JIMMY PAGE  
the man and his music
Part one of a great new series starts on page 16

TOM JONES TO TOUR BRITAIN

TOM JONES makes a surprise British tour next month — his first in this country since the autumn of 1968. He will appear for two nights each in London, Manchester, Liverpool, Birmingham and Cardiff. Already, Britain has been buzzing with rumours that Tom would be making a tour, and some theatres have been inundated with callers.

Concerts
The concerts take place at the Liverpool Empire (March 12 and 13), Cardiff Capitol (14 and 16), Hammer smith Odeon (17 and 18), Birmingham Odeon (19 and 20) and Manchester Odeon (21 and 22). The concerts follow the completion of filming of the 26 shows in Tom's current TV series. This is . . . Tom Jones and precede his four-month history-making tour of the States.
Tom will be accompanied by an orchestra conducted by his MD Johnnie Spence. Comician Jimmy Tarbuck is the only other act on the bill.
A few days after the tour Tom flies to Puerto Rico for a concert prior to starting his American tour with a fort-night's engagement at the Copacabana, New York.

Extra date
Because the Copa date was sold out before Christmas, Tom will appear for two nights at Madison Square Gardens in New York (June 12 and 13) as part of a string of 32 one-nighters.
President of MAM's U.S. representatives CMA — who set up the big Beatles tours of 1964, '65 and '66 — Buddly Howe commented in New York: "Tom Jones will appear before more people and gross more money than any other entertainer or group of entertainers in our country's show business history."
The MAM understands that Tom will gross £2,000,000 from the American tour.

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

SANDY DERRY IN BLIND DATE PAGE 16
SPECIAL GUITAR SUPPLEMENT PAGE 18
ALVIN LEE IN THINK IN PAGE 9

Love open tour at Speakeasy

LEGENDARY American progressive rock band Love are now definitely set for a British tour, after many abortive past attempts to bring them here.
NEMS Enterprises, their British agents, are promoting the tour and spokesmen Peter Blayney and the HMV office at 9 Wardour St. London W1 say: "We have definite plans for them and the band are very happy and looking forward to coming to Britain."
The line-up will include Arthur Lee (lead guitar), George Rej Riemenschn (drums), Frank Farb (bass) and Cary Rowles (rhythm guitar). They have a new album due out on Elektra. The album is titled "Out Here," which will be a two-volume set.
Love will appear at London's Spinskate on February 19 followed by appearances at Goldsmiths College. New
FAME FOR AMERICA

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

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

Rik told the M&M: "Naturally record releases will be listed in with the visit. Both the 'Seventh Sun' album and single will be issued to coincide with it."

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

FREDDY KING IN

AMERICAN bluesman Freddy King is due to fly into London from Dallas, Texas today (Thursday), to begin his first British tour of 1972. The singer-guitarist, whose style has been compared to B.B. King's, has accompanied his lead guitar on his last two visits.

King opens at the Star Club on Saturday night (February 11) and the rest of his dates are: Roberto's (February 12), Blues College, (February 13), New Century Ballroom, Manchester (February 14), Winter Gardens, (February 15), London's 100 Club and Swayzak (February 20), Leeds, Castle (February 21), King Cole's, (February 22), London Technicolor College (February 25).

Machine concert

SOFT MACHINE will appear in concert with the Mike Westbrook Sextet at the London School of Economics on Saturday night (February 11). The group are currently recording an album in London, although no new recording contract has been signed.软

Cuff links in

AMERICA'S Cuff Links, whose single 'More Than Ever' is at the top of the charts, fly in next week for a British tour. Dates fixed are: Rock Club, Brighton (February 19), Marquee, London (February 20), Calypso Bateman, Dunstable (February 21), Young Generation TV Show (February 22), Top Of The Pops Show (February 25), Up The Jumps, Oxford (February 26), Simon Dee TV Show (February 27). From February 27 to March 2 the Cuff Links tour Ireland.

RCA

LPs of the week

BONNIE DOBSON "Bonne Dobson"
09 SF 8079

NADIA CATTOUSE "Earth Mother"
09 SF 8070

Canned Heat

New Album 'Vintage'

Singles

Dave Dee My woman's man TP 6014
Jimmy Campbell Lyonna TP 6015
Angel Pavement Tell me what I've got to do TP 6016
Nana Mouskouri Day is done (Mon enfant) TP 6017
Black Sabbath Evil Woman TP 6018
Everybody's Children The time is now TP 6019
Everything Is Everything Witchi Tai To TP 6020

New Albums

Martin Carthy & Dave Swarbrick Prince Heathen 12 4530
Sonny Terry & Brownie McCall Where the blues begin 12 4531
Joe Turner The real boss of the blues 09 4537

Canned Heat

'SEARCH FOR CHRIST'

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

AUDITIONS

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

MARY MAGDALENE

Kinks for US.

JUNKS whose album "Arthur" and single "VICTORY" bring the American charters, return to the US in April for a triumphant return to Los Angeles on April 15 and play the London Palladium. Going tour starts from April 14. Following the show, the current tour — in New Orleans, on until May 1 in New York. They plan to release a single here from a forthcoming album.

u.s. top ten

1. (VENUS) Shocking Blue, Blueberry Hill
2. (ROCK AND ROLL) Steve Miller Band
3. (I WANT YOU BACK) Thelma Houston
4. (WE ARE THE CHAMPIONS) Queen
5. (HE WILL RETURN) Steve Miller Band
6. (WHEN YOU WERE YOUNG) Queen
7. (I'M NOT GOING ANYWHERE) Queen
8. (WHITE PANTHER) Queen
9. (WHEN YOU LOVE SOMETHING) Queen
10. (WHAT HAVE I DONE) Queen

Melody Maker 1972 features

Send for details to Advertising Manager: Melody Maker, 161-168 Fleet Street, E.C.4
ELLA FITZGERALD will play one London date when she tours Europe with her trio this summer. Ella, accompanied by her trio and the Ronnie Scott Orchestra, will give two concerts at the Odeon, Hampstead on September 25 and 26. Scott's band worked with Ella in Manchester and at London's Royal Festival Hall when the singer was here in May last year.

The orchestra will have its own spot in the show and will work with Ella on part of her program. BROWN RE-FORMS ARTHUR BROWN has re-formed his Crazy World, with a 'new' Crazy Line-up which includes Dafydd Llwyd (organ), Andy Bell (guitar), and Dennis Taylor (drums), and the group due at the Astoria on Friday, February 12.

ELVIS SINGLE "DON'T CRY DADDY" is the first Elvis Presley single, released on February 9. The 45 rpm will be "(Let Me Be Your) Teddy Bear" and "I Was The One." SHOCKING BLUE, the top Dutch group who are at number eleven in this week's MM chart with "Venus." No UK release has been confirmed.

Shocking Blue British tour

The new single "Venus," will make a tour of English clubs and ballrooms between March 17-25.

CHRISTIAN SANTANA FOR U.K.

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

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

RAWL'S VISITS LUCY RAWLS returns to Britain mid-May to tape three TV shows during a forthcoming visit.

The shows are on the Tom Jones Show, and IRC TV's Top Twenty. Lucy will also work with the release of her hit album "The Way It Is."

DURHAM DATE JUDITH DURHAM of "The Seekers" will tour Dark Enough," featuring a backing by an all-star group of American jazzmen, appears at the Herts, Stockport, for the week of March 12.

Ella to play London dates with Scott

CRUDDUP MISSES OPENING DATE

ARTHUR "Big Boy" Cruddup relaxed the opening night of his new season in the Angel, Goldsmiths, on Sunday. Cruddup, due to arrive in the country on Saturday, was put on wrong flight and failed to arrive until Sunday.

After frantic efforts by the National Blues Federation to locate him, Big Boy eventually arrived at the NBF offices late on Monday morning. He opened at Leeds College on Tuesday, and at Birmingham's Municipal College on Thursday.

BRUCE'S GOSPEL MEDLEY replaced Cruddup, who will appear at Bracknell on February 22 with Graham Band.

VOX TAKE-OVER

VOX SOUND Equipment Ltd, which has grown from a garage operation and has been operating a national mail order business for five weeks, has bought up the Sothorpe Group. The firm is reported to have been paid over £100,000 and is now the fourth largest firm for record mail order in the country, and the largest, in the Far East, and is the only one that has been producing a UK mail order service for recorders, uses the Top Ten series of records, organized by John Leach, and are to be received immediately.

JUDAS JUMP LP

JUDAS JUMP, whose first single is released tomorrow (Friday), have their first LP scheduled for British release. The band, who formed last year, begin a tour of the Continent during the month of March, and take in TV and club work throughout Europe, including Austria, Belgium, Holland, France, and Italy.

VALENTE SEASON

CATERINA VALENTE, singer and composer, who is due to be married to Django Reinhardt, opens a three-week stand at the Palladium on January 15th, with "The Cat in the Hat," a production which is being billed as the first "genuine" — both in Europe and America — to be made for the British film market.

DIORNE DUE

B. W. THOMAS and Dionne Warwick are expected in London this week for the release of their single "Don't Let Him Go," which is released next week.

DIONNE'S single, "I'm in Love," was released in Britain last week.

MORRIS TITHERIDGE and his band, who have been touring America for three weeks, are due back in Britain March 12th, with a show at the London Palladium.

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Hartley man will form own band

TRUMPETER Harry Lowther is leaving the Keef Hartley Band to form his own unit.

Lowther leaves at the end of February, but will continue to arrange for the band. He will also do all the arrangements for the new Keef Hartley Band, as well as playing in the trumpet section.

At the beginning of May, Hartley and his band will have a tour of the U.S. with his own band. At the end of the tour, he will continue on his own, playing in the trumpet section.


grech album

RICK GRECH, bass player with Blind Faith and Cream, is also doing his student work this week completing his UK tour with his new band. Working with Grech are ex-Blind Faith and Cream drummers Andrew Salter and Jim McCarty, who have worked on earlier sessions with Eric, Steve Winwood, Ginger Baker, Boz Burrell, Steve Gadd, Graham Bond, Spooky Tooth, John Mayall, Herbie Hancock and John McLaughlin. The album is expected to be released next month.

room dates

The ROOM, placed second in the competition to become a Madison Hotel dance date last month with many other clubs, opened its second Madison Hotel dance date on March 1 and returns to London's Lyceum.

Dusty Springfield renews her contract with America on March 14 after an extended stay in England. She will record a new album in England, which is expected to stay in Britain for a long time. She returns to the States. February 29 sees the release of an unusual single called "Brand New Me." She has been in London a few days. The album, "Brand New Me," will be released on March 1.

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Jazz news

Westbrook's in the United States to record a new album for the BBC TV show "Jazz News." The show is directed by Paul Rutter and the series is presented by Tony Hatch. The album will be released in the U.S. on Monday, March 29.

The West One band will perform at the BBC's "Jazz News" series on Monday, March 29. The show is directed by Paul Rutter and the series is presented by Tony Hatch. The album will be released in the U.S. on Monday, March 29.

New York club

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

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

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

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

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

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

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

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

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

"We're very basic musicians but we are improving technically and as long as I keep writing as he is now, I can't foresee anything but improvement. We still enjoy playing very much. Our individual techniques have improved and we're now feeling the need to play fresh things.

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

"We haven't gone half as far as we can go, you can only be as big as your music is good and we've got a long way to go as Jethro Tull yet."

Perhaps the main criticism of Jethro's music is that the sound of Ian's flute is too dominating. Martin was talking during a break in the recording of the group's third album "Benefit" which he says reflects their current use of the flute.

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

"Some of the instruments we're playing now are difficult to use on stage especially in the bright audience. You can't just get away with a piano or a flute and get a good sound. I also play mandola and flute and the only place to play the piano is on stage but generally on stage you have to play the guitar."}

ROYSTON ELDREDGE

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

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

An expert team of roadies volunteered to ensure a smooth running Yes-Nice Festival concert. They were Keith Robertson and Malcolm Brown. The Lyric's has also proven Fraser and Scottie (King Crimson), Tony Brookes, Louls and Phil (Yms), Status Quo and John (Niedecker).

Mighty 2000: A collection to last week's Noreen Winstone picture suggesting it was taken during a Mike Westbrook recording. It was with Mike Garry's Sextet, recording "The Heart Is A Lonely" on LP for May release. Who on earth is this "well-known Welch pop singer" Daryll Brown? Like man, we don't see him down the blues clubs... Nationalism of any kind very small — especially from young people? That's where we've been baby.

CLIFF'S LYRICS?

With a "churchy" feel it should be another protest hit.

Tiffany's resident DJ Joe recently tuned down an offer from pirate radio station Nod-Siree's coveted new American Pit Val Sinclaire. "He's going to do the rest of the you miserable lot.

Blue Blood should be ashamed of their Ionei LP cover featuring a "live" blood test. It's revolting.

Dana's first solo single may be Laura Nyro's "Time And Love".

TONY MILLS, Dudley Bennett's latest project, is looking for musicians to jam with at Noreen in Walsall.

WILD ANGELS claim the following faces seen diag-
ning them at Country Fair, Eilish Mccartney, Lenn Fairchild, Rimmer, Geno

ity and Johnny R. Goode.

Provincial Ravings Dept: Strong boy, young Manchester hippies, in lawless procession went on a rave with a coach load of druggies, grooves and skingy women for an all-night psychedelic binge session at the Hippodrome Oop North club last week. Said a spoker man: "By gum, we had a grand time, yes!"

It was every bit as exciting as his best-selling album.

COLLEGE COLUMN

ONE PROBLEM that faces the smaller universities and colleges is being unable to book the big name bands because of a limited capacity. It can be overcome, though, if bands are proved, by promoting at other dates.

Bands have used the Lyric as a nucleus to expand as an alternative venue to their Unib drug households. More to the more that has proven successful. At the band's second featured concert, Kent Harley, Murka Boff, Andy Lux and Writing.

As the concert featured an opening act, Nick Stamp, Wolf, Deep Purple and Broadcast, the sets of all were impossible at Uniberg where there are only 1,000 students.

Social secretary Peter Wilkins. The only way we can get the big names is the Lyric. We've tried it we get about 1,000 of them, and nearly all our promotions are local. But it's not enough for the big names. The A-Level decision this week will reveal what station the Polytechnic's PUTS. Many are both promoting, they are the coming week in the (Bromley) Tynesiders, Saw, Taylor, Lyric in Steven, Muse, The Crowns and

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ODEUM SPECIAL

Syd Lawrence With The Glenn Miller Sound
The Lawns, Gallipoli

Chatham Plaza Coln Clive St. Laura Brier Perli
American Express
In The Mood
Pippa Marshall 9-600
Tomato Bottom At last
Strung of Paring 14/6

FLEETWOOD
Played in October
Brunel beat the problem

Fairfield Park are at the Lyric for Wee Woofen and on March 8th Entertainers Keith, Arthur Brown, Fres, and Freel 14 Tids.

CONCERT: University students will have had a busy week with a culminating in a St Valentine's Day Massacre on the night. Among those booked are Bad Things, Marbles, Bronx, The Wild Angels, Zoot Money, Shabba


No chart will benefit from the band's appearance.

Social secretaries now saw new bands at a series of free concerts that are taking place all over the UK, most notably at Aberdeen in the "Aberdeen" of the Scottish Grooves and the "Hippodrome" of the Baptist College in the Baptist College Big Band at the Hippodrome Oop North club last week. Said a spoker man: "By gum, we had a grand time, yes!"

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

BLACK SABBATH
VO 6

THREE TO REMEMBER!
COLOSSEUM
VALENTYNE SUITE
VO 1
JUICY LUCY
VO 2
MANFRED MANN
CHAPTER 3
VO 3

CRESSIDA
VO 7
Gibbs is growing...

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

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

But it is only recently that Mike has begun to think of himself as a composer, and at the LSE he asked his bassist, Tony Howard, to do a concert for them at Lancaster a year ago. The successful and was followed by a series of broadcasts and, eventually, the LSE gig for the London Jazz Composers Society.

Mike's library was written for other people, and he is interested in writing for other people. He includes Kenny Wheeler and Harold Rourke (trumpet and guitar), Chris Pyne (trombone), and Ray Warleigh, Alan Skidmore, and Tony Roberts on drums. John Barrow is featured on vibraphone.

"The LSE doesn't have any task, and it's a bit of work, but I sometimes gets the impression that he's put away this year or any writing done at all. I don't know how you go in a dead-end," he says."For example, Gary Burton has a contract to produce two albums a year, and he generally writes to me some time before to tell me the general conception of the record and ask me for a couple of contributions. Then he writes to ask me, 'Can I have it?'. But it's not until the LSE, when we practically beg for them, that I can write them. I need deadlines, and I don't have any pressure to be fast and I don't have any deadlines, and I don't have any pressure to be fast and I don't have any deadlines.

"Then I don't write anything. I don't use the white space that he's put away this year or any work done at all. I don't know how you go in a dead-end."
JAYBIRDS: It was me, Leo and a drummer called Dave Quickmore, who left the band just before we came to London and missed out a bit. I think he's still playing in Palais bands. I've been thinking of rejoining them for an album - we used to specialise in Chuck Berry and Elvis Presley numbers - and I hope it will be of my favourite little bands. I really enjoyed playing with them. Now I've had the initial burst of ideas, I would like to do something with them even if I have to rewrite the tapes myself to see if we can re-create some of those old things.

COUNTRY BLUES: I immediately think of big hillbilly Broonley who was an early influence of mine. I actually met him when I was a wee lad of 12. My folks used to go to a jazz club in Nottingham and they got him to come here one night.

ARMS: I'm about 16, I think, but I was inspired by a tape. At least, I collected all his records and I've bought him ever since even though I've moved away from that style. I still play Broonley occasionally. It's very real music.

AMERICA: I can never make my mind up about America. It's always very glad to have me in it, but I'm always glad to leave but in a way I lack - it's a very strange kind of love affair. It's an adventure, you never know where you're going to get back alive or otherwise. It has a lot of good things going for it and the country of extremes: It's got the best and the worst, especially for musicians, but America is really bad. America seems very wild and smooth to me but it's far from a lot of good.

IVY LEAGUE: We just qued up with the Ivy League. When we left Nottingham we were in "Saturday Night and Sunday Mornin" at the Prince of Wales Theatre - playing music in the wings and coming on shining - but that folded up quicker than we expected and I had to stay in London to seek our fame and fortune.

WOODY HERMAN: All we've ever done is to do a version of one of his numbers. "Woodchopper's Ball" - which is really a verse, then ten minutes later, then another verse but people started making arrangements for us to do a Carnegie Hall concert, which just isn't jazz to me.

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

They're just making noise to play on a record player. As far as jazz-rock goes there'll be a barrier as long as we are using that term to describe it. Why does everything have to be categorised?

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

GUITAR SOLIST: A subject near and dear to my heart. They're the people when you forget the world.

NOTES YNCA: That was our fave rave stamping ground. We had a good thing going in Nottingham and we were making good bread too - about fifty pound on a Saturday night which we used to split three ways on the night. It seemed a lot more then than what we are getting now. That was a most enjoyable area of my life.

POP PRESS: I think the press itself does a pretty good service. I guess, now I read the press as blogs on the road as three go.

The press doesn't knock anything too much in case it snowballs and becomes the big scene. I always get good ideas for songs if I read the papers. I should have said about three hours after the interview has finished but I don't take it that seriously because I don't like rambling on and loving people.
Family in no man's land
By Jeremy Gilbert

When Spencer Davis' pop image included him a string of record successes and he thought it couldn't get any better, he was wrong. The shy Birmingham youth, who already had 20 hits, by the time, had achieved fame and fortune. He could have gone on living a life of luxury, but the more he thought about it, the more he realized that he didn't want to. He decided to take a break from the music business and go out on his own. Spencer Davis, now 36, has been away from the music business for the last year and a half, and he feels that he made the right decision.

The feeling of being alone has been intense, but he has enjoyed the freedom it has given him. He has been able to think about his life and what he wants to do. He has been able to spend time with his family and enjoy the simple things in life. He has also been able to reflect on his career and what he wants to achieve in the future.

Spencer Davis has been working hard to establish his own identity. He has been writing and recording new music, and he has been working on a new album. He has also been working on his acting career, and he has been appearing in a few films.

Spencer Davis is looking forward to the future. He feels that he has a lot to offer, and he is excited about the opportunities that lie ahead. He is determined to make the most of his time away from the music business, and he is looking forward to the day when he can return to the stage and continue to write and record music.

Spencer Davis is a man with a lot of talent, and he is determined to make the most of it. He is looking forward to the future, and he is excited about the opportunities that lie ahead. He is a man who has a lot to offer, and he is determined to make the most of his time away from the music business.
A child of the pop scene

ROBERT WYATT: ‘I never know what people think of us.’

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

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

‘Perhaps there’s an element of flattery involved,’ says Robert, ‘in that we expect them to follow anything we feel we want to do. ‘But we can never really gauge for ourselves what the audience is feeling, because we don’t stop for applause. Now that even the break in the middle has gone, we’ll play for minimum of one and a half hours and come straight off. So we only feel any sort of reaction when we’re changing afterwards.

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

‘I never know what people think of us. It’s quite mystifying. We can come off stages and feel pretty depressed while I’m turning cartwheels. ‘We’re not an intellectual group — if we were, we wouldn’t get anywhere. We don’t even talk about it. ‘We don’t spend enough time in rehearsals for the music. We’re spending too much time there for us, because I can only discover things in the act of playing the piece, in a performing sense.

‘It’s like painting in a way. Some painters do sketches first, but often the whole thing is in the work itself. I use time like a painter, putting layers on, the first one starts not casually, and then I build it up as I get into it. It’s really very elastic.

‘The basic thing is to find the right people to work with, and after that you commit yourself to working round whatever you’re doing. If I thought there was anybody playing something really fantastic, I’d want to work with them — and for me that’s Mike, Hugh, Ellen, and Lyn. ‘Hugh’s bass playing is the most interesting new thing for me. It’s doing things to the bass that I’ve always wanted people to do at this level. When he solos he might play high and fast, but he always keeps the kind of weight and authority that the bass should have. When he races up to the top he doesn’t leave a gap at the bottom.’

About audiences, Robert comments: ‘I’ve always found British audiences to be the least idealistic of all. The French and the Dutch kids really want something else to listen to, and they don’t want to feel they’re being hyped.

‘The whole atmosphere in Britain, when you’re dashing up and down the M1, is different. For instance if the PA goes wrong, there’s less urgency to get it fixed. Maybe there’s no Britain is home, and we don’t feel the sense of occasion that we get abroad. That’s probably our own fault, because some groups are very conscious about every gig.

‘The university audiences and the militant Left have little to do with what I’ve got to say. In West Berlin... people ask us why our songs aren’t more politically committed, and why we charge entrance fees, and “Whose side are you on anyway?” The best

audiences are primarily interested in the music. Robert’s singing is an interesting feature of the group, and about this side of his performance he says: ‘I’m completely a child of the pop scene. When it comes to drawing inspiration for one of Mike’s time signatures, I go and listen to Sly or James Brown. That’s more pop than most pop people listen to.

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

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

‘But what I was saying about the pop thing: if there has been any grafting on to our music, pop music was the last thing to be grafted on. Nevertheless in ways we’re completely opposed to what happens in jazz. People find themselves all the time. We all feel the pressure to the drums. It clears the overall consciousness of the editing aspect of performance.

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

‘I’ve been doing that and playing nearer the rim of the drum, to get a richer tone. This changes the whole nature of the kit, and removes the fixed notion of their usual relationship to the drums. It clears the overall sound and makes a lot more space, because the sound with cymbals and snare gone with the other instruments can be very muddy.’

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

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

‘I’m basically considering taking the snare drum away from the centre of the kit, and putting it on the side, so that I can get away from the Buddy Rich thing and use it more for accent.’

‘The kit I was given to me by Mitch (Mitchell), who had it custom built in the States out of maplewood. When I first played it I felt I was being in a little room, it’s very common.

‘If jazz drumming has had any influence on me, it’s been in teaching me what not to do — although I hope that there’s a solid groove. Some drummers have all this jazz training and all that, and they’re really all down to James Brown’s rhythm.’

RICHARD WILLIAMS

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FAIRFIELD HALL CROYDON
The Hammer steam ahead

A" LAY STEAMHAMMER are a group together. Despite a few minor disagreements in the early days, they are now closer than ever before and are determined to keep the group together.

The band, consisting of Nick Brimble, Charlie Cale, and Johnnie Johnson, have been working hard in the studio and on stage, and are set to release their latest album in the near future.

Bill Wyman, former member of the band, has expressed his support for the group, stating that he feels they have the potential to become one of the biggest bands in the world. He also praised their recent performance at the Fillmore East, saying that they "are the band to watch in the future."

The band is currently on tour, playing sold-out shows across the country. They are also scheduled to headline the annual music festival in Los Angeles, where they are expected to draw a massive crowd.

Tickets for the festival are already selling out, and fans are eagerly anticipating the band's performance. The group is currently working on new material for their upcoming album, and fans can expect to hear some exciting new songs in the coming months.

The band's success can be attributed to their unique sound and their ability to connect with audiences. They have been described as a cross between The Rolling Stones and Led Zeppelin, and their songs are a mix of hard rock and blues.

The band's dedicated fans can follow them on social media and stay up to date with their latest news and upcoming shows. With their impressive才华 and dedicated fanbase, there is no doubt that the Hammer will continue to steam ahead in the world of music.
Keef Hartley's brave band venture

It is difficult not to feel a grain of sympathy for Arlo Guthrie, and it is even more difficult not to feel a grain of approbation for his band. After all, the band is a group of people who have put their lives on the line to make music, and it is only right that their efforts should be recognized. But it is also important to remember that the band is not the only one who has contributed to this success. The audience has also played a vital role, and it is important that they are acknowledged for their efforts.

The band's success is due in no small part to the energy and dedication of its members. Their performances are always energetic and engaging, and they never fail to impress their audiences. Their skill and dedication are a testament to their commitment to their craft, and it is clear that they are passionate about what they do.

The music of the band is also of high quality. Their songs are well-written and well-performed, and they never fail to capture the attention of their audience. The band's music is a reflection of their dedication to their craft, and it is clear that they are committed to creating music that is both entertaining and meaningful.

In conclusion, it is clear that the band's success is due in no small part to the energy and dedication of its members, as well as the high quality of their music. It is also important to remember that the audience has also played a vital role in the band's success, and it is important that they are acknowledged for their efforts.

The band's future looks bright, and it is clear that they are well on their way to achieving the success that they deserve. With their passion and dedication, there is no doubt that they will continue to make music that is both entertaining and meaningful for many years to come.
Barry writes the perfect hit song

EDISON LIGHTHOUSE'S 'Love Grows' shut up the chart so fast that it got to number one before a lot of people had a chance to hear it. It's a typical slice of British bubblegum, our equivalent of 'Sugar Sugar.' As such it's slightly less basic than the American style, with rather more emphasis on musical appeal and the finer points of arranging and production techniques. In short, it's perfect — and that's just what it was designed to be. Barry Mason and Tony Macauly set out to produce a kind of instant smash hit which couldn't fail, and the fact that they've been right in their prediction should come as no surprise.

Last week Mason was hopping around his flat, gleefully remarking: "It's done 50,000 in the States in five days. Bell says that it's the fastest selling single since 'Love Machine' — but because it's a first record by an unknown group and it went out and took its chances like all the rest.

"In Britain yesterday it did 10,000, which is incredible, and it's the only instance of a single coming up in the charts. I really can't believe it," he continued. "We estimate that the album will sell one and a half million, and it's a definite gold record before it's released.

The song was written by painter Barry Mason, when he was on the way to visit his girlfriend Brian, who was in bed with flu.

"I came along with me and we wrote the song in 30 minutes, sitting on her bed. She gave me some help with the words, and thought up the title," he says.

"Tony started strumming Sylvia's guitar, which was given to her by the president of the Ford Motor Company in the States, and we had the whole thing down very quickly — it was all just a big song on a pop-lyric sort of thing. As far as this, he once wrote 'The Late Walker,' 'I'm Coming Home,' and 'Everybody Knows' — all number one hits — in two days with his usual partner, Barry Mason.

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

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

"Tony really takes the formula writing thing to extremes. He's got a brilliant musical mind, and he analyses exactly what goes into a hit record."

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

"I must say that Tony's part of it, 'Love Grows' is really fantastic — perfect, fact. And the by the end of this year I'll be recognized as one of the world's top arrangers."

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

"No, because I've got 'The Late Walker,' 'I'm Coming Home,' and all those others which are already standards."

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

And when Barry Mason says a song is going to be a hit, you often find people who have no idea what goes into making a hit single. It's like him. Paul, of course, is different. Paul knows what he's doing, and he is doing it. If anyone knows what goes into making a hit single, it's him. Paul, of course, is better. Tony,_Entry_616_Tony_Macaulay_and_Jean_Rood."

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CBS give Alan Haven the heavy treatment

BRAND NEW ALBUM OF COMING ALAN HAVEN

ALAN HAVEN, a preeminent MM Jazz Philosopher, launching the heavy treatment from CBS Records — both in a musical and financial sense. Alan's new album, which has been called 'The Great Deception,' has been produced with a big band backing conducted by arranger Keith Mansfield, and with no less than three major singing talents — Ferencsik, Hake and Newton, who are the lead trumpet trio. "The album," says Alan with awe.

And Alan has proved such a talented product that CBS Records are releasing two albums — again combining the talents of Alan, Keith Mansfield and Maynord. The orchestra features a 30- to 35-piece line-up with 18 strings, which adds up to a precision band with a strong sound concept. "It must have something in it for everyone," says Alan with awe.

Last week, Alan, Keith and engineer Mike King — the "best in the business," gives Keith — were working on the second album.

"The organ is a very difficult instrument to record," says Alan. "It is so difficult to get a feeling for the instrument. We've also varied the material considerably. This is indicated by the range of songs — from "When Sunny Gets Blue," to "The Shadow Of Your Smile," to "On The Street Where You Live," to "Love Is blue.""

"Anyone who might have thought "Dinah," sorry is its original form should hear the version according to Maynord and Mansfield. It's a fast waltz, and the title of "Brooklyn Bred.""

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

There's also a spin-off for the tremendous talent of Keith Mansfield, too. "I want to get into jazz now," he has become almost as famous as the great Alan, and he is working on the second album.

To hear the jazz-oriented instrumentalists he has written for this album, it might come as a surprise to some in the jazz world to find his name is active in the hit parade by the Marmalade, the Stylistics, and others.

But the album proves that Alan's output is not confined to popular hits by the Marmalade, the Stylistics, and others.

Apple Records Present

DORIS TROY

Ain't that cute

Produced by George Harrison

Apple 24 Released 13th February
SANDY DENNY

on new sounds in Blind Date

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

STRAWBS: “Josephine For Better Or For Worse” (from the A&M LP “Dramatically”). It's the Strawbs, and the record's called “Josephine For Better Or For Worse.” I wish them all the best of luck as they never seem to have much luck. It's a great record which I'm sure will get a lot of people a lot of enjoyment. Dave Cousins sings very well on this track.

DIONNE WARWICK: “I'll Never Fall In Love Again” (War). It sounds like Dionne Warwick. I prefer it to the Bobby Gentry version, it's much better. She's great—I love her voice but I wouldn't say the record, it was a superb version though.

HIGH LEVEL RANTERS: “The Golden Eagle” (from the Tricker LP “The Lad Of Northumbria”). Is it Tom Guitelious? Yes, and playing in the High Level Ranters. They're absolutely incredible. One night we were sitting around in Newcath and they played for absolutely hours, I think Gig's little bass runs.

JOHNNY CASH & JUNE CARTER: “I Was A Carpenter” (CBS). Johnny Cash, and that's June Carter, I really don't like it. Please take it off. The song's been so overdone.

JOHN MAYALL: “Walking On Sunset” (from the Decca LP “The World Of John Mayall”). What label's it on? I'm very confused by this but I think it's John Mayall. Is it a recent one? Oh! it's a reissue, that's a bit of a nifty trick. He really sticks to it, doesn't he? He sings well on this track. He's got some nice vocals.

JOHNNY WINTER: “Johnny B. Goode” (CBS). I like the song very much. Is it an American? It could even be Chuck Berry. I don't know, Johnny Winter and I can't see the point of doing this. I know the whole really enjoyed recording this thing, though.

YOUNG TRADITION: “Baker Hill” (from the Transatlantic LP “Young Tradition Sampler”). I can't say anything except the Young Tradition were absolutely superb and it's a shame they've broken up. I went to their farewell performance at Cecil Sharp House which was a knock-out. I believe Pete Bellamy's doing a solo thing now. This really is superb.

SLY & THE FAMILY STONE: “Thank You” (from the MBS LP “A Change”). It's really incredibly like a machine. I'm just waiting for the steam to come out. It really makes me nervous listening to it. It's not the kind of thing I understand. I don't mind them. A lot of work has gone into this, and I can't say I'm sorry. But I think it's a terrible awful lot of people who'll buy it.

STEAMHAMMER: “Turn On The Love” (from the CBS LP “MR. IL”). I can't help it. I don't like it. I thought that Adrian Henri talking didn't tell me, I must try and guess this. I think it's an awful thing. I don't understand the whole thing. Steamhammer? I don't like it, but I'm not particularly impressed by this track. In fact it's becoming monotonously boring.

GET YOUR teeth into

Sandy Denny was a young singer who had a voice that was both raw and powerful. She was part of the folk rock scene in the 1960s and 1970s, and her records were known for their honest and emotional songs. The image shows a page from a magazine with a article about Sandy Denny, along with a picture of her. The text includes a review of her music, as well as some personal insights about her. The article highlights her talent and the impact she had on the folk rock scene. The image also includes a picture of Sandy Denny, which adds a visual element to the article.
"run for your life!"
Parlophone R5828

BAD SIDE OF THE MOON
PARLOPHONE R5829

I can't wait for the Summer! Once the sun comes out we all go on the Fritz and everyday is a bonus.

We continued a tour of the low-ceilinged rooms with shining floors topped with valuable paintings, records, memos, and books. Copies of "Max, Myth And Magic" lay around and a huge volume of the works of mystic Aleister Crowley. In one corner was a Madsen sub-machine gun, a hand-cranks sedan, a jeep show featuring a gentleman's downfall, a limousine, and a lorry with its lorry.
IT HAS been my good fortune to know Django Reinhardt for almost two decades, as a matter of fact he played a major role in my life and he is responsible for many worthwhile memories that are dear to me.

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

At that time Stephane Grappelli record at the time was the violin player myself I was very young and had not heard the record.

But soon it was all over the place. I asked around to find out what was happening and the long descents of the "Guitare" were quite popular.

"Guitare" were more vital than "Ultraphone," however Grappelli had declared. But fate stepped in the person of another member of the French Consul, Konigberg, and he helped me (of course) safely, and without having to pay anything.

With the help of the same friend I was able to travel to France for three months in 1938 to study music in Paris. One morning "Tugaski" Deartley of the French Hot Club in the Ritz Chambor and member of the "Quintette" called me up at my little student's hotel and asked me if I would like to attend the recording of the Quintette on February 1st at Deliuny pick me up at my hotel then wake up

Fredy Taylor, who was scheduled to play and was in Paris and the recording was paid for at the British "Free Master's Voice." They wanted six tunes, but three of them were Django and Stephane. Among those were "Hoofer," "Django," and "On My Mind."

But Fredy Taylor, a Negro interpretation who claimed to have danced with Duke Ellington and who later took up singing and even playing the trumpet, did not know the tunes. I hinted that I might be able to write down the Quintette of Garnett's own record with 105, 17, 151 and Long which I knew very well.

I recorded one line which enabled Fredy Taylor to insert a little sax.

From this time on I was on good terms with Django and Stephane. I might add that I was a little bit shocked when I watched Django closely that day. He was really much for fancy clothes although he was very proud of his Stetson hat. When he took his place under the music on a little platform he took his legs which enabled him to move about better. He was the most important guitar virtuoso in the world during those years. I was able to see him play and listen to him play.

Django Reinhardt, he could be identified with the "French Way of Living"

THE fall of France in World War II, the Germans marched into Paris. Among the world-famous jazzmen who fled to Paris was Lajoie, a German who lived under the Nazi occupation was—Django Reinhardt. Hitler had decreed that "Jazz was decadent" and such music was "verboten" in Germany. So how did Django and his fellow French musicians fare during these last years?

For the first time, the Melody Maker is able to present a first-hand account by a member of the occupying German Forces—DR DREITZ SCHULZ-KOENI (right) then an offshoot in the Luftwaffe. Here is his story of his wartime experiences with Django, written specially for the MM.

Django usually never carried his guitar, is not much of a sportsman and he is a very dark complexion and looks more like a Negro than a typical French violinist.

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Guitars

Mike Cooper and the bottleneck revival

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

He explained the purpose of his recently compiled guitar book, which should be on the market soon.

"The first half is theory, and the second half consists of all the songs of the first album. It explains how to play bottleneck guitar with tablature provided and gives a history of National.

Mike started playing Blind Boy Fuller numbers, and was introduced to the bottleneck style by Fred McDowell. Mike learned the benefits of open guitar tunings and started in on 1930s Martin LIs 12-string. He began to work on the guitar styles of the 30s, and the bottleneck was totally different from the normal method of bottlenecking, although it prevents any fingering, it makes chording easier.

After playing a wooden guitar, Mike bought his first National in a Radiant junk shop for £7. This was twelve years ago, and the same shop was auctioning for £10! Today, these guitars fetch between £50 and £150 depending on their condition.

He pointed out the technical difficulties of the bottleneck, and spoke of the variations of this style of guitar playing. He recommends a starting system as opposed to using the starting method of a bottleneck, which contains a resonating neck half-way down the body, and a cone made out of a round aluminium disc placed on the neck, while the bottleneck is placed in such a way that the action cannot be adjusted.

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

The Dobro evolved from the National, and the production line started up again after the war. The Dobro resonator was responsible for the National's output into resonator units. The only basic difference is that the cones are inverted on the Dobro, and the resonating system reversed. Mike estimates that there are probably around eight styles of National guitar, as well as National banjo, ukulele, tenor guitars and mandolins, one of which is in the possession of Johnny Winter.

Mike Cooper generally uses Martin medium gauge strings and stresses that for playing bottleneck or blues guitar, one should use heavy gauge strings.

"I've got a weird way of playing, using block chords, and my hands are quite muscular. Nearly all blues I play is open tuned, although on the new album I also use open C.

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

For those unaware of the definition of open tuning, the guitar is tuned down to that when played open (without tuning) it produces a chord — JEREMY GILBERT

Stepping stone to the guitar

PARENTS WHOSE children show a genuine interest for music soon after they want to work don't do it better than put a ukulele in their hands and see how they react. A child shows an interest in recitation, then seems to knock down the instrument and not want to go on with it.

The ukulele is a natural stepping stone to the guitar, as it is actually a scaled-down guitar. The strings are not stretched far, and hence the frets are easily located.

Tony Mottola's by EM-commercially available at a variety of prices.

Here's another chook who sorts the men from the boys the cool as they come. Such tone! And that low flat belly. Ay-yi-yi! Easy action, peg bridge, mahogany top. You could joy 30 guineas for something like her. £19.10.0* for this lovely. (Model 313, we mean!)

12-string version — Model 3134 £26.19.0.*

TONY MOTTOLA'S Play 'em Yourself GUITAR METHOD

Price 7/6

STENTOR LTD.
WOODS BLACKBURN, SURREY

HOKADA GUITARS

CLASICAL JUMBO 12-STRING

Write for EKO leaflet

Hendrix—as good as Wes!

SAYS HARVEY MANDEL
OF CANNED HEAT

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

I am trying to make a melodic contribution to the band. The group as a whole were originally putting out more emphasis on power than on playing in a melodic way. My style is quite intricate. My solos are more melodic and I try to get information across to the audience in a more musical way.

We're not going to be regarded as just a blues group. I have played with all sorts of bands in all sorts of places including at least as much experience as anyone else in the band in working the entire field if you want to play. I think you must go beyond the slogan to put you above the average musician and he is quite capable of putting more musical feeling into his music.

The main criticism of British guitarists is their lack of originality. They are not even trying to break the mold. I think there is a higher standard. There is certainly no lack of talent.

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Here is a new book by John Pearse containing 20 more of his own arrangements among the classical songs he has collected over the years. These guitar pieces which have followed John Pearse's "How to Play Chords" and "How to Play Songs," will be particularly helpful for those looking for additional material to add to their repertoire.

TUTORS

A TUTOR’s NIGHT

20 tablaturet folk songs for guitar

John Pearse has wandered all over the world with his portable tape recorder hunting for the traditional songs that have been handed down through generations of sitters, navvies, and country folk. In recent years he has been on Saturday nights he has picked up the atmosphere of different styles and unusual versions of well-known ballads that make his arrangements and arrangements more individual.

A ROSS PUBLICATION

ON TABLATURE FROM YOUR MUSIC SHOP

THE GUITAR GREATS

BOB DAWBARN, LAURIE HENSHAW AND RICHARD WILLIAMS

Says Harvey Mandel of Canned Heat

Jimi Hendrix—as good as Wes!

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STAN TRACY QUARTET: "Free An' One."
Rainbow at The Five Mile Road: Free An' One;
Stepp An' Fetch It; The Green King's Top Of
King Springgreen; Nappy Dams. (Columbia
SCX0386).

Dexter Gordon (t soprano), Peter Green (alto);
Dave Green (bass), Bryan Spring (drums).

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

Tracey, though hardly in full
sympathy with all that passes for avant garde jazz, has a penchant for free
music, and his music is free in a
highly disciplined way which does not permit a
total clash of ideas between the participants.

They indulge this penchant
here on the lengthy "Free An' One" to some
effect. Incidentally on this, King reminds me rather of Jack Mc Lynn and I have a suspicion of tuning
problems.

All five themes areTracey's original and the writing has always been
very strong. One of the strengths of any
group he was associated with, his style is
more or less the same. I'm very fond of the
theme is the angular ballad "The Green," but all are interesting in themselves and provide a good
springboard for the solos.

There is much fine improvisation for Tracey and
Gordon. Daringly, they take
risks other than in the usual
form of the usual alto-soprano
giving full praise for a daring flight.
Without going into the whole way
with them, I think it is certainly a most promising prospect who could still

Dexter Gordon, original and

..
FOCUS ON FOLK

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

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

Swamped

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

But a few hundred miles north, the picture is totally different on Tyneside, where the High Level Ranters have firmly established the club, not only at their own regular pub, the Northumberland Hotel, but throughout the entire region. The social blossom is rich in clubs, good music and the revival of the folk guitar, Fiddle, Flute and Contra Dance.

Johnny Haddie, one of the pioneers of the local folk movement, after the death of a staff, plays according to the rhythm of the Walls. Tommy Gilliam, another strong musical personality, plays guitar, Alistair Anderson is developing the arts of the guitar into a distinctive instrument in its own right. The band is performed by Colin Ross, who plays an integral part on his viola, flute and the fiddle.

The group, whose personnel has been flexible throughout the past five years, is augmented by top class instrumentalists and their second album has just been released by Bill Leader's "Four" label.

The group, which has a recorded presence in the folk scene, is a stable unit with a solid reputation. And the second album has been well received by the critics. Alistair Anderson said: "We're not going to change our style of playing, and I'm sure people will be interested in our music. We're not going to change our style of singing, and I'm sure people will be interested in our music."

High Level ranting...

"There's been a lot of activity in the folk scene in recent months, and the High Level Ranters are one of the leading groups. They have a loyal following and are well respected by other musicians."

NADIA CATTORSE

"Earth Mother"

RCA SF 8070

DUBLINERS. touring Britain

The old songs are best

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

"Shortly before the start of their nationwide tour, Luke spoke to the Irish about the current state of the folk scene."

"I'm not a purist, but I am very familiar with the folk music. There are very few contemporary songs that aren't very well known by the public."

"The songs are very well known by the public. Very few contemporary songs are really known by the public."

JEREMY GILBERT

"The songs are very well known by the public. Very few contemporary songs are really known by the public."

DUBLINERS. touring Britain
PENTANGLE will be topping the bill this year's Cambridge Folk Festival, which will again take place at Cherry Hinton Road on July 30th, 31st and 1st. Organiser Ken Woollard announced this week that no other artists' names have yet been signed.

Former Fairport bassist Jacqui McShee has formed Steelhouse Swan, with Peter Knight, Tim Hart and Maddy Prior. Gay and Billy Bragg have also announced their plans (see separate report).

They are now with Island Records, and Sandy Robertson will be hospitalised after an accident in the group's trailer. The band will feature guitar, concertina, mandolin, banjo, mandola, and mandolin-banjo and will be featuring mainly traditional material with a few contemporary numbers.

Welcome to Long Melford, a village near Bury St. Edmunds. The village has a rich history and is surrounded by beautiful countryside. There are many old buildings and a Number of shops and cafes in the village centre.

Yorkshire folk club news.

The Folk Club in Harrogate has been running for over 50 years and is one of the longest established folk clubs in the UK. The club meets on the last Thursday of every month at the Crown Hotel, and features a variety of performers, including local and national acts.

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**Melody Maker, February 16, 1979—Page 25**

**Clubs**

**Saturday, February 17th**

- At **EDEN PARK HOTEL**
  - 42 Upper Street
  - **MOTT THE HOOPLE**
  - **MASS SPECTROMETER**
  - **LAMBS EYES DINE** - SIMON STABLE
  - **DIJY LUCY**
  - **GRAYHOUND**
  - **TASTE**

**Monday, February 19th**

- **COOK'S FERRY HALL**
  - **HARD MEAT**
  - **JULIAN'S TREASURE**
  - **MARQUEE CLUB**
  - **SPINNING TOP**
  - **EASY LEAF**

**Tuesday, February 20th**

- **ROCK AUSTRALIA'S YARRA**
  - **YARRA, SANNNY BINGHAM**
  - **CREW YARRA**
  - **OVERSONE**
  - **BACHELORS NECK**
  - **SPENCER DAVIS**
  - **COOK'S CHINGHANG**
  - **ROYAL FORST HOTEL**
  - **ALEX WALK**

**Wednesday, February 21st**

- **GROVESVILLE**
  - **WALK ARMS LIPPS**
  - **ARMS LIPPS**
  - **ROOSTER RIG**
  - **MAX COLLIE**
  - **BLACKROCK**
  - **STUMPERS**
  - **ARMS LIPPS**

**Thursday, February 22nd**

- **JAZZ AT THE TORRINGTON**
  - **RICK FINCH**
  - **MICHAEL GARRICK**
  - **SEXY**

**Friday, February 23rd**

- **THE COUNTRY CLUB**
  - **DISCO THEQUE**
  - **EVERY SATURDAY NIGHT**

**Saturday, February 24th**

- **FREDDIE KING**
  - **ANDY BESSEL**
  - **DEEP PURPLE**
  - **CAROL SLOANE**
  - **CRAZY WORLD OF ARTHUR BROWN**
  - **THE CRUCIBLE**

**Sunday, February 25th**

- **JULIAN'S TREASURE**
  - **MARQUEE CLUB**
  - **SPINNING TOP**
  - **EASY LEAF**

**THE TEMPLE**

- **33-37 Wardour St., W.1:
  - **ALL-NIGHTER**
  - **9.00 p.m.--6.00 a.m.**
  - **FREDDIE KING**
  - **ANST, BLACK ALMA, COMUS**

**THE VILLAGE ROUNDOUSE**

- **LOUGHBOROUGH ART DECO**
  - **WEDNESDAY, FEBRUARY 21st, 1979**
  - **MATTEN'S**

**The Star Hotel**

- **W. CROYDON**
  - **39 Chiswick Road, London, W.2**
  - **THURSDAY, FEBRUARY 22nd, 1979**
  - **10.00 p.m.--6.00 a.m.**

**The Temple**

- **33-37 Wardour St., W.1:
  - **ALL-NIGHTER**
  - **9.00 p.m.--6.00 a.m.**

**From the USA**

- **At Whatham**
  - **FOREST COLLEGE**
  - **FRIDAY, FEBRUARY 23rd, 1979**

**Ronnies Scott's**

- **47 FITZ STREET, N.1
  - 1857 4725/4239**
  - **8.00 till 3 a.m.**

**Mardale Studios**

- **FRI., FEBRUARY 16th**
  - **10.30**

**The Star Club**

- **TUESDAY, FEbruary 19th, 1979**
  - **10.30**

**The Village Rounround**

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COME FLY WITH US!

The MARQUEE and the 100 CLUB are planning a joint scheme of members' low cost charter flights to NEW YORK THIS SUMMER!

If you are interested in visiting the United States around the time of the Newport, Monterey or Woodstock Festivals or in seeing Fillmore East where it all happens WRITE NOW TO THE CLUB SECRETARY, at SO Wardour Street, or 100 Oxford Street, London, W.1.

ROYAL FESTIVAL HALL

General Manager: John Dawson, CBE

Friday, March 6th, at 8 p.m.

EXCLUSIVE LONDON APPEARANCE

RPO MEET THE NICE

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

Beethoven
Overture, PROMETHEUS

Berlioz
Symphonie Fantastique (excerpts)

Keith Emerson
Three Bridges Suite
R. Strauss
Tristan and Isolde (excerpts)

Tchaikovsky
PATHETIQUE Symphonic (excerpts)

Conductor: JOSEF EGER

ROYAL PHILHARMONIC ORCHESTRA

Leader: Neville Toppin

Tickets: 10/-, 15/-, 20/-, 25/-, 30/-, 40/-

from Royal Festival Hall Box Office (01-928 3191) and all usual Agents.


FREE TRADE HALL MANCHESTER

Saturday, February 14th at 7.45

Tickets from New Hanover Rooms, Manchester 2, and Lewis & Messenger, Manchester.

ROYAL PHILHARMONIC LIVERPOOL

Saturday, February 28th at 7.30

Tickets from Box Office.

In Concert

DEEP PURPLE

Featuring: Ritchie Blackmore
Ian Gillan, Roger Glover
Jon Lord & Ian Paice

AND

ASHTON, GARDNER & DIKE

EAST OF EDEN

plus GIFT, lights by Dicky Jarvis

on Saturday 14th February at Watford Coliseum (77 Hampstead Road, Watford. Refunds if necessary).

St. Valentine's Dance Friday, Feb. 19th

NASH HOUSE

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2 shows 8 p.m. and 11 p.m. £5.

Open to the public.

ICAO

FRIDAY, FEB. 20th

JULIE DRISCOLL

KEITH TIPPETT

GROUP

UXBRIDGE TECHNICAL COLLEGE

Friday, 13th February, 6.00-12.00

JOHN DUMMER BAND

GENESIS

LONDON BLUES ORCHESTRA

Lights and sound equipment by

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Lights. Mass Specrometer

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EWELL TECHNICAL COLLEGE

Saturday, 14th February, 7.30-11.30

RING OF TRUTH

Booked through Rondo Promotions 01-937 3793

OXFORD COLLEGE

Saturday, 14th February 7.30-11.00 p.m.

JODY GRIND

TRADER HORNE

JODY GRIND

TRADER HORNE

JUDY DYBLE

Jackie McAlley

JODY GRIND

TRADER HORNE

JODY GRIND

TRADER HORNE

JUDY DYBLE

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TRADER HORNE

JUDY DYBLE

JODY DYLBE

JODY GRIND

JODY GRIND

JODY GRIND
BIRKBECK COLLEGE FOUNDATION BALL
Friday, February 20th, 8 p.m. to 12 a.m.
One Cockers Love Sculpture
Champion Jack Dupree + Krapple Vision
Johnny Silvo + Black Bottom Stompers
Ian Anton Dance Band + Dave & Toni Arthur
Flamenco + Floor Singers + Discotone

Two bars until 6 a.m.
Buffet inclusive of tax and admission charge.

Tickets available at the college or at the door.

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GLENN MILLER
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ORCHESTRA WEDNESDAY, APRIL 19th
Two performances at 8:00 and 9:30 p.m.
Tickets £1.50, £1.00, £0 from the Advance Ticket Booking Office.
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Telephone: 418-5911 Ext. 2553

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March 9th
KEEN HARTLEY
GREATEST SHOW ON EARTH
10p. £2

BEDFORD COLLEGE HERON'S PARK, N.W.1
2 Bars

RED BRIDGE COLLEGE CHELMSFORD
Wednesday, Feb. 18th
MORNING STAR 40th BIRTHDAY CELEBRATION
Don Campbell Folk Group
Chris McGregor Group

Speakers: Hugh Scammon, John Gollan, Russell Kerr, M.P.
ROYAL FESTIVAL HALL, Sunday, March 1st, at 2:45.
Tickets £1.50 each. £7.00 refund on cancellation before M/S.

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ENFIELD COLLEGE STUDENTS UNION
PRESENTS ALL-NIGHTER at the LYCEUM - STRAND - W.C.2
FRI, MARCH 6th, Midnight-6 a.m.

KEFF HARTLEY'S BIG BAND
CRAZY WORLD OF ARTHUR BROWN
FREE - EAST OF EDEN - MANDRAKE

Buffet & Bar: Tickets £2.50 in advance. £3.50 at the door.

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FREE - EAST OF EDEN - MANDRAKE

BUFFET & BAR: TICKETS £2.50 IN ADVANCE.

SPECIAL NOTICES

ACKNOWLEDGEMENTS: On the 9th, May 16th, 17th, 19th, 21st.
FLICKER: On the 9th, May 16th, 17th.
MARCHETTE: Thursday, May 18th.
ENGLAND: On the 9th, May 16th, 17th, 19th, 21st.

TUTION

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A BRAND NEW START. CAKE.

CLARION HABITAT
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FREE SINGING LESSONS.

DANCING! THE MILKY WAY.

ECHOES: On the 9th, May 16th, 17th, 19th, 21st.

GUITAR LESSONS.

HAPPY SINGING HOURS.

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STUMALL HALL HOUSE, 11 WIGAN, LANCASHIRE.

HOTELS

1/4 per word

STUMALL HALL HOUSE, 11 WIGAN, LANCASHIRE.

PRINTING

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STUMALL HALL HOUSE, 11 WIGAN, LANCASHIRE.

POP GROUPS

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WE HAVE THE HUGGEST 1970 INTERNATIONAL PROMOTION CAMPAIGN IN THE WORLD.
Canned Heat— for and against

IT’S 1.30 AM and I have just arrived home from the Canned Heat concert at the Albert Hall and I can truthfully say it was the best concert I have seen there. Unfortunately I missed Chicago but I was not disappointed like the John Mayall and Family concerts and a similar one from Led Zeppelin.

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

Deep Purple were also brilliant and should have had a much longer set, but it was Canned Heat that came out bravely.

CANNED HEAT


Such refreshing stuff from BBC-TV

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

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

The music with musicians like Eric, Ginger, Dick and Tim to back him up Jack’s (with vocals and band) voice was warm and sincere.

One box: a few words may have been corrected.

Bruce sincere and sensible

APPLE RECORDS PRESENTS

JACKIE LOMAX

How the web was woven

Produced by George Harrison

APPLE 23

BE TALLER!

If you could grow 3 inches (or 8 cm) would you would you wish to have your height increased? A study showed that people would pay for a 3-inch increase in height. Unbelievable! The reason is that taller people have a competitive advantage in various fields of life such as business, sports, and relationships. So, if you had the chance, wouldn’t you want to be taller?

The scientific study found that taller individuals experience a 3% higher earning potential, better health, and improved self-esteem. Therefore, the research suggests that being taller has a significant impact on one's success and well-being.

The study was conducted over a period of five years and involved a large sample of participants from various age groups and professions. The results were consistent across all demographics, indicating that height is a powerful predictor of success.

The researchers concluded that the benefits of being taller outweigh the costs associated with achieving a taller height, such as surgery or genetic modification. They recommend that future research should focus on understanding the mechanisms behind these findings and exploring ways to harness the benefits of height without resorting to unethical practices.

The study has sparked interest among individuals and organizations seeking to promote height enhancement. As a result, various companies have emerged offering services such as hormone therapy, nutrition plans, and gene editing to increase height. These services are gaining popularity among those who desire to be taller and achieve the potential benefits associated with height.

However, it is important to consider the ethical implications of such practices. Height enhancement raises questions about fairness, equality, and accessibility. The potential for inequality and discrimination must be addressed carefully to ensure that height enhancement does not contribute to further disparities.

In conclusion, the study provides compelling evidence that height is a critical factor in success and well-being. Taller individuals enjoy higher earning potential, better health, and improved self-esteem. The benefits of height outweigh the costs associated with achieving a taller height. Therefore, if you could grow 3 inches, would you wish to have your height increased?