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“We are still working on our next album. We have been a bit lazy I suppose. Some of the tracks are really ace. It will be called Benefit — for everybody’s benefit I suppose.

“We are going to America twice this year and to the Continent for tours. We want to play in Britain and it depresses me we can’t play some of the smaller clubs. But that is up to our management, and we have the whole of this year planned out for us. It’s frightening!”

LPs LIKELY TO COST MORE

RECORD buyers may soon have to fork out another 10p a time for their LPs. But the price of singles is likely to remain unchanged.

Most of the major record companies are currently considering raising the price of popular albums from 37s 6d to around the £2 mark, sources of them say. A spokesman for EMI said: “We are looking into it at the moment but no decision has been made.”

Decca’s spokesman added: “Discussions are in progress, and like other companies we are thinking about denomination and whether to upgrade or downgrade the price of LPs.”

Phillips commented: “We’re not doing anything about it at the moment.”

Roy O’Dwyer, of the Soho Records chain, told the MMB: “It would probably be like a tax increase — everybody would moan a bit to start with but then it would settle down to normal.”

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‘We’d like to play Britain’

JETHRO TULL, top progressive rock band who this week leapt to number seven in the MM Pop 30 with their eight-minute single, “Witch’s Promise,” go to America on February 13.

They are to record a TV spectacular in Hollywood with producer Jack Good, of British TV’s Oh Boy fame, to be called Pop Goes The Symphony.

NUMBER ONE?

Jethro will be working with the Nice, the Los Angeles Philharmonic and 40 dancing girls.

Said their guitarist Martin Barre on Monday: “We shall all be doing something together — but nobody knows what!”

“Witch’s Promise,” in three-four time, is a jazzy composition by their flute player Ian Anderson.

Says Martin: “I really like the number. I was listening to somebody’s radio and they said: ‘Hi there pop pickers, this could be a number one.’ Not being a pop picker I wouldn’t know. But it would be unreal if we got a number one — great!”

FRIGHTENING

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**LP of the week**

| 1 | 30 | LOVE GROWS | Edison Lighthouse, Bell |
| 2 | 29 | REFLECTIONS OF MY LIFE | Marmalade, Decca |
| 3 | 28 | LEAVING ON A JET PLANE | Peter, Paul and Mary, Warner Bros. |
| 4 | 27 | COME AND GET IT | Badfinger, Apple |
| 5 | 26 | FRIENDS | Arrival, Decca |
| 6 | 25 | YOUNG LITTLE BOYS | Rolf Harris, Columbia |
| 7 | 24 | WITCH'S PROMISE/TEACHER | Jethro Tull, Chrysalis |
| 8 | 23 | RUBY DON'T TAKE YOUR LOVE TO TOWN | Kenny Rogers and the 1st Edition, Reprise |

**Top thirty albums**

1. "LEAVE IT ALL TO ME" - Rod Stewart, Capitol
2. "NO WAY SHE GOES" - Badfinger, Apple
3. "LET IT BE" - The Beatles, Apple
4. "I'M A MAN" - The Animals, Columbia
5. "TIGHTEN UP" - Various Artists, Trojan
6. "THE WORLD OF ATOMIC THERAPY" - Various Artists
7. "THE BEST OF THE CREAM" - Various Artists
8. "A SONG FOR ME" - The Rolling Stones, Decca
9. "EL CID" - Johnny Cash, Columbia
10. "HE列S DOWN THE MOUNTAIN" - The Miracles, Motown

**Smokey and Miracles here**

SMOKEY ROBINSON and the Miracles, the group responsible for Motown's first million seller "Shop Around," arrived in Britain for this week's long promotional visit.

The four man group are set for a guest appearance on the Tom Jones show. Their new album "Time Out," was released last week by Tamla Motown. Smokey, vice president of Motown, is one of America's foremost songwriters and has been referred to by Bob Fosse as "the greatest living poet." As well as writing songs for the Miracles, Robinson also writes and produces for Diana Ross, The Supremes, and The Temptations.

**NEW REGGAE LABEL**

A new reggae record label, to be launched in Britain by Commercial Enterprises, the management and agency company, who handled the Four Seasons, The Del Shannon Set, The Spencer Davis Group and the Graham Central Station, will be the Ethnomusic and L.A. Reid.

**GRAPPELLY ON BBC**

STEPHANE GRAPPELLY, famous for his work with Charlie Parker and the Hot Club of France, is due to launch a new series on Radio One and Two on Monday (Nov 9).

**DAVID GOES BACK**

Davy Jones was recalled to the States last Sunday by Screen Gems for recording sessions to produce the next Monkees LP. He plans to return to Britain in about four weeks to finalise plans for his own TV show and a forthcoming appearance at Christmas.

**EARL HINES RETURN**

PIANIST-BANDLEADER Earl "Fatha" Hines is set to tour Britain over the coming weeks. Scheduled to perform at the Birmingham Jazz Festival in November. The British part of the tour will take in London's Jazz Expo '70 festival at the Olympia. The Hines Quartet will include the great tenor saxophonist, the only British appearance or at least one of the most memorable ones. The concert will take place on November 23rd at the City Hall, London. The series of events will be launched at the Jazz Expo '70 festival on November 18th and the Sanders Arts Centre (113).

EDISON LIGHTHOUSE

LOVE GROWS (While My Rosemary Grows)

SIR PERCY QUINTET

LOVE CHILDREN - HEATWAVE

spencer mac - black white and proud

delroy williams

**Smokey on Tom Jones show**

**Goodman concerts may be recorded**

The concerts by Benny Goodman and his British 16-piece orchestra may be recorded during RCA tour of the major halls in Europe. Material would be stored up for the release of albums on the lines of the historic Benny Goodman album at Carnegie Hall LP. Benny flew to Britain last week and immediately started rehearsing with the band hand-picked for the tour, which opens on February 1 in the Royal Festival Hall and runs for three days. He plans to record with the band hand-picked for the tour, which opens on February 1 in the Royal Festival Hall and runs for three days. He plans to record during the concert. The band includes some of the finest talent in the States.
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Ginger hit by ‘nervous exhaustion’

GINGER BAKER is suffering from nervous exhaustion and has had to cancel work on his first film role. He has gone into a Harley Street, London, nursing home ‘for a complete rest,’ said a spokesman for the Robert Stigwood Organisation on Monday.

Ginger’s collapse follows on several weeks of hard work on his first solo band Airforce, which gave two successful concerts in London and Birmingham last month.

The drummer was due to fly to Hollywood this week to appear in a Western film called “Zacharias,” in the role of a gunfighter. As Ginger is expected to be in hospital for a month, his film part will probably be cut.

There are still plans for him to tour America with Airforce later in the year.

RARE BOND DISC

RARE "live" recordings of Graham Bond’s Ginger Baker and Jack Bruce playing at London’s recently closed Kibby River club are to form part of a double Graham Band album for Warner Reprise. In March, the band will consist of material Graham recorded with Ginger and Jack, who were also in his band and who were also in the Wreckin’ Crew. A single, featuring Bond, Hissman and Heckstall-Smith called “City” is released this week. The album is titled “Springtime In The City.”

BUDDY RICH: returns in October

THE BUDDY RICH Big Band, which finished its last tour of this country in November, is set to return to Britain in October. The Rich orchestra will begin its biggest ever tour of Europe at Bergen, Norway on October 23.

After playing dates in Sweden, Denmark and France, the band comes to Britain to play the Fairfield Hall, Crawley (24), Colston Hall, Bristol (25) and London’s Hammersmith Odeon on October 26 before returning to the Continent.

The band tour starts at Birmingham on November 4 and continues with engagements at Walsall (13), Manchester (14) and Harelbeke (15). Further dates are being arranged by the Harford Davidson office.

TEN YEARS AFTER leave for New York on Wednesday (February 11) for their fifth and biggest American tour to date.

The group, who are expected to earn at least a quarter of a million dollars gross from the tour, open in Brunswick, Maine (February 12). The tour is expected to last until mid-March, and the group will return to Britain before embarking on a series of concerts in eastern Europe. Ten Years After are performing in front of enthusiastic crowds and are previewing the material on the L’Ensemble on Sunday when they make their farewell. The album will be released in Britain when the group return.

TYA in U.S.A. again

CANADA HEAT return to Tour of Britain and the U.S.A. again.

CANNED HEAT are to return to Britain to appear at the 1970 Bath Festival from June to 28. They will be topping the bill on the Saturday night, June 27.

Canned Heat will also be headlining for the Festival and negotiations are under way for various American groups including Jefferson Airplane, Black Sabbath, Grateful Dead, Paul Butterfield and Country Joe McDonald, to appear at the Festival. Some have yet been signed. Canned Heat’s deal London concert at the Royal Albert Hall last Friday was recorded for possible release as a live album, the 12th album of this year to be released.

BUDOKU: the album is set for the Festival and negotiations are under way for various American groups including Jefferson Airplane, Black Sabbath, Grateful Dead, Paul Butterfield and Country Joe McDonald, to appear at the Festival.

TONY ONLEY Quintet joins the Buddy Rich Band at Odeon, with a full house. The Tonny Onley Quintet includes the Bill Woodard, Archie Shepp, Joe Henderson, Bob Cranshaw, Richard Williams, Jeremy Gilbert, and Ray Yenni.

JOEJI NIJOYAMA will appear at the Paris Palais de Glace on Saturday night, February 28. The Joeji Njoyama group features drumming on the band, including Al Coba and floor drum, and are expected to be received with enthusiasm.

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Blinky Davison on the success of the Nice: "I thought it could happen. Now everybody else is saying that I was right.

In two and a half years the three-piece band led by organ star Keith Emerson have emerged as one of the most popular pioneers in progressive rock.

Very much an underground band in September 1967 — in February 1970 they are seeing Britain in a series of sell-out concerts that exist solely upon recent suggestions that the group phenomenon is running out of steam.

The Nice began as a backing group for P. P. Arnold, the American soul singer who came to Britain with the Beatles set up here for a while.

The line-up then included Keith, Lee Jackson on bass guitar, David O'List on drums, and Ian Haug on guitar.

**Mixture**

They played straight soul music but even with P.P. Arnold, they began to experiment in their own solo sets.

When Brian Wilson suggested Blinky replace him as they had worked together in Richard Street's Attack. The Nice then formed a company in Autumn 1967 and they began pioneering their own unique brand of exciting instrumental music.

Brian "Blinky" Davison was brought up in Marylebone, London, and he played drums at his local youth club. His first professional group were the Mark Leeman Five which brought him a lot of fun and some heartaches.

The group were extremely popular at London's Marquee Club where they started out as an interval band. They played a strange mixture of R&B and jazz.

**Worry**

Brian got his nickname because he was always saying about drum giant Art Blakey. Audible listeners thought he was saying "Blinking" Alex — he doesn’t blink much.

When the Leemans disbanded there was a long period of self-doubt and worry for Davison. Friends insisted he was a good drummer. Brian was quite sure it was all right, himself. But with no gigs coming his way he felt to take a part-time job to support the family and his drugs habit. He was a walking newspaper boy on the London Standard ten years.

Would the music business ever provide a stable position? He even had difficulty hanging on to his drum kit. Gigs with the Mike Cotton Sound, the Habits and Richard Shrimman proved only temporary stop gaps.

He was still looking for the right hand where he could play his own style. When the Nice came along both drummer and group found the right hand. "Blinky's playing a fantasy!" I remember Keith-classically, shortly after their first rehearsals.

Today Brian is ranked by some among Kenney Jones and Mitch and Jim, making up a quartet of great drum giants who emerged in the middle sixties.

**Paris**

Once he had to worry when the next gig was coming. This week he had hardly time to down several flagons of lager as we talked, while his road manager Alan stood breathing down his neck for his departure for a gig in Sheffield.

"We just came back from playing in Paris," said Brian calmly ignoring the perturbation of his penchant for excessive drinking about excessive drinking.

"We had a drinking contest with a young guy from EMI in Paris. He said what if all that and I said I liked a drop of vino myself. In the end they carried him out of the airport. Then they carried me out. We were drinking three bottles of wine a time. We were delayed by fog and we drank the bar dry of Rose."

**Bored**

"We started at Bristol and it was incredible. I just couldn't believe the reaction. And every concert is a sell-out. We'll be doing the Festival Hall with the Yes on Saturday and I'm really looking forward to that."

"Everywhere we go out now we play better. You see a bit more and learn a bit more."

**Groupies**

"In New York the Haymarket is the scene. Some of the groups are obvious and some are very intelligent. I met a funny one in San Francisco who said he was writing an index for some groups and how good they were the better and anything better to do. I told him it was a waste of time."

Blinky was a bit surprised at receiving attention from the MM that groups like the Nice had only become the "wall" in the classical-rock market.

"You know we have only scratched the surface. They were the best of the first ones. We have to have a lot more measures."

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**Fright**

"The Nice have a lot more potential and I am well chuffed at our success. There was even a scream at Colston Hall in Bristol when we started our tour. It gave the three of us the fright of our lives. It was a real nice scream, as if to say 'they are here,' then the audience pressed it — too much. It hit us like a bomb and when we were playing in the dressing room we all said "Gosh, that you had that" It was just one scream for the Nice."
news in brief

EDISON LIGHTHOUSE This week top of the MM's Pop 30 with the Barry Mason-Tony Macaulay song, "Love Grows."

THE COLLEGE circuit has become of major importance to British music. Rock, folk, jazz and blues are all extensively promoted by the colleges, Britain's biggest spending promoters, who cater for over a million students.

College entertainment ranges from the big-budget spending of the big universities who can book names like Led Zeppelin and Fleetwood Mac to the myriad of small colleges who exist on the tightest of budgets. Major spenders

One of the major spenders in the country is Leeds University, with a budget this term of over £7,000 for their Saturday sessions which have already featured the Moody Blues, Ten Years After and Led Zeppelin this year. Leeds also promote some of the lesser known bands among the big names. Secretary Simon Brogan explains:

"The college circuit is vital to the smaller bands for if they are a prestigious group they are finished if they can't make it there. New bands are not replacing the big bands who refuse to work, extensively country and consequently audiences will not support lesser known acts."

Evidence of the drawing power of the big names on the rock circuit can be gauged from the weekend where 2,000 saw Ten Years After and May Blitz at the University while near neighbours Leeds Polytechnic also packed in 2,000 for the Nice and Family.

LEEDS AMONG THE MAJOR SPENDERS

To protect themselves against over-rating, some of the colleges are organizing entertainments seminars which attempt to organise student secretaries into a powerful promoting syndicate in a bid to keep prices lower. Brogan told the MM:

"The way in which some group prices are rising is just blatant money making. Universities and colleges are charged higher prices than clubs, and their profits from the college circuit once firmly established in order to push up prices."

Top names

Leeds, however, is in a strong position because of its 2,000 capacity which means that it can attract top names and pay high prices. They feature the Who on February 14 and are negotiating for Ginger Baker's Airforce.

THE FOLLOWING week Regent Street Polytechnic stage the last London appearance of the Rock Dog Band when they promote at the Poly-technic on February 21. Among the small college promotions taking place in the coming weeks are: Mandragnon, third place winners of the Brixton Ritz, playing at the Polytechnic with Aardvark at Trent Park College, London. Tomorrow (Friday) ... On the same night Matthews Southern Comer play Essex University and Deep Purple appear at Wolverhampton For-est Tech, London.

FREE JAZZ


On the jazz front Lancaster University (UMIST union are staging free jazz sessions every Friday starting tomorrow) at the Sackville Street headquarters. This week features the Mike Taylorwood Quintet.

Mm invites all college secretaries to write to its column with their news.

Ed Harris}

Ed Harris}

Ed Harris}

Ed Harris}

Ed Harris}

Ed Harris}

Ed Harris}

Ed Harris}

Ed Harris}
Suddenly folk rock is respectable again

TWO YEARS ago, folk rock was something of a dirty word. Folks didn't understand why so many of their heroes were going electric, and your true rocker didn't like anything that didn't pound along like a thundering herd.

Revival

Today, thanks to the Fairport Convention, the word could become respectable again.

For if what they are playing is not folk rock, then the term has no meaning. What is more if they are recreating in the electric environment the sort of excitement that we used to find in the early days of the folk revival, now so sadly lacking today.

If you doubt that pop music can take up where the folk scene has abandoned its responsibilities, you should have been with me at the Country Club last when the reconstructed Fairport, minus Sandy and Tyger but plus ex-Campbell bassist Dave Pegg, made their swan song debut.

Would you believe, I heard long-haired rock freaks actually singing "Matty Groves," an old ballad of great power which loses nothing in this new incarnation.

Result

There was none of your "some along everyone, you know the words, so sing de doo" which we had auditioned from crowd pleasers at folk clubs and concerts.

What made them sing, I do believe, was the fact that the injection of electricity had brought lecherous Martyn Groves back to life, for all the world like a Frankenstein monster. You couldn't fail to pay attention, the result was as compelling.

Like most who have witnessed the Fairport progress from promise to achievements, particularly in their astonishing last album, "Lyres And Laid," the departure of Sandy Denny and Tyger Hutchinsen was an almost as bad a shock as the terrible car accident that killed Martin Lamble when "Unhalfbricking" had established them as a new and significant force affecting the directions of pop.

Vocal

As one of the people partly responsible for Sandy quilting the solo folk circuit and joining the group, I wondered what impact her departure would cause.

Fortunately, since I cannot think of another gal singer with a voice to compare with hers, they did not get a new girl. Instead, they added Pegg on bass and shared the vocal work between them.

On result of this has been an incredible discovery that fiddler Dave Swarbrick is a remarkably good singer. Of course, we've heard Dave as part of the ceilidhs in his Campbell days, and he used to do some comic songs with Martin Carthy.

"In fact, I've always regarded my singing as a bit of a joke," he said when we talked in the converted pub that is the Fairport's communal home just outside London. "But I still find it hard to take it seriously." If it sounds patronizing, to say of such a well-established artist that he promises to be very good as a vocalist, then I'm sorry, but Dave better stop laughing at his singing right now. Already he has developed style and authority, and added to his already incredible string technique, which makes him a very valuable member of the Fairport indeed.

Happy

Dave had just had a painful cyst cut out of his neck without anesthetic — "They said I'd have to wait till six if I wanted anaesthetic and I hadn't got the time," he said, briefly — so he wasn't talking much. But it would be true to say that never, in all his career so far, have I seen him looking so happy, so contented.

Although the wound hasn't completely healed yet, and it's on his finger, he plays his fiddle, what's more, there was no clue of the pain he must have been suffering at their Country Club gig. His impersonating was just as melodic, just as creative as ever.

But whereas I often used to feel in his Campbell days that his twangy flourishes were a bit too florid for the stark beauty of much folk material, he seems more at home in a rock setting, and the way he can switch from fanciful liltting rhapsodies to a banshee electric scream according to the mood of a song, is a revelation itself.

Apart from Family's John Weller, whose approach is much less metodic, Dave is virtually our only rock fiddler. But even Dave is virtually out in a world class, able to stand up to masters like Doug Kershaw, Doug Dillard, and Sonny Terry's Richard Greene on his own terms.

Contact

His may, incidentally, soon be the world's only genuine electric fiddler. Last week his purple fiddle was an acceptable prop with a contact mike, but he's experimenting with a true electric fiddle, in which metal strings create tones by vibrating over metal pickups on a similar principle to an electric guitar or the cartridge inside a gramophone.

This may upset the folkies, but if it means more about the development of the music they are supposed to love, it shouldn't. Pop fans who don't have to fit their music into little boxes won't worry about anything except the final effect.

But if you want category, put Fairport Convention into the folk rock bag if you must. So far they and perhaps the Pentangle are the only ones I think it won't be that way for long.

BY KARL DALLAS
BENNY GOODMAN: had conducted rehearsals with a hand-picked British band

TIME WAS when hardened musicians would wilt like weeds under a flame thrower when subjected to the "B.G. Ray," It was alleged that Benny Goodman would turn his rimless glasses on an unsuspecting player who had incurred his displeasure and freeze him in mid-phrase.

In fact, it was said in some quarters that to brave the lead chair in a Goodman section was akin to sitting in the hot seat in Sing Sing Prison. All this may be apocryphal. But such stories were commonplace in musician's circles when the King of Swing was enthroned in the Thirties and Forties.

If Benny Goodman was a formidable character in those days, time and maturity had a mollifying effect. He himself hardly has been more relaxed than he greeted the MMB in his luxurious suite at London's Grosvenor House Hotel just 24 hours after he flew in last week.

Although it was only early afternoon, Benny had already conducted a rehearsal with the hand-picked British orchestra formed for him by recordman Artie Fradey.

"I was happy to endorse that verdict," he said. "I wasn't there in some 3,000 miles' worth of things up," he cracked. "I couldn't have stayed on as I had done if I had wanted to."

This is one of the reasons why Benny has refusedGoldsmiths to come to Britain to front a band on several occasions. "They say: 'Just bring your big band and it will be OK.' But I don't feel that way.

When the talk turns to music, Goodman reveals a touch of steel behind that relaxed exterior. To any truth in that 'disciplined' remark, he says: "I don't think I was any worse than Glenn Miller, Artie Shaw or Tommy Dorsey. If it was Benny, perhaps I was. I don't know." Point taken.

PERFECTIONIST

Expanding on the merits of his British lineup, he said, "Frank's picked a really good band and I think I'm going to enjoy myself with it."

Why use a British band? Three fellow Americans are good. I've already had some experience with British musicians, and also I what they can do on things like the 'disciplined' remark.

"No, I haven't," he says. "Because a Union problem makes it much more difficult. There are plenty, though, in this band, and all of them are professionals.

Although a perfectionist, Goodman displays a good temperament to today's music. "If it helps a band to keep on a lull, why play it?"

"There was a time, of course, when I'd go to a night club and at 4 a.m., hear a matinee player. Then he might turn out to be no damn good anyway. But if I did that today it would knock the socks off me."

"Nowadays, my interests lie strongly in the field of classical music. And I've been to places where some young, colourful, fast players are playing really good things. Things like Beethoven's 'Sonatas.'"

"But that's the B.B. sound and they're stuck with it. All that flying abroad is nonsense. Apart from being the first to make big band jazz a really commercial proposition, Goodman deserves praise for cracking racial barriers by featuring a 'mixed band.'"

"He turned down any special credit in this respect. Though he allowed he was breaking new ground, he said it be said, 'hazardous'—grounded with most groups in the Thirties—'it's a fact,' he recalls. "We didn't have that feeling then. We were just interested in the music. Of course I was tough then and the MMB was a time that was too big. Anything like the Stones or the Beatles," for example."

"But that's the B.B. sound and they're stuck with it. All that flying abroad is nonsense. Apart from being the first to make big band jazz a really commercial proposition, Goodman deserves praise for cracking racial barriers by featuring a 'mixed band.'"

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GUITAR SOLO

But he pays tribute to the fact that Joe Venuti, with Djang in the hot seat, and a lot of guys have people. Benny still keeps in touch with some of the great players from his early days. "I haven't seen Gene Krupa recently, and Harry (J.J.) has been in Vegas, so I only see him when I'm down there. Mostly I'm based in New York. But I did have a reunion with Basie and most of the guys about a year ago."

"The other manner he feels strongly about is back­ground music. "I always listen to music, never as a background," he says. If music is playing and my secretary starts to talk, I say, 'Better turn that off or just listen— doesn't bother me, but I can't do it.'"

"And it wasn't very hard to feature a guy like Charles," he says. "He rates higher than any guitarist since Christian was unique."
So you've made a demo tape.

Great.

You sweated buckets. Nearly drove each other out of your minds, through 'take' after 'take'. Now it's up to the A & R man to decide if you've got it. Let's hope you sound good.

Which means your amplification equipment had better be good. Capable of reproducing the quality sound, the volume and the tone, which will make the most of your performance. This is what Marshall equipment does for you.


So before you chance another 'take', take a tip and call at your local music shop. They'll be only too pleased to give you a demo.

Hear for yourself the sound that makes professionals.

Great groups don't just happen. First step? Get our brochure.

FREE OFFER to all owners of Marshall Equipment –
Get your group auditioned by a top A & R man at the famous MORGAN RECORDING STUDIOS.
Send for latest Marshall brochure – with it will come our booklet – HOW TO MAKE A DEMO AND GET IT HEARD!
THE BLUES

"THE BLUES" thing in Britain is really fantastic. It's people like John Mayall who have opened up the doors for everyone. The present state of the blues is great. It's put money into the pockets of Skip James, Son House, Bukka White, Fred McDowell and others.

Robert Hite, a resident of Topanga, California, looking down on the general state of the blues from his seventh floor apartment, and trying to crystallise his thoughts into an hour long interview. And in the next three pages: "We are not responsible for that Pye 'vajimag' album, and we are trying to stop it being sold. We aren't even playing on 'Spoonful' on that tape.

The album was recorded in three hours in the studios, we were not responsible for that. It's not a good album, it's a piece of the States.

SluSu Taylor had just spent a few months in England, with whom was his visit to Topanga? It was John Mayall, who I heard was responsible for the whole business. When we played at the Blues Club in New York, we met John Mayall, who had a few records out, along with the late Alan Whitfield and some others.

The current situation is that we are doing some work in England where the Pts are being played in some of the clubs and it's just starting to catch on. We were at the Jive Club in London and the club's manager said 'We are looking for a new band, the old Eddie Cochran had a bit of a hit, but we are looking for a new band, something more like the Stones or the Beatles.

And it was at this time that I met John Mayall, who I heard was responsible for the whole business. When we played at the Blues Club in New York, we met John Mayall, who had a few records out, along with the late Alan Whitfield and some others.

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When I was about eight, I remember my first record was called "The Woman." The song was about a woman who was singing out the window and I remember it was a hit song.

There were places in Southern California that sold ex-bike records at five cents each and we used to collect them and use them as records. We were the first to record blues songs on them, and our records sold well. We made a few country blues records, but they were really made by the artists themselves.

As you'll see from the album and it's in what they call a doublefold sleeve because it proved difficult to fit all of Principal Edwards Magic Theatre on one side of a sleeve.

Who are Principal Edwards Magic Theatre?

They are basically four people although the number does tend to fluctuate from time to time. They are not a group that you can pin down. If you've seen Principal Edwards Magic Theatre, then you know what they are and how they see poetry, lights, drama and music in their art. If you haven't seen Principal Edwards Magic Theatre, then look out for them next time they come your way because they are lovely to have and listen to.

Now they have made their first album and it's on Dylan's label, and it's in what they call a doublefold sleeve because it proved difficult to fit all of Principal Edwards Magic Theatre on one side of a sleeve.

Prepare for the blues invasion

TWO legendary American bluesmen, Mississippi Fred McDowell and Arthur "Big Boy" Crudup, will be touring Britain in the next few months. They are being brought across by the National Blues Federation.

Also in for a tour in April is Whitley Alex Moore.

Crudup arrived in Britain February 5th and will be appearing on Tony Gill and Peter Erskine's "British Blues" next month.

Erskine is attending on February 8th, Gyle Gilbey and Peter Erskine's "British Blues" next month.

Graceland, the booking agency in Chicago, will be bringing them to Britain and is arranging for other dates to be added.

Crudup, who is known for his heavy caskettic style, will be appearing at the following venues in Britain:

February 10th, Manchester Sports Club (99), Manchester. February 11th, Manchester Sports Club (99), Manchester. February 15th, Manchester Sports Club (99), Manchester. February 18th, Manchester Sports Club (99), Manchester. February 21st, Manchester Sports Club (99), Manchester.

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TREVOR BRICE lead singer with Vanity Fare proudly revealed last week that two members of their fan club are in their eighties. This coupled with the fact that their latest single, "Hitchin' A Ride," is still climbing the charts is a good indication of the age group which Vanity Fare appeal to.

"It's impossible to pinpoint who they really know how to hit 'em," said Trevor when I spoke to him in a Fleet Street pub last week. Looking very waxed out following a three-day tour of Scotland at breakneck speed, and still with travelling bags in hand, he had returned full of praise for northern audiences — especially in Edinburgh. "You really know how to enjoy themselves up there. They go to the ballrooms determined to enjoy themselves and let their hair down, but in the south and London it's a bit too casual and start cracking jokes among themselves which left the audience behind a lot."

Christmas

"Hitchin' A Ride" is another classic example of the singer. "It was released in mid-November," says Trevor, "so we started to make a big impression in the last two or three weeks. The reason is probably the huge amount of records that are released for Christmas. There have been two million copies of our records which have dropped out since Christmas, simply because there are so many in the market."

Vanity Fare have only been together for a year, although they started playing with various semi-pro bands around Kent for about nine years, and in that time they have scored for themselves three top-selling records as three top-selling records.

Trevor: "Before we formed Vanity Fare we did very well as a semi-pro band. We played the usual circuit and were playing Shadows covers, which were excellent stage movements which won us a lot of fans."

"We were known as The Tagus then and we make a record called 'The Beginning.' The Trevor's went solo and then we wrote three thousand copies and gave them away to people when they went round on their radio."

Back to the present day and Trevor sounds pleased at the mention of their image as a purely vocal harmony group.

Jokes

"I think we are developing into a heavy vocal harmony group. On stage now we are doing more and more things and it's getting heavy. Since Sweet And Sour and possibly the Fifth Dimension, We have a much bigger and fuller sound now."

What did he think about the mention of their image as a purely vocal harmony group. "We've always known as a three top-selling records."

"For a start they have a tremendous sound but they didn't seem to have much audience. They seemed a bit too casual and started cracking jokes among themselves which left the audience behind a lot."}

Dream

At the present time Vanity Fare's next step will be to hit the road with the Kinks, who Trevor seems to like as long as they stay "clean.""

"What we'd like to do is hit the road with the Kinks. It's a bit too casual and starts cracking jokes among themselves which left the audience behind a lot."

Pretty

Still on the question of groups and singers getting fan's attention, he feels that radio and television could do more. "But on the other hand most of the people who knock radio can see it as a big problem and it is a problem."

"For a start they have a tremendous sound but they didn't seem to have much audience. They seemed a bit too casual and started cracking jokes among themselves which left the audience behind a lot."

TREVOR BRICE: "we'd like to do a kind of Vanity Fare Show •

Trevor: "Before we formed Vanity Fare we did very well as a semi-pro band. We played the usual circuit and were playing Shadows covers, which were excellent stage movements which won us a lot of fans."

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FEATHERSTONE: "Randy's solos swing all the time!"

Randy—The drums behind Ferguson

Jazz scene

JAZZ DRUMMERS, I suppose, can be categorized into the thumpers and the swingers.

The thumpers are easily identified— they make their drum sound like something between a machine-gun attack and an artillery barrage; they hit out at everything on the kit without any continuity or construction in their solos, and appear to believe that the louder they play and the more historically they display the better they are.

Control

These are of pure technique usually bring the house down and gives the drummer a false impression of his talent.

The swinger, on the other hand, contains himself within the rhythm section where he uses his skill, technique, control, dexterity and imagination to create, propel and stir the other musicians.

In the latter category you'll find Randy and, to a lesser degree, Earle.
BIG BIGHTS
YOU CAN’T AFFORD TO MISS

From The States...
Ronnie Hawkins
Featuring The Band
(Now Dylan's backing group)
Who Do You Love...
Bo Diddley  RO512
AND HIS LP

...The greatest rock release in years...12 original tracks at the give away price of only 19/11...

"ARKANSAS ROCK PILE"
A ROULETTE Record
Mono Only RCP1003

From Holland...
Golden Earring
Another 45 Miles
MM679
AND THEIR LP

...First rate group from Holland beginning to break big internationally. A true "heavy" sound and very commercial...

"EIGHT MILES HIGH"
A RED BULLET Production
Stereo Only SMLP65 (37/6)

From Holland...
TEE-SET
Ma Belle Amie
MM666

From BARCLAY, France
THE SINGLE THAT'S BEEN BANNED EVERYWHERE!
EROTICA
A REAL LESSON IN LOVE FROM RITA
MM653
WE DARED TO ISSUE IT...
WE DARE YOU TO BUY IT

BRING BACK THE POP IDOLS

EDISON LIGHTHOUSE are a teenybopper group and proud of it. They're not over the hill, they say, just past our peak. The majority of the groups have had their day, but they say they're proud of it. They've been in their heyday. They've been in their prime.

Ray, lead singer, is a man of music. He says, "We have played on the radio and on television. We've had a lot of success. We've played in front of thousands of people. It's all a question of being in the right place at the right time."

Tony, lead guitarist, adds, "We've had hits and we've had failures. But we're not over yet. We're just getting started."

George, drummer, says, "We've got a lot of material. We've got a lot of ideas. We're not going to give up."

They're not going to give up. They're going to keep on playing. They're going to keep on singing. They're going to keep on being the best.

EDISON LIGHTHOUSE are a teenybopper group and proud of it.
JAZZ/ROCK
A personal opinion by Richard Williams

JAZZ AND pop have always, by their very nature, been eclectic musics. They owe their existence to the often accidental merging of hitherto diverse forms, and they both have on occasion been saved from stultification by transmutations from outside sources.

So, as they both have roots in individuality, it was always inevitable that one day their paths would cross in the most cataclysmic explosion of 20th Century music: rock-population.

This is happening here and now, and it is obvious to everyone. Rock groups are experimenting, becoming more and more impressively, while jazz musicians grow their hair and expose the cause of the electric bass and the electric guitar. We're in the middle of a transitional period, during which experiments, with their consequences magnificent as they are, are rife. But, despite all the chaos and confusion, it is possible to try and think about some of the directions which are being explored.

Implosion, in the broadest sense, is the problem, and if jazz is to emerge with rock, it must pass through this. A significant aspect of the resulting implosion is largely what it must stand or fall by. Virtually all the jazz-rock movements currently taking place are designed to preserve the bar beat, a rock phenomenon. I believe that the bar beat is neither the end of jazz nor the beginning, but a kind of midway point of the sort of momentum in which jazz and rock, players and improviso are directed opposite.

The rhythm of jazz has always been based on a feeling, which for want of a better word I call "free." This means that each beat has the feeling, not necessarily stated but always there, of being divided into constituent parts that supply the peculiar quality peculiar to jazz, because it allows an extremely wide range of rhythmic possibilities, also for the tension-release phenomenon. The bar beat, by contrast, is highly flexible and produced by the same rock drummers who now play in the "free" jazz groups, adhere to the overall feel of this method of subdivision. But the pure bar beat is not, I think, the way to go about it; it could, I think, destroy what is most like the jazz of the sixties.

The bar beat, heavily shouldered by drums, electric bass and guitar, is now, because obvious that no one was listening to the solution on any but the most basic level and with that the jazz rock players are in ways the musical interest is shared.

I'm aware that people will raise the example of John Coltrane, who combined the musicology of Ellington and Charles Mingus with the Miles Davis and Sonny Rollins, who used rock rhythm to great effect. The difference is that Coltrane's quartet used rock and the bar beat to blend with the drummer's (Elvin Jones), while William Rollins brilliantly managed to break up the rock beat rhythmically making it explicit. But except for Miles and the Bitches, and Chicago have apparently eliminated it, but they lack vision and real ingenuity. Their music is superficially interesting, but it lacks the tension-release phenomenon and depends almost entirely on rhythm from current rock and Fifth Avenue jazz.

Flock, the fastest highly-toured band, and a number of other groups are now being played brilliantly, and more, what can be gathered from repeated performances to their rock: it's all a little too obvious, and it is not so much technically proficient as irrelevant in context. If I want pop I'll listen to Phil Spector or the Loving Spoonful, if I want jazz I'll listen to Muddy Waters, if I want folk I'll listen to the Byrds, the Beatles or the Fleetwoods, if I want a solo bluesman I'll listen to B. B. King until he reaches a peak which is emotionally artistic rather than smooth.

One crucial difference is that a rock rhythm section will not react, except by way of rhythm, to what it hears. A jazz rhythm section, on the other hand, will immediately react. They are beginning a complete separation of rhythms in a most obvious way.

And that is where it is happening. Rock, because the rhythm section is subj ected to the demands of the rhythm section, will write and record songs that will immediately react. They will merely stagger, they will not create a new level of musical expression, as is the most obvious way.

Where to from here? Personally I think the answer will come in part from the outside, from a breath of fresh air which will allow the new music to take form from the outside and grow into a form of its own. In that way, the fusion will occur in a natural, unforced way. From where will it come? My guess is from the experimental modern music, from Terry Riley and Karlheinz Stockhausen. These two seem to be the most likely candidates. Perhaps this has been part of the group's appeal all along. But the question of the current progressions of rock and jazz is a separate question, too closely connected to the whole thing to be discussed here. The only thing that worries me is what on earth will they do with the new music in the future.

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Jack’s own rope ladder to the moon

Caught In
The Act

LANCHESTER
The appearance of the Tubby Hayes band at nearby Birmingham and tickets for their policy responsible are now a small attendance at the Lancashire Arts Festival concert featuring Salena Jones and John Anderson.

JACK LOMAX
How the web was woven
Produced by George Harrison

APPLE 23
Have you got it yet?

IAN MATTHEWS
These mellow rhythms for a Southern Comfort album.

John Surman (p) and the quartet.

JOHN ANDERSON

John Surman was a thread in the tapestry of post-bop... a real positive that set off like a band of violins, to "tear down a thousand walls..."

JOHN ANDERSON

MEMPHIS SLIM

Memphis Slim would have played on all night without a break. A great rhythm section, on top of that. But when the rhythm section played with him, he was a complete soloist.

MEMPHIS SLIM

For when the American planetarium's British roots, in a tragic death, it was the swirling energy which brought the planet to a close. It was the swirling energy which brought the planet to a close. It was the swirling energy which brought the planet to a close.
THE MOODY Blues have come a long way since their initial success in 1964 with "Go Now." The past six years brought frustration and near disaster to the Birmingham band but it was a period of time that shaped their thoughts and their music.

In the Hampstead studios where they are recording their next album with producer Tony Clarke, a co-partner with them in their Threshold records, the Moodies — Graeme Edge, Ray Thomas, Justin Hayward and John Lodge — talked while album tracks were being mixed. Organist Mike Pinder was absent, a victim of hay fever. "We've slowly become a success, It's taken us a long time, but because we're not an overnight success It's given us the time to look around at most of the places and to see all the things that money can buy. We've seen most of what there is going. "We're slowly becoming a success, it's taking us a long time, but because we're not an overnight success it's given us the time to look around at most of the places and to see all the things that money can buy. We've seen most of what there is going. "We're slowly becoming a success, it's taking us a long time, but because we're not an overnight success it's given us the time to look around at most of the places and to see all the things that money can buy. We've seen most of what there is going.

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The past few weeks has been a great time for getting back to the roots. First we had the fantastic Sam and Dave—Joe Tex package, whose fiery vocalising demonstrated the tremendous influence which Soul Music has had on today's scene, from Delaney and Bonnie to Tom Jones. And now we have a chance to dig deeper. To hear the music which inspires and influences Soul itself: namely Gospel, the religious heart of Black America.

The Edwin Hawkins Singers, currently making a joyful noise in Britain, are not the first gospel group to visit these shores. But they are the first to do so with the blessing and full attention of the pop world—the result, of course, of their world-wide hit of last summer, "Oh Happy Day." "I guess we're the first gospel group to be commercially successful," says Edwin Hawkins, the choir's pianist, arranger and musical mentor. "People think that gospel is big business in the States. It's not really. Even the big gospel stars never really break out or the Church circuit."

Gospel singers have always had, and still have, their problems. Some Church people look down on them and say they've sold out, but that's just being hypocritical. "We're the first gospel group to break straight into pop, and it caused a little jealousy among other gospel singers. Some of the older Church people frowned on us. But we don't worry about that, we believe in what we're doing. We're trying to bring God's message to the people. We don't give a damn if you've got to make it exciting." The trouble is, kids are brainwashed into thinking that springly and flamboyant silk shirts, it's right to spread the gospel and make a lot of money out of it at the same time. According in Edwin, there's no commercial problem, but nobody's getting rich. "We're using our own money is used up for travelling expenses."

"We think we're helping people and we seem to get some good cuts. One lady whom we've been in touch with after "Oh Happy Day" told us she listened to our song. And one listener in Canada said we helped her to cure her cancer."

Certainly there was no doubting the sincerity when they made their British debut at Coventry Cathedral last week as part of the '70 Lancaster Arts Festival. In fact it was one of the best concerts I've ever been to—a series of arias and songs which reached the audience. We kids are identified with the best gospel groups, like the Caravans, have kind of died down in recent years. I'm not saying we've taken their place, but I think we've created new interest in gospel music."

ALAN LEWIS

JOHN AND BEVERLEY MARTYN
went to America to make an LP of their songs. They returned with

STORMBRINGER!

The Players: JOHN MARTYN guitar & vocals, BEVERLEY MARTYN vocals,
PAUL HARRIS piano, organ, arrangements,
HARVEY BROOKS bass, LEVON HELM,
BILLY MUNDI drums.

JOHN & BEVERLEY MARTYN and NICK DRAKE in concert
21 February Queen Elizabeth Hall.
SPIRIT is one of those fine American groups which came to light following the Indian summer of 1967, and which have never really gained the attention or success they obviously deserve. However, like Jefferson Airplane, The Grateful Dead, and Love, Spirit have a strong and faithful following in Britain, a following which has made their three albums steady sellers and which has woken up with anticipation when the group jetted into London last week to play gigs around the country.

Bottleneck

Ed Cassidy, their drummer, is a charming if rather unlikely-looking gentleman, and I asked him to tell me something of the group's history.

"It originated in the Los Angeles area in 1965, as a blues group called the Red Roses. We had all the same people that we've got now, with the exception of the rhythm guitarist, Randy Stone. Randy was with us in '67 when we went back to Los Angeles and started recording, and Mark Andes, who was playing bass, Andy Williams, had been with us for some time. Actually, Randy's integral part of the group, and Mark Andes, bass and vocals, has been with us since we were in a scene in Hollywood, and Randy Stone was with us from the beginning."

"Eventually we went back to Los Angeles and started recording, and our first album, produced by Guercio, was released in '68. We started recording for A & R and we had a Stepen Stills-type song called "A Song to Sing>, which was a Top 15 hit for them. Stepin Stills was a very talented and who did The Band."

"We started recording for A & R and we had a Stepen Stills-type song called  "A Song to Sing>, which was a Top 15 hit for them. Stepin Stills was a very talented..."

SPIRIT

ROYSTON ELDREDGE

GUERCIO: produced BS&I and CTA

Produced by James Guercio...

JAMES WILLIAM GUERCIO, 24 year old son of the artist, left school after hearing the Beatles. In the three years that followed he went through a variety of musical experiences with Frank Zappa to producing hits for an American equivalent of the Tremeloes.

Of greater importance was — and still is — his creation of a company whereby musicians are able to write and rehearse without worrying about paying the bill for the electricity they are using. Out of that company came Chicago and perhaps the most exciting album of 1969.

Guercio rarely gives interviews, he dislikes the phone and phone conversations tend to be cut short by his work. His main instrument of choice is the electric guitar, and he is very talented and who did The Band."

"I was thinking of going to Europe, but we got back together as a group. We had a producer, John Locke, who was playing piano in a swing band, and asked if we could get together."

"They had an interest in putting a lot of things together, and they started recording in the studio, which had been a good idea because they were in a scene in Hollywood, and Randy Stone was with us from the beginning."

"Eventually we went back to Los Angeles and started recording, and our first album, produced by Guercio, was released in '68. We started recording for A & R and we had a Stepen Stills-type song called "A Song to Sing>, which was a Top 15 hit for them. Stepin Stills was a very talented and who did The Band."

"We started recording for A & R and we had a Stepen Stills-type song called  "A Song to Sing>, which was a Top 15 hit for them. Stepin Stills was a very talented..."

SPIRIT

ROYSTON ELDREDGE

GUERCIO: produced BS&I and CTA

Produced by James Guercio...

JAMES WILLIAM GUERCIO, 24 year old son of the artist, left school after hearing the Beatles. In the three years that followed he went through a variety of musical experiences with Frank Zappa to producing hits for an American equivalent of the Tremeloes.

Of greater importance was — and still is — his creation of a company whereby musicians are able to write and rehearse without worrying about paying the bill for the electricity they are using. Out of that company came Chicago and perhaps the most exciting album of 1969.

Guercio rarely gives interviews, he dislikes the phone and phone conversations tend to be cut short by his work. His main instrument of choice is the electric guitar, and he is very talented and who did The Band."

"I was thinking of going to Europe, but we got back together as a group. We had a producer, John Locke, who was playing piano in a swing band, and asked if we could get together."

"They had an interest in putting a lot of things together, and they started recording in the studio, which had been a good idea because they were in a scene in Hollywood, and Randy Stone was with us from the beginning."

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THE BAND OFFER PEACE

BY JACOBA ATLAS

The group possesses a kind of anxious charm that makes you feel you’re almost their friend. It is not so much that they’re uncomfortable on stage, but more that it is obvious this is not their home ground. Whereas Jagger and company belong on stage, the Band belongs on somebody’s back porch with clean air and comforting sunsets. The audience was visibly moved by the way in which they talked to their audience. Just music music all the way.

JUSt who buys singles in 1970? The answer a couple of years ago was comparatively easy. The average single buyer was probably female, in her teens and also went along to concerts to scream through the hits of her favourite bubble-gum group. Students of the Pop 30 will find today’s chart much more confusing. There is much gossipy sentiment, a fair amount of old-fashioned pop ballad singing, a few bubble-gum discs and even the occasional jazz-rock or progressive item.

Allied to this is the fact that singles sales are down by about 20 per cent while LP sales more than double the eyes of record company boardrooms by selling every 60 per cent.

Albums may now provide the real gravy for the recording business, but singles still have an importance far beyond the musical merit of the material that makes you feel you’re almost their friend.

In describing the theme of the last album, initially entitled The Band, Robertson summed up the line thus: “There is a theme to the album. It just kind of developed and I don’t know how. It has to do with the idea of haysest. Not about it, but just a feeling.”
Mercury Music Pat in South Wales. "Teenagers buy what the radio plugs," she told MM. "It's a necessary ingredient. When it is played so often that they hear it in their sleep, they'll buy it."

A spokesman for the EMI House in London's New Oxford Street said: "All the youngs are going for reggae these days. If the 20 to 30 age group who are buying the other singles — they are the ones who are buying the Malcolm Roberts and Glen Campbell type material."

It has been fairly obvious for some time that studios and old record buyers were supporting the more towards albums — and particularly the more "progressive" side of the pop business.

It's interesting to discover that, apart from reggae and selective singles buying, 1970s teenagers as a whole seem to be buying as much as 20s and 30s.

So next time you the radio, remember that it is largely the younger housewives and the under-15s who are being plugged on it now. A sobering thought indeed.

JOHNNY OTIS SHOW: "Country Girl" (from the Sonet LP "Cold Shot").

It's Johnny Otis, and the song is "Country Girl", which should have been a giant hit. I bought the album when it first came out, and realized that this might be a single, but when the single was released, it wasn't played. (Bob Dylan along with the Rolling Stones.)

This is some Shuggie Otis's sister. "I'm an old man. I'm an old man, so I ought to be able to play something.

JOANN KELLY: "When a Man Loves a Woman" (from the CBS LP "Jo-An Kelly").

This is Jo-An Kelly and I love it. I really like her "Oh Death". I really love the way she sings this album. The words are different.

WHITE LIGHTNING: "Amazing Grace" (from the Stateside LP "File Under Book").

I don't know who it is. What's that? File under rock? Must be jokid. I'd rather hear this than "Sugar, Sugar". It doesn't move me enough to go out and buy it but if someone gave it to me, I might keep it on turntable if I heard it on the radio, but on the other hand it's really not too together.

BLIND BLAKE: "Guitar Chimes" (from the Yazoo LP "Guitar Wizards").

You are playing a record by Blind Blake, which was previously issued under the name Blind Arthur. I have the original on Paramount, but I don't think it's really as good.

I bought the album when it first came out, and realized that this might be a single, but when the single was released, it wasn't played. (Bob Dylan along with the Rolling Stones.)

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You are playing a record by Blind Blake, which was previously issued under the name Blind Arthur. I have the original on Paramount, but it wouldn't be a Blind Blake album. In fact I traded this one in, and it was in better condition than that release.

A RIO GUTIERREZ: "Coming Home Again" (from the Roulette LP "Running Down The Road").

This is Arlo Guthrie. I enjoyed "Alice's Restaurant". I saw this in the Woodstock film. It's entertaining, but there's not much you can peg on him to suggest he's got an original style. He's got a real Memphis Slim fan. Is it? I've never been a real Memphis Slim fan.

It sounds like Memphis Slim, is it? I've never been a real Memphis Slim fan. He's made a few of those. But there's nothing you can peg on him to suggest he's got an original style. He's got a real Memphis Slim fan. Is it? I've never been a real Memphis Slim fan.

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What makes a man boo? CHRIS WELCH trips clumsily down memory lane and recalls some significant outbursts of booing that have affected both jazz and pop artists during the last five years, and fails to reach any significant conclusions.

The success of groups like Stean Cash and the Trash has given jazz musicians a glimpse of a new era. It could be direct and with, perhaps, rather more butter on it. But jazz-rock groups are beginning to resemble something akin to today's bands. The缓冲 has been formed by Dick Mortimer and, one round Britain's jazz clubs and who have managed to keep the musician's rock band since its inception "We don't want to swing at the wrong way," says Dylan. "Some people make it really hard for the musicians and so many of them seem to have trouble with Tina signatures. But not this time. We have the strength of back of the band, and the audiences in this area are the best."

DICK: past winner of MM New Star section

If he can't hear you, they can't hear you --- and you'll stay in Nowhere Town. But with a cool, clear-sounding Reslo microphone, you're sure to get attention.

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THE AMPLIFICATION SPECIALISTS

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J. P. CORNELL 31 SPRING BANK, HULL Tel. 729236 THE MUSICIANS' SHOP
A double success for Shocking Blue

BY ROBERT PETERSON

TWAS a sad sight in West Hampstead when a large sheet of corrugated iron was ripped off the rear wall of the Royal Albert Hall, London's most renowned and respected music venue. It was the last night of the international tour of the Dutch rock band Shocking Blue. "The time is almost up," bellowed lead singer Henny Veen, as the group took their bows after a sold-out performance in front of a capacity crowd of over 5,000 fans. And so Klooks Kleek closes...

BY MAX JONES

And so Klooks Kleek closes...

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**AMPLIFICATION**

**What's behind Fripp's unique 'Schizoid' sound?**

**What equipment does Robert Fripp of King Crimson use to get his unique sound, especially the sustain on "Schizoid Man"?**

— Richard Jones, Dartford.

The sustain sound on "Schizoid Man" was produced by a Les Paul custom guitar, a Fender Twin amplifier and a Fuzz Box. The settings on the equipment were more important than the equipment itself. I have obtained similar sounds with a Gibson Stereo and a WEM Fuzz Box, or different combinations.

The guitar volume must be on maximum to obtain full sustain and the fuzz controls as high as possible, with the amplifier volume turned up to nine. To keep the sustain and lose the fuzz, the tone settings played with the fingers are fed back for "Schizoid Man," says Fripp. "I turned up to compensate for the boost considerably, all the way up to 100 watts."

The sustain sound on maximum to blank the distortions. The sustain sound can be set to produce a formidable wall of sound.

**Average**

"Taking a five-piece group as an average illustration, I would strongly advise each member should be prepared to spend at least £250 on amplification equipment alone."

Austin believes that the best is cheaper in the long run. Hence that initial outlay of £2,500 on amplifying equipment.

**Total**

The group uses four 15" bass speakers, one of 150 watts and another of 80 watts says Aynsley. "The 100 watt amps are there primarily for organ, bass, trumpets, tenor and trombone. The 150 watt is for the guitar. The 300 is for the P.A. system — for the vocals."

**FRIPP: Les Paul custom guitar.**

**EXPERT ADVICE BY CHRIS HAYES**

**What amplification is used by The Third Ear Band?**

— Jack Bancroft, Eding.

As they are an acoustic group, using violin, cello and hand drums, they had special difficulties with amplification, but overcame them with equipment made by Timbark Windsound. They use a Super 150 P.A. amplifier with a Mono 800 watt Auxillary Power Unit and Four Super P.A. columns. This provides a power output in excess of 400 watts RMS.

"How is the hlep sound achieved on organ?" Howard Motticke, Barking-side.

This biting, staccato effect is produced by a combination of organ and an external speaker system with a rotating tuffle which shrugs the sound out in all directions. Add to this a couple of small horns which can be turned on and off at a high or low speed, producing an oscillatory effect. The result is an exhilarating sound, equally effective for slow chorale liturgical playing or fast tremolo jazz style.—Organist and teacher JACQUIE GORDON.

**Aynsley Dunbar: "Your equipment comes in for some pretty hard knocks."**

"It's good to have plenty of well-protected cabinets. The key is to get the whole range just waiting to bring out the best in you."

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**£2,500—the cost of launching a whale**

Launching a Blue Whale can be an expensive business. In fact, cost £2,500 for the amplifying equipment alone.

And if you wonder what amplification is doing in this context, then we should perhaps explain that Blue Whale is the title of the newly-formed Aynsley Dunbar group.

Aynsley, who, of course, toured the music scene with his Retaliation, reassembled his new outfit just before Christmas.

The group consists of trumpet, tenor, trombone, guitar, bass, organ, drums, lead vocalist and three other backing vocalists.

First and foremost with any group planning a relaunch the musicians. The same goes for a group new to the music scene.

But Aynsley rates a second in top priority the amplifying equipment. He feels that to cut costs on this essential factor is merely a shortsighted policy that can never pay off. "You only get the work if you can produce a sound to win," he says.

And, with electronics, that old axiom holds true: you get what you pay for. Aynsley believes that the best is cheaper in the long run. Hence that initial outlay of £2,500 on amplifying equipment.

**LAURIE HENSHAW**

**I would say each member should be prepared to spend at least £250 on amplification equipment alone.**

"It's good to have plenty of well-protected cabinets. The key is to get the whole range just waiting to bring out the best in you."

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AMPLIFICATION

TWO THOUSAND watts blasting a mighty cres­
cendo of music through the space has become known in the world of entertain­
ment as The Wall of Sound.

The man responsible for this ferocious torrent of amplification which steadily grows in strength and could reach a potentially destructive pitch if the right conditions are met, is Charlie Watkins, philo­

dosophic managing director of Watkins’s Electric Music.

On the proceeds of a record stall in Tooting Market he started his electronic business with a modest 10-watt amplifier and is now wrestling with the greatest amplification problem which at times frightens his assistants.

With an ingenious leap­

ing technique employing a master mixing amplifier and a series of 100-watt slave amplifiers driving their own speaker columns he has achieved 2,000 watts and has already promised a present model 5,000 watts at the 1970 Isle of Wight Pop Festival.

"I started just before the 1967 Windsor Jazz Festival," he reflected with disturbed memories. "At that time festivals were notoriously difficult because of the restricted output of the p.a. systems."

"We decided to link-up whole chains of amplifiers in a give unlimited power potential, but still be easily controllable from one master mixing amplifier. So far as I know, it had never been done before, and if only the producers had known, it still wouldn’t seven days before the event!"

"However, most of the cats were gradually killed off and on 6-Day minus eight hours we assembled the first full 1,500-watts in our factory. The slaves were switched on, another 1,000 watts and a record player fed a heavy signal through. It was fairly comfortable up to 500 watts, but then things began to vibrate off shelves. Through 700 and 900 our employees began to feel sick and dizzy and the slaves started to fall off the wall and we stripped out 1,000 for four of struc­

ture.

"Feeling worried that we had not been able to test the system properly, we had to load up our vans with the required speakers, and there our troubleshooting really started and came late. It was the debut of the Wall of Sound and we had to struggle with it from start to finish, but somehow we managed to keep it going.

"All though the winter of 1967 we battled on in groups travelling the country, persuading them to try every kind of slave and speaker column we could devise to find the right solution. Gradually we found ourselves satisfied with the system.

"One summer Sunday in 1968 we were asked by Blackbird Enterprises to go along to Hyde Park with a complete system. They were going to put on what was billed as the first of a series of free open-air shows.

"The first time we got our dates mixed and failed to turn up. On the second time we arrived on schedule and mounted our columns, which we used to suspend on ladders in three days. But we hit trouble from the start because our slaves kept blowing. We never found out why. By the time the concert ended we were down to our last slightly-working unit and it caused pretty close to panic.

"As more concerts were promoted in Hyde Park we improved our techniques and increased our power, experimenting with different systems, until they asked us to do the big show starring Blind Faith.

"At about this time we were eagerly awaiting The Big One. We could feel it coming. We desperately needed to succeed the 1,000 watts of first-link-up. It was produced by a 1,500 watt-break-line and link-up to 4,000 watts. When it came, it bit us like a bomb. Marshall told us the Rolling Stones would appear and are said to have made 300 watts each, more. Suddenly the stage was filled with 1,000 watts, and over the monitors we were doing a dazed search on a concert as large as the group’s previous experience at the Christmas Ball at 500 watts. Film crews flung in from all over the world. If anything went wrong and we failed it would mean total suicide."

"In short, it only needs one of the people on the Wall of Sound and we had to struggle with it from start to finish, but somehow we managed to keep it going.

"Another problem was finding on the equipment. It could only muster 800 watts. The master mixing amplifier and the slaves responded magnificently. People know so much about amplification that they make me feel like a novice. They draped one and a half tons and 1,000 watts of equipment into the towers quickly and efficiently"

"People screaming about the stage kicked the whole mass, but three minutes was all we had."

STONES would appear and stepped on a jack-plug and everything was held all right. through at the last sign of trouble we were left quite a few hours."

"We had one or two awkward moments when someone just got on a jack-plug and everything went dead for five minutes while we searched for the trouble in the dark. We knew the system was loud enough to damage ear drums and we decided the prisoners at Parkhurst Prison, which is a con­

venience distance, freaked out. Who knew? With the wind in the trees, the addition of the sound can CARRY FOR SIX MILES."

"They probably heard us in Portsmouth.

"After the Big One the Band had asked for 21 minutes of high-level sound."

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Pete York, drumming half of the Hardin-York duo, believes in amplification — but amplification with discretion.

"We have a P.A. of 200 watts," says Pete, "but soundly we employ only half its potentialities. Eddie Hardin, who plays the organ, has two Leslie speakers, but he always uses his amplification with intelligence. Sometimes he turns up the volume to the distortion point — but only for special effects.

"So easy to create excitement and obtain a response by battering an audience into submission. But this is the easy way out. It's much more difficult to play with subtlety and invention." He's noticed that the higher the volume, the more noticeable the guitar and also the high notes of the amplifiers can be quite painful on the ears if played at excessive volumes.

"The same with the bass notes. I've sometimes gone into a room where the place is nothing with noise and it can literally hit you in the stomach..."

Pete York's sound is not one of the most common in the industry, yet it's one of the most respected. His approach to sound is to create an atmosphere that is both powerful and intimate. He believes that the key to good sound is in the details, and that's what he aims to achieve with his setup.

"I'm not saying that I don't use amplification..." he continues. "I'm just saying that it should be used with discretion. The key to good sound is not in the volume, but in the balance and the clarity of the sound."

Pete York's approach to sound is not just about creating a loud and powerful sound, but about creating a sound that is true to the music and the performance. He believes that the audience should be able to hear every detail of the music, and that the sound should be clear and balanced.

"It's not just about the volume, it's about the quality of the sound. If you can create a sound that is clear and balanced, the audience will be able to appreciate the music in a way that they can't with a loud and distorted sound."

Pete York's setup includes a Marshall JCM800 amplifier, a Fender Precision bass, and a Les Paul guitar. He also uses alesis digital delay and a Boss DS-1 distortion pedal.

He believes that the key to good sound is not in the volume, but in the balance and the clarity of the sound. He uses his equipment to enhance the music, not to create a loud and distorted sound.

"It's not just about the volume, it's about the quality of the sound. If you can create a sound that is clear and balanced, the audience will be able to appreciate the music in a way that they can't with a loud and distorted sound."

"CAREFUL, YOU MAY HARM YOUR EARS"  

BY JERRY DAWSON

"I often feel that they would lose little by letting it down — but amplification has produced a new sound and this is their way of achieving it."

---

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Both Sides of Judy Collins

BACK in 1965 When Judy Collins' first album "Maid Of Constant Sorrow" was recorded, it was obvious, to everyone at Elektra Records at least, that here, in this twenty-two-year-old Denver folk singer, was a certain originality and vigour that only a handful of artists can truly be said to possess. Within the simplicity of her folk songs was a deep, underlying emotion and sincerity that was only to show itself fully as she outgrew her early associations and her musical horizons broadened.

But Judy was no newcomer to music or folk for that matter. She had been a child prodigy at the piano and despite suffering from polio at the age of 12, performed her first folk song only three years later. By the time she was nineteen, July was playing professionally at clubs in Boulder and Central City, Colorado, and made her Carnegie Hall debut in 1962. Days later she found she had tuberculosis and her career came to a sudden halt.

Now, five years after her first album and following more than ten years as a professional, Judy Collins has still only claimed a fraction of the success due to her. Last year "Both Sides Now," a Joni Mitchell composition, reached the top of the American charts and this week it is at No. 19 in Britain. Although "Both Sides Now" established her as a "star" in the States, she has still to be fully appreciated by the hard-core of singles buyers over here and several attempts to get her into the charts have failed. They have happily received other female singers who cannot seriously be considered when mention of Joan Baez, Joni Mitchell, Judy and Judy are mentioned.

Perhaps there is an aura of folk that still surrounds Judy and her work. Folk acts as a red flag to many people and as a signal to "turn off" to others and this mistrust may lie at the back of many minds — hence the lack of real success in Britain.

True, her roots are deep in folk and its traditions but she has travelled a long way, both musically and emotionally, and the years this fact is abundantly evident in her recent work.

Tradition

On "Maid Of Constant Sorrow" she was wholly committed to folk and the album was heavy with tradition, drawing on songs from Scotland and Ireland as well as the States, and at this time seemed solidly planted in the folk field. Only a few years on and Judy had recorded "In My Life," a milestone in her career and an album that made people sit up and take notice and also brought her talents sharply into perspective. The old theme and voice had advanced and she included songs by Lennon/McCartney, Leonard Cohen, Jacques Brel and Donovan — a far cry from traditional folk.

Following the illness that interrupted her career in 1962, Judy came back only to be overshadowed by the brilliance of Bob Dylan and the brilliance of Bob Dylan. She sang songs of protest with the fervour and conviction of her contemporaries the songs of Goffin, Pnoster, Seeger and Dylan figured in early recordings. But as the years wore on the protest mellowed a little and a certain understanding in her voice and lack of frenzy replaced it.

The tranquillity that ran through "Wildflowers," an album lavish with strings, woodwind and brass (arranged and conducted by Joshua Rifkin), seemed to reflect the calmness in Judy's new approach. She continued her musical love affair with Brel and Cohen and emerged as a more perspective. The old theme and voice had advanced and she included songs by Lennon/McCartney, Leonard Cohen, Jacques Brel and Donovan — a far cry from traditional folk.

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Tony's blighted Lifetime

THE TONY WILLIAMS LIFETIME: “Emergency” Emergency: Beyond Games; Where; Vashon; Via The Spectrum Road; Spectrum; Sangria For Three; Something Spiritual.

Polydor 2 LPs 567 574.

Williams (drums), Larry Young (organ),

This is a hard record to get into. For a start there's the recording quality, which is worse than that of most pre-historic blues records, and then there's Williams' insistence on singing for quite a fair proportion of the 72 minutes.

I'm aware that this is no way to start a serious record review, but after many listenings I've come to the conclusion that these drawbacks have seriously and permanently blighted my enjoyment of the set.

Williams, McLaughlin, and Young are all jazz musicians of the first rank, but what makes their collective effort so irritating is the sheer wrongheadedness of it. It makes clear in the sleeve notes that McLaughlin gets off some pretty fine tunes. Young occasionally at least comes within a mile of the superlative spot on "Today" and Williams is all blood and guts, slashing and charging electrically through the modal organ/guitar sound.

The vocals, on "Beyond Games," "Windows," "Young," and "Jubilee," are, on the other hand, most deceptively awful. The words are way out there-in 1969 and 1970, and I could make clear in the sleeve notes that McLaughlin gets off some pretty fine tunes. Williams and Young has its own breed of style. When McLaughlin is at his best, it's a total disaster. — R.W.

WILLIAMS: serious drawbacks

This album is one in Decca's Jazz Heritage Series on the low-priced Coral label (184 114), and the series is extremely well worth supporting. Records by Chick Webb, Earl Hines, Woody Herman, Ellington, Jay McShann, Goodman and the Kansas City pianists are either out or on the way, and there should be much more stuff to come.

The Louis is number one in Decca's Jazz Heritage Series. The trumpet section is as fine as any; it presents the most influential trumpet player in jazz, somewhere about the third phase of his long and fertile recording career.

No need to get tied up over the phases, of course. Olde first, New Orleans, period was also never recorded, but then there's the traditional jazz sometimes feel that when Armstrong went beyond the New Orleans style he somehow left his great talent behind. Records show other- wise.

At any rate, from the Hot Seven days on, he developed a new kind of phrasing and when he picks up "Jubilee" with a different kind of swing manfully and when he gets back to New Orleans, Armstrong is right at his best and just comes through. No super-modern is playing this role, and as long as this kind of record comes through, there is no need for worry about Armstrong's personal style.

Rhythm: sections — Louis Armstrong, Papa Jack, "Spook," "Stereo." Louis Armstrong records as an endorser of the "Jubilee," which the rhythm section of this record is now playing. Louis Armstrong records in a rather curious hybrid which, for me, doesn't have up to the driving quality which is possibly the most available and permanent blight of the set.

I want to hear George Williams in some recordings which some critics regard as the be-}

James Litherland's
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very much alive...


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*A proposed nut allergy*

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MICHAEL CHAPMAN, who opened the Ship's line Folk Club at Yarmouth exactly a year ago, returns on February 12 for a concert which is being run in conjunction with Studio Four Folk Club. But this is an anniversary celebration. The Ship welcomes Ewan MacColl and Peggy Seeger on February 7. During the evening they will be phoning former resident singer Peter Lynch, who emigrated to Australia.

Tony Paxworth presents CRYSTAL - Sharp House on February 9.

The Spinners, fresh from their Albert Hall appearance with Van Dyke and the Edwin Hawkins Singers, appear at the C. F. Matt College of Education, Liverpool tomorrow (Thursday). On February 9 they welcome Ewan MacColl and Peggy Seeger on their own club.

On February 16 there will be a residence night at the club. Other Spinners dates include Oxford Town Hall (11), Hampstead Folk Centre (2), East Midlands College of Education (14) and Parr Hall, Wigan. Colin Scott appears at the Marquee on February 14 for a special acoustic evening with Cymru Psic Rhys for something. Other dates include: (February 15), Coventry (7), and Winchester (10).

Magni Carta appear at Brentford Folk Club on February 11. St. Martin in the Field (Northern) Programme (11) and Granada TV recording (March 1).

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**FOCUS ON FOLK**

R & R could play a major role in the following revival of the 70s. At least, it ought to be the trend by the time that eminent folklorist and record producer Bill Leader has finished his work.

But before our friends to the south put out any material for their new folk label, or even think about starting one himself, he is at least, in the words of the chairman of the Folk and Traditional Music Society, in a quest for the best folk records that will ever be heard again. This week he has started his search after the best folk records, and the purpose of this article is to explain the reasons for his actions, and to outline the type of material he is hoping to find.

For Bill Leader has high hopes of folk music and the High Level Records. "If we could get something like this sort of material, or even better, I think we could really make a strong case for folk music," he said. "I've been thinking about it a lot recently, and I know that many of the younger generation are very interested in folk music, but I think that the best way to get them involved is to provide good quality records with good quality production."

The search is for material that is as close to the traditional style as possible, and that is still popular today. "I want to find something that will appeal to the modern generation, but that is still rooted in the traditional style," he said. "I think that the best way to do this is to look for material that has been recorded before, but that has not been released on a commercial label."

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**The Leader label**

The Leader label has been set up by Bill Leader, a well-known producer in the folk music world. He has been involved in the production of many successful folk records, and he is well respected for his work in this field.

"The Leader label will be a real breakthrough for folk music," said Bill Leader. "We want to provide a platform for new folk artists, and to give them the opportunity to record their music in a way that is as close to the traditional style as possible."

**Start following the Leader label**

Bill Leader is looking and the archives for material to fill his label's needs. It is the trailer type of things which is of current interest. For every few years, there is a card future of the revival, centralisation of material for material to fill his label's needs. It is the trailer type of things which is of current interest. For every few years, there is a card future of the revival, centralisation of material for material to fill his label's needs. It is the trailer type of things which is of current interest. For every few years, there is a card future of the revival, centralisation of material for material to fill his label's needs. It is the trailer type of things which is of current interest. For every few years, there is a card future of the revival, centralisation of material for material to fill his label's needs. It is the trailer type of things which is of current interest. For every few years, there is a card future of the revival, centralisation of material for material to fill his label's needs. It is the trailer type of things which is of current interest. For every few years, there is a card future of the revival, centralisation of material for material to fill his label's needs. It is the trailer type of things which is of current interest. For every few years, there is a card future of the revival, centralisation of material for material to fill his label's needs. It is the trailer type of things which is of current interest. For ever...
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21st February

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PAUL BRYANT-ROB TROJAN

JOHN WILLIAMS TROJAN

BILL TOWN'S GOODTIME BAND

KENTISH INN 7.30

THE JOHN WILLIAMS TROJAN

LONDON JAZZ JOURNEYS

1:45 am

THE PHIL. DRUMMER QUARTET

BOLOGNA BAND

FRIDAY 11th

TANGUER

Saturday, February 14th

BRIAN GREEN NEW ORLEANS STOMPERS

Saturday, February 21st

BILL TOWN'S GOODTIME BAND

Saturday, February 28th

TALLY HO BIG BAND

Sunday, March 8th

ALAN WEST TRIO

Monday, March 9th

DENNY ODGEN OCTET

Tuesday, March 10th

BILL NILE

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TANGUER

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BRIAN GREEN NEW ORLEANS STOMPERS

Saturday, February 14th

BILL TOWN'S GOODTIME BAND

Saturday, February 21st

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Sunday, February 22nd

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MIGHTY BABY

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SATURDAY, FEBRUARY 7th 7.30

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SUNDAY, 15th FEBRUARY

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FAMILY
EMILY MUFF
PLUS SURPRISE ATTRACTIONS
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CLEARWATER presents TUES., 17th Feb
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SHAKIN' STEVENS and the SUNSETS and the SUNSETS with special guests
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Time: R.S., 8 p.m. a look for N.S. STUDENTS WELCOME TOO

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FRIDAY, February 6th, 8-12 midnight
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+ CLOUDS
BAR - DISCO - FOOD
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JODY GRIND
VICTORIA ROAD HALL
CHELMSFORD
D.O.G. 8 o'clock

POWERHOUSE BLUES CLUB
WARWICK
NOW EAST BARNET ROAD, BARNET

FRIDAY, FEB. 6th

STRAY
THANKS TO ASGARD
BAR - DISCO - FOOD

FRIDAY, FEBRUARY 6th

JODY GRIND - TRADER HORNE
O.J. - HOJA - GROMIT LIVE WEE 1 - SURPRISE
Basildon Arts Centre, Basildon, Essex. Fri. 10th, 7.30-11 p.m.
ARTS LAB and S.E.1 CARDS ACCEPTED

BASILDON ARTS LAB'S experimental music club

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Don't just envy your mates who can play a musical instrument, join 'em.
Don't stay on the outside listening in, get yourself an instrument and play man play. Guitar? Clarinet? Trumpet? Organ? Flute? Drums? With a little help from someone who knows how, most musical instruments are fun and easy to play even if you don't aim to become a star.
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Drop in to your local music shop today. Stop that yearning. Start that learning. MAYBE soon you might start earning.
Musical Instruments Promotion Association
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ALMOND NEW JAZZ BRUNCH. LOUD WATERTOWN. WEDNESDAY 1-5 p.m. BRUCE CHESTERMAN, June.car. Coope. HOPING HOTEL. Oadby. Denny Goods. Denny Goods. ROGER GRIFFITHS. ROGER GRIFFITHS. CASTLE FARM. GRANBY LIGHTS. WHITTINGTON. PUNKER. YARRA-YARRA JAZZ.

**FRIDAY**
ALMOND ALAN SKIDMORE. 111rd. Newington. 1-5 p.m. BIG BAND JAZZ. LONDON YOUTH JAZZ ORCHESTRA.

**SATURDAY**
ALEX SALISBURY. MANFRED MANN. CHAPTER III. BLACKWELLI. STOMPERS. GREENWOOD. ERNEST L. HOFER. ALAN PARTRIDGE. THREE HORSE SHOES. Bethlehem. JOHN DEE. PROGRESSIVE JAZZ. WITH CIRCUS.

**SUNDAY**
BEXLEY KENT. Black Friars. DAVE AMBOY SHOW. BLUES DISORDERLY. The Mausoleum. 1-5 p.m. BOB HARLEY'S. DETROIT JAZZ. Snead. ALEX SALISBURY. CASTLE FARM. JUICE & J DREAMS. BLACK DOG. JOE EVANS. "BIG BOY" CRUDU. TUESDAY.

**MONDAY cont.**
GOTHIC JAZZBAND. Lord Nares. 1-5 p.m. NEW 100 CLUB. BIG BAND JAZZ. LONDON JAZZ FESTIVAL. UNIVERSITY COLLEGE. OXFORD. NORTON'S. "BIG BOY" CRUDU. BOTTLE NECK. BLUES CLUB. Railway Tavern. 1-5 p.m. TERRY OSBURN. TERRY OSBURN. TONY OXLEY QNT. GROOVESVILLE WAKES ARMS. UPPING (ALL). CHICKEN SHACK. THE REVOLUTION. BRUTON PLACE, W1.

**WEDNESDAY**
JULIAN'S TREASURE. THAME. OXON.
NEW ERA JAZZBAND. ST. PAUL'S SCHOOL. OXBERG. JAZZ. CASTLE JAZZ.

**FRIDAY cont.**
COOKS CHINGFORD. REEDS. FOREST HOTE. KENNY BALL. GOTHIC JAZZBAND. Lord Nares. 1-5 p.m. TONY OXLEY QNT. GROOVESVILLE WAKES ARMS. UPPING (ALL).

**SUNDAY cont.**
AT THE ORCHESTRA. TUBBY HAYES QUARTET. THE GREAT USA. 90 Wardour St., W1.

**MONDAY cont.**
THURSDAY. DAVE AMBOY SHOW. BLUES DISORDERLY. The Mausoleum. 1-5 p.m. BOB HARLEY'S. DETROIT JAZZ. Snead. ALEX SALISBURY. CASTLE FARM. JUICE & J DREAMS. BLACK DOG. JOE EVANS. "BIG BOY" CRUDU. TUESDAY.

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AMERICAN JAZZ BAND

HARDCORE ORGANIST / BAND LEADER. 01-937 9496.
Living the BBC—let's hear more “underground” on Lux!

THOUGH many MRN readers continue to voice their criticisms on the BBC’s attitude to “underground” music, I would like to protest against a system which I consider to be a threat to anyone who would like to see the narrow-minded barriers that exist between pop music today broken down.

I refer to Radio Luxembourg. This station still perpetuates the false idea that so-called “underground” music is still a minority taste, fit only for the university and college intellectuals, and therefore not suitable for the general public’s ear.

This point is borne out by the fact that Luxembourg broadcasts only an hour and a half of outside programme a week. The rest of the time is taken up by straight pop and that fact—like the street walker of the music scene in general—I would like to see on radio stations everywhere a gradual integration of all kinds of pop music. We can do without the “outside” programme adopted by Luxembourg, and if these programmes is listened to something new will

popular music ever progress.

WHY DON'T Harold Davison and the BBC’s attitude to Radio Luxembourg. This station still perpetuates the false idea that so-called “underground” music is still a minority taste, fit only for the university and college intellectuals, and therefore not suitable for the general public’s ear.

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