The Way It Is."

DURHAM DATE

JUDITH DURHAM, whose new single "The Light Is Dark Enough" features a backing by an all-star group of American jazzmen, appears at the Fleets, Stockton, for the week of March 15.

Crudup misses opening date

ARTHUR "Big Boy" Crudup missed the opening night of his British tour at the Angel, Godalming, on Sunday.

Crudup, due to arrive in the country on Saturday, was put on the wrong flight and failed to arrive until Sunday.

After frantic efforts by the National Blues Federation to locate him, Big Boy eventually arrived at the NBF offices late on Monday morning. He opened at Goldsmith College on Monday.

Dr Braun's Gospel Medicine replaced Crudup, who will now appear at Godalming on February 22 with Graham Bond.

VOX TAKE-OVER

VOX SOUND Equipment Ltd. which ran into financial troubles due to the credit squeeze and has been operating under the supervision of the receiver for five weeks, has been bought up by the Ilich Group.

The figure reputed to have been paid is over £100,000 and the new name for the company will be Vox Sound Ltd. Full production of amplifiers, guitars and electronic organs is to be resumed immediately.

JUDAS JUMP LP

JUDAS JUMP, whose first single is released tomorrow (Friday), have their first LP scheduled for British release in March. On March 4 the group begin a tour of the Continent which lasts until March 31 and takes in TV and club work in Switzerland, Austria, Belgium, Holland, Germany and Sweden.

VALENTE SEASON

CATERINA VALENTE, singer and guitarist who was taught by Django Reinhardt, opens a season at London's Talk Of The Town from February 20. Back in the 'Fifties, Caterina had a big hit with "Mataquena" — both in Europe and the States. She sold more than two million.

Caterina guests on the David Frost TV Show this Sunday.

DIONNE DUE

B. J. THOMAS and Dionne Warwick are expected in London this spring for TV and at least one concert date together.

B. J. Thomas — who had a US chart-topper with "Raindrops Keep Fallin' On My Head" — returned last week to the States following a promotional trip to Britain.



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RADIO JAZZ

FRIDAY (13)

1.10 am J: Jazz Unlimited (Fri, Mon-Thurs), 8.5 pm J: Jazz Unlimited (Fri, Mon, Tues, Thurs), 9.5 U: Clarence Carter, Mary Wells, Diana Ross and Supremes, 10.30 Q: Jazzstudia Frankfurt, 10.45 A: R and B (Fri, Mon-Thurs), 11.20 T: Max Tefia (Bands and Singers), 12.0 T: Les McCann, 12.5 am J: Underground Music, 1.5 J: Jazz.

SATURDAY (14)

4.5 am J: Finch Bandwagon, 12.0 noon B: Jazz Record Request (Steve Race), 2.0 pm E: Bud Freeman, London, '66, 2.35 H: Jazz 6.45 B: Jazz Club (Acker Bilk and his Paramount JB, Kid Martin Band, Alton Purcell, Humph), 10.45 H: Tony Lovelock's Consort, 10.20 Q: Pop and Jazz, inc (S) Joan Baez, 11.30 A: Nina Simone, Ella Fitzgerald, 11.30 T: Big Bands (Jan Savitt, 1938-1941), 12.0 T: Duke Ellington and Count Basie Bands, 1.5 am A: Jazz Scene, 12.10 E: Jazz.

SUNDAY (15)

9.30 am J: Silhouette (Pop and Jazz Group in Religious Programme), 12.5 pm J: Finch Bandwagon, 6.45 A: Roosevelt Sykes (Hugues Panastie), 7.30 B: Mike Raven, 11.0 B1 and 2: Best of Jazz on Records presented by Humph (83 stereo at approx 11.15), 11.5 J: Bobby Trap Show, 12.5 am B1 and 2: Just Jazz (John Fraser), 12.50 B1 and 2: Jazz Workshop (Gordon Beck Band, Brian Priestley).

MONDAY (16)

7.15 pm H: Dutch Swing College Band, 9.15 A2: Get To Know Jazz, 9.50 E: Herb Geller Combo, 10.55 H: Frank Elsen Trio, Benny Bailey, Toots Thielmans, 11.30 T: Pop and Jazz, 12.0 T: New Jazz Records, 12.5 am J: Underground Music.

TUESDAY (17)

5.15 pm H: Jazz, 5.45 B: Jazz Today (Charles Fox), 10.30 V: Jazz Corner, 10.30: Jazz

Journal, 11.0 U: Montauk JP (Kenny Burrell, Quartet, Ella Fitzgerald), 11.30 T: Jamie and the J Silvia Singers, 12.0 T: Jazz Records.

WEDNESDAY (18)

11.30 pm T: Male Vocalists, 12.5 T: Mainstream Pianists, 12.15 am E: Jazz and Near Jazz.

THURSDAY (19)

9.30 pm Q: Big Band Beat, 11.30 T: Female Vocalists, 12.0 T: Jimmie Lunceford and his Oak (1937, 1938, 1941).

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTT France 1-1875, 2-348, 3-828, B: BBC 1-567, 2-1800, VHF: 3-604/194/185/VHF, E: MDR Hamburg 309/185, H: Hilversum 1-462, 2-280, J: AFN, 347/344/271, O: BR Munich 275, 187, Q: HR Frankfurt 306, T: VOA 281, Radio Bremen 221, V: Radio Eireann 510.



205 METRES M/W MIDNIGHT FEBRUARY SAT 14 until 3AM SUN 15 ENQUIRIES GERONIMO HARLEY ST LONDON W1 LATE NIGHT NO SOAP RADIO



MARTIN BARRE

DURING the summer of 1968 Jethro Tull, a strange group of musicians named after an agrarian pioneer, emerged out of the underground at Sunbury to become one of the top rock bands in the world.

Since that debut at the National Jazz and Blues Festival, Martin Barre has replaced guitarist Mick Abrahams in Jethro who have found commercial success with "Living In The Past," "Sweet Dream," their album "Stand Up" and their current single "Witch's Promise."

Jethro's Sunbury success overawed the band whose members disappeared to the safety of their own homes those eighteen months ago. It is a move they would like to repeat today. Martin Barre explained:

"We'll be spending six months of this year in America which is a thought that honestly depresses me. At the beginning of the year just to go over there was exciting and to play there was such a big thing — now I don't think any of us is looking forward to going over there."

"Everything starts to get on top of you, the way things have happened we've got no time to do anything ourselves and now our personal lives are suffering. I'm going through a stage of depression. We all want to buy houses where you can just sit down with your girl friend and be on your own. That's very important to me."

Jethro have a long way to go

"We haven't stopped working this past year. It's like a conveyor belt thing, making records, going through America, it's endless but we haven't the time to get off the conveyor belt. Our schedule is so tight."

"I don't think our personalities have changed because you try and retain some part of you that's still sane. Things more personal to us are becoming more important but it's frustrating when you don't have time to do things on your own."

"What I'd really like to do at the moment is just to play in Britain because it's my home, it's nothing patriotic or anything, it's just that I'd like to do a concert tour and be able to go home every night."

Playing is still important to the members of Jethro—Clive Bunker, Glenn Cornick, Ian Anderson and Barre—and they've retained their enthusiasm for it as they wish to develop as musicians.

"We're very basic musicians but we are improving tech-

nique-wise and as long as Ian keeps writing as he is now, I can't foresee anything but improvement. We still enjoy playing very much. Our individual techniques have improved and we're now feeling the need to play fresh things."

"That's why I think we'll stay together for some time because apart from Ian I don't think any of us are capable of doing anything individually but we are improving together. Maybe in a couple of years' time when I'm more of a reasonable musician I'd like to play with other people and do something different but we've got a lot of different things to do as far as Jethro is concerned."

"We haven't gone half as far as we can go, you can only be as big as your music is good and we've got a long way to go as Jethro Tull yet." Perhaps the main criticism of Jethro's music is that the sound of Ian's flute is too dominating. Martin was talking during a break in the recording of the group's third album "Benefit" which he says reflects their current use of the flute.

"We have got away from the sound of the flute and haven't used it a lot on the album. In fact Ian's playing more guitar than flute, we're only using the flute when we feel that a song needs the atmosphere of the flute."

"Some of the instruments we're playing now are difficult to use on stage especially in the big auditoriums. You can just about get away with a piano but it's difficult to get a good sound. I also play mandolin and flute and Ian plays the piano but generally on stage it's down to the guitars."

For Jethro it's still down to their individual brand of music, produced under high pressure during this, their most successful year. It's a long way from Sunbury.

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- Tuxedo Junction
- Adios
- At Last
- String of Pearls

**THE RAVERS' Weekly
 Tonic**



LAWKS a Mussie Dept: Our
 singles reviewer, Mad Welch
 goofed badly last week, Discuss-
 ing Cliff and Hank's latest "The
 Joy Of Living," like a damn fool
 he assumed they were being
 naive. "I wonder if he understood
 the lyrics," asks Cliff with re-
 markable restraint.

Of course the song is a pointed
 commentary on modern life and no
 mere fol de rol. Says
 chaps, I had a boiled
 egg in my ear at the
 time.
 Welch: "Sorry

An expert team of
 roadies volunteered to
 ensure a smooth running
 Yes-Nice Festival Hall
 concert. They were Keith
 Robertson and Malcolm
 Roy (Marsha Hunt), Dick
 Fraser and Scottle (King
 Crimson), Tony Brookes,
 Louis and Phil (Yes),
 and Bazz and John
 (Nice).

Gross Error Dept: A
 caption to last week's
 Norma Winstone picture
 suggested it was taken
 during a Mike West-
 brook recording. It was
 with Mike Garrick's
 Sextet recording "The
 Heart Is A Lotus" an LP
 for May release.
 Who on earth is this
 "well known Welsh pop
 singer" Dafydd Iwan?
 Like man, we ain't seen
 him down the blues
 clubs. . . Nationalism of
 any kind very sad —
 especially from young
 people. That's where
 we've been baby.

Rumours

We can't print the
 question but the answer
 is: "A skinhead in a roll
 neck sweater."
 Watch out for David
 O'List's new group —
 Cody's Glider.
 Some truth in rumours
 of a new MM contest:
 "Search — For A Bar."
 . . . Jimmy Page, Chris
 Mercer, Glenn "Fern-
 ando" Campbell and
 many other stars of
 stage, screen and gas-
 works at Soho screening
 of Supershow — the
 movie featuring Roland
 Kirk, Zeppelin and Clap-
 ton etc.
 Why doesn't Marsha
 Hunt record "Let It All
 Hang Out?" — Bon
 chance to Henry Low-
 ther, soon to lead his
 own band. . . Scott
 Walker now living in a
 £7 a week Amsterdam

**DID MAD WELCH
 UNDERSTAND
 CLIFF'S LYRICS ?**

flat and has no imme-
 diate plans apparently.
 Peter Frampton found
 his stolen car dumped in
 Epsom minus stereo and
 records. . . Mighty
 Baby to star work on
 second LP and single for
 Head.
 Ex-East Of Eden
 drummer Geoff Britton
 now with Gun. . . Stack
 working again after their
 accident.
 Tom Jones, already
 named Entertainer of the
 Year, has been voted
 World's No. 1 Male
 Vocalist in International
 Playboy poll. Can we
 now expect him in the
 centre fold-out?

With a "churchy" feel
 it should be another
 instant hit.
 Tiffany's resident DJ
 Jo nny Royal recently
 turned down an offer
 from newly formed
 pirate radio station
 Radio Nord-See, says
 sweet new American PR
 Val Sinclair. Let's hope
 she doesn't go the way
 of the rest of you
 miserable lot.
 Blue Blood should be
 ashamed of their Sonet
 LP cover featuring a
 "live" blood test. It's
 revolting. . . Diana
 Ross's first solo single
 may be Laura Nyro's
 "Time And Love."
 Tony Mills, Duster
 Bennett's bass playing
 roadie is looking for
 musicians to jam with
 him in Wales.
 Wild Angels claim the
 following faces seen dig-
 ging them at Country
 Club — Elliott Ness, Bat
 Masterson, Len Fair-
 clough, Kommel, Ger-
 onimo and Johnny B.
 Goode.

Fotheringay new name
 for Sandy Denny's
 group. . . Juicy Lucy
 singer Ray Owen elec-
 trocuted at the Lyceum
 by a "live" microphone.
 "I freaked out man," he
 jived later. . . Black Cat
 Bones LP "Barbed Wire
 Sandwich" released on
 Friday 13th.

Antibes

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 Festival (July 20-25) for
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 . . . New Beatles single
 "Let It Be" features
 Paul singing and playing
 piano, plus the other
 Beatles and orchestra.

Provincial Ravings
 Dept: Strong beer crazy
 Manchester hippies, in
 unisex trousers, went on
 a rave with a coach load
 of druggies, pooves and
 skinny women for an all-
 night psychedelic hingo
 session at the Hippie-
 dome Oop North club
 last week. Said a spokes-
 man: "By gum, we had
 a grand time, ee!" He
 was later heard saying:
 "Eh oop."

COLLEGE COLUMN

ONE PROBLEM that faces
 the smaller universities and
 colleges is being unable to
 book the big name bands
 because of a limited capa-
 city. It can be overcome,
 though, as Brunel have
 proved, by promoting at
 other venues.
 Brunel have used the Ly-
 ceum in the Strand as an alter-
 native venue to their Uxbridge
 home and it is a move that has
 proved successful. At the
 weekend they featured Colos-
 seum, Keef Hartley, Marsha
 Hunt, Juicy Lucy and Writing
 On The Wall.
 An October concert featured
 Fleetwood Mac, Howlin' Wolf,
 Deep Purple and Renaissance
 — the sort of bill that would
 be impossible at Uxbridge
 where there are only 1,500
 students.



FLEETWOOD
 played in October

**Brunel beat
 the problem**

Social secretary Peter Wil-
 son explained: "The only way
 we can get the big name
 groups is to promote at the
 Lyceum. We're lucky in that
 we get about 1,000 people at
 Uxbridge but 1,000 isn't
 enough for the big names."
 The Lyceum has also proved
 a good alternative venue for
 Woolwich Polytechnic and En-
 field Technical College who
 are both promoting there in
 the coming weeks. Tomorrow
 (Friday) Tyrannosaurus Rex,
 Broughton, Taste, Liverpool
 Scene, Stone The Crows and

Fairfield Parlour are at the
 Lyceum for Woolwich and on
 March 6 Enfield present Keef
 Hartley, Arthur Brown, Free,
 and East Of Eden.
 Cardiff University students
 have had a busy week with a
 series of happenings which
 culminate in a St Valentine's
 Day "Massacre" on Saturday
 night. Among those booked
 were Bad Finger, Marsha Hunt,
 Cliff Bennett, The Wild An-
 gels, Zoot Money, Shakin'

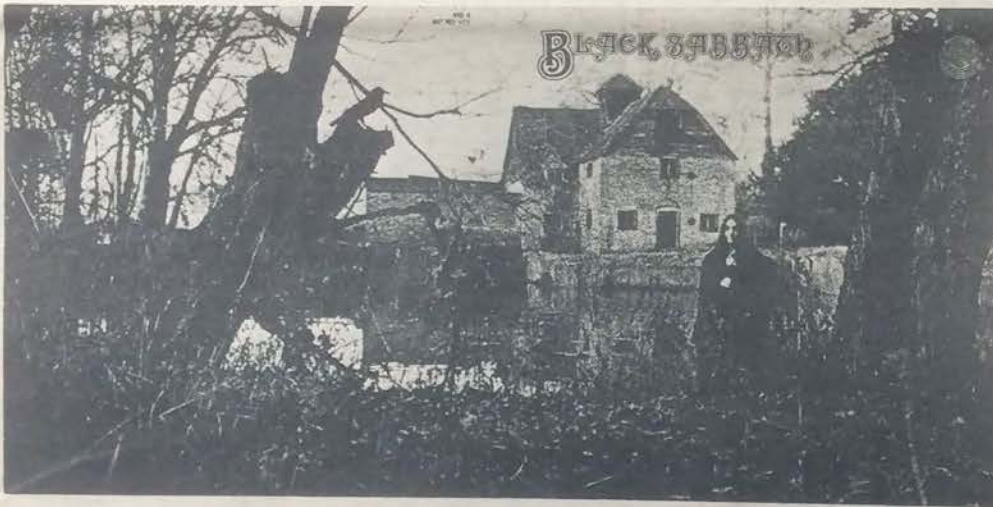
Stevens and the Sunsets, Love
 Sculpture, Foundations, Arri-
 val, Deep Purple, Atomic
 Rooster, Steamhammer and
 Adge Cutler and the Wurzels.
 Six charities will benefit from
 the activities.
 Social secretaries can now
 see new hands at a series of
 free concerts that are taking
 place on alternate Wednes-
 days at Borough Polytechnic
 and Queen Elizabeth College,
 Kensington. This Wednesday
 the "Social Secs Speakers"
 will be held at Queen Eliza-
 beth's.
 On Saturday Keith Tippett
 appears at Bedford College
 (London University). One of
 the few modern jazz venues in
 Central London apart from
 Ronnie Scotts and the Cruci-
 ble. Still on the jazz front
 this Wednesday sees the Gra-
 ham Collier Big Band at the
 Gardner Centre Theatre for
 the University of Sussex jazz
 club at Brighton.
 On Saturday Leeds Univer-
 sity present The Who who will
 be recording part of their new
 album at the University. Also
 Bond's Initiation at the Uni-
 versity of Surrey, Guildford
 Julian's Treatment are at
 Churchill College, Cambridge
 . . . Soft Machine and Mike
 Westbrook are at the London
 School of Economics
 Jan Dukes De Grey appear at
 West Ham College of Tech-
 nology. — ROYSTON ELD-
 RIDGE.

NEW ON



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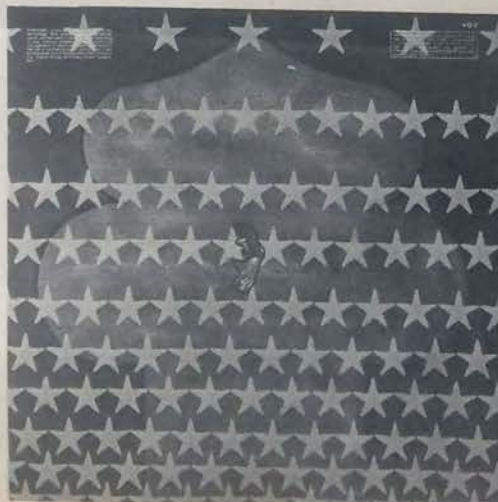
ROD STEWART
AN OLD
RAINCOAT
WON'T EVER
LET YOU
DOWN
VO 4



BLACK SABBATH
VO 6

THREE TO REMEMBER!

COLOSSEUM
VALENTYNE SUITE
VO1
JUICY LUCY
VO2
MANFRED MANN
CHAPTER 3
VO3



CRESSIDA
VO 7

jazz scene

Gibbs is growing...

MIKE GIBBS' recent concert at the LSE was something of an occasion for this talented young composer, because it was one of the few chances that he has been given to present his music in suitable circumstances.

It was a pity, then, that the music was marred by the lack of rehearsal and the bad microphone balancing which gave undue prominence to an already "heavy" rhythm section which comprised two guitars, piano, bass-guitar, and drums.

But it is only recently that Mike has begun to think of himself as a bandleader, in fact since the BBC asked him to do a concert for them at Lancaster a year ago. That was successful and was followed by a couple of broadcasts and, eventually, the LSE gig for the London Jazz Centre Society.

All the tunes in Mike's library were written for other people, and are reworked for his own line-up, which includes Kenny Wheeler and Harold Derkett (trumpets and flugels), Chris Fyne (trombone), and Ray Warleigh, Alan Skidmore, and Tony Roberts on saxes. John Surman is featured on the album.

Mike doesn't find composing an easy task, and while he's talking about it one sometimes gets the impression that he's surprised he ever gets any writing done at all.

"I have to be given a deadline," he says. "For instance, Gary Burton has a contract to produce two albums a year, and he generally writes to me some

time before to tell me the general conception of the record, and to ask me for a couple of tunes.

"Then he writes to ask me to get them finished, but it's not until he is on the phone from America practically begging for them that I can write them. I need deadlines, and if nobody's pressuring me to

write then I don't worry about it and I don't get it done.

"I've been influenced by pop music to a certain extent, partly because it's an easy thing to get into. I'd love to know how I could get into what Miles Davis's rhythm section is doing, but it's so complicated and difficult, and



MIKE GIBBS: forthcoming album

there's going to be an 'x' on the end of it sooner or later.

"I really love pop though because of its politeness and vigour. It manages to communicate to people, while jazz has been appearing to a minority.

Older

Mike says that the main influence on his music are contemporary non-jazz composers like Charles Ives and Olivier Messiaen.

"On 'The Third Day' and 'Littera' are based on things I learned from Messiaen," he says, "and 'Yusef Of The Century' came from Ives. But I'm not so interested in cerebral things — I don't want to displease them, but as I get older I find more and more that I want something that moves me. I like music to swing, to have that kind of obstinate quality, and beat music is swinging in its own way. It makes your feet tap, and that's another level, another degree of swing.

Mike is a capable trombonist, having played in the bands of Graham Collier and John Dankworth, and he is currently playing in the pit for the musical 'Promises, Promises.' Would he like to devote more time to the trombone as a soloist?

Enjoy

"No, I enjoy playing it, but I don't feel that I could create on it. To play it the way I want would entail so much work, and three or four years ago I realised that I didn't want to be a soloist. But I like to play it because I wouldn't want to be just a composer, without playing as well.

One minor triumph which attracted a lot of people to the LSE was the inclusion of Jack Breuer in the band on bass guitar (incidentally, a lot of younger people who came expecting to hear Cream-type music went away, raving about what they heard).

"I knew him from the New Jazz Orchestra," says Mike, "and when Brian Ogles was unavailable for the Lancaster gig one of the musicians suggested Jack. I was a little afraid because of the aura which seems to surround him, but he seems to have enjoyed working with the band.

"There were a lot of problems with sound at the LSE. I'd like to have put 'bags' on all the horns, to get the right balance, but at £150 each that's far too expensive. In the studio the balance was fine, but the rhythm was too heavy at the concert. I tried to cool it down, but I didn't do too much because the last thing I wanted was to rob the music of its spirit. If I did it again, though, it would be different.

Trying

"One thing I'm really trying hard to get away from is the old thing of soloist. I want my pieces to be based around one soloist, or perhaps split the piece into two parts and have two soloists. But one of the pieces I'm most pleased with is 'Third Day,' which was a discovery at the LSE — and that base sax soloist. But 'Sweet Rain' was divided into two horns, with two soloists, and I like that."

Mike's next major projects will be a couple of pieces for Gary Burton, for the soloist's next album to be recorded at the Monterey Jazz Festival this summer, and a commissioned work for Canterbury's St Thomas Becket Anniversary Festival in July.

But before then we'll have his album, probably the first one glimpsed into the young but gradually growing musical world of a very original composer. I'm certain it will be something to treasure.

RICHARD WILLIAMS

IN RETROSPECT, the death of Tadd Dameron in March, 1963, can be seen as one of the most tragic losses that jazz suffered in the turbulent 'sixties.

With his passing went an era that witnessed the birth, development and ultimate perfection of modern jazz composition and arrangement. And Dameron was the key figure in that growth process.

While Parker and Gillespie were taking the solo art to its dramatic peak of creativity, Dameron was bringing forth scores worthy of the new horizons.

He could, and frequently did, make an eight-piece group sound like a sextet, men with his genius for organizing and blending the instrumental parts. The subtle textual shading, completely original and apparently simple except that they defy analysis, he could hear within, before any of his works were even played.

On top of that he was the creator of a whole string of beautiful melodies, many of which are hardly known because they slipped into oblivion. Everybody is familiar with his classics — "Good Ball," "If You Could See Me Now," "Our Delight," "Big House" — but few people have ever heard items like "Scaphoid," a suite he wrote for Dixie Gillespie, "Lament of The Living" or "Bwan Bwan."

Aside from four arrangements by Tadd on a Sunny Side album (Polydot), reissued last year, virtually none of his work is available in this country. Yet English Decca have in their vaults had a dozen Dameron scores that were waxed on 75 rpm by the Ted Heath Band and have never appeared on LP. Hearing to mind the excellence of the Heath orchestra of that period — 1949-50 — and the quality of those charts, Decca would do a real service by putting them out again.

There are other majestic examples of Dameron's that he gathered here. The Riverside LP under his own name and those of Bill Jackson and Blue Mitchell should be re-issued to the catalogues.

Needed to look long and hard for tracks by Tadd. Even the Royal Roost albums by Tadd's chorale 1948 sextet with Fats Navarro are deleted. And he got hold of his lovely orchestrations for Carmen McRae — is something of a triumph.

It has only recently been discovered that a number of Dameron arrangements for Jimmie Lunceford in the early 'forties were incorrectly attributed to Gerald Wilson who certainly wrote the melodies in "Hi Spook," and "Yard Dog," "Mazarka" and "Yard Dog." Tadd scored them.

In 1952 when Tadd was working with the rhythm and blues band of Bill Moore Jackson in St. Louis, Harry Frost, a longtime Dameron fan and local jazz deity, tapped an interview with the composer and his young disciple, Benny Golson, another Bill Moore sideman.

Though broadcast over a St. Louis network, the interview was never published. A few weeks ago Harry sent me a copy of this illuminating conversation. Tadd speaks in soft, relaxed tones about his career, recordings and musical beliefs.

"I was born in Cleveland, Ohio, and I first became interested in music when I was four years old. I had a musical family — everybody played.

"My early training came from my mother. She used to teach me piano but not to read. I learned by heart and memory. From age 12 to 15 I was listening to Fletcher Henderson, Duke Ellington, and the Casa Loma Band which had unique arrangements for that time.

"I first met Charlie Parker in Kansas City and then Laire. I was at a jam session at Minton's. I sat in to play and did some unusual chords and Dixie Gillespie, who was on trumpet, turned to me and said 'Man, that's it if we got to be very good friends.'

"I started writing in 1938. I remember my first big band arrangement was for Jeter Pillars, a St. Louis band. I did 'Let A Song Go Out Of My Heart' and everything was written with it. Good ideas but no voices or anything. Then I went with



TADD DAMERON: key figure

Forgotten works of Dameron

Harold Leonard and did a lot of things for him.

"I started writing in a more modern vein when I went with Jimmie Lunceford's band. I took Sy Oliver's place with Lunceford. And Jimmie recorded quite a few of the things I wrote — 'I Dream A Lot About You,' 'I Had To Be You,' 'Yard Dog Mazarka' — but I was strictly on a Sy Oliver kick then. But when I joined Count Basie's band I started writing in my own style.

"I was talked with Freddie Webster, the tromper, and I taught him how to breathe. Another tromper and close associate was Fats Navarro. He played with me for three years. One time I fired him and he said 'What are you doing? Firing your right hand? You wouldn't get rid of your right hand.' I fired Miles Davis then but I got Fats back.

"My writing is in the vein of Debussy and Ravel. I try to make it flow, make everything go so that it's just like reading a book, a regular story. You can't just have one idea and then jump to another one. I try to make it flow coherently.

"You know, I write on standard chords because it helps to show people how to interpret modern music. It's like going to school. They know the basic chords, and in this way I can help them to hear what modern music is. I did that with 'Hot House,' 'And I Remember' was written on the chords of 'All The Things You Are'.

After this interview, Tadd returned to New York and formed his own band with Clifford Brown on trumpet. A group recorded for Prestige. A few years later he made two more albums for the same label in the company of such players as John

Coltrane, Kenny Dorman and Philly Joe Jones. None of these collections are available in England either.

In the late 'fifties Dameron was off the scene. When he returned in 1962 the avant garde revolution, spearheaded by Ornette Coleman, Cecil Taylor and Coltrane, was already under way. This style of playing held no charms for Tadd who on one occasion expressed his distaste for the radical approach "These kid adopted.

Dameron made the Riverside records, a couple of arrangements for Benny Goodman — including a new version of his important 'Fontainebleau' — and a dozen scores by Chet Baker. But the royalties were few in comparison to his huge talent and reputation.

One of his last appearances in a club found him sitting in with blues artists like Victoria Spivey. To Tadd, these were the years from where he came. Not long after, he was dead of cancer, aged 35.

Of arrangers currently active in big band jazz, few could honestly claim that their writing is not influenced to some degree by Tadd Dameron. Benny Golson and Duke Pearson are two who acknowledge the debt, and when Golson finally met Tadd in 1951 he was moved to write a tune in his honor entitled 'Shades of Dameron.' Also, even Golson's joban was never recorded whilst St. Thomas Becket's recent recording of 'Fontainebleau' was not released. Almost as tragic as Dameron's death is that a great wealth of the music for which he lived has been committed to a tape library limbo. It merits a better fate than this.

MARK GARDNER

what do you mean?



linda lewis

photo ben jones

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MARK GARDNER

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POP THINK-IN



with
**Alvin
Lee**

JAYBIRDS: It was me, Leo and a drummer called Dave Quickmore, who left the band just before we came to London and missed out a bit. I think he's still playing in Palais bands.

I've been thinking of reforming them for an album — we used to specialise in Chuck Berry and Elvis Presley numbers — and in a way it was one of my favourite little bands. I really enjoyed playing with them. Now I've had the initial burst of ideas, I would like to do something with them even if I have to cut the tapes myself to see if we can recapture some of those old things.

COUNTRY BLUES: I immediately think of Big Bill Broonzy who was an early influence of mine. I actually met him when I was a mere wisp of a lad. My folks used to go to a jazz club in Nottingham and they got him to come home one night. I was only about 10, I think, but I was most inspired to say the least, I collected all his records and I've liked him ever since even though I've moved away from that style. I still play Broonzy occasionally, it's very real music.

AMERICA: I can never make my mind up about America. I'm always glad to leave but in a way I look forward to going. It's an adventure, you never know if you're going to get back alive or not.

It has a lot of good things going for it but it's a country of extremes — the good things are good, especially for musicians, but the bad things are really bad. America seems very wild and

uncouth to me but it's done us a lot of good.

IVY LEAGUE: We got hung up with the Ivy League. When we left Nottingham we were in "Saturday Night and Sunday Morning" at the Prince of Wales Theatre — playing music in the wings and coming on shouting — but that folded up quicker than we expected and Leo, Rick and myself stayed on in London to seek our fame and fortune.

We started doing the backing for the Ivy League and I think they were quite an important little event in our careers because we learnt a lot while we were with them. All we had to do was to make noises behind them but it was very boring musically and when we split from them it took about six months to get our own things back again.

RADIO: Apart from the Pete Drummond show, there's more progressive sounds played on BBC 2 than there is on the BBC steam radio. I've several hundred pounds worth of fidelity tuner there but I've never found anything worth

tuning in. Their middle of the road attitude towards me.

The radio only seems to appeal to Northern housewives, teenyboppers and old cronies which leaves me right out and there are quite a few people like me.

WOODY HERMAN: All we've ever done is to do a version of one of his numbers — "Woodchoppers Ball" — which is really a verse, then a ten minute jam, then another verse but people started making arrangements for us to do a Carnegie Hall concert

with Woody. As we do it twelve times faster than he does, I motioned against the motion.

JAZZ-ROCK: I suppose you mean Blood, Sweat and Tears and Chicago. It's nice background music, it's cocktail jazz, it's eating your dinner to jazz

which just isn't jazz to me.

I've got disenchanted with jazz, especially the jazzman's attitude. I went to the Dave Goldberg thing at the Bull and it was drowned by a display of noise. A lot of the things being put down have no reason for being there,

they're just making noise to play on a record player.

As far as jazz-rock goes there'll be a barrier as long as we are using that term to describe it. Why does everything have to be categorised?

SUPERSTARS: Don't believe in them. It's categorisation of success for commercial exploitation.

GUITAR SOLOS: A subject near and dear to my heart. And they are handy when you forget the words!

NOTTS YMCA: That was our favourite stamping ground. We had a good thing going in Nottingham and we were making good bread too — about fifty pounds on a Saturday night which we used to split three ways on the night.

It seemed a lot more then than what we are getting now. That was a most enjoyable area of my life.

POP PRESS: I think the press itself does a pretty good service (lick, lick, crawl, crawl) but I think sometimes it's a little bit too middle of the road as far as trends go.

The press doesn't knock anything too much in case it snowballs and becomes the big scene. I always get good ideas for what I should have said about three hours after the interview has finished but I don't take it that seriously because I don't like rambling on and boring people.

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ROGER CHAPMAN AND JOHN WHITNEY: Family are now on the look out for a hit single

FAMILY ARE heading towards a kind of musical double-personality which promises to have an important influence on the development of the pop scene.

One minute Family are an exciting, compelling rock band, spearheaded by the loose limbed Roger Chapman and firing on five pistons.

Then they turn off the power. Poll Palmer moves to vibs, Weider to violin, Whitney to acoustic guitar, Chapman, insane and vibrant suddenly becomes mellow and melodic, while drummer Rob Townsend, weaned on jazz, can fall in to any set up with the precision of a polished session man.

The group were first aware of their potential when John Palmer joined Family late last year; before that John Weider formerly with the Animals,

Family in no man's land

By Jeremy Gilbert

ad forsaken session work on the West Coast of America to join the group. Their latest album "A Song For Me" is not the result of hard work or dedication so much as total artistic freedom — swapping instruments in the studios with complete contempt for the rule book.

"It was a Family thing from start to finish with no session musicians used at all and everyone in the group contributing," John Whitney told the MM

"This really is the happiest period for Family as no one has to go through big explanations of how they want things."

"It's nice to be musically half and half. I think that we'll probably end up doing one acoustic set and then an electric one on concerts," John Weider added. "We're off to America for a concert tour very shortly."

And his colleague explained why Family get greater satisfaction from

playing in the States. "The trouble is that whether you play well or not here, you tend to go down well which is rather off putting. In America you are judged on merit, and we didn't really achieve a breakthrough on our first tour."

"You get the same feeling of challenge in Scandinavia as well. We've been working five nights a week lately and are looking forward to America where we might end up doing the Crosby, Stills, Nash and

Young thing of keeping our acoustic and electric sets separate."

Messrs Whitney and Weider both prefer Martin guitars. The former would rather use acoustic guitar to create a mood, while the latter claims he is getting no satisfaction from playing electric guitar at all.

"I was playing three years ago like Page is playing now. I'm afraid it's all got out of proportion. And it's worse in America than it is here. We feel that we have now produced a natural, honest sound, which expresses our point of view."

John Weider claims that his biggest influence has been Jimmy Burton, formerly guitarist with Ricky Nelson who now appears on various sessions. His one big hang up at present is whether to improve his classical violin technique, or apply the violin to his own musical progressions. After five years of classical training he now wants to use the violin to exploit his own material. Other than Fairport Convention's Dave Swarbrick he is the only pop violinist to have gained much recognition.

"Poll's arrival has had a big effect on the group sound" explained double necked guitarist John Whitney. "It's unusual that he plays piano, flute and vibs and was originally a drummer. There's a lot of giving and taking, and things tend to happen naturally. Rob's a good drummer, and Roger has a great ear for music although he doesn't play."

"He is a great help with the arrangements as he can pick out things which you can't hear when you're actually playing. He has come out with some good lyrics and while on stage he has always been aggressive. At last we are a stable group doing what we want to do. In the past there have always been hang ups — like with management, and it's taken three years to get people behind us."

John Weider: "Groups are setting a higher standard and music is on a higher level — but I don't think there'll be another trend set until the Beatles play their next performance."

Not unless the audiences, like Family, opt for the best of both worlds and haul the group out of the no man's land into which they've been allowed to fall.

WHEN SPENCER DAVIS' projected pop image brought him a string of record successes, everyone thought it couldn't have happened to a nicer guy. The shy Birmingham University graduate had suddenly achieved fame and stardom, and looked destined for a long and healthy future in the business. Then suddenly the image exploded into a thousand pieces, and there was no-one to clear up the mess except Spencer himself.

This week he admitted that he was scared of finding the one odd piece that represented the truth; yet he is, in fact, engaged in an earnest quest for his own identity, and the withdrawal symptoms have been startling. Spencer Davis is now 30; the last year has been a story of perpetual heartbreak which he finally seems to be effacing.

And if all this sounds maudlin and Freudian, it's only because it's true. "I guess you might say I've gone back to my grass roots. The truth of the matter is that when the original group was at its peak Stevie Winwood and I were doing acoustic gigs together in Birmingham, and I really enjoyed those days best of all as it's my scene — the scene where I started."

"Even when the Spencer Davis Group was in its hey-day, it was Stevie's period not mine; and when the split finally came it affected me badly as I really had no direction in which to go and things began to collapse. "I spent a lot of time in Chicago and then took an offer to clear off some old Robert Johnson material on a set with Paul Williams, Alan Davies, Jon Mark and Bob Hall.

"So I started to return to the roots and the tapes I heard really impressed me. I've since been busy writing some lyrics for the kind of hoe down / blues material that I'm doing."

Spencer began visiting the Bottleneck Blues Club and started reminiscing; he fell into a state of ambivalence and only now is he showing signs of restoring equanimity. Spencer started playing a few gigs, and returned to the public eye when he appeared at the Putney Half Moon on a special blues night shortly before Christmas.

His plans to form an acoustic group involving Alan Davies "from the old days" and a string bass player, and if this doesn't work, Spencer aims to go it alone, using the folk clubs as a spring board with the intention of ultimately reaching a much wider audience. "People like Malcolm Price have been hopping around the folk clubs for years and are being kept away from the greater amount of people," explained Spencer.

"The trouble seems to



SPENCER feels liberated

Search for an identity

be that the top men are outpricing themselves and there's a great gap in the middle of the price scale. During the course of this year I'm sure that this gap will be filled and some of the electric bands will be forced to own up that this inflationary thing is getting out of hand."

"At the moment I just want to develop at my own speed, and remain tangible without being super-hyped. I've been trying to be just an ordinary person, even with this mystique surrounding me. Sure, I loved the adulation that was heaped upon me before — I'd be a fool to say otherwise, but I'm certainly not afraid to show my origins like Leroy Carr, Big Bill and Leadbelly. I hope people like the songs I've written too."

Like the blues singers he emulates, Spencer is probably more qualified than most to sing of hard times. "I've certainly learned the value of money since the group days, and now I'm paying for my liberation by not signing any contracts at all and trying to stick it out the hard way. I can always go back to teaching German again if I don't get enough work playing. Right now I'm screaming out for work but I must get satisfaction out of what I'm doing. People are already amazed to see me back and this time I'm seeking honesty in music. I don't think you really appreciate art until you're low down and depressed."

Spencer Davis hopes to be able to use his experiences to good effect in the new venture, and he is certain that he won't get spider's web. Married with two young daughters, Spencer figures that if Britain lets him down a second time, it would be nice to head for the Pacific North West and maybe find the contentment and peace of mind that has so far eluded him. — J.G.

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ROBERT WYATT is the member of the Soft Machine you're most likely to be watching while you listen to their music. Tousle-haired and athletic behind his drum kit, he has the kind of natural showmanship which does not compromise the quality of the music he's a part of.

Reviewing their recent Fairfield Hall concert, I commented that it seemed paradoxical that, while the group are progressing rapidly, the audience is still managing to catch up with them.

"Perhaps there's an element of flattery involved," says Robert. "In that we expect them to follow anything we feel we want to do."

"But we can never really gauge for ourselves what the audience is feeling, because we don't stop for applause. Now that even the break in the middle has gone, we'll play for a minimum of one and a half hours and come straight off. So we only feel any sort of reaction when we're changing afterwards."

"Our sort of progression is the kind in which the musicians improve as they play, gaining more control over their instruments and pacing themselves better. This is something that everyone has to learn, and that's what's happening to us."

"I never know what people think of us. It's quite mystifying. We can come off stage and Mike'll be quite depressed while I'm turning cartwheels."

"We're not an intellectual group — if we were, we wouldn't get anywhere. We don't even talk about it any more, and it just happens in a subconscious sort of way. Because Mike is musically highly educated doesn't mean we aren't intuitive."

"We don't spend enough time in rehearsals for Mike, and we spend too much time there for me, because I can only discover things in the act of playing the piece, in a performing situation."

"It's like painting in a way. Some

A child of the pop scene

painters do sketches first, but often the whole thing is the work itself. I use time like a painter, putting layers on; the first set starts out casually, and then I build it up as I get into it. It's really very elastic.

"The basic thing is to find the right people to work with, and after that you commit yourself to working round whatever they're doing. If I thought there was anybody playing something really fantastic, I'd want to work with them — and for me that's Mike, Hugh, Elton, and Lyn."

"Hugh's bass playing is the most interesting new thing for me. He's doing things to the bass that I've always wanted people to do at this level. When he solos he might play high and fast, but he always keeps the kind of weight and authority that the bass should have. When he races up to the top he doesn't leave a gap at the bottom."



ROBERT WYATT: "I never know what people think of us"

audiences are primarily interested in the music."

Robert's singing is an interesting feature of the group, and about this side of his performance he says:

"I'm completely a child of the pop scene. When it comes to drawing inspiration for one of Mike's time signatures, I go and listen to Sly or James Brown. That's more poppy than most pop people listen to."

"The voice came from a need for a particular sound. I can't pitch accurately low because of the nature of the instruments, so I sing high. It's also better to keep tonally blank and let the clear note come through."

"It's also a slightly social thing, in that it's the closest I can get to talking to the audience. I haven't got Lyn's thing about the voice being the source of all sound, and it took a long time to figure out how to use it. Singing songs was obviously out with this band, and Syd (Barrett) has been a big influence. It's an unaffected thing, just straight words really."

"But what I was saying about the pop thing; if there has been any grafting on to our music, pop music was the last thing to be grafted on.

Nevertheless in ways we're completely opposed to what happens in jazz, where people extend themselves all the time. We all feel the pressure to the drums. It clears the overall conscious of the editing aspect of performance."

Among the changes which Robert is making in his playing is the use of snare-drum with the snares off, making the drum into a third tom-tom, pitched higher than the others.

"I've been doing that and playing nearer the rim of the drum, to get a ringing sound. This changes the whole nature of the kit, and removes the cymbals from their usual relationship to the drums. It clears the overall sound and makes a lot more space, because the sound with cymbals and snare going with the other instruments can be very muddy."

Robert's technique fascinated me the first time I saw him. He plays not so much like a conventional kit drummer, but more like a tympanist, with that fluid movement around the drums which comes from the arms rather than the wrists.

"I learned from a jazz drummer, who taught me to play with my elbows in, using my wrists like Philly Joe Jones. But I never really mastered it, and anyway you can't get the volume or intensity that way, so I rather let it go and started using my forearms more."

"I'm seriously considering taking the snare drum away from the centre of the kit and putting it more to one side, so that I can get away from the Buddy Rich thing and use it more for accents."

"The kit I use was given to me by Mitch (Mitchell), who had it custom-built in the States out of maplewood. When I sit down behind it it's like being in a little room, it's very comfortable."

"If jazz drumming has had any influence on me, it's been in teaching me what not to do — although I hope that doesn't sound arrogant. Some drummers have all this jazz training and just do it all wrong. For me, it's really all down to James Brown's rhythm section."

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STEAMHAMMER: permanent line-up now

The Hammer steam ahead

AT LAST Steamhammer are almost happy. Despite a few minor hiccups like the recent loss of £6,000 worth of equipment from their van, they are now more content than at any other stage in the chequered history of the group. Which gives some indication of Steamhammer's rough ride over the past few years.

Drummer Mick Bradley and guitarist/vocalist Kieran White this week spoke of the total musical incompatibility between past group members, and rows which developed just before Steamhammer were due to go on stage. All this inevitably had a retrogressive effect on their music.

The final clash came just before Christmas when the group parted company with their flute and sax player, leaving Kieran and Mick to pick up the pieces with Martin Pugh (lead guitar) and Steve Davy (bass). This time Kieran is confident that the marriage will work, and the release this week of their second album "Kk 11" gives Steamhammer ample cause to bring out the champagne.

"We were never together enough in the past," Kieran explained. "But every gig we've played since Christmas has gone well, particularly in Germany and France, where we were going down well even before the breaks came. The first album sold pretty well there, but things really started to escalate after a couple of visits. We did two Beat Club performances in Germany, and are now very happy with our live sound."

"I can assure you that we have a very permanent line up now, and the ideas are really beginning to flow. It's much easier to work things out as we've never had a drummer we've been happy with in the past."

"I think it'll be a success this time," chimed in Mick Bradley, "as there are really no extremes in the group. We shouldn't have any difficulty promoting the album as the flute was not really prominent. Things are now balancing out nicely, and as a group we are musically much better."

"These groups with gigantic line ups can very rarely offer equal chances to their members. But practically all we do is improvise. I think that of the big bands, possibly only Chicago succeed, and that's because they're so tight. I think we're inclined to be less self-indulgent than a lot of groups because we are fully aware of our audiences and keep a constant eye on them."

The group are featuring exclusively Steamhammer material, made in order by Kieran White, Martin Pugh and ex-member Steve Jolliffe. "It all revolves around the songs, and we write to the requirements of the group; I'm currently working with Liverpool beat poet Brian Patten. We follow no particular style but a lot of our old influences have stayed, for example the classical bit, which we got when Martin Quintanton was with the group," Kieran decided.

"It's not so much the progress of the group as of the material. We try and make things as exciting as possible, and it all tends to find its own natural level and come out as it ought," thinks Mick.

Each member of the group has his own influences, but as a group we try and steer ourselves into an area that no-one else is in. And I really think we're succeeding quite well. Though we're an improvising group, we manage to keep it tight, and Kieran's vocals are a great asset."

"I think we're the only group of our type with CBS, and they're releasing one of our songs on a forthcoming rock package album. We're hoping to get to America in the summer, but it's a bit difficult promoting albums so long after they've been recorded," added Mick.

Kieran decided that Steamhammer's failure to capture the British Public's attention to the same extent as the French and Germans, was because the group kept changing, and the only times they were really together, they happened to be on the continent.

"Many groups in England that should make it won't make it," decided Mick Bradley. "British audiences can see any group they want at any time, and it's reached a state of saturation. There's certainly no chance of another Beatles at the moment, and the audiences are getting desperate and go for reputation rather than merit."

Now in Germany, they distinguish between good, bad and indifferent and really frighten you into giving a good performance. For example if the star happens to have a bad night, they tell him so."

The group's new album seems to mark a turning point in their career. I suspect that the revamped Steamhammer will be promoting "Kk 11" with rather more enthusiasm than in the past. — JEREMY GILBERT.



SMOKEY ROBINSON

Smokey Robinson

proving that Miracles still happen

WILLIAM 'Smokey' Robinson is the lead singer of the Miracles, vice president of Motown Records and the man Dylan has described as "America's greatest living poet."

A singer, songwriter and producer who helped shape rock in the Sixties, Robinson was an early influence on the Beatles. He has written and produced for the majority of Motown's artists including the Temptations, Marvin Gaye, Supremes, Brenda Holloway and the Marvelettes.

With the Miracles — Bobby Rogers, Ronnie White and Pete Moore — Smokey was in London last week to make an appearance on the Jones show. He talked about the beginnings of the group who may return here later in the year for a season at the Talk of the Town.

"A guy had come into Detroit from New York to have a look at a talent audition which we had entered. He was already handling a few artists and was looking for someone

"We were fresh out of high school and at that time Claudette, my wife, was with us. I'd known her and Bobby since I was fourteen, Pete Moore I've known since I was twelve and Ronnie White I've known from when I was ten. All of us used to sing together after school."

"This was in 1958 and at that time there was a big duo in the States called Mickey and Sylvia. With Claudette being in the group, this guy from New York thought that we should sound more like them and told us to come back next year."

"In the audition we did all original songs from a book of tunes I'd started writing in elementary school. Berry was at the audition and there happened to be one of those songs which he liked very much. It was called 'My Momma Done Tell Me' and it became the other side of our first record."

"Berry liked that one song, which was one of a hundred I had in that book. He started to go over them with me and out of the hundred there was only that one that was usable. Berry and I talked about the construction of the songs and then we started to do some backing work for the demo songs that he was doing."

"We were doing backing work until one day we recorded a song called 'Got A Job' which was a sort of answer to a song the Silhouettes did called 'Got A Job', which was a hit. That was our first record which was released on the End label out of New York on February 19, 1958 — my birthday."

"Mary Johnson was the first artist that Berry recorded on Motown. He did a song called 'Come To Me' which originally was just released in Detroit but it broke so big that Berry bought the national distribution rights to United Artists out of New York. Consequently Mary was a United Artists artist for about six years of his career — now of course he's on Motown. Then we did a song called 'Bad Girl' on the Miracles label which was distributed nationally by Chess of Chicago. 'Way Over There' which Edwin Starr and a few other people have recorded, was the first record we had that started to get results and then, of course, 'Shop Around' which was Motown's first million seller. The Miracles were an early

influence on the Beatles who recorded their 'You Really Got A Hold On Me' on one of the early Beatle albums and the Miracles material provided a basis for many of the Beatles' most famous songs include 'I Second That Emotion', 'Going To A Go-Go', 'Tracks Of My Tears', 'Mickey's Monkey' and 'Ooo Baby Baby.'"

Smokey believes that it is the group's continued success over the years that has prevented them from becoming as popular here as other Motown acts like the Supremes and the Temptations.

"The reason is that we've been around for such a long time and did not come up as quickly as, say, someone like the Supremes who had ten number one hits in the States."

"When we first started we were in the ghetto. I thought everybody had rats and roaches in their homes, there was a place where we used to stay in the South

where you had to brush them out of your bed. And when they saw a black face in the South they used to turn away from you."

Smokey believes that music has brought and is bringing young people closer together in a world which he describes as a "powder keg."

"All the laws, all the legislation and all the bills that have been introduced haven't done as much as music has in bringing young people throughout the world together. Kids can't be expected to respect parents who say you mustn't like a man because he is different — in colour, in race or in religion. Young people today are making up their own minds, they haven't the prejudices their parents had."

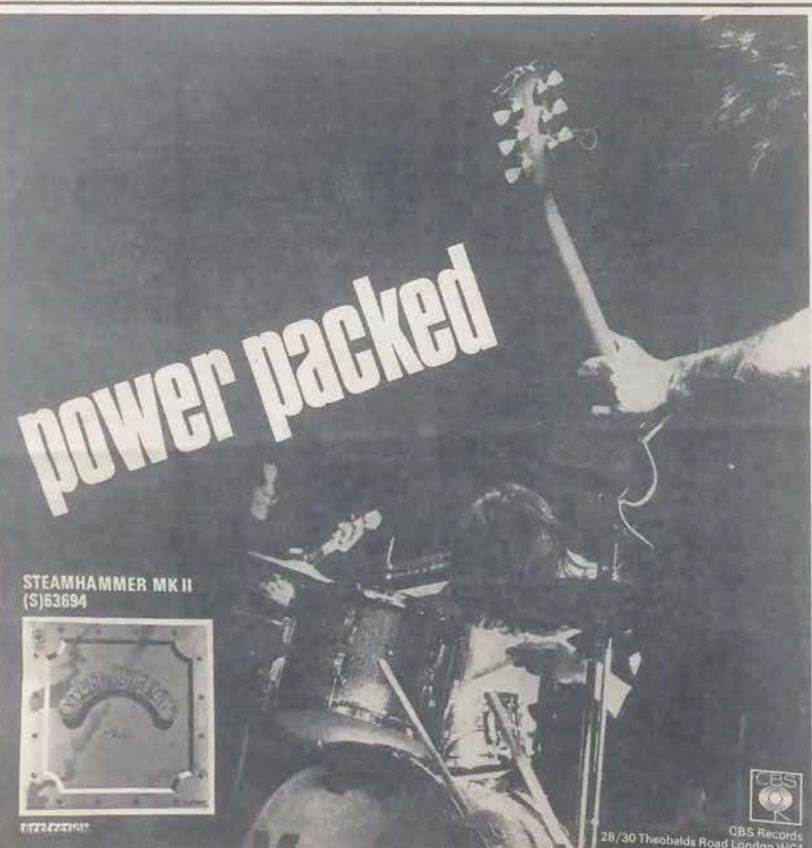
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NEW POP SINGLES

BY CHRIS WELCH

VIVIAN STANSHALL: "Labiodental Fricative" (Liberty), Viv "The Beast" Stanshall up to devil's work! So THAT'S what it's all about — CHEWING. The title has been keeping me awake nights. "Cannibal chiefs chew Camembert cheese because chewing keeps them cheeky," chortles our Viv on his first solo venture since Bonzo was put down. And it's fun all the way with saucy lyrics and a country hoe down beat. Some fine guitar work from E. Clapton Esq. and great production make up a gob stopping bit for the Sean Head Showband.



CANNED HEAT
controversy

CLARENCE CARTER
roars along



VIV STANSHALL

B.B. KING
raw talent

TOE-FAT: "Bad Side Of The Moon" (Parlophone). Exciting, heavy, a and greasy, this should splutter foot to the top. A great throaty voice bellows convincingly.

Wild rumors are buzzing around Tin Pan Alley that Toe-Fat is a pseudonym for an established artist with many past hits under his belt. Sworn to secrecy, I fear his true identity cannot be revealed. But no doubt you can all put two and two together if one bears in mind a certain Welsh bricklayer who swept America with "Love Me Do," once set fire to his guitar, wriggled in a bag with a Japanese artist and wore black leather knickers in Hair. That's torn it!

PAUL NICHOLAS: "Freedom City" (Polydor). Paul sings sadly about freedom and standing up for his rights. But it would probably be better if we all wrapped up about "Freedom" and "rights" before the Tory Skinhead backlash gets any worse.

Playwrights, musicians, artists, singers, dancers, and simple street hipsters go back underground, hide and wait. No more free concerts. On with the grey

raincoats and flat caps. When the storm cloud of hang 'em, kick 'em, deport 'em blugs of all classes have expelled their bad breath, then we can look for freedom city, again.

CANNED HEAT: "Spoonful" (Pye). Controversy surrounds the release of this version of the Willie Dixon blues. Canned Heat are alleged to have denied being responsible now they are on Liberty. But the vocals do sound familiar, and while rather a simple treatment, it remains quite attractive.

CLARENCE CARTER: "Take It Off Him And Put It On Me" (Atlantic). Who said soul was dead? Well I did actually. Like a damn fool, in the bar of the Sock It To Me Club, Harleston, and was immediately set upon by Ernest "Uplight" Smithers, Vice-President of the Boogaloo Defence League. "Damn Your Cheek," he snarled, finger popping dangerously near my chin.

Clarence roars along over a trumpet laden riff to set toes tapping and elbows jerking. But I wonder what he is taking off — a dirty man's tee-shirt? An umbrella? Three pairs of Wellington Boots?

GOLDEN EARRING: "Another 45 Miles" (Major). A multi-instrumental Dutch group tramp along an exhausting George Kooyman composition. My old

Dutch girl Saskia raves over them and says: "Waait een rot plaat." But you should hear Meneer Den Uil. Much better.

DOROTHY SQUIRES: "Till" (President). By gum—what I like to hear in an artist's consistency. There are three things you need in this life — and one of them a consistency. Mind you, the road to Hell is paved with good intentions. And if there is one thing I cannot abide — it's weak Southern beer.

Dorothy emotes with charm and with the rich tenor of Johnnie Gray, breathing heavily over her shoulder this could well take the chart by storm. I have always been a great fan of Miss Squires ever since she belted that teenybopper at the Royal Albert Hall.

B. B. KING: "The Thrill Is Gone" (Stateside). Contemporary blues artists often suffer from poor material and sloppy production. Here the raw talent of B. B. is set like a jewel in a plush cabinet of strings and funky organ and drums. The chords are interesting and the moody atmosphere should ensure him the attention of a wider public.

JUDAS JUMP: "Run For Your Life" (Parlophone). Young veterans of the group scene have got a new band together to arise from the ashes of the Herd,

Amen Corner and all points East. They have produced a jolly first single that bounces along with drive and energy. Not in any particular bag it should appeal to all fans of bagless pop. And there's a million of us folk!

RUGBYS: "Wendegahl The Warlock" (Polydor). Have the Springboks been recording Marc Bolan compositions? Sounding rather like Arthur Brown in his hey day, the Rugbys set up an evil racket. Quite fun and nothing to do with that beastly, muddy game all those great rough chaps play when they could be better employed adding to pressed leaf collections and collecting butterflies.

HARMONY GRASS: "Mrs Richie" (RCA). With gently

throbbing bass and acoustic guitar, the lads from Dagenham obtain a beautiful West Coast harmony. Shades of Simon & Garfunkel, but how bad?

GRAHAM BOND: "Walking In The Park" (Warner Bros). Here it is — the great one! The fantastic second Bond band that included Jon Hiseman and Dick Heckstall-Smith was

about five years ahead of the rest, and it will be interesting for present Colosseum fans to hear how the number developed. This hitherto unreleased (coupled with "Spring Time In The City") thunder along with headbush fury. Can't wait for the album.

NORMAN GREENBAUM: "Spirit In The Sky" (Reprise). Greenbaum eh — there must be a cure for that Norman normals along with buzz-trained boogie that makes me want to cut a rug and jive heavily. He could be the new In-N-Out of 1970 ranking with Ramsey MacDonald and Temeseer Ernie Ford.

JUCY LUCY: "Who Do You Love" (Vertigo). Shucks, yibah and other cries of the Whoopie Party as Glenn (Trousers) strains away at his steel guitar or a most exciting version of the Bo Diddley favourite if this ain't a hit I'll drink four bottles of Southern Comfort. So I can't lose.

new pop albums

MATTHEWS' SOUTHERN COMFORT: (UNI) Undoubtedly the best album released by a British crew for some time, it features a happily refreshing new band based on country rock and lead by ex-Fairport Convention singer Ian Matthews. Already fans are discussing the band, which made its debut at Birmingham's Mothers Club recently. On the album however, Ian is backed by several old friends from the Convention, including Ashley Hutchings on bass guitar, Richard Thompson (guitars), and Simon Nicol (guitar). One is immediately struck by the unpretentious quality of the music which ranges from the old time pop sound of "Dream Song" to the solid back beat of "Sweet Bread." Every track is good — pretty rare in itself, and particularly interesting is "The Watch," a rather disturbing song about death. Listen to it in stereo for full effect. Ian has the charisma of success.—C.W.



MATTHEWS SOUTHERN COMFORT

Artists). Sadly, this film score is likely to be of little musical interest to anyone who hasn't seen the film. Arlo performs his two part monologue "Alice's Restaurant Massacre" to a simple ragtime accompaniment. Two straightforward instrumentalists, dominated by banjo and harmonica, join Mitchell's "Songs To Aging Children," sung by Tigger Outlaw, and a terrific choral piece "Amazing Grace" make up side one. "Trip To The City" is a fast finger-picked tune, and the instrumentals are generally more tolerable on the second side. You've got a Flin in a Nashville style number featuring Al Schackman and plenty of steel guitar.—J.G.

ROD STEWART: "An Old Raincoat Won't Ever Let You Down" (Vertigo). At last Rod The Mod has his chance! Veterans of the Who, the Coochie Men, Steam Packet, Shotgun Express, Jeff Beck Group, and low (rather surprisingly) the Small Face. Rod has done himself full justice with his tremendously powerful album, full of that wrenching, throat-leaving style for which he's justly famous. The choice of songs is exemplary: four excellent originals by Rod which reveal surprising compositional maturity, two folk standards rearranged with care and insight, Mike D'Abo's great "Handbags And Gladrags," and the Stones' "Street Fighting Man," in which Rod alters the shape of the song intelligently to suit himself. The band (with Ronnie Wood, Mickie Waller, Mac MacLagan, and others) play raucously solid rock behind his domineering, insane vocals. A fine, fine album.—R.W.

ARLO GUTHRIE: "Burning Down The Road" (Reprise). Arlo is supplemented by a host of excellent musicians, notably James Burton and Ry Cooder from Taj Mahal's band, and the result is a strong Nashville style set of country rock numbers, with the steel guitar in prominence throughout. The melodies are very simple and infectious but Arlo's voice may not go down too well with everyone. He has evidently been influenced by his father and Bob Dylan, although this is certainly not to his discredit. On the contrary, tracks like "Coming Into Los Angeles" and "My Front Pages" reveal him as an excellent songwriter who needs to use no explosives in order to put his words across.—J.G.

P. C. KENT: "Upstairs, E. Coming Down" (RCA). It's getting impossible to keep up with the flood of albums by new British groups, but this one is definitely worth a listen. P. C. Kent are neither aggressively heavy nor studiously progressive; they play with a refresh-

ing sense of fun and spontaneity. Subtle acoustic guitar, piano and vocals combine to produce a easy, relaxed sound which allows the wryly intelligent lyrics to come through. Songs are jewel in a melody and varied in style, and the whole set has the spark of genuine originality. Not an "important" album, but one which gives a lot of pleasure.—A.L.

FERRIS WHEEL: (Polydor) Looking for uncomplicated pop based on soul and jazz, featuring good musicianship and distinctive vocals, Ferris Wheel offer a bright approach, with intelligent arrangements and good taste. "Can't Stop Now" for example has time- and tempo changes, and a front line sound enriched by the use of a variety of instruments. Multi-talented Michael Snow not only sings, but plays piano, guitar, organ, tuba, tuba, vibraphone and celeste. With Linda Lewis on vocals, and "sweetness and light," the Wheel are at once a pretty and powerful band. Although they have been around a long time, and one feels it would have been a good idea to change the name, they should go far.—C.W.

CLARK HUTCHINSON: "A M12" (Bocca Nova). The full virtuosity of the white 20th Century European rock musician is displayed, for better or worse, throughout this set. Andy Clark and Mick Hutchinson play roughly score of instruments between them, making extensive use of overdubbing techniques to build multiple layers of backing sound. The concept behind the music is vaguely Indian in that the tracks all contain improvisations on scales and modes. But the mood is not Indian as it lacks the inner relaxations, and the mental tension of the West prevents this music from becoming as truly ecstatic as it otherwise might. Nevertheless, both are fine musicians who, when maturity comes, will have something important to say.—R.W.

PAUL SIEBEL: "Woodsmoke And Granges" (Elektra). And the Country Revival rolls on! With this attractive album of songs by American singer/guitarist Paul Siebel being to take listeners by the sounds rather more "authentic" and less rock-influenced than say the Byrries or the Byrds, but this lack of compromise gives a certain edge and bite to a clutch of excellent and rather unusual songs. Listen, too, for some facts, told by that great violinist Richard Greene and Weldon Myrick's steel guitar.—R.W.

JUCY LUCY

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Barry writes the perfect hit song



EDISON LIGHTHOUSE'S "Love Grows" shot up the chart so fast that it got to number one before a lot of people had a chance to hear it.

It's a typical slice of British bubblegum, our equivalent of "Sugar Sugar." As such it's slightly less basic than the American style, with rather more emphasis on melodic appeal and the finer points of arranging and production techniques.

In short, it's perfect — and that's just what it was designed to be. Barry Mason and Tony Macaulay set out to



EDISON LIGHTHOUSE

produce a kind of instant smash hit which couldn't fail, and the fact that they've managed to succeed so comprehensively should come as no surprise.

Last week Mason was hopping around his flat, gleefully remarking: "It's done 300,000 in the States in five days. Bell say that it's the fastest selling single since Beatlemania, which is fantastic because it's a first record by an unknown group and it went out and took its chances like all the rest."

"In Britain yesterday it did 40,000, which is incredible because this is a bad time for sales, I really can't believe it. Bell estimate that the album will sell one and a half million, and it's a definite gold record before it's released."

"The song was written almost by accident, when Barry bumped into Tony on the way to visit his girl friend Sylvan, who was in bed with flu."

"He came along with me and we wrote the song in 25 minutes, sitting on her bed. She gave us some help with

the words, and thought up the title," he says.

"Tony started strumming Sylvan's guitar, which was given to her by the president of the Ford Motor Company in the States, and we had the whole thing down very quickly. Then after that we decided to write a few more, and ended up with an entire album — each song of which is I'm certain, a potential single."

Barry is a fast writer, reckoning to take no more than two hours on a song unless he gets hung up by the lyrics. As proof of this, he once wrote "The Last Waltz," "I'm Coming Home," and "Everybody Knows" — all number one hits — in two days with his usual partner, Les Reed.

"I love working with Les," he says, "even though we haven't done anything together for about eight months."

"Love Grows" was a team job between the two of us, but Tony did most of the music and I did most of the words.

"Tony really takes the formula writing thing to

extremes. He's got a brilliant musical mind, and he analyses exactly what goes into a hit song.

"I think I'm a good writer with Les and Tony because they're great musicians and I haven't a clue about music. That's my main asset — I've got a strong feel for melody, and I generally like what other people are going to like. It would probably be the kiss of death if I started to learn about music now! It's my abysmal ignorance plus their musical brilliance that does it."

"I must say that Tony's production of 'Love Grows' is really fantastic — perfect, in fact. By the end of this year he'll be recognised as one of the world's top arrangers."

Does Barry ever worry that a song like "Love Grows" will be forgotten inside a few months, if not weeks?

"No, because I've got 'The Last Waltz' and 'Dellilah' and all those others which are already standards."

"But 'Love Grows' is just fun music, it's not written to last, and it's just meant to be a breath of fresh air. It's just a Tamla Rhythm City smash, in fact. But Edison Lighthouse will last, and their next single will be just as big."

And when Barry Mason says a song's going to be a hit, who will argue? Because if anyone knows what goes into making smash singles, it's him. Plus, of course, Messrs Tony Macaulay and Les Reed, not to mention the lovely Sylvan. — TONY MARTIN

CBS give Alan Haven the heavy treatment

ALAN HAVEN, a perennial MM Jazz Pollwinner, is getting the heavy treatment from CBS Records — both in a musical and financial sense.

Last year, CBS issued Alan showcased with a big band backing conducted by arranger Keith Mansfield, and with no less a luminary than Maynard Ferguson in the lead trumpet chair. Title of the album: "Haven For Sale."

And Alan has proved such a saleable product that CBS have now invested in a follow-up album — again combining the talents of Alan, Keith Mansfield and Maynard.

The orchestra features a 20-25 piece line-up with 18 strings. Which adds up to a pretty heavy investment in any currency. "It must have cost something in the region of five grand," says Alan with awe.

Last week, Alan, Keith and engineer Mike Ross — "the best in the business," glows Keith — were working on the final reductions.

"The organ is a very difficult instrument to record," says Alan. "It is so difficult to get the 'presence' on record you hear on a live performance."

"The music? "A little heavier than 'Haven for Sale'" says Keith Mansfield. "We've tried to get a funky feel to the treatments. We've also varied the material considerably." This is indicated by the range of songs — from "When Sunny Gets Blue" through "Dellilah" (the Tom Jones hit) to "Love Is Blue."

Anyone who might have thought "Dellilah" corny in the Version According to Messrs Haven and Mansfield. It's a fast waltz treatment which Keith best describes as a "jazz rock waltz."

"We're aiming for a market that is very well catered for in America but is not so well catered for here," says Keith.

There's also a spin-off for the tremendous talent of Keith Mansfield too. "I want to get away from the pop image I have become associated with," says Keith.

To hear the jazz-orientated instrumentals he has written for this album, it might come as a surprise to some to know that he was responsible for major hits by the Marmalade, and Love Affair.

But the album proves that men like Haven and Mansfield can act as the catalyst that is today — more than ever before — fusing the gulf between pop and jazz. — LAURIE HENSHAW.



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SANDY DENNY

on new sounds in Blind Date

SIMON & GARFUNKEL: "Bridge Over Troubled Water" (CBS).

That's Paul Simon and it's a great record. I don't believe Art comes in until right at the end. Are you going to give me these records afterwards? I didn't know he had so much power in his voice (Sandy sings along). The record has been fantastically produced like all their more recent records. Oh! Art didn't come in at the end.

STRAWBS: "Josephine For Better Or For Worse" (from the A&M LP "Dragonfly").

It's the Strawbs, and the record's called "Josephine For Better Or For Worse." I wish them all the best of luck as they never seem to have much luck. It's a great record which I'm sure will give a lot of people a lot of enjoyment. Dave Cousins sings very well on this track.

DIONNE WARWICK: "I'll Never Fall In Love Again" (Wand).

It sounds like Dionne Warwick. I prefer this to the Bobby Grier version, it's much better. She's great—I love her voice but I wouldn't buy the record. It's a superb version though.

HIGH LEVEL RANTERS: "The Golden Eagle" (from the Trailer LP "The Lads Of Northumbria").

Is it Tom Giffellen? Yes, and that's Johnny Handle playing in the High Level Ranters. They're absolutely incredible. One night we were sitting around in New-



castle and they played for absolutely hours. I like Giffellen's little bass runs.

JOHNNY CASH & JUNE CARTER: "If I Were A Carpenter" (CBS).

Johnny Cash, and that's June Carter. I really don't like it. Please take it off. The song's been so overdone.

JOHN MAYALL: "Walking On Sunset" (from the Decca LP "The World Of John Mayall").

What label's it on? I'm very confused by this but I think it's John Mayall. Is it a new record? Oh, it's a re-issue, that's a bit of a nasty trick. He really sticks to it, doesn't he? He sings well on this track, too.

JOHNNY WINTER: "Johnny B. Goode" (CBS).

I like the song very much. Is it an American? It could

even be Chuck Berry. I don't know Johnny Winter and I can't see the point of doing this. I guess the bloke really enjoyed recording this, though.

YOUNG TRADITION: "Hyker Hill" (from the Transatlantic LP "Young Tradition Sampler").

I can't say anything except the Young Tradition were absolutely superb and it's a dreadful shame they've broken up. I went to their farewell performance at Cecil Sharpe House which was a knockout. I believe Pete Ballamy's doing a solo thing now. This really is super.

SLY AND THE FAMILY STONE: "Thank You Falsettime Be Mice Eli Agin (Direction)".

It's really incredibly like a machine. I'm just waiting for the steam to come out. It really makes me nervous listening to it. It's not got much funk has it? Yes, I don't mind them. A lot of work must have gone into this, and I can't say I'm keen. But I think there'll be an awful lot of people who'll buy it.

STEAMHAMMER: "Turn Around" (from the CBS LP "Mk II").

Is it the Liverpool Scene? I thought that was Adrian Henri talking. Don't tell me. I must try and guess this. I'm trying to think of the flute player—Steamhammer? It's quite pleasant but I'm not particularly impressed by this track. In fact it's becoming monotonously boring.

jimmy

Paganini Sever

"GIT your hair cut." A battered Vauxhall rattled through the village of Pangborne and a grinning passenger desperately wound down his window in order to deliver a crushing blow of brilliant invective.

"We've made his day," observed Jimmy Page brightly, as the car disappeared ten-year testily round a bend, the passenger twisted round in his seat to observe the effects of his perfunctory condemnation of the long-haired stranger daring to venture abroad.

Prejudice and ignorance always overpower me. My response to the minor incident was to give an impotent vee-sign and suppress a desire to throw a brick.

But like dwarfs, Negroes and long-distance runners in baggy shorts, those who chose to wear their hair in its natural state develop a philosophical urbanity towards men who express xenophobia by jeering.

Small children escaping from school littered as we continued our progress in search of food.

"He's one of THEM," gasped one daintily. "Even kids don't like me," pondered the young guitarist idly, by several million young people throughout Western Europe, the North American continent and Australasia.

Olde Tea Shoppe

"It's the way their parents bring them up I suppose. It must be the long hair they don't like. Oh no — it's the trousers. That's what's doing it." He muttered to himself without appearing unduly worried.

In a newsagents where a weekly bill had to be paid the proprietor burst out with a bluff and jovial greeting, and held up a copy of a magazine with the Page features emblazoned on the cover.

"Ah, you're doing well then?" he quizzed, hoping for personal confirmation of Jimmy's status. He was politely proffered payment but withheld any intimate chat. Our eyes were on an Olde Tea Shoppe which even at 3 pm looked as if it might have something more than tea available.

A little old lady peered at the hairy invasion with fear. "Yes?" she asked, tight-lipped and unsmiling. Gently Jimmy asked if stools were still available, and when it became apparent our conversation was not to be loud and spiced with oaths and we would not demolish the glassware or furniture, she relaxed and a nod of acceptance showed her heart had stopped pounding.

It is a strong and fragile world that Jimmy and his fellow elite of successful groupoid inhabit.

An object of suspicion, envy and exaggerated idolatry, it requires intelligence and tact to cope with the situation.

Jimmy has money. He also has charm, wit and a lot of talent. The Led Zeppelin success story is probably the most well-adjusted and certainly the happiest among groups to have captured the imagination of rock hungry audiences. Much stems from Jimmy's drive and purposeful common sense often smoke screened by a soft voice and diffident manner. One should not fail to note the hard edge that occasionally creeps into his voice or the glint in the eyes.

American fans have often expressed surprise at the number of fine guitarists who emerged in Britain during the sixties group boom. While Eric Clapton, Jeff Beck, Peter Green, Alvin Lee and more were building their reputations at home, Jimmy was regarded as rather an obscure if legendary figure.

He was known as the Guv'nor among guitarists. As a brilliant young session player, he was unknown to fans jamming the blues clubs. When he emerged from the studios to join the Yardbirds — they practically emigrated to America.

The Paganini of the 'Seventies, who makes audiences scream by scraping a violin bow across screeching guitar strings, like so many heroes of rock culture, seeks only peace and isolation when away from

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CHRIS WELCH



He was to remain a mystery to most at home until November 1965 when Led Zeppelin was born.

At that time Cream, who had pioneered the heavy instrumental rock band, were in their death throes. Zeppelin was not consciously created to fill their role. But that is what happened with a startling swiftness. As often happens, the home country was the last to hear about it. America loved them.

Biggest

"The biggest happening since the Beatles," was the cry when I went to New York with the band for their Carnegie Hall debut last Autumn. And while aware of the extent of their album sales, the tumultuous reception New York gave Jimmy, Robert Plant, John Paul Jones and John Bonham still came as a mild case of amazement.

Both their albums have gained Gold and Platinum Awards for something in excess of four million sales. They have never issued a single — officially at least. The Board of Trade recently honoured them at the Savoy Hotel, London, for their contribution towards exports and industry.

Git your hair cut. After steak, coffee and toasted scones with homemade jam, we tip-toed from the old lady's tiny tea shoppe, strolled back in the chill but bracing winter sunshine to Jimmy's rambling wooden boat house beside the Thames.

The Paganini of the 'Seventies, who makes audiences scream by scraping a violin bow across screeching guitar strings, like so many heroes of rock culture, seeks only peace and isolation when away from

the following, lucrative uproar of stadiums and concert halls.

If the comparison with Paganini comes as a surprise, it must be said that as a young man, the violinist wore tight trousers, hypnotized women and made them faint, while men said he must be possessed by the Devil, such was the effect of his playing.

It was an oddly magical experience to escape from a London office and join Jimmy at his Berkshire home for a day. Although there is a telephone to maintain contact with business, a railway station on his doorstep, and the threat of motorway development, the emphasis is on tranquility, ease and a return to almost Edwardian life style.

The Thames flows outside his rear porch, rather fast and muddy in February; Swans and ducks poke about. Cows lurk in the fields on the opposite bank.

A large white telescope has pride of place in the living room.

He reclined on the arm of a settee, one elegantly fashioned trouser leg crossing the other, hair flowing backwards. "Girly friend Charlotte floated ghost-like to make tea in the kitchen. "I'm changing my telephone number," he revealed. "They tell me I should have done it long ago. We get about thirty or forty calls a day."

"I was editing tapes yesterday for the next LP and you need your wits about you for that. There were interruptions all the time which made it a day long job. I'm no ex-director and you can't tell people you really are busy. They think you are just trying to get rid of them."

Scene

"All this started within the last six months. I bought the house about two and a half years ago when I was with the Yardbirds. There hasn't been much time to decorate being away in the States so much, but you wouldn't have believed the scene when I moved in. The previous owner had great garlands of plastic flowers everywhere. She even had a barrow in the corner decorated with plastic flowers. "It was like a Norman's funeral when we threw all the flowers into the river."

Wandering around the interior revealed a surprising number of odd-shaped rooms and passages, and down below the ground floor was a huge room housing the central heating, a dismantled antique bed, considerable quantities of junk and a motor launch bobbing about in an inlet, waiting for summer.

"This is the tub. It's out of action at the moment, but it has a cassette tape machine. You can cruise down the river, switch off the motor and dig all the

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JIMMY: the Thames flows past his rear porch.

y page

ni of the enties

sounds I can't wait for the summer. Once the sun comes out we all go on the river and everyday is a holiday."

We continued a tour of the low-ceilinged rooms with sloping floors and muddled piles of valuable paintings, records, model trains and books. Copies of "Man, Myth And Magic" lay around and a huge volume of the works of mystic Alistair Crowley.

In one room was a Muto-scope, a hand-cranked sea-side peep show featuring "a gentleman's downfall," involving a lissom lass wearing hot unsexy 1925 underwear and a healthy smile.

Parts of the house were freezing cold where central heating has not yet been deployed to combat the creeping river air. But all held the warmth of personality — and a welcome return to traditional English eccentricity.

To complete the atmosphere came the visitors. Equally young, rich and eccentric — Roger Daltrey of the Who, and this companion Heather, swept into the forecourt in a rakish, grey Stringray, doubtless capable of appallingly high speeds.

They were out for an afternoon drive, and like good neighbours — they live some six miles away —

had dropped by for tea and chat.

Roger put up his hours, slightly splashed with mud as befits a landowner, and chatted with Jimmy about the pressing subjects of the day like the shortage of good convertible boat-houses, the ever rising price of art treasures and the difficulty in selling horse-drawn Gipsy caravans.

"It was beautiful, made of wood and with two fully fitted rooms. But could I sell the bloody thing? No chance."

Jimmy nodded sympathetically and after regards had been extended from the Who towards Robert Plant, now recovering at his Kidderminster farm from a recent car accident, Roger and Heather drove home across the Shire, 'ere the winter evening drew in.

"Stevie Winwood lives not far away," said Jimmy. "We often get friends dropping in. We don't exactly take part in village life, but it's like the New Renaissance of Berkshire I suppose. A baronial life in our palatial country retreats," Jimmy laughed.

Get your hair cut.



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Guitars

Django—the lost years

IT HAS been my good fortune to know Django Reinhardt for almost two decades, as a matter of fact he played a major role in my life and he is responsible for many worthwhile memories that are dear to me.

I first heard about Django as a young student at Koenigsberg in far East Prussia when I received a copy of the newly founded magazine "Jazz Hot." It contained a detailed review of the first recording of the "Quintette du Hot Club de France" for the long defunct "Ultraphone" label which enjoyed European fame.

At that time Stephane Grappelly received more acclaim than Django, and being a violin player myself I was very anxious to get the first two records. But how? It was impossible to go abroad or to send money abroad except if the purpose served the needs of the Nazi government. "Guns are more vital than butter," Herr Goering had declared. But fate stepped in in the person of an employee of the French Consulate in Koenigsberg and he helped me to get the records (cheapest of course) safely and without even paying duty!

With the help of the same friend I was able to travel to France for three months in 1936 and I spent most of the time in Paris. One morning Charles Delaunay, editor of "Jazz Hot" and co-founder of the French Hot Club in the Rue Chaptal and mentor of the "Quintette" called me up at my little student's hotel and asked me if I would like to attend a recording of the group the next day. Would I? Delaunay picked me up at my hotel then we woke up



DJANGO REINHARDT: he could be identified with the "French way of Living"

AFTER THE fall of France in World War II, the Germans marched into Paris. Among the world-famous jazzmen who lived under the Nazi occupation was—Django Reinhardt. Hitler had decreed that "Jazz was decadent" and such music was "verboten" in Germany. So how did Django and his fellow French musicians fare during these "lost years"? For the first time, the Melody Maker is able to present a first-hand account by a member of the occupying German Forces — DR DIETRICH SCHULZ-KOEHN (right) then an oberleutnant in the Luftwaffe. Here is his story of his wartime experiences with Django, written specially for the MM.



Freddy Taylor who was scheduled to sing and we drove to the studio. The recording was paid for by the British "His Master's Voice." They wanted six tunes, e.g. three originals by Django and three evergreens with vocal. Among these was Hoagy Carmichael's "Georgia On My Mind." But Freddy Taylor, a Negro

entertainer who claimed to have danced with Duke Ellington and who later took up singing and even playing the trumpet, did not know the lyrics. I hinted that I might be able to write down the lyrics from memory, thinking of Carmichael's own record with Bix, Big T, Venuti and Lang which I knew very well. I succeeded, omitting one line

which enabled Freddy Taylor to insert a little scat. From this time on I was on good terms with Django and Stephane. I might add that I was a little bit shocked when I watched Django closely that day. He did not yet care so much for fancy dresses although he was very proud of his Stetson hat. When he took his place under the mike on a

little platform he crossed his legs which enabled me to detect that the sole-leather of one shoe was ajar and I could see his socks! And when he ran down a few chords on his Selmer guitar I saw that his left sleeve was fastened with a few stitches only. But the music the quintet made, made you forget all that.

Next year I was able again to travel to Paris. The "Swing" label had just been founded and Paris was jazz-wise, speaking like Harlem at the time with Hawkins, Benny Carter, Eddie South, the Teddy Hill Band, Teddy Weatherford, Willie Lewis, Herman Chittison, Bill Coleman and many other celebrities in town. Django played with all of them, also with Dicky Wells, and on most of the sessions Stephane Grappelly sat in on piano.

The next time I was in Paris was in 1942 in the uniform of an officer of the Luftwaffe. All the time I was stationed at airports near the sea, at first along the Channel, then on the Mediterranean and later from 1943 on in the Bretagne. Whenever I was on leave, or on a special mission I always went by Paris, of course. And I profited by the occasion to drop in at the Hot Club of France which had its headquarters in the Rue Chaptal between the Place Pigalle and the Place Blanche.

The officers of the Club liked me coming there, especially in uniform as sometimes they were rained by Gestapo. They found the place full of letters, magazines, records with labels—all in English and I was no laughing matter at the time. So they could use me as a signboard to prove their innocence and reliability.

Of course, Django did not like the occupation and he would be wrong to say he was unhappy. Except for the opportunity of going abroad, especially to the USA, he had everything: reputation, money, food and at one time even his own club.

In 1942 Django was invited to give concerts in Brussels and he was followed by the German authorities to "go abroad." On this occasion he recorded 16 tunes, among them the only German tune he really liked (if you omit "When Day is Done" which appeared American to him).

At the time of the war he was in the studio with the "Vols" and played two "Vols" and "Blues" and "En Mineur." The recording firm was the SOBEDI (Société Belge de Disques), the label was "Rhythme" but after two years it went out of business and the matrices were destroyed.

When Brunswick wanted to release all 16 items on an LP they were unable to find records in good shape (the wartime shells did not stand many playings) I was able to supply them. Nobody in France knew these recordings.

Django even played bass on one occasion on record. The title was "Première Idée d'Eddie" for the Swing label. "Eddie" was Eddie Barclay who played piano at that time and only later became a recording director and producer.

The "Idée" was based on the harmonies of "Japanese Sandman," a German tune which had forbidden American tunes to be played

and his love for jazz and other American music the third component of no less importance was his love for France. He could not reside elsewhere.

Where Grappelly was generally hemianly suave and cosmopolitan, Django could be identified with the "French way of living." He loved the way of living: the food, the nonchalance, the climate, the general atmosphere. This explains some of his best-known compositions, "Nuages," "Tears," "Manoir De Mes Rêves" and others.

Django lived in a luxury flat on the Champs-Élysées. In 1943 he married Sophie Ziegler. She was referred to as La Guigne or simply the Naguine (which is the title of a composition by Django).

Later, when the two had a little son the family moved near the Place Cléchy where the subway was the deepest shelter in Paris. Django went there even before the sirens went and before he left he always sent someone upstairs to see if the bombing was over.

Circus

Django usually never carried his guitar, that was his brother Joseph's duty, and he looked really frightening with a very dark complexion and about two inches of forehead.

At that time he was appearing at the "Circus Medrano" and he was enthusiastic at the idea of being lowered on a luminous star from the very high circus ceiling. But when someone remarked that the rope did not look very safe he abandoned the idea. Django was capricious and unpredictable. Another name he used to be "Beau Brummel" and being idolized. Film actress Danielle Darrieux, poet and playwright Cocteau and playboy Kubrick belonged to his admirers during the war years.

At one time Django tried to make his getaway to Switzerland. He lived in a small village near the Swiss border. In a little café, he waited for the guide to take him across but when they were also German soldiers in the same place they arrested him as he appeared to be acting suspiciously.

When daylight came he was escorted to the Kommandant and people in the street pitied him and his wife. But the officer happened to be not only a jazz fan but also a Django fan and dismissed him.

This time when he came out from the Kommandantur the people were suspicious, thinking he was a collaborator! The next evening he managed to reach the Swiss territory, but being neither Negro nor Jew he had to go back the same way he had come.

When daylight came he was escorted to the Kommandant and people in the street pitied him and his wife. But the officer happened to be not only a jazz fan but also a Django fan and dismissed him.

Not many days afterwards, on May 16, 1953 Django passed away. I must add that I did not like his playing the electric guitar as he did most of the time on this evening. But the little guitar he gave me is for me a sort of sacred relic.

It hangs in my studio on the wall and reminds me of my "formative years" in jazz when I became a collector in France and learned their way of "savoir vivre."

Smiled

Django smiled, put his hand into his pocket and produced a little guitar made of plywood, not greater than the palm of his scarred hand. He gave it to me and said: "This is your laissez-passer."

Not many days afterwards, on May 16, 1953 Django passed away. I must add that I did not like his playing the electric guitar as he did most of the time on this evening. But the little guitar he gave me is for me a sort of sacred relic.

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Decree

I had had my own experience with the Gestapo, by the way, but this was two years before the war. At that time a religious and pacifist sect had smuggled records with anti-Nazi contents into Germany and by a decree all imported records had to be inspected by the Gestapo. One day when the postman brought me the notice that a parcel had arrived at the customs he handed me at the same time a notice that I should report to the Gestapo. When I was called into the officer's room he looked at me, then said "haven't you been at the Wilhelm-Raabes-School?" "Yes," I said. "Aren't you the guy who played trombone then with the 'Sunshine Reporters' (a jazz and dance band I played with)?"

He was much friendlier after that and asked what the records were. I pointed out that I wrote my theses on the world-wide record industry and needed them for scientific purposes. So he came with me to the custom office and explained the case.

Since then I had no trouble in getting my records and I was lucky to obtain the latest American records up until 1944.

Django was at that time a very big star. I think that apart from his gypsy origin

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Guitars

Mike Cooper and the bottleneck revival

MIKE COOPER, who has, in recent years, revived interest in the bottleneck and knife-style of playing, uses two 1930s National steel guitars, as well as a Gibson SJN and a Gibson Darco Black Label specially imported by Ivor Mairants. In addition to this, Mike possesses a Stella twelve-string and Swiss 18th century court guitar.



MIKE: bought a National steel for £7.

He explained the purpose of his recently compiled guitar book, which should be on the market soon. "The first half is theory, and the second half consists of all the songs off the first album. It explains how to play bottleneck guitar with tablatures provided and gives a history of Nationals."

Mike started playing Blind Boy Fuller numbers, and was introduced to the bottleneck style by Fred McDowell. Mike learned the benefits of open guitar tunings and started off in the key of G. He explained that the knife style, with the guitar played flat across the knees, was totally different from the normal method of bottlenecking; although it prevents any fingering, it makes chording easier.

After playing a wooden guitar, Mike bought his first National in a Reading junk shop for £7. This was twelve years ago, and in the same shop was another for £5.10s; today these guitars fetch between £80 and £130 depending on their condition.

He pointed out the technicalities of the National, and spoke of the varieties of steel guitars. "It works on a resonating system as opposed to using the acoustics of a wooden guitar. It contains a resonating deck set half way down the

body, and a cone made out of spun aluminium is placed on the deck while the bridge rests on top of the cone in such a way that the action cannot be adjusted.

"The sound comes up through the bridge and resonating cone. It produces a sound as loud as the early electric guitars, but the production line was discontinued in 1939 when the war started. The guitars were generally made from nickel or German silver, while some were wooden with resonators built in."

The Dobro evolved from the National, and the production line started up after the seven brothers who were responsible for the Nationals, split into two entities. The only basic difference between the two is that the cones are inverted on the Dobro, and the resonating system reversed. Mike estimates that there are probably around eight styles of National guitar, as well as National banjos, ukeleles, tenor

guitars and mandolins, one of which is in the possession of Johnny Winter.

Mike Cooper generally uses Martin medium gauge strings and stresses that for playing bottleneck or knife style, it is essential to use heavy gauge strings.

"I've got a wierd way of playing, using block chording rather than playing in unison. Nearly all blues I play in open G tuning, although on the new album I also use open C.

"Fred McDowell played generally in open D, but I find that for knife style, open A or G is best, as opposed to D or E for straight bottleneck. It's odd playing in open tuning as you have to relearn the scale again. I'm currently using open C, E and G minor."

For those unaware of the definition of open tuning, the guitar is detuned so that when played open (without fretting) it produces a chord. — JEREMY GILBERT.

PARENTS WHOSE children show a flair and enthusiasm for music soon after they start to walk can't do better than put a ukelele in their hands and see how they respond, according to famous guitarist, teacher and dealer Ivor Mairants.

The ukelele is a natural stepping-stone to the guitar, as it is virtually a scaled down guitar. Its four strings are the same as the first four strings on the guitar and the interval tuning is identical, without the complications of the two bass strings. The ukulele is simplicity itself, and gives a child the urge to master an instrument and make him feel grown up.

With the aid of present day elementary chord charts it is perfectly possible to teach a youngster to play the ukelele in step with his alphabet. The trouble with the instrument so far, however, has been its price, except for one or two ambitious and expensive models.

Ivor Mairants believes he has found a new image for the neglected ukelele by importing some direct from the home of the instrument, Hawaii, where they are made with affectionate care by people brought up on them. He claims that these are the first genuine Hawaiian ukeleles ever to be brought into this country.

They are beautifully shaped and exquisitely hand made out of Koa wood, which grows in Hawaii and is traditionally regarded as being perfect for the purpose.

Like every other dealer, Ivor had never bothered to make a fuss of ukeleles, stocking a few for enthusiasts, but otherwise con-

Stepping stone to the guitar

sidering them to be little more than a novelty. He got quite a different slant when he went on a world tour a few weeks ago, and while staying in Honolulu, was charmed by natives girls serenading outside his chalet every evening with ukeleles which had a remarkably mellow sound.

He traced the instrument to a small factory run by a skilled craftsman, Samuel Kamaka, the son of a ukelele pioneer. His father was apprenticed to three Portuguese master craftsmen who emigrated to Honolulu, invented the ukelele in 1879.

These Kamaka ukeleles have a vibrant, ringing, melodic tone which came as a big surprise to the experienced Ivor Mairants, who at once placed an order for a large consignment.

There are four sizes and the measurements are: standard (20in x 7in), concert (23in x 8in), tenor (27in x 9in) and baritone which is tuned exactly the same as the top four strings of the guitar (28in x 10in). Prices range from £15 to £42 and Ivor admits they are pretty expensive, but claims they are worth the money for their gorgeous sound, which he convincingly demonstrated to me in his professional style. Adds Ivor: "I am certain they would create tremendous interest featured in modern pop music, especially by groups. If someone had the foresight to use them for recording purposes they would give an entirely different sound — C.H.

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JIMI HENDRIX: the calibre of Barney Kessel and Wes Montgomery

Hendrix—as good as Wes!

IT'S NICE of Bob Hite to say in Melody Maker that the difference I have made to Canned Heat is that "we play music now."

I am trying to make a melodic contribution to the band. The group as a whole were originally putting more emphasis on power. Now we are playing in a more musical way.

My style is quite intricate. My solos are more melodic and I try to do other interesting things. I like to feel I have a style identifiable with me.

I don't want to be regarded as just a blues guitarist. I have played with all sorts of bands in all sorts of places to gain as much experience as possible.

It is essential to cover the entire field if you want to gain that extra musical knowledge to put you above the average musician.

Electronic music is certainly getting more musical. People are becoming aware of those who can really play and those who are pretending.

This is because audiences are listening to music today. The result must obviously be a higher standard. There is certainly room for improvement.

My main criticism of British guitarists is their lack of originality. They are not even a quarter as good as the Americans in this respect.

You would have no difficulty in finding 50 guitarists here with a reasonable technique. But every one would sound like Eric Clapton.

I don't think I could count on the fingers of one hand the number of original guitar players in England. A refreshing exception is Mick Taylor.

Listen to his work on the Stones' "Honky Tonk Women." It's the best record

SAYS HARVEY MANDEL OF CANNED HEAT

they have made. And for my money Mick Taylor's guitar is the whole record.

I don't agree that we are not producing guitarists of the calibre of Barney Kessel and Wes Montgomery. Jimi Hendrix is most definitely on their level.

All right, so Hendrix might not be able to play jazz like Kessel and Montgomery, but I'd like to see them play guitar like he does!

I haven't played acoustic guitar lately but I'm thinking of getting one. The trouble is that we have to leave our guitars behind with the equipment at airports.

So I'll probably buy an acoustic model to keep with me for playing in hotels. It would also be useful for rhythm tracks in studio work.

Finally, my advice to anyone wanting to play blues is to stick at it, whatever the colour of their skin. For the simple fact is that there is no such thing as "white blues."

Anyone can play blues. I was the only white musician in a group in Chicago for a year without anyone saying my playing was different in any way.

Remember, not all coloured people play the blues well. I know as many bad coloured musicians as I do good ones. It's just that you only get to see about the best!

of the few lucky enough to get on to records.

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SPEDDING

CHRIS SPEDDING, guitarist with the Mike Westbrook and Mike Gibbs bands, Nucleus, as well as leading his own rock band, steadfastly refuses to be labelled.

Chris first started playing music on violin and took up guitar when he was fifteen.

"Lonnie Donegan probably influenced me at first, then I graduated to jazz but I kept an ear open for rock all the time, he says. I never listen to a lot of any one particular kind of music but I got something out of most types of music which in the end comes out as a part of my own style. Jazz musicians often tend to develop a snobbish attitude towards rock but this is something I've never done."

Chris plays a Fender Telecaster through a small Fender amp for his jazz work and a larger 50 watt Fender Showman for playing with his rock band. How does he feel about using a fuzz box?

"Fuzz boxes can make you very lazy in your playing. You can do some ridiculous things with them but it's better if you can learn how to produce the same effects without using them. I like a clear tone."

"Practising is generally considered a vital part of learning to play any instrument."

"Practising mainly lays the foundations for a technique and it's a necessary thing at the beginning but once you have the technique it's often a good thing to lay off and listen to the music you like, start playing again and if a player has any talent at all he should start developing his own style."

Chris offers the sound advice of learning to read music: "I had comparatively little trouble with this as I had already learned quite a bit through playing violin. It was just a question of getting used to the different tuning and various technical points but it was all basically the same. I wouldn't say it was necessary to learn to read but if you can't your work is very limited."

Anyone who has seen Chris play will be struck by the clarity of his solos. He explains: "I don't think myself as someone who adds tone colours in a rhythm section playing blues. I think myself as someone who takes a long rest and come in at a certain point where I think I can add something.—R.T."

JOHN PEARSE SATURDAY NIGHT

20 tablatured folk songs for guitar

John Pearse has wandered all over the world with his portable tape recorder hunting for the traditional songs that have been handed down through generations of seamen, navvies, and country folk. In remote local pubs and bars on Saturday nights he has picked up the snatches of refrains and unusual versions of well-known ballads that make his presentation and arrangements so individual.

Here is a new book by John Pearse containing 20 more of his vivid fragments among the countless songs he has collected on his travels. Those guitar players who have followed the John Pearse BBC TV series "Hold Down a Chord", and specially the recent "Fingerpicking" series, will be particularly enthusiastic about this book of ballads set out in his own tabature, with instructions for difficult needs and rhythms.



There are illustrations and drawings by Bernard Blatch with every song, and John Pearse has his own story to tell about each one, whether it's about pirates on the Barbary Coast, whalers in Alaska, or a sad tale of unrequited love. The book is a pleasure to read, look at, and learn new songs from, and is one that any guitar player will want to own. 12s. 6d.

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THE GUITAR GREATS

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D'JANGO REINHARDT: had a gift for lyrical improvisation that has never been equalled on the guitar. He must take pride of place in any selection of the world's great guitarists. Recommended recordings: "Reinhardt and Grappelli" (Decca Ace Of Clubs ACL135), "Parisian Swing" (Decca Ace Of Clubs ACL136), "Topsy" (1922). Django featured mostly on amplified guitar in 1947 Paris-made performances with varied line-ups.

TEDDY BURNHILL: like Wes Montgomery — used his right-hand thumb as a "pick". Teddy Burnhill's work with the Five Spirits of Rhythm in the early Thirties and his many recordings — both solo for Blue Note and with the Milt Herth organ trio and on the Mezzrow-Ladnier sessions — reveal him to be unsurpassed as a blues guitarist. No-one has remotely matched his style in this idiom.

EDDIE LANG: may be rated as the "pioneer" of the plectrum guitar, insofar as he was undoubtedly the greatest influence on the guitar scene in pre-war days. His duets with violinist Joe Venuti remain classics of jazz. He had a unique tone and flawless technique. Recommended recordings: JOE VENUTI-EDDIE LANG: Venuti-Lang 1927-28 (Parlophone PMC709); Eddie

Lang and Lonnie Johnson, "Blue Guitars" (Parlophone PMC7019); "Hell's Bells and Hallelujah" (Regal REG1076).

CHARLIE CHRISTIAN: the "man who really brought the guitar to the fore as a "front-line" solo voice. He must be rated as a major force both on the guitar, and on the wider jazz scene.

Recommended recordings: Charlie Christian: "Solo Flight" (CBS BPG 2252). Featuring Christian with the Benny Goodman Sextet, Septet and Orchestra; "Charlie Christian With The Benny Goodman Sextet And Orchestra" (CBS R 4452338). —LAURIE HENSHAW.

RAY CRAWFORD: born in Pittsburgh in 1924, Crawford has spent much of his career in obscurity. However on the few occasions he has surfaced, his playing has been spectacularly original. With Ahmad Jamal, Tony Scott, and Jimmy Smith in the Fifties, the Sixties, saw him working at the Jazz Gallery with Gil Evans' medium-sized band, which re-

sulted in the great "Out Of The Cool" album. This (Impulse A-4) contains his best recorded work. Also plays on "Kalamity" (Atlantic 290 027) and with Tristano on one of his best records with the SWML 21028). —RICHARD WILLIAMS.

BILLY BAUER: another man whose career appears dormant at present. Bauer was a constant partner of Lonnie Tristano during the early Fifties, and his great asset is his light chording, shown to its best advantage in a pianoless context, which quietly "lifts" the soloist. An unfailingly interesting soloist, Bauer's style can "inside" Hi Curtis Amy LP recorded with Tristano on one of his best records with the SWML 21028). —RICHARD WILLIAMS.

WES MONTGOMERY: My favourite guitarist? Laurie Henshaw has already chosen Django Reinhardt so I can move straight on to Wes Montgomery. With the death of Montgomery on June 15, 1968, at the age of 43, jazz lost one of

its few major guitar voices — a judgment I base not so much on the recordings he has left as on his in-person performances at the Ronnie Scott Club. No record — with the possible exception of "The Incredible Jazz Guitar Of Wes Montgomery" which has been reissued in the UK cited below — ever gave a true representation of the full beauty of his tone, clarity, or the subtlety of his remarkable, and unorthodox, technique.

Recommended LP: "The Genius Of Wes Montgomery", a three-LP set (Riverside 10558-2).

It is probably dangerous to choose a musician who has yet to reach full maturity, but any list of my favourite guitarists must include Britain's John McLaughlin, currently working in the States with Tony Williams. McLaughlin has already read and moved on record and through his work with such as John Surman, that he can claim to be the most original jazz guitarist since Wes Montgomery and, possibly, since Charlie Christian. Though his music is very much of today, his playing has a timeless quality incorporating the jazz basics of the past 50 years, which his conceptions are completely original.

Recommended LP: "Extrapolation" (Marmalade 808007). —BOB DAWBARN.

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**EXPERT ADVICE
BY
CHRIS HAYES**



JOHN PEARSE
triangular pick

WHAT kind of plectrum would you advise for folk guitar playing? — Harvey Munster, Sheffield.

There are so many different kinds of plectrum available today that you should buy six different types and experiment until you find one with a size, shape and rigidity that suits you. I prefer a large rigid triangular tortoiseshell or nylon plectrum (or pick). Having three playing edges, I don't have to scramble around should an edge fracture during a use. I just rotate the pick quickly and bring another edge into play. I also score both sides of the pick with a penknife to give me a firmer grip on it.

Occasionally one does fly away into the orchestra stalls and so I always keep a reserve lodged between the bass strings and the head of the guitar. — **JOHN PEARSE**, in *Single String Melody Method For Folk Guitarists* (Folman, 6s).

WHAT is the best method of cleaning the frets and fretboard of the guitar? — J. Jones, Deptford.

To clean off the sweat, dust and other particles which accumulate against the edge of the frets and on the finger-board, use a wedge-shaped piece of hardwood in a knife-like action. This will not scratch the ebony or rosewood finger-board or the frets.

Don't touch the frets with anything metallic if any work is required on the frets themselves, take the guitar to someone who is qualified. — **PETER DYKE**, D. H. Baldwin Co., St Giles High Street, London, WC1.

WHAT is the most suitable fingerboard width for an acoustic guitar? — Bill Bridge, Southampton.

The fingerboard must be broad enough to allow comfortable fingering for the left hand, writes John Gavall in *Play The Guitar* (Mills, 12s 6d). It should measure 2 inches across at its narrowest point near the machine head nut.

The wire frets set into the fingerboard must be smooth on top and flush with the fingerboard edge, so that a finger slid up the side of the fingerboard will meet no projecting fret-ends.

COULD you please tell me how to adjust the tremolo unit on a Futurama III or compensate for the different tension of a new set of strings? — James Black, Aberdeen.

As you slacken the tension on the spring of the tremolo unit, it will compensate for the light tension of the light-gauge strings. — **EDDIE JONES**, instrument repairer, Henry Selmer Ltd, Wool-pick Lane, Braintree.

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

STAN TRACEY QUARTET: "Free An' One."
Rainbow At The Five Mile Road; Free An' One;
Step An' Fetch It; The Green Kingspring Of
King Springsgreen; Nudgy Vamp. (Columbia
SCX6385).

Tracey piano, Peter Green (alto), Dave
Green (bass), Bryan Spring (drums).

IT'S INTERESTING to
note the way that
Stan Tracey and Peter
King have developed
over the years. Though
both have roots in the
original bop movement
—Tracey's in the music
of Thelonious Monk
and King's in that of
Charlie Parker — the
improvisational trees
which have flourished
from them do not fit
into any neat category
and have become in-
stantly identifiable as
their own.

Both, though hardly in
full sympathy with all that
passes for avant garde jazz,
have a penchant for free
music — though "free" in
a highly disciplined way
which does not permit a
total clash of musical ideas
between the participants.

They indulge this pen-
chant here on the lengthy
"Free An' One" to some
effect. Incidentally on this,
King reminds me rather of
Jackie McLean and I have a
suspicion of tuning prob-
lems.

All five themes are
Tracey originals and his
writing has always been
one of the strengths of any
group he was associated
with. My own favourite
here is the angular ballad
"The Green," but all are
both interesting in them-
selves and provide an
excellent springboard for
the soloists.

There is much fine im-
provisation for Tracey and
King while Green plays
nice things on bass. Musi-
cians I respect have been
giving fullsome praise for
Bryan Spring lately. With-
out going the whole way
with them yet I think he is
certainly a most promising
prospective who could well

flower into a major ex-
ponent of his instrument on
the British scene.

Tracey is not currently
one of the fashionable
names but you will be
doing yourself a disservice
if you don't hear this
original and pleasing LP —
R.D.



**DEXTER
GORDON**

DEXTER GORDON: "The Dial
Sessions." (a) Mischievous Lady
(2 takes), (b) Lullaby In Rhy-
m (2 takes), (c) The Chase
Pla 1 and 2, (c) Indiscretion;
(c) Chromatic Aberration; (c)
Talk Of The Town; (c) Blues
Bikini; (c) Ghost Of A Chance
(2 takes), (d) Sweet And
Lovely (2 takes), (e) The Duel
Pla 1 and 2 (2 takes) (Poly-
dor 582 795).

Gordon (tenor) with:
(a) Melba Liston (trombone),
Charles Fox (piano), Red Cal-
ender (bass), Chuck Thompson
(drums), Hollywood, 5/6/47.
(b) Wardell Gray (tenor),
Jimmy Bunn (piano), Callender
(bass), Thompson (drums),
Hollywood, 12/6/47.
(c) as (d), but Gray out.
Same date.
(d) Jimmy Rowles (piano),
Callender (bass), Roy Porter
(drums), Hollywood, 4/12/47.
(e) as (d), plus Teddy Ed-
wards (tenor). Same date.

THANKS are due to Chris
Whent at Polydor for the
compilation and reissuing
of these tracks, which
represents Dexter's entire
output for the Dial label
with the exception of an-
other take of "Talk Of The
Town," which Whent tells
me he found in the States
but couldn't get on the
album for some reason.

It doesn't matter, because
what this album DOES con-
tain is some of the finest bop-

STAN TRACEY: original and pleasing album.

era tenor ever recorded. Dex-
ter is completely in control
throughout, fluidly inventive
on both ballads and swingers,
and quite at the top of his
game. His strong, masculine
sound eases through some
magnificent choruses, particu-
larly in "Blues Bikini."

Everyone should know "The
Chase," where Dexter and
Wardell create a thrilling
atmosphere without resorting
to the warfare tactics of so
many tenor duos, and "The
Duel" with the young Teddy
Edwards (23 years old at the
time) is almost as good. As
Alan Morgan mentions in his
typically excellent sleeve
notes, the (d) and (e) tracks
benefit considerably from the
bomb-dropping style of Roy
Porter, the "archetypal bop
drummer."

There's too much here for
me to go into detail, and it's
enough to say that these
tracks are indispensable to all
who wish to compile a repre-
sentative jazz collection. Dex-
ter was (and still is) a giant.
R.W.



**JOE
HARRIOTT**

JOE HARRIOTT: "The Joe Har-
riott Quintet Swings High." A
Time For Love, The Rake, Blues
In C, Shepherd's Serenade.

in brief

WHEN it comes to jazz
trumpet you can't do
much better than June
Clark Terry, when he's accom-
panied by Ellington sidemen as

Polka Dots And Moonbeams;
Strollin' South Coast Twelve
(Melodic) (LP, 12-190).
Harriott (alto), Stu Hamer
(tp), Pat Smythe (pno), Cole-
ridge Goode (bass), Phil Sea-
man (dr). Recorded London,
20/6/67.

IT'S a nice change to hear
Joe back in a free-
swinging context, away
from all those Oriental ex-
periments which, worthy as
they may be, provide only a
very restricted framework
for his alto.

This album was made more
than two years ago, and the
only difference in personnel
from what I consider to be
Joe's best quintet (the one

which recorded "Abstract"
and "Free Form") is the re-
placement of Shake Keane by
Stu Hamer.

The music, though, has re-
treated from the Free Form
days back to the kind of post-
bop small band music which
reached its zenith at the end
of the Sixties.

"Tuesday Morning" gets
the mood: a fast Harriott
original with, in best bop
style, an improvised bridge.
The leader is suitably Park-
erish while Hamer crackles in
mute rather like the young
Donald Byrd.

Hamer, muted again, deli-
cately traces the theme of
Johnny Mandel's "Time," and
Harriott has a lyrical spot in
the middle before Hamer
takes it out.
Two Dizzy Reece themes
are used: "The Rake," which
has some beautifully crisp
cymbal from Seaman and
"Serenade," in which Hamer
invents a lovely solo.

"Polka Dots" is Harriott's
feature, hard-edged yet carees-
sing, and Seaman plays some
fascinating rhythmic games
behind the alto on "South."
"Count Twelve," a Basie-
style blues, has a healthy-
toned bass solo and neat work
from Smythe, who plays well
throughout.

Some might say that this
music is old-fashioned. If
you'd call Bird and Fats
Navarro playing "Orni-
thology" old-fashioned, then
this is too. But it's still
strong, warm music played
with skill and feeling, and
that's enough for me.—R.W.



**CHICK
WEBB**

**CHICK WEBB AND HIS OR-
CHESTRA:** "Spinning The
Webb." That Rhythm Man; It's
A-Tisket A-Tasket; What's
Down Home Rag; Facts And
Figures; A Little Bit Later On;
That Naughty Waltz; Got
Rhythm; Harlem Congo;
Dipsy Doodle; Hallelujah; A-
Tisket A-Tasket; Spinning The
Webb; Who Ya Haunchin'; Un-
decided (Coral CP3).

THE FACT that this Chick
Webb regularly de-
feated such as Count Basie
and Jimmie Lunceford —
though never Ellington —
during the Battles Of The
Bands at Harlem's famous
Savoy Ballroom in the 1930s
makes me think that either
jazz critics have changed
a good deal since then, or
that records never really
captured the excitement of
the Webb band.

The factor is probably true
and is, indeed, born out by the
reminders of many famous
musicians of the 1930s. The
fact remains that Webb's re-
cordings have not stood the
test of time as well as some
of his contemporaries.

Having said that, there is

much to enjoy on this LP of
tracks made between Septem-
ber 1934 and February 17,
1939, only four months before
the tiny, hunchback drummer
died.

There is, for example, the
presence of the very youthful
Ella Fitzgerald, though this
often produces the most com-
mercial arrangements and
some fairly awful songs —
like "A-Tisket" which estab-
lished her as a major record
star in 1938 and "The Dipsy
Doodle." Ella's voice had a
smoother sound in those days
but lacked the flexibility and
ability to read a lyric which
was to make her supreme with
experience.

Most regularly featured of
the soloists is Taft Jordan,
an interesting and pleasing, if
second rank, trumpeter. There
are also some excellent solos
from that most underrated
trombonist Sandy Williams
and an assortment of compet-
ent tenor saxists, including
Wayman Carver whose flute
work preceded the instru-
ments popularity in jazz by
some 30 years.—B.D.

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FOCUS ON FOLK

"TYNESIDE is more aware of the national scene than London is," claimed Alistair Anderson of the High Level Ranters on a rare visit to the metropolis last weekend.

"London's a scene of its own and doesn't seem to import as many people from outside as most areas do. But I don't think the audiences differ; there's a tremendous variety of clubs here."

Swamped

London now seems swamped by the ever expanding school of new songwriters, while the traditionally based clubs are in a minority.

But a few hundred miles north, the picture is totally different on Tyneside where The High Level Ranters have firmly established the ceilidh, not only at their own club, the Folk Song & Ballad, but throughout the entire region. For Tyneside is rich in clubs, good music and revivalists such as Ray Fisher, Louis Killen, Ron Duke and Christine Hendry.

Johnny Handle, one of the pioneers of the local folk movement after the death of skiffle, plays accordion with the Ranters; Tommy Giffellon, another strong musical personality, plays guitar. Alistair Anderson is developing the concertina as a distinctive instrument in its own right and the band is completed by Colin Ross, who plays an integral part on fiddle, flute and the famed Northumberland small pipes.

The group, whose personnel has been flexible in the past, is now a stable unit, and their second album has just been released by Bill Leader.

All four members still play solo gigs, and Alistair played the Singer's Club on Saturday. "With the group I only get one or two solo spots, but when I'm working on my own I get the chance to play simple things well and also develop my technique. As I don't sing at all, the whole repertoire consists of instrumental."

Alistair started playing with the Ranters early in 1966. First he sat in on the odd gig and eventually travelled everywhere with them. By the end of 1967 he



High Level ranting . . .

was fairly well established, and early the next year the High Level Ranters recorded their first album for Topic.

A good deal of their work is done "after hours" when they become involved in marathon jam sessions with other musicians "playing reels solidly until the sweat is dripping off."

"A lot of our material is either Northumbrian or is played in Northumbria," Alistair went on.

"John Doonan, the great flute and piccolo player, is a great influence and also people we've played with like Dave Swarbrick of Fairport Convention and Foster Charlton, who used to be with the band. Most of the regional and border songs have been collected, but we all look for material and still discover new tunes. I got a lot of my repertoire from Billy Pigg, also Archie Bartram who is a shepherd, and Ivor Smith from the Shetlands.

"There are plenty of musicians about, and while I only play concertina, I'm in the process of making a set of small pipes under the supervision of Colin Ross.

There's been no-one to match Billy Pigg, although there are plenty of good players like Colin, Joe Hutton, George Atkinson and Tommy Breckons.

"There's not much of a contemporary scene on Tyneside other than in the Universities, and there's no-one whose name springs to mind in this direction. Johnny Handle writes, and Eddie Pickford also produces some very good songs, but they're in the traditional idiom."

Alistair's two songs on the album, "The Spey In Spate" and "Da Jusca" were learnt from Ivor Smith, but he is now trying to give the concertina an identification of its own.

"The only way you are going to develop the traditional styles is when you get a lot of people playing along with the interchange and swapping of ideas. The basic characteristic is that you can play short runs up the scale and also jump up whole octaves."

Is there any chance of the High Level Ranters turning professional and taking their music all over the country?

"Everyone's got too much to do to turn pro; we'd have to get really sick of our jobs before considering it. So many people who have gone professional have now dropped out—like the Watsons and the Young Tradition for example. I'm quite happy as things are. If people take the opportunity of listening to us for a while, then I think we should win more popularity."

"I can go just about anywhere and find someone to play with. When Fairport Convention came up to Newcastle we had a tremendous session and it was amazing the ease with which guitarist Richard Thompson picked up the tunes. I like their version of "Tam Lin" although I think Bert Lloyd's version is the best."

"There's certainly a place for the Fairports, though. I think that if people hear gigs and reels played on 70 or 100 watts it's bound to have an effect, particularly with that beat. So much pop is in straight 4/4 time that if you start playing in 9/8 time, people are bound to look up. There's a chance that this

might really catch on; it certainly can't do any harm."

Alistair remarked that the tendency in the South seems to be to classify music as either "folk" or "non-folk." "It's not like that up North where audiences seem to enjoy anything that's played really well. Besides, Tommy and Johnny were both brought up through jazz."

One of the classic moments for Alistair was when they were joined by the rest of the Ranters, Martin Carthy and Dave Swarbrick and Finbar and Eddie Furey in a busking session on the beach at Cleethorpes in order to raise beer money.

Final synopsis from Alistair: "The revival doesn't need London. It doesn't suffer from centralisation, it just misses out London completely. For example, most artists are booked into clubs not on reputation, but because someone somewhere has heard them sing and was impressed."

And this is surely what it's all about.

JEREMY GILBERT

IT'S something of a truism to say that Ireland is still alive in traditional music. But to Luke Kelly of the Dubliners, it is of enormous importance.

Shortly before the start of their nation wide tour Luke spoke to the MM about the current state of the folk scene.

"I'm not a purist, but I am traditionally based in the sense that there are very few contemporary songs pretending to be serious, that are anywhere near the poetry of the old songs."

But Luke is not disappointed at the way the folk movement is evolving. He is very interested in the contemporary folk music if not altogether convinced by the wave of new material.

"A writer should never write for posterity, but it's a pity that by calling the contemporary people folk singers you are putting a burden on them."

"By the standards of the great traditional songs very few will stand up in the years to come. Although the tunes are fine, the poetry has fallen down. It's very relevant to modern life and is certainly valid now, but it's not for the future, and if you're thinking in terms of folk songs you've had it."

Luke explained that the people who write the songs are only one side of the coin; there are also the people who preserve them.

"The tradition is a very inspirational thing and certainly not endless, but on the other hand, how many songs which have come out of the 'explosion' will survive?"

"I believe the songs that have survived are the songs that were carefully picked out of thousands."

"Don't be fooled — people were writing much more in the old days when singers entertained with ballads and lyrical poetry which was easily set to music."

"It's ironic that people like the Beatles got nearer to the times we are in than anyone else — and the same with the Kinks and Sydney Carter's 'Silver In My Stubble' which is a little cunco of people growing older."

"I know that my ability to perform is limited to traditional music, and I am too self-conscious to invest in any other. Hamish Henderson and Ewan McColl are certainly the finest contemporary songwriters that I am aware of."

Luke emphasized that the Dubliners' repertoire was certainly getting no wider, only

The old songs are best says Luke

deeper, as they continue to discover "fresh" material. "It's a kind of self-perpetuating thing, with additions all the time. But an audience will only take about five per cent of new material each time we play."

"We go out there, and my aim is to play and sing well. Talking and trying to be funny is a natural disease with us, but I believe that in Barney McKenna we have the best banjo player available, and John Sheehan is the best fiddler. We were never really a group at all. Take a set lasting 120 minutes — the group will start and finish the performance, but you can divide the rest of the time equally among each of us."

Luke Kelly claims that the Irish have always been much closer to their tradition than the English, and it wasn't until the Young Tradition came along that English music started to hold its own.

Ten years ago, Irish traditional music dominated the folk scene, and this appeared to have a catalytic effect on folk music in general. It was easier, to dig out the Irish material until Bert Lloyd and Vaughan Williams produced their collections and the Child ballads came to light.

"The Beatles used to go to the Spinners Club in Liverpool, and they were the first to realise how to write popular, rhythmic songs, which are danceable, and possessed a tremendous amount of meaning. The definition of folk songs is almost impossible now."

Would the Dubliners rather follow the Irish export market to the States than play in the British Isles?

"We draw as many in the big centres in England than America, where it's ridiculous to expect to fill the big places. Unfortunately there's only a couple of major centres in Ireland, so we don't play there a lot."

But as a general assessment of folk music in Britain, Luke Kelly agreed that things were developing far more quickly than anyone could have expected three years ago. —

NADIA CATTORISE

'Earth Mother'
RCA SF 8070



DUBLINERS: touring Britain

folk news

Pentangle top Cambridge bill

PENTANGLE first for Cambridge

PENTANGLE WILL be topping the bill at this year's Cambridge Folk Festival, which will again take place at Cherryhinton on July 31, August 1 and 2. Organiser Ken Woodard announced this week that no other artists had yet been signed.

Former Fairport bassist Tyler Hutchings has formed Steeleye Span, with traditionalists Tim Hart and Maddy Prior, Gay and Terry Woods (ex-Sweeney's Men). They are now seeking a percussionist and Sandy Robertson will be producing an album next month. The group will have an electric set up, and will feature guitar, concertina, mandolin, dulcimer, banjo and mandola; they will be featuring mainly traditional material with a few contemporary numbers.

Hamilton Folk Song Club celebrates its first birthday on Sunday (February 15) at the Royal Hotel, with Hamish Imlach. Resident group Kyttok Kynd are to have an album released on the new Dorian label at the end of February.

The Half Moon Putney, introduce the Foggy Dew (February 16) followed by Arthur Crudup (23), the Strawbs (March 2), Alex Campbell (9), Mike Chapman (16) and Spencer Davis (23).

The Folk Chamber at High Wycombe (Nag's Head) feature Shirley and Dolly Collins on February 15, followed by the Johnstones (March 8) and the Spinners (March 22).

Welcome

West London College SU have taken over from the old Doghouse Folk Club at the Prince of Wales, West Brompton. Future guests include Mike Abersall (February 19), Derek Brimstone, Urban Clearway (March 5) and Vera Johnson (12).

Group 64 Theatre Workshop, Putney, welcome Dave Kelly, Bob Hall and John James on February 15, and Jugular Vein (22).

Michael Chapman appears at the Stuart Hall, Norwich, tonight (Thursday). Future guests at the Ship, Great Yarmouth include Alex Atterson (February 13), Mike Herring (20), Dave Lipson (20), Ralph McTell at the Stuart Hall, Norwich (March 5) and The East Suffolk Country Band at the club (7).

Maureen Kennedy-Martin now recovered and out of hospital after an accident with a coffee percolator.

String

Chris David appears on Country Meet Folk this Saturday (14) following a string of successes at the Crypt. He also plays Cousins on Saturday with Michael Chapman and Jo Ann Kelly. The Troubadour (March 4), Bridge House (13), Locomotive, Redhill (20) and Blues Club, Brighton (25).

Appearing in concert on February 14 at Stevenage College are further Educationists Dave and Toni Arthur, Bob and Carol Pegg, Dave and Dave and Shirley and Dolly Collins.

The Grass Roots, Halifax, is to close until further notice but there will be a concert at Shay Social Club on February 26, with Don Partridge, Rosemary Hardman and the Jovial Crew.

A free admission folk club has opened at the Railway Hotel, Godalming, and the residents will also be operating a mobile folk show in the area. Groups included the Seven Year Cow and Two's Company.

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THESAURUS and friends. GRAHAM BUTTERFIELD guests

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FRIDAY

AT COUSINS, 49 Greek St., 7.30-11.

LONG

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COUNTRY & WESTERN. New Country Guitar, 3 Monmouth St., W.C.2 (Admission Free). Wed., Thurs, Fri, Sat and Sunday.

DOUGLAS GRANT and a Friday

JACK HUNTER

DAVE and TONI ARTHUR at Queen Elizabeth College, Campden Hill Road, W.8 4pm.

DENNIS O'BRIEN, Richard Digance, General Haverhill, Harlow.

DR. HOBBS. — See Sunday column.

FOLK AT THE GROSVENOR Grosvenor Avenue, N.1.

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JO-ANN KELLY 50/50 chance of Cousins of America.

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If you really want to see a good concert, on 21 of February at Queen Elizabeth Hall, JOHN AND BEVERLEY, — Stormbringers — John and Bev's record, inasmuch as they wrote the songs and make delightful music, as it should be out by the time you've got this paper, it must be that at least 51 per cent of what is floating around us man-made that is, and particularly in music business is clever and devious rubbish ultimately very sad and painful to all, but Stormbringers' seed is normal and natural, just like the Band's.

AT THE CELLAR, Cecil Sharp House, Camden Town, 2 pm THE CRYSTAL LEGACY.

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MURPHY AND SHAGGIS and THE FETTLERS will be special guests with 21 other acts at FESTIVAL OF NEW TALENT IN FOLK at BELFORD TOWN HALL, Upper Street, N.1, on Saturday February 28, 2-11 pm WILL YOU BE THERE?

M.I.C.R.A. St Josephs Hall, Highgate Hill, N.18. Saturday, February 28.

THE WEST COAST HOBOS THE URBAN CLEARWAY THE OLD HOUSE, CELTIC BAND Floor singers welcome — A. Coyte, 372-3815 Licensed bar 8-12 pm.

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WESTMINSTER POETRY FESTIVAL at St. John's Smith Square, S.W.1. Tickets 1s, 12/6, 2/6 from Westminster Pookery 49 Bury Walk, S.W.3.

Sat. Feb. 14th Ewan MacColl, Peggy Seeger, C. Day-Lewis, Charles Causley, K. Crossley-Holland.

Sun. Feb. 15th London premiere Theodorakis songs John Theodorakis, Roger McGough, N. Vrettakos, Cosmo Pieterse.

Mon. Feb. 16th Shusha, M. Biosa, H. Enzensberger, M. Hamburger, Ted Hughes Directed by Leo Aslan

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The return of
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COME FLY WITH US!

The **MARQUEE** and the **100 CLUB** are planning a joint scheme of members' low cost charter flights to

NEW YORK THIS SUMMER!

If you are interested in visiting the United States around the time of the NEWPORT, MONTEREY or WOOD-STOCK FESTIVALS or in seeing FILLMORE EAST where it all happens

WRITE NOW TO THE CLUB SECRETARY, at 90 Wardour Street, or 100 Oxford Street, London, W.1.

ROYAL FESTIVAL HALL

General Manager: John Denison, CBE
Friday, March 6th, at 8 p.m.
EXCLUSIVE LONDON APPEARANCE

RPO MEET THE NICE

Keith Emerson organ Lee Jackson bass gtr/vocals
Brian Davison drums

- Beethoven Overture, PROMETHEUS
- Berlioz/Eger 'Lelio' Symphony FANTASTIQUE (excerpts)
- Keith Emerson 'Five Bridges' Suite
- R. Strauss Theme and Variations on '2001' A SPACE ODYSSEY
- Tchaikovsky 'PATHETIQUE' Symphony (excerpts)

*Arrangements by Keith Emerson and Joseph Eger

Conductor: JOSEPH EGER

ROYAL PHILHARMONIC ORCHESTRA

Leader: Neville Tawel
Tickets: 10/-, 15/-, 20/-, 25/-, 30/-, 40/-
from Royal Festival Hall Box Office (01-928 3191) and usual Agents

Royal Philharmonic Orchestra Ltd., in association with the London Orchestral Concert Board representing the Arts Council of Great Britain and the Greater London Council

PETER BOWYER presents

'IN CONCERT'

DEEP PURPLE

Featuring: RITCHIE BLACKMORE
IAN GILLAN, ROGER GLOVER
JON LORD & IAN PAICE
AND
ASHTON, GARDNER & DIKE

FREE TRADE HALL, MANCHESTER

Saturday, February 14th, at 7.45

Tickets from Hime & Addison, 37 John Dalton Street, Manchester 2, and Lewis & Market Street, Manchester.

ROYAL PHILHARMONIC, LIVERPOOL

Saturday, February 28th, at 7.30

Tickets from Box Office

St. Valentine's Dance

EAST OF EDEN

plus Gift, lights by Optic Nerve
on Saturday 14th February at 7.30
Watford College of Technology, Hempstead Road, Watford
Refreshments admission 10/-

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NASH HOUSE
THE MALL
SW1
930 6393

FRIDAY, FEB. 20th

JULIE DRISCOLL KEITH TIPPETT GROUP

2 shows 8 p.m. and 11 p.m. 15s.
Open to public

FARX

THE NORTHCOE ARMS, NORTHCOE AVENUE
OFF SOUTHALL ROADWAY (UXBRIDGE ROAD)
SOUTHALL, MIDDLESEX
BRITISH BARS LICENSING
BUSH: 221 130, 207, 103 OR 193

SUNDAY, FEBRUARY 15th

KEEP HARTLEY BAND + MY CAKE

D.J. TERRY WILLIAMS - LIGHTS BY APHRODITES RAINBOW

Next Sun.: LIVERPOOL SCENE

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 Greg, Roger Hobbs, Barry Richardson, Terry Jenkins.
Friday, 8-11 p.m.
with KARY STOLEY

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 p.m.

THE JOHN WILLIAMS TRIO

THE ALAN SKIDMORE QUARTET

Admission 6/-

Wed. PHIL SEAMAN QUARTET, BRIAN LEMON (Piano), JUDG PROCTOR (Drums), 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.5
Buses: 62, 124, 127, 214 m
Kentish Town Tube Station

Thursday, 8-11 p.m.

BRIAN GREEN NEW ORLEANS STOMPERS

PHIL SEAMAN (Drums)
REG PETTIT (Bass)
BRIAN LEMON (Piano)

Friday/Saturday, 8-11 p.m.

THE TALLY HO! BIG BAND

Sunday Lunchtime, 12-2 p.m.
and Sunday Night, 8-10.30 p.m.

Monday, 8-11 p.m.

ALAN WEST TRIO

Tuesday, 8-11 p.m.

DENNY OGDEN OCTET

Wednesday, 8-11 p.m.

BILL NILE

NORTH STAFFS POLYTECHNIC

presents

Saturday, 14th February, at the Kings Hall, Stoke

in concert

PINK FLOYD

Tickets: 10/-, 12/6, 15/-, 17/6, 20/-
Saturday, 28th February, at the Queens Hall, Burslem, Stoke-on-Trent
in concert

THE PENTANGLE

Tickets: 7/6, 10/-, 12/6, 15/-, 17/6

Tickets from: Social Sec., c/o Students' Union, North Staffs Poly,
College Road, Stoke-on-Trent
Booked through McLeod-Holden Ltd., Hull 642241

LITTLE FREE ROCK

February 13th COUNTRY & TEMPLE CLUBS

February 15th ROUNDHOUSE

TERRY KING ASSOCIATES 01-930 1771



SAT. FEB 14 Valentines Ball

CHICKEN SHACK

(prior to U.S. tour)

WRITING on the WALL

Kripke Vision

+ Lites Soundz lic Bar and Food
at BARKING COLLEGE Longbridge Road
Buses from Barking or Goodmayes station
Adm. 16s or 14s with s.u. cards or this Ad.

UXBRIDGE TECHNICAL COLLEGE

Park Road, Uxbridge, Middlesex

Friday, 13th February, 8.0-12.0

JOHN DUMMER BAND

GENESIS

LONDON BLUES ORCHESTRA

Lights and sounds 7/6 admission

Booked through Rondo Promotions 01-937 3793

EWELL TECHNICAL COLLEGE

Reigate Road, Ewell, Surrey

Saturday, 14th February, 7.30-11.30

RING OF TRUTH

featuring Jim King (ex Family) and Victor Bra (ex Aynsley Dunbar)

CLIMAX CHICAGO BLUES BAND

Lights: Mass Spectrometer

Booked through Rondo Promotions 01-937 3793

FARX POTTERS BAR

BLA COURT YOUTH CENTRE, MUTTON LAKE
POTTERS BAR, MERTS
BUSES: 294, 303, 304A, 304, 313, 330,
330A, 336, 343 & 384

Sat., Feb. 14th, 7 p.m.

LIVERPOOL SCENE STRAY

Admission 8/-

D.J. B. P. FALLON - LIGHTS BY APHRODITES RAINBOW

ROBIN HOOD

LONGBRIDGE ROAD
DAGENHAM, ESSEX

SUNDAY, FEBRUARY 15th, 7.45

EAST OF EDEN

Licensed Bar

AYNSLEY DUNBAR'S BLUE WHALE

SUNDAY, FEBRUARY 22nd

Booked by Carrington-Sharp Associates, 437 0959

Thank THE STRAY for replacing Juniors Eyes at the last moment

PETER STOREY and DAVID BLOCK

present

DADDY LONGLEGS Dr. STRANGELY STRANGE CRAIG

SATURDAY, 14th FEB., 7-11 p.m.

Conservative Hall, 267 Ballard's Lane, N.12, N. Finchley

Adm. 10/- All proceeds to OXFAM

DUNSTABLE CIVIC

MONDAY, FEBRUARY 16th, 7.30-11 p.m.

FAT MATTRESS + GINGER MILLS BAND

D.J. - FLUX LIGHT SHOW

FEBRUARY 23rd TYRANNOSAURUS REX

NEW TRIANGLE WATSON ST
AYLESBURY
Monday from
February U.S.A.
16th
with KILLING FLOOR
Andy Dunley, The Legendary Celtic Harp Lighthelm, Dramatic Breathes of Irish as
Table manners and where for sports hair

EALING TOWN HALL BLACK AUGUST

IN CONCERT FRIDAY, MARCH 6th

THE GOLDEN STAR CLUB

46 Westbourne Road (off Mackenzie Road), N.7
Telephone: 607 6573
PROUDLY PRESENT

Saturday, 21st February

THE BLACK VELVET GROUP

with their latest record: 'PLEASE LET ME IN'

PLUS Sir Washington with his

New Record 'APOLLO 12'

Licensed Bar & Restaurant, Buses & Tube to Colindale Road, N.7

IMPLOSION

100 CLUB, 100 OXFORD STREET, W.1

Thursday, February 12th, 7.30-11.30, 8/-

JODY GRIND

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1/4 per word DON PARE Licenses intend to apply to Westminster City Council for a License to carry on an Employment Agency in the entertainment industry at No. 27 Sebo Square, London, W.1. Such a License is issued by the City of Westminster. The Directors of the company are: Donald Parr, known as Don Parr, Director, 10, St. James's Place, London, W.1. Brian Stevens, known as Brian Stevens All Objects, and the grounds therefor, are situated in a plot in the Town Clerk, Westminster, City Hall, Victoria Street, London, W.1. Within 14 days from the date of the publication of this advertisement.

1/4 per word RONALD PAUL BLECHNER intend to apply to the Westminster City Council for a License to carry on an Employment Agency for persons in the entertainment industry at 45 Golden House, Great Portland Street, London, W.1. Such a License is issued by the City of Westminster. The Directors of the company are: Ronald Paul Blechner, known as Bigcity Entertainment, 45 Golden House, Great Portland Street, London, W.1. Within 14 days from the date of publication of this advertisement.

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Canned Heat— for and against



CANNED HEAT

IT'S 1.30 AM and I have just arrived home from the Canned Heat concert at the Albert Hall and I can truthfully say it was the best concert I have seen there. I unfortunately missed Chicago but I have seen disappointments like the John Mayall and Family concerts and a similar one from Led Zeppelin.

In my mind the others don't compare with the one I have just seen. Canned Heat's performance really knocked me out and the drum solo I would say equalled John Bonham's solo at the Zeppelin concert a few weeks ago.

Deep Purple were also brilliant and should have had a much longer set, but it was Canned Heat's night. Hurry back Canned Heat. — JOSEPHINE WILLIAMS, Waltham Cross, Herts.

THE CANNED Heat performance at the Royal Albert Hall (20/70) proved that for all their reputation they are nothing more than a pretty average three chord blues band, being far below the standard of the British blues outfits.

Alongside Canned Heat, the supporting groups, Renaissance and the astonishingly dynamic Deep Purple, showed what an apparently unrecog-

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nised wealth of talent we still have in our own hands. — GREGORY KNOWLES (Leathery Jake Band).

I READ with despair Frank Collins' review of "Kings And Queens" by Renaissance in *Hi-Fi* (January 31).

It seems that he hasn't listened to the whole LP or else he wouldn't have said that the track sounded like "the usual underground stuff." For if it cannot be put into any category. Perhaps if he had reviewed their second track "Inno-

cence," his remarks wouldn't have been so cutting and he would have realised that Renaissance are a unique group who play beautiful music. — BARBARA JONES (Miss), Harrow Weald, Middlesex.

A SHORT while ago we had all our equipment stolen, and only due to the efficiency of the police was it recovered so quickly, and indeed at all. We would like to take this opportunity to thank them. — STEAMHAMMER, SW7.

Such refreshing stuff from BBC-TV



BRUCE
sincere and sensible

WHAT A refreshing change has come over BBC-TV in the last few weeks, what with the new *Top Of The Pops* and *Disco 2*, but the Omnibus programme about Jack Bruce beat the lot. He spoke sincerely and sensibly about Scotland, himself, his music and life in general.

It should have been broadcast on all three channels (as per political broadcasts).

The music? With musicians like Eric, Ginger, Dick and Jon to back up Jack's fantastic vocals and bass, Bruce quite a few people must have been converted. — D. J. HUGHES, Hove, Sussex.

I FEEL that I must congratulate the person who decided to put John Peel's Sunday Show on the air. This show has, for me, become the best radio programme since *Radio One* began. It ranks along with John Peel's and Pete Drummond's Saturday shows as the only worthwhile listening time.

I have never been a Chicken Shack or Duster Bennett admirer until now. But their live performances were superlative. And while I'm writing this, Keef Hartley's Big (and Small) Band is performing. This has to be one of the most exciting "live" radio sounds ever! Many congratulations also to the balance engineer who will put the other "live" engineers to shame. I know from experience how difficult it can be.

Please Radio One — if you're short of needle time — realise that programmes of this sort are the answer. Well done all those concerned. Oh God — Pick of the Pops has just started — I'm off to see The Magic Christian — GUS DUDGEON, London W1.

I FAIL to comprehend this generation whereby these so-called enlightened youths are, on the one hand, preaching about the grave intolerance of their elders, and yet are spending much time and effort writing to the *Melody Maker* abusing each other about a subject so trivial as musical taste.

I feel it would be in everyone's interests for these two-faced pseudo-intellectual ravers to sit down and listen to the music, and they would find more time to pursue their own little crusades and the credibility of their idealistic pretensions might increase a little.

Don't get me wrong — I've gone all through the love-peace scene and this letter is aimed at the people who spend 75s on the "Great White Wonder" while wailing about starvation in Biafra. — C. M. WOODARD, Brighton.

TELL THAT bloke Chuck Berry to come back to Britain — all is forgiven. — C. DELANEY, Stevenage.

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