TRAFFIC TO ROAR AGAIN

BY CHRIS WELCH

TRAFFIC—together again. Steve Winwood may reform one of Britain's most popular groups with original members Jim Capaldi and Chris Wood.

If this happens, it is unlikely Steve will go to America with Ginger Baker's Airforce. Traffic broke up in December, 1968. Since then Winwood has worked as organist and vocalist with the short-lived Blind Faith group with Eric Clapton and recently gave two concerts with Ginger Baker.

Chris Wood (tenor and flute), also worked with Airforce and drummer Jim Capaldi has been busy with session work.

On Monday Steve and manager Chris Blackwell were abroad and unavailable for comment, but brother Muff Winwood of Island Records told the MM: "At the moment Jim and Chris are back with Steve helping him complete his solo album for United Artists."

"Originally Steve was going to do the album entirely on his own, but the work has slowed down. After that they may well get together and do some appearances. It will be great if they do. It could start a whole new trend!"

“But even if they do reform—they will have to spend two months recording first.”

Chris and Steve are featured on the "live" LP recorded by Airforce at London's Royal Albert Hall which is being "mixed" this week and released shortly.

On-and-off pop ban at the Albert Hall

Despite a Royal Albert Hall ban on a week of Pop Proms shows in July, CBS Records and the Robert Paterson Agency are going ahead with plans to present a mammoth two-evening concert of "top rock acts" at the Albert Hall on April 17 and 18.

The Pop Proms were planned by promoter Roy Guest. Guest told us he had been told by the Hall's management that while they did not object in principle to the odd pop dates, they felt a week of such concerts would attract undesirables and cause trouble.

He accepted there was trouble last year when Chuck Berry appeared. "It wasn't a very nice situation, and I wouldn't have minded cutting out the Pentangle, Fairport Convention, Pink Floyd, and people like that just because there was some trouble with rockers."

But CBS Records, in conjunction with Robert Paterson, are to stage their shows as planned. Their "Sounds Of The 70's" concerts will feature American groups Santana, Funk, Johnny Winter, Taj Mahal and It's A Beautiful Day.

Jay Vickers, assistant to Robert Paterson, told the MM on Monday that the Royal Albert Hall management had been told the format of the "Sounds Of The 70's" concerts and that "the shows had been cleared."

The concerts are being tied in with an ambitious CBS merchandising and promotional campaign on contemporary rock music at the beginning of March.

Under the slogan "The Sound Of The 70's," the campaign will be spearheaded by the release on March 6 of a two- record sampler album titled "Fill Your Head With Rock.

The album carries 23 tracks featuring such American top-liners as Chicago, Funk, Santana, Blind Susan And Trees, Leonard Cohen, Taj Mahal, Janis Joplin and Johnny Winter. British artists include Al Stewart, Black Widow, Skin Alley, Argent and Trees.

How the body magic works...
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"Don't Cry Daddy"

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OUT NEXT WEEK—DOUBLE ALBUM

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BIG NEWS!

MELANDER MANN CHAPMAN: Chapter Three: in York Festival

HUGE POP FEST FOR NORTH

JUNIOR WALKER DATES SET

HUGE POP FEST FOR NORTH

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MILLER BAND—NEW OPENING DATE
Idle Race man to join Move

JEFF LYNNE of the Idle Race joins the Move next week. He starts in with the Move at the Bel, Birmingham, on Sunday, February 26.

MORE FLOCK DATES
FLOCK, highly rated American progressive rock band who appear at London's Royal Albert Hall on April 17, will also play other concert dates in Britain.

ROY ORBISON arrives in Britain in April for a series of concert dates and television appearances. He opens, with the Art Movement, on April 26 for two weeks at the Fiesta Club, Stockton; the Batley Variety Club (May 10); Blackpool ABC Theatre (May 22, 23 and 24); and Manchester's Golden Garter Club from May 31 to June 13. More dates are still to be finalised.

Heap big powwowwower with the Mighty Chieftain!

200 watts of it! To drive the 100-watt horn enclosure, it takes care of the treble and middle, and the 100-watt bass unit for the deep down sounds.

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You'll not only have 200 watts of pure undistorted sound, you'll also have all the gear to stretch, bend, distort, and cavort it in any direction you choose.

P.S. If all that powwowwower frightens the life out of you, we've got a whole series of other beautiful amps, from a nice safe 5-watt job called the Mercury up to the Treble 'n' Bass 100 which is quite a hairy outfit.
COUNT BASIE and his orchestra will be in this country for three weeks in May—playing concerts with Frank Sinatra and Tony Bennett as well as on its own.

The Count and his men are expected to arrive about May 4, in time to rehearse before the sell-out Festival Hall charity shows with Sinatra on May 7 and 8. The Count's orchestra, as previously announced, is with Tony Bennett: Free Sinatra on May 7 and 8.

BASIE'S May tour set

COUNTRY MUSIC INVASION NEXT MONTH

THE "BIGGEST ARRAY of Country Talent aboard the USA" will be staged by predilection to Jack Benny and Friends tour of America in May. An all-starry cast of American does will be present on the "Greatest TV Show on Earth," which starts on April 28.


Last year's Festival — also at the Empire Pool, was not sold out, the audience numbering only 12,000.

GIBBS AT SCOTTS

The Gibbs Big Band has returned to the Edinburgh Jazz Festival and will appear at the Empire Pool on May 14 and 15.

COUNTRY MUSIC INVASION NEXT MONTH

ZOOT MONEY'S BAND splits

MARAIS CHARITY

Marauders, starring Manfred Mann's Thrope, Mitchell and the People Show, will begin a string of two or three months of concerts in July.

TAMS TO TOUR

The Tams, a five piece group, have been chosen by the Young, the Foolish, the Young, and the Stupid, and the World's Greatest Band, to go on tour with the group's next European tour, which opens on March 9.

"The "Let It Be" album is being held up until decisions about where and when the tour will be shown have been taken. It will probably appear in another two or three months. Billy Preston, who will be a member of the band's rhythm section, will be a member of the "Let It Be" tour, which will tour through June. The album is expected to be released in July.

RICHIE ANNIVERSARY

50 years of rich!
Cropper: the living legend from Memphis

THE CITY of Memphis, Tennessee, stands at the head of the Mississippi Delta basin and has held a reputation since the early days of recording as a centre for the blues. Today it is more famous as the home of Memphis Soul, a distinctive sound in rock music, thanks largely to the talents of Booker T. Jones and his group of Memphis musicians.

Booher T. and the MG's music expresses their home town environment. It has its roots in the blues and in the funky rhythms of gospel that Memphis inherited from the slaves who made their way north after the Civil War. It also has the driving beat of contemporary rock with enough subtleties to ensure that it is not placed in any category.

The Memphis soulmen arrived in Britain this week for a concert tour with Britain's Blue Men, who like the MG's themselves, started out as a group of session musicians.

Steve Cropper, the group's legendary guitarist, producer and band leader, talked about the activities of Memphis' most influential hard: Booker T. Jones, Donald "Duck" Dunn and Al Jackson.

"We've arrived a bit earlier than was originally planned. Donald Dunn's brother is a controller in Dallas, Texas, and he heard that there may be a strike on the airlines so we figured that we'd better get over here."

"This trip is really going to be like a vacation for us. We've been working about fifteen hours a day and fifteen hours a night right up until we came away, and we should have a new album coming out through EMI while we're here."

"We hope to get into the studios while we're here. There are a couple of new singles that we didn't get to finish last week, and we'd like to finish those. We'll be finishing off another album when we get back to the States."

The group has been doing a lot of concert productions as well. We've been all over the place - New York, LA and Duck was in Dallas. Booker and I have been working with Eddie Floyd. Booker will do two or three singles and then I'll do some."

"It's a matter of whoever's got the right song at the time. I've been doing the Staple Singers and I did an album with Mavis Staples."

"We don't work on all the Stax records like we used to anymore. We still do Eddie Floyd, William Bell and Carla Thomas. We've been working with Johnnie Taylor and of course we did the Staple Singers and Mavis' hits but we don't do all of them like we did before. Although we're still pretty busy!"

"Booker's had some offers to do some films but he's being a little choosy at the moment. We came back to Europe last year to record the soundtrack for Jules Dassin's "top tight" movie in Paris. Movie themes are opening up a whole new world for us, there are no limitations."

"Studio musicians, producers and writers of a large number of Stax's hits as well as their own, the MG's first got together at the end of 1959. Cropper and Dunn knew each other from the fourth grade of high school and met Al Jackson and Booker when they were working in local Memphis bands."

They met Jim Stewart when Stax was just one small recording studio in 1959, which Stewart owned, and he offered them a job as the Stax in-studio section. The group's first hit was "I Got a Woman", which was recorded in 1961 when Booker was only sixteen years old. He had his own combo in High School and first started playing bass before finally switching to piano and organ.

"Al Jackson Jr was at the same school as Booker although he graduated before him. He played drums in his father's band before forming his own group and subsequently joining the MG's."

"Duck Dunn and Cropper prove the statement that white musicians can't play soul to be a fallacy. They have played for six years when they were in High School fourth grade. Dunn in fact wanted to play bass while at school. Cropper was born in Mississippi and moved to Memphis when he was ten years old. He studied guitar in High School and is rated as one of the world's greatest guitarists. A songwriter of note, he wrote songs with Otis Redding with whom the group first toured Britain just three years ago."

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A night for nostalgia

IT'S 10 O'CLOCK and everybody's got a beer. It's not that people are tired, it's just that there's no particular rush. The music is good, the audience is happy and we're all in the same mood.

The last song of the night was by the Fo' Shor Gang, a band that everybody knows but no one really cares about. The song was a little TOO smooth and the audience was a little TOO eager for the next number. But overall, it was a good night for nostalgia and I hope that we can keep it going.

BENNY GOODMAN — a nifty red wine jacket

WHATSOEVER IS

FAIRPORT

SHE'S NOT WORKS BARTER — SO LET IT BE.

JOE B. MILLETT, AYR

CONTINUES TO SHOW US THAT SHE'S AN ACTUAL PERSON.

ONCE MORE HE ROSES TO A FEVER BATH AND WE'LL SEE WHAT HE'S MADE OF IT.

REMEMBER THAT HER NAME WAS JOE B. MILLETT?

LOOKING AROUND THE ROOM I NOTED THAT THE MUSIC WAS INFLUENCED BY A NUMBER OF SOURCES — FOLK, ROCK, JAZZ — BUT IT WAS ALL HELD TOGETHER BY THE VITALITY OF THE ENTERTAINMENT.

LOVE'S LEE AT GOLDENESQUE COLLEGE

LOVE'S LEE is the college's most popular teacher and she's been with us for three years. She's a great teacher and she always tries to make the subject easy to understand.

AMERICA'S LOVE MAKE THEIR FIRST APPEARANCE IN ANY OF THE UNIVERSITY OF EDINBURGH CONCERTS, AND I'M SURE WE CAN ALL AGREE THAT THEY ARE THE BEST!

FAIRPORT, THE WORLD'S FAVORITE ACT, CONTINUES TO SHOW US THAT SHE'S NOT WORKS BARTER — SO LET IT BE.

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jazz scene

NO ONE in Britain really took it seriously last autumn when the news began to filter through of a massive series of avant-garde jazz recordings taking place in Paris.

It was rumoured that a new label called BYG had undertaken literally a dozen sessions with American and European musicians, and would be releasing the results in one gigantic blockbuster market-saturating swoop.

Series

"It can't happen," said the sceptics, "Commercial suicide," murdered others.

But it has happened, and what's more it seems to be succeeding. BYG have recently released the first two albums in the series, which is known as BYG-Actual, and are already planning a further onslaught.

Among the first releases are LPs by Archie Shepp (Two), Don Cherry, with ED Blackwell, the Art Ensemble of Chicago, Anthony Braxton, Burton Greene, Alan Silva, Don Cherry, Terence and Granett Montuc, plus a London recorded album by Broadway, the group formed by a plottier-archer from BYG.

BYG team with Jean-Luc Young won Jean Chamber in April 1964, and the pair immediately began planning their new record company, a company products from foreign labels. Their first release was the Zadet, Jazal LP, and in this they produced their very first home-grown BYG, by the Braxton group called the Alured, Colocation Company. This group comprised of the rights in France to the American stars, and promptly issued a new album, which included records by Braxton, Bedell, and Henry Purcell, as well as the original BYG.

Contrast

This contrast series recorded the first LP in BYG-Actual, and they were followed by the second one, called "The Contrast Fest," by Archie Shepp, who had been originally inspired to continue with their wish to record musicians in Paris on a large scale.

In many cases, they were joined by Claude Colore, jazz-band drummer and editor of the jazz magazine Anatol (which is now owned by BYG). Deltock made the Free Jazz albums, and we got the rhythm group for free, who brought the Chicago Years, a group of musicians who brought the Chicago Years to Europe, especially to a large scale.

Shoup cut three albums with his regular group plus a host of other musicians, and a chance that a man would be given a record date and he would adopt the personnel from the pool of musicians at the time in Paris.

like trumpeter Alton Purcell, who joined a small group, and others, like Alan Silva, preferred to cover parts of a large unit to play their music, by contrast Anthony Braxton and Cecil Taylor's drummer made his album an expedition.

The upshot of this is that BYG has many of the players under exclusive European or worldwide contracts. They have Shepp for the world except the USA and Europe, or worldwide contracts. Some, like trumpeter Roscoe Mitchell, have exclusive deals with the BYG group; others, like Pierre Magerian's GSM group and Manon Elenzis, only join in addition to their normal pocket trumpet.

Hard-bop

Sunny Murray's album "Hamage To Africa" has a beautiful long piece featuring the playing of Terrence and the Vic Lewis Group. The album is called "Sunny Murray's Album Of Africa," while the Art Ensemble album is called "Yardbird's Black Woman," and "Pocket To Make A Fuss." Kevin Mobley and Patrice Jones also joined Sunny Murray in some marvelous hard-bop sections.

Festival

But BYG will not stop at jazz. Last October they organized the Artuhl Festival in America, in Belgium, where many of the aforementioned musicians were put together in groups like Pink Floyd, East of Eden, and elsewhere, plus experimental music units like the Pierre Magerian's GSM group and Manon Elenzis, only joining in addition to their normal pocket trumpet.

Concerts

"And that was jazz," man said, "when I played the oboe, you know it was something of a crystallize core, a musical core. I mean we were in the French, and we were playing for other Frenchmen. There's just Jim Roberson and me," he said, "All my friends down in New Orleans were dying, but man, I aim to stick around a while longer. I've got so much to do.

"Purcell, it turns out, sees himself as something of a crystallize core, a musical core, and he's totally dedicated to jazz. When he is asked what he does, he will say, 'I'm working on a project, early girl's project from which I keep being interrupted by the press, and spreading the word.'

ALTON PURCELL, a small, round and comfortable pianist, set down to await his set at the 500 Club, waved away the offer of a beer, ordered coffee and spoke of his race against time.

"Still only 29 now, Purcell was the youngest of that great band, led by Bredon and later George Lewis, whose primary desire was to further the generation's interest in the music, and save it from the so-called jazz revival!

"Most of that band have gone now. And Purcell is only too well aware of the fact that "There's just Jim Roberson and me," he said. "All my friends down in New Orleans were dying. But man, I aim to stick around a while longer. I've got so much to do."

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Benefit

The Society are secretly trying to decide that kind of planer should be record in favour of the great man. "We ain't sold it yet," said Purcell. "I don't know what I'd sell it for. It's something of a crystallize core, a musical core. I mean we were in the French, and we were playing for other Frenchmen. We're going to make a record, and it's going to be a good one."

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TH2

Produced JOHN LODGE
SEND ME NO MORE LETTERS THE ANOTHER DAY

ARCHIE SHEPP: with BYG founder Jean-Luc Young

Hitting BYG time

RICHARD WILLIAMS
THIS WEEK
MAYNARD FERGUSON IN JAZZ SCENE TWO

See page 14

TREVOR WARNS "AMALGAM"
PRESENTS "PRAIRIE PLACE" featuring MAXINE WOODS
From Available Sources

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TREVOR WARNS "AMALGAM"
PRESENTS "PRAIRIE PLACE" featuring MAXINE WOODS
From Available Sources
Arlo—trying to escape from Alice’s Restaurant

BY KARL DALLAS

There’s Alice’s Restaurant. It was worse than anything. I did it in the studio and said listen, it’s a lucky Alice and get it out there at least it will be something funny.

We did a great Alice’s Rock and Roll Restaurant. One of the lines I can’t even say you want, and the rest like that.

When the record finally came out it was absolutely cut, edited, snip, snap, beeped, bleeped and absolutely diluted and there was nothing left. It was absolutely terrible. It got good reviews and I hate it. I tried to pull it back, obviously.

I said: ‘Listen you guys, I don’t like the record. I want you to go in to the people you gave it to and take it back.’ They said: ‘Right.’

Fascist

Two weeks later the record was coming out here and coming out there, you know and Alice’s Rock and Roll Restaurant is doing well which is unfortunate. They really blow it. I’m ashamed that other people have that to listen to if I don’t like it.

Arlo’s strange brush with the many media, though, was when he was handed recently from the Johnny Cash show for singing an anti-Romeo song in Nashville.

It was an absolutely fascist song but when I did it I tried to do it with a straight face. I walked in with a grey pinstripe suit and a cowboy hat and started to sing that thing in the middle of the Bible belt. They cracked up. They absolutely went wild. They laughed at every line which to me was momentous.

The same guys that bought the real song bought this version. I sang it the same way, with a country band behind me, a little dobro, a little bass, regular straight country funk and the audience loved it.

But the Cash show thought it was too much of a satire and they cut it off when the show came on the air which to me was the height of, I don’t know.

Arlo is doing no public singing this trip, but this doesn’t mean he won’t be back here singing soon.

‘I’d love to come back and do some of the same clubs I did before. The money doesn’t really matter, because I never made any money in England and I don’t expect it will.

The reason I’m not doing any singing this time is because I don’t think right. I don’t want to go back on stage to an audience with the movie. It’s记录, this music, and I’m not blowing it to sell a movie.

I’m too young to let myself get screwed by all these guys.

Johnny Cash has a new album, "Hello, I’m Johnny Cash" (S 63796. And from the album, which includes "See Ruby Fall" and "Blistered", he’s got a new single, "If I Were A Carpenter" 4754.


On CBS

Beautiful.
Cocker and that boogaloo sound

JOHN COCKER stopped fitting pipes for the Gas Board in order to exercise his own somewhat sticky vocal tubes that were forged, in those early days, on Ray Charles and tempered with Sheffield ale.

Known as Vance Arnold and leading a band the Avengers, he recorded the Beatles’ ‘I’ll Cry Instead’ and ‘Charles’ standard ‘Georgia On My Mind’, which, like Cocker himself, were conspicuous by their lack of recognition.

It wasn’t until 1968 that John said goodbye to Vance and went through with ‘Marriage… a love affair’, along with organist Chris Stain­

“I’ve never done music without John,” said Leon Russell’s assistant, ‘Leroy’.”

Hardly hard, the album contained two songs and another simple record here in the States where he has spent most of his time. And it is America where Cocker attributes, especially on his last album, is really appreci­

The first album made in England, the second was made in the States. A lot of American studios are definitely better — the engineers are an important part of it — and the Sunset Sound studio we used in LA is a really great studio. It’s a very old studio which is great for doing live recordings. Sometimes I like to get a dirty sound out of Denny, Warren and John Lee Hooker but never used to take much of the vocals, all I used to do was take some of the instruments.

‘At that time Ray Charles wasn’t doing anything of the very, very counterm­

JOE COCKER: ‘The whole rock thing is now an art’

went on a little mission down to Memphis to have a look at some of the studios, they were doing the mix of the Box Tops and the sound they got was lovely.

‘You can go on looking for ever to find the right place, what I’d like to do if I could get a large enough house is just put up a nice track machine and start from there. It’s half the battle relaxed and if you can record that does hit me.’

Does Cocker still listen to soul and what were the early influences?

‘When I was at that age I used to go to some of the specialist shops and hunt out Buddy Waters out, Jerry Lee Lewis and that sort of thing, and even if there was something sounding so clean.

‘I’ve considered using one of the soul studios, Denny (Cordell) and I

ROYSTON ELD RIDGE

hit the thing on the way like. Things were different, I couldn’t really sing with other songs.

‘Everything’s rather vague at the moment. I don’t know If I’ll have anyone in the next album. (The last album gave me a lot of work like Ronnie Bramlett, Snooky Smith from the Flying Burrito Brothers and Clarence White of the Byrds). There are some girls around LA we could get for the backing vocals, they’re great, but those black girls are so hard to work with.

‘The first album I made in England, the second we made in the States. A lot of American studios are definitely better — the engineers are an important part of it — and the Sunset Sound studio we used in LA is a really old studio which is great for doing live recordings. Sometimes I like to get a dirty sound out of Denny, Warren and John Lee Hooker but never used to take much of the vocals, all I used to do was take some of the instruments.

‘At that time Ray Charles wasn’t doing anything of the very, very counterm­
JOHN DUMMER'S Blues Band have come a long way since the days of Tony McPhee and Steve Rye. More recently they closed another chapter in their casebook when bottleneck blues guitarist Dave Kelly quit. As the figurehead of the group he was obviously a difficult man to replace; but few could have envisaged the nature of the change which has led the band far from the familiar blues tracks. Fiddler Nick Pickett wears his hair short, brushed back and smoothed down with Brylcreem, and a silver lame jacket to boot! He's not even developed through the usual blues channels, but preferred playing at Morris folk dances. It all sounded rather like a huge hype. But John Dum­mer was quick to correct this.

"Nick's the antithesis of what you'd expect. He's also a complete lunatic, and it wasn't until after a while that we realised he could also play guitar, harmonica, piano and vibes, as well as being a good songwriter. He was with Badfinger but left rather than grow his hair long, and he's never once regretted leaving. I must admit we were a bit worried about him at first, but his ideas are so different from anyone else's."

How does the rest of the group fit in?

"It's never been quite so exciting as it is now," said bass player Iain Thomson. "There's a lot more flexibility, and the encouraging thing is that the people who liked the band before seem to be accepting us now. I think we've improved since Dave left — and that's certainly no reflection on him. Three years together is a long time, and when Dave left it was because the group wasn't happy and he virtually stopped writing songs. We've still got friends at the 16 Club last week. The John Dummer Band have now finished recording their new album "Sausage Grinder" for Philips, which they describe as very different from the previous LP. The high degree of originality has been brought about by the personnel change and also the vast amount of new material that they are producing. Fourth member Adrian Pietryga, known in the blues world as Putty, also seems happy in the new spectrum. Explained Iain: "Putty's biggest love is rock 'n' roll, and we still feature this in our act and thoroughly enjoy ourselves. In fact we are going down better now than we ever have."

"Don't let the short hair fool you!"

"We produced the entire album ourselves and we're pretty chuffed with it. Rather than a harmonium on one track and alto on another, it's all our own work.

"We've obviously benefited from the so-called blues boom, and also suffered as a result of it."

"Now that we've changed, we've got to re-establish confidence with the old chums and we're banking on the album being a success."

John Dummer quit journalism to start the band, with the express intention of having a good time and no more. Iain Thomson left his job as a schoolteacher - the group suddenly snowballed and as a result the outfit were forced to turn professional. Proving, perhaps, that the blues ain't always trouble, hard luck and a low down dirty deal.

"This is a fine album, fully indicative of the talents of one of the best groups around. I believe that what they are playing is both the truth and the future. Although it was recorded in 1969, it seems to me that this is the music of the Seventies. We'll hear a lot more of East of Eden, if we're lucky."

Richard Williams - Melody Maker.
WHEN A band achieves the Led Zeppelin's kind of success in such a short time, there are bound to be whispered accusations in the corridors of pop.

In recent years, fans have been more aware of "The Business." Far from blindly accepting new trends and groups, there is a tendency towards cynicism, especially among those who interest themselves in progressive rock.

They have learnt the meaning of the slang word "hop" which hints at hyperbole and hypocrisy, and neatly sums up the process of falsely exaggerating the popularity and earning power of an artist.

The situation has been largely brought about by the policy of management in building up groups with advance publicity, leading to later failure or just not carrying through on their promised campaign like General Election campaigns.

Fans report a poor performance of albums and are disappointed by a display of carelessness in dressing, with no attempt at setting a trend or树立ing a style which groups flock to underground or garages.

Sniping

Zeppelin are one of the groups who have experienced sniping, at home and abroad.

Says Jimmy Page: "Before they saw us in America there was a blast of publicity and they heard all about the money being earned and the like. They said we were rich but they never heard the record company. So the reaction was - 'As a capitalist group. They wished we weren't when they saw us playing a three hour non-stop show every night.'" And the reason why they played long was because when we started a year ago we had worked out a one hour set and on stage this naturally expanded to three hours as we became more experienced. As we put in other numbers this became two hours. In America they wanted encore and it expanded to three hours with the extra material from the second album.

"We enjoy ourselves and that shows in our playing. If somebody wants to hop a group, they only suffer in the end because people know what's going on now. People understand the economics of bands, especially in the States where it is the fashion to ask who is getting what out of what."

Sneak

I'm sure everyone else can.

Have Zeppelin received much criticism of their music?

Message

"The only critics came from our Albert Hall concert in London recently. We had a lot of people who were out to a slow start. Well I tell you if you've been on tour and been playing long shows and been on tour and been on tour before you can tell when a band is being hyped by their management. You can tell from the vibrations. I can tell, to a group before they split up, I never saw Hendrix or the Stones working in the States, or any of the groups unless they were on the same bill.

"This has been my first real break in years, although we were working on the third album. We have to keep working all the time. We are working on a film. I don't know if we'll ever be shown really, but we have the Albert Hall concert and it will be a big record on what has been going on with Zeppelin.'

"Everything has been stalled since with Robert's accident. That was a hell of a show. People came bombing at the Albert Hall and asked to see Robert. They sent them to the Kidderminster Hospital I knew it had got to be serious. I was really worried, wondering if he had the baby in the car.

"I'm still in a bad way and we had to cancel some work, although he said he could appear on stage in a wheelchair. He can't lift his arm above his shoulder, and he has a cut over his eye."

Jazz-rock

"We've got a lot of respect for groups. We were finding out a year ago when we got the first album we were finding out. It was a matter of getting into a studio. Things are a lot much better now than they were a year ago when we were finding out. We have to keep working all the time. We are working on a film. I don't know if we'll ever be shown really, but we have the Albert Hall concert and it will be a big record on what has been going on with Zeppelin.'

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Film

"Many classical people listen to pop music. They are interested in the new scenes. They are not interested in the old scenes. They are interested in the new."

"It's strange but I never thought it would happen. I've never seen Bob Dylan until I saw him on television. I've never seen Jack Bruce until I saw him on television. I've never seen any of the groups unless they were on the same bill."

"This has been my first real break in years, although we were working on the third album. We have to keep working all the time. We are working on a film. I don't know if we'll ever be shown really, but we have the Albert Hall concert and it will be a big record on what has been going on with Zeppelin.'

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ARGENT are a comparatively new group who have risen from the ashes of one of Britain's best, American exports - the Zombies.

Little was heard of Argent since their formation three months ago under the leadership of Rod Argent. With one highly acclaimed LP under release they have yet to make their debut but when they do at the RCA on February 26 it's a safe bet that it'll be worth waiting for.

Last week Rod and bass player Jim Rodford - who so uncannily resembles Dennis Hopper of Easy Rider fame - talked about their past and hopes for the future with Argent.

Following the break up of the Zombies Rod and his bandmate, bassist and lead vocalist Alan Price, recorded solo tracks. Rod has even written and produced Price's next album doctor. Rod says: "We've had no involvement in it at all."

"I thought (the Zombies) would never be heard of again, because of the Z's LP which was the last American LP hit the top of the charts and sold two million copies to the process. I would have been a relative fortune." But Rod had other plans.

"When 'Time of the Season' was a hit in America we had a lot of money," he says, "so we took a short time off. We talked about their past three weeks and then went on to their past, because there was a lot of discussion. Rod and I had different ideas about what directions they were going.

"That takes care of the Zombies. But what about Argent? We didn't become clear that he won't be satisfied until he's reached a near perfection with the group as possible. If we think it's good, says Rod, we go. And we've taken three or four albums to really get it going.

"The group was formed about three weeks ago and we've started having you hear parts of the Zombies recorded in 1968. I suppose that's natural after such a short time. But we're working with the idea of combining everything between the Zombies and the Zombies. Mustachioed Jim Rodford parted behind his hat, unpressed from behind his hat.

"Excitement is very important and the most successful groups are always those who are really into it. They're not really into what they're doing a year or two years ago, watching the laurels on television playing has changed since we made the LP and k it's changing all the time."

"It's not far to compare us with the Zombies. Argent are a completely different group. Bill Ward of Rod's songwriting along with Chris White is forced to rub off a bit on Rod. Rod went songs for the Zombies so naturally his style comes through."

"With Argent people are more powerful than the Zombies were. Some of the songs on the LP are more vocal. We have never been known as a merely vocal group or on the other hand a driving instrumental group. We write and play as we can and always try to make it accessible to the public."

The group is a little showbiz and they are undecided whether or not to wave or smile in case Jonathan is not on side. The golden light will be switched on when he is in residence.

In other words, renewed success has not changed Jonathan King. The problem with his current appearance remains to decide whether he is (a) taking the microphone, (b) insane, (c) the pope of a quite unusual gang, or (d) trying to earn a little silence with a very loud noise.

Having had the opportunity of observing Jonathan over the past five years my personal conclusions are that (a), (b), and (c) are probably the correct answers. Jonathan is currently promoting one of his periodic forays into the No. One slot with the curiously titled "Let It All Hang Out."

Among the dozen or so other careers which Jonathan has been involved in, this seems to be the most satisfactory. It is an open-ended project in which he can react to his own record. "Looking at it quite objectively I would have said, 'Yes, but it could be a bit pretentious.'"

He's written, he's his critic. He may react to his own record. "Looking at it quite objectively I would have said, 'Yes, but it could be a bit pretentious.'"

It sounds like the idea of a record called "Let It All Hang Out." With the break up of the Zombies past, it seems that Jonathan is trying to earn a little silence with a very loud noise.

"Let It All Hang Out" is a new Simon And Garfunkel LP, or a Dylan. The group is a little showbiz and they are undecided whether or not to wave or smile in case Jonathan is not on side. The golden light will be switched on when he is in residence.

The purpose of the light is to save his friends embarrassment as the Zombies. Their blackened windows sweeps past and they are undecided whether or not to wave or smile in case Jonathan is not on side. The golden light will be switched on when he is in residence.

RAYMOND TELFORD

ARGENT: rising from the Ashes of the Zombies

Urgent sounds from Argent

"Long Tall Sally" and they're no-involved in the recording of the Zombies. Five groups around now have been or thought not to be the Zombies. Rod is a born songwriter and he wants to be heard - like a three thousand pound organ set up. It's got to hang up with this group. He says: "I've got a million things to do but I've got to go out and make a living."

The getting together of Argent is another tale of Rod's refusal to get side-tracked from his goal. Even after eight months' rehearsal with Jim and two other members of the Zombies, Rod with Chris White and Chris Price had been looking for a guitar player and drummer Robert Hooton.

"We were very pleased to get them," says Rod, "not only because they aren't on tour, but because they've been through the group once before. Bob for example was once with Adam Faith's backing group the Frontier and the head was with Mike Cartwright.

"We feel that we've been going through the ashes of the Zombies and we're now back in the ashes of Argent."

"It'll be really hard to get another group of people to do the same thing with the Zombies as they do with Argent."

JONATHAN KING has reached new heights in camp this week by having installed a golden light at the front of his chauffeur-driven Daimler limousine.

The purpose of the light is to save his friends embarrassment as the Zombies. Their blackened windows sweeps past and they are undecided whether or not to wave or smile in case Jonathan is not on side. The golden light will be switched on when he is in residence.

BY BOB DAWBARN

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"Letting

it

down.

out...."

A PUBLICITY HANDOUT arrived on my desk this week proclaiming that "Jonathan King has reached new heights in camp this week by having installed a golden light at the front of his chauffeur-driven Daimler limousine."

"It's for the purpose of the light is to save his friends embarrassment as the Zombies. Their blackened windows sweeps past and they are undecided whether or not to wave or smile in case Jonathan is not on side. The golden light will be switched on when he is in residence."
**Ferguson's wine-to-water miracle**

Apart from developing new talent within the ranks of the band — including drummer Randy Jones, pianist Pete Jackson, lead trompeta Martin Driver and alto Denny, trombonists Albert Wood and Billy Graham, bassist Dave Turner — Ferguson has put up the idea to bring in a new and dynamic and apparently tireless personality.

"One aspect I'm determinded to get away from is the 'Bring Back The Big Bands' attitude," says Maynard firmly.

"I don't believe in trading on musical nostalgia. That's what killed so many great groups in the big band scene in America."

"Maynard firmly."

"The only thing we are on the lookout for is first-class arrangements. I'm sure they are around."

From this, it will be seen that the Maynard Ferguson band is a forward looking one.

"I'd love to find musicians who can write," says Maynard. "And it certainly is not the sort of arrangement."

"You got through what?" exclaims Maynard, revealing the type of string perfection that would sometimes call for more rehearsal — the men are only too happy to pick up their instruments.

Yet the attitude is partly a reflection of their leader's dynamic and apparently tireless personality.

Symptomatic of Maynard's attitude is his reaction to the sort of twister comment — "Well, we sure got through what!"

"One thing is for sure," says Maynard firmly. "I'm sure they are around."

"The musicians in Britain are as good if not as good as anyone."

"The only thing we are on the lookout for is first-class arrangements. I'm sure they are around."

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"I don't believe in trading on musical nostalgia. That's what killed so many great groups in the big band scene in America."

"The only thing we are on the lookout for is first-class arrangements. I'm sure they are around."

**LAURIE HENSHAW**

MAYNARD: firmly ensconced as a resident on the Simon Dee show

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WATCH OUT, world — Mick Farren is out to accomplish with Shagrat what he couldn't quite get together with the Deviants.

Shagrat? What on earth's that? Well, the name comes inevitably from Tolkien, but on this mortal coil it represents a combination of Fear some Farren, Steve Peregrine Took, and an as yet unsettled clutch of accomplices, the most amiable and inept freaks you could wish to meet. The group was post as head of the Deviants during their recent American tour, and after looking around the States, he came back to have his system flushed out in Hamburg.

Hair

Now looking a new man, thanks mainly to the recent acquisition of much facial hair, he is due to have an acquisiton of much facial hair, during their recent American tour, he came back to have his system flushed out in Hamburg.

Album

"The album is called "Messia" and begins and ends with versions of the old by Dobbley classic. The second version, which ends the album lasts seven minutes and features percussion and cello, according to Mick. Can't wait for it."

Revolution

"I don't believe, that a revolution kid from America, on a Saturday night, is really going to listen to just as he doesn't listen to Tinum. We're trying to achieve a band that everyone can go and fall about to, rather than having heavy intellectual exercises all the time. We're talking about the revolution, about the ability of people to think without anybody bothering you too much. Provided you have a certain responsibility with it. People make the mistake of thinking that we want something poetic, but there's a need for development in the same way. We are, really like to be where Gero Washington was at a couple of years ago — really living." In fact you might say that if you heard the first LP issued as a single by Long known as Chief Devil, and left the band only a week after their American tour began. How did this come about?

"We were working in the studio, and having different means to go about improvising. Have the confidence of competition today for more than singers, and in the States you're judged in the context of Honey Page. I'd rather the context of Wild Man. Because I'm not. I thought it was time for a change, and although there was a bit of friction at the time it's all friendly now they've come back."

"I think that the problem was that we went over there to do some kind of thing with the liner, and we were quite pleased, but the audience were thinking in terms of Jethro Tull and Family. It's a matter of preconceptions, and we aren't."

Over here there's still the temptation to do everything backwards, and I think the Deviants, it's much more specific. It's like the difference between the Los Angeles scene and the Velvet Underground."

About Shagrat, Mick says: "We're just sitting around waiting for money. There's no rush because I don't want to go out on the road in all this cold weather. We may go out sometime next month, and we're all going to record a new album. We're going to try to do something different, and we'll have to get the odds and ends out of our heads straight at the moment because if we can get the odds and ends out of our heads straight, it will help to keep the band together."

We've heard a lot of the band since then, and I believe that what's currently lacking that quality of entertainment."

Party

"We don't know who we're getting for the band yet. We're renting out a pig by bit, and we want people who are really excellent but who are also into the trip of living fast and hard."

"What we don't want is a bunch of fashionable act, because anybody like that would have too much of a pretty quiet. We're looking for entertainers, and there aren't too many of them around at the moment."

"We don't want people who stand around asking, 'Are you going to play that song again? Must I really be a guitar player?' Everybody likes to watch a performer doing something that they don't have it in themselves to do. I do, of course, unashamedly."

If you don't marvel you can only get bored. We want to turn it all into a party."

Fun is the Key Word

MICK FARREN TALKING TO RICHARD WILLIAMS

Really, I'm quite pleased with it.

"Superficially I was a bit into Zappa, but not really because his thing is based on the Los Angeles style, whereas I'm using the East Coast flavor thing from the Fifties."

"We're doing solo albums. So I and the other person is going to do that, and we'll break up after a few weeks. If we can get the odds and ends out of our heads straight away, it will help to keep the band together."

We've been sitting around for months, and I believe that what's currently lacking is that lack of entertainment."

In next week's MM...
As the storm clouds gather, my songs become documentaries and the sounds become harsh and strident. I would like to think the clouds are only in my head, but too much proves otherwise.

Thoughts of coffee were dismissed as we adjourned to the Red Lion ale house, Fleet Street. He procured a plate of cold potatoes and a glass of vodka, both of which repelled me to the point of nausea.

But Viv was obviously excited about "Labio-Dental Frigidity" his first solo single billed as the Sean Head Showband and featuring Eric Clapton on guitar. This will not be a permanent band however, and the replacement for the Bonzo Dog Band will be the Big Grunt. How Viv is in the process of regenerating, we shall see, but it will be the next band, but I want to make solo singles as well with different musicians. Under various silly names. The next single will be totally different stuff.

Did Viv shave his hair to tie-in with Barry Ryan who is in the process of making a solo single in super quick time after the Bonzos split up? I observed, looking with a cold sneer, "Viv, you do realize you have a face to make?"

"No," he replied in slow motion, "The new band will be more musical than the Bonzos and we should have more character. The songs will be in a storm rhythm sequence and tie in with the music. We haven't started recording yet because we have been waiting for Eric Clapton to produce what looked like a large blonde tea cosy. Only £50, 5". and absolutely useless. Now he's on tour and made another dance dress out of it." He put the tea cosy on his head at a rakish angle and winked.

Outside the pub we hailed a cab and forgetting nonsense about coffee speed post haste and the Big Grunt started operations.

"I'm very excited about the Sean Head Opera," he continued, ordering the first of an endless stream of large Scotchs. "I don't think you can make serious singles. They should be for entertainment. For example I observed, toying with a cold sausage, "I'm not that dedicated. It would ruin the image of the Pedigree."

Viv seemed to release the tension lively.

"Well Just before I was rudely interrupted I was going to say that while he still had his hair Viv did wear glasses and a neatly shaven brow."

"And his head which he rubbed from the notebook drenched in alcohol it transpired that Mr. Stanshall had called at the first solo venture—-the Sean Head Showband and featuring Eric Clapton on guitar."

The Big Grunt is coming along nicely. We intend to make it right and there is no physical fitness aspect, and we will have a hell of road training actually get on the road. We discussed going to a London show, the boys could open for friends of theirs, wherever we go., We have been planning to do some weight lifting — a lot of freezing without people — and Viv said he was going to be spending some time in the studio."

"We'll take the boys with us and get some good rehearsals. We'll do the lads a chance and keep our heads on, we'll go and see if the fans are talking of the Sean Head Opera."

"You have no idea how refreshing it is to be able to sit at home and read for a few moments or terrific- tion and forgetting nonsense about coffee speed post haste and the Big Grunt started operations."

A TELEPHONE shrilled dramatically on my desk. As I clutched my skull to prevent the top blowing off a voice croaked in my ear: "Hi—Viv Stanshall here. What happened yesterday?"

"Viv, you are the next head of the Bonzos" said Viv, opening his suitcase.
At 18 years of age, Peter Marinello is typical of the younger generation of professional footballers. Bought by Arsenal for £10,000 from the Scottish club Hibernian a few weeks ago, Peter has taken to the London scene like a duck to water—and the scene has taken to him. Long haired and deceptively fragile-looking, he shares with George Best a liking for visiting clubs and discoteques after the big match on Saturdays. He writes a column for the Daily Express, and is keen and knowledgeable about pop.

PETER SARSTEDT: "Without Darkness (There's No Light)" (United Artists).

"It's not Peter Sarstedt, is it? There's not a bad singer, but this isn't a bad singer, but not a bad singer, but this isn't the Who? Oh, it's the Who. Don't get me wrong. It's the Who."

HARRY J ALL STARS: "The Big Three" (Barry J).

It's got a fairground sort of backing. It's pleasant enough, but I don't really like it and I can't see it being a hit. I'm a big George Fame fan really—it's making a bit better than when he was doing all that jazz stuff.

LOVE SCULPTURE: "In The Land Of The Free" (Parlophone).

Is it the Who? It's quite like them. It could go in your mind if it got enough plays, but it doesn't get you the first time. Hey, Andy, The Good, It's OK—dangly but not just for Interstellar.

CUFF LINKS: "When Julie Comes Around" (MCA).

"It's Billy Preston, isn't it? Shakes head emphatically. No, it's a bit childish, and they see it in such a terrible way. They said it was an oldtit. Oh, it's the Cuff Links. Isn't that sort of good as 'Tracy,' which I liked, and it won't get anywhere."

JIMMY RUFFIN: "Farewell, Is A Lonely Sound" (Tamla Motown).

"Is it the Marvin's? Jimmy Ruffin, oh it's quite good, but I don't like Faker if they'd released it before Christmas. I like Tamla stuff, particularly the Marvelettes, and I wanted to get a couple of their old LPs today. But this is not bad."

EDWIN HAWKINS SINGERS: "I Believe" (Brunswick).

That's a great start—oh, it's the Edwin Hawkins Singers. I saw them doing this song on the David Frost Show. More than too many artists have done this song. It's got a very good beat, but it's been done so often before that I don't think it'll make it. What a strange follow up to their last one—that was really great.

JOHN ROWLES: "Save The Last Dance For Me" (MCA).

"It's the old Drifters number. It's English in it not? (He's told who it is) Ah, John Rowles. It's a good song, and he does it just like the Drifters, so maybe it could be a hit again. This is a very much as a single.

BILLY PRESTON: "All That I've Got" (Apples)."
PLAY POVER by Richard Neville

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A SOUND not unlike a braying mountain goat echoed across the West End of London this week. The Faces no longer small - were back in town. Full of boundless energy, the group have heightened their appeal with the addition of Long Road, Stewart and Rocky Ronnie Wood.

Since the split with Steve Marriott, who went ligging off with Humble Pie, there has been a confused silence from the lads. Kenny Jones was doing sessions, Ian McLagan was blowing up his Mini and Ronnie Lane was busy bopping. This much we knew.

Humour

But in semi-secrecy they have been - and just for a song and a bit; they have

If "flying," their new single is any indication, the Faces will be a heavy weight on the disco scene. And if listeners go on to become big shots, this week's release will assuredly have created a lot of the old group's songs. It's a good sign. One of the best rhythm sections is still there, the drum, bass and organ sounding.

Ronnie and Kenny, with the addition of new vocalist, Rod, have got behind the Bees and the guitarist of Rod's band, the Wood. The lads are looking good.

The goat-like noises frequent by the entire new group were a little unsettling as Mac drove across London in a hired Cortina, from boom to recording company to hear the album.

The record company were prepared to remove Rod and Ronnie Wood from the session tape mysteriously as they were

about to play it back.

"Oh yes," said Ronnie Lane, or words to that effect.

But we waited for a

ruffled technique to complete a tape surgery operation. Rod and the lads chatted, groaned, and yelled about their return to the pop life.

"I just got back from the States," said Rod, "but I did do my solo album here with people like Keith Richards and Jeff Beck. After Jeff's LP you couldn't get any heavier than that, so I have done a few softer things. It's been out in the States about two months and got good reviews."'

How about the Faces LP? "We've finished it and there should be a release on February 27," said Kenny. "The new group has done about six gigs so far and they were really good. The band is nothing like the old Faces. Only the name is the same. The music is completely different. Some of us wanted to change the name of the group completely so we all agreed to keep it as The Faces, without the Small Faces." At the gigs the kids haven't been expecting a lot of material. They don't know what to expect, we've got to get together a lot more, but the gigs have been really exciting." Said Rod: "The first couple of gigs were a bit rough, but you can't expect anything else really. Led Zeppelin on their first gigs were bad. We just need a bit of time.

Said Ken: "We've been rehearsing five or six hours a night in a warehouse in South London. In a way I'm glad the old group split because it gave us all a chance to do something new. I miss a few things here and there, but we're not complaining. What will be their new image?"
JOHN WILLIAMS

JOHN WILLIAMS - Vivaldi: “Concertos in D Major For Guitar and String Orchestra.”
Gualandi: “Concerto For Guitar And Orchestra OP.36.” John Williams (Guitar) English Chamber Orchestra Colin Tilney (Conus). [CBS 27970 stereo]

This is a record of some of the most attractive music composed during the 18th century, that is to say pre-classical or Baroque music; music which was contemporaneous to the time of J. S. Bach. The music on this record, however, comes not from Bach’s Germany, but from that other great musical centre of the period Venetia.

Antonio Vivaldi was one of the foremost composers and players of the year 1700. He was a great experimenter in musical form.

He developed the form known as the concerto, from its primitive origin in the time when Mozart and Haydn were able to carry it further. Vivaldi’s employment in a kind of gay concert school allowed him to experiment as much as he liked, and thus he was able to create large quantities of music for the orchestra, the qualities and formation were left entirely up to him.

We are Vivaldi had plenty of practice at composing, but he did not survive today, including the battier years. His music being originally for Latin and Orpheus. The characteristics of Vivaldi’s style are always melodious and happy in spirit. This is partly due to the fact that all his music was written for his own purposes. His exuberance is matched by his talent; probably the pop music of his time was even more popular for its inclusion here; pop music of another age more often than not, appeals again to contemporary audiences. His music is popular in his own right, exuberant in his own right, exuberant in his own right.

A violinist, played the melodies of Vivaldi excellently here that retold only a great amount of power, and the re-arrangement of guitar and orchestra is first class.

JOHN WILLIAMS: (right) pictured with Barney Kessel at Ronnie Scott’s.

BOULEZ

PIERRE BOULEZ. - “Pi Sabon Pii.” Halina Laktomski (violin), Maria Bergmann (piano), Paul Stirling (guitar). The English Chamber Orchestra conductor by Pierre Boulez. [CBS 27970 stereo]

Boulez along with Stockhausen is one of the central figures in modern music today. Not only because he is a composer of special significance but also because he is an important musicologist and teacher who has done much to introduce modern music to a wider audience.

To divide as well as a musician Boulez’ works are characteristically described as experimental, and it might be said that his music is always left up to the end. It could be said that Boulez, who were left up to the end.

The first note claims that Boulez is playing in the hands of the score and the music simply reduces to the result of an experiment. This is the obvious problem of Boulez’ music. How can we relate to an end all these fantastically complex rows?

Leaving aside the intellectual response to the music and remaining a musical row, Boulez’ music is a whole in itself. A counter, it is expressed by the character of the composer himself, a man who has woken up from a long sleep and mathematically oriented his own music.

The title is self-explanatory. The music represents a new, fashionable, and new style, and is as important in its own right as it is in its musical content.

Carpenter’s answer claims that something is kept in the arrangement by Robert Schumann, who is basically a technician himself, and is something that is still ballet music. The Sorcerer’s Apprentice by Debussy is an excellent example.

The second piece is an arrangement of music from Boulez’ greatest work, “Porgy And Bess”. This is the piece that is in Boulez’ musical content. It is the piece that is in Boulez’ musical content.

This record contains three standard works from the concert repertoire, as I should think, well-known by anyone vaguely interested in music. If you do not recognise the titles the melodies will certainly ring some bells.

The Rossini/Respighi piece is Full of quotations from the Rossini’s music. It is arranged with instrumental touches.

It is, of course, partly music that is not intended to be associated with or accompaniment or composition. At such it is easily accomplished by anyone who does not have the odd thing different although it still takes a relatively boring time, and it is better to leave it alone. Again, by using the importance of the reference to the piece of the composition. The way is left open to the critic. When any orchestral arrangements are made, the Rossini/Respighi piece makes the piece work as music.

THE SORCERER’S APPRENTICE. The title is self-explanatory. The music represents a new, fashionable, and new style, and is as important in its own right as it is in its musical content. It is the piece that is in Boulez’ musical content. It is the piece that is in Boulez’ musical content.

ROSSINI


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JOHN SURMAN: How Many Clouds Can You See?

(a) New Bridge (b) Gavarnie (c) Monfrin (d) Event (e) Ritual (f) Autumn BL 1065


John Taylor's piano work is highly regarded, and his ability to create a sense of space and texture on his instrument is remarkable. His playing is full of subtlety and nuance, and he is able to bring out the essence of the composition with his playing. The bass clarinet playing of Beckett adds a unique dimension to the ensemble, with a rich and distinctive tone that complements the other instruments.

The use of synthesizers, particularly by Beckett, adds a layer of sound that is both modern and timeless. The piece has a sense of depth and complexity that is truly captivating.

The recording is a testament to the musicians' ability to work together as a cohesive unit, each bringing their unique contributions to the overall sound. It is a beautiful piece of music that showcases the power of collaboration in the realm of jazz.
new pop albums

JOHN MAYALL: "The World Of John Mayall and the Bluesbreakers" (Decca). An album which should appeal to any blues enthuiast who failed to summon up the courage or the bread to buy Mayall's albums when they were first released.

No matter what you considered were the best days of Mayall, or the best band of Mayall, you'll find it here, along with his many crusaders. From 1966 comes "Key To Love" (with McVicar, Clapton and Fish) and "Have You Heard" and from 1969 "Sitting In The Rain" (with Green, Dunbar and McVie). In between there are such gems as "The Price I Pay" (Neglected) and "One Mighty Dead Wedding Band." J.G.

ARGENT (CBS): "Argent" is your actual French for "mone", and this is worth two pounds of anybody. One of their magical concerts was the last one, and the three great voices and fine feel and astonishingly playing which gaffe the attention from the very first play. Elton John Argent (vocals and dreeiatrics) has assembled the last to "Live tapes," the "Blues" guitarist (vocals), Jim" Broadbent (guitar, vocals), Bob "aras (vocals, vocals), and on individual abilities shine through without the usual "bending" songs which Argent — mostly written by Argent. The third act is the "Righteous Band," the "Saxophone Who?-" and the "Real Live Argent," and there's even doubt that they are your actual French for "mone." K.B.

CANNED HEAT: "Vintage" (Pye International). There are some nice, unpracticed, hot and sexy arrangements on tracks like "Light My Fire," and "Close To You," and a fine album as a whole. Other tracks include "Loretta," "Gentle On My Mind," and "Oh Happy Day." R.B.

RAY CHARLES: "Upstairs At洪水 Hotel" (Columbia). The thing with this album is that it's the first thing a black man has produced on an album that's really worth two pounds. According to Charles, the three great voices and fine feel and astonishingly playing which gaffe the attention from the very first play. J.J.

STEPHENWOLF: "Dust" (Fontana). "Dust" is the first proper LP from the group which was formed in 1969 and features a line-up of John McVie (bass, vocals), Dave Sullivan (guitar), and Jim Rodford (bass, vocals). It's a very worthwhile album from SGs. A.L.

ROBERT WALTER: "Waterproof" (ABC). This is an LP by a young singer-pianist, composer who's become increasingly popular and who's not only a very fine pianist, but also a very fine singer. The album is a very worthwhile album from SGs. A.L.

STRAWS: "Dagonfly" (A&M). After achieving such astringent success with "Transatlantic Surfing," the Strawbs have developed into one of the most popular and most successful bands in the country. The album is a very worthwhile album from SGs. A.L.

SERGIO MENDES & BRASIL '68: "The Return Of" (A&M). After achieving such astringent success with "Arome," the Strawbs have developed into one of the most popular and most successful bands in the country. The album is a very worthwhile album from SGs. A.L.

HAPPY MUSICAL EVENTS: "The Bebop" (Parlophone). "The Bebop" is a very worthwhile album from SGs. A.L.

P.1 1 e 22--P.1 1 e 00, MELODY MAKER, February 21, 1970

1. "There is your actual French for "mone," and this is worth two pounds of anybody. One of their magical concerts was the last one, and the three great voices and fine feel and astonishingly playing which gaffe the attention from the very first play. Elton John Argent (vocals and dreeiatrics) has assembled the last to "Live tapes," the "Blues" guitarist (vocals), Jim" Broadbent (guitar, vocals), Bob "aras (vocals, vocals), and on individual abilities shine through without the usual "bending" songs which Argent — mostly written by Argent. The third act is the "Righteous Band," the "Saxophone Who?-" and the "Real Live Argent," and there's even doubt that they are your actual French for "mone." K.B.

2. There are some nice, unpracticed, hot and sexy arrangements on tracks like "Light My Fire," and "Close To You," and a fine album as a whole. Other tracks include "Loretta," "Gentle On My Mind," and "Oh Happy Day." R.B.

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6. "The Bebop" is a very worthwhile album from SGs. A.L.

7. "The Bebop" is a very worthwhile album from SGs. A.L.
ELVIS PRESLEY: "Don't Cry Daddy" (RCA). Oh Gawd — well, like the name says it daddy. El creates on in the only way he can, which is using his Way to Play Family Favourites for years on end.

John Mackintosh of the Royal Signals, stood in East Berlin sends his love to mum and dad and all at number ten (Downing Street). One prefers The King in more rocking mood.

RENAISSANCE: "Island" (Island). A beautiful production by John Nashville. The Nashville Teens help send off the four talents that Jan and Keith Reil on one of the most distinctive tracks from their recent what was dubbed A hit? Who knows in these troubled times.

BART MONRO: "Just A Heartbreak Ago" (Capitol). Didn't want to be called fake in feeling by the talented Mr Monro.

BILL FAY: "Nothing But You" (Blue Horizon). A0's been through more than one more autograph swing cops, cops, cops to the Fifth Farm stars and Model Railway Society. A comic effort by the lady. I say she, ladies, give me back my share of that autograph.

FACES: "Flying" (Warner). This is perfectly serviceable debut from the refined Small Faces. With a better choice of better artists like, for instance, "Just A Heartbreak Ago" and "Nothing But You" and 'Who...

BARRY MASON AND SYLVAN: "When You Do What You're Doing" (MCA). Barry has a great voice, though he'll never use it, but he has now a crack at the Goodies charts with "Just A Heartbreak Ago" and "Nothing But You" and 'Who...

Kenny Jones' drumming is a relentless driving force behind Rod Stewart and the gutter and organ and bass crew and the vocals mingled with despair, familiar stuff back in the chart soon.

TIXI, TAKKI, SUZY, LIES: "Welcome To My House" (Takki). A gentle song with a twist in the tale. Good record on the penultimate bar but must, in a brilliant display of professionalism manages to retrieve the mess mainly caused by Lisa when he breaks into a real dance during the final passage in unison — which is hardly laddering at the best.

BARRY MASON AND SYLVAN: "When You Do What You're Doing" (MCA). Barry has a great voice, though he'll never use it, but he has now a crack at the Goodies charts with "Just A Heartbreak Ago" and "Nothing But You" and 'Who...

We've had enough healing foods in last us a healing. Healing. Food is the heart of all the healing foods... And Lisa was up at Mouth Control would limit some of the good that gets poured into us."

What a superb song of rhythm and blues. The kind of song that makes you to be a dawg and a safe fire for Kim.

KIM WESTON: "Danger in the Dark" (Hansa). A lovely song about the Troggs — they're not making sense. And Beryl Reilly really writes songs and songs. They play as well. Heaven — another masterpiece.

This isn't actually written by the Troggs, it's by H. Joop and V. Amos. And if it's a pleasure, handsome song it makes less, which should go back into the public eye.

LLOYD J. WATSON: "A Mother's Lover — Dreamin'..."

What is this stands for, another woman? Lloyd sings, largely, a rocking blues kind of song, which could make that technique for Elvis's "Danger in the Dark" in the chart soon, and I shall be making only my own boat to the Isle of Scilly, there to pursue a dissection existence, surviving solely on singing songs in light, whilst reading aloud extracts from the Old Testament into the wind and salt spray.

NEIL AND THE DESTROYERS: "No Money, No House" (Butter Prom). Nice drop of Reggae. Old money sounds so bit off when it comes from the right source. This should have a lot of rooms with the right kind of men.

HELEN SHAPIRO: "Takin' Down A Nate Smith & Pyn". Yeh Helen should really get into this scene because she's a country girl and Material and a new image have been the problem. A heavy backbeat but the lyrics and tunes are not too memorable.

IKE AND TINA TURNER: "Ain't Nobody But Me" (Columbia). A50 hold cap,.

JACKSON C. FLAMINGO: "Dancing On Air"

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Tracks by all these artists are featured on an introductory album, which accompanies the initial release of six different, distinctive country albums.

There has long been the need for a label specializing in country music to cater for the new wave in British country music and none of these albums benefit from the standard set by the majors.

Artsy and pop country covers appear throughout the albums and they pursue the idea of giving a country treatment to just about anything. "Happy Go Lucky" illustrates their intentions.

The groups feature Dave Nash with some excellent steel guitar work, also Alec Storey and Alan House. Each track has its own individuality and they have a way of giving a country treatment to just about anything. "Happy Go Lucky" illustrates their intentions.

The groups are one of Britain's leading country groups, having come from London and made their mark in the country music scene in America, where they are featured on the Grand Ole Opry, and in Nashville, where they are featured on the Grand Ole Opry. They have also drawn a wide range of material and are illustrated by three of their own compositions. No country music would be complete without "Happy Go Lucky," and it is a good example of their style. Their music is a true reflection of their style. It is an excellent album and they have a way of giving a country treatment to just about anything. "Happy Go Lucky" illustrates their intentions.
CLUBS

THURSDAY
ALBANY, JAZZMEN, Berklee School of Music.
ALBION, HOWARD RILEY, Whisky.
CHESTER, JAZZBAND, BRIXTON, Brixton, London.
CECILE, FIREFLY, New York, New York.
JULIUS, JAZZAND, London.
MAX COLLIE
GROOVESVILLE
Thursdays, 10 p.m.
Bar, Free.

THURSDAY
SIDNEY, JAZZAND, London.
STUDIO 51, JAZZAND, London.
THAMES HOTEL, JAZZAND, London.
NEW BALDWIN, JAZZAND, London.
JAZZ CENTRE SOCIETY, JAZZAND, London.
JAZZ JAM, JAZZAND, London.
ROLLERS, JAZZAND, London.
MYSTERY BAND, JAZZAND, London.
JULIUS TREATMENT
GENTLEMEN'S CALL, JAZZAND, London.
RHYTHM, JAZZAND, London.
SATURDAY
ALBANY, JAZZMEN, Berklee School of Music.
ATOMIC ROOSTER
JOEY BELL, JAZZAND, London.
TUESDAY
BASSMENT CATS, JAZZAND, London.

SATURDAY
ALBANY, JAZZMEN, Berklee School of Music.
ATOMIC ROOSTER
JULIUS TREATMENT
STEAMHAMMER

JULIUS TREATMENT
NEW JAZZ REUNION
LITTLE THEATRE CLUB

SATURDAY
ALBANY, JAZZMEN, Berklee School of Music.
ATOMIC ROOSTER
JULIUS TREATMENT
STEAMHAMMER

SUNDAY
SUNDAY
BARRY MASON
FAN CLUBS
Darren Wells.
Kenny Ball.
Patricia Ball.

MONDAY
MONEY MAKER, large

SATURDAY
BARRY MASON
FAN CLUBS
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MEMBERS NOTICE

CHICKEN SHACK
would like to apologise for our non-appearance at CLUB LAFAYETTE THORNLEY STREET, WOLVERHAMPTON on Thursday, 5th February, due to circumstances beyond our control, but look forward to seeing you at the Club on...

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Pop violinists?—don’t forget Henry!

WHILE ADMITTING the excellence of Fairport Convention’s "Club Swingers," I feel that Karl Dallas’ comment that "apart from Family’s John Wedderburn’s tab" does less than justice to Henry Lowther, surely the first violinist to make any impact on my aspect of the pop field. His playing was one of the highlights of John Mayall’s "Bare Wires" album, and more recently enhanced his reputation.

"A Tutor describing the Plectrum Style of Country Musicians"

JAZZ-ROCK STARTED WITH "THEM"

WITH the current fusion of the main musical categories with a pseudo-jazz ideology, this so-called "new" music has won its recognition a little late in the day. Groups such as Blood, Sweat and Tears, Assassins are at present proving immense numbers in their stage acts and monthly. However, this innovation was realised more than four years ago by the non-mainstream Irish group Them, especially on their second album "Sargeant." Perhaps in four years time "in music will reflect the musical concepts presented by Van Morrison’s recent album "Astral Weeks."" — BRYAN FARLEY, Euston, London, Britain.

MANY THANKS to Dick Jordan of Klokk’s Klink for exposing the managers and groups on the Club and College circuit (MM, Feb. 7).

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Visual defects?

WHY ON EARTH do we have to suffer from a barrage of visual effects every time a group is on TV? Can it be that the BBC is trying to hide the inadequacies of studio views? On Top Of The Pops, Jetrho Tull are given the fake, quick change and a negative process, presumably because they need prettifying up.

Dicks and Taps are also notorious offenders. Pop has grown up since the psychedlic era; it’s a pity TV prog programmes haven’t.

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VAN MORRISON: "Them introduced jazz-rock"

WHILE ADMITTING the current fusion of the main musical categories with a pseudo-jazz ideology, this so-called "new" music has won its recognition at the start of many letters to Mailbag this week on the praises of Wadsworth Ash.

I WONDER if through the pages of the Mailbag I may seek help in preparing a commentary on the years spent by a young radio comedian, as memory for presentation by a local drama group.

We are both used to obtaining as much unfamiliar popular music as we can, but it’s possible to wonder if anyone has made short film footage away in the old days, I should particularly like to obtain the master used for the dance numbers in the continuous "song" which is the war. The Black-out hitting naturally any music linked to war would be carefully preserved, as all, is still linked to a war.

MAX LUSINE
Blackfan, Victoria, C.D.

CASEY JONES, George Alley and other American railroad engineers will ever be found to describe their devotion to duty which offers endless inc.

Perhaps in four years time "in music will reflect the musical concepts presented by Van Morrison’s recent album "Astral Weeks."" — BRYAN FARLEY, Euston, London, Britain.

THEIR SEEMS to be a trend emerging in which we find numbers of groups leaving to embark upon a solo career, this often resulting in failure on the artist’s behalf and upon the group who have to find a new member. The only automatic method is that started by the Kinks. Steely Dan has made some great records on its own but he didn’t have to leave the group, a number of bands have survived where others could not, and that is probably due to the fact that there is good sense behind everything they do. — PAUL ALDROSON, Cardiff, Cambri-

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