

Melody Maker

FEBRUARY 7, 1970 1s weekly USA 25 cents

BOTH SIDES OF JUDY COLLINS **ms in**

JETHRO TULL

Nice in FOR U.S.

• BARRE

'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

"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 half-crown for their LPs. But the price of singles is likely to remain unchanged.

Most of the major companies are currently considering raising the price of popular albums from 37s 5d to around the £2 mark, some of them with decimalisation in mind. 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 decimalisation and whether to upgrade or downgrade the price of LPs."

Philips commented: "We're not doing anything about it at the moment."

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



IAN ANDERSON of Jethro Tull — he wrote their chart climbing hit "Witch's Promise." Jethro are off to America to work with the Nice, the Los Angeles Philharmonic and 40 dancing girls. They have already been booked for the remainder of 1970.



JUST WHO BUYS HIS RECORDS? CENTRE PAGES



FAIRPORT BRING BACK FOLK ROCK PAGE SEVEN



MEET THE MILD BENNY GOODMAN PAGE EIGHT

TOP 30

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

Smokey and Miracles here



SMOKEY on Tom Jones show

SMOKEY ROBINSON and the Miracles, the group responsible for Motown's first million seller "Shop Around," arrived in Britain this week for a week 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 Dylan as "America's greatest living poet." As well as writing songs for the Miracles, Robinson also writes and produces for Diana Ross, The Supremes and the Temptations.

Goodman concerts may be recorded

THE CONCERTS by Benny Goodman and his British 16-piece orchestra may be recorded during BG's 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 at Carnegie Hall LP.

Benny flew to Britain last week and immediately started rehearsing with the band hand-picked by British reedman Frank Reidy. Benny opens his concert tour in Zurich today (Thursday) and planes back on February 14 for his Royal Festival Hall concert that same evening.

He flies out for a concert in Bucharest the following day.

Benny talked to the MM's Max Jones and Laurie Henshaw immediately on his arrival in Britain. An interview with the King of Swing appears on page 8.

NEW REGGAE LABEL

A NEW REGGAE record label is to be launched in Britain by Commercial Entertainments, the management and agency company who handle the affairs of Desmond Dekker, The Upsetters and the Pioneers.

The label, titled Jam, will be launched on February 20 with an album by the Upsetters titled "The Good, The Bad and The Upsetters." Other artists to record on the label, which will be distributed by President records, will be the Ethiopians and Laurel Aitken.

GRAPPELLO ON BBC

STEPHENE GRAPPELLO, famed violinist with Django Reinhardt in the Quintet of the Hot Club of France, is featured in the Be My Guest series on Radio One and Two on Monday (9).

Among recordings being played during the interview are some of the vintage sessions by the Quintet of the Hot Club of France. Grappello will also choose recordings by two of his favourite trumpeters — Bix Beiderbecke and Louis Armstrong.

DAVY 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 pantomime appearance next Christmas.

B. J. THOMAS HERE

B. J. THOMAS, whose U.S. chart-topper "Raindrops Keep Fallin' On My Head" has sold nearly two million copies, stars on Top Of The Pops tonight (Thursday). Also on the show is Billy Preston.

u.s. top ten

- 1 (1) VENUS Shocking Blue, Colossus
- 2 (4) THANK YOU Sly & Family Stone, Epic
- 3 (2) I WANT YOU BACK Jackson 5, Motown
- 4 (3) RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter
- 5 (9) WITHOUT LOVE Tom Jones, Parrot
- 6 (10) I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scepter
- 7 (7) WHOLE LOTTA LOVE Led Zepplin, Atlantic
- 8 (5) NO TIME Guess Who, RCA
- 9 (6) DON'T CRY DADDY Elvis Presley, RCA
- 10 (11) EARLY IN THE MORNING Vanity Fare, Page One

pop 30 publishers

1 Mustard/Schroeder; 2 Walrus; 3 Harmony; 4 Northern Songs; 5 Carlin/Enquiry; 6 Herman Dorevski; 7 Chrysalis; 8 Southern; 9 Island; 10 Acuff-Rose; 11 London/Tres; 12 Maurice; 13 Jobete/Carlin; 14 Jobete/Carlin; 15 Various; 16

Major Oak; 17 20th Century; 18 BAC; 19 Essex; 20 Cooksway; 21 United Artists; 22 Page Full of Hits; 23 Intune; 24 Weilbeck; 25 Jongo; 26 Famous Chappell; 27 Tembo/Croma; 28 Jobete/Carlin; 29 Jobete/Carlin; 30 Burlington.

top thirty albums

- 1 (1) ABBEY ROAD Beatles, Apple
- 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol. 3 Various Artists, Tamla Motown
- 3 (4) LED ZEPPELIN II Led Zepplin, Atlantic
- 4 (3) LET IT BLOOD Rolling Stones, Decca
- 5 (5) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
- 6 (9) TIGHTEN UP Vol. 2 Various Artists, Trojan
- 7 (7) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 8 (6) AMERICA Herb Alpert, A & M
- 9 (10) EASY RIDER Various Artists, Stateside
- 10 (8) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold
- 11 (12) BASKET OF LIGHT Pentangle, Transatlantic
- 12 (11) THE BEST OF THE CREAM Cream, Polydor
- 13 (14) HAIR London Cast, Polydor
- 14 (—) A SONG FOR ME Family, Reprise
- 15 (17) THE SOUND OF MUSIC Soundtrack, RCA
- 16 (16) ENGELBERT HUMPERDINCK Engelbert Humperdinck, Decca
- 17 (21) THE WORLD OF MANTOVANI Vol. 2 Mantovani, Decca
- 18 (13) LIEGE AND LIEF Falipport Convention, Island
- 19 (15) OLIVER Soundtrack, RCA
- 20 (18) CHICAGO TRANSIT AUTHORITY Chicago Transit Authority, CBS
- 21 (—) THE BEST OF THE BEE GEES Bee Gees, Polydor
- 22 (—) THE BEST OF THE SEEKERS Seekers, Columbia
- 23 (—) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA
- 24 (—) HAVE I TOLD YOU LATELY THAT I LOVE YOU Jethro Tull, Island
- 25 (—) STAND UP Jethro Tull, Island
- 26 (—) THE WORLD OF VAL DOONICAN Vol. 1 Val Doonican, Decca
- 27 (—) GOING PLACES Herb Alpert, A & M
- 28 (—) THE BAND Band, Capitol
- 29 (—) ON THE BOARDS Taste, Polydor
- 30 (—) NICE ENOUGH TO EAT Various Artists, Island

Two LPs "tied" for 26th and 29th positions.

LP of the week

HARMONY GRASS

"Harmony Grass"

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Caught in The Act page 16

N.B.

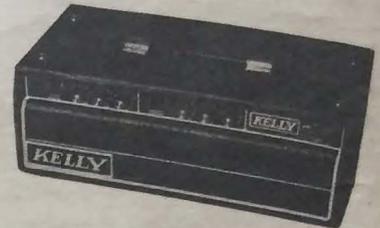
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EARL HINES RETURN

PIANIST-BANDLEADER Earl Fatha Hines will bring his quartet over to Europe for a tour during October and November. The British part of the tour will take in London's Jazz Expo '70 festival at the Odeon, Hammersmith.

The Hines Quartet will open on the Continent in Stockholm on October 20. The only British appearances so far set are at the Hammersmith Odeon (October 28), Chatham's Central Hall (30), Bristol's Colston Hall (November 10) and the Basildon Arts Centre (12).



Ramsay Lewis Julia
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MILLER TOUR DATES FIXED



DE FRANCO:
leading Miller band

THE GLENN MILLER Orchestra, the authentic one administered by the Miller Estate, makes a 15day tour of Britain this April. The band is under the direction of clarinetist Buddy De Franco, and features the original Miller arrangements as well as new material.

The tour opens at the Assembly Hall, Tonbridge Wells, on Wednesday, April 15 and continue at the following venues:

- Cecil Theatre, Hull (16),
- City Hall, St Albans (17),
- London's Royal Festival Hall (18),
- De Montfort Hall, Leicester (19),
- Concert Hall, Lewisham (20),
- Colston Hall, Bristol (21),
- Wakefield Theatre Club (22),
- Town Hall, Oaken-gates (23),
- Central Hall, Chatham (24),
- Free Trade Hall, Manchester (25),
- City Hall, Newcastle (26),
- Town Hall, Birmingham (27),
- Guildhall, Portsmouth (28)
- and Fairfield Hall, Croydon (29).

New Aynsley band

AYNSLEY DUNBAR, who formerly led the Retaliation, has re-formed a group under the title of Blue Whale.

With the exception of a regular tenor saxist, Aynsley has set his personnel as follows: Paul Williams (vocals), Ivan Zagni (lead guitar), Roger Sutton (bass, vocals), Tommy Eyre (organ, formerly with the Retaliation), Edward Ray Smith (trombone) and Geoff Condon (trumpet).

Blue Whale are recording for Byg Records and expect to have their first release out around the middle of February. On Tuesday (3) the group was due to leave for a tour of Belgium and Germany. They play college dates on their return. (See p24).

Taste for U.S.

TASTE are to tour America again in April. The Irish trio, whose album "On The Boards" is in the top thirty, will be making their first return visit to the States since they toured with Blind Faith.

The group, who have just completed a continental tour including television appearances, appear on BBC's "Disco 2" on February 7. Other dates include: Worthing (tonight, Thursday), Richmond (6), Norwich (7), Romford (9), Lyceum, London (13) and Best Club, Germany (24). The group tour Scotland at the end of February.

Mac, Shack, Trems in six-hour 'light' show

A MASSIVE six-hour pop festival under floodlights is planned for April 11 at Thrum Hall, home of the famous Halifax Rugby League Club.

In a bid to raise funds, the club's directors have booked Fleetwood Mac, Chicken Shack, the Tremeloes, Flying Machine, the Foundations, Salt & Pepper and deejay Rosko.

It is also hoped to arrange for deejay John Peel to take part. A crowd limit of 35,000 has been set by the police.

Nice in more classical concerts

A MERICAN conductor Joseph Eger has invited the Nice to be guest artists at his first major London concert with the Royal Philharmonic at the Festival Hall on March 6.

Actor John Neville and the Ambrosian Singers will complete an ambitious mixed media project.

At the Nice's two concerts at the Festival Hall on Saturday, which are both sold out, the group will feature a Moog Synthesiser for the first time.

Keith Emerson and Joseph Eger have arranged a new work for inclusion in the concert which will be themes and variations on 2001: A Space Odyssey.

Joseph Eger will conduct a concert by the Nice and the North German Radio Orchestra for TV in Hanover on April 1.

CHAPTER THREE TOUR

DURING their forthcoming Scottish tour, Manfred Mann Chapter III play a date at the Usher Hall, Edinburgh on February 22. This will be their only appearance at the venue. This Saturday (7) the group is at the Alex Disco, Salisbury, and they play an extra tour date — at Newcastle City Hall, on March 15.

CINZANO CONTEST

THE CINZANO vermouth company have launched a nation-wide search for promising young musicians. Auditions will shortly be held in the big provincial centres with finals in London, to discover musicians for the Count Cinzano Orchestra which will be a modern big band.

Apart from cash prizes, musicians will be given the opportunity to join the orchestra for a recording session in London, and concert dates in European cities.

BLUES/GOSPEL SHOW

GOSPEL singers Sister Rosetta Tharpe and the Robert Patterson Singers and pianist Otis Spann and his Blues Band are among the artists who will take part in the 1970 version of the American Folk, Blues and Gospel Festival. Others will be lined up.

Dates already arranged are London's Hammersmith Odeon (October 29), Manchester's Free Trade Hall (31), Bristol's Colston Hall (November 17), Sunderland Empire (22), Birmingham Town Hall (24), and Croydon's Fairfield Hall (25).



HERB ALPERT: disbanded

HERB ALPERT'S Tijuana Brass, the group that set one of the most imitated styles of the 1960's and sold tens of millions of recordings, has disbanded (writes Leonard Feather).

Only recently, Herb starred in the Royal Variety Performance and played to a sell-out audience at London's Royal Festival Hall.

Alpert reportedly is not interested in working at the present time, except in his

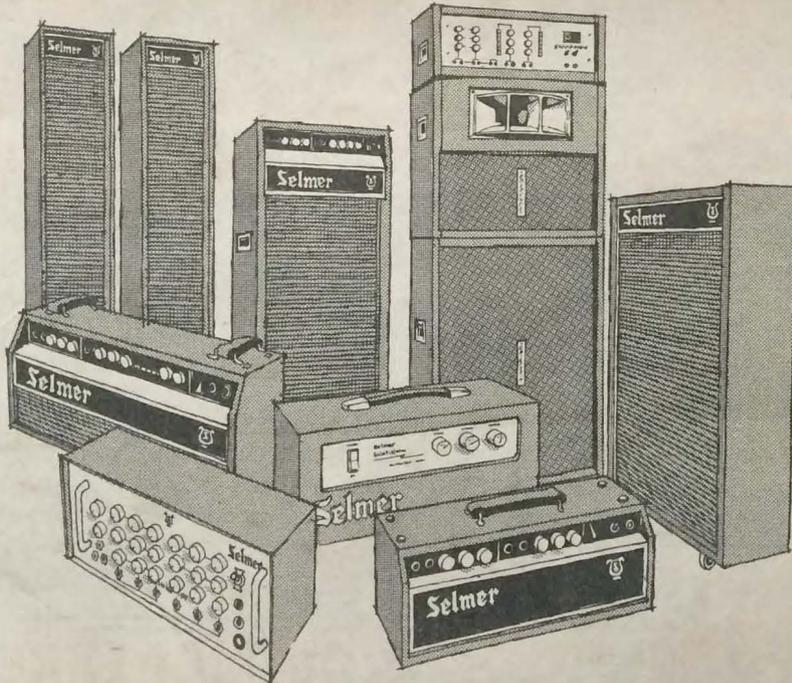
HERB ALPERT BAND SPLITS

capacity as head of A&M Records.

Undoubtedly the group will be reorganised, at least for records, but there are no concerts or other appearances scheduled and the

members of the combo are going their respective ways. They include men with jazz backgrounds such as Bob Edmondson (trombone), John Pisano (guitar) and Nick Ceroli (drums).

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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' 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 "Zachariah," in the role of a gunfighter. As Ginger is expected to be in hospital for a month, his film part will probably be cancelled.

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



BUDDY RICH: returns in October

RICH TOUR SET

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 20.

After playing dates in Sweden, Denmark and France, the band comes to Britain to play the Fairfield Hall, Croydon (28), Colston Hall, Bristol (29) and London's Hammersmith Odeon before returning to the Continent.

The final leg of the tour starts at Birmingham on November 9 and continues with engagements at Wake-

field (10), Manchester (11) and Hemel Hempstead (12). Further dates are being negotiated by the Harold Davison office.

TYA in U.S.A. again

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 13). The tour is expected to end in Miami, Florida, at the end of March, and the group will return to Britain before embarking on a series of concerts in eastern Europe.

They completed their fifth album this week and are previewing the material at the Lyceum on Sunday when they make their farewell. The album will be released in Britain when the group return.

Canned Heat return

CANNED HEAT are to return to Britain to appear at the 1970 Bath Festival from June to 26 to 28. They will be topping the bill on the Saturday night, June 27.

John Mayall is also set for the Festival and negotiations are under way for various American groups including Jefferson Airplane, Steppenwolf, Grateful Dead, Paul Butterfield and Country Joe and the Fish though none have yet been signed.

Canned Heat's final London concert at the Royal Albert Hall last Friday was recorded for possible release as a live album. On February 9 the group stars in a free concert in Milan.

RAHSAAN Roland Kirk's final British appearance of his current tour should be of interest to scientists as well as musicians and jazz fans. He is making a special appearance at the Ronnie Scott Club tomorrow (Friday) and will demonstrate his method of "circular" breathing, planning to play solidly for two hours without taking a breath. Also on the bill are Ian Carr's Nuclius and Blossom Dearie.

STAN GETZ opens at Scott's next Monday (9) backed by Alan Branscombe (pno), Kenny Nappier (bass) and Bryan Spring (dr). Carol Sloane shares the bill.

GIL EVANS is returning to the scene with a new LP he is arranging and conducting for Ampex Records in the States. According to Leonard Feather, Evans has added "a contemporary sound in which electronics play an important role." The featured musicians include Joe Beck (guitar), Herb Bushler (Fender bass), James Cleveland (trumpet), Billy Harper (saxophone, flute), Howard Johnson (tuba), Elvin Jones (drums) and Al Houshon (percussion) and Susan Evans (percussion).

ALTO saxist Lon Davis who recorded in the 1940s and '50s with Billie Holiday, Joe Thomas, Eddie Sufjan and Buck Clayton, has died in New York. He was 55. Davis composed "Tain't Me" which he recorded with Eddie Heywood.

TONY OXLEY Quintet plays the Redhill Modern Jazz Workshop at the Gresham, Brighton Road, this Sunday (8). Other bookings at the club include the Blue Hoarde Trio (13) and John Williams Quintet (22).

SINGER baby Breen guests with the Tony Lee Trio at the Kensington Hotel tomorrow (Friday) and next Tuesday (10) appears at the Bulls Head, Barnes with saxist Peter King.

THE Spontaneous Music Ensemble plays London's Crucible this Saturday (7) - a new trio, Cirrus, with John Ranganoff (tenor), Ron Herman (bass) and Stu Butterfield (drums) are playing every Friday at the Three Noneshoes, Heath Street, Hampstead.

1970 Cambridge Jazz Festival will be held from August 29 to 31. No names have yet been announced... February bookings for Jersey Jazz Club include Tony Coe (11), Ian Carr (18) and Terry Smith (25).



GRAHAM COLLIER Music, featuring Harry Beckitt, plays Durham Arts Society tomorrow (Friday), Newcastle (7), Ashington, Northumberland (9), Gateshead (11), Workington (12) and Sussex University, with his ten-piece band, on February 18.

THE ROOSEVELT GRILL in New York, long the home of Guy Lombardo, has reopened with a new line-up which varies from a ten-piece to a quartet. Mainline co-leaders are Roy Eldridge and Kai Winding. Regulars in the band include Al Cohn and Zoot Sims, Budd Johnson, Milt Hinton and Mousie Alexander. Eddie Condon is also featured from time to time.

TRUMPETER Charlie Shavers and saxist Budd Johnson are touring France and Switzerland this month with Andrew Persiani (piano), Roland Lobigouis (bass) and Oliver Jackson (drums).

NEW ORLEANS pianist Alton Farnell plays London's 100 Club with Kid Surtyn's Ragtime Band this Sunday (8). Acker Bilk's band visits the club on February 11... The Alan Elsdon Band plays the Wheatthorpe, Romford tonight (Thursday).

FEBRUARY bookings at the Castle Jazz Club, Tooting Broadway, London, is: Alex Welsh (8), Terry Lightfoot (15), Alan Elsdon (22). Australia's Yarra Yarra Jazz Band visit the club on March 1.

FAIR CITY Jazz Band celebrate a year at Kelly's, Dublin, tomorrow (Friday) when they share the evening with the Apex Jazz Band from Belfast... The Andover Jazz Circle Club present Ken Colyer's band on March 31.

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JUST ONE SCREAM FOR THE NICE

BLINKY DAVISON on the success of the Nice: "I thought it could happen. Now everybody else is showing me 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 touring Britain in a series of sell-out concerts that casts doubt upon recent suggestions that the group phenomena 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 Ikeettes and settled here for a while.

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

Mixture

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

When Ian quit, David suggested Blinky replace him as they had worked together in Richard Shirman's Attack. The Nice and P. P. Arnold parted 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 first 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 raving about drum giant Art Blakey. Umph listeners thought he was saying: "Blinky." Also — 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 pretty sure of that himself. But with no gigs coming his way he had to take a labouring job to support his wife and child. It didn't seem like a long way from the days when he was a sprinting newspaper boy on the Evening Standard van fleet.

Would the music business ever provide a stable position? He even had difficulty hanging on to

Blinky Davison talks to Chris Welch

his drum kit. Gigs with the Mike Cotton Sound, the Habits and Richard Shirman proved only temporary stop gaps.

He was still looking for the right band where he could play his own style. When the Nice came along both drummer and group fused into life. "Blinky's playing is fantastic!" I remember Keith claiming shortly after their first rehearsals.

Today Brian is rated by fans alongside Ginger, Mitch and Jon, making up a quartet of group drum giants who emerged in the middle sixties.

Paris

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

"We just came back from playing in Paris," said Brian calmly ignoring the agitated figure warning him about excessive drinking.

"We had a drinking contest with a young guy from EMI in Paris. He said something about wine and I said I liked a drop of wine 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 Rosé."

How was the British tour progressing?

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."

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

Was there ever any tension within the group or feelings of boredom?

"We are closer together now than we have ever been. There is a deeper understanding. Sometimes it gets a bit strange when making an album spread out over a long time. You can get bored with that because when it comes out we are onto something else. I was very happy with the last one — especially the 'live' tracks recorded at the Fillmore.

Swings

"The next LP will have part of the Fairfield Hall concert we did with an orchestra. There is some stuff we did at the Fillmore East but we don't quite know what to do with that. We toyed with the idea of a single and releasing Bob Dylan's 'Country Pie.' It really swings. We don't sit down and say — 'now we are going to make a single' — well that's obvious!

"That number is like a baby, to us. It began as a foetus, became a baby and now it's an adult. The more we play it, the more it grows. It's like 'Hang On To A Dream' which we did on stage at the Fillmore one night. There were all sorts of incredible changes and the crowd began clapping the different sections."

He began to reminisce about New York. "I saw Tony Williams working. I didn't meet him, but I looked into his eyes and wherever he is, he's having a good time."

Groupies

"In New York the Haymarket is the scene. Some of the groupies are obvious and some are very intelligent. We met a funny one in San Francisco who said she was writing an index about groups and how good they were. She hadn't got anything better to do. I told her it was a waste of time."

Blinky was a bit surprised at recent remarks in the MM that groups like the Nice had only "dented the wall" in the classical-rock barrier.

"How can it be said we have only scratched the surface? What kind of needle do you have to use? Sure we have only scratched the sur-



BLINKY: first professional group was Mark Leeman Five

face — but think of three years ago. A rock band playing with a classical orchestra? To say English groups have only scratched the surface is unfair.

"I know it has been done in America by the New York Rock And Roll

Ensemble, but I saw them and I don't think they are as good as the Moody Blues or Procol Harum or even us, and I am trying not to be pretentious when I say that.

"I don't say we are the innovators, but I don't think we have just

scratched the surface. I think we opened up the field in the same way Charles Lloyd and Cannonball Adderley in the days of 'Sack O'Woe' broke down the jazz-rock barriers. "In classical-rock we have said what we were saying

and now there are just a few things more we want to do with an orchestra. There will be a concert at Fairfield Hall which will have a few surprises!

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 really nice scream, as if to say 'they are here,' then she suppressed it — too much. It hit us like a bomb and after the show in the dressing room we all said — 'did you hear that!' It was just one scream for the Nice."

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WHAT THE HELL IS TOE FAT?

news
in
brief

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

They go into the studios next week to record their first LP for the Bell label, "Electric Lighthouse." All the songs on the album will be Mason-Macaulay compositions.

JoAnn Kelly returned from the States on Friday after spending several days with American blues singer Johnny Winter. She plans to return to the States on February 19 to play a series of gigs with Winter.

Chicken Shack make their first tour of America in March. On their return they appear at the Montreux Jazz Festival.

Classical guitarist John Williams appears as guest soloist with John Mayer, Joe Harriott and the Indo-Jazz Fusions at Queen Elizabeth Hall on London's South Bank on Friday next (13).

Formerly Fat Harry, led by Bruce Barthol, former bassist with Country Joe and The Fish, play at the Hampstead Country Club tomorrow (Friday).

Basildon Arts Lab are to hold concerts at the town's arts centre on February 13 with Jody Grind and Trader Horne, and on February 28 with High Tide and the Straws.

Kenny Sargent, one of the most popular crooners of the 1930's, has died in Dallas, Texas, of a heart attack. The singer, aged 63, joined the Casa Loma Band in 1931 as a saxist and vocalist and remained with it until 1943. For the past 10 years he had been a popular deity in Dallas.

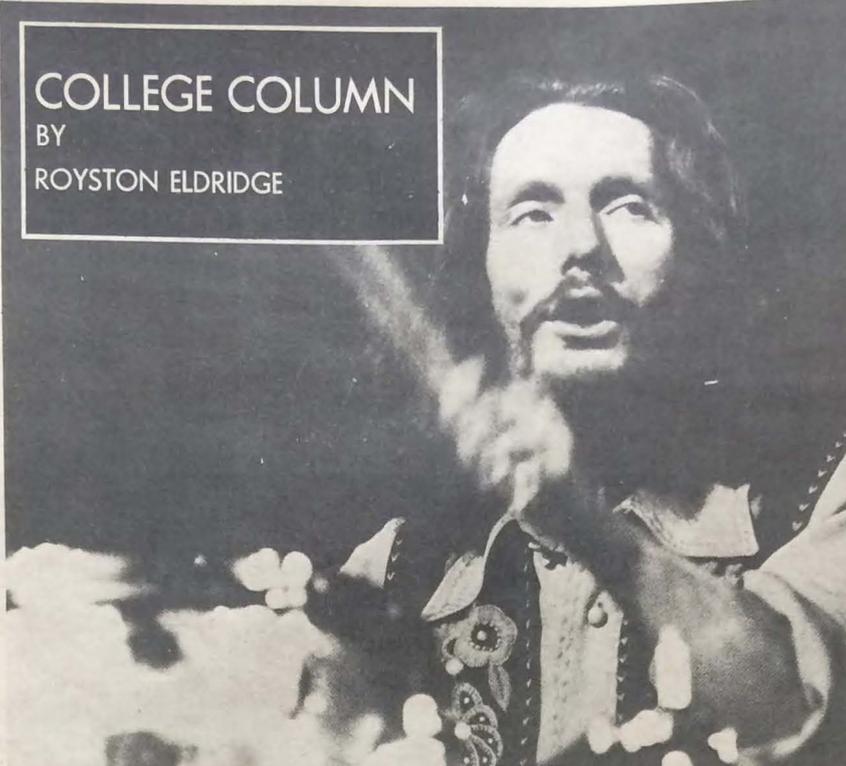
Judith Durham's first solo LP, "Gift Of Love," is released by A&M Records next week.

Penny Lane, whose current single is "Bouzouki," returned from TV dates in Spain to open in cabaret for three days at the Apollo Club, Berwick-on-Tweed, tomorrow (Friday).

Paul and Barry Ryan broke up their musical partnership at the weekend. Paul will write for other artists and also record solo, while Barry will record other writers' material. Their last single together — "Magical Spiel" — was released last Friday and will be heard on tonight's (Thursday) Top Of The Pops.

COLLEGE COLUMN

BY
ROYSTON ELDRIDGE



GINGER BAKER: Leeds University are negotiating for Airforce

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 and premier venues in the country is Leeds University, with a budget this term of over £7,000 for their Saturday sessions, who have already featured the Moody Blues, Ten Years After

LEEDS AMONG THE MAJOR SPENDERS

and Led Zeppelin this year. Leeds also promotes some of the lesser known bands among the big names. Secretary Simon Brogan explains:

Progressive

"The college circuit is vital to the smaller bands for if they are a progressive group they are finished if they can't make it there. New bands are not replacing the big bands who refuse to work, extensively in this country and consequently programmes are in danger of becoming stale. 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.

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

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 Bonzo Dog Band when they promote at the Polytechnic on February 21.

Among the small college promotions taking place in the coming weeks are: Mandragon, third place winners of the MM's Search contest, with Aardvark at Trent Park College, Cockfosters tomorrow (Friday). . . . On the same night Matthews Southern Comfort play Essex University and Deep Purple appear at Waltham Forest Tech, London. . . .

Free jazz

On February 9 Mississippi bluesman Arthur Big Boy Crudup and the Nighthawks appear at Goldsmiths College, New Cross, London.

On the jazz front Lancaster Universities UMIST union are staging free jazz sessions every Friday (starting tomorrow) at the Sackville Street headquarters. Tomorrow features the Mike Townsend Quintet.

MM invites all college secretaries to write to this column with their news.

PERHAPS THE RAVERS weekly tonic

John Lennon's Peace Campaign IS spreading. Demonstrators at the Los Angeles Army Induction centre protesting against Vietnam, now chant John's "Give Peace A Chance," instead of the usual "Hell no, we won't go," or "We Shall Overcome." Judy Collins, Peter, Paul and Mary and possibly John and Yoko will be appearing for peace at the next New York Moratorium.

Matthews Southern Comfort being hailed as the best new band of 1970 . . . MM's Jerry Gilbert gave a pint of blood and replaced it with three pints of bitter. He was a ghastly sight.

Beatles

Will the Beatles get together for live shows this year? . . . Stones could do European concerts soon . . . Peter Clayton misinformed if he thinks pop news coverage relies on "handouts." Tenorist Chris Mercer upset at theft of his black Afghan hound Sullivan from Earls Court while he was on tour. Peter Frampton still missing his car, nicked while he was in the States . . . Chicken Shack manager Harry Simmonds asks: "Where was Valerie Bond" after being debagged at Klooks Kleeck.

Heavy Jelly and Mighty Baby signed to NEMS for agency . . . Liverpool Scene's Sunday radio show is a groove . . . Blodwyn Pig's Jack Lancaster played nice tenor on the Peel Show.

Police cadets from London's D Division rumoured to have formed a group called the Blue Beats . . . Will the real Edison Lighthouse keeper get any fan mail? . . . Royston Eldridge received a Christmas card from Mary Wilson and the Supremes — one month late. It was posted on December 23

and arrived this week. Swiss border guards "accidentally" severed a cylinder hose on May Blitz truck, looking for you - know - what . . . Edwin Hawkins bass player Harley White sat in with Roland Kirk . . .

Not a very good idea dept: When the candy striped photographer suggested the South African girl from the German cast of Hair sing along with Roland Kirk . . . and she did.

Colosseum's Dave Greenslade ecstatic over his new Alpha Romeo.

Steamhammer amazed to find themselves splashing about half naked in a Turkish bath, being watered by girls in chain mail, while miming on French TV.

Eddie Hardin of Hardin-York has had a skinhead haircut . . .

Hard Meat writing a musical for Timothy Leary to be staged at East Greenwich Theatre in March . . . Digging Wild Angels at the Revolution were Stan Webb, John Morgan, Viv Prince, Deep Purple, Keith Moon, Aynsley Dunbar and Mott The Hoople.

Trifle played a benefit for Fraserburgh lifeboat disaster dependants at London's La Valbonne club last week and raised £100. Their bassist Patrick King is from Fraserburgh.

Shattered

Fellow travellers in the Blue Boar on Sunday night — Rare Bird, Matthews Southern Comfort and Aynsley Dunbar . . . Many groups tired of being denounced as "hypes" by hippies who read the word in an underground paper or something . . . Donovan in for Ralph McTell at Cousins . . . Mitch Mitchell nearly missed flight to New York with Jack Bruce when his car windscreen shattered in Lewisham.

Ex-Retaliation bassist Alex Dmochowski joined John Mayall . . . Maurice Gibb looks younger minus beard . . . Orange studio honoured by visits from Paul Anka and Rolf Harris.

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Where The Electric Children Play

Suddenly folk rock is respectable again



FAIRPORT: minus Sandy Denny and Tyger Hutchinson

TWO YEARS ago, folk rock was something of a dirty word. Folkies 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 thunder 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.



SWARBRICK: a remarkably good singer

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 reconstituted Fairport, minus Sandy and Tyger but plus ex-Ian Campbell bassist Dave Pegg, made their debut. Would you believe, I heard long-haired rock freaks actually singing along the words of "Matty Groves," an old ballad of great power which loses nothing in this new incarnation.

Result

There was none of your "comey along everyone, you know the words, so sing de chorus" which we've had ad nauseam 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 Matty Groves back to life, for all the world like a Frankenstein monster. You couldn't fail to pay attention, the result was so compelling.

Like most who have watched the Fairport progress from promise to achievement, particularly in their astonishing last album, "Liege And Lie," the departure of Sandy Denny and Tyger Hutchings came as 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 quitting the solo folk circuit and joining the group, I wondered what damage her departure would cause.

Fortunately, since I cannot think of another girl 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 remark-

ably good singer. Of course, we've heard Dave as part of the chorus 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 Bishop's Stortford. "I still find it hard to take it seriously." If it sounds patronising 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, this makes him a very valuable member of the Fairport indeed.

Happy

Dave had just had a painful cyst cut out of his neck without anaesthetic — "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 the successes of 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 the side 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 improvising was just as melodic, just as creative as ever. But whereas I often used to feel in his Campbell days that his twiddly

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 lilting rhapsodies to a banshee electric screech according to the mood of a song, is a revelation itself. Apart from Family's John Weider, whose approach is much less melodic, Dave is virtually our only pop fiddler, but he is virtually out is certainly in a world class, able to stand up masters like Doug Kershaw, Doug Dillard, and Sea Train's Richard Greene on his own terms.

Contact

He may, incidentally, soon be the world's only genuine electric fiddler. Last week his purple fiddle was an acoustic instrument amplified with a contact mike, but he's experimenting with a true electric fiddle, in which metal strings create tones by vibrating over metal pick-ups on a similar principle to an electric guitar or the cartridge inside a gram pick-up.

This may upset the folkies, but if they knew 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 categories, put Fairport Convention into the folk rock bag if you must. So far they and perhaps the Pentangle are the only ones there, though I think it won't be that way for long.

BY KARL DALLAS

what do you mean?



photo · ben jones

linda lewis

'can't stop now'
ferris wheel

polydor
56366

THIS WEEK
TWO-PAGE FOCUS ON FOLK
PAGE 30/31

'ferris wheel' is ferris wheel's first album on polydor 583066

iazz scene



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

King Benny mellow with the years

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 unfortunate 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 musicians' circles when the King of Swing was enthroned in the Thirties and Forties.

If Benny Goodman was a formidable character in those days, time has certainly had a mellowing effect. He could hardly have been more relaxed when he greeted the MM 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 reedman Frank Reidy.

Said Frank gleefully after the session: "It's a good band. It swung its arse off — as we say in the trade. The Master was pleased."

B.G. was happy to endorse that verdict. "I wasn't going to come 3,000 miles to louse things up," he cracked. "I could have stayed at home and done that if I had wanted to."

This is one of the reasons why Benny has refused blandishments to come to Britain to front a band on several previous occasions. "They say: 'Just bring your clarinet — I'll be OK.' But I don't feel that way. If I front a band, I want it to be right."

When the talk turns to music, Goodman reveals a touch of steel behind that relaxed exterior. So is there any truth in that "disciplinarian" reputation?

"I don't think I was any worse than Glenn Miller, Artie Shaw or Tommy Dorsey," parried Benny. "Perhaps I was. I don't know." Point taken.

PERFECTIONIST

Expanding on the merits of his British line-up, he said: "Frank's picked a think I'm going to enjoy touring with."

Why use a British band? "Because these fellows are good. I've already had some experience with British musicians, and also I've heard what they can do on things like the Tom Jones TV show."

"No, I haven't used a British band because of Union problems; it's nothing to do with that. There are plenty of spark-plugs in this band, and all of them are firing."

Although a perfectionist, Goodman displays no bigoted attitudes to today's music scene. If he digs a tune, he'll play it. "I can anybody that can produce good tunes," he says.

SPECIAL FEATURE BY LAURIE HENSHAW

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

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

On two aspects, B.G. revealed an uncompromising attitude. He was the first big-bandleader to feature solo guitar as a front-line instrument. It was, of course, Charlie Christian.

"And it wasn't very hard to feature a guy like Charlie," he says. He rates him higher than any guitarist since. "Christian was unique."

GUITAR SOLO

But he pays tribute to the fact that Joe Venuti — with Eddie Lang — and Django Gargelley — with Django — preceded him in bringing the guitar to the fore as a solo jazz instrument.

Benny still keeps in touch with some of the greats featured with his early bands.

"I haven't seen Gene Krupa recently, and Harry (James) is in Vegas, so I only see him when I'm down there. Mostly I'm based in New York. But we did have a reunion with Basie and most of the guys about a year ago."

The other matter he feels strongly about is background music. "I always listen to music, never as 'background,'" he says. "If music is playing and my secretary starts to talk, I say: 'Better turn that off or just listen — one thing or the other, not both.'"

While not prepared to knock today's pop music scene, Goodman does contend that audiences in his day were more prepared to listen.

So what about all that jitterbugging in the aisles stuff when he played concerts like Carnegie Hall? "If the kids started to dance and things got out of hand, then we would just stop playing," said Benny. "It was as simple as that."

"Sometimes, like when we played 'Body And Soul,' things were so quiet you could hear a pin drop — to use a cliché. "We would never play in a

place that was too big. Anything like the Beatles at Shea Stadium, for instance. That's just ridiculous. It's like taking a leak in the ocean. Or listening to a string quartet in the Albert Hall."

"But that's the Beatles' scene and they're stuck with it. All that flying about in aeroplanes!"

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. But he turns down any special credit in this respect.

Though he allowed he was breaking new — and let it be said, hazardous — ground with mixed groups in the Thirties — he recalls: "We didn't have that feeling then. We were just interested in the music. Of course it was tough now and then. Particularly when we were offered dates in the Deep South. But we made it clear in the first place what we were doing and if they didn't want us, then we said we'd play someplace else."

POLITICAL

He didn't feel he was making any kind of political gesture. But he had seen a transformation over the years.

Not only in this sense, but on the money side, too. Suggest he was making big money even in those days, and he quips: "Like hell we did! We'd get maybe 7,500 dollars at the Paramount Theatre in New York, then we'd hear they'd grossed 150,000. But the best we made would be 10,000 dollars."

Today, Benny can afford to crack jokes about the hard times he had to make his brand of jazz acceptable to the public. As with today's music, it was the youngsters then who latched on to danceable brand of big-band swing.

And, though 30 years have passed, his name is still a magnetic force on the music scene.

Said Brain Longley, Chicago PRO — who happened to be in the Grosvenor House hotel at the same time as Benny — "In Poland, they only know two people on the jazz scene — Benny Goodman and Louis Armstrong."

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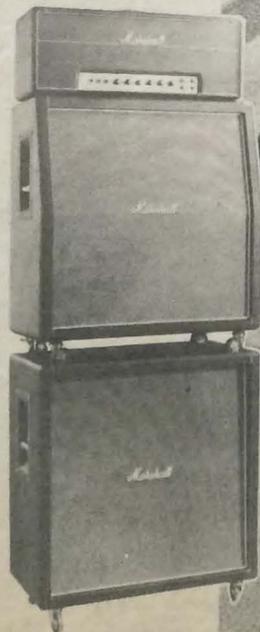
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THE BLUES

"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 breath: "We are not responsible for that Pye 'Vintage' album, and we are trying to stop it being sold. We aren't even playing on 'Spoonful'." At the time we cut the other tracks in the studios, we were played a tape by another band, and 'Spoonful' was on that tape. The album was cut in three hours flat, and it really shows. It's worse than terrible, and the fact that it's made the charts in the States is a big drag as it just brings us all down."

Canned Heat and manager Skip Taylor had just spent an afternoon shopping for clothes. Hite returned with only a boxful of old records, and a wide complacent grin. 78s from Jack Dupree and Muddy Waters and rare albums, notably by Walter Roland and Jelly Roll Morton, were the products of an afternoon's browsing round the London record and junk shops. Bob "The Bear" Hite, with one of the largest record collections in the world, is well qualified to talk about the blues, past and present.

"When I was about eight I consciously heard my first blues record — 'Cruel Hearted Woman' by Thunder Smith, who was the first guy to turn me on to the blues. I still have that record, but I guess I didn't realise it was a blues record at the time. Then I really got turned into R&B, and met another enthusiast, Claude McKee; in fact, years later, the first Canned Heat rehearsal was at his place. 'I'd always been fascinated by records, in fact when I was a mean little kid

my mother found that by standing me in front of the record player it would shut me up... and it still works today. "There were places in Southern California that sold ex-juke box records at nine cents each and we used to buy them irrespective of what they were. But mainly they weren't the Glenn Miller, Tommy Dorsey kind of things which my parents liked. "Bob Hite cultivated an interest in the blues recordings of that time, which

were mainly in the accepted city blues idiom. "I don't necessarily agree with these theories," Bob interrupted. "Elmore James, to me, was a country blues singer who only used saxes to make the country blues sound modern. Muddy Waters was another country blues singer, and even Bestie Smith and Ma Rainey made a few country blues records, but they were mainly city blues artists like Joe Turner, for instance, who made a lot of records with bands. Many

records in the '40s were heavily city influenced, and it's difficult to draw lines where it stops and starts. "By the time I'd reached fourth or fifth grade, I had more records than the rest of the classes put together. It was a complete mania with me — just like Beatlemania. "I was still collecting with Claude McKee and we decided in the R&B field to try and get every recording by one particular artist, who turned out to be Fats Domino. I have all his stuff

up to 1960 when they got low down. "Then we got a bit tired of playing R&B, and I dug up an old collection, among which was 'Mississippi Mud' by Paul Whiteman. It turned out that the singer was actually Bing Crosby, backed by Bix Beiderbecke and other big jazz names. So we got into jazz. "In 1959 I went to Denver, and by the time I got back, Claude was listening to the hillbilly recordings, which I could rarely get into. So the following year I was drifting down to a little club called the Ash Grove in Los Angeles to hear Lightnin' Hopkins. I met no one who shared my interest in the blues until I saw some guys who had actually heard of Robert Johnson and Gary Davis. "And it was at this time that I met John Fahey, who had had through Al Wilson from Boston to California to lend assistance with his Charlie Patton thesis. This was the beginning of what was to become Canned Heat in 1965, and John himself had been down south many times, literally going from door to door in his quest for blues singers and information."

Bob Hite's interest in the blues has also taken him further than his activities with Canned Heat. He has produced and co-produced albums with Steve LaVere,

and has now started his own magazine called R&B Collector.

"Many people don't really know what I mean by R&B. Generally it was anything that was being played on the coloured radio stations that was popular in the '50s like the Five Willows, like the Five Otis, the Shawveez, Johnny Otis, Shirley and Lee and Amos Milburn. The magazine's like Blues Unlimited but it also acts as an agency for the sale of records. I hope the first issue will be out before we get back, I'll be free to start with, and will come out when we're together enough to put it out."

"Don't ask me who my favourite blues singers are. I try to cultivate my tastes as I'm not hung up on one kind of music, so I usually give a different answer each time I'm asked; I can sit around stoned, and any good blues record will turn me on completely."

Bob's willingness to talk candidly about the blues seemed to reach its zenith when he approached the current British blues explosion.

"John Mayall's band have really got off, and I've dug them periodically. But Fleetwood Mac are pure garbage; I really think they've copped out."

The Bear disapproves of groups which are out of character and conflict with their style or stage act. "We were asked to record 'Come On Everybody,' the old Eddie Cochran record. But if we had a hit with it, that would mean we'd have to play that number at gigs. The group is still definitely playing blues and if we happen to shoot off in another direction it's purely by accident."

"The current situation is great and I love working in England where the audiences are so much warmer. We had fun with Savoy Brown last year, and I enjoyed seeing Tony McPhee at the Blues Convention, particularly his version of 'No More Doggin'."

"The only thing that bugs us at the moment is that 'Vintage' album. There's some other vintage Canned Heat stuff which was cut in Chicago and sounds great. All the material is better than this new album, and it includes our original version of 'On The Road Again' with Sunnyland Slim on piano. We'd love to put the material out now, perhaps on an EP."

It seems that when Canned Heat are forgotten, Bob Hite will still be the force as a blues worker in some capacity.

"I guess when the time comes I'll do recording and research work. It's not so much a case of artists in the States being undiscovered, as artists being rediscovered but not being properly recorded. Hooker has not been recorded properly in fifteen years — not with that funky amp turned up beating up his foot. I'd really like to record him properly."

JEREMY GILBERT

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 line for a tour in April is Whistlin' Alex Moore.

Crudup arrived in Britain on February 5, and will be appearing on Top Gear and Late Night Line Up, in addition to recording an album for Liberty and fulfilling his heavy concert schedule.

His dates are: Angel, Goddard's College, London (9) 100 Club, London (10), High Wycombe Town Hall (11), Swindon College (12), Bridge Blues House, Elephant and Castle (13), Mother's, Birmingham (14), Belfast and Dublin (15), Leeds University (17), Edinburgh College (18), Ipswich YMCA (20), Manchester Sports Guild (21),

Swansea (25), George Hotel, Wolverhampton (27).

Fred McDowell, whose 1969 tour was a major success, arrives in Britain on February 26 and opens at Mother's, Birmingham on March 1.

His other dates are: 100 Club (March 3), Chelsea College (4), Jimmy's Brighton (5), Essex University (6), Hull University (7), Manchester Sports Guild (8), Lancaster University (10), South Birmingham University (14), Belfast/Dublin (15), 100 Club (17), Leeds University (18), Swindon College (19). Pianist Alex Moore arrives in Britain on April 15, and (17), before moving on to 100 Club (21), Manchester Sports Guild (25), Half Moon, Putney (27), High Wycombe Town Hall (28), Alex Moore will also play dates in Ireland before returning to America on May 4.



BOB HITE: the blues thing in Britain is fantastic

Hite—on the state of blues today



ART MOVEMENT

'Progressive musicians are good actors'

"YOU'VE got to be a good actor to play in a progressive group," says Art Movement vocalist Billy Dean.

Strong words indeed and a statement which more than likely will furrow a few brows and give cause to ominous "underground" rumblings.

Adding salt to the wound, Billy expounds further: "These groups just play for themselves. It's what it's all about, I could stay in my front room and entertain myself."

Billy's next statement would certainly have the hippies falling about when he says that Art Movement have been on the road since the formation in 1967 with an unchanged personnel and still play some of the numbers which they featured three years ago.

He explains: "We first started doing Beach Boys and Four Seasons things and we still play some of them today but we have taken these songs and made them almost our own by doing our own arrangements. Despite the current progressive scene we are a vocal harmony group more than anything else which we still find goes down well in the ballrooms."

The reggae rage is something Billy treats in court. Unlike many group members he refuses to get hot under the collar at the mention of skinheads or their music.

"In the ballrooms we find reggae is popular so we play a bit of it, although all the reggae records I've heard so far have been cheaply made and badly produced. In fact there's no real talent in reggae but we believe that we must play for the people."

At the moment we have plenty of work in courts, the ballrooms and clubs. The ballroom scene is almost finished now," he says.

Within the next year or two I can envisage us in cabaret." The group would certainly seem to be moving in that direction now. They have proved themselves to be popular all over the country and their transformation into full fledged and polished cabaret performers would not be a difficult step for them. "We really want to get into show business," says Billy, "and become established in cabaret. I admire people like the Hollies or Rockin' Berries who have successfully switched from the ballrooms to cabaret."

Apart from performing on their own, Art Movement are probably better known for their work in backing Roy Orbison on his British tours. Orbison names the group as being one of his favourite British bands and recently they left for Australia where they are appearing with Orbison at the Chevron Hotel, Sydney.

"We don't want to be known as just Roy Orbison's backing group. What we do want is to become fully established on our own and prove that we can make it by ourselves without the help of a big name."

Up to now the group have had four records released in Britain which have done moderately well in the charts. Billy places great faith in their new single "For as Long as We Need Me." The record has newly been released in Australia and whilst in Aussie Land it will be given the full promotion treatment.

But about their success in Britain? "This is something which is very important to us. It's another of our ambitions to have a huge hit in Britain and we are keeping our fingers crossed for the new release," says Billy. — RAYMOND TELFORD.

Who are Principal Edwards Magic Theatre?

They are basically fourteen people although the number does tend to fluctuate from time to time which is nice really. If you've seen Principal Edwards Magic Theatre, then you know what delightful people they are and how they use poetry, lights, drama and music in their act. If you haven't seen Principal Edwards Magic Theatre yet then look out for them next time they come your way because they are lovely to watch and listen to.

Now they have made their first album and it's on Dandelion, and you ought to beg, borrow or perhaps even buy one. It's nice to listen to and has some beautiful photographs on the inside. John Peel and Principal Edwards Magic Theatre produced the album and it's in what they call a double-fold sleeve because it proved difficult to fit all of Principal Edwards

Magic Theatre on one side of a sleeve



SOUNDTRACK (S)03752

Manufactured and distributed by CBS Records.

feature by **Raymond Telford**

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 our fans are," said Trevor when I spoke to him in a Fleet Street pub last week. Looking very washed out following a three-day tour of Scotland at breakneck speed, and, still with travelling bag in hand, he had returned full of praise for northern audiences — especially in Scotland.

"They 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 around London they sit back and say 'Right, entertain us' — and this makes it all the more difficult for a group.

Christmas

"Hitchin' A Ride" is another classic example of the sleeper. "It was released in mid-November," says Trevor, "and has only 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 bigger records than ours which have dropped out over Christmas, simply because there are so many on the market."

Vanity Fare have only been together two years, although they have all been playing with various semi-pro bands around Kent for about nine years, and in that time they have earned for themselves a good reputation as well as three top-selling records.

Vanity Fare's dream

Trevor: "Before we formed Vanity Fare we did very well as a semi-pro band. We played the usual circuit and were playing Shadows numbers complete with the stage movements which won us a lot of beat contests. "We were known as The Sages then and we made a record called 'In The Beginning.' The Jehovah's Witnesses bought about two or three thousand copies and gave them away to people when they went round on their calls."

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

Jokes

"I think we are developing more into a heavy vocal harmony group. On stage now we are leaning more towards people like Blood, Sweat And Tears and possibly the Fifth Dimension. We have a much bigger and fuller sound now." What did he think about Crosby, Stills, Nash and Young at their recent appearance at the Albert Hall?

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

Dream

At the present time Vanity Fare's own stage act isn't restricted to any one particular kind of music. "We do everything from the old harmony numbers like 'Green Tambourine' and our records to 'You've Lost That Loving Feeling' which goes down a storm on stage."

"What we'd like to do, but we're not nearly big enough, is to do a kind of Vanity Fare Show at a large concert hall. But, of course, this is just a dream but it could happen someday. Just now we go down very well at both concerts and cabaret. Cabaret audiences are good because labels don't affect them. If an act is good they will appreciate it. For example we have done cabaret with Jethro

Tull and they were given a great reception. "Something which I would like to see change, though, is the thing about a hit record. It's like a magic key to success. If you're good you should be given the chances even if you haven't got a record high in the charts."

Pretty

Still on the question of groups and singers getting fair chances, he feels that radio and television could do more. "But on the other hand most of the people who knock Radio One are the people who don't get their records played. We have been lucky because the BBC have given us a fair crack of the whip but there are others who aren't given a chance," says Trevor. Vanity Fare have got progressively hairier and more casual since the days of their first hit.

Says Trevor: "There was a time when we wore pretty suits and the short hair. It was really a gimmick at first but when we started travelling we would find things written on cloakroom walls like 'Vanity Fare are queer', anyway, nothing could be further from the truth because we're all sex maniacs," he said laughingly. "But generally you can look as scruffy as you like as long as you look clean."

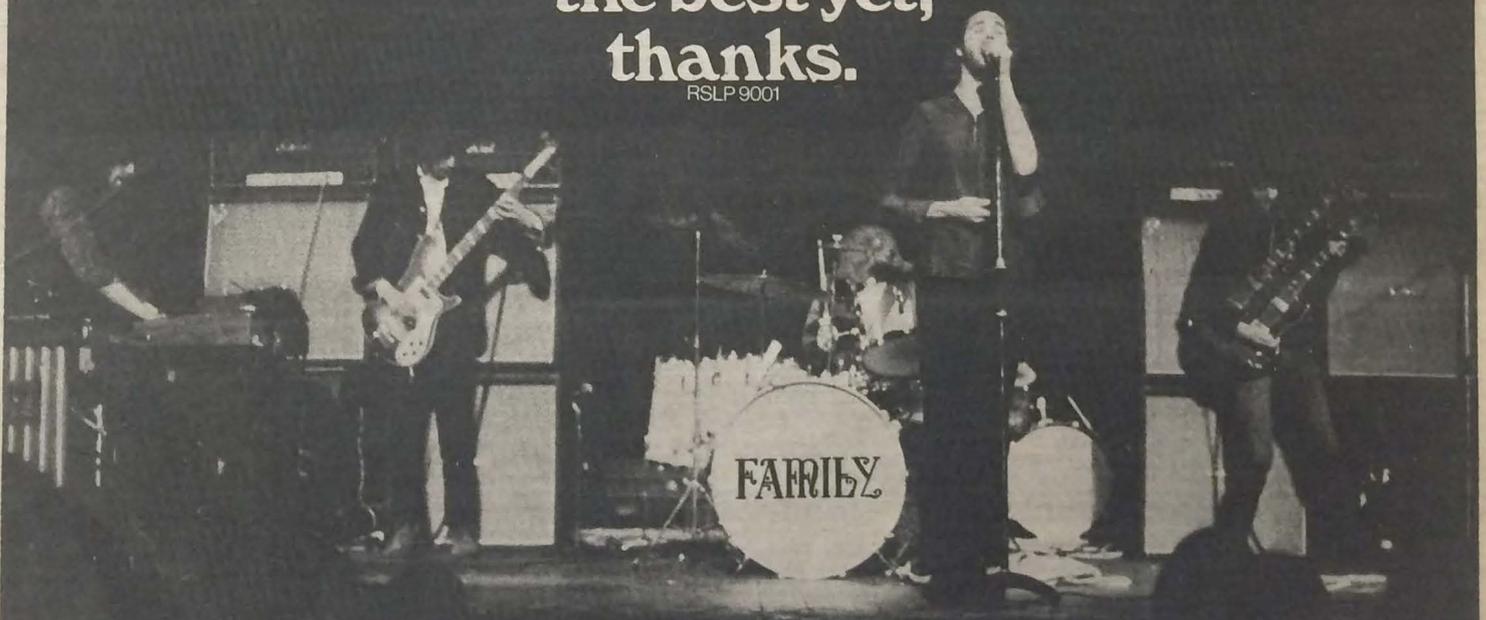
Single

America is the group's next target. "Hitchin' A Ride" entered the charts over there just before Christmas," says Trevor, "and it's been rising steadily ever since. It's also been a major hit in many other countries. A tour of America is planned for the boys in March. Meanwhile their fans, of all ages, eagerly await the release of the next single on February 24.

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

'a song for me'the best yet,
thanks.

RSLP 9001

Lyceum, Sunday 15 Feb. 8pm FAMILY farewell concert
before second American tour

jazz scene

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

Thumpers are easily identified—they make their drums 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 histrionics they display the better they are.

Control

These sort of pyrotechnics usually brings 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 coax, propel and stimulate the other musicians.

In the latter category you'll find Randy Jones. Never heard of him? Well, it's not surprising because, although he's been keenly interested in jazz ever since he first heard Louis Bellson on Ellington's "Skin Deep" some 15 years ago, he's only just come on to the jazz scene. But there's no doubt he's going to become one of the big names in British jazz.

Angular

His initial impact on the jazz scene came in August last year (1969) when he was asked to deputise for the Maynard Ferguson Big Band. Says Maynard: "He made the band sound better, he made it swing more, and he was the living proof to me that British drummers are no longer a joke. But, above all, he is a musician; it's obvious he listens to the other guys in the band 'cause he com-

plements and supplements so well what they are doing." Randy certainly has an ear, as well as an instinctive feel, for the kind of drumming the various soloists in the Ferguson band prefer.

"A Brian Smith solo, whether he's on tenor or soprano, is usually angular and aggressive so I've got to be in my Elvin Jones bag, but with Danny Moss a more

relaxed approach is called for," says Randy.

Now aged 25, Randy lives in Streatham where, at the age of 7, he told his parents (both non-musical, incidentally) that he wanted to be a drummer. His father took him to a teacher who said: "Forget it! With a kid so young the craze will soon wear off!"

But it didn't wear off, and when he heard "Skin Deep" Randy was more determined than ever to become a drummer. At 12, he took a few lessons and spent most of his spare time playing to Ted Heath's discs. Then, a year later, after hearing his illustrious namesake, Philly Joe, and Art Blakey, he decided that he'd like to be a small band drummer.

Maynard's band, often the rhythm section accompanies just one soloist with the rest of the band laying off, and this calls for a change of technique and approach on the part of the drummer—and his mental attitude, too, has to be different.

Though the fans lap up drum solos, they are usually anathema to critics. How does Randy feel about drum solos? "Well, naturally, I like to express myself on the drums. But I don't regard them as just a demonstration of my technical expertise; I try to construct them logically and musically."

In fact, it was partly his solos with the band that convinced Ferguson that Randy was just the kind of drummer he wanted.

So boring

"I joined a group called The Strangers, but I soon quit 'cause what they were playing was so boring," he recalls.

At 15 he left school and became a messenger boy at Pinewood Studios for the next two years, during which time he did the usual semi-pro gigs—weddings, birthdays, dances and so on. Finally, he took the plunge and turned pro. He was just 17. He joined a soul band, The Embers, for a tour of Germany before switching to another group for a tour of France.

Then, for two years, he toured the world with the Takeuchi Keigo, an Imperial Japanese Dancing Group—from America in 1965, he returned to Britain and joined the Geoff Wright Band, the summer relief outfit at the Empire, Leicester Square.

Burnley

Later, he moved with the band to Burnley Locarno, and then on to a summer season at Pontin's in Blackpool. Next, he moved to the Ken Barry Orchestra, first at Streatham Locarno and, later, at Hammersmith Palais.

How did he get the job with Ferguson? "Keith Mansfield recommended me. For nine months I'd played a gig with Keith every Thursday at the Star and Garter in Windsor. After I'd depped at the 100 Club with the band, Maynard offered me a permanent job. I was completely knocked out. Ever since I'd first heard "Skin Deep" I'd set my sights on becoming a big band jazz drummer."

Critics

How would he define the role of a big band drummer? "Time keeping is the most important thing. And he's got to swing, if he doesn't it's a waste of time playing. His playing has to have a rhythmic content. And he has to have great facility of hands and feet—without that, even if he's a marvelous reader, he might as well give up.

"He should interest himself in other rhythms from those in the 'pops' to the more sophisticated Indian ones. And he mustn't just regard himself as solely a big band drummer. For instance, in



FERGUSON: "Randy's solos swing all the time"

Randy—the drums behind Ferguson

Norma's wisdom...

IF BRITISH jazzmen now find it a little easier to get on record, the improvement doesn't seem to have included the best of our singers.

Take Norma Winstone who first figured in the top three of the British Girl Singer section of the MM's Jazz Poll early in 1968. Norma still has no record out under her own name, though she is on Mike Westbrook's "Earth Rise" and is currently working on an album with the Michael Garrick Sextet for Argo.

Garrick and Westbrook are two of the writers who have started writing in vocal lines as part of the front line and choose Norma to interpret their scores. Norma admits there are difficulties.



NORMA WINSTONE on Westbrook album

Varied

"The arranger has got to be careful what horns to match the voice with. Things that sound good on a horn can sound quite different with voice—the singer may have to pitch an octave higher or lower and make the harmony completely different."

Norma's work, particularly with Garrick, has been remarkably varied. She was not originally written into his "Jazz Praises" but is now an essential part of the performances which are invariably done with amateur choirs.

"You are restricted a bit by the choirs," admits Norma. "For example, when they are doing backing figures they can easily be put off their time if I do something a bit far out rhythmically. But I have enjoyed working with them and we are doing the 'Praises' again in March at the Guildford Festival." A more recent departure for Norma has been her involvement with Garrick in jazz and poetry sessions.

Lyrics

"Michael thought it would be a good idea if I took a poem and improvised melodically on it," she explained. "I think it can work though it presents a lot of problems. We have done it on radio and TV where we had the poet reading a passage, then me singing it and the difficulty is that you sometimes can't sing the words exactly as they are written and you need to have the poet's permission to stick the odd word in to fit the improvisation."

Largely because of her penchant for melodic improvisation, Norma has been criticised in the past for failing to give full weight to lyrics. It's not a

very justified criticism and Norma is a little sensitive to it. "I do worry about lyrics," she retorts. "But I also do the wordless improvisations because they allow you more rhythmic freedom. Sometimes, I admit, I do mess up a lyric because of what I am trying to do. It's the kind of thing that can't be done because I never know what I am going to do in advance."

Easier

Does Norma start her improvisation fresh each time she tackles a song, or does she work towards what she feels is her definitive version and then stick to it?

"I try to do it a different way each time," she told me. "Of course there are little phrases that I use more than a couple of times and often as I sing something I realise I have done it before in a way it's not an easy question to answer but I usually can't remember what I have done on a song before."

The record companies may be largely ignoring Norma as a solo artist, but she is by no means unhappy with the way things have turned out for her.

"It's becoming easier for me to make a living out of jazz," she said. "I do course, not having to rely just on myself—doing regular things with Michael and Westy—is a great help. If it was just a case of going out on my own all the time then things wouldn't be too easy."

BOB DAWBARN

'Why do we listen to them? Why do we fight their wars for them?'

IT'S CHRIS JONES—THE SENSATIONAL NEW STAR—WITH THE BEAUTIFUL GIRL FROM SWEDEN

"Christopher Jones... a superstar for the seventies"

FERGUSON CASHIN—THE SUN

A Frankovich Production
CHRISTOPHER JONES
RALPH RICHARDSON
PAUL ROGERS
ANTHONY HOPKINS
PIA DEGERMARK
in THE GIBLIS

THE LOOKING GLASS WAR

Written and Directed by Frank R. Pierson. Based on the book by John Le Carré. Produced by John Box. Technicolor. Panavision. From Columbia Pictures

NORTH LONDON FROM FEBRUARY 8th | **SOUTH LONDON** FROM FEBRUARY 15th

AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES

AND THEN ON GENERAL RELEASE THROUGHOUT THE COUNTRY

RADIO JAZZ

British Standard Time

FRIDAY (6)
 4.10 a.m. J: Jazz Unlimited (Fri Mon/Thurs) 8.5 p.m. J: Jazz Unlimited (Fri Mon/Thurs)
 9.45 U: Joe Cocker. 10.30 Q: Stan Kenton. 11.30 T: Nostalgia (Bands and Singers) 12.0 T: Underground Music 12.15 E: (3) Woody Herman (2) Nancy Wilson (3) Lalo Scherif. 1.5 J: Jazz.

SATURDAY (7)
 4.5 a.m. J: Finch Bandwagon. 12.0 noon B3: Jazz Record Re-ki: Radio Jazz Magazine. 6.45 hoi:m' Jazz Club (George Chis-Quartet, Humph). 10.20 Q: Pop and Jazz Inc. (6) Chet Atkins, Buckner Red Norvo, Ruby Braff. 11.30 T: Big Bands (Clark Terry). 12.0 T: Duke Ellington, Billy Strayhorn. 12.3 a.m. AI: Jazz Scene.

SUNDAY (8)
 9.30 a.m. J: Silhouette

ALAN STEVENS

(Religious programme featuring pop and jazz groups). 12.5 p.m. Ahmad Jamal (Magique Panamas). 1.30 BI: Mike Raven's R and B Show. 10.0 V: Irish Jazz and 2: Best of Jazz on records presented by Humph (B3 stereo from approx. 11.15). 12.5 a.m. Fraser (2) Just Jazz (John Workshop). 12.30 BI and 2: Jazz recordings of an international orchestra playing at a concert which he attended in Amsterdam).

MONDAY (9)
 8.15 p.m. BI and 2: Be My Guest (Stephan Grappelly). (Drums). 10.20 E: Kurt Edelhagen Orchestra. 10.30 U: Duke Ellington. 10.45 A3: R: Duke (Mon-Thurs). 10.55 M1: Jazz. Pop and Jazz. 12.0 T: New T. Records. 12.5 a.m. J: Bobby Troup Show.

TUESDAY (10)
 2.40 p.m. M1: Jazz History. 5.15 M1: Jazz. 5.45 B: Jazz Today (Charles Food). 11.30 M2: Jazz in Stereo. 11.30 T: Pop and Jazz. 12.0 T: Lennie Tristano.

WEDNESDAY (11) Jazz Magazine. 11.30 T: (2) John Harford (2) Alan Copeland Singers. 12.0 T: Harold Lang. Elaine Hough. 12.15 a.m. E: Discussion.

THURSDAY (12)
 7.0 p.m. M1: Big Band Beat (Skymasters). 11.30 T: Morgana King 12.0 T: Jazz Records. Programme subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
 A: RTF France 1.327, 3.569, 7.948 B: BBC 2.347, 3.649, 5.969, 10.160, 15.480, 19.800, 26.100, 31.150, 36.500, 40.700, 45.750, 50.750, 56.750, 61.750, 67.750, 72.750, 78.750, 83.750, 89.750, 94.750, 100.750, 105.750, 110.750, 115.750, 120.750, 125.750, 130.750, 135.750, 140.750, 145.750, 150.750, 155.750, 160.750, 165.750, 170.750, 175.750, 180.750, 185.750, 190.750, 195.750, 200.750, 205.750, 210.750, 215.750, 220.750, 225.750, 230.750, 235.750, 240.750, 245.750, 250.750, 255.750, 260.750, 265.750, 270.750, 275.750, 280.750, 285.750, 290.750, 295.750, 300.750, 305.750, 310.750, 315.750, 320.750, 325.750, 330.750, 335.750, 340.750, 345.750, 350.750, 355.750, 360.750, 365.750, 370.750, 375.750, 380.750, 385.750, 390.750, 395.750, 400.750, 405.750, 410.750, 415.750, 420.750, 425.750, 430.750, 435.750, 440.750, 445.750, 450.750, 455.750, 460.750, 465.750, 470.750, 475.750, 480.750, 485.750, 490.750, 495.750, 500.750, 505.750, 510.750, 515.750, 520.750, 525.750, 530.750, 535.750, 540.750, 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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 transfusions from outside sources.

So, as they both have roots in common, it was always inevitable that one day their paths would cross in the most cataclysmic example of 20th Century musical cross-pollination.

That this is happening here and now must be obvious to everyone. Rock groups go in for extended solos, ostensibly improvised, while jazz musicians grow their hair and espouse the cause of the electric bass and the boogaloo rhythm.

We're in the middle of a transition period, during which experiments, with their concomitant mistakes, are rife. But, despite all the chaos and confusion around, it's not amiss to stop and think about some of the directions which are being explored.

Improvisation is the basis of the problem, and if jazz is to merge with rock, and vice versa, then the quality of the resulting improvisation is largely what it must stand or fall by.

Virtually all the jazz/rock and rock/jazz experiments currently taking place are doing so over an eight-to-the-bar beat, a rock phenomenon. I believe that it will emerge that eight-to-the-bar is anathema to the spirit of jazz, because the systems in which jazz and rock players improvise are directly opposed.

The rhythm of jazz has always been based on a "triplet" feel, which for the musically untaught means that each beat has the feeling, not necessarily stated but always there, of being divided into three. This is the secret of swing, that quality peculiar to jazz, because it allows for an extremely wide range of rhythmic possibilities, and also for the tension/release phenomenon.

The triplet-based rhythm is therefore highly flexible and it can be shown that even the "free" jazz drummers adhere to the overall feel of this mode of subdivision. Inside it, all manner of rhythmic displacements may be used with a liberty which is circumscribed only by the player's imagination and ability.

Rock, however, is not built on this principle. The rock guitarist's improvising is more akin to that of an Indian musician, where a soloing sitar player has a highly complex but basically unyielding background against which to improvise. He is more interested, therefore, in conveying a kind of static motion, a hypnotic technique which results at its highest, in an emotional response close to ecstasy.

This is why the ace guitarists like Page, Clapton, and Bloomfield have their effect. They pile obvious line on obvious line, building a solo with that screaming tone derived from B. B. King until they reach a peak which is emotionally artistic rather than musical.

One crucial difference is that a rock rhythm section will not react, except by playing louder or softer, to what a soloist happens to be playing. They will merely surge ahead, creating excitement in the most obvious way.

And that is where it harms jazz, because the eight-to-the-bar of rock cannot be subjected to the variety that jazz needs, and the rhythm section will stop listening to the soloist. I recently attended a concert by a major British jazz composer where almost all the tunes used an eight-to-



JOHN COLTRANE: retained the triplet feel of jazz

the-bar rhythm, heavily thudded out by drums, electric bass, and guitar. It soon became obvious that no-one was listening to the soloist on any but the most basic level, and with that the jazz interest — and in many ways the musical interest — ceased.

I'm aware that people will cite the examples of John Coltrane, who combined the modal ecstasy of Indian music with jazz, and Tony Williams (with the Miles Davis Quintet), who used rock rhythms to great effect. The difference is that Trane retained the triplet feel of jazz, and the interplay with his drummer (Elvin Jones), while Williams brilliantly managed to break up the rock beat, seldom stating it explicitly. Bands like Blood, Sweat and Tears and Chicago have apparently unlimited expertise, but they lack vision and real intelligence. Their music is superficially interesting, but it lacks substance (not to mention taste) and depends almost totally on clichés from current rock and Fifties jazz.

Flock, the latest highly-touted band, are a similar case: their music is clever and brilliantly played, but what can be gained from repeated listenings to their records. It's all a little too immaculately sterile and too technically prodigious at the expense of emotion.

If I want pop I'll listen to Phil Spector or the Lovin' Spoonful, if I want jazz it's Miles, Bird or Eric Dolphy. The music of BS&T, Chicago and Flock is a reactionary colourless bastard child with neither heat nor wit.



ERIC CLAPTON: building a solo with screaming tone

YOU'D BETTER WATCH OUT FOR TOE FAT - IT MIGHT BE CATCHING.

Where to, then? Personally I think the answer will come in part from the outside, a breath of fresh air which will allow the new music which must soon take form to flourish and grow using new components — another transfusion, in fact. From where will it come? My guess is from the experimental modern music world of composers like Terry Riley and Karlheinz Stockhausen. This might sound terribly serious and straight, but I think that the advanced compositional techniques of these two and many others will be adapted to form a new music of the Seventies and Eighties.

They are concerned with indeterminacy and sound, two qualities which will be explored greatly in the years to come by musicians who already have jazz and rock in their heads.

The prophets of this movement are already with us, in the shape of the Soft Machine. Their music is complex and demanding on one level, listenable and accessible on another. It is one part rock, one part jazz, and one part Terry Riley, and their triumph is that they can bind these influences into a homogeneous whole which brims over with humanity.

Jazz won't die, and rock and roll in various forms won't disappear either, but popular music has reached a stage now where it can't stop experimenting. The music of the Soft Machine, and those who follow them, won't replace anything, but it will constitute the next major advance in music of any kind.

The only thing that worries me is: what on earth will we call it?

A LOT of people had a lot of faith in "Reflections of My Life" when it first reached the ears of the British public in the fast disappearing weeks of 1969. The record was a complete change of style for Marmalade — but most important for them it was written by their own Dean Ford and Junior Campbell.

The news that "Reflections" had hit the top of the HM chart delighted the boys but Dean Ford admitted that they were worried in the beginning when it was hovering so precariously at the wrong end of the charts.

"The record didn't seem to get the play on radio," says Dean "which meant that it took a while to sink in. Originally it was planned as an LP track but when we switched labels, the new company wanted a single on the market as quickly as possible and "Reflections of My Life" looked the most likely choice.

"We are particularly pleased about the record because it was written by Junior Campbell and myself. We will be writing our next single and we hope to go on writing most of our material in the future."

Marmalade have just returned from a three week cabaret season in the north of England which Dean says is a real stronghold for them. "We are always happy to play to the northern club customers because this is where our records sell much more than in the South."

The question of teenyboppers is a ticklish subject to many groups. When Marmalade first came south from the barren group scene in Scotland, they were then acknowledged as being one of the first of the progressive groups and earned praise from some of the country's top group musicians. Then a hit record.

Dean: "We don't want to lose the teenyboppers; we have always played for them and we always will do as long as they



DEAN FORD co-wrote "Reflections"

Reflections shines for Marmalade

change with us. Even from the early days, I think we have had the teenybopper image. "We don't want to keep playing songs we have been doing in the past. To create new interest we must change our records. This is the reason why the Beatles have stayed on top because every one of their records have been different."

"Comedy is a noted part of our act and we don't want to stop making people laugh." Perhaps this has been part of the group's appeal to the teenyboppers, Dean agreed.

On the question of the current progressive scene Dean adopts a surprisingly benevolent attitude. "Some of the groups are a bit pretentious but I don't feel bitter towards them at all, after all why should I.

It's all up to them but really the only supergroups who have succeeded have been Cream and Traffic. Blind Faith didn't last long and now I see Ginger Baker has formed a new band which will probably end up the same way. Humble Pie is another example.

"A lot of the groups have brought it on themselves. The trouble is that the Press builds them up to fantastic heights which leads to swollen heads."

So while the sound of crumbling groups echoes round the country, Marmalade are busy working on a new LP which will be released sometime in February.

Most of the sides have been written by Junior and Dean. In the future song writing will take up quite a bit of Dean's time. He says that at the moment he doesn't consider himself a particularly good writer but over the next five years he envisages a vast improvement. "Incidentally," says Dean "Marmalade will still be around in five years' time."

Something that Marmalade would dearly like to see happen is Scots musicians and groups get the recognition they deserve. "There is a lot of talent in Scotland," says Dean enthusiastically, "but a lot of it is being wasted. Of course some of the groups have only themselves to blame because they don't push hard enough. To make it you've got to be prepared for the pitfalls. The main thing is not to get discouraged and this is where so many groups from north of the border have failed. When we first came to London, we were playing gigs for £12 a night. Now no one would play for that."

The next year looks like being another good one for Marmalade. There is a possibility of an Australian tour and possibly Poland as well.

They really appreciate pop in Poland, says Dean, "simply because they never get many western groups across there."

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JACK BRUCE



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JOHN ANDERSON

JACK Bruce has attracted more attention and recognition since Cream broke up than when the band were at their height. To old fans of the singer, harmonica honker and bass guitarist supreme, Rose Ladder To the Moon, Tony Palmer's film of Jack's life, shown on BBC 1 TV Sunday, held few surprises.

It was rather comic to read one national newspaper critic who thought our Jack was being presented to youth "as another pop idol."

His success story is now well known, and the film fairly conveyed the Bruce personality. After all he wrote and delivered the script with its mildly sardonic observations on Scotland ancient and modern, and brief restorations of the cry of youth.

Tony Palmer's production concentrated on essentials and avoided excessive cinematic symbolism. He made a happy, harmless, extremely Scottish film. The message, translated into English was, "Don't give me no bawber, Jah."

Jack explained that he wanted to live in peace on his private island, work hard, at music and enjoy honest pleasures. Views of Highland scenery made me want to hail the first Inter-City Express and race him to the north. Jack of course, travels by private aeroplane.

The music was all good, and particularly interesting was the jazz blow by Jack, Jon Hiseman and Dick Heckstall-Smith. Not a milestone in TV documentary history, but probably the most sensible film of a popular musician's life to appear. — CHRIS WELCH.

FAIRPORT

DAVE Swarbrick recovered from a neck operation three days earlier to huddle the audience literally off their feet, when Fairport Convention celebrated a triumphant return at the Hampstead Country Club on Thursday.

Jack's own rose ladder to the moon

And without being detrimental to Sandy Denny, who seemed to be leading the cheers, I believe Fairport Convention are now lighter, more exciting and more flexible. They have successfully overcome the prodigious vocal problem created by Sandy's departure, with Richard Thompson, Dave Pegg and Simon Nicol joining in a three part harmony over Swarbrick's lead.

Pegg has fitted into the set up admirably, providing some very solid bass, and doubling up on mandolin along with Swarbrick. Dave Mattacks' drumming was superbly direct and when Richard Thompson got into full swing, his lead guitar work highlighted the difference between the group's country-rock style, and their straight traditional repertoire.

The audience cheered, whistled and gave vent to traditional high pitched shrieks. And as the liquor began to flow, Fairports relaxed their grip and started playing random requests like "Yellow Bird." The response to their melody of jigs and reels suggests that traditional music is not dying, and the group expect to be in even better form for their Festival Hall concert. JEREMY GILBERT.

Caught In The Act

LANCHESTER

THE appearance of the Tubby Hayes band at nearby Birmingham and thick fog must have been partly responsible for

only a small attendance at the Lanchester Arts Festival concert featuring Salena Jones and the Barbara Thompson/Art Themen Quintet. It was a pity there were not more at this late night session at the Belgrave Theatre,

Coventry, on Tuesday (January 27th) to witness the vocal artistry of Salena, who took the place of U.S. Negro satirist Dick Gregory in the Festival programme. She worked with perfect understanding with the Bruce Rogers Trio and made songs like "For Once In My Life," "Summertime," "This Girl's In Love With You," "On A Clear Day," "Moon River" and Tim Rouse's "Morning Dew" sound as though they had been written just for her. Opening with John Coltrane's "Promise," the Barbara Thompson/Art Themen Quintet played some interesting modern jazz with Barbara and Art both blowing fluent tenor, soprano and flute. — DENNIS DETHERIDGE.

It was a nice, appropriate idea to present the Edwin Hawkins Singers in Coventry Cathedral. As it turned out, Wednesday's event in the Lanchester Arts Festival was beset by hang-ups and saved only by the handclapping, tambourine-thumping fervour of the Singers themselves. For a start, there was only 20 of them instead of the 40 or so they use in the States. Even worse, the Cathedral wouldn't allow them to use any amplification, and the Musicians' Union wouldn't let them play their own bass and percussion men. The blazing lights and busy cameras of a BBC telecording unit didn't help either. Fears were confirmed when the Singers launched into their first song, "Jesus Lover Of My Soul." Their voices were lost between the bleak, soaring pillars and vast empty spaces of the Cathedral. But they quickly grasped the situation rousing "Joy, Joy" featuring Tramine Davis and Ruth Lyons, and "I'm Waiting My Father's House" with the big warm voice of Elaine Kelly, who proved to be the hit of the show.

Walter Hawkins — who generated more rhythmic excitement with one tambourine than the entire British rhythm section — joined Edwin and got the audience on their feet for "He's Got The Whole World In His Hands."

Sadly, Shirley Miller's lead vocal was inaudible on the most eagerly-awaited song of the evening, "Oh Happy Day." But the disappointment was forgotten as lime green gowns and suits roared into a handclapping World To Me" and "Do You Know About Jesus."

But it left no doubt about the power, sincerity and infectious joy of the Singers themselves. ALAN LEWIS.

A MASS of gently struggling outlying parties politely tripped over each other in the seatless main hall at Lanchester Festival Mott The Hoople's Atomic Rooster, Free and Yes.

In many parts of the country, seated halls are gaining popularity. Here's how. Seats eliminated. Mass production methods applied to the invention of the chair. The mean more people can sit down than ever. In 1970 the obsolete. Despite the crush, student power was strong enough to summon a cheer for the organ. But one could detect a note of cynicism in some of the spoken reactions of the collegians. "But did you hear the group wobble?" heard one dark haired, grim faced youth com-

plain. Danny and the Throbbettes were the hit of the evening with a Lord Rockingham's XI backing group, a Hell's Angel for protection and two drag queen teenyboppers to front out "We Love You Danny" banners. Tony Kaye was victim of power failure when his organ broke down during Yes's over-the-faultless set and John Anderson and Peter Banks had to fill in with an acoustic guitar. Peter scored heavily with his long and inventive free solo and the band played their complex arrangements with bite and fire.

Mott The Hoople were excellent, featuring two keyboards and clever use of dynamics. In this and their occasional outbursts of hysteria they reminded me of Griffin. But the Hoople have an excitement of their own that should make them a major force. For shame that I did not see Free. Their music is a kind of claustrophobia made me run white faced and sweating to the exits. But spies confirmed they played beautifully and were lauded with high praise.

Atomic Rooster are a fine band. Vincent Crane is an entertaining madman at the organ and Carl Palmer's drumming is remarkable. But they could benefit from less volume. Winter is their best number. — CHRIS WELCH.

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Atomic Rooster are a fine band. Vincent Crane is an entertaining madman at the organ and Carl Palmer's drumming is remarkable. But they could benefit from less volume. Winter is their best number. — CHRIS WELCH.

DEREK BAILEY

YOU may not always be able to wait for a composer to write the music you want to play, to paraphrase the ad for the concert. Derek Bailey's Music Improvisation Company at the Purcell Room last Friday, but that's little defence when the music you DO play doesn't catch fire.

Maybe another night, another place... but you can't always wait for the musicians to play the music you need to hear.

To be specific, there was a lot of energy flowing around, but it never found a direction. One left the stage to get into the audience, and it was a meaningful moment when the audience itself finished the concert by breaking into desultory applause during a pause in the music. At that moment even the body, players and listeners alike seemed relieved that it was over.

Saving graces: Derek Bailey's eloquent solo guitar, saying new things in a new way; odd fashions of Evan Parker's gruff and a psychological battle between the two. Muir and Tony Oxley. Muir was straight ahead, splashing sound and fury everywhere while Oxley stared at him nervously, occasionally grinning sadly because he knew there was no place for him inside this music. — RICHARD WILLIAMS.

LONDON JAZZ 4

THE London Jazz Four is a very worthy band. Its members work hard to make it which is both attractive and extended work and their new suite, "MAGIC Gardens," based on several themes by Jimmy Webb, is a case in point.

The group premiered the piece at Ronnie Scott's last week, while they were playing and managed to communicate message to a high percentage of the audience. Jim Phillips, particularly impressive on soprano tenor flute, but I felt that one solo (late-Coltrane, with whinnying) would have made more impact if the rhythm section had followed him in a four-square rock rhythmic configuration.

The night I heard them, Mike McNaught was using his new electric piano for the first time. Used it aptly, his notes than those of the current school. Daryl Hancock/Correa was brought into the front tandem with Phillip's tenor, and Mike Travis is an astute drummer, subtle in his use of tonal colours. — RICHARD WILLIAMS.

IAN MATTHEWS

THREE rousing yihabs for a fine new group. Matthews Southern Comfort made their debut at Mothers Club, Birmingham on Sunday night, set impressed with a beautiful of tasteful country rock and folk of a kind rarely produced by English bands.

Ex-Fairport singer and guitarist Ian Matthews can be proud of his new band, and his old friends from the Convention, who were on the same bill, were well as obviously pleased at his success.

Ian, a slight, good looking figure, though nervous, quietly established a good rapport with the audience with an attractive, unpretentious vocal style.

The band maintained an intelligent volume level which enabled us to hear the steel guitar playing of Gordon Huntley and the most groovy lead wailing of Mark Griffiths.

Completing the line-up are Peter Watkins (bass), Carl Darwell (rhythm) and Roger Swallow (drums). — CHRIS WELCH.

JOHN SURMAN

PART of the joy of hearing "live" jazz is the listener's knowledge that the music he has heard will never be played in the same way again. But how I wish I had some recorded evidence of the concert given by John Surman, Barre Phillips, and Stu Martin at the Purcell Room on Monday night.

During the first set Surman played classics on the saxophone, and the first of his British appearances together, and it's hard to find enough superlatives to describe the music.

During the first set Surman played classics on the saxophone, and the first of his British appearances together, and it's hard to find enough superlatives to describe the music.

In the second set he played mostly baritone, his tone more expressive than ever, evocative of steam whistles, fog horns, and squealing tyres, plus this unique, lower register effect which sounds like a dinosaur munching tree trunks. The sheer excitement he conveyed was awe inspiring.

But this is no one-man-band. Phillips is quite simply the best bassist I've ever heard, and his contributions were uniformly staggering. He has the technique of a great classical player and the jazz feeling and fury of a virtuoso. When he played quiet three-note chords behind the baritone on "Close Height" it took the breath away.

All praise too, to Martin, a most sensitive drummer who combines the taut, dry sound of Philly Joe with an Elvin-like looseness and drive which were constantly in evidence in the second half. His brush work behind the bass clarinet theme was also exemplary.

This was a marvelous performance, and you should make a special effort to see the trio at some time during its tour. — RICHARD WILLIAMS.

MEMPHIS SLIM

MEMPHIS SLIM would have played on all night had he not been due back in Paris earlier the following morning. For when the American pianist's ephemeral British visit to London's Festival Hall on Monday the audience cheered him on stage four times at the end of two nostalgically and breath-takingly titled Slim's Story Of The Blues.

It was the swinging down-to-earth rock-a-bogie that had the diminutive enthusiastic audience stamping and clapping like Memphis Slim, playing extremely young and dignified maintained a worthy extravagance of verbal repartee and instrumentalism.

Slam showed that any time he could slow the tempo right down to suit the mood of the song and paid tribute to his old friends, Leroy Carr, Jimmy Yancey and Cow Cow Davenport. His coupe de prest was "Shake, Rattle and Roll" which brought the audience to their feet. — JEREMY GILBERT.

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JUSTIN HAYWARD

"In America they read too much into the lyrics"

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.

"There's nothing that we really need, nothing that is that money can buy. The only things we need are changes that have got to come but that money can't buy.

FEATURE BY ROYSTON ELDRIDGE

"The philosophies that we express in our music are a lot of peoples opinions not just our own. I think and hope that we are expressing what a lot of people feel," said Justin.

"The only thing that is worrying is that in America they read too much into the lyrics. Since we've been in the office we've had phone calls from people in the States who've said 'Man, I'm really into your album and to what you're saying' and they've told us what we meant.

"But they read different things into it and they won't listen to what our meaning is. They tell us that we're guided by cosmic influences.

"We had someone on the phone the other day who told us that he had the Holy Trinity on the line. They're some really weird head scenes there," Ray continued.

Heads, straight, Hells Angels or whatever, America is a tremendously successful market for the Moodies who return there in March at the same time as there new album is released.

Producer Tony Clarke

explained how the Moodies albums take shape:

"We spend a couple of days just talking about how we would like the album to be. Everything comes into the discussion, it's the thoughts of the six of us about things that are happening today or we think may be happening in six months time when the record is out.

"A lot of the time they will only have a few tracks written. All I really need is something to start with on the first day, the rest of the numbers are written here, they will disappear into the different rooms and work on the songs.

"We have an idea of the direction we want the album to go in but often it's just a very vague skeleton although it doesn't change very often."

The Moodies with Clarke have always been willing to experiment. On the new album they have included some Afro-Cuban rhythms and got away from the usual guitar-drums backing on several of the tracks.

They have also been working with sounds and frequencies in an opposite direction to that of the German sound-cannon, invented at the end of the last war. The Moodies have been looking for frequencies to give pleasant sensations instead of deafness and nausea.

With the independence that Threshold gives them, they Moody Blues are continuing to advance and add to their music which is becoming more and more popular as the years unfold.

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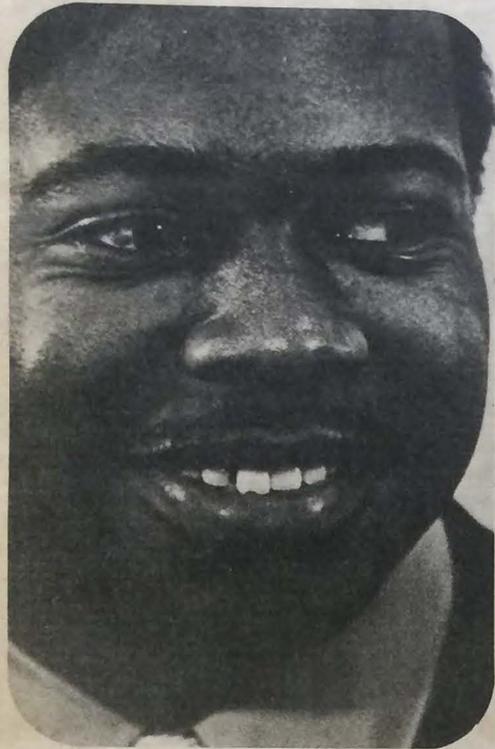


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The Gospel according to

Edwin



EDWIN HAWKINS: music is as important as the message

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 of the Church circuit."

Gospel singers have always had to go over to soul to find a mass audience — people like Aretha Franklin, Sam and Dave and Wilson Pickett.

"Basically those people are still singing gospel," says Edwin. "You can hear it in the way they sing and even in the tunes. 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 and to do that you've got to make it exciting."

"The trouble is, DJs are brainwashed into thinking that

gospel music is sacred and can't be played on a pop station. I think we're helping to change that. To us, the message and the music are equally important because you can't put one over without the other."

And that approach is paying off. "Oh Happy Day" was one of several traditional gospel songs they recorded on a two-track tape machine at a church in Berkeley, California, back in 1968. They intended to sell the album at local youth conventions, but it got played on religious programmes and was eventually picked up by the pop stations.

The song brought them international fame, and since last summer they have been almost continually on the road, first in the States and now in Europe.

They have cut several more strongly-selling albums and have acquired some of the trapping of pop success: beautiful stage clothes, their own accompanying musicians, road managers. Mr Hawkins himself, once pictured with short haircut and sober suits, now sports the latest "Afro"

hairstyle and flamboyant silk shirts.

Is it right to spread the gospel and make a lot of money out of it at the same time?

According to Edwin, there's no problem — "We're commercially successful, but nobody's getting rich. Most of our money is used up in travelling expenses."

"We think we're helping people and we seem to get some good results. One lady whose son was very sick told us he was healed after listening to our song. And one woman with cancer said we helped to cure her."

Certainly there was no doubting their sincerity when they made their British debut at Coventry Cathedral last week as part of the Lanchester Arts Festival. In fact it was only their warmth and hand-clapping fervour which saved the evening from a series of hang-ups. For a start, a Cathedral ruling prevented them from using any amplification equipment.

The BBC were filming the event and the blazing lights and zooming cameras hardly improved the atmosphere. Even worse, a BBC

agreement with the Musicians' Union prevented the choir from using their own bass and percussion men.

It was a miracle that the Singers managed to create any excitement between the bleak, soaring pillars of the Cathedral.

But by the end of the evening they had the college audience shouting and clapping for more.

One of the Singers' several outstanding soloists was 18-year-old Tramaine Davis, a beautiful girl from California, with echoes of Aretha Franklin and Dionne Warwick in her voice.

"Aretha is my inspiration," said Tramaine. "When she has trouble in life and trouble with her man, she likes to tell God about it in her songs. I like to do that, too."

"I believe in letting yourself go. That's why I like singing to the young people in the colleges — they let themselves go. Older people, even the older Black people, don't like to do that."

"The kids can identify with us. We get hippies coming up to us and telling us we really got through to them. If they are going to reach God they have to do it through the music like ours that they hear on the radio. They don't go to Church anymore."

"A lot of 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



TRAMAINE DAVIS: echoes of Aretha

John and Beverley MARTYN

went to America to make an LP of their songs. They returned with

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GUERCIO: produced BS&T and CTA

Produced by James Guercio...

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

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

Guercio rarely gives interviews, he dislikes the American press, but he talked during a brief visit to England last week about a variety of things that led through Blood, Sweat and Tears to Chicago and onward to his latest projects Moondog and the Firesign Theatre.

"When I left Chicago I played with Dick Clark backing up acts. We did a lot of black acts including the Supremes' first tour. The first tour I did was with Gene Pitney, Bobby Goldsboro, Len Barry and Chad and Jeremy.

"After I got off the Dick Clark bus I phoned Chad who remembered me from that first tour. He asked me to go to New York and play a couple of dates with them which I did. From there we went to LA.

I played bass with them. In the States they were more popular than Peter and Gordon were here and I became their musical director for about a year. Chad was a friend and I wanted to help him. The first song I ever wrote was 'Distant Shores' which was a Top 15 hit for them, selling about 200,000 copies. I wrote it but I didn't produce it.

In LA I had met Frank Zappa when the Mothers were beginning but when I played with Frank it wasn't the real Mothers. I'd rather not talk about that much because Frank wanted to be successful and in being successful the music stopped a long time ago as far as I'm concerned. Then the opportunity came along to work with this teenybopper band, The Buckingham's, who were like the Tremeloes here. We had five hit records out of five which is a pretty good batting average. Chicago at that time were a lounge band playing in Chicago and were known then as the Big Thing.

I knew them and I used to give them charts from the Buckingham's first album so that they could stretch out a little way from the soul stuff that they were doing."

While Chicago were rehearsing and writing music in the three houses Guercio rented for them in Los Angeles, Al Kooper, then the leader of the Blues Project, heard a Buckingham's album that had been produced by Guercio.

"Al heard the Buckingham's album 'Time and Charges' and he decided to do a brass experiment with Blood, Sweat and Tears which he formed. Al wanted me to produce it but I didn't do that first Blood, Sweat project because I was putting together Chicago.

"I felt that it would be competitive to the brassing I was putting together in Chicago. Also B, S, and T were going to be on Atlantic, they didn't sign with CBS until the last minute. That first album was produced by John Simon, who's very talented and who did The Band. I've produced the whole of their second album, I knew that Blood, Sweat was a direct step from the energies I had created with the Buckingham's. By the time of the second album they were in a paranoid state, the first album hadn't been a success and they felt that Kooper was doing them in."

"That project took over six months of my life and I was very dogmatic about it but when I finished that record I was ripped apart. The company accused me of doing a jazz album and ruining a rock group."

"I've only seen two of the group since we left the studio on the final night that we made the success. Not one of those fellas has ever come to me to say that they'd like to do the next project themselves. Not one of them has ever had the balls to tell me."

"Blood, Sweat and Tears will pale. They're very slick and they are a success but Americans have no taste, anyway." Guercio has had tremendous success since with Chicago, some of whose members he was with at DePaul University where he majored in composition and studied symphonic string bass.

Now he is working on his latest projects The Firesign Theatre and Moondog who are to have albums released shortly.

"Firesign Theatre are the Marx Brothers of the 21st Century. They are universal but it's going to take time. They are writing the Ginger Baker western on which the shooting starts next month."

"Moondog is a 53-year-old blind street beggar. A frightening figure who came into the studios with a book of braille which was the flute parts he'd written. We've done one album and we're doing another."

ROYSTON ELDRIDGE

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 their originality and musicianship 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 hummed 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 Roosters. We had all the same people that we've got now, with the exception of a rhythm guitarist in place of our pianist, John Locke.

"We were playing a lot of Country blues then, with some Howlin' Wolf things and so forth. That went on for about a year, and then we all split off to broaden ourselves by playing with different people.

"Randy California, our guitarist, and I went to New York, and I played around with some jazz groups. Randy was in the Blue Flames with Jimi Hendrix, who was starting to get into his thing. Randy was playing a lot of bottleneck.

"Eventually we went back to Los Angeles, where Jay (Ferguson, vocals) and Mark (Andes, bass) were playing around with other groups. Mark, in fact, had been with Canned Heat when we all got together again.

Coltrane

"At that time I wanted to get away from jazz, which I felt was lacking creativity. It was sort of dead, and there was a lot of hate in the music.

"I was thinking of going to Europe, but we got back together into a group which, we decided, wouldn't be restricted by any one style. We all felt the same way, so we called up John Lock, who was playing piano in a jazz group, and asked him to go with us.

"That was in '67, and we called ourselves the Spirits Rebellious, after a book by the mystic, Kahlil Gibran. Then we decided that we weren't really rebelling against anything much so we changed it to plain Spirit.

"We started off playing all sorts of things, mostly improvisational because there weren't too many people into long solos at that time. Now, of course, everybody's doing it. We wrote some of our own things, and we'd also do tunes by Thelonious Monk, John Coltrane, and Miles Davis — plus a Chambers Brothers song called 'I Can't Stand It.'"

Progressing

"We kept on working at that for a while, to get the group into playing a certain kind of music that people weren't used to hearing, although really we did pretty much anything that took our fancy. We even did a few blues and rock and roll tunes."

"Then as we went on we started to drop the things that weren't our own, because we were getting into that feel of writing our own contemporary music. We're still progressing because we don't want to stand still.

"We've been through states and plateaus of playing and writing. We write singly and together, and some things begin spontaneously and evolve themselves into songs. We don't really stick to any particular way of writing.

"Some songs are tightly constructed and others are much looser; that's the beauty of it, you shouldn't have to limit yourself. And we try not to play dumb, or be just another flash-in-the-pan rock and roll group. We try to play intelligently."

Copying

How did the group get off the ground, I asked, and how did they meet Lou Adler, the Mama's and Papa's producer, who has produced all Spirit's records?

"We played a couple of jobs in Topanga Canyon at first, just playing for hamburgers — sorry, food. Our first major attempt was at the Ash Grove in Hollywood, an old folk club where the guy gave us Monday nights. We started by getting a few friends along, and within six weeks we were filling the place."

"It got to the point where the groups from around the area were coming to listen to us, and then going away and copying us. We were only charging one dollar admission, so we thought: well, we want to give the music to people, but we don't want to give it that cheap, so we started to get it together in a way that was a little more financially rewarding to us.

"We met Lou through a guy called Brian Berry, who's Jan of Jan and Dean. He heard us rehearsing at my house on Santa Monica beach, and he



spirit

They're all afraid to move forward, but I try to be a leader and not a follower, and the only way to do that is to take your chances in life.

"That's the great thing about rock. Although we've only scratched the surface of it yet, it's enabled musicians from many different fields, including jazz and classical, to exercise themselves. It's a wonderful thing.

"The directions are positively unlimited, but I think that, finances permitting, Spirit will eventually get into a total environmental field — not freaky, but like walking into a whole new world when you go into a concert hall, a total enjoyment thing. There are really no limitations, because the human ear and mind are capable of so much."

RICHARD WILLIAMS

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LOS ANGELES, TUESDAY

THE BAND, rapidly reaching the pinnacle of respect enjoyed by only a handful of groups in America, performed two sold-out concerts in the Los Angeles area. Refusing to play the enormous rock halls usually booked by groups such as the Stones, Jefferson Airplane and Jethro Tull, The Band chose instead intimate halls where rock concerts are rarely produced.

That change from the rock norm is only symptomatic of where the group's collective head is at. They are not on any form of a money trip. Tickets for both shows were almost three dollars less than any other rock show within the last year. The result was that audiences came to enjoy and be involved rather than with the I-paid-eight-dollars-now-show-me-what-you-can-do attitude.

The Band, as most people now know, consists of Jamie Robbie Robertson, Garth Hudson, Richard Manuel, Levon Helm and Rick Danko. They got together after years of playing for other people by playing together for Bob Dylan. Today, they live in Woodstock, New York, not far from where Dylan lives, and they make music that warms the heart. Performing only original material (some written in collaboration with Dylan) The Band has easily taken over the title of the best group in America.

There was no disputing that fact during the concert. It was tighter than anything I had ever heard, with the group going easily from one song to another as if they were in someone's living room. But the professionalism was all there. Not only did they never seem to have to pause to tune their guitars or decide on their next tune; neither did they feel compelled to chit-chat with themselves or their audience. Just music music all the way.

THE BAND OFFER PEACE

BY JACOBA ATLAS

The group possess a kind of uneasy 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 spotlighted stages, The Band belongs on somebody's back porch with clean air and comforting sunsets.

The audience was visibly moved by the easiness of the group. In a time when the country is smarting under the violence of the age, it is somehow needed that music should bring us peace. The Band delivers that feeling with more honesty than any other group now playing. They are not into violence and they are not into evil. They sing of pain and the earth and what it means to be human before we all forget how.

In describing the theme of the last album, aptly entitled *The Band*, Robertson summed up their music and their emotionalism. "There is a theme to the album. It just kind of developed — I don't know how. It has to do with the idea of harvest. Not about it, but just a feeling."

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 gooey 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 dry the eyes of record company boardrooms by selling an extra 40 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 most of them. Because Radio One and TV largely still concentrates on singles, it is still mandatory for

singl who buys them



ROLF HARRIS: under-12s?

LED ZEPPELIN: tops at moment

most groups and singers to produce them at regular intervals in order to get airplay. And your name in the Pop 30 still guarantees higher fees on one-nighters.

So who are the people who put today's singles in the charts and are, therefore, of such importance? To try and find out the MM has polled the men who know, record retailers, throughout the country. It is always dangerous to generalise, but their answers seem to indicate what many of us had suspected — that the singles market is now largely maintained by housewives and pre-teens whereas the teenagers, formerly the mainstay of the singles, generally go for LPs.

It is easier to break down the market for Rolf Harris's "Two Little Boys," the biggest singles seller in a long while.

"Two Little Boys" is selling to very young children — and to mums and dads," according to Bruce's Record Shop, Edinburgh. "In Edinburgh at least, the teenagers are going for LPs of such as the Incredible String Band, Beatles, Rolling Stones and underground. LPs which are selling 5-1 against singles. The singles that are selling to teenagers are Jethro Tull, Badfinger and Edison Lighthouse. Overall we are selling more records than ever."

A spokeswoman for Spiller's Records, Cardiff, commented: "Purchasers of 'Two Little Boys' and singles by people like Des O'Connor and Malcolm Roberts are the under-12s and the over-30s." "Teenagers are becoming more sophisticated and more musically aware," says Raymond Wyatt, owner and manager of Glasgow's 23rd Precinct. "This progressive pop looks like helping sales of some modern jazz records. Soul is dying out here and groups such as Jethro Tull and Deep

Special MM probe by BOB DAWBARN

Purple are coming more into the limelight."

The picture seems to vary little in Bristol. Roger Thomas, proprietor of Blackboy Records, told MM: "It's LPs and progressive pop that are our number one calls. The underground groups have enormous appeal and conventional groups have clearly lost theirs. Led Zeppelin is the tops at the moment. I'm astounded, it has taken on Beatle-like proportions."

Eric Hancock, manager of the Bristol Wireless Co., agreed: "Teenagers today are going more and more for the way-out groups. They want the Led Zeppelins all the time. Progressive pop is top of the list, but the Stones continue to do well and there's a consistent demand for Judy Collins. A percentage of the young along with young adults and their mums and dads made the Rolf Harris single a hit. The younger ones have been asking for 'that ghastly record of 'Two Little Boys' — so apparently they are buying it for someone else."

In Leeds, according to Boots, "teenagers are undoubtedly buying LPs of reggae and blues — Jethro Tull being a particularly big seller. On singles, Marmalade, Arrival, First Edition, Elvis Presley and Badfinger are all doing well. Tamla Motown also sells well to teenage buyers who are

also going in a big way for budget LPs."

Mums and dads are apparently the main singles buyers in Oldham. And, according to a spokesman for Diseland, his teenage customers are also going for reggae "but are also buying LPs of Jethro Tull, Blind Faith and Led Zeppelin. He adds: "And the amazing thing is that the people who are buying the LPs — both full price and budget — are the ones whom you would imagine did not have the money. 'Tamla Chart Busters', for example, is selling like a single to all ages from 12 to 20."

"Teenagers' tastes today?" answered Noah Ancill of Manchester's Hime and Addison Ltd. "Undoubtedly Tamla Motown and underground. LPs by Led Zeppelin, Jethro Tull, Blind Faith — these are today's sellers. Singles by the Temptations and the Contours are doing well along with 'Venus' Shocking Blue, 'Penyarthling' on the Pen label and Badfinger's 'Come and Get It'."

"Teenagers today are definitely showing a preference for LPs, particularly Tamla Motown of which we are currently selling four to every single sold," says NEMS Ltd. of Liverpool. "In Birmingham the teenagers have gone made on reggae," said a spokesman for Cranes Ltd. "We are also selling a fantastic amount of progressive, blues and underground LPs. These are going mostly to our large student population who buy mostly LPs."

The youngest age group was mentioned again in connection with singles by a spokesman for Jeavons and Co. of Newcastle. "The greatest demand for 'Two Little Boys' has been from youngsters in the 10-12 age group, of by adults as presents for children," he said. "The demand outside this category has been strictly limited. We are finding that groups such as Jethro Tull and Fleet-

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JETHRO TULL: limelight

wood Mac have taken over with teenagers who are now buying LPs."

A more cynical attitude was shown by Mrs J. Jones, owner of the

Merthyr Music Mart in South Wales. "Teenagers buy what the radio plugs," she told MM. "To teenage sensibility, regularity is a necessary ingredient. When it is played so often that they hear it in their sleep, they'll buy it."

A spokesman for Imhof's in London's New Oxford Street said: "All the youngsters are going for reggae these days. It's 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 of material."

It has been fairly obvious for some time that students and older record buyers were supporting the move 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, 1970's teenagers as a whole seem to be following the trend.

So next time you tune into Radio One remember that it is largely the youngish housewife and the under-12s who are dictating what you hear. A sobering thought indeed.

BOB HITE OF CANNED HEAT

on the latest sounds in Blind Date

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 realised that this ought to be a single, but when the single was released it wasn't played. (Bob sings along with the record.) That's his son Shuggie on guitar. I guess when your old man's someone like Johnny, you ought to be able to play something.

JO-ANN KELLY: "Whiskey Head Woman" (from the CBS LP "Jo-Ann Kelly").

This is Jo-Ann Kelly and I love it. I really like Jo-Ann, but her "Oh Death" should have been on it. We played with her last time we were here. I never even considered this song as a copy as she's got the feeling more than any other chick, and this is nothing like the Tommy McCleman original, which I possess.

SUNNYLAND SLIM: "Dust My Broom" (from the Liberty LP "Slim's Got His Thing Going On").

I produced this album, so I should know who it is — Canned Heat and Sunnyland Slim. (Larry Taylor interjects that he hasn't heard the album much.) But you're playing on it man. In fact we did a rush job on the album. Slim is really hard to work with, and the album could have been a lot better.



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

I don't know who it is. What's that? File under rock? Must be joking. 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. I wouldn't make a point of turning it off 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. I like Blind Blake but I wouldn't buy a Blind Blake album. In fact I traded this one in, and it was in better condition than that reissue.

ARLO GUTHRIE: "Coming Into Los Angeles" (from the Reprise LP "Running Down The Road").

This is Arlo Guthrie. I enjoyed "Alice's Restaurant," and I saw this in the Woodstock film. It's entertaining and I might buy it if I didn't have so many records. I now just have to buy records I really like. When you like old records such as I do, you can't fit in the new ones. (Larry adds that Bob parks his car outside because the garage is full of records.)

HIGH LEVEL RANTERS: "Drops Of Brandy/The Foxhunter's Jig" (from the Trailer LP "The Lads Of Northumbria").

This group must be called the Highland Steppers. No? That's not fair. It's cheating. They're not freaks are they? You don't hear too much of this in America and I wouldn't buy it. I'd rather hear Charlie Patten.

BIG BILL BROONZY: "Poor Bill's Blues" (from the Xtra LP "Big Bill Broonzy Sings Country Blues").

It's Big Bill — late Big Bill (starts singing along with the record). Sleepy John Estes recorded this first. It's not "Big Bill's Blues" as the original lyrics are different.

MEMPHIS SLIM: "Angel Child" (from the Melodisc LP "Fattenin' Frogs For Snakes").

It sounds like Memphis Slim. Is it? I've never been a real Memphis Slim fan. He's made a few that I like, but there's nothing you can peg on him to suggest he's got an original style. He's like ten or twelve other guys and I can only recognise him because of the voice, not the piano playing.

RONNIE HAWKINS: "Who Do You Love?" (from the Roulette LP "Arkansas Rock File").

It's Ronnie Hawkins. I have never liked Ronnie Hawkins. He doesn't make it at all. Take it off.

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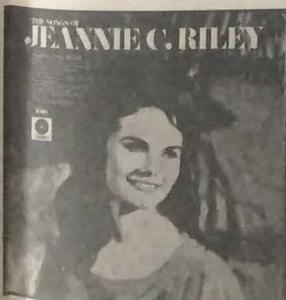


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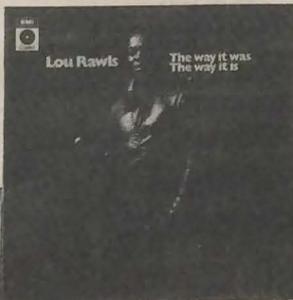


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BOO!



THERE COMES a time in the life of every fan when he feels compelled to cup hands to lips and summoning all breath from his lungs to emit the strange but telling cry—"BOO!"

He could be directing his displeasure at any kind of artist—from a revered folksinger to a bawdy rock balladeer. Something has snapped inside him that sets reverence for reputation at naught and demands expression.

For it is not always a disorderly mob taking pleasure in public disturbance that indulges in booing. Often mild-mannered music lovers become incensed by an artist and his performance to vociferous displays of hostility. And the causes are usually disappointment, a sense of being cheated or simple boredom.

In more complicated cases, there may be feelings of outrage at what they may consider a lack of artistic integrity. Later they may feel guilt pangs at their outbursts, especially if it is explained later by the artist that he hadn't really sold out but was "going through changes."

If the rebel fan does not

feel pangs of guilt—then he may come back and boo some more.

From an open air gathering attended by many thousands to an intimate theatre atmosphere, if the stars are in the wrong configuration, the boosers will have their day.

Yet booing remains an unpredictable phenomena. Just as I am amazed when an audience cheers a particularly mundane, worthless performance, or allows a serious case of boredom to escape unchallenged, a sudden outburst of dissent frequently breaks about the ears of the least offensive entertainer.

One recalls the appear-

ance of Paul Jones at the 1967 Windsor Jazz And Blues Festival.

As poor Paul came dashing on stage all set for an evening of considerable rhythmic excitement he called out expectantly the first bars of a popular song. "Do you like soul music?" he yelled.

"NO!" bellowed the audience with one voice, and proceeded to maintain a barrage of abuse. It wasn't really Paul's fault. The song was a red flag in the face of Britain's youth, at that time heartily sick of ersatz soul and the whole boogaloo.

One of the strangest cases of booing in British pop history was the massive re-

jection of Bob Dylan on his 1966 tour with the Band. It would be difficult to imagine it happening today when country rock is accepted without a raised eyebrow, or even a wiggled ear.

Mr. Dylan was greeted with shouts of "rubbish" from north to south, as he switched over from acoustic to electric accompaniment. Nobody did that to Crosby, Stills, Nash and Young.

A most savage booing occurred at the Saville Theatre in the days of the late Brian Epstein's pop shows.

Gerry and the Pacemakers had to suffer unparalleled abuse as Welsh Fats Domino fans expressed dis-

pleasure at Gerry's inclusion on the bill.

They screamed, swore, groaned, threw pennies and blew raspberries at every note. White with emotion Gerry kept his cool and finished his set to applause from a smattering of liberals.

Brave were the men at Lewisham Odeon who dared interrupt Chuck Berry in 1965 at the height of the R&B boom. Dissenters objected to Chuck's little comedy routine which consisted of reading aloud a letter from a relative.

Chuck told a noisy heckler: "If everything you had was as big as your mouth you wouldn't have to work." Whereupon he stormed off stage.

Rock fans have often been at the centre of agro at concerts. Jerry Lee Lewis fans at Kempton Park in '68 successfully prevented the Herd from performing by throwing scaffolding joints through their drum kit.

But even blues fans, generally credited with a higher code of conduct, can be bored to the point of outspoken disgust.

At a Belgian pop festival last year patient crowds sat ankle deep in mud as rain streamed down, waiting for the big groups to entertain—Humble Pie, Marsha Hunt, Deep Purple and Aynsley Dunbar.

When a group of British performers who shall remain nameless until Time has done its healing work, played the worst shambles of a jam session it was ever my fate to witness, it became necessary to scourge the arena with a great roar of rejection.

Undoubtedly the world's sternest boosers are the Germans. Nothing equals their cold, calculating technique. At a Berlin music extravaganza I saw huge men in finely tailored suits cup hands and emit stentorian boos only comparable in Nature to the cry of some rheumatic marsh bird—a Great Bittern or Salted Grebe.

On a bitterly cold November night in a brightly lit concert hall I, a beir stein's throw from the Brandenburg Gate I heard the unkindest boo of all.

MIDNIGHT: Trumpet star Maynard Ferguson fronting a big band. A golden horn raised to lips that have blown an exultant blast over two decades and more.

Silence falls as the final chorus of "Maria" from West Side Story fades, and the star steps into the spotlight for a dazzling cadenza.

And in that split second before the high note that is Maynard's forte—"BOO!"

It requires courage for an artist to sustain himself at these trying moments. I am reminded of the well-intentioned comper trying to encourage a hesitant performer cowering in the "Come out and take a

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



BOB DYLAN: massive rejection on his 1966 tour

If — the latest jazz / rock band

THE SUCCESS of groups like Sweat And Tears and Chicago has given jazz musicians a glimpse of a new way to earn a crust — and with, perhaps, rather more butter on it that they have been used to.

British jazz-rock groups are beginning to proliferate like courting rabbits and the newest, titled simply II, has been formed by Dick Morrissey and Terry Smith — a duo well-known round Britain's jazz clubs and who have also been a mainstay of the J. J. Jackson soul band since its inception last week.

Also involved in II with Tenorist Dick and guitarist Terry are Dave Quincey (tenor, flute), Johnny Mealing (organ) and John Gunn (vocals). A permanent bass guitarist and drummer have yet to be fixed.

"We don't want it to appear that we are jumping on the bandwagon," says Dick. "It's not true and it doesn't help. The trouble is that people tend to see things in blocks — 'Dick Morrissey? Oh he's jazz'."

"In fact, people like Dave Quincey and myself came up in the time when rock and



DICK: past winner of MM New Star section

roll was happening so we know the idiom though we will be using what you might call our jazz experience.

"It certainly isn't a question of playing something we don't like just to earn some bread although I suppose you could say I've given up trying to earn a living out of the jazz scene. "On the jazz scene you eventually get nowhere doing guest spots or just working with piano, bass and drums. Musically we all want to do more original things and we

believe this is a good way of doing them. "There seems to be room now for a jazz type of rock thing now, and that is great as far as I am concerned. Take that Ginger Baker thing — a few years ago you couldn't possibly imagine a line-up like that in the Albert Hall."

Dick is a past winner of the New Star section of the MM Jazz Poll while Terry Smith is the current holder of the guitar title. Dave Quincey is well known on the jazz

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A double success for Shocking Blue

BEFORE THE Beatles broke down the barrier once and for all with their remarkable flurry of hits in the U.S. chart in 1964, British groups were internationally insignificant and unrecognized.

Since then they have pretty well had the world record markets their own way, and tend to scorn the Continentals' broken English attempts to compete, dismissing them as years behind us.

Emerging

But while many people have ignored these European scenes, imagining they remain at the same level, they have missed a startling rise in the standard of groups in Holland, musically the most English-orientated country in Europe. And the person best qualified to talk about Holland's emerging scene is 25-year-old singer-guitarist Robby Van Leeuwen, leader of Shocking Blue, the group from The Hague who have just topped the American charts and are now in the MM chart with "Venus."

The remarkable three million world-wide sales of "Venus" have not only put Shocking Blue on the map, but also Robby as producer and writer. It is his second international hit song—he wrote "My Love is Growing," recorded some years ago as a single by the Walker Brothers—although he has turned out consistent hits in Holland.

Creedence

Probably the best-known group musician in Holland, he led the Motions for three years, helping them to become the most popular Dutch group of the period before quitting to pursue that occupation

BY ROBERT PETERSON

favoured by many a British group member—going into record production."

But after a year, he felt he wanted to get another group together, and Shocking Blue was the result.

Musically, the group's style is best described as a simple brand of country rock; somewhat like an elementary Creedence sound. Almost all their songs have a hard dance beat and chunky guitar riffs.

Said Robby: "When we were in Germany, I noticed the taste was for jerky sort of songs like Creedence, and so that's the kind of thing I've been writing."

Britain

Robby thinks foreign groups have now got over their phase of re-hashing British and American hits in favour of writing their own songs in English. "Quite apart from anything else, the only way to make any money is to write English lyrics," he said with a smile. "The most we could sell of a Dutch language single, if it were a very big hit, would be 100,000."

Still astounded by the success of "Venus," Robby admits "It was a bit of luck." He is very pleased the record is now climbing the English chart, where it has moved more slowly than almost any other country in the world.

"Britain is a very important country to break into," he said. There is talk of a 10-day British tour in the next month or two.

Lead singer with the group is attractive brunette Mariska Veres, who, not surprisingly, gets a lot of attention. When we met, she was recording a track for their second album. She has a forceful style for

the rock material the group favours, but was previously singing jazz and Latin material. Youngest member at only 20, she had a good musical grounding, singing in clubs for the past four years. Her father is a gipsy violinist and orchestra leader.

Remaining members of the group are Klaasje Van Der Wal (bass) and Corneilus Van Der Beek (drums).



SHOCKING BLUE: simple brand of country rock

And so Klooks Kleek closes . . .

BY MAX JONES

"T'WAS A sad night in West Hampstead when Dick Jordan, guiding hand of Klooks Kleek, called time for the last time at the Railway Hotel, West End Lane, on Wednesday last week. But it was celebrated as all funerals should be.

The farewell evening ended in pantomime when Chicken Shack guitarist Stan Webb and manager Harry Simmonds, paid tribute to the host. "After running for nine years straight, he doesn't know how to stop," Simmonds explained as the session ran over-time. Jordan, surveying one of the biggest crowds the club has seen, said he would like to close again the following Wednesday.

Simmonds was then partly debagged to insistent shouts of "Get 'em off," and the party dissolved (the mot just) to the accompaniment of crunching glass underfoot. It looked like the end of the road for the place described by Mr Klook as "an oasis amidst decaying Victorian architecture in the seamier part of West Hampstead."

"The reason I've kept going so long is because of agents and managers who've helped me with bookings. They enabled me to stay afloat," he explained. And Jordan takes a jaundiced view of the future for small

clubs operating in London on a regular basis during the week.

"The time is almost on us when these clubs, promoting blues and progressive rock, will die out in London—and maybe other cities.

"One reason is that there are now four new 'clubs' in London sufficient for the whole town: the Royal Albert Hall, Festival Hall, Lyceum and Roundhouse.

"They're about the only venues that can pay for the top name bands—if they can get them! For there is also a new brand of promoter: the agents. And they are promoting these large venues.

"With only a short list of big attractions (and half of them in the States at any given time), club owners with large premises are prepared to pay high prices for these acts. But the agents won't sell them.

"Why? Because they want the groups for their own concert promotions, and anyone knows that the best way to fill a hall is to starve the public first

of the act that is about to appear.

"A contributory factor to the number of small clubs closing is that the public expect more and more for their money.

"Why pay ten bob to get in a club and see one group, they ask when we could go to the Albert Hall for the same money and see five? And have a seat? Because since dancing disappeared from the progressive scene, the fans want to sit down and watch an act.

"The small clubs will have a part to play, though, it'll be just to get a group off the ground. Once the band's big enough, the club can forget it. For that's when the agent takes over as promoter.

"Four or five years ago the music was split into two categories: They were Pop, comprising Cliff Richard, Gerry and the Pacemakers, etc. and R&B which then took in Zoot Money, Spencer Davis, Jimmy James and the Vagabonds, and the like.

"Now the picture is quite

different. There is Pop (Tremeloes, Cliff Richard and so on), Blues (John Mayall, Chicken Shack, etc), Progressive Rock (Pink Floyd, Quintessence), Folk (Ray Harper, Strawbs), Soul (Wilson Pickett, Lee Dorsey), Rock-And-Roll (still small but the Wild Angels are gaining support), and Reggae (need I say more?).

"Each section draws its own crowd, so a promoter's potential audience could be divided by seven, as compared with two about four years ago.

"In those days I could put on Pinksy and Perky's R&B band and get 400 in; now I'd be lucky to draw five (Vive le curieux). In this respect the public is more discerning now.

"Last year I tried putting on groups (some of them pretty good) which hadn't had the full treatment, plus raves from John Peel and the critical hierarchy, and in addition to them I put on a supporting group, an organ duo in the bar, and also a cabaret act.

"We gave out 2,000 free tickets and only had 110 returned—in other words you can't give tickets away, whatever the group, unless John Peel has rated it. Which shows a lot of confidence in the man. But why can't the public decide for themselves?"

As for audience attitudes,

Dick compared the situation today with when he started nine years back.

"Then, we had no bouncers; only nice people came in—50 per cent for the jazz, the rest for the opposite sex. With R&B, percentages stayed about the same, as regards what the people came for, but we took on six bouncers. They weren't overworked, but they served a purpose.

"From the day we booked the Cream, I noticed a difference. The crowd's attitude was more serious. That seriousness and devotion has increased so that loyalties have moved from the club to the band.

A gloomy picture, then. And the Jordan prophecy for the Seventies is no brighter.

"I see hundreds of groups folding as the small clubs close down. Groups that survive will be those doing the college circuit, existing on record advances or as support groups on concert tours.

And how does the seer see his own future?"

"Oh, if I can get a concert together somewhere I'll have a go. But my main intention is to get a 17th century inn out in the deep country. Armed with a few bedrooms, good mosh and vino, and a few horses outside the back door, I'll open up for business."

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£2,500—the cost of launching a whale



LAUNCHING a Blue Whale can be an expensive business. In fact, it 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.

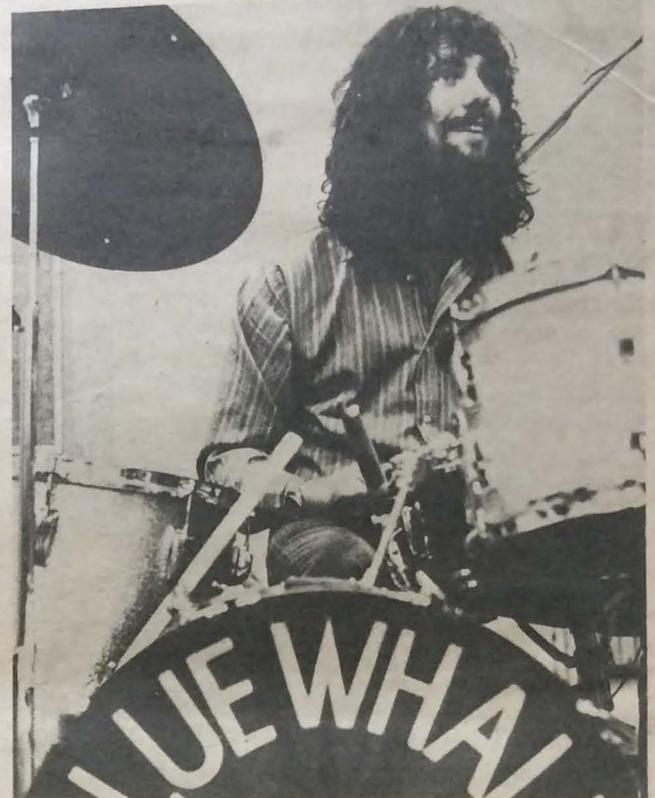
It consists of trumpet, tenor, trombone, guitar, bass, organ, drums, lead vocalist and three other backing vocalists.

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

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

And, with electronics, that old axiom holds true: you get what you pay for.

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



AYNSLEY DUNBAR: "Your equipment comes in for some pretty hard knocks"

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, Marshall 100-watt amplifier and a Burns Fuzz Box. The settings on the equipment are 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 very low. To keep the sustain and lose the fuzz, the tone settings may be changed on the fuzz box and guitar (to lose the top) and the amplifier turned up to compensate.

Since the response is boosted considerably, all superfluous noise is clearly picked up, e.g. open strings feed back for "Schizoid." I weaved a tissue through the bottom three strings to completely damp them and held any two top strings not played with the fingers of the right hand or the ball of the right thumb.

The smoothest sustain can be obtained on unwound strings, the higher the better. Lower strings sustain, but with more fuzz, the idea being to get a silky sustain and not a dreadful dance-band clanking.

Better results are given



FRIPP: Les Paul custom guitar.

EXPERT ADVICE BY CHRIS HAYES

by the Hiwatt amplifier I am now using. Following the fire at Chicago's Kinetic Playground, our Hiwatt amplifiers were overhauled and the American engineer considered them the best of their kind he had seen for their circuitry and high quality components. —ROBERT FRIPP.

WHAT amplification is used by The Third Ear Band? —Jack Bancroft, Ealing.

As they are an acoustic group, using violin, oboe and hand drums, they had special difficulties with am-

plification, but overcame them with equipment made by Simms-Watts Sound.

They use a Super 150 P.A. amplifier with one 150 Auxiliary Power Unit and four Super P.A. columns. This provides a power output in excess of 400 watts RMS.

HOW is the bleep sound achieved on organ? —Howard Matlock, Barking-side.

This biting, staccato effect is produced by a combination of organ and an external speaker system with a rotating baffle which throws the sound out in all directions.

In addition there are a couple of small horns which can be made to rotate 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 JACKIE GORDON.

Average

"Taking a five-piece group as an average illustration, I would say each member should be prepared to spend at least £150," says Aynsley. That alone totals £750.

But Aynsley — already established as a "name" leader — is prepared and fortunately able — to pay more.

So how does the £2,500 break down?

"We have five 100 watt amplifiers, one of 150 watts and another of 300 watts," says Aynsley. "The 100 watt amplifiers are respectively for organ, bass, trumpet, tenor and trombone. The 150 watt is for lead guitar. The 300 is for the P.A. system — for the vocals."

Total

The group uses four 15in. bass speakers in two cabinets; another two cabinets house 18 inch speaker and tweeter units. Then there are four cabinets housing four 12in. column speakers for the vocalists — a total of 16 speakers in all.

The trumpet, tenor and trombone each use one of the cabinets housing four 12 inch speakers, and the lead guitarist uses two cabinets with the same

speaker set-up.

It all adds up to a pretty formidable wall of sound.

But Aynsley is not one of those group leaders who believe that volume is the sole measure of quality.

"It's good to have plenty of volume available for each member of the group," he says. "But the articulation of each instrument is important. So many groups just produce one big jumble of noise. Internal balance is important. And that's where good equipment, and the intelligent use of it, pays off."

Good amplifying equipment also means well-built equipment. And here again

price is the deciding factor.

Amplifiers are pretty delicate, and they have to be made from first-class components housed in strong, well-protected cabinets.

Careful

"However careful you try to be," says Aynsley, "your equipment comes in for some pretty hard knocks while it's carted from date to date and loaded and unloaded from vans and cars.

"Ideally, if a group can afford it, it's worth employing a roadie. One of his main jobs should be to look after the equipment, and

see that it's wired up correctly before you start a gig.

"But sometimes equipment can be a victim of a roadie's moods. He can be guilty of slinging it around carelessly.

"Ideally, it's best for each member of the group to look after his own equipment. This way, there's a better chance of pinning down the responsibility of anything goes wrong.

"Which is less likely if each musician has an individual financial stake in his set-up."

Laurie Henshaw

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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 fantastic sound projection which at times frightens him.

With an ingenious leap-frog technique employing a master mixing amplifier and a series of 100-watt slave amplifiers driving their own speaker columns, he has reached 2,000 watts and has already promised promoter Rikki Farr 3,000 watts at the 1970 Isle of Wight Pop Festival.

"It all 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 to 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 promoters had known, it still wasn't seven days before the event!

"However, most of the bugs were gradually panicked out and on D-Day minus eight hours we assembled the first full 1,000-watts in our factory. The slaves were switched on one after another while a record-player fed a heavy signal through. It was fairly comfortable up to 500 watts, but at 600 things began to vibrate off shelves. Through 700 and 800 our employees began to feel sick and dizzy. At 900 slates started to fall off the roof and we stopped short of 1,000 for fear of structural damage.

"Feeling worried that we had not been able to test

the system properly, we had to load up our vans and head for Windsor, where our teething troubles really started and came all at once. 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 hitched on to 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 ironed out the difficulties.

"One summer Sunday in 1968 we were asked by Blackhill Enterprises to go along to Hyde Park with a few hundred watts as they were going to put on what they hoped would be the first of a series of free open-air shows.

"The first time we got our dates mixed and failed to turn up, but the next time we arrived on schedule and mounted our columns, which we used to suspend on ladders in those 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-smoking 100-watt unit and I came pretty close to panic.

"As more concerts were promoted in Hyde Park we improved our technique 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 exceed the 1,000 watt break-line and link-up to 11 kilo-watts. When it came, it hit us like a bomb. Blackhill told us the Rolling Stones would appear and urged us to provide 1,500 watts or more. Suddenly the responsibility of what we were doing dawned upon me. A concert with a group as famous as the Stones. An audience estimated at 500,000. Film crews flying in from all

over the world. If anything went wrong and we failed it would be commercial suicide.

"Remember, it only needs one of the people on stage — and there were dozens wandering about — to step on a jack-plug in a vital spot and you've had it.

"Another problem was finding on the day that we could only muster 600 watts, so we asked the groups to loan us their gear and the roadies responded magnificently. These boys know so much about amplification that they make me feel like a novice. They humped our two and a half tons and 1,500 watts of equipment into the towers quickly and efficiently.

"People scrambling about the stage kicked the whole mains feed out three times. Those photographers are the worse menace! But we came through with flying colours and our next big job was the Isle of Wight Festival, featuring Bob Dylan. Rikki Farr asked us to supply a sound system to blast all others, so we went over with 1,500 watts and borrowed extra equipment from The Who and Nice.

"We produced 1,400 watts on the Friday, balancing up and checking out, making sure nothing phenomenal would happen when we lined in the remaining 600 watts.

"On Saturday we cut loose with 2,000 watts and within 10 minutes we knew everything was holding all right, although at the first sign of trouble we were ready to cut back to 1,000.

"Those little amps burned for 15 hours a day three days running and we never had a bleep out of them.

"We had one or two awkward moments, especially when someone stepped on a jack-plug and everything went dead for five minutes while we searched for the trouble in darkness. We knew the system was loud enough because they told us that the prisoners at Parkhurst Prison, which is a considerable distance, freaked out to the Who on Saturday! With the wind in the right direction the sound can CARRY FOR SIX MILES. They probably heard us in Portsmouth.

"Bob Dylan and the Band had asked for 21 microphones, so we finished up making slaves of our

mixers and had four of them in series. BBC engineers took an un-balanced line directly from our master mixer, but we had no more room for all the other recording and broadcasting people, who had to mount their own mikes, and in the end there were about 45 mikes on the stage.

"John Thompson, Mac and I — comprising the WEM team — had severe headaches, Jeff Dexter collapsed where he stood and Rikki Farr lost his voice, but it all went fine, except for a little feed-back here and there. It had all been worth it and the greatest tribute should go to our back-room boffin, Norman

Sargeant, who is only 25, but a genius at sound projection and way ahead of his time. The cost of supplying the entire set-up on the island was around £400 and the value of the equipment £8,000. Now we look forward to bigger and better promotions with increased amplification."

Although ambitious, Charlie Watkins is genuinely afraid of the harmful effects of overstepping the mark, especially after his own alarming experience at the Kempton Park Festival. Just before the concert began he was standing in front of the columns checking the speakers when someone inadvertently

played one note of an organ through the p.a. system at full power.

"He was blown off the platform and thought that his ear drums had been broken. After the festival was over and the amplification had been switched off he saw girls wandering about in a daze and men crying with relief. It made him think seriously how far he can go...

At open-air events, when using 2,000 watts or more, it is necessary to mount the three tons of gear on scaffolding 40 feet about the ground to throw the sound and prevent the possibility of ear damage to the audience.

Notices on the equipment advertise the danger by proclaiming: "Do not approach these speaker banks too closely without protective ear muffs."

Indoors, Charlie refuses to exceed 1,500 watts, and even then, the effect is violent in the first 15 rows. He has consulted a medical specialist with knowledge of acoustics and been told that excessive sound can adversely affect the circulation and pulse rate, although it isn't as bad outdoors, where there is a release of the more violent bass frequencies.

"But I don't want to find out the hard way," he confides with anxiety, although his ultimate aim and perhaps the absolute limit without the possibility of serious consequences is 5,000 watts.



WATKINS WALL OF SOUND: "teething troubles started at Windsor"

THE WALL OF SOUND

BY CHRIS HAYES

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AMPLIFICATION

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 usually we employ only half its potentialities. Eddie (Hardin, who plays 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.

"It's 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 inventiveness.

"I've noticed that the higher ranges of the guitar and also the high notes of the organ can be quite painful on the ears if played at excessive volume.

"The same with the bass notes. I've sometimes gone into a room where

Discretion is the key word

the place is shaking with noise and it can literally hit you in the stomach; you can feel it in your ribs. I'm sure that certain volumes and sound frequencies can probably be harmful. It's well known, in fact, that you can break down walls with sound waves.

"Both of us used to work with Spencer Davis's group, and sometimes I would slip off to play with other people — like Alex Welsh and Chris Barber. And it was a very good thing to learn to play with an unamplified rhythm section, where the rhythm came from the pulse created rather than a lot of volume.

"I think this is where some youngsters who start

learning to play guitar can fall into a trap. I don't play guitar, but I can see that it is easy for them to tend to rely on the special effects they can obtain from amplification rather than to learn a fingering technique that allows them to develop their own effects.

"It would probably be more beneficial for a learner to play on an acoustic guitar in the initial stages rather than to plug into powerful amplifiers right away.

"Volume, of course, is very useful — and you certainly need it when playing in large rooms. It's just a matter of controlling it, rather than the other way round." — LAURIE HENSHAW.



PETE YORK: "We have a P.A. of 200 watts"

ARE POP groups over-amplified? Do they destroy—rather than create—effect? Does the overall volume of noise produced have an adverse effect on the ears of group members and public alike?

Explosive questions perhaps—possibly resembling an attack on pop and beat. Possibly—but not necessarily.

Who better to comment on the physical effect on the human ear than Mr. D. N. Brooks M.Sc., of the Manchester Audio Clinic. He in turn referred me to a summary of a paper read by Mr. C. G. Rice at a meeting of the British Society of Audiology at the University of Southampton a year ago.

After considerable study, conclusions were drawn but that they may not be truly

representative. They are however, well worth studying. Said Mr. Rice:

"The mean noise level within a beat group is about 110 decibels — within the audience (depending on local conditions) about 5 decibels less.

"It is interesting to conclude that — whilst exposure to such a group for one-and-a-half hours is likely to cause a temporary reduction in the standard of hearing (described as temporary threshold shift distribution), no permanent loss will accrue from repeated exposure. PROVIDING THAT RECOVERY FROM ONE EXPOSURE IS COMPLETE, before the next begins."

Which is just another way of saying that if you

BY JERRY DAWSON

were to stick your head into a loudspeaker for the rest of your life — you would go deaf! Of course you would — but not if you listen to groups once or twice per week!

There is moderation — or reason — in everything. Which is more or less what John Wilcox of the BBC in Manchester, who produces lots of beat-group broadcasts, had to say.

"First — not every group I hear is noisy or over-amplified. Some groups play loud and well — others play quietly and well. You takes yer choice" says John.

"Noise creates excitement — beat is primitive. Combine the two and you achieve something to which both players and public react. Which is what the pop business is all about!

"Maybe a few groups do create too much noise, hence the knockers decry volume as a whole. Yet often enough the use of it is unquestionably valid. It is difficult to generalise — but there is certainly no virtue in playing quietly. Some groups need to play louder than others, in order to achieve the effect they are seeking."

A very opposite view comes from Mr. Brian Bint, manager of Manchester's Odeon Theatre which presents many beat shows.

"I can and often do, enjoy beat groups on records — but when they get into the theatre, they appear — to my ears at least — to ruin their act by over-amplification. I find that the volume of sound literally causes me physical pain.

"But against this, we usually play to full houses, and most people under 19 years of age seem to enjoy it. We receive few complaints from patrons, so one can only assume that this is what they want — and enjoy!"

Brian Higham has a double interest in amplification. Not only does he play guitar in a group himself — he sells amplifiers at Barratt's instrument shop in Manchester. His views?

"I spend half my life trying to persuade customers to buy the best and most powerful amplifier they can afford — not because higher price means

sound or not — it is here, and must be accepted. It has taken over from the June-moon-croon sound, to produce not only music but an animated spectacle, as distinct from a band of twelve or more musicians reading parts!" Phil said.

"One has to forget the musical tastes on which my generation was brought up. Except on records it has gone. But even as a life-long musician I like a lot of what I hear in the pop world — and in order to live, I have to adapt it to the ballroom.

"A lot of pop and beat is like a breath of fresh air after the stagnation into which the band business had drifted. But I don't like loud groups in small rooms.

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

higher profit, but because this means better quality at a given level of sound!

"I agree that too much noise is likely not only to damage the hearing — it can also damage the image of the group. A less-amplified, clean, clear sound is always my advice — which can only be achieved by good-quality gear."

Perhaps the most significant comments came from Phil Moss, one-time lead trumpet with Joe Loss, bandleader at the Ritz Ballroom, Manchester, for the past 15 years. Phil could be forgiven if he decried amplified music in favour of the "band" sound. But no!

"Whether we like the new (amplified music)

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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 truthfully 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, Judy was playing professionally at clubs in Boulder and Central City, Colorado,

BY BILL WALKER

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



JUDY COLLINS: as the years wore on the protest me llowed a little

No. 19 in Britain.

Although "Both Sides Now" established her as a "star" in the States, she has still to be fully accepted 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 the names of Joan Baez, Joni Mitchell 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 misinterpretation 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, through the years and 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 bigger name of Joan Baez and the brilliance of Bob Dylan. She sang songs of protest with the fervour and conviction of her contemporaries the songs of Guthrie, Paxton, 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 than competent songwriter herself.

"Albatross," "Sky Fell" and "Since You Asked" were the first of her songs to be recorded and they fitted perfectly into the mood of "Wildflowers." It seemed as if the transition was almost complete, she had moved steadily away from political protest and the traditional ballad only

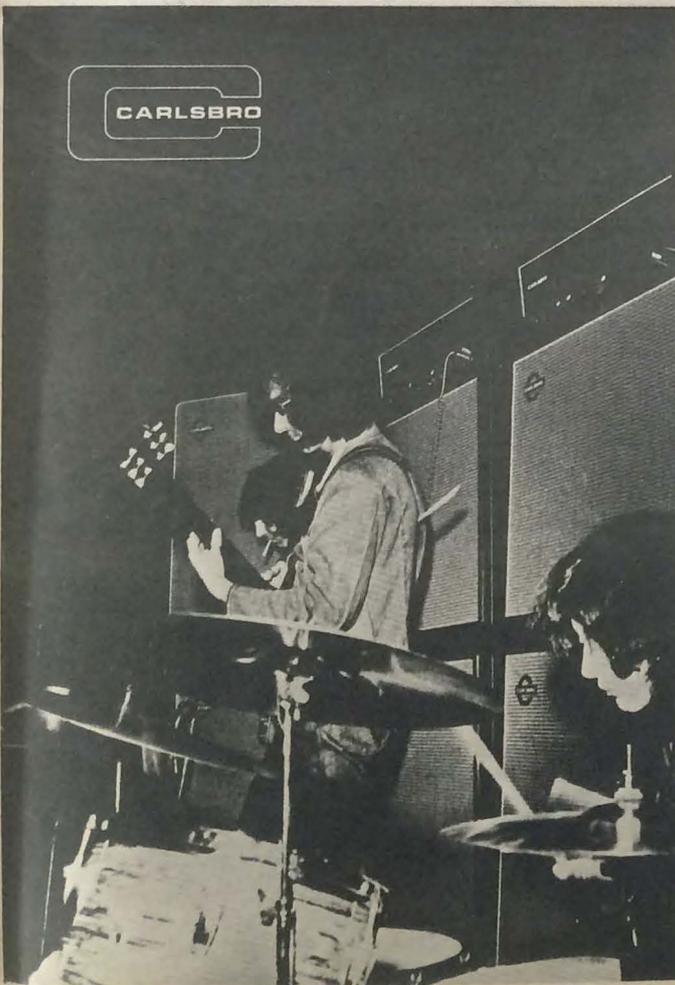
to sing the protest and social comment that Cohen and Brel's works contained for those who cared to look.

A new kind of protest and a new Judy Collins. Gone was the hard edge to her voice of earlier days and in its place a warmth that seemed quieter and more intimate. Then, when her devotees thought she must have exhausted her search and advancement, she showed another facet of her boundless talents by recording "Who Knows Where The Time Goes," in which Judy showed she had not forgotten her country ties.

Cohen

Leonard Cohen was still there, but this time backed by the electric guitar of Steve Stills and accompanied by organ, dobro and steel guitar, Judy swept through songs by Robin Williamson, Sandy Denny, Ian Tyson and Dylan. Also on the album was another of her beautiful compositions "My Father" which, ironically, she had written only weeks before her father's death and who never heard the song performed.

Tales of hard times and struggles for success are nothing new in music and in Judy's case it seems as if she may finally be collecting some of the praise that is her due. The highest praise that can be paid to her is to quote an American magazine that described Judy as "an unsurpassed interpreter of contemporary song" and to add the hope that her songwriting will soon be recognised as being outstanding and as original as the company in which it has appeared — Brel, Cohen, Joni Mitchell and Dylan not withstanding.



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Tony's blighted Lifetime

THE TONY WILLIAMS LIFETIME: "Emergency!" Emergency; Beyond Games; Where; Vashkar; Via The Spectrum Road; Spectrum; Sangria for Three; Something Spiritual. Polydor 2 LPs 583 574.

Williams (drums), Larry Young (organ), John McLaughlin (guitar). New York, May, 1969.

THIS is a hard record to get into. For a start there's the recording quality, which is worse than 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 they play here is, as Williams makes clear in the sleeve, not simply jazz. It explores rock territory, thematically and rhythmically, and ends up as a rather curious hybrid which, for me, doesn't live up to the advance publicity.

Of course, this was cut a long time ago, and with men like these you can be sure that the music has changed considerably in the meantime. Perhaps it would be best to wait for their next recorded effort to pass any kind of judgement.

The whole album is characterised by a loose, neurotic feeling which the recording tends to emphasise. McLaughlin's solos loom into view and then disappear into the background, apparently in full flight, with a vaguely unsettling effect.

The free-for-all improvisational sections, best displayed on "Where," "Vashkar" (Carla Bley's theme), "Spectrum," "Sangria," and the title track, are not surprisingly the most worthwhile bits. McLaughlin gets off some fiery lines, Young occasionally almost comes within a mile of his superb work on "Into Something" a few years ago, and Williams is all blood and guts, slashing and chopping dextrously through the muddy organ/guitar sound.

The vocals, on "Beyond Games," "Where," and "Via The Spectrum Road," are almost indescribably awful. The words are naive pseudo-mystical tripe, and Williams delivers them in a half-asleep drone which does nothing for them.

When this record is good, it's virtually unsurpassable in its idiom. When it's bad, it's a total disaster. — R.W.



LOUIS ARMSTRONG

LOUIS ARMSTRONG: "Swing That Music," "Thanks A Million," "Lyn' To Myself," "Ev'ntide," "Swing That Music," "Thankful," "The Skeleton In The Closet," "Jubilee," "Struttin' With Some Barbecue," "I Double Dare You," "It's Wonderful," "You're A Lucky Guy," "Ev'nythin's Been Done Before," "Hey Lawdy Mama," "Groovin'" (Coral CP1), "Armstrong (trumpet, vocal), with various line-ups. 1935-44.



WILLIAMS: serious drawbacks

THIS ALBUM is one in Decca's Jazz Heritage Series on the low-priced Coral label (19s 11d), 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 fine stuff to come.

The Louis is number one in the series, and as good a starter as any since 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 (the first, New Orleans, period was alas never recorded), but those whose preference is for traditional jazz sometimes feel that when Armstrong went beyond the New Orleans style he somehow left his great talent behind. Records show otherwise.

At any rate, from the Hot Seven days on, he developed a style of increasing brilliance and dramatic force. This led to the Armstrong-in-front-of-big band recordings which some critics regard as the be-

ginning of his commercialisation.

It was followed by the Decca period with which we are dealing here. It starts with the "Thanks A Million" of December '35 — a straightforward vocal and trumpet performance of a pleasant film song in which Louis keeps very close to the theme — and ends with an August '44 instrumental now released for the first time.

All but two tracks are with big bands, and though there are rough, heavily played, even out of tune moments, the general standard is good enough for what was required. At times the Russell band gives out strongly, but Louis is the dominant force and the emphasis is on him.

And so much of the trumpet is tremendous — soaring superbly on "Skeleton," "Jubilee," and the second solo chorus of "Barbecue" (an absolute masterpiece, spoiled only by Bingle Madison's clarinet, so out of tune that it's almost surrealist) or making relaxed and noble melodic statements on such as "Lyn'," "Ev'ntide," "Dare," "Lucky Guy" and "Ev'nythin's Been Done."

"After his rest in Chicago in '35, he reverted to a more sober style," Panassié has written of this Louis era. "He embroidered less on the theme... his tone and intonation became even more beautiful and moving. That is the trumpet you can hear on almost every number."

Rhythm sections — Luis Russell, Pops Foster, Lee Blair and Paul Barbarin (or Sid Catlett) for all but a few — are lively for the most part and Catlett, as always, impresses on his tracks. Barbarin opens up "Jubilee" with parade drums. The band here swings manfully, and when trumpet "gets off," it is back to New Orleans... Amen.

and trombonist George Washington.

Solos are fairly good, the vocals are in Armstrong's 1940 "Coal Cart" vein, and the group swings easily. When Louis takes over to wind up the blues — forget everything!

To finish, there is the rare "Groovin'" (with Tawford and Baird and Dexter Gordon in the ranks), in late swing style not unlike Lunceford here and there, which has more in-credibly strong trumpet for trumpet lovers. And if I didn't mention the eight trumpet choruses on the title tune that shame on me, as Louis might have said. — M.J.

SAMMY RIMINGTON

SAMMY RIMINGTON: "Everybody's Talkin' 'Bout Sammy," "Love Nest" (a); "Sunday" (a); "When A Woman Loves A Man" (b); "Hot Lips" (a); "Sweetheart Of All My Dreams" (a); "Shreveport Stomp" (a); "June in January" (a); "At Sundown" (a); "Solitude" (b); "A Porter's Love Song" (a). (77 LEU 12/36).

(a) Rimington (clarinet, alto, tenor), Peter Kjellin (trumpet), Bjørn Andersen (trombone), Andy Finch (piano), Derek Cook (bass), K. Minter (drums). (b) — add Kay Younger (vocal).

THIS is possibly the most pointless record I have ever had to review.

Mr Rimington gets very close to George Lewis on clarinet — except when doing an Albert Nicholas on "Shreveport" — he plays tenor in a passable attempt at Lester Young's tone and phrasing and when he picks up alto he sounds remarkably like Capt. John Handy.

Will the real Sammy Rimington please stand up — and explain what we are supposed to get from all this. Personally if I want to hear George Lewis, Lester Young or John Handy I will play their records rather than listen to imita-

tions. The final madness is getting a young lady to do Billie Holiday imitations. She may turn out to be quite a good singer in her own right, but if you try to sing like Billie it's going to do you no good at all.

It must have taken a lot of effort to produce an entire LP with so little originality. — B.D.

In brief

CBS Records now make available the *Missione Daddis* (53733), previously reissued here on March 30, 1968 when I was moved to comment that the album was not the ideal record to demonstrate Daddis' purity of style or the full expressiveness of his blues playing (except for "Jackass Blues"). More important, the personnel details, reprinted here, suggest that Daddis is present on all five 1925/6 tracks by Louis Austin's Blues Sorenaders, whereas the clarinet work is in fact by Jimmy O'Bryant on "Rampart Street," "Don't Shake It" and "Too Sweet." Then the details of the Ida Cox session ("Lonesome Blues" and "Long Distance Blues," 1925) are very doubtful, and Daddis' absence can be assumed.

Recording is poor and the music is far from outstanding. There are other dubious guesses in the lineup, and on the stirring "Messin' Around No. 2" Daddis is listed as "clarinet" although he plays alto through the first chorus and verse — less four bars to switch to clarinet. It seems a pity that these matters could not have been put right by now. The music is, at its best, still not and exciting. The Jimmy Blythe "Messin' Around," second of two issued takes, is simple and stomping New Orleans jazz, driven hard by Keppard's sock lead and enhanced by a youthful Trilixie Smith vocal. The Dixieland Thumpers' "Outh Man" is another choice example of South Side Orleans-style music, and Daddis comes through strongly on his two with Louis Austin, also on the "Oh Daddy" dust with piano and a rather sweet trio version of "Steal Away." It is not the greatest Daddis, but a worthwhile collection by this pioneer clarinetist. — M.J.



very much alive...

James Litherland's
Brotherhood

NEW POP SINGLES

BY CHRIS WELCH



LOVE AFFAIR: "Lincoln County" (CBS). It seems strange to ponder old Steve Ellis has quit the group. It seems only yesterday Paul Jones left Manfred Mann and Stevie Winwood departed from Spencer Davis. Hastily pours a glass of Boozo (gets you drunker quicker) and wipes aside a tear. There appears to be some new oik with the group called Auguste Eadon who sounds as if he could be an astrologer or the kind of mystic whom Eamonn Andrews would interview on his Sunday night show.



LOVE AFFAIR: will smite the chart asunder

Now tell me, Auguste, you have a reputation as some kind of mystic and indeed prophesied the end of the world only last week. Just how true are these rumours about your bad cooking? "Well Eamonn in this business it's not who you know, but, etc., etc."

The ex-Elastic Band man bellows most effectively and with typical L.A. allocation jollity backing, methinks they will smite the chart asunder with another massive Hit to the Wonder Hit.

SYLVIA McNEILL: "Ugly Man" (RCA). Produced by Jack Good, virtually unknown singer. Sylvia sounds like she has a country kick hit on her cowpoking hands. Nice to know she wants an ugly man to love. That means I have no fear of her unwarranted intrusions!

CREDENCE CLEARWATER REVIVAL: "Down On The Corner" (Liberty). From their

forthcoming album "Willy And The Poor Boys" it has all the driving excitement of "Bad Moon Rising." At least that is the opinion of pop pundits. I find it an insufferable bore.

ARTHUR CONLEY: "They Call The Wind Maria" (A&O). After a meal of Hot India Pickles and Mango Chutney they call the wind "disgusting" in the Li Gro-Ning Throwaway Chinese Meal Restaurant. But Arthur could not know of such things as he lends his magic vocal touch to the hoary old ballad. Listen for the currently popular bass riff "bing, bong, bong" as used by Isaac Hayes on "Hot Buttered Soul."

SWEET INSPIRATIONS: ("Gotta Find A Brand New Lover" (Part 1 & 2) (Atlantic). Quite an epic and the girls sing sweetly, but are all those brackets really (necessary) end of part one?

CONSORTIUM: "Melanie

Cries Alone" (Trend). Poor Melanie. My heart goes out to her, such is the romantic effect of the lads' singularly moving vocal harmonies. But hush my dear—have you tried Whizzo Drink?

JACKIE LOMAX: "How The Web Was Woven" (Apple). Jackie singing with Heavy Jelly as well as unleashing solo singles. A slow back beat enhances his gritty voice and there are typically Apple production whimsicalities.

PLASTIC ONO BAND: "Instant Karma" (Apple). Instant hit! John Lennon is singing better than ever. With a beautiful rock and roll echo chamber on his mean but meaningful vocals and some superb drumming, it makes up the Plastic's best peace boogie yet.

KANSAS HOOK: "Echo Park" (UNI). Unless my perforated ear drums deceive me the lead singer uses the expression "in the dustbins of my eyes" shortly after taking off on this Jim Webb-type drama. Well it makes a change from the "yellow taxi-cabs of my mind."

What about "the gangrenous hammer toes of my spicen" if we are going to get poetic?

Excuse me, my colleague Jeremy Gilbert, our folk expert is just smashing up one of our office chairs. You wouldn't believe the scenes that go on up here.

BILLY PRESTON: "All That I've Got (I'm Gonna Give It To You)" (Apple). As a fan of Billy's from way back when he was grooving on "The Most Exciting Organ Ever" it is nice to see him getting hits and with an incredible drum and brass sound behind his soulful vocals and organ, Billy should please hip fans as well as we ballroom jivers.

RONNIE HAWKINS WITH THE BAND: "Who Do You Love" (Roulette). Bo Diddley's classic, much played by Juicy Lucy and blown here on a sensational 1963 version with Robbie Robertson on guitar. It's an era of pop that often gets overlooked.

DELANEY AND BONNIE AND FRIENDS: "Somebody" (Elektra). Master E. Clapton, guitarist of this Parish ain't on this cut,

but nevertheless it has the soul cooking sound of a hit. They sing nicely together over a shuffle beat that might even appeal to Reggie fans.

REGGIE SCHMUCKHEIMER: "This Is Your Life! Do you remember this voice? ... Arrrrrrrr!" Yes, it's your old school Mar'm Agnes Inkmonger recorded "live" only minutes after you set fire to her clothing.

BARRY RYAN: "Magical Spell" (Polydor). Paul Ryan produced, arranged and wrote brother Barry's latest assault on the chart and it has an originality and charm that makes for good, valid, straight pop or GVSP as it is known.

DAVE CLARK FIVE: "Everybody Get Together" (Columbia). One is not wholly convinced that getting together can be advantageous or even desirable in the carnal sense. Only the other day a case was published of a chap and a gel who "got together" and sure enough, two years later one of them gave birth to an 18-pound Arduvaark.

Scientists have refused on solemn oath to reveal which one was the mother, or indeed the father. Dave Clark has relinquished rock and roll for a curious mish-mash of shouting and handclapping. The end sounds like a team of drunken Maoris being turned out of a Rugby Club bar twenty minutes after closing time.

And what is wrong with that, you might well ask? **CLIFF AND HANK:** "The Joy Of Living" (Columbia). Ah—fa la la for the joy of living! Yes, it's a great life. Did you know the amount of carbon monoxide in the earth's atmosphere resulting from the excessive burning of fuel over the last half century is now enough to allow unfiltered sun rays to melt the polar caps and thus flood most of the land masses?

BILL ODDIE: "On Ikla Moor Bah'tat" (Dandelion). Guitarist Henry McCulloch and drummer Jim Capaldi back the amazing Mr. Oddie in this brilliant "With A Little Help From My Friends" treatment of the old Yorkshire song in best Joe Cocker fashion.

MIKE HART: "Yawning Morning Song" (Dandelion). Mike sings brightly in mild Bob Dylan style over a gay rhythmic backing. Over to my gay rhythmic backing expert Jeremy Truss: "Gay—sounds more like a dreadful tease to me. Can't trust anybody these days."

Try again. Over to my mild Bob Dylan-style vocal expert, Bob Dylan: "Hi there, fans. This is me, Bob Dylan, speaking out to you all at this time. Thanks a million for buying all my records."

"Guess I'll be coming over." Gee thanks, Bobbie... wait a minute. You imposter! It was Roy Harper in a cardboard wig. Sorry about that folks.

new pop albums

SIMON AND GARFUNKEL: "Bridge Over Troubled Waters" (CBS). It's been 18 months since the release of Simon and Garfunkel's last album, and for much of its "Bridge Over Troubled Waters" makes the wait worthwhile. It's full of the delicate, rather fey charm we've come to expect from Paul Simon's compositions, and is enlivened by a generally responsible use of rock techniques which frequently gives the record some of the carefree joy of a middle-period Beatles LP.



PAUL SIMON delicate charm

"The Boxer," with its terrifying sound effects, is well known, while best of all is probably the title track, a pleasant tune sounding for all the world like something from the Methodist hymnal, sung over rolling piano before an abrupt change of mood takes it to a furious climax with more than a touch of the Spector. There are a few dull moments, when Simon's touch deserts him and he becomes merely ordinary, but they're worth enduring for the jewels they surround. Not, perhaps, another classic like "Bookends," but still worth hearing for Simon's constantly surprising timing, and for the way he can make his guitar sound like a small orchestra and the orchestra sound like a big guitar (apologies to Miles Davis). —R.W.

JERRY BUTLER: "Ice On Ice" (Mercury). It's taken Jerry Butler a long time to get the recognition his talent deserves since he left the Impressions nearly 12 years ago. Included on this collection are two of his recent American hits—"Moody Woman" and "Don't Let Love Hang You Up." Butler started working with producers Kenny Gamble and Leon Huff three years ago and they developed together as writers and arrangers. Dusty's hit "A Brand New Me" included here is proof. Butler is a fine singer, they are a good partnership. —R.E.

THE OCCASIONAL WORD: "The Year Of The Great Leap Sideways" (Dandelion). To quote one of the tracks from this record, the whole thing is a "thoroughly British affair," and very amusing for most of the way. The monologues on "Train Set" are whimsical and occasionally mildly acid, and "Internal Truth Woman" (the answer to "Eternal Truth, Man") is kind of nonsense verse with a meaning, if you can dig that. Thus it's a little strange

to come across "The Playground That Fought Back," a rather self-conscious serious poem. Particularly nice is a 12-string version of Skip James' "I'm So Glad"—R.W. **ASHKAN:** "In From The Cold" (Decca Nova). The packaging tells you immediately that Decca's new Nova series is going to be another committee-decision loser, but that's not Ashkan's fault. In fact they're a blues-derived hit at about the same stage of development as Free, which is to say interesting. "Stop (Wait And Listen)" is excellent, while the 12-minute "Darkness" contains some fine use of contrast as well as excellent playing by guitarist Bob Weston, who is unusually convincing throughout.—R.W.

GALLIARD: "Strange Pleasure" (Deram Nova). Strange album. At times they come on like a second-hand BS & T (which means a third-hand jazz/rock band), but then again... every now and then they produce a flash of inventiveness, like Dave Caswell's use of a baroque trumpet in D, and the occasional pretty song like "I Wrapped Her In Ribbons." Two years ago they'd have been out of sight—in 1970 they're above average, and their musicianship should be commended to all who like their music well played.—R.W.

for most of the tracks including "Try A Little Harder," also on Janis Joplin's album, this is one of the most inspired LPs for a long time. —R.E.

SUNFOREST: "Sound Of Sunforest" (Deram Nova). I'll never understand how records like this get released. Actually this sounds as if it's been held over from the 1967 year of kaffans and flowers, and it's a thoroughly trivial cross between the String Band and the Mama's and Papa's. You can do without it.—R.W.

JACK JONES: "A Time For Us" (RCA Victor). A singer like Jack Jones is likely to go through life with everyone saying how great he is but without ever reaching the top pinnacle of the profession. Largely this is because he catches gimmicks and trendy artifices and sings in a straightforward manner. But he lacks style and can be dull. Here he makes a workmanlike job of songs like "I'll Never Fall In Love Again," "A Time For Us," and "Spinning Wheel."—J.H.

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THE FOLK SHOP, Cecil Sharp House, 2 Regent's Park Road, London, N.W.1

folk news

Ship's first birthday

MICHAEL CHAPMAN, who opened the Ship Inn 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 for their 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 Foxworthy presents Cyril Tawney at Cecil Sharp House on February 21.

The Spinners, fresh from their Albert Hall success with Vanity Fare and the Edwin Hawkins Singers, appear at the C. F. Mott College of Education, Liverpool tonight (Thursday). On February 9 they welcome Ewan MacColl and Peggy Seeger to their own club, and on February 16 there will be a residents' night at the club. Other Spinners dates include Oxford Town Hall (11), Hammersmith Folk Centre (12), East Meon (14), Chelsea College (14) and Parr Hall, Wallington (18).

Colin Scott appears at the Marquee on February 11 in a special acoustic night with Contra Punctus Brass Ensemble. Other dates include Codsall (February 6), Antelope, Coventry (7), and Brownhills (10).

Magna Carta appear at Bristol University (February 6), St. Martin in the Field (8), Northern Polytechnic (11) and Granada TV recording (12).

Derek Brimstone plays at York (February 6 and 7), followed by Selly Oak (8), Orpington (9), Three Horse-shoes, Hampstead (10), and Cardiff University (11).

Croydon Come All Ye welcome Dick Snell (February 8), followed by Terry Yarnell and Phil Colclough (15), Sandra Kerr (22) and Jack Warshaw and Buff Rosenthal (March 1).

Accrington Folk Club has moved to the Lakeland Lounge of the Accrington Social Club, residents being Roger and Chris Westbrook and Combine Harvester. The Taverners appear on February 11, followed by Dando Shaft (18) and Dave and Toni Arthur (25).

Richmond Arts Workshop's new Folk Theatre opens at the Groom and Sceptre, Feltham, on February 11.

The Boggery Folk Club, Solihull celebrate their first birthday with the Derek Sarjeant Trio (February 9), followed by the Leisiders (16) and Hamish Imlach (23).

Tonight (Thursday), Alex Campbell, The Exiles and John James appear at the Cockpit Theatre, Marylebone.

Marie Little appears in concert with Derek Brimstone and the Taverners at St. Martin's College, Lancaster, on February 20, with Magna Carta and Ralph McTell at North Oxford College of Technology, Banbury (27), with Robb Hall and Jimmy McGregor and the Taverners at Winsford (March 7) and with the Humblebuns and Tom and Smiley at the Holdsworth Hall, Manchester in May. Marie has received an Ago recording offer.

Kenet Folk Club, who meet at the Hind's Head, Aldermaston, have Tim Hart and Maddy Prior (February 6), followed by Jon Betmead (13), John Timpany (20) and Hamish Imlach (27).

The Spinners make a rare London club appearance at the Hammersmith Folk Centre on February 12, where future guests include Dave and Toni Arthur (19) and Alex Campbell (26). — JEREMY GILBERT.



MICHAEL CHAPMAN: founder member

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GUILDHALL	FRIDAY, 20th FEB.
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CITY HALL	SUNDAY, 22nd FEB.
NEWCASTLE	at 7.30 p.m.
FREE TRADE HALL	MONDAY, 23rd FEB.
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FOCUS ON FOLK

R & B could play a major role in the folk 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 outraged supporters of the revival jump to hasty conclusions, branding Bill Leader as an evil turncoat and the MM as having misguided views, it is appropriate to mention that R & B in this instance stands for Robin and Barry rather than the more common derivative.

Culture

For Bill Leader has high hopes of Robin and Barry Dransfield, and has recorded them for his new Trailer series, which has already produced, quite unheralded, a top selling album in the High Level Ranters from Northumberland.

The Dransfields, well known in clubs throughout the country come from Harrogate, and Leader is making it his aim to scour the clubs of England in a quest for the best club entertainers. This week he explained his new project, and outlined the purpose of the sister label "Leader."

"Up to date I've put out albums by Seamus Ennis and Jack Elliott on the Leader label, and the High Level Ranters and Archie Fisher and Barbara Dickson on Trailer. I hope to get the Dransfields onto the market by March, and I also want to record Tony Rose in the immediate future. The difficulty is getting round to record these people, but I would like eventually to have the whole of the traditional culture on record."

"For the revival is not dying so much as changing face. In fact it's a pity it isn't dying as the recordings would have far greater rarity value," he quipped.

"It is important to establish



BILL LEADER: launching new folk label

Start following the Leader

confidence. With an ordinary person you can just flash a red light and they get on with it, which makes record producing the easiest thing in the world.

"The natural traditional singers can record an album in the time it takes to play it, but it's a bit more difficult with the self-conscious singers. I'll record them

anywhere to bring out their music to the full, like Sean Tester, whose nearly 80, in a Sussex pub. I'll eventually get a series which will represent a complete history of his stuff."

"I'm doing the same thing with Michael Gorman who died recently, and a fine Northumberland piper called Billy Pigg, who also died about two years ago. Billy worked as a farmer in the hills, and was a real Paganini of the Northumberland pipes. I'm beginning to get a lot of his material together, and will be able to pick from a hundred hours of tape to find what represents the man."

"I'll eventually have a whole collection of the Copper Family from Rottingdean, covering five generations," Bill Leader explained.

But in the past things have not always run quite as smoothly, and he experienced some hard times before he and his wife Helen decided to take the plunge and move into private enterprise last summer.

"I was working for Topic between 1955 and 1960, and in view of the depression, ended up doing a lot of voluntary work. After that I went freelancing until Transatlantic set up in 1962, and I started producing albums by the Campbells, the Dubliners and Bert Jansch. I was still doing some work for Topic, but they were only allowed to release a certain amount of trad material owing to their balanced catalogue."

"So I started bolting around the country and finding people to record, with

no real market for it. I had some bitter experiences trying to sell to major recording companies, and I realised that it takes a lot of money to start a label.

"Then I had half a dozen lucky breaks in July last year, and everything happened at the right time. The North East Federation of Folk Clubs wanted to bring out a record, and they offered to finance it on my label. Then a series of other lucky breaks, which might never have happened, allowed us to start functioning. I am now managing to build up a catalogue, and the opening orders alone have covered the cost of manufacture; after six months things have gone much better than I expected."

But while Bill Leader is digging through the archives for material to fill his Leader label, it is the Trailer side of things which is of current importance and significance. For it could determine the entire future of the revival, and creates a much needed medium for artists to express themselves to the masses and gain recognition in so doing.

Leader's appraisal of the current position is that the British club scene is "drawing a breath."

"There's a little bit of a lull between the crest of the wave, but I think things will become very group influenced like Fairport Convention."

"Robin and Barry have got it right, and it seems to rest with them at the moment. Barry, I am sure will mature into a very good fiddle player."

"Then I want to record Aly Bain and Mike Whelans from Scotland, which is just straight fiddle and percussion. "There was a fantastic music hall scene on Tyneside at the turn of the century and I'd like to get the High Level Ranters with Johnny Handie on piano to create the old pit orchestra sound."

Bill Leader, although based in London, sees distribution as his major problem, and is finding Birmingham to be the best centre for administration.

"But I'm coming to the conclusion that I don't have to convince the retailers that the records will sell, which is a good thing," Bill Leader stated.

And it's certainly a good thing for trad lovers on both sides of the coin. An opportunity for the unknown artists who have been the victims of centralisation and for audiences who are locked away in their small, self contained environments. — JEREMY GILBERT

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expert advice by Chris Hayes

I SAW organist Eddie Hardin with Peter York and couldn't understand how two people could sound so good. What organ and amplifier does Eddie use? — IAN STURT, Egham.

Basically my organ is a Hammond C3, but it has been specially adapted for me by St. Giles Music Centre. The bass signal is separated at the drawbars and sent through an additional pre-amplifier to supply a separate bass signal from the manuals. This produces a stereo effect. The amplifier is a 250-watt Orange. The organ cost me about £1,400 and I've spent another £1,000 on it. — EDDIE HARDIN.

WAS the Albert Hall concert by the Deep Purple and the Royal Philharmonic Orchestra recorded, and if so, has the record been released? — K. L. JAMES, Barnet.

It is available on Harvest SINGL 767 and is titled Concert For Group And Orchestra.
CAN you tell me which record John Surman uses? I believe it is German and made of plastic. — D. W. HATTON, Sacriston, Co. Durham.
He buys his reeds from musical instrument dealer Bill Lewington, who tells me that they are Rico cane No. 5.

I HAVE been an admirer of Guy Mitchell since the age of nine in the 1950s and would like to know what he is doing nowadays. — MRS. M. S. BOYLING, Rochester.
He has settled in Britain, living at Twickenham, with a farm in Ireland and he chiefly plays clubs in the Midlands and North. He appeared as Simple Simon in Dick Whittington at Stock-

ton Globe from December 26 to January 17 and goes to Australia for three months in April.
COULD you tell me where I can get shelves made to take stereo equipment? — S. G. HARRIS, Droitwich.

Apparently you mean Staples Ladderax hi-fi equipment, which can be arranged to your own design, and is made by Staples and Co Ltd, Corner of North Circular and Edgware Roads, Cricklewood, London, NW2, who will send you a catalogue and the name and address of your nearest dealer.
WHERE did Mickey Finn, of Tyrannosaurus Rex, get his bongo drums and where could I buy some similar? — M. COLLIER, Coventry.
I'm afraid you're going to be unlucky, because they

were brought back from Morocco by a friend of mine. They are made of clay and skin and it is possible to alter the tone higher or deeper by squeezing them between the legs. — MICKY FINN.

I WISH to buy a steel neck guitar with a neck two inches wide at the nut, but music shops only seem to sell them with narrower necks. — H. S. LONGMATE, Chessington.

To suit players who have asked for a guitar with a wider neck, London fretted-instrument player and dealer Ivor Mairants is importing some from Japan, made by Yaira and resembling the Martin 00-21. Made in rosewood, these have necks just under two inches wide and will cost about 50 gns when they arrive in January.
WHAT amplifier, guitar and strings are used by Paul Kossoff, of Free? — S. WEBB, Hertford.
I use the Gibson Les Paul and have had several of them since I started playing. I've got a Sunburst which I obtained from Eric Clapton in exchange for my black custom model when we ran into Blind Faith while touring the States five or six months ago. I use a straightforward set of Fender rock 'n' roll strings which are light gauge and a Marshall 100-watt bass amplifier. For stage work I prefer a Fender Tremolux. — PAUL KOSSOFF.

YES-TOE PAT IS SOMETHING TO BE RECKONED WITH. YOU'D BETTER BELIEVE THAT!



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Pink Floyd at Newcastle City Hall on Feb 17
Muirhead Main Theatre on 17 Feb.
Aberdeen Art College on 20 Feb. at Avenue on 21 Feb.
Edinburgh Water Hall on 22 Feb. 7-30 pm
Dumfries College of Technology on 23 Feb.
Glasgow City Hall on February 24 at 8.00
Newcastle City Hall on March 1 at 8.00 pm
Pentangle at Newcastle City Hall on March 1, plus Edinburgh Water Hall on March 8; both 7.30
George Rogers + Bachinger - Avonmore March 16
Deep Purple - Swan Band - Edinburgh Caley on March 20 at 12.00; Glasgow City Hall on March 21 at 8.00; Dumfriesline Kymina on 22nd; Aberdeen Music Hall on 23rd at 8.00; Dumfries College of Technology on 24th; Newcastle City Hall on 25th
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WANTED, drivers with own transit minibus or van, for top class work. - Phone 24 hours. TER 1818.

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AARDVAARK FIRE APPARENT INCREDIBLE STRING BAND WILDMOUTH CLARK-HUTCHINSON
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17/35-cwt. Vans and 12/15-seater Buses
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FAN CLUBS
1/4 per word
J. VINCENT EDWARD, 89 Marston Avenue, Dagenham, Essex.
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1/- per word
INFUSORIA FIVE ACRE LIGHTS. Available for engagements. - Woking 60675 or 4760.

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES
for the following correspondence courses:
The Technology of Arranging/Orchestration. Impression/Thinking Aural Percussion. The Schillinger System of Composition. New Harmonics. Sight-reading. Practical Musicology. Also albums and records on jazz education. Write for free prospectus to:
S.C.A.T., 51 Hovebeck Street, London, N.1
Please state your instrument and the course you are interested in.
LIGHTNING FINGERS
PIANISTS, VIOLINISTS, GUITARISTS and ALL musicians can achieve quicker, more beautiful playing, with more confidence, more control, more power. Active playing and a fine Vibrate with a 15/10 minutes practice daily away from the instrument.
FREE booklet "FINGER MAGIC" from THE COWLING INSTITUTE
60 New Oxford Street, London, W.C.1

LEARN THE TECHNIQUES of the DISC JOCKEY
be it Radio or Discotheque
THE SCHOOL OF BROADCASTING
offers you professional training in this exciting field
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A BALLAD SINGING CAREER. Learn to sing like Tom Jones or Malcolm Roberts. Metro School of Singing, London's Leading School for Ballad Singing. You will take your place as a professional Club, cabaret, TV and recording artist. Professional work for all fully trained students. - Tel 748 9228 for voice test to assess your potential.
ACKNOWLEDGED BRITAIN'S best teacher SAXOPHONE/CLARINET Private lessons. Beginners / advanced ADVICE! I test/ certificate INSTRUMENTS. Also postal course. Telephone - LESLIE EVANS, 275 Colney Hatch Lane, N11. Enter-price 4137.
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BURMAN SINGING SCHOOL, 208 Baker Street, London, W1M 2DS. 01-263-6488.
CLARINET / SAXOPHONE / FLUTE tuition, beginners, advanced players. - 192 The White House, W.1. EUS 1207 ext 192.
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ELECTRONIC ORGAN. Lessons from 15s. Private/groups. R&B, modern organ/piano, Hammond/Lowrey/Yamaha Organ Practice Studios. Ad hourly Jazz guitar, flute, clarinet, saxophone and Yamaha stockists. Demonstrations given. - 29 Arden Road, N3. FIN 4376.
ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition. West-End Studios, Reg. Office: 48 The Glade, Croydon, CRO 7QD, Surrey. Tel. 01-854 4779.

COMPREHENSIVE DOUBLE BASS TUITION. - Tel. 769 8492.
DRUMS. Top tuition by professional. Make today's scene Tommy Callahan 25 96561.
GUITAR. Private lessons from 15s. Private/groups. R&B, modern organ/piano, Hammond/Lowrey/Yamaha Organ Practice Studios. Ad hourly Jazz guitar, flute, clarinet, saxophone and Yamaha stockists. Demonstrations given. - 29 Arden Road, N3. FIN 4376.
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GUITAR, BANJO, BASS. all styles (MM Winner 1993/94 ind). - Fred Gearon 01-743 8197.
GUITAR LESSONS - 272 7664
GUITAR TUITION. Classical, Flamenco and folk - Finchley. Tel 952 6205.
MICKY GREEVE. Specialist drum tuition. - 789 3702.
NEW! EXCITING SIMPLIFIED guitar postal courses. Guaranteed. - Studio G, 6 Balmoral Road, Bristol 7.
RECORD, T.V., Radio Stars studied VOICE at EUROPEAN SCHOOL, voice test. Career advice. - 01-794 4085.
TERRY DRUMMOND GUITAR LESSONS. 522 8116.
TRUMPET TUITION. My teaching methods really get results - ask any pupil. - Phone Bob Bell, 478 7685, 980 5557.
TRUMPET / TUITION. - Telephone 01-459 2543. Instruments supplied.

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100! CLUB
100 OXFORD ST.
W.1

7.30 till late
February 5th
IMPLICATION AT THE 100
February 6th
CHEZ CHESTERMAN'S
JAZZ BAND

February 7th
HUMPHREY LYTTELTON
AND HIS BAND
COLIN SYMONS JAZZ BAND

February 8th
The great American pianist
ALTON PURNELL
AND MARTY'S RAGTIME BAND

February 9th
THE MICHAEL GARRICK
SEXTET with NORMA WINSTONE
February 10th From the U.S.A.
ARTHUR (BIG BOY)
CRUDUP

February 11th
MR. ACKER BILK & THE
PARAMOUNT JAZZ BAND

February 12th
STUDIO 51
KEN COLYER CLUB
18/17, NEWPORT STREET
NEAR LEICESTER SQUARE

February 7th, 7.30 p.m.
SAMMY RIMINGTON
February 8th, afternoon 3-6
BRETT MARVIN'S
THUNDERBOLTS

February 7th
THAMES HOTEL
Hampden Court, Middlesex
Friday, Feb. 6th
BILL NILE'S GOODTIME
BAND

Saturday, Feb. 7th
YARRA YARRA JAZZBAND
Sunday, Feb. 8th
BIG BAND NIGHT

February 9th
JAZZ CENTRE SOCIETY
5 Egmont House
116 Shaftsbury Ave., W.1. REG 2964

Monday, February 9th
100 CLUB
MICHAEL GARRICK SEXTET
NORMA WINSTONE
RIC COLBECK QUARTET

Sunday, February 8th
ASH TREE
Bilingham
LONDON JAZZ FOUR

Thursday, February 12th
L.S.E.
Main Buildings, Houghton Street
W.C.2. 7.30 p.m.

THE MUSIC OF HOWARD RILEY
& TONY OXLEY
TONY OXLEY QUINTET
OXLEY RILEY OCTET

Alan Jackson, Jeff Clyne, Kenny
Wheeler, Barry Guy, Evan Parker,
Dennis Bailey

W-21. Mems. 10/- Guests
0.45 C.S. 5 Egmont House

February 6th
BRUCE
BARTHOL
Formerly Fat Harry
plus CAPSICUM

February 8th
COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belzian Park, Odeon)

February 8th
LITTLE WOMEN
SWEET SLAG
DUNSTABLE 67549/64489

February 8th
COUNTRY CLUB
Authentic ROCK 'N' ROLL from
SHAKING STEVENS
AND THE SUNSETS

D.J. Jerry Floyd
Students 6/- Licensed Bar 8-11 p.m.

THURSDAY

ALBION NEW JAZZ REUNION
Kings Head, Fulham Broadway
BREWERY TAP WALTHAM-
STOW, Alvin Roy Jazzband

CHEZ CHESTERMAN, Bier
Keller, Croydon.
HOPBINE HOTEL, opposite
North Wembley Station. DENNY
ODDEN OCTET, 8 pm.

HOUNDS CLUB, Dukes Head,
Barking Rd, East Ham
CASTLE FARM
GRONIT LIGHTS

"WHITTINGTON" PINNER,
YARRA-YARRA JAZZBAND

FRIDAY
ALBION ALAN SKIDMORE
TRIO, London Musical Club, 21
Holland Park

BLACKBOTTOM STOMPERS,
Birkbeck College, London.
BLUES LOFT
NAGS HEAD, HIGH WYCOMBE
MAY BLITZ

CHEZ CHESTERMAN, 100 Club.
COCKPIT THEATRE, Gateforth
Street, NWS, 262-7907, 7.30 pm,
February 8 and 7. 6s.

BIG BAND JAZZ
LONDON YOUTH JAZZ ORCH
FIRE
THE REVOLUTION, BRUTON
PLACE, W.1.

GOTHIC JAZZBAND, Lord Rane-
lagh, SWS.
JULIAN'S TREATMENT
THAME, OXON.

NEW ERA JAZZBAND
Elm Park Hotel, Hornchurch.
OSTERLEY JAZZ CLUB
Osterley Rugby Club Pavilion,
Tentlow Lane, Norwood Green,
Southall.

NEW ORLEANS PIANIST
ALTON PURNELL
KID MARTYNN'S RAGTIME BAND

THREE HORSE SHOES, Heath
Street, Hampstead Progressive
Jazz with CIRRUS.

SATURDAY
ALEX SALISBURY
MANFRED MANN
CHAPTER III

BLACKBOTTOM STOMPERS,
Greenman, Blackheath
BOB DOWNES
OPEN MUSIC
PLUS MUSICA ETERNA, BED-
FORD COLLEGE, Inner Circle,
Regents Park, Baker St tube, 8
p.m. BAR.

CHEZ CHESTERMAN, Warsash.
COCKPIT THEATRE, Gateforth
Street, NWS, 262-7907, 7.30 pm,
February 6 and 7. 6s.

BIG BAND JAZZ
LONDON YOUTH JAZZ ORCH
MIGHTY HARD
Raymont Hall, SE4 (Goldsmith's
College)

THE FRANK RICOTTI QUAR-
TET, at Bath University, 58 Old
Refectory, 8 pm Late bar.

Q.M.C. RAG '70
JOE COCKER
10/- only
Friday, Feb. 13th, 8 p.m.
Advance tickets: Rag Chairman
Q.M.C., Mile End Road, E.1

CALIFORNIA BALLROOM
Whipnade Road, Dunstable 62804
SATURDAY, FEB. 7th
OSCAR
TONEY, JNR.
Car Park Supporting Groups Bar ext.

210a HAVERSTOCK HILL, N.W.3
(Opp. Belzian Park, Odeon)

February 7th
COUNTRY CLUB
Authentic ROCK 'N' ROLL from
SHAKING STEVENS
AND THE SUNSETS

SUNDAY

BEXLEY KENT, Black Prince
Hotel
DAVE AMBOY SHOW
BLUES DISPENSARY, The Station
Hotel, Sidcup. Admission 4s
(girls free).

BOB HARLEY'S Dixielanders,
The Albany Dive Bar, opp Great
Portland Street station, evening
free.

BOTTLE NECK
BLUES CLUB
Railway Tavern, Angel Lane, E15
FISHOOK
plus DUTCH HENRY BROWN

CHEZ CHESTERMAN, Crown
and Anchor, Cross Street, Isling-
ton. (Lunchtime).

COOKS CHINGFORD
ROYAL FOREST HOTEL
Beesie Smith would have ap-
proved
KENNY BALL
GOTHIC JAZZBAND, Lord Rane-
lagh, SWS, Lunchtime.

GREYHOUND, REDHILL
BRIGHTON ROAD FROM 8
TONY OXLEY QNT
GROOVESVILLE
WAKE ARMS, EPPING (ALL).

CHICKEN
SHACK
Members 8s 6d. Guests 10s. Next
Sunday EDGAR BROUGHTON.

MIGHTY HARD
Pavilion, Bournemouth.
NEW LOUISIANA Jazzmen,
Fighting Cocks, Kingston.

THE CASTLE Jazz Club, Toot-
ing Broadway. Alex Welsh.

MONDAY
AT PLOUGH, STOCKWELL, SW9
STAN ROBINSON
BEXLEY KENT, Black Prince
Hotel, Max Collie.

BIRD CURTIS Quintet, Green
Man, Blackheath Hill, Free.
COOK'S FERRY INN
ANGEL ROAD, EDMONTON
CHRISTINE PERFECT

at EDEN PARK HOTEL 422 Upper Elmers
End Rd., BECKENHAM
Thursday, February 12th, 7.45 p.m.
MOTT THE HOOPLE
MASS SPECTROMETER
LIGHTS STABLES DIET - SIMON STABLE

S.U. Cards. Licensed Bar
Buses: 194A & B. Opp. Eden Park Stn.

at GREYHOUND Park Lane
CROYDON
Sunday, February 8th, 7.30 p.m.
BLODWYN PIG
TRADER HORNE
Licensed Bars - Lights and Sounds - S.U. Cards

Friday, 13th Feb.
ENVIRONMENTAL NIGHT
WILD MOUTH
Lights - Sounds - Mags - Films
FREE MEMBERSHIP - Enquiries: 734 9466

Friday, 13th Feb.
TUESDAY, 17th Feb.
JUICY LUCY
TRADER HORNE
BAR

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MONDAY cont.

GOTHIC JAZZBAND, Lord Rane-
lagh, SWS
LONDON JAZZ FOUR, University
College Union, Gordon St,
W.C.1, 8 pm, 4s.

READING, "SHIP", Duke
Street ALTON PURNELL, BARRY
MARTYN.

THE ORIGINAL EAST SIDE
STOMPERS, Green Man High
Road, Leytonstone.

TUESDAY
CHEZ CHESTERMAN, Blue
Anchor, Croydon.
"GEORGE" MORDEN, KENNY
BALL, Plus Gun Jazzband. Bar to
Midnight

100 CLUB
100 OXFORD ST, LONDON, W1
1ST LONDON CLUB DATE
THE GREAT USA BLUESMAN
ARTHUR
'BIG BOY'
CRUDUP
THE NIGHTHAWKS
THAT'S ALL RIGHT MAMA!

WEDNESDAY
BLACKBOTTOM STOMPERS,
Greenman, Blackheath.
GREENFORD, "OLDFIELD
TAVERN", 1089 Greenford Road,
KEN COLYER.

IN CONCERT
AT HIGH WYCOMBE
TOWN HALL
GRAHAM BOND
INITIATION
plus from the USA
ARTHUR 'BIG BOY'
CRUDUP

Starting 7.30. Seats 10s (12s at
door).
MIKE OSBORNE, Imperial Col-
lege, SW7, 4s 6d.

QUEENS, TOTTENHAM LANE,
Crouch End. The FRANK TOMS
BAND. FREE.
STUDIO THEATRE, 54 Kenning-
ton Oval, MYTHICA, Progressive
acoustic poetry and jazz. Every
Wednesday, 2s 6d. 01-735 2786.

THE CASTLE, Blues Club, Toot-
ing Broadway, East of Eden.

RAU SOUL AFRO-SOUL
and GOSPEL - heat.
and that's the recipe for...
BRITAIN'S GREATEST, FUNKIST
'LIVE SHOW!!!'
ROOT 'N'
JENNY
JACKSON
with The Zenith Band
ZENITH, 6 The Willows, Leeds 17
(0532) 687196/688126

CASTLE BLUES CLUB
TOOTING BROADWAY
SUN.
8th
FEB.
ALEX
WELSH
Next Sun. TERRY LIGHTFOOT

ED FAULTLESS MODERN JAZZ
PRODUCTION ASSOCIATES
01-422 3010
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, February 11th
DICK MORRISSEY
and TERRY SMITH

HOPBINE (Next N. Wembley Stn.)
Tuesday, February 10th
MICHAEL GARRICK
with
NORMA WINSTONE

BULL'S HEAD
BARNES BRIDGE FRO 5741
Resident trio
TONY LEE
TONY MANN, TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section
BILL LE SAGE TRIO
Fri, Sat and Sun, Lunchtime & Evening
Fri, Feb. 6
ART THAMAN &
BARBARA THOMPSON
Sun, Feb. 8
Lunchtime & Evening
TONY COE
Sat, Feb. 7
TONY LEE TRIO
with guest
Evening
RONNIE ROSS
Sun, Feb. 8
Lunchtime & Evening
TONY COE
Mon, Feb. 9
live recording of
TUBBY HAYES QUARTET
Tue, Feb. 10
PETE KING &
BOBBY BREEN
Wed, Feb. 11
DICK MORRISSEY
THURSDAY, Feb. 12
STAN ROBINSON

Friday, 13th Feb.
ENVIRONMENTAL NIGHT
WILD MOUTH
Lights - Sounds - Mags - Films
FREE MEMBERSHIP - Enquiries: 734 9466

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EEL PIE
TWICKENHAM
MARK NEWTON PROMOTIONS present
Feb. 6
TOE FAT
Feb. 7
JOHN PEEL
with SHEN &
MEDICINE HEAD
Light show - ANUAL PLASMA
MEALS AND FREE BEER ADM. 7/6



Telephone: 01-734-9466

JAZZ AT THE
TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 445 4710
THURSDAY FEB. 5
DICK MORRISSEY
& BOBBY BREEN
Next with MICHAEL GARRICK SEXTET
SUNDAY, FEB. 8th
Voted by critics and MM readers
The World's Top Baritone Player
JOHN SURMAN
TRIO
Featuring: BARRE PHILIPS &
STU MARTIN from the U.S.A.

RAU SOUL AFRO-SOUL
and GOSPEL - heat.
and that's the recipe for...
BRITAIN'S GREATEST, FUNKIST
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ROOT 'N'
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Lights - Sounds - Mags - Films
FREE MEMBERSHIP - Enquiries: 734 9466

marquee

90 Wardour St., W.1 01-437 2375

Thursday, Feb. 6th (7.30-11.0)
* RARE BIRD
* THE TOAST
Friday, Feb. 6th (7.30-11.0)
* SWEET WATER
CANAL
* HARD MEAT
Saturday, Feb. 7th (8.0-11.30)
* "SATURDAY MIXED MEDIA"
THE BUSINESS and HELMUT
Supply the Music
SHEILA McDONALD Folk Spot
OCCASIONAL WORD
COLOURED REIGN LIGHT SHOW

marquee studios •

Friday, Feb. 6th
JOHN PEEL
with Guests
BLACK SABBATH

Phone: 021-373 5514

Saturday, Feb. 7th
A PERFORMANCE OF WORKS BY
THE PENTANGLE
TERRY COX, BERT JANSCH, JACQUI McSHEE
JOHN RENBOURNE, DANNY THOMPSON
+ TRADER HORNE

Sunday, Feb. 8th
DEEP PURPLE

THE STAR HOTEL * W. CROYDON
296 London Road, Broad Green
TONIGHT, THURS., FEB. 5th, ROCK 'N' ROLL HOUSESHAKERS
Next Thursday: WILD ANGELS and FRIENDS
Monday, Feb. 9th
JO-ANN KELLY and FRIENDS
+ GUN HILL
Next Monday: GRAHAM BOND INITIATION, plus EASY LEAF
D.J. KETH PEMBERTON - MASS SPECTROMETER LIGHT SHOW

THE TEMPLE 33/37 Wardour St.,
London W.1.
FRIDAY
FEB. 6th
ALL-NIGHTER, 9 p.m.-6 a.m. 12/6
TRADER HORNE
JUDY DYBLE and JACKIE McAULEY
TITUS GROAN
STACKER & DUNHILL
THE DHARMA LIGHT SHOW - YOUR STABLE DIET SIMON STABLE
NEXT FRIDAY - MATTHEWS SOUTHERN COMFORT

SATURDAY
FEB. 7th
ALL-NIGHTER, 9 p.m.-6 a.m.
JUICY LUCY
CRESSIDA • MAN • SHARK
BLACK SUN LIGHT SHOW - MYSTIC SOUNDS - JERRY FLOYD
FRUIT - CRACKERS - FOOD - DRINK
Next Saturday: To be Realized
All enquiries: 734 9466

FROM U.S.A.
JOHNNY JOHNSON & THE BANDWAGON
Few vacant dates
BEDROCKS! PEPPERMINT CIRCUS!
CLAYMAN AGENCY, 01-247 5531
7-8 Aldgate High Street, E.C.3

THE VILLAGE
ROUNDDHOUSE
LODGE AVENUE, DAGENHAM
Sat., 7th Feb.
EDGAR BROUGHTON
MORNING
Doors open 7.30

KING'S HEAD
ROMFORD MARKET
Mon., 9th Feb.
TASTE
BATTLE ASH
Licensed Bar

47 FRITH STREET, W.1
GER 4752/4239
8.30 till 3 a.m.

appearing until February 7th
BLOSSOM DEARIE
& HER TRIO
and NUCLEUS
(Ian Carr, Karl Jenkins, Jeff Clyne, John Marshall,
Chris Spedding and Brian Smith)

Feb. 9th
for four weeks
STAN GETZ &
CAROL SLOANE

upstairs
Now with separate entrance
membership not necessary

Thurs. DELIVERY
Mon. UNIQUES
Wed. AUDITION NIGHT

Fri. IMAGE
Sat. AUDIENCE
+ Lady Members
Free Night

Ronnie Scott's are now exclusively booking—
NUCLEUS
SWEET WATER CANAL
AFFINITY WITH LINDA HOYLE
(See advertisement on opposite page)

Thursday, Feb. 6th (7.30-11.0)
* RARE BIRD
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Friday, Feb. 6th (7.30-11.0)
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Saturday, Feb. 7th (8.0-11.30)
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(See advertisement on opposite page)

JIMMY PAGE

Starting next week, a fantastic new three part series by Chris Welch on one of the world's most spectacular guitarists



NEWS EXTRA

JULIE DRISCOLL makes her first major solo concert appearance with the Keith Tippett group at London's Institute of Contemporary Arts on February 20. She will do two shows — at 8 and 11 p.m.

DURING THE next two or three weeks, Mick Jagger will edit tracks recorded during the Stone's recent American tour for a "live" album. No release date has been set.

Last week while visiting West Wales, Mick bought two ponies. One, a five-year-old mare, the other a "very strange looking skewball pony of yellow-brown colour," says Mick. He will use the first for breeding and the other for riding.

ROOM, THE Bournemouth group which came second in the MM Search contest last week, on Friday (January 30) ended a six month's residency at the Ritz Ballroom, Bournemouth, which is shortly to close for redecoration.

Tomorrow (Friday), Room appear at the Queens Hall, Barnstaple.

BRIAN AUGER and the Trinity are to represent Britain, on the same bill as Duke Ellington, at the first Sicilian Jazz Festival in Palermo from July 16 to 19.

They tour Ireland from February 18 to 22 and appear at the Essen Pop and Jazz Festival in Germany on April 24 and 25.

RAHSAAN ROLAND Kirk And The Vibration Society are making a short theatre tour with folk singer Gary Farr under the title of Jazz Rock Meets Folk Rock.

Dates fixed: Free Trade Hall, Manchester (February 11), Cliff Theatre, Southsea (13), Kings Theatre, Southsea (14) and Colston Hall, Bristol (15).

Gary Farr starts a continental tour from April 12.

ELECTRIC CIRCUS, Manchester's new underground club — formerly Mr. Smith's — is presenting resident local bands each month plus poets

and folk singers on Sunday evenings from 7 p.m.

Booked for this Sunday (8) are Arcadium and Blind Eye, followed by Purple Gang (15).

JOHN MAYALL'S bass player Steve Thompson has left the John Mayall band after 18 months. He is replaced by Alex Parrish, a former member of Aynsley Dunbar's band.

Thompson was originally Mayall's road manager. He joined the band in August 1968 when it still included Mick Taylor, of the Stones, and Jan Hiseaman, now leading the Colosseum.

APPLE FINANCIAL overseer Allan Klein sings in the chorus of the new Plastic Ono Band single, to be released next week.

Titled "Instant Karma," the song was written (by John Lennon), recorded, and remixed in one day on January 27.

Produced by Phil Spector, who was in London for business talks with Apple at the time, it features Lennon with George Harrison, Klaus Voorman, Alan White, Mal Evans, Billy Preston, and "a whole bunch of people brought in from Hatchett's Club to join in the singing," according to Apple.

KEEF HARTLEY Big Band shares the bill for the Midnight Rave at London's Lyceum Ballroom, Strand, tomorrow (6) with Colosseum, Small Faces, Marsha Hunt and Juicy Lucy.

Drummer Keef will lead Ray Warleigh, Barbara Thompson, Jimmy Jewell, Roger Wade (saxes), Mike Davis, Bud Parkes, Henry Lowther and Geoff Condon (trumpets), Derek Wadsworth and John Mumford (trombones), Miller Anderson (gtr, vcls), Garry Thain (bass).

RINGO STARR met Elvis Presley during his recent American trip to attend the premiere of his film "Magic Christian."

Ringo and his wife smuggled in to see Presley's act at the International Hotel, Las Vegas, and during his

performance Presley told the audience of their presence. Afterwards the pair met and had "a long discussion about music."

LED ZEPPELIN vocalist Robert Plant was hurt in a road crash on Saturday, returning from Mothers Club, Birmingham, where he had been to see Spirit.

A mini van and his Jaguar collided and both cars were written off. Plant was taken to Kidderminster Hospital with a badly cut face and smashed teeth, but he discharged himself on Monday, and is spending this week convalescing at home. He hopes to be fit for Zeppelin's concert at the Usher Hall, Edinburgh on Saturday.

BLODWYN PIG have completed their second album for release on Chrysalis in March, featuring compositions by each member of the group including a suite in four movements called "San Francisco Sketches" by multi-instrumentalist Jack Lancaster.

They appear at London's Marquee on February 10 and at the Fillmore North (Lucarno, Sunderland), (13), Redcar Jazz Club (15), and Mothers, Birmingham (22).

DELANEY AND BONNIE, whose American tour with Eric Clapton begins tomorrow (Friday) at the Fillmore West, have a new single released in Britain on the same day.

The title is "Someday," a track taken from their first Elektra LP, and the B-side is "Dirty Old Man."

Their next album on Atlantic, "Delaney And Bonnie On Tour With Eric Clapton," is released in February in the States and will appear in Britain "as soon as possible."

CHRISTINE PERFECT has a new single, "I'm Too Far Gone (To Turn Around)," released on Blue Horizon on February 20. She has just returned from a month's holiday in America with her husband John McVie and appears at Cocks Ferry Inn on February 9.

REGGAE

TOP 30

- | | | |
|------------|--------------------------|----------------------------|
| 1 TR 7710 | Samfie Man | Pioneers |
| 2 DU 39 | Elizabethan Reggae | Boris Gardiner |
| 3 TR 695 | Sweet Sensation | Melodians |
| 4 PYR 6078 | Pickney Gal | Desmond Dekker |
| 5 TI 7052 | Pop a Top | Andy Capp |
| 6 TI 7050 | Skinhead Moon Stomp | Symarip |
| 7 TR 675 | Liquidator | Harry J. All Stars |
| 8 TR 698 | Poor Rameses | Pioneers |
| 9 HS 027 | Got to Come Back | Delano Stewart |
| 10 TR 7709 | Pressure Drop | Maytals |
| 11 HS 035 | Reggae Pressure | Hippy Boys |
| 12 TR 7717 | Lock Jaw | Tommy & The Upsetters |
| 13 TR 7706 | Black Coffee | Tommy McCook |
| 14 TR 7712 | Cotton Dandy | Ansell Collins |
| 15 TR 679 | Ease Up | Bleechers |
| 16 TR 7722 | Vietnam | Jimmy Cliff |
| 17 GR 3005 | Leaving Me Standing | Winston Groovey |
| 18 TR 7704 | Dry Up Your Tears | Bruce Ruffin |
| 19 TR 7711 | Monkey Man | Maytals |
| 20 US 324 | Yakety Yak | Lee Perry & The Upsetters |
| 21 TR 7713 | Shanghai | Freddie Notes & The Rudies |
| 22 DU 59 | Lick a Pop | Hot Rod All Stars |
| 23 TR 7701 | Moonlight Groover | Winston Wright |
| 24 TR 7715 | Moon Invader | Winston Wright |
| 25 US 317 | Vampire | Upsetters |
| 26 SB 1015 | Musical Madness (Part 1) | Crystalites |
| 27 DU 63 | The Bull | Freddie Notes & The Rudies |
| 28 EX 2005 | Bombshell | Crystalites |
| 29 GS 205 | Jennifer | Junior Soul |
| 30 CLA 201 | Dollar Train | Clancy Eccles |



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Never mind the BBC — lets hear more "underground" on Lux!

THOUGH many MM 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 abhorrent 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 perpetrates the false idea that so-called "underground" music is still a small minority's taste, fit only for the university and college intellectuals, and therefore not suitable for the dim-witted public's ear.

This point is borne out by the fact that Luxembourg broadcasts only an hour and a half of "underground" music a week. The rest of the time is taken up by straight pop and that infantile reggae — 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 apartheid type policy adopted by Luxembourg. Only with tolerance and the will to listen to something new will

MAILBAG

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popular music ever progress to the level of minor art.—
JOHN FINN, Co Cork, Ireland.

WHY DIDN'T Harold Davison put all the Sinatra concert tickets on open disposal to the public? In failing to do this he has made the concerts a closed shop.

I have read many times of Mr Davison's personal relationship with Sinatra and on occasions this has been reported in the Melody Maker but when the time comes to keep faith with his fans he disposes of half the tickets to people on his own mailing list and takes the easiest way out. I consider it a disgrace that the concerts have been handled in this way. It was reported in the Melody Maker before Christmas that there would be a concert and that the Harold Davison Agency would be handling such a concert.

However, later telephone calls to his office produced the comment, "Send no money yet, the dates are not fixed." Now were are told the concerts are a complete sell-out.— R. E. JUDGES, Chalfont St Giles, Bucks.

Harold Davidson told MM (Jan 24) that half the tickets went to subscribers to the charity which will benefit from the concert. The other half was offered to people on his mailing list — which, he said, was "normal procedure."

IT WOULD appear that the record companies do take note of what the MM says. Often you've campaigned for cheaper records, and now Decca bring out their Nova series at 28 fid.

The thing to note is the high standard available on the first releases; one I have bought is Pacific Drift which is really an eye-opener. If this is the standard of new groups, then look out super-groups.— NORMAN BROADBENT, Toxteth, Liverpool.

JACK BRUCE and friends were a huge disappointment in their debut performance at Lanchester Arts Festival. After hearing his LP, great things were promised, but Bruce was totally indifferent towards his audience, Mitch Mitchell was way out on numerous occasions, and Coryell, the lead guitarist, had his back to the crowd throughout the performance.

Bruce's singing was singularly unimpressive, and the microphone appeared to be switched off. I hope his evening session was much better. Many thanks to Colosseum and the New Jazz Orchestra for an incredible set, saving a disastrous day.— CHRIS COMBER, Hinckley, Leics.



KEEF HARTLEY: What a sound!

KEEF'S GOT ME GOING AGAIN

I HAD an opportunity to attend the BBC recording of John Peel's Sunday Show recently when Keef Hartley used the big band. What a sound!

If this is the type of trend the pop scene is taking — great. It may even get me going to clubs again. All credit to Hartley and his arranger/trumpet player Henry Lowther for making the effort, and placing the accent on music, melody and presentation.

I hope the public will support it, then I will be able to go and listen, too.— BRUCE MARSHALL, Tunbridge Wells, Kent.

● LP WINNER

WHY IS IT that your Caught In The Act article is devoted entirely to either big group concerts or else jazz at Ronnie Scott's? By all means write about both of these but why aren't smaller groups other than backing groups ever mentioned?

Surely more space could be given to the Caught In The Act section; live appearances are what music is all about, but less than half a page is given to this.— STEPHEN COLERIDGE, Henley, Surrey.

IN THE last few months your correspondence column has

descended to appalling depths. It has become a boring showcase for the subjective opinions of would-be critics or promoters.

In this week's issue, five of the nine letters printed fell into the "look how knowledgeable I am" category. Please can we leave that kind of thing to Chris Welch? He is at least amusing about it.— RICHARD EDWARDS, Merton College, Oxford.

I AM a dedicated jazz enthusiast with little interest in pop music, and, therefore, repudiate the theory that jazz and pop are moving closer together. However, the last paragraph of B. Eley's letter concerning the Soft Machine's organist Mike Ratledge (Mailbag Jan 17) suggests that the two idioms are not so far removed.

Mr Eley's description of Mr Ratledge's music abilities is equally applicable to those of King Oliver. He, too, alternated "cool" waltz-wah waves with screeching pinpoints of sound" and was also a "melodic improviser of quite staggering solos."

If Mr Ratledge is capable of producing solos comparable to Oliver's work on "Sugarfoot Stomp," "Snag It" and "Wa-Wa-Wa" then I am certain that he will attract the attention of many more listeners of both jazz and pop music.—SALLY-ANN WORSFOLD, Romford, Essex.

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