

APRIL 17, 1970

1s weekly

USA 25 cents

# BRITISH DEBUT FOR GRATEFUL DEAD

IN THIS WEEK'S MM



FLOCK IN LONDON PAGE 5



CREEDENCE SPECIAL PAGE 20



BLODWYN REGGAE PAGE 13



PHIL WOODS JAZZ SCENE PAGE 14



ART: relaxing and doing a little writing

## ART GARFUNKEL LIVING IN SCOTTISH HIDE-OUT

ART GARFUNKEL, half of the Simon and Garfunkel duo whose "Bridge Over Troubled Water" is still at number one in the MM Pop 30, is living in seclusion in Scotland. He has rented a remote cottage by a loch in Argyllshire where he is relaxing and doing a little writing. Paul Simon is expected to join him prior to the duo's

European tour which opens at London's Royal Albert Hall on April 25.

"I was driving around and found this spot," he told the MM. "It looked a good place to cool it for a while. I guess some of the locals recognise me but I'm generally in too much of a rush to notice when I go into the village."

"Paul Simon will be join-

ing me, maybe, in a week. We will probably stay here until the concert at the Royal Albert Hall at the end of the month which is followed by the European tour. I'm not sure if I will be coming back to Britain after that."

He added that there are plans for him to star in a film, Carnal Knowledge with Jack Nicholson who featured in Easy Rider.

## San Francisco band booked for Hollywood Fest

THE Grateful Dead, one of the original San Francisco bands, will make their British debut on May 24, at the Hollywood Music Festival.

But Captain Beefheart and Steppenwolf, previously announced as appearing at the festival, will not be playing.

### Organisers

"Beefheart's manager told me that he couldn't get a band together," said Ellis Elias of the Red Bus Company, organisers of the festival, which will be held near Newcastle-under-Lyme. "Steppenwolf's tour has been cancelled, so we can't have them either."

The Dead, who feature influential guitarist Jerry Garcia, were in at the beginning of the West Coast acid-rock scene, and like the Jefferson Airplane, they have played free at many benefits and open air concerts in San Francisco, as well as being regulars at the Fillmore West and the Avalon Ballroom.

### Rumoured

They have rarely ventured away from California, and this will be their first visit to Britain, although it was rumoured that they would play a free concert, which never materialised, in London last summer. They will play just one concert, at the Hollywood Festival, but may tape a television appearance.

# McCartney - THE TRUTH



TURN TO PAGE 18

# Melody Maker POP 30

- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 2 (8) ALL KINDS OF EVERYTHING Dana, Rex
- 3 (7) SPIRIT IN THE SKY Norman Greenbaum, Reprise
- 4 (2) CAN'T HELP FALLING IN LOVE Andy Williams, CBS
- 5 (3) KNOCK KNOCK WHO'S THERE Mary Hopkin, Apple
- 6 (4) YOUNG GIFTED AND BLACK Bob Andy and Marcia Griffiths, Trojan
- 7 (14) GIMME DAT DING Pipkins, Columbia
- 8 (5) WAND'RIN' STAR Lee Marvin, Paramount
- 9 (9) SOMETHING'S BURNING Kenny Rogers and the 1st Edition, Reprise
- 10 (13) I CAN'T HELP MYSELF Four Tops, Tamla Motown
- 11 (6) THAT SAME OLD FEELING Pickettywitch, Pye
- 12 (11) FAREWELL IS A LONELY SOUND Jimmy Ruffin, Tamla Motown
- 13 (10) LET IT BE Beatles, Apple
- 14 (20) WHEN JULIE COMES AROUND Cuff Links, MCA
- 15 (17) WHO DO YOU LOVE? Juicy Lucy, Vertigo
- 16 (22) NEVER HAD A DREAM COME TRUE Stevie Wonder, Tamla Motown
- 17 (24) GOOD MORNING FREEDOM Blue Mink, Philips
- 18 (19) YOU'RE SUCH A GOOD LOOKING WOMAN Joe Dolan, Pye
- 19 (26) TRAVELIN' BAND Creedence Clearwater Revival, Liberty
- 20 (12) NA NA HEY HEY — KISS HIM GOODBYE Steam, Fontana
- 21 (16) DON'T CRY DADDY Elvis Presley, RCA
- 22 (15) EVERYBODY GET TOGETHER Dave Clark Five, Columbia
- 23 (18) I WANT YOU BACK Jackson 5, Tamla Motown
- 24 (27) HOUSE OF THE RISING SUN Frijid Pink, Deram
- 25 (30) RAG MAMA RAG Band, Capitol
- 26 (—) GOVINDA Radha Krishna Temple, Apple
- 27 (21) YEARS MAY COME, YEARS MAY GO Herman's Hermits, Columbia
- 28 (29) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel, Warner Bros.
- 29 (—) THE SEEKER Who, Track
- 30 (23) LET'S WORK TOGETHER Canned Heat, Liberty

**pop 30 publishers**

1 Pattern; 2 Mews Music; 3 Great Honesty; 4 Carlin; 5 Geesaw; 6 Essex; 7 Shain; 8 Chappell; 9 Carlin; 10 Jobete/Carlin; 11 Wabesa/Schroder; 12 Jobete/Carlin; 13 Northern Songs; 14 Peter Maurice; 15 Jewel; 16 Jobete/Carlin; 17 Cook; 18 Shaffersbury; 19 Burlington; 20 United Artists; 21 Gladys; 22 Irvin; 23 Jobete/Carlin; 24 Carlin; 25 Feldman; 26 Apple; 27 Cyril Shane; 28 Blue Sea/Jac; 29 Fabulous; 30 United Artists.

- top thirty albums**
- 1 (1) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
  - 2 (2) PAINT YOUR WAGON Soundtrack, Paramount
  - 3 (3) EASY RIDER Various Artists, Stateside
  - 4 (5) FILL YOUR HEAD WITH ROCK Various Artists, CBS
  - 5 (4) LED ZEPPELIN Led Zepppelin, Atlantic
  - 6 (8) CHICAGO Chicago, CBS
  - 7 (6) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
  - 8 (17) ANDY WILLIAMS GREATEST HITS Andy Williams, CBS
  - 9 (7) ABBEY ROAD Beatles, Apple
  - 10 (11) HOT RATS Frank Zappa, Reprise
  - 11 (13) JIM REEVES GOLDEN RECORDS Jim Reeves, RCA
  - 12 (14) BLACK SABBATH Black Sabbath, Vertigo
  - 13 (8) FROM MEMPHIS TO VEGAS — FROM VEGAS TO MEMPHIS Elvis Presley, RCA
  - 14 (12) WILLY AND THE POOR BOYS Creedence Clearwater Revival, Liberty
  - 15 (19) FUNNY GIRL Soundtrack, CBS
  - 16 (10) HELLO, I'M JOHNNY CASH Johnny Cash, CBS
  - 17 (15) BASKET OF LIGHT Fontana, Transatlantic
  - 18 (—) THE EXQUISITE NANA MOUSKOURI Nana Mouskouri, Fontana
  - 19 (23) CANNED HEAT COOKBOOK Canned Heat, Liberty
  - 20 (—) MORRISON HOTEL Doors, Elektra
  - 21 (22) THE SOUND OF MUSIC Soundtrack, RCA
  - 22 (16) TIGHTEN UP Vol 2 Various Artists, Trojan
  - 23 (—) EMPTY ROOMS John Mayall, Polydor
  - 24 (25) VOLUNTEERS Jefferson Airplane, RCA
  - 25 (26) AMERICA Herb Alpert, A & M
  - 26 (20) WORLD OF VAL DOONICAN Vol 1 Val Doonican, Decca
  - 27 (30) BUDDY HOLLY'S GREATEST HITS Buddy Holly, Coral
  - 28 (25) WORLD OF MANTOVANI Vol 2 Mantovani, Decca
  - 29 (—) MOONDANCE Van Morrison, Warner Bros
  - 30 (—) OVER AND OVER Nana Mouskouri, Fontana
- Two LPs tied for 22nd position.

# RAPED!

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# TAJ AND JOHNNY IN



TAJ MAHAL

TAJ MAHAL and Johnny Winter flew in to Britain from America this week for the start of their British and continental tours.

Taj Mahal arrived on Tuesday and his first date is at the Waltham Forest Technical College on Friday (17). On Saturday he will appear at one of the "Sounds Of The 70's" concerts at the Royal Albert Hall. Also on the bill will be It's A Beautiful Day and Santana.

The first of the two Albert Hall concerts will be held on Friday (17) when Johnny Winter will top the bill over Flock and Steamhammer.

Following his Albert Hall appearance, Taj Mahal plays the Fairfield Hall, Croydon (19), 22-28 continental tour, Free Trade Hall, Manchester (29), De Montfort Hall, Leicester (30), Birmingham Town Hall (May 1), Winter Gardens, Bournemouth (2), Roundhouse (3).

Johnny Winter-British dates include Fairfield Hall, Croydon (19), Speakeasy (21) and Roundhouse (22), which will be followed by an extensive continental tour.

**DIONNE ON TV**  
DIONNE WARWICK guests on Top Of The Pops tonight

(Thursday). The American star flew into London last weekend to appear on the Simon Dee show and in concert at the Royal Albert Hall last Monday (see review on page 12).

## MOODIES SINGLE

MOODY BLUES, who returned from their highly-successful tour of America last week, issue their first single in four years on April 24. Titled "Questions," it was written by group member Justin Hayward and is issued on the Moodies' own Threshold label.

## u.s. top ten

- 1 (1) LET IT BE Beatles, Apple
- 2 (2) ABC Jackson 5, Motown
- 3 (3) INSTANT KARMA Plastic Ono Band, Apple
- 4 (6) SPIRIT IN THE SKY Norman Greenbaum, Reprise
- 5 (4) LOVE GROWS Edison Lighthouse, Ball
- 6 (9) COME AND GET IT Badfinger, Apple
- 7 (8) EASY COME EASY GO Bobby Sherman, Metromedia
- 8 (5) HOUSE OF THE RISING SUN Frijid Pink, Parrot
- 9 (10) SOMETHING'S BURNING Kenny Rogers and First Edition, Reprise
- 10 (11) UP THE LADDER TO THE ROOF The Supremes, Motown

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**TAJ MAHAL IT'S A BEAUTIFUL DAY SANTANA**

SOUNDS OF THE 70'S FLY PAN-AM

# Colosseum, Mac, Shack in brief for Reading

**FLEETWOOD MAC**, Chicken Shack, Jon Hiseman's Colosseum, Liverpool Scene, Viv Stanshall's Big Grunt, Christine Perfect and deejays Mike Raven and Mike Cooper will appear at the Reading "Spring Thing" at Reading Football Ground on April 25 from noon to 7 pm.

Savoy Brown return to Britain from their American tour on May 4. Dates set for the band are: Regent's Park College (8), Salisbury (9), Chesterfield (15), Sheffield University (16), Mother's, Birmingham (17), Dagenham (23), Plumpton Festival (24), Sunderland (29), and Eel Pie Island (30).

Bath City Pop Festival may be Peter Green's last appearance with Fleetwood Mac. Also set for the Festival, on May 23, at Bath City Football Ground are: Soft Machine, Julee Lucy, Sam Apple Pie, Matthews' Southern Comfort, Quintessence, Wild Mouth, Wishbone Ash, Shapes And Sizes, Sharon and Peter Keely, Pete Drummond will compete.

The next John Mayall single, due for release by Polydor on May 24, will be "Thinking Of My Woman" from his LP "Empty Rooms". Little Richard has signed with the Warner-Reprise label and has cut his first sides in Muscle Shoals, Alabama.

Miriam Makeba plays a solo concert at the Royal Albert Hall on May 7, her first British appearance since 1967. She will be accompanied by her own African and African musicians.

Jamaica's Bob Andy and Marcia Griffiths are due in London this week to record a follow-up single to "Young Gifted And Black", and an album... Barry Mason, manager of Edison Lighthouse, flies to America on April 24 to negotiate a TV spectacular for the group in Hollywood.

## NEWS in brief



VIV STANSHALL at Reading

Scaffold will sing the title song for the new Warren Mitchell film, All the Way Up. A single version will be released at the end of June to coincide with the film's premiere. On May 14, 15 and 16, the group present a two-hour concert at Canterbury's Gullbenkin Theatre. Deejays Bruce Wyndham, Pat Doody, Roger Moffatt, Eugene Fraser, Peter Latham and Keith Skues will be at a party in aid of charity at the Carousel Restaurant in London's Piccadilly on Sunday (19) from 3.30 pm to 6 pm. Tickets at the door will cost 5s.

Heavy Jelly have withdrawn from the Pop Proms show at the Roundhouse on April 17. Replacing them will be Curved Air, featuring Sonia Christina from the cast of Hair.

The Equals are to play one-nighters in Oslo, Norway (May 19), Madras (June 9) and Stockholm (11) flying out and back for each gig. They tour Australia and New Zealand for 18 days from August 17. Dave Berry represents Britain at the Malta Song Festival (July 26 to 31) and Yugoslav Song Festival (August 5 to 9). Black Widow make their London debut at the Lyceum on April 26.

Daddy Longlegs have their first LP released on Warner Bros on May 1. On April 21 they lead a jam session at the Hampstead Country Club. Other dates include the Lafayette, Wolverhampton (23) and Granary, Bristol (27).

Blonde On Blonde have switched record labels from Eye to Ember and have their first Ember single, "Castles In The Sky," released on April 24. American specialist blues label Yazoo, is to receive exclusive distribution in Britain through Transatlantic Records.

Joe Dolan opens a week at the Club Fiesta, Stockton, on Sunday (19). Roy Orbison opens at the club for two weeks on April 26. Val Doonican, currently on holiday, stars in the London Palladium's summer show from June 4.

Tim Hollier flew to America on Tuesday for a six-week tour which opened in Boston the next night. July Lucy will be featured in BBC2's Disco on April 18.

**C AND W CARAVAN**  
THE CAPITOL Country and Western Caravan visits Europe this month, and will be visiting the Empire, Liverpool (19), Stadium, Dublin (22), Ulster Hall, Belfast (23), City Hall, Glasgow (24) and London Palladium (28). The package includes Bobbie Gentry, Glen Campbell, Al Martino, Duck Owens, Tex Ritter, Billie Jo Spears, Wanda Jackson and the Hagers.

## Jones mania

New York, Tuesday. — The incredible Tom Jones story, started a year ago at the Copa in New York, continued in a more intensified style last week at the same location (reports Ren Gravett).

Lines formed all the way down from the club to the Fifth Avenue corner. Crowds, couple by couple, are being admitted a full 90 minutes earlier than usual so that the crush can be sorted and served before Tom starts his stuff.

And it takes a corps of four handlers to get him off stage through the parade of ladies of all ages waiting to touch him.

PETER GREEN: plans for solo album

# Green cuts last disc with Fleetwood

PETER GREEN was due in the studios this week to record his last single with Fleetwood Mac. He is leaving the group on May 25.

Green, leader of the group since its inception in the summer of 1967, announced his departure last week. He plans to record a solo album but has not decided yet whether to form a new group.

The other members of Fleetwood Mac — Jeremy Spencer, John McVie, Mick Fleetwood and Danny Kirwan — are to carry on without singer-songwriter Green. It is expected that a new guitarist will join them to replace Green.

Last year Fleetwood Mac topped the Beatles as the most popular artists in the Melody Maker chart for 1969. They had a series of successful singles — "Albatross," "Man Of The World" and "Oh Well" as well as best selling albums.

**WAYNE'S DEAL**  
CARL WAYNE, who recently quit the Move, has signed a personal management contract with Don Arden who has negotiated an exclusive four-year recording deal with RCA. Carl's first single as a solo artist will be released early in June and will be followed three weeks later by an album. Both are to be produced by Andrew Oldham.

**FAIRPORT FOR USA**  
NATIONWIDE tour of American has finally been set for Fairport Convention whose previous plans for Stateside visits had fallen through. They will open with Crosby, Stills, Nash and Young at San Francisco's Winterland from April 30 to May 3.

**HARRY JAMES TOUR**  
THE HARRY JAMES Orchestra has signed for its first British tour in September. Dates set so far are: Royal Festival Hall (September 25), Birmingham Town Hall (28), Colston Hall, Bristol (29), Fairfield Hall, Croydon (30), Free Trade Hall, Manchester (October 2), Floral Hall, Southport (3) and De Montfort Hall, Leicester (4).

**LEONARD COHEN**  
TICKETS for Leonard Cohen's concert at the Royal Albert Hall on May 10 go on sale on Saturday (April 18). Only postal applications to the Hall will be considered and fans are asked not to telephone.



## FAMILY FOR GLASGOW FESTIVAL

AFTER many booking set backs, and objections from residents near the famous football park, Glasgow's Hampden Pop Festival at last seems to be taking shape. The Family, Chicken Shack and the Kadha Krishna Temple have definitely been booked to appear and Stuart Henry has agreed to compete the six to seven hour show on June 8.

## PROGRESSIVE LUX

AS FROM Monday May 4, Radio Luxembourg is to broadcast progressive pop programmes six nights a week. Kid Jensen who recently returned to the station from Canada will compete all the shows which run from Monday to Saturday.

The Saturday edition will last two hours from midnight to 2 a.m. and will incorporate a "Progressive Pop Top Twenty" all the other shows will last one hour from 1 a.m. to 2 a.m.

## JETHRO IN USA

JETHRO TULL start another American tour tomorrow (Friday). They will be away until the beginning of June with Scottish group Clouds who are appearing on every date with them.

Jethro's concert at Long Beach arena on April 19 is being filmed for a twenty five minute television documentary which will be screened on ABC cinemas in Britain in May.

## PORT TALBOT POP

AN EIGHT HOUR pop concert is to be held at the Indoor Sports Centre, Afan Lido, Port Talbot on May 23. Groups due to appear include Keef Hartley's Big Band, Taste, Yes, Atomic Rooster, Writing On The Wall, Bloody Welsh (formerly Eyes Of Blue), Gypsy, Skin Alley and Hawk Wind.

### Frampton, Bown together again

PETER FRAMPTON and Andy Bown, once partners in the long defunct Herd, are to reunite — for a new recording group.

Called Stamped, the line-up will include Andy Bown (organ and vocals), Peter Frampton (guitar and vocals), Jesse Lindsay (vocals), John Coleman (drums), and Brian Appleyard (bass guitar).

Liberty/UA records and Mother Mistro have signed a lease master deal for product by the group. Peter will stay with Humble Pie who are currently working on several British dates and Andy will remain with Judas Jump.

Stamped will also be available for TV appearances as well as recording. They have a single due for release on April 24 called "Que Sera Sera" and they are planning an album.

## Melody Maker

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**SCOTLAND:** Bruce's Record Shop, Edinburgh; 23rd Precinct Record Shop, Glasgow.

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# Lee Jackson will form new band

LEE JACKSON ex-bass guitarist and singer with the now defunct Nice is forming his own group. As yet unnamed, the line up includes Lee on acoustic guitar and bass, Charlie Harcourt (guitar and bass), Tom Sloane (drums), and Mario Tapia (Spanish guitar and vocals).

Jackson told the MM: "We will have a policy of 60 per cent originals and 40 per cent good arrangements of better known tunes. I had a premonition around Christmas the Nice might break up and started making plans. Most of the lads I knew from Newcastle and I met Mario in a Mexican restaurant. "The new band will be a lot quieter than the Nice, but not all pretty-pretty. We want to get away from the Berlin-Wall of sound across the back of the stage.

"Obviously I feel regrets at the Nice break-up, but it was bound to happen eventually. My new group will start work around June. The music will be a complete break from the Nice's style — far less complicated."

Drummer Brian Davison has now cancelled plans to visit Turkey and is also forming a new group.



LEE JACKSON: less complicated

## COLOSSEUM/NJO

FIVE DATES have been finalised in May for the combined concerts by Jon Hiseman's Colosseum and the New Jazz Orchestra.

They are: Fairfield Hall, Croydon, (May 10), Birmingham Town Hall (22), London's Queen Elizabeth Hall (23), Portsmouth Guildhall (28) and the Dome, Brighton (29). The New Jazz Orchestra and Colosseum will each play their separate sets before combining for a series of specially-arranged numbers.

# Pentangle please

NEW YORK, Tuesday. — A virtual who's who of the New York music press corps greeted Pentangle at their Carnegie Hall concert on Friday, (reports Ren Grevatt).

The appraisal was almost uniformly favourable as the group set out on its most ambitious tour to date. The itinerary includes a flock of top colleges and universi-

ties, appearances on the David Frost and Mama Cass TV shows and a full week at the Troubadour in Los Angeles.

It was virtually all-British week in New York, with Family and the Faces — still billed in the States as the Small Faces — practically following each other at Ungano's and Pink Floyd opening at Fillmore East the night before the Pentangle premiere.



# CCR ON TV FILM

CREEDENCE Clearwater Revival were filmed for today's (Thursday) Top Of The Pops during a cruise up the River Thames last Thursday.

They will not be able to play on the show because of an expensive contract between impresario Robert-Paterson and TVR who are making a half-hour TV special.

The film will include extracts from their Royal Albert Hall concert on Tuesday (14) and they had a further session at Pine-wood Studios yesterday (Wednesday).

The film will be available to TV stations and networks in all the countries in which Creedence are appearing.

They end their first European trip with dates in Stockholm, tomorrow (Friday), Copenhagen (29) Berlin (22) and Paris (25).

# THE JOHNSTONS

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THE JOHNSTONS, QUEEN ELIZABETH HALL, 8th MAY

# High flying Flock gather under a London rainbow



FLOCK: should gather converts by the thousand

"MY GOD, look at the rainbow," gasped a weary American, as a weird light settled over Croydon on Sunday. "It's your lot landing on the Moon what's doing it," muttered a gruff English voice.

In a conveniently placed bar backstage at the windswept and concrete symbol of civic culture, the Fairfield Halls, the Flock were gathering.

**BY CHRIS WELCH**

After much hectic traveling, their biological clocks were running a bit slow, and they were unconsciously lapsing into tour-

ism. Perhaps the curious bouts of rain and sunshine, the surprisingly small attendance and equipment problems were having an unsettling effect. But despite having played in Paris at 4 a.m. the same day, the Flock turned in two superb performances, and proved that U.S. groups have reached incredibly high standards of musicianship that British bands will have to go a long way to beat.

Undoubtedly the shining light of Flock is violinist Jerry Goodman — a virtuoso performer with a classical training.

The violin has been used in jazz and waded in front of a few rock bands. Never has the instrument sounded so exciting or convincing as in the hands of the quietly spoken, pale young man with penetrating eyes.

In an extended number called "Truth" Jerry seemed to amaze his audience into silence. The group are not yet widely appreciated in Britain as they have only had one album released.

But if Flock keep up the standards they set on Sunday, they should gather converts by the thousand. As Goodman brought one unaccompanied passage to a delicate close, a seemingly mesmerised audience had to be encouraged into applause by the rest of the group. And then it came — in great cheers.

The line-up includes Fred Glickstein (guitar), Frank Posa (trumpet), Jon Gerber and Fick Canoff (tenors), Jerry Smith (bass) and Ron Karpman (drums).

Particularly outstanding was the trumpet work and Glickstein's guitar lead and vocals. The brass were extremely tight as a section and drummer Karpman was tasteful and controlled.

Dressed in blue jeans and a crumpled white shirt hanging out, Jerry seemed to disappear in a flurry of shoulder-length hair and falling arms as he produced a stunning series of improvisations.

He allowed his bow to fall to the stage, and played pizzicato. Later he used a wah-wah pedal. A quote from "The Shadow Of Your Smile" was the signal for a blast of screaming terror notes, no guitarist could emulate that forced the drummer to put hands over his ears.

Jerry returned to the bar between sets to meet old friends from the Nice, Brian Davison and Lee Jackson who had come to cheer them on.

"Man, I'm feeling tired," said Jerry, gently collapsing onto a chair and politely refusing a drink. "We were playing in Paris at 4 a.m."

"We have problems with everything — balancing the horns, the rhythm section and the violin. This is the first time we have played with this equipment, which has been loaned to us."

Jerry was obviously a classical trained violinist. When did he make the switch to amplification?

"About a year and a half ago. I played on and off for years and there was a period when I freaked out and just let it go for a while."

"I've always wanted to play — I've always known that. I played with the Chicago Civic Symphony Orchestra for a short while, but they were uptight with me — they didn't like the long hair."

Jerry does not claim any influences at all on his playing and did not seem too aware of any of the older jazz players like Stuff Smith, who used amplified violin. He was, however, impressed by Sugar Cane Harris with Frank Zappa's Hot Rats.

"I love country violin and we do a number with a strong country feel. But I don't listen particularly to violinists. In fact, I don't get the chance to listen to much at all."

"But there are a few freaks in major symphony orchestras now. I went to college for a while, but I dropped out. I had no direction at all. I just spent a lot of time getting high and travelling."

"I went to high school with a couple of guys from the Flock and I met them again in the street. They had another guitarist with Fred at the time, but they were progressing and he wasn't. I joined them, but I was just the roadie for the Flock. I was just carrying their equipment. It was better than nothing. When the other guitarist left — I joined."

"The reaction was mixed — some of it was very positive. Violin hasn't been used much in rock mainly because of the lack of good players, and I suppose you have to be straight to get the training. I wanted to learn to be a classical player but I couldn't because of the way I looked. I could have done, if I had persevered, but I didn't want the trouble."



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IN THE DEEP SOUTH during the current Led Zeppelin tour of the States, the group have been abused by locals because of their... wait for it... long hair. Each member of the group is being accompanied by two armed guards. They return to home and sanity next week for a month's holiday and to record their third album.



## Armed guard for Zeppelin

Daddy Longlegs claim screaming teenyboppers are back. They keep stealing the groups' maracas — owch, must be painful... Jiving K. Boots turning on to the Persian M'bongo Faith and says: "It's all peace man. For years I went around thumping people and stealing bicycles. Then I saw the light — some body hit me back."

Seen jamming with Screaming Lord Sutch at the Country Club... Keith Moon, Ritchie Blackmore, Nick Simper, and Matthew Fisher. Digging from the audience were Viv Stanshall, Spencer Davis, John Entwistle and Pete Townshend.

### Luftwaffe

Pat Doody, a Radio One deejay, thinks Salena Jones will take over from Ella Fitzgerald as number one jazz singer. "Oh yeah — dot dot dot!"

Humblebums' roadie narrowly avoided getting knited in a Glasgow bar after making remarks at Celtic supporters.

And now over to Ron Lumber, ace group manager of "Team: 'Elio' Ron Lumber here. You don't know me but... I manage this group see, called the Beatles. We're playing at Canvey Island tonight. Can you send down six reporters and photographers please? And I'm spending a lot of money with your ad department. What do you mean, there's a group called the Beatles already? Oh..." Rare Bird played extremely well with the Flock at Croydon, Marc Ashton

proud of his spanking new three bass drum kit.

Says Johnny Barnes — after Ginger Baker's Airforce, is it Lennie Hastings' Luftwaffe?

Says Roadie Bazz the Liverpool terror: "In France I speak gibberish and scouse — and they know what I mean!"... Brian Davison rates Jan Dukes de Gray most highly.

Decca promotion department getting hip... Humble Pie grooving mightily at Croydon's Greyhound on Sunday night.

### Bovver

Halifax Festival on August 14, 15 and 16 has run into bovver. Someone is selling bogus pale blue tickets at £2 each. The genuine tickets are yellow and gold and cost thirty bob.

Maurice Gibb in Wandsworth Jail... busy filming... Rick Grech of Airforce actually put on a suit, collar and tie to see Dizzy Gillespie at the Playboy.

Johnny Speight and Eric Sykes put the heat on Simon Dee on Sunday... Louis Armstrong said of a 20 pounds fighter Ella Fitzgerald: "She's down

to her fighting weight" when he joined her on stage at the Waldorf-Astoria, New York.

Singer- pianist, Nellie "The Real Gong Gal" Lucher now a full-time employee of Los Angeles MU received a standing ovation when she gave a concert in LA with Billy Hadnott on bass and Archie Taylor on drums.

Sid Phillips' son, Simon rearing on drums at Wyrth Abbey, Sussex hall. Aged only 13, he took lessons from Max Abrams and is tipped for stardom.

Jovial Dick Jordan, he of Kloops Kleeck, now a booker with London's Marquee-Martin agency.

Morning, a Tay Devil group, had to change their name to T2 as there is another group called Mornin' — after spending much bread on posters and a record.

Blackhill say their next two Hyde Park frees will feature lesser-known bands. Wise men.

So the first pop festival has run into financial difficulties. Arr — they didn't heed the MMs' warning: Golden geese and all that jazz.

A jumble sale to boost the funds of Redhill Modern Jazz Workshop will be at the Greyhound, Brighton Road. Sounds a

bit dull — a jumble sale? Own up!... Soft Machine considering recording offers.

Jazz composer, Bob Cornford off to live in Berlin... Elton John's "No Shoe Strings On" brilliant impersonation of Jaggers.

Confession from Lawrence Welk: "In 1936, I turned down Harry James for my band. I thought he played too loud!"

Alright, so a jumble sale is a homely way of raising funds.

Has Fleetwood Mac Petered out? — Are the Flock trying to pull the wool over our eyes? — bleats our sheep-farming correspondent.

Excuse us, but isn't Tom Jones getting rather a lot of publicity? No? — oh well... incidentally, what happens when you cross a leopard with a private detective? Nothing — but you get a spotted dick. (Spotted dick — a kind of Christmas pudding).

Worse still — what do you get by crossing a horse with a skunk? — Winnie the Pooh! — Great heavens, Millie's new LP features the lass riding a banana — Make for the hills — there is to be quote: "A series of reggae nights at Tunbridge Wells" unquote.

### Nausea

Jungle Pilot caused riots at Islington's Pied Bull on Sunday. A huge audience, consisting of "Berrie Wentzell" and to be restrained from rushing the exits. He said later: "Too much man — far too much for this time of the day."

Guitarist Dick Walker plays a mean boogie... Some nice album covers about but Toe Fat is causing record reviewers to be violently sick. One top lady reviewer refused to listen to it on grounds of nausea.

Foulness Pop Festival to be held next November to feature Cream and the original Louis Armstrong Hot Five. Says promoter Herbert Loss: "We expect to raise a huge profit. Tickets will cost 45 guineas each and full transport facilities including waders and oilskins will be provided for those who can cross Block Deep without foundering." Mr. Loss issued his statement from Bedlam-Lunatic Asylum.

STRONGLY TIPPED is the new Johnstons single, "Streets of London," released by Transatlantic tomorrow (Friday). The song was written by Ralph McTell and the producer was Richard Gottcher.

On Sunday (19), they start a four-week run in ATVs Beyond Belief and are also on BBC's Country Meets Folk the same day. The following week they begin work on an album with Gottcher and on April 25 they fly to Frankfurt to top the bill on the Radio International Folklore Festival. They also appear in a solo concert at the Queen Elizabeth Hall on May 8.

Ralph McTell and Magna Carta appear in concert at the New Century Hall, Manchester on April 24.

Mudge and Clutterbuck are at the White Hart, Southall, tomorrow (Friday), followed by Troubadour (23), Grosvenor, Islington (24), Peanut, Bishops Cleeve (25), Hounslow Arts Lab (28) and King's Queen, Brighton (30).

Other guests at the Troubadour: Alex Atterton (April 18), Dave Cooper and Jenny Beeching (19), Terry Gould (25) and Andy Andrews (26).

New albums to watch out for: Trees on CBS and The Amazing Blondel (Bell). Blondel comprise Terry Wootton and John Gladwyn, who between them feature some thirty instruments. Their material is medieval English to renaissance, the only deviation being the use of a harmonium. The duo hail from Scunthorpe.

Tonight (Thursday), Alan White appears at the Old Ford, Farnborough, followed by Jon Rennard (23).

The Pop Proms at the Roundhouse features Fairport Convention and two splinter groups, Matthew's Southern Comfort and Forthingay, on April 23.

Dave and Toni Arthur are being kept busy with around 26 gigs a month and two albums in the can. They are preparing an album of madrigals for Bill Leader entitled "Tam Lin," which is in the final stages of preparation, also one for Topic's Impact label. They are recording a Folk On Friday for BBC which goes out on May 1 and have been signed up by the Galliard Press to produce a songbook which comes out in



July to coincide with the Keele Festival.

The Merseyside Federation of Folk meets on April 26 with a view to dissolving on the grounds that it has fulfilled its purpose. Spinners Mick Groves thinks differently and will propose that the Liverpool folk meet is kept alive by holding discussions on various topics. Chairman of the Federation is Jim Peden of the Clifton Three.

A new club has opened at the Nelson in Merton High Street, meeting on Tuesday nights. Guests include Lever (April 21), Maza Johnson (May 5) and Martin Winsor (12).

Dave Abrams appears at the North Leeds Cricket Club on April 19.

The Grehan Sisters have disbanded and the new group is the Grehan-Matthews Folk Group since lead singer Marie has left to get married. Bookings include Kidderminster (April 17), Crowwell Bishop (18), Bury (21), Salford (26) and Durham (28).

Good to see Club Folk flourishing again, under new editor Bob Pegg. He and Carole are now living in Stevenage Arms, East Ham (April 17), and the Dun Cow, Davenport (19).

Nick Strutt and Roger Knowles from Harrogate appear on Bob and Carole's forthcoming Trailer album, and recently played several gigs in London including a Country Meets Folk. In July they will be taking country music back to the States when they tour the US bases along with a dobro player and a bass. — JEREMY GILBERT

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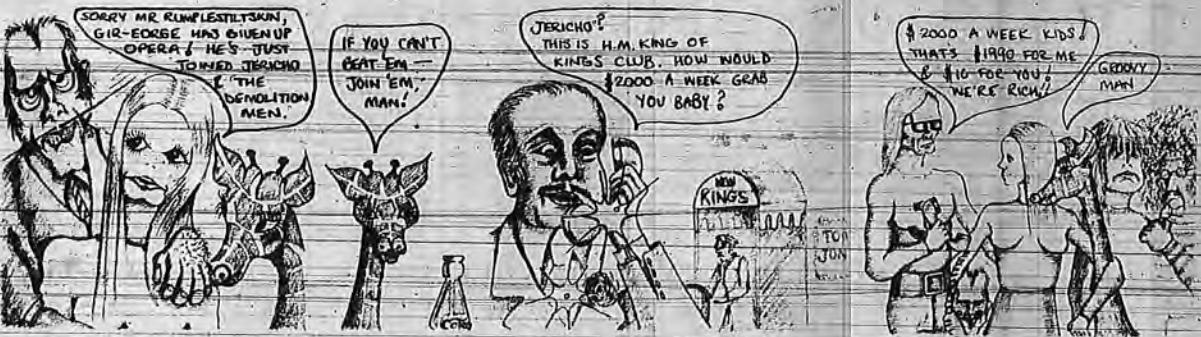


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# JAZZ SCENE

## Taylor's new tricks

WHEN MILES DAVIS toured Europe in 1968, the atmosphere around him was tense. This was especially so in Paris where the no interviews, no pictures, no one backstage order extended even to expatriate American musicians calling to pay their respects. Drummer Art Taylor, whose list of jazz credits is substantial, only squeezed past the guards when he nabbed Miles on his way in.

Some time after, when Taylor was in New York, he made a decision which was responsible for making him take a new look at the milieu in which he grew up. "Miles may not be giving interviews to the Press," he mused — (this was before the trumpeter's recent ranting) — "How would he react to being interviewed by a fellow musician?"

Accordingly the drummer tried to contact Miles by phone. "He changes his number quite frequently and so I had to go out to the house," he said. "I know he gets up early in the daytime so I got there around 10 o'clock and he was just on his way to the

gymnasium." At the gym where Miles has his daily workout, Art ran into fellow drummer Jimmy Cobb. "I asked Jimmy what did he think of my idea and he said 'Don't ask me, ask Miles!' And so I did. First of all he said 'what do you want it for?' and I said I wanted to sell it and he said 'yeah'.

"After days of hanging out with him — which was enjoyable, too, but meant me getting up early — I finally went to his house one morning and told him I had to go back to Paris the next day and was he going to give me the interview? He went over and put on his tape-recorder and we just started talking.

"We talked about music which he's always interested in — there's some really beautiful things on the tape where he's playing the piano — and we talked about sex and the part it plays in music. I didn't dwell on it but Miles was the first one to mention how it helped him to select a drummer and so on, and in fact I never really knew too much about it.

"Since then, though, I've talked to about 15 people and when it's kind of lagging a little bit I figure I ought to interject something in there so that the cat really has to come out with something. So I'll mention drugs or women or racism, just to liven it up a little bit."

Taylor, who is a great admirer of trumpeter Rex Stewart's journalism — "Rex wrote some of the best things I've ever read on jazz" — has really got the inter-



viewing technique down to a fine art. He showed the results of his encounter with Miles to journalist friends and their remarks were encouraging. "They said if you want to do a book, the best thing to do is compile as many interviews as you can and keep improving your technique. They gave me some ideas on how to relax a person so that they can say anything they want to say, and we always play the tapes

back so that if they don't like it, they can have the cassette and we remain friends. And these men are my friends because we meet and spend time together and it's not like talking with strangers." Musicians the drummer has placed in the hot-seat include saxophonists Archie Shepp, Don Evans and Johnny Griffin, and the stumbling-block of most interviewees: Thelonious Monk. "Monk is the same always, you know. I ran the tape for

about an hour and a half and got about 15 sentences! he laughed. "But each sentence had impact. He talked about life in New York, you know, and the kids and the street-fighting, too."

Taylor's biggest eye-opener was, in some ways, Ornette Coleman. "He was really beautiful. He spoke about his early playing and all the sad things that have happened to him as a result of music, and he spoke about women. He also spoke about how the music consumption is directed so that the artists have no say in things."

Ornette, like Miles and Philly Joe Jones, stressed the role that sex has played in the music and I wondered how Taylor visualised other musicians' reaction to the drugs-sex angle if and when the book finally appears. "Well," was the reply. "I wasn't thinking about a book originally. I was doing it because I thought it necessary for certain things to be documented. People who are always writing about us have a lot of misconceptions about jazz musicians."

"I figured I would make a documentary of something because none of us are going to live for ever and the right things got to go down somewhere. I figured that someone could pass this on to show that these men were really geniuses, fine people, kind people, and people who are aware and thinking of the world around them. And as far as I'm concerned, music involves the whole world, anyway."

"AT" would be the first to admit that 1967-68 were not his best years in terms of employment. In fact, he worked so little in his adopted home that he accepted an invitation from Kenny Clarke to study at his school.

"You see, when I started playing the drums it was like my mother bought me some drums for Christmas and in March I was working. So I've never taken time for any form of study. Rumours started to get around that what I was playing was outdated and that I wasn't that good a player, anyway, and it really hurt. Klook said 'come on in, man, and study and stop messing around. Like all that stuff you know naturally, you ought to be able to display it. And so I went and studied with Kenny but that wasn't enough to fill the gap of not playing. So, I started the interview.'"

The drummer also took time to re-think his previous condemnation of the new music.

"Now I dig the cohesion there is among these young black guys who are doing it. They have a thing that is very fine, a solidarity which I respect, and that's something I like in people, anyway." As a result of his new attitudes, "AT" ended up playing on a recent session with saxophonists Frank Wright and Noah Howard.

"It was funny how I got the date," he smiled. "They couldn't find their regular drummer, Mohammad Ali! But the guys were so surprised by the way I played, they're still talking about it all over town, along with something I don't like — they're calling me the Old Master!"



## Brother Jack in London

LONDON, the jazz recording centre of the world? Improbable, but only the other day a famous musician came all the way from New York purely to make an LP with such local boys as Dick Morrissey and Terry Smith.

This was none other than organist Jack McDuff, whom I caught at the end of a two-day stint at Island's studios where he had just put together his latest Blue Note LP.

Why London? It's all to do with the trend towards jazz-rock, and apparently musicians who can play in this style are thin on the ground in the U.S.A.

"I did an album not too long ago," explains McDuff "and we tried to get jazz musicians to play rock. That didn't work. Then we got rock musicians, and they could play only rock. We couldn't find one cat who could play both — we even had two drummers on one tune, one for jazz and one for rock!" My recording manager, Lew Fullerton, had heard about the musicians here, so we came over.

One side of the new album consists of a suite "Seven Keys For Seven Doors," arranged by Jerry Long, a young American who is living in Paris. Among the other titles is a McDuff tune, "Mystic John."

"This is named for the saxophone player in my band, John Manning, who always plays 'outside' on anything. I told him that you can't do it on tunes like 'Tobacco Road.' It's a bit like putting pepper on ice-

cream: pepper is good, but it doesn't go on ice-cream. But John plays this way so consistently that I wrote the tune for him."

McDuff has made the American charts several times in recent years, notably with his "Electric Surfboard." However, he is honest enough to admit a preference for his old records for Prestige, one of which led to his nickname.

"Brother Jack." "We made no money, but they were good jazz records. You wrote an arrangement and you went in and played it like it was. No one said 'Take this out because it's not this or it's not that.'"

Like many jazzmen McDuff is a late, though enthusiastic convert to rock. "I remember King Curtis told me about it six years ago," McDuff, why don't you get into this bag, because that's where the money is in. And I said, 'Man, you're only doing it yourself, because you can't play changes.' But if I had really listened... now these cats like Stevie and the Family Stone knock me out."

A naturally communicative musician with a very relaxed and genial personality, McDuff should not find it difficult to get across to British audiences if someone brought him over for "live" performances. For one thing he has, as he says, moved with the times.

"Actually, I've slowed down a few years back because we were making things way up-tempo. We were playing 4/4 then. Nobody was playing 4/4

today, so naturally you play slower. People are after feeling and sound, and there is not so much emphasis on chord changes. Back home I play clubs most of the time, and the same people who came ten years ago to hear 4/4 now come to hear us play broken rhythms. So I guess the basic feeling is still there. Look at Miles; he hasn't lost a fan."

Which organists impress him?

"Every body was influenced by Jimmy Smith; the people who say that they were not just don't want to admit it."

"Today you have organ players like Don Patterson, and a young boy in Chicago, Sonny Burke, and Ronnie Foster from Buffalo, who is nineteen. Man that cat is mean! And when Larry Young comes over you will really hear something. He has been playing good for years, but this is the first time he has got any attention."

McDuff's next album, "Moon Rappin'," includes "all the cats in my neighbourhood." Specifically, he refers to Richard Davis, Danny Moore and Heywood Henry, all neighbours of his in uptown New York City.

He seems to live surrounded by music; opposite his apartment block is the Club Baron, and there are several other clubs nearby. His wife happens to be the niece of the old-time bandleader, Les Hite "who has grandchildren that are playing now."

Was his own family musical? "Well, my Dad played a little 'Saloon' piano, enough to get free beers!"

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# STERLING CASH

AUNTIE BBC moves in strange and mysterious ways. Of all the deejays on its roster, Dave Cash — with the possible exceptions of John Peel and Kenny Everett — strikes me as being the most hip.

Not necessarily musically but certainly from the viewpoint of his presentations, which reveal a professionalism that seems sadly lacking in some of his contemporaries.

Yet it is this very quality, it would seem, that has caused Dave's regular show — featured in a virtually unbroken run from July, 1968 — to be dropped from the new Radio One schedules now being put into operation.

The BBC hastens to add — almost on an apologetic note — that Dave will continue to be featured in such programmes as What's New and Radio One Club. But the hard fact remains that his weekday feature is now out in the cold. And there are no immediate plans for it to return.

How does Dave react to the hard fact? Seated in his tastefully-furnished 20th-floor flat at Marble Arch, Dave admitted that he was "very disappointed" at the news. He said it meant a very substantial loss in income — but this is not the factor that ranks most.

"I was told I was 'too professional,'" says Dave. "This seems a pretty strange



## But no credit from the BBC?

statement to me. It's rather as though the movie makers said they couldn't use Gene Kelly because he is too good a dancer." Dave believes that other reasons may have prompted his removal. One being the fact that he refused to change his format; the other that he may have trodden on a few toes politically. "I was very happy doing my afternoon show" says Dave.

"Then I was asked if I would move to the evening slot, as I had done a very good job on the afternoon show. I didn't want to move, but I was told: 'We don't care what you do—just make the ratings go up.' "I took over the evening slot last September and the ratings reacted very favourably." Thus far, Dave was prepared to co-operate. But he dug in his heels

when it was suggested he should incorporate listeners' requests and generally bring his presentation more in line with the Jimmy Young type format — which Dave himself admits is an unqualified success. "But Jimmy Young is Jimmy Young. I have to do my own thing," says Dave with a smile. "I introduced characters, and gimmicks into my show. Things

like Microbe, the Rita Road Report, Passionella Grundy — the girl with the la-di-dah voice who goes 'Whoopee' — and Alice from the Restaurant. She's Kathy, who manages the BBC Restaurant. "I don't want to do a format-type show. Kenny Everett won't do it, and neither will John Peel. I can't see the point in tailoring shows to one particular format — however successful. It's like TV,

where everyone is now copying Laugh-In. "Jimmy Young has got the housewives audience, and his listeners went in one jump from nine to 20 million. But I wouldn't take over a Jimmy Young type show. Nobody else is Jimmy Young. "I haven't a Fan Club, but I did win the Carl-Alan Award as Top Deejay.

"I'm a terrible politician, though. I don't go to the right parties, and I've never been to the Revolution in my life. I prefer to stay at home with my wife — and I also like to work in my own studio set-up here."

Dave pointed to the array of tape-recording and audio equipment that takes up a sizeable space in his flat.

Dave, of course, learned his trade initially as a deejay in the States and Canada — where he emigrated with his parents as a child — and then on Radio London.

But, though acknowledging that the BBC is "a monopoly," he has no hankering to see the pirates return. Despite his harsh treatment at the hands of "the Establishment," he avows that BBC radio has more freedom than commercial radio. "Only on the BBC could John Peel say he had had VD and not be sacked on the spot.

"People who think commercial radio is free forget that sponsors are looking over your shoulder all the time," he says.

For all that, Dave admires the guts "of the guys who are still sporadically broadcasting from the emigrant pirate stations." Though they're not very good deejays.

No one could ever say that about Dave. Perhaps his tongue-in-cheek type of humour, his razor-sharp presentation and refusal to bow-low to Auntie BBC's wishes tipped the scales against him. And if "his professionalism" is to blame, then this is a "fault" he certainly would never forgive.

No one should want him to. Least of all the BBC, where "professionalism" should never be a dirty word. In this context, it seems that it is.

Laurie Henshaw

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Beck, Cream, Ten Years After and Zeppelin have all risen on the technique and adulation of their lead guitarists. Clapton, Alvin Lee and Jimmy Page have always been the frontmen of their respective groups and their popularity is reflected in their group's success.

Jethro however have gained their following mainly on the strength of Ian Anderson's appearance and antics rather than his or the rest of the group's musical prowess. "Audiences have thought Jethro Tull are great on stage, fan-is-really-incredible and the music is OKAY," said guitarist Martin Barre prior to Jethro's American tour this week. "What we want them to say now is that the music is incredible... and that we're something to watch as well."

"That's why this next tour of America is going to be so important to us. It'll be like starting again—we'll be using new material and that means it'll be startling. Audiences will have to get familiar with all the new numbers which we'll be using more or less for the next year."

"We'll still include a couple of the numbers that we used to do—and there'll be about three numbers from the new album 'Benefit' which is out next week. I think two of them are kind of heavy numbers and there's an acoustic number 'Sossity' which Ian and I do on acoustic guitars amplified through the p.a.

"The numbers are taking more listening to now and they're lasting for about eight minutes. We were worried that that might be too long and the people would get restless but we've done a couple of concerts in Germany and it worked well."

"The music is more controlled. Before we used to use a lot of equipment on stage, now we've made the p.a. bigger and we've got a sound engineer who's got eight channels to play with to do the mix and to get the sound levels right."

"Because of the amount of work Jethro Tull have, it has taken the group nearly nine months to complete the new album on which they use piano and organ to add to their sound."

"Two of the tracks we recorded nine months ago. Because of the work we've had to do it was a matter of recording a track here and a track there. In the end we had to cancel a concert tour of Germany to finish the album off."

"It's difficult to cancel out of a tour. Not because of the money but because it's important to us to play to new people. I enjoy playing on stage but it's hard to play again after being in the studios for a long time, you tend to feel nervous and unsure when you go back on stage."

"We're starting to record another album now because I'll probably take nine months again to complete it. The next album will probably be released around Christmas."

"Everything we record now will be for an album. There'll be no songs recorded especially for a single and in that way there'll be no pressure on us to have something completed for a single release. Singles and Radio One were a failure for us even though the last single reached number three."

"The idea of us putting out a single was for Radio One to play it a lot and for other people to buy it than those who already buy our records. But it was the same people who bought the album that were buying the single. 'Witches Promise' and 'Teacher' reached number three but it dropped that week which means that the young kids and the mums and dads who keep records in the charts weren't buying it."

"Most of this year Jethro will spend in the States and they won't be appearing in Britain until the end of the year when they hope to be at a musical peak."

"To last a long time which is what we want to do you have to be successful. But not successful in just terms of money or tours or publicity. It's a matter of personal satisfaction to us to be good musicians because that's what we are — musicians. And if you believe in yourself and what you are saying, it doesn't matter what people say."

Royston Eldridge

# Is this the year of Elton John?



GETTING my weekly shot of masochism heavily disguised as Top Of The Pops a week or two back, something happened which managed to drag my thoughts away from the low-angle shots up the dollies' skirts and stopped me reciting the usual litany of "rubbish... banal... trite codswallop."

The something was a slight youth seated at a grand piano singing and playing an amazing God Rock ballad which quite put the insipid "Let It Be" into true perspective.

The song was called "The Border Song," and the singer was Elton John, known mainly for his previous songs "Skyline Pigeon" and "Lady Samantha."

He's rapidly becoming a name in his own right, but many will remember him as the chubby organist with that under-rated soul band Bluesology a few years ago. In the band with him were altoist Elton Dean and cornetist Marc Charig, both now with Keith Tippett and the Soft Machine, and many others whose faces are now rather better known than they were then.

Elton studied piano in his youth, and joined Mills Music as a tea-boy three weeks before he was due to take his A-levels.

Then came four years with Bluesology, during which they did the usual round of clubs up and down the country, often backing American soul artists.

"We used to work for Roy Tempest," says Elton, "backing his artists. I remember that we once did four gigs in a day, and we never thought anything of it. That was with Billy Stewart, who was a great guy."

"I shudder to think of that now, and we didn't even have a randle then. Groups today don't know how lucky they are!"

He left the band for a variety of reasons: he was fed up with the soul format, the band wouldn't let him sing, and "It wasn't a very competent organist anyway."

by RICHARD WILLIAMS

He wanted to do, he answered an advertisement asking for young talent. That got him together with Bernie Taupin, who now writes the lyrics to Elton's tunes.

"We really bombed out to start with. It was terrible, but eventually we ended up at Dick James Music, and we're still there. That was nearly three years ago, and the first thing we did was to write and record a complete demo album of songs we thought would be commercial."

"We were pretty pleased with it, but nothing happened and eventually Steve Brown, who joined DJM from EMI, came in and told us how awful it was. That was when I made up my mind to write what I really felt and not to manufacture songs I didn't feel."

"So practically the first thing I did after that was to write 'Skyline' and 'Samantha,' and we've been writing for ourselves ever since."

The result, apart from Elton's own recordings, has been that his songs have been recorded by Spooky Tooth, Three Dog Night, Top Hat, and many others. In New Zealand and Italy their songs have been big hits when covered by local artists.

"I really hate the showbiz thing. At that time I wanted to be someone like Leonard Cohen, who could disappear for long periods, surface with an album, and then disappear again. I'm financially secure because of all the sessions I've done and still do, so it's not impossible."

"Bernie always writes the words of a song first and then gives them to me and I write the tune. It always works perfectly, and I think we gain from doing it that way. I can't write lyrics, and I know what Bernie wants, so it always comes out right. We don't write a lot... generally it comes in spasms, when we feel like

"I don't really want to be labelled as a songwriter, because people would immediately put us in the same bag as Tony Macaulay and Bacharach and David. That's not to put them down in any way, it's just now what I want."

"Bluesology would never let me sing, so I only really started when we were doing the first 'demos, and my voice improved — I hope — as I did more and more."

"I don't really have any conscious influences, but I listen to a lot of music and there are so many people that I admire and who must have an effect on me... the band, Van Morrison, Neil Young... people like Zappa and Jagger, who don't give a — Zappa — well, I don't believe he exists, and Jagger is the most under-rated lyricist."

"If I could write lyrics I'd want to do it like Jagger, and on our albums we always dedicate one track to the Stones. They're my favourite band — on record, anyway, because they don't get it together at all on stage."

Elton has been booked to appear at the Pop Proms in the Roundhouse on April 21, and is currently finding a bass player and drummer to accompany him.

"I hope to get Dear Murray, who was Spencer Davis' last bassist, but I can't say about the drums yet."

"I'd really like to do a couple of gigs a week because that's how you sell yourself to people. Top Of The Pops doesn't really give anybody an idea of what you can do... in fact it gives them a really wrong impression."

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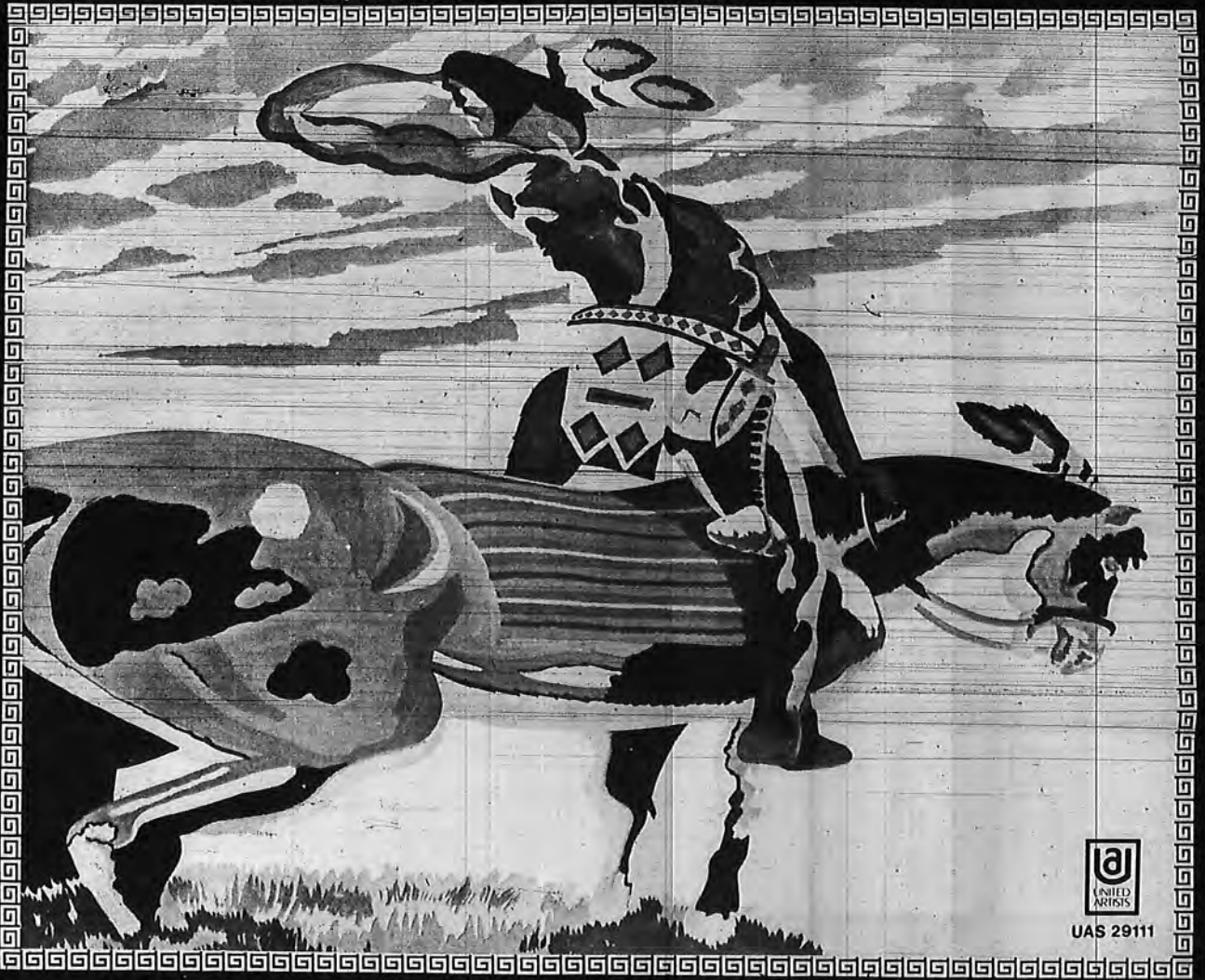
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# CAUGHT IN THE ACT

# Emotion-filled moments from Dionne

# Cliff Charles Colin Smith

DIONNE WARWICK'S performance at London's Royal Albert Hall on Monday night was beautiful. She interprets love songs in a way that makes her a super-star in the true sense of the word.

The Albert Hall audience was lost in the spell that she weaved from her opening number "Blood, Sweat and Tears." "You Made Me So Very Happy."

But it was on the Bacharach and David numbers that she really uses the "emotional" voice that makes her one of the greatest singers in the world. Numbers like "Do You Know The Way To San Jose," "Promises, Promises," "Walk On By" and her new single "Let Me Go To Him" were tremendous emotional experiences.

With her own rhythm section of Ralphosti (bass), Ray Lucas (drums), Lee Valentino (guitar) and Joseph Hale (pianist/conductor) she closed her spot with a medley of songs that included "Spooky Tooth," "I Need Now," "Put A Little Love In Your Heart," "Look Of Love" and "Come To Me." She left the stage to delirious applause and had to come back on after she had changed out of a stunning silver dress to quieten the crowd that didn't want her to go. — ROYSTON ELDRIDGE.



Lighting in a suburban British Rail waiting room. — JOHN GIBSON.

## COMFORT

EX-FAIRPORT Convention vocalist Ian Matthews has rung some interesting changes since returning that excellent harmonious, "singing country" album "Matthew's Southern Comfort." For instance he now has a most recent change in which has seen the arrival of bass player Andy Light from the rhythm section. In addition, they are now ready for concert appearances, as their first was the pig at the Queen Elizabeth Hall on Saturday along with Trees and Bridget St. John proved.

Matthews has a cool pungent voice, a confident air on stage, harmonising with him were Carl Barwell (rhythm guitar) and Mark Griffiths (lead guitar). Other members of the group are Monty (pedal steel guitar) and Ray Duffy (drums), and when the latter delayed proceedings by putting his foot through the bass drum, the three vocalists "filled in" with the unaccompanied "Blood, Sweat and Tears" while repair operations went on behind. — JEREMY GILBERT.

and Robin Williamson using clear and sure in one sketch, and a simple piano-guitar accompaniment in the next.

But from the Stone Monkeys' side, it was totally impossible to follow the course of the story despite their exuberant cawing around the stage, which frequently tended to end in the same stance. There may be a lot to commend the unconventional free form approach to dancing based on the most fundamental movements of the body, but without a dash of professionalism it was all lost.

Only Malcolm Le Maistre seemed to have clutched the mass of fixed eyes from the stage to the dance floor; but at least the costumes were lavish, garish and a tribute to Jani Jaxx. Certainly something was missing, and tragically, the high-lights always seemed to be when Williamson alone was singing his songs to a simple guitar accompaniment.

The songs make a far greater impression than the visual effect, and it seemed that the audience's acclimatisation and acknowledgement of the all round endurance of performers and spectators rose to the recognition of a good evening's entertainment. Certainly the performers seem to be enjoying the proceedings a good deal more than the audience. — JEREMY GILBERT.

## SHIRLEY BASSEY

THE patrons of London's Talk A Of The Town made it abundantly clear last Monday that the kind of performer they want to see is Shirley Bassey.

Coming back to Britain after two years she swamped the place with emotion, tears, halting arms and valms and they included Danny La Rue and Liberace, screamed for more. Such Bassey numbers as "Does Anybody Miss Me," "I Must Know," "You Can Have Him" and "This Is My Life" had even the wettest moist-eyed. It was an amazing performance and I have never seen such an emotional scene at the Talk A. — BRIAN FAHEY.

Brian Fahey's arrangement and the Bert Rhodes were a knockout. — JACK HUTTON.

## MIKE GIBBS

MIKE GIBBS is surfacing at last, and his one week stint at Ronnie Scott's club, which began on Monday, is a positive step forward in his career.

His music, built as it is mainly on the slow funky A/B of rock, is very accessible to the lay audience, and the cadences of his writing are highly personal.

His scariest of the 13-piece band is full of eloquent voicings and small, fallidid phrases, and tunes like "Tanglewood," "Country Roads" and "Sojourn" are unmistakably his. The band was justifiably well rehearsed, so it was possible to hear the improvement in each successive set, and by Thursday of Friday night, they should really be willing.

The musicians obviously love playing his music, and the personnel included Kenny Wheeler and Henry Lowther (trumpets), Chris Fyne and the leader (trombone), Stan Sulzman, Brian Smith, and Tony Roberts (reeds), Dick Hall (tuba), Frank Ricotti (vibes), Chris Spedding (guitar), John Taylor (electric piano), Roy Bebbington (bass guitar), and John Marshall (drums).

The standout soloists were the brilliant Wheeler, Lowther, Roberts, and Sulzman who blew up a storm in a duet during a John Dankworth chart, called "Farcy Parents," and Spedding also had a lot to say, showing the best of all kinds of non-jazz techniques to spice the background.

Opposite Gibbs is Marian Montgomery, accompanied by John Taylor (piano), Ken Ballock (bass), and John Spooner (drums). — RICHARD WILLIAMS.

## KEVIN AYERS

KEVIN AYERS' new band "The Whole World" derives much of its considerable appeal from the disparity of approaches which it encapsulates.

There's Ayers himself, who writes songs like no one else. He's a modern Somerset Maugham, a Francoise Gilmore in mind and often in body whose work is indelibly imprinted by his experience of the road, and sometimes quirky, their contours exposed by the artless quality of his voice, and "Lady Rachel" and "Why Are We Sleeping" are near-masterpieces.

Then there's David Bedford, an avant-garde contemporary composer who plays organ in the band. When I heard them at the Country Club last Thursday he played it with a brick, much to the surprise of his associates, and he contrived to make an fairly simple number sound like Stockhausen playing "La Ramba."

On soprano and tenor is the mighty Loj Caspillo, a true underground artist if there ever was one. Strength, experience, and ideas are equally a part of his playing. Finally there are Mike Oldfield on bass and drums, and Mick Finer, who consistently provides the right back-up sound, with Oldfield occasionally venturing into the front-line to add his comments.

The sound is occasionally a bit anachronic, but the overall effect of warm chaos which draws you into it and the band is a highly recommended listening experience. — RICHARD WILLIAMS.

## DUDU PUKWANA

DUDU PUKWANA is one of those musicians whose part of his body as soon as he begins to play, and that's a prophetic statement of strength and integrity of his playing.

Dudu is currently leading a part-time band which includes Chris McGregor (piano), Mongezi Fena (trumpet), Louis Fenna (drums), and bassist Harry Miller.

The first set at the 100 was typically fiery, fierce jazz, sparked by Mcholo's hard ex-plored and featuring extraordinary dialogues between the horns. Listening to it could leave no doubt that these musicians have evolved a language that is as personal as anyone's.

The second and third sets, though, were of the real crack-ups. A tenor-player and a guitarist were added, and the band proceeded to blow the kind of African Highlife music which lifts you out of your seat and has you shouting and whooping.

Martha Mdenge sang several African songs with a great beauty, and had you to start them for yourselves at the 100 on April 23 in aid of the African National Congress by the way. — RICHARD WILLIAMS.

## INCREDIBLES

IT is as difficult to measure the success of the Incredible String Band's appearance last night at the Roundhouse on Wednesday last week as it is to give an objective appraisal. Obviously a good deal of preparation went into the show, entitled to which is a surreal parable in song and dance, featuring a variety of a free form dance team, indeed, after the three hour long performance they were given a standing ovation. — but it was only from the faithful admirers who had sat it out until the end.

Some of the scenes were quite brilliant, and the incredible string band maintained a high standard of musicianship throughout. The instruments blended well and created the desired effect, with Mike Heron

## KEEF HARTLEY

EDINBURGH loves the Keef Hartley big band. And the Keef Hartley big band loves Edinburgh. Keef told his Usher Hall audience that they were the largest, most enthusiastic turn out for the band, so far in the tour.

After the five piece band from within the band had softened up the audience, he said at an interval, "I always judge how the second half will go by the size of the bricks you throw in the first half!"

Keef's knock-out number for me was "Too Much Thinking," for its savagery, its chunkiness for Derek Warwick's facts: trombone and Barbara Thompson's biting alto, and for great waves of sound from the ensemble.

For once we had a heavy group coming to terms with the Hall's notorious acoustics, but I've seen more entertaining

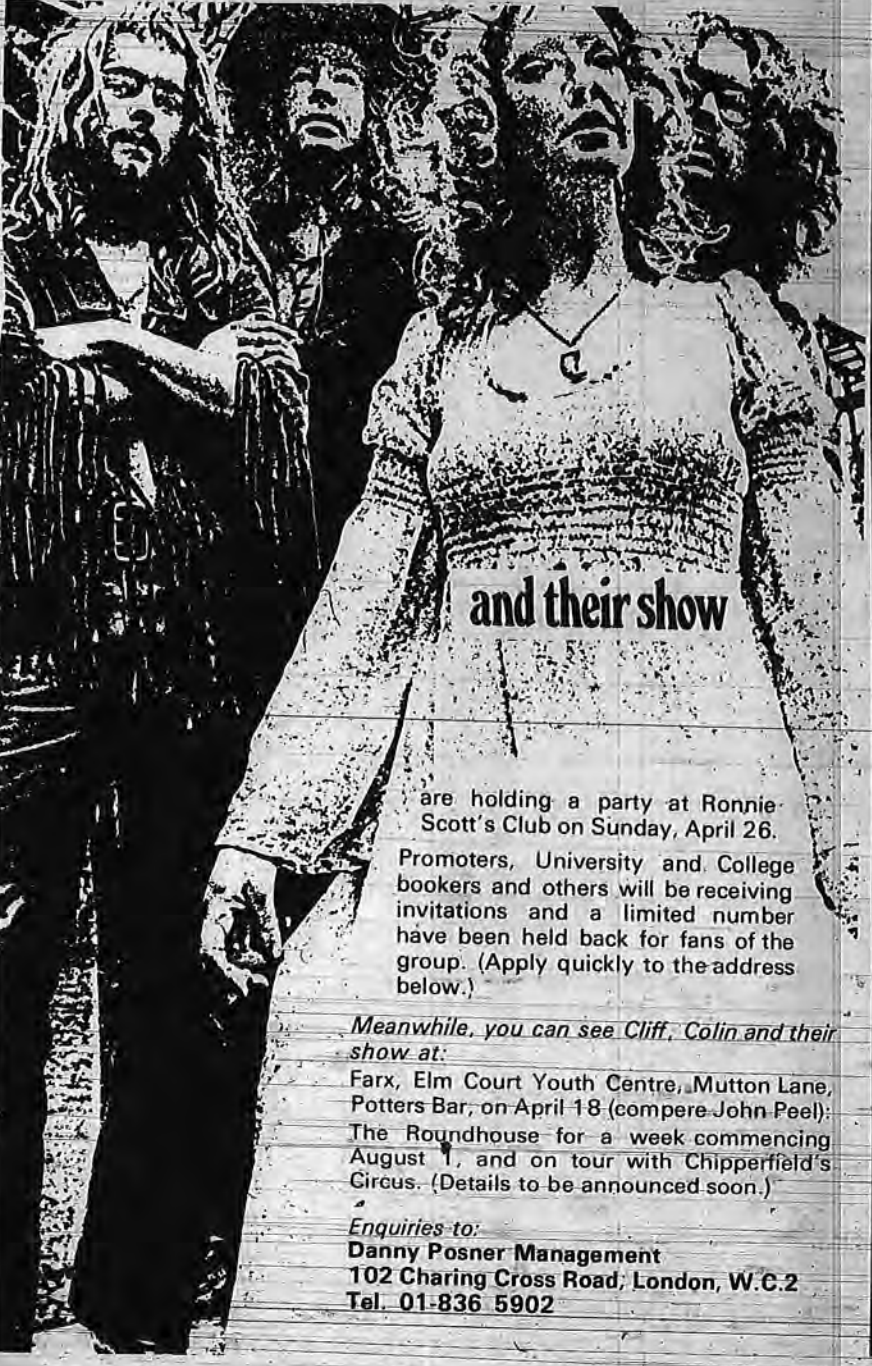
## HALIFAX BEAT

ONLY about 4,000 fans — a quarter the number — promoters had expected turned up at Thruxton Hall last Saturday for Halifax Rugby League Club's Beat aimed at helping the club's finances.

As a result it did just the opposite, and the club's directors expect a loss of several thousand pounds.

Artistically, the night was a hit with the Trams, the best on the bill. For sheer hard work, however, the real stars were deejays Rocky and Dave Lee Travis.

Bad weather the week before meant that some fans huddled beneath the stand while others squelched around the mud as Chicken Shack, Marmalade and late Anne Peppery played on a bandstand erected on the ragged pitch. — STANLEY PEARSON.



## and their show

are holding a party at Ronnie Scott's Club on Sunday, April 26.

Promoters, University and College bookers and others will be receiving invitations and a limited number have been held back for fans of the group. (Apply quickly to the address below.)

Meanwhile, you can see Cliff, Colin and their show at:

Farx, Elm Court Youth Centre, Mutton Lane, Potters Bar, on April 18 (compere John Peel); The Roundhouse for a week commencing August 1, and on tour with Chipperfield's Circus. (Details to be announced soon.)

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# Bob Dawbarn talks to Mick Abrahams



ABRAHAMS: "it's not just a question of money"

IT'S a common complaint among promoters that the clubs give groups a chance to establish themselves and then can't afford them when they make the big time.

It's a problem to which some groups, at least, are sympathetic. Blodwyn Pig's Mick Abrahams, for example, feels he owes something to the clubs that gave the group a start.

"Some of the smaller clubs we just can't afford to do now," he admits. "And it's not just a question of money. You go to a place which can just about pack 300 people in and it's so full the gear gets scratched and damaged and you don't really get a chance to play."

"But we played these clubs when we started off, they gave us a chance and it makes us sad to say 'No' when they want us now. So we try to compromise with the promoters. We try to get them to hire a bigger hall in the vicinity so we can do the gig there, we can all make more out of it and more people get the chance to see us without being crushed."

Mick was talking on the eve of Blodwyn Pig's second American tour—at least it was the eve of Mick taking off. He leaves a week earlier than the rest of the group because he refuses to fly.

"It really is a problem," he said. "I was afraid that

# NOW BLODWYN GET INTO REGGAE

if I refused to fly it might have an adverse effect on the band's career—I do have the other guys to think about. But it really gets me so uptight. It was even having an adverse effect on my playing. I felt that one day I would just do a bunk when the time came to get on a plane. So now I go by boat while the group flies—or, if it's Europe, I go by car."

Mick was enthusiastic about Pig's new LP, their second.

"It's a bit more mature than the last one," he said. "We had a lot more time on it and musically it is much tighter. It includes a suite in four movements, 'San Francisco Sketches,' by Jack Lancaster. We used a 16-track machine and generally tried to be more adventurous."

"We've done some things that we can do on stage, things we can get a good

blow on, and we've done some things that are just nice to do for an album."

"We even have a reggae track. Actually I dig the real stuff because it brings back happy memories—all those Jamaican shebeens. But so much of the reggae on record is just commercial bull. So we did this as a joke to send up all the crap that's put out."

Not the least of Mick's claims to fame is that he is reputedly a teetotaler—most remarkable in a close friend of Chicken Shack's Sian Webb. I asked if it was due to any strong convictions on Mick's part.

"Not particularly," he admitted. "It's to do with personal things like health and a state of mind. Actually you wouldn't have thought I was teetotal the other night. I fell off and drank three-quarters of a bottle of Scotch. But I think alcohol, like drugs, is bound

to have an adverse effect on your playing."

Mick returned to the American trip and told me the group would be including college dates for the first time on this tour as well as playing the Fillmore and club dates.

Mick originally got started as an amateur and semi-pro with bands in the Luton area. "going through the usual phase of the Shadows in those days." I wondered if he had a mental picture of a typical member of a Blodwyn Pig audience.

"No, I haven't," he asserted. "In fact we play to a pretty wide audience—we get crowds of everybody. Really, we aren't concerned with who we play to as long as they enjoy it on whatever level they want to enjoy it on."

In addition to his music, Mick has now turned inventor.

"I've invented something that will make my fortune," he told me. "It's a boover machine. It will save people so much time. Instead of having to go out to look for hover they just put 6d in the machine and a bloody great fist shoots out and hits them in the face. Or if they really want to go raving mad they can put in 1s, and a boot shoots out and kicks them right where it hurts."

"I reckon we should sell thousands of them. Every home should have one."

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# JAZZ SCENE

## Proving the critics right

EARLIER THIS year the MM Critics' Poll placed altoist Phil Woods third, right behind Ornette Coleman and Johnny Hodges. The writers who owned up and rated his current performance so highly will probably do the same next year, if his recent appearances at Ronnie Scott's are anything to go by.

Although he is undoubtedly too modest to agree with them, Phil is at least highly satisfied with the way his music is going. And with British pianist Gordon Beck, who has been working with him for the last six months,

form." I suggested that one can be ignored in Europe as well as in the USA, if one has been around long enough, like Dexter Gordon, for instance.

"But people still listen every time he comes out to play. I suppose it'll level off eventually, but we've been working more and more in recent months." Of course, the reviews may not be unanimous, but one man's revolutionary is another woman's reactionary. And the point is so obvious it's hardly worth making. "When the musicians start throwing things, that's the time to worry."

"There are some fine musicians in Europe. Apart from Gordon and my boys (French bassist Henri Texier and Swiss drummer Daniel Humair), there's Aldo Romano, who came in in place of Daniel for one week at Ronnie's. Niels Henning Orsted Pedersen, of course. And pianist Joachim Kuhn — he played opposite us on a concert and then we went to sit in

at a club together afterwards.

"I see no reason to go back and live in the States. I'm happy and the family's happy. I'll go on a visit maybe once or twice a year. Last year we did the Newport Festival with the quartet, and this summer we'll go to the Monterey Festival. I was never invited either to Newport or Monterey while I lived over there.

### Moving

"And everybody comes through Europe eventually, so you don't really lose touch with the scene. Like all the guys in the Thad Jones-Mel Lewis band. And in Paris now you have the Chicago school of avant-garde players. Archie Shepp I haven't heard recently in Paris, but I like his recorded work very much. And Don Cherry and Ornette, of course. And I like Charlie Haden — that Liberation Music Orchestra is one of the best records in a long time."

I asked about the occasional avant-garde tendencies of his own work, and Phil replied, "This is 1970, you know. And you can't go on playing 'I Got Rhythm' and 'Scapple From The Apple' for ever. But I didn't just press a button and say 'Now you've got to be far out.' I guess it had a lot to do with moving to Europe."

This move two years ago meant for Phil giving up the security of steady studio work, which had occupied him throughout most of the sixties. In the understatement of the year, he said "You don't get much chance to develop your jazz playing in the studios. It got to be very unstimulating in the end, after all the good writers moved out to the Coast, like Quincy Jones and Oliver Nelson. Studio work just kind of crept up on me originally. I had been in Quincy's band in Europe, and I was in Dizzy's big band in 1956. That seems like about a hundred years ago! And before that I was with Claude Thornhill, Charlie Barnet, even Vaughn Monroe!"

### Realize

Which makes you realize, how far Phil Woods has come in the 20 years since he moved to New York from Springfield, Mass. "There was a little group of us back home who all got involved in jazz together. Joe Morello, guitarist Sal Salvador, Chuck Andrus who used to play bass in Woody's band. We would save up money and go to New York — that's about 150 miles. We'd visit the clubs and, if there was



PHIL WOODS: voted third in altoist poll

any money left, buy a few records, you know.

"But I lived most of my adult life in New York. I studied at the Manhattan School of Music, and then transferred to Juilliard." Doubtless this is why Phil is very interested in the jazz education scene. During the sixties, he and his wife Chan were teaching music each summer at a youth camp which was described at length in Down Beat a couple of years ago.

### Running

"Here in London I've just been for the third year running to the Youth Jazz Association's Easter course. I'm getting to be like a regular feature. Personally, I find it very worthwhile to go in and spend a day talking to the young kids and maybe helping them."

Phil's professional approach to this important problem is underlined by his attitude to composition. "I'm a musician, after all. I like to write all kinds of music. I'm shortly going to be writing background music for a new French TV series. And later this year the group is going to appear in a film directed by Claude Lelouch, for which I'll be writing something. That's more than enough to keep me busy. And Chan copies the parts for me, so we keep it in the family!"

### Future

"Meanwhile there's a record coming out that we did with the quartet at last year's Montreux Festival." And, as for the future of the European Rhythm Machine, "I plan to get a clarinet and bass-clarinet again. I majored in clarinet at Juilliard but I haven't used it recently. It would need to be amplified, but I think, with the electric piano, there could be some nice sounds there. People say that the clarinet isn't suitable for modern jazz. At least that's what I hear. But I want to see what I can do with it."

**BRIAN PRIESTLEY**

**NEXT WEEK IN JAZZ SCENE**



**DIZZY GILLESPIE DON'T MISS IT**

**BUMP THE HOOPLE**



## Jazz news



BRUCE has left Acker

**ALTOIST - CLARINETIST** Bruce Turner has left the Acker Bilk Band after four years and the band will carry on as a seven-piece for the time being.

Bruce told the MM: "It was too much travelling. I want to stay home for a while and take it easy, then get on with a book I'm writing. I'm not contemplating joining any other band for the present. After four years with Acker I need a rest. You can say we are good friends though."

Keith Smith's band, the Okeh Rhythm Kings, Barney Day Sextet and Anima are Britain's entries in the Dunkirk Jazz Festival from April 30 to May 3. American trumpeter Bill Coleman will also be appearing.

### CONCERT

Trumpeter Howard McGhee is leading a big band in Harlem's Club Baron. The soloists include Kenny Dorham (trumpet), Sonny Redd (alto) and Sam Dawson (piano). . . . Maynard Ferguson plays his fourth Irish concert at the Camelot Hotel, Coolock, near Dublin, on May 20.

The Louis Moholo Band, with Dudu Pukwana and Ian Carr, plays London's 100 Club next Monday (20) with Bob Downes' Open Music. The new Moholo-Pukwana band, the Spear, returns to the club on April 23.

Sussex University contributes to Brighton Festival on May 8 with a concert by the Graham Collier Music. The University have commissioned Collier to write a special work for the concert. It will feature tenorist Alan Skidmore.

British bassist Dave Holland appeared with Karl Berger and Company at a concert at New York University last week. Carlos Ward (alto) and J. C. Moses (drums) completed the group.

Crawley Council, Sussex, again provide jazz on the rates this summer at the Queen's Square Bandstand on Sundays. Alex Welsh kicks off the sessions on May 24, followed by Chris Barber (June 28) and Acker Bilk (August 16).

The Smokey City Jazz Band, with Sheila Collier, and Mike Pembroke's Hot Stompers both have their first BBC Jazz Club strings from Manchester, on May 20. The Smokey City group are resident on Sunday's at the Clough Hotel, Blackley, Manchester.

Paul Rutherford, Barry Guy and Derek Bailey star at the Little Theatre Club today (Thursday) followed by the Plastic Ear Band (tomorrow) and the Spontaneous Music Ensemble (Saturday). . . . The Pilgrim Stompers, Jack Moore Jazz Five and Unionaires play a concert at Spalding Grammar School on May 4 as part of the Spalding Festival.

### GUESTS

The Howard Riley Trio are in concert for Horsham Workers Education Association at Horsham High School for Girls, Sussex, on April 21. . . . the Mike Westbrook Septet plays Stevenage College of Further Education on April 23.

George Melly guests with Monty Sunshine's Jazz Band at the 100 Club on April 22. The full Maynard Ferguson Orchestra plays the club tonight (Thursday) with Acker Bilk and the Bob Wallis band sharing the stand tomorrow.

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Where Trends Begin



On the eve of the Glenn Miller tour, bandleader Buddy de Franco answers the critics...

# 'Glenn would have junked the Miller sound'



**THIS WEEK** the Glenn Miller Orchestra, under the direction of Buddy De Franco, starts what looks like being one of the most successful British tours of all times with sell-out notices assured at virtually every concert.

De Franco, for long a poll-winning jazz clarinetist, was not every Miller fan's ideal choice of leader for the Orchestra and he has been criticised for attempts to up-date some of the material in the band's library.

Recently, two officials of the British Glenn Miller Society, Doug Le Vicki and Roland Taylor interviewed De Franco in America. They started by asking how touring with a big band today compared with the old days.

"It's not an easy task running this band by virtue of the fact that we operate about 49 or 50 weeks of the year, mostly one-nighters," he said. "We average about two or

three nights off a month, that's all. So it's quite a problem keeping the boys from becoming increasingly tired and angry. It wasn't this bad in the old days because when I worked with Tommy Dorsey for five years most of our work was local — a quick sit down at the Pennsylvania Hotel or the Paramount Theatre for eight weeks at a time. Then go out and do 30 one-nighters which wasn't too bad to take. We do more travelling now than the bands did in the 1940s and actually less performance. Today it's all the road — very few permanent locations."

De Franco strongly believes that if youngsters have a chance to listen to big bands they will get interested and admits this is a major reason for including new, non-Miller arrangements in his programme.

"Of course, I'm used to criticism," he says. "I don't have to tell you what the world owes Glenn Miller and the Glenn Miller Band. But in the past 31 years I have, fortunately, received more satisfactory letters than negative ones from people who think you must play a new song with an old arrangement. We've tried that and so did Ray McKinley, but it doesn't work today, I'm happy to say that the mail has been 90 per cent supporting us — which is why I still have the job."

De Franco said he was looking forward to playing in Britain.

"I believe the audiences there are very appreciative for not only the Glenn Miller sound, but the big band sound in particular. I remember the audiences in Europe in 1955 when I was with Jazz At The Philharmonic and it was great. What I liked about European audiences generally was they seemed more music-orientated than in the United States. They definitely knew what was good and what was bad."

He feels it important that Miller's music be kept alive. "It's very important, and not only for people of my age — I'm 46. I started out on the road in 1938 so I've been around for over 30 years and have played with a lot of bands — but I'm the age when I can say 'I remember when' and it's a kind of experience that youngsters have missed out on which is why it is so important to keep this thing alive."

How do the musicians in the band react to playing the old arrangements?

"I think they approach the music with a good sense of musicianship by virtue of the fact that even though most of them are young, they are musicians first and they have good backgrounds, so we've managed to instil into them the desire to make everything count. The enthusiasm is as great on 'Tuxedo Junction' as it is on 'The Cat'. We make sure it is kept that way. They play and enjoy the whole spectrum and I'm glad they do."

The band doesn't play

many of the Miller Army Air Force Orchestra arrangements.

"If I may differ with the Glenn Miller Society, I liked the original band, the civilian band, better," explained Buddy. "The calibre of the musicians was higher. Those guys in that band were great — Willie Schwartz, Hal McIntyre, Al Klink. Willie is out in California doing marvelously. Al is on the Tonight TV show. Hal, sadly, is no longer with us."

Finally, the 64,000 dollar question: If Glenn Miller was alive today, would he have junked the familiar Miller sound?

"He would have," says Buddy, "because he would have been able to get away with doing what ever he pleased. He was on his way to doing that in the Air Force — underplay that sound and bring the strings out more, of the band."

"And believe it or not, he began to open up the sax voicings instead of that closed sound. But he could get away with it because he was Glenn Miller. If anybody dared to do that now, you're in trouble. What are you doing to Glenn's music?" they shout.

"This is a problem we face and I'm like most people running a ghost band — I get criticised from both ends. Some people say to me: 'What's the matter with you, a jazz clarinet player and a swinger? Why are you playing that old stuff? Why don't you and indeed the general sound update with the rock-and-roll stuff.' And this is the truth — I'm so fed up, frankly, with hearing every band come out with rock-and-roll — it cheapens the music."

"But I get it from the other end too. You know, 'You're ruining the Glenn Miller sound.'"

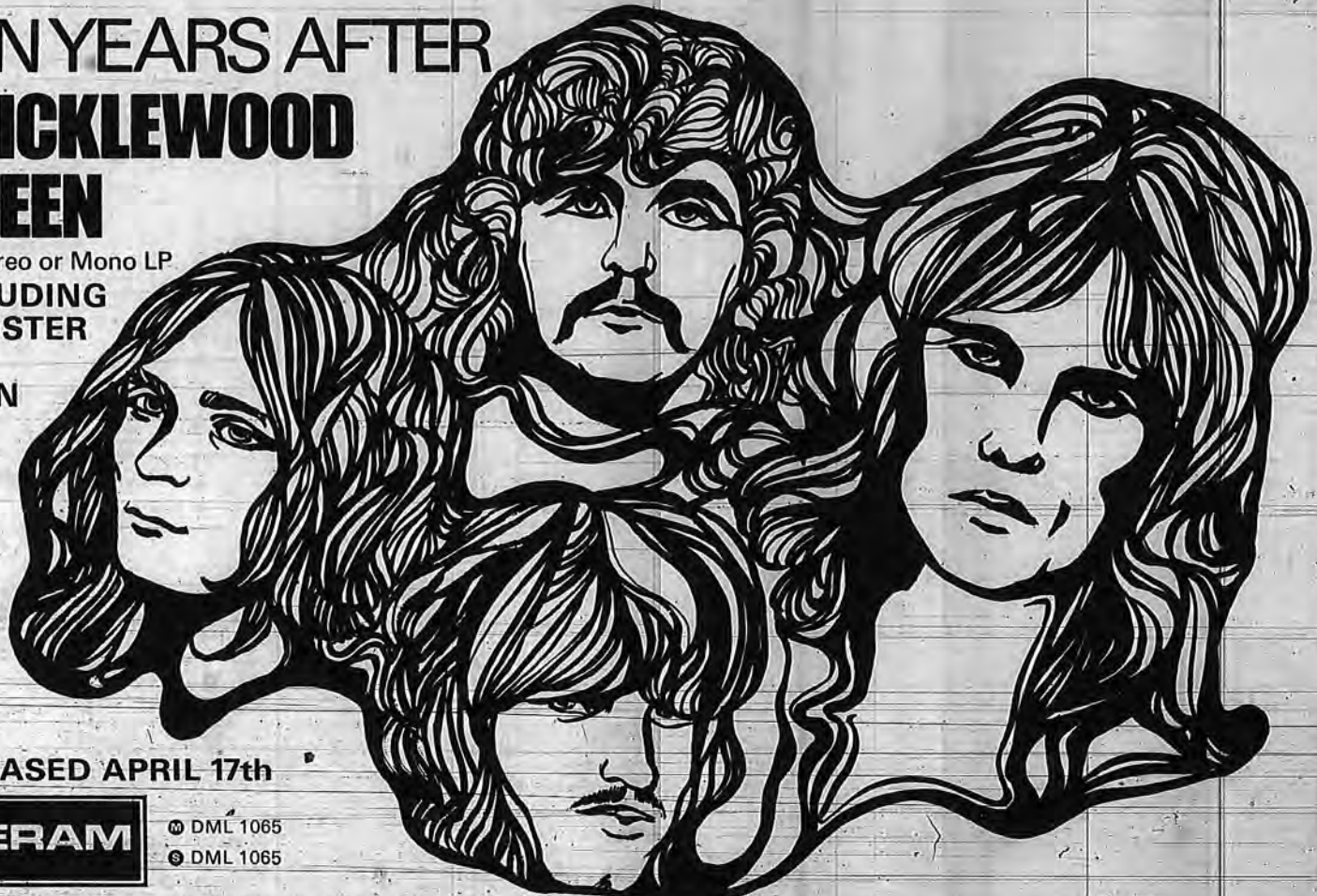


GLENN MILLER: underplay that sound

BUDDY DE FRANCO: "It's not an easy task"

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# HAVE MERCER!

THE QUIETLY SPOKEN and very perceptive Chris Mercer of Juicy Lucy has been actively involved one way or another with the British group scene for most of the latter half of the 1960s and has had more than his fair share of disappointments during that time.

Students of the innumerable John Mayall bands will remember Chris for his work with Mayall in the company of musicians like Keef Hartley, Dick Heckstall-Smith and Mick Taylor.

He has, however, never been lastingly happy but now in his berth with Juicy Lucy he feels that he is at last set in the right direction musically and also looks forward to making some cash which he has found to be sorely lacking in recent months.

Juicy Lucy were formed not more than six months ago by Chris and pedal steel guitarist Glenn "Fernando" Campbell, a larger than life American who has also been through the hard times. The group are already gaining success, chartwise at least, with a tumultuous version of the old Br Diddley song "Who Do You Love" which has also been recorded by Canadian rock and roller Ronnie Hawkins.

"We were really a hype when we first started," announced Chris with admirable sincerity. "Before anyone ever heard us people were bombarded with the group's publicity for about six weeks. We



JUICY LUCY: with Chris Mercer (third from left).

## Juicy Lucy's saxist talks to Raymond Telford

spent that time letting them know we were around and it seems to be paying off now.

"The single was put out some time ago and we haven't really taken any notice of it since. It has a very exciting sound and I suppose that's what's making it sell plus the fact that we can reproduce the sound very well on stage.

Most groups have a number which they are associated with like Ten Years After and "Woodchoppers Ball" or in America Savoy Brown's "Boogie" and "Who Do You Love" will be ours!

I suggested to Chris that with the birth of so many rock groups in Britain over the past two years, they must find stiff competition and very critical audiences at every turn.

"I wouldn't agree that the competition is very strong,"

says Chris. "Not nearly so bad as in the old days when you had bands like George Fame and Zoot Money all working a tight circuit. Groups are travelling much further afield now and you're lucky if you see them once a year so most groups are doing pretty well."

Chris's sax playing career started in earnest when he left College and secured a place in the John Mayall band. Was he happy in the company of the "father figure"?

"I look on my spell with Mayall as a time when I had a chance to improve the technical points of playing. After a while I knew that this wasn't what I wanted to do and I also knew that I wouldn't be with Mayall for ever. Figures are very dispensable to him — like three

away musicians. He's one of the shrewdest operators to have come out of the sixties. When I left that band I played with Wynder K. Frogg and that's when I really started to play.

"My style fits in with the sax players of the sixties in the Texas style. I've never really been turned on by people like Ben Webster or anyone like that. I admire players like Eddie Harris and Junior Cook because I can find more in their work.

"Good sax players are very hard to come by and some of them that are playing in groups know full well about it. On the other hand though I love Chris Wood's playing. It's completely opposite from mine but we can compliment each other."

The hard times came for Chris in the time between

Wynder K. Frogg and Juicy Lucy when he was forced to do some rodding which he described as soul destroying especially when he was humping gear about for musicians he knew and some he played with.

"After this I tended to stop looking at my music too closely and thought about making some money for a change. It boils down to you either do your own thing and stagnate or become an integral part of a band. It is so difficult to find a partner who is sensitive to your own style — especially for sax players. There's always a gig for guitarists or drummers," he reflected with an air of gloom.

However the future looks decidedly rozier for Chris materially and musically and Juicy Lucy provides an able vehicle.

## Julian's Treatment cures all

JULIAN'S TREATMENT may not be the most original name for a group in the world, but it can be taken literally. Julian actually has a treatment which has had will cure once and for all the feeling of apathy that exists among some pop audiences.

Six months ago young organist Julian Jay Savarin formed Julian's Treatment to implement his plans of pulling a three-part science fiction novel on record and already he is delighted at the reception which has been given the project.

Julian used to write science fiction stories as a hobby and then I started writing a book which starts with the colonization of Earth and takes in my ideas of the past, present and future. When the writing is completed it will be in three albums. The lyrics of the song tell the story."

I wondered if this was purely a one-man project and one which had real appeal only to Julian, who has composed every number on the album.

### Theories

"Well, obviously the rest of the group aren't so hung up about it all as I am, but I judge characters by their loyalty. We went through a very bad patch two or three months ago, but we stuck together. Everyone in the group is very much an individual and at the same time is very much into our music.

"After the three albums have been completed we'll go in a different direction. Our guitarist and flute player Del Watkins has some very good ideas, but at the moment we're sticking to what we're doing."

After hearing Julian's theories regarding life on Earth in the past and future, I came to the conclusion that it wasn't going to be the easiest thing in the world for the average club-goer to understand.

"Of course the music is strange to the audiences," says Julian, "and I know you can't tell people that you're out to educate them. We find our most receptive audiences are in the colleges, but even at ordinary clubs we find people are prepared to listen which is the most important thing. We want them to think about the music and make up their own minds about it."

"The music hasn't got instant appeal and I honestly expect people not to like it at first, but I'm confident that it will be accepted. It is very appealing, mentally and is a most stimulating. It's really danceable music but you can work a sweat up just as well mentally as you can physically. The majority of bands around appeal to physical stimulation rather than mental stimulation."

### Target

Currently on single release, and doing very well, is Julian's first single which is called "Phantom City" which is a track taken from the first LP. "It's a kind of preview to the album," says Julian, "and it's taken us all by surprise by selling so well."

It could be that with more planning which will lead to a wider acceptance, Julian's Treatment could hit their target. They have already got off to a good start with the record, and as Julian puts it, "even hard-bitten business men are buying the group's ideas."

The lineup of the group is: Julian Savarin, organ; Del Watkins, guitar/flute; John Dorr, bass; Cally Fruden, vocal; Jack Drummond, drums. — RAYMOND TELFORD.

# Hello, hello, it's P.C. Kent

THE INCREDIBLE thing about PC Kent is that while they're living in the future, most of the people who have heard them are living in the past.

Unfortunately the band are presently situated in one of those transitional niches of nothingness. In other words there's no point looking back, nothing to talk about at present, and a marked reluctance to

speculate at pie in the sky happenings which are always just around the corner.

It seemed to be the right thing to do to talk about their new RCA album "Upstairs Coming Down," simply because it is the kind of debut album any band would be happy with — good solid music at about the right volume, catchy rhythms and good harmonies which are at times reminiscent of the Association, a strong element of humour, and entirely original material to boot. In short, it seemed like

a refreshing aberration from the dense, populated, progressive heavy camp. But Paul Cedric Kent was quick to throw the proverbial wet blanket on this. "We'd really like to play heavier, but it's rather silly when you're working off a 50 watt PA which distorts terribly when turned up full. The next thing we must do is get some new equipment which we hope RCA will provide."

### Contrast

"Dave Richards, the group's bass and acoustic guitarist, added: "It sounds bad simply because of the frustration, and it's very frustrating to know we could be OK with the right gear. The thing is, we're completely skint, and it's not really conducive to writing songs and so on when you're prone to frequent fits of depression. "It sounds like the old story, but the potential is definitely there, and we will be a good group. For example Gavin Watson, who is only 17, is a great guitarist, who hasn't yet had a chance to produce anything. We're expecting great things from him."

Before joining P. C. Kent as lead guitarist, Gavin used to play acoustic guitar in folk clubs with Dave Richards in the Bert Jansch/John Renbourn idiom. They still bring the two acoustic guitars together on stage and like to do a complete contrast of heavy and acoustic material.

### Humour

Dave had been at school with Paul Kent, so he joined in on electric piano, and John Ward came to London from Liverpool one weekend, and ended up sitting in with another group at the Crown,



P. C. KENT: we'd like to be heavier

Twickenham, where the other guys saw him and invited him to join.

They duly made some tapes with which they weren't too impressed, and were amazed when Tony Mills, Duster Bennett's bass playing roddie, recommended them to producer Sandy Robertson, and an album of Paul Kent and Dave Richards material was recorded.

But the group's amazing story continues. For although they'd made tapes together, the group had never appeared on stage before.

Says Paul: "Although it's obviously in our interests to promote the album it's just not the stuff we're doing now. I know it's not nice to arrive at a club and not give the audience what they're expecting, or what they've associated after hearing the album, but there's no surprise and no magic left after dissecting the album and putting it back together again. It reflects how we were when we recorded it, but by the time it was ready to come out, we've moved on completely."

Dave explained that PC Kent was the last and most obvious name they decided on for the group, and the humorous "police" songs are more by way of a coincidence

— "our viriollie social comment." Paul anticipates that the humour which has come through in the lyrics will tend to come out more in the music in future. He is an excellent songwriter, while Dave and Gavin have both had musical training.

### Potential

"We do get depressed and realise it's stupid playing when the equipment is not sufficient for the job, but sometimes we feel we've played a really good gig, and it all makes it worthwhile. But there are limitations, like being unable to build up any climaxes because we're playing at full stretch all the time. Also the high frequency oscillators on the piano tend to pick up radio from time to time."

Many other bands must have experienced exactly the same hang ups as PC Kent, but with one small exception — for all the group's hard luck stories, they at least have a very worthwhile opening album to prove themselves and reveal the potential which we hope they'll be given the chance to fulfil later on. — JEREMY GILBERT

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# 'COCKERBOOGALOO'— THAT'S THE MESSAGE FROM ATOMIC ROOSTER



"COCKERBOOGALOO!" That's the clarion cry of Atomic Rooster—the group hailed as faster than Super Chicken: One has to leap from one's perch early to catch up with the tearaway talents of Vincent Crane and Carl Palmer.

And they have extra power with the addition of new member, ex-Andromeda guitarist John Cann, who has replaced flautist and bass player Nick Graham.

Rooster are the exciting threesome born from the ashes of the original Crazy World of Arthur Brown. Since they went out on their own, playing a wild mixture of rhythm and pop, they have built up a following on clubs and colleges across the country and recently released a debut album and single received with acclaim wherever hot music fans gather.

## Volatile

There has been some criticism of their volatile approach among enemies of the Rooster. Were they aware of this and how now for their fortunes?

The lads gathered in the palatial but freezing offices of their overlords in London's Mayfair this week to squawk about the role of Rooster in rhythm.

"Well, there'll be no more changes. This is it," said Carl the super drummer who claims his bass drum pedal can play round corners and up trees.

"The reason Nick left was that he used to vary so much each night. He had a lot to do in the group, singing, playing bass and flute and he couldn't get them all together. But I believe he is getting into a new band.

## Strain

"Nick hadn't been professional before he joined us, and it was too much of a strain on him. I don't think he realised how much work would be involved.

"John plays guitars of all sizes and sings and writes as well. His arrival has been good for us. In a way the guitar makes us more dynamic and commercial. It's a lot



brighter and anyway I do like to play bass lines with my left hand."

How did Carl and Vincent find John?

"Through the usual—at the auditions we were overloaded with complete idiots at first and we were so worried we thought of adding brass instead. But then we found John and rehearsed together for about two weeks."

Said Carl: "One of the blokes who came to the auditions was a skinhead and we thought we were going to get bother when we told him the position was filled."

"The group will change now because we have two writers in the band and there will be a lot more variety."

## Bash

Vince: "Doing all the solos all night long you tend to find yourself running out of ideas. With two lead instruments we can raise the standard of solos and egg each other on. This will be my first opportunity to back up another soloist. It's something I've never had to do, with this group or before."

The Rooster have been accused of excessive volume on gigs.

Carl: "We realised we might be a bit too loud, but you can never tell about volume on stage. I really love to bash anyway!"

The group will start work on a new album shortly. "I think we made a few production errors on the last one," said Vince, "but we were aided in this by the engineers. I feel the stereo comes over as just good compatible stereo. Anyway—the single is number 93 in the

BY CHRIS WELCH

Luxembourg chart. But it's not good enough. We need drastic improvement!"

In Autumn it is expected the group will make their first trip to the States—although Carl and Vince have been there with Arthur Brown.

## Potential

Said Carl: "I can't wait to go. I'd love to see what their reaction will be because there are no American bands with quite the same line-up and sound. It's a funny thing but organ bands have never really broken through in the States."

Vince: "When we were in Canada we got really great reactions to our instrumental numbers and there's a lot of people in Europe too, who like the organ sound."

Without actually mentioning the demise of the Nice, the event had obviously had some effect on their thinking.

"I want to be in a group that lasts for a bit and doesn't fold up after the first 15 months. At least we never argue about music particularly. Obviously there are occasional arguments but it is better to discuss things than

destroy a band." Carl grinned cheerfully and examined a gaily coloured boot his manager had purchased for a mere guinea in a sale.

The answer is to develop a band's potential, then move on to something else. Usually a band develops the potential—then just breaks up. They forget how much effort has gone into getting a band off the ground. You are bound to get personality friction and if the music isn't together as well—then the group will collapse."

## Leaping

"The thing is we are leaping quite well," said Carl firmly. "We are going down better all the time and now John is with us—it's a new group."

From early explosive rawness, it now seems likely the Rooster will mature and smooth its feathers into a vital and important contributor to the nation's group music.

Phenomenal technique aside, they have feeling and drive coupled with unusual writing ideas. In days of crumbling groups—Atomic Rooster are good news.

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# PAUL McCARTNEY



## the truth

THE story which hit the national papers last weekend, saying that Paul McCartney is definitely leaving the Beatles, was possibly the non-event of the year.

It resulted from an interview which the Apple Press office organised with Paul (the only interview he's given in years), and which was circularised to all the national and music papers. In it, Paul mentions that he will set up a company called McCartney Productions, that he doesn't have any plans for recording in the future with the Beatles, and that he has musical, personal, and business difficulties with the others.

### Loyalty

So what else is new? All these facts existed at the time of "Abbey Road," but it didn't stop that album being made. Why should he have plans to record with the Beatles? They've all got so many of their own things to do, they're waiting for the "Let It Be/Get Back" album to come out, and there's some fairly recent surplus material in the vaults if they want to put another single out.

The whole point about this highly contrived furor is that, when the Beatles do eventually stop working together, there will be no question of a time or a place.

It will be something that simply happens, a natural growth process over a period of time. There's bound to come a time when they won't be the Beatles any more, but no-one, probably not even themselves, will recognise it when it comes.

Paul's antipathy towards the Klein-controlled Apple is well known, as is the fact that he wanted his father-in-law, attorney Lee Eastman, to fill the job that Klein got. When Paul was out-voted three to one, bitterness prevailed.

It's difficult to see why Paul doesn't get on with Klein. Klein has already blown the cobwebs out of the company (a policy with which the businesslike Paul surely agrees), and has succeeded remarkably in increasing the royalties the group get from their records.

On the face of it, then, Paul's distrust of the man is irrational, and the only visible motive is family loyalty, honourable but scarcely characteristically hard-headed. The formation of McCartney Productions will change nothing at

Apple, which will continue to represent him simply as a Beatle.

Paul also states that he won't write any more songs with John. That's, hardly surprising, considering that it's years since they truly collaborated on a song, and it doesn't rule out their recent practice of one helping the other out on a song that's got stuck somewhere.

### Respect

One interesting sidelight is the Lennon/McCartney songwriting "partnership." All the songs written by the pair, separately and together, have been credited to both, but recently "Cold Turkey" and "Instant Karma" have been credited to Lennon alone, while Paul's album states simply "Written and produced by Paul McCartney."

It's about time that happened, and it will be interesting to see how any further Beatle song will be credited. My guess is that they'll continue to use the old system, with its 50-50 financial implications, on

the group's records, while their separate projects will bear their own names.

It's only natural for John not to like some of Paul's songs ("Maxwell's Silver Hammer," for instance); he can still dig others (like "Let It Be.") It would be hard to imagine two more diametrically opposed characters, and Paul gives the lie to their supposed mutual hatred when, in the interview, he says, "I love John, and respect what he does."

How could it be any other way? The members of the family may have their squabbles, but they've been through too much together for them ever to make a complete split. Their little habit of sending each other postcards, for no other reason than to keep in touch, is an example of this kind of brotherhood.

They may not agree with one another about very many things, but the feeling is still there, and it may again bear fruit. And if it doesn't, why should we complain? It isn't going to stop them making music.

RICHARD WILLIAMS

## AND THAT ALBUM...

WHILE John rings up his mates and asks them to have a "blow in some rock-and-roll songs and Ringo hires the best Hollywood-arrangers that money can buy, Paul McCartney is sitting at home singing his little modern folk songs into a brand-new four-track, with Linda providing a wifely harmony.

His first solo album ("McCartney" — Parlophone PCS 7102) is not, with one or two exceptions, the carefully-crafted and smoothly-produced statement one might have expected. For most of the trip it's just a man alone in a small recording studio fiddling around with a few half-written songs and a load of instruments. It's good to know that he's human.

With this record, his debt to George Martin becomes increasingly clear. No one who wasn't there will ever know, but Martin's orchestral cushionings must have been vital to the success of many of the Beatles' songs, and Paul's compositions are the ones which have always seemed to require the greatest amount of adornment.

"McCartney" contains the best and worst of an extraordinary talent. "Maybe I'm Amazed" would have become a classic, had it been included on, say, "Abbey Road." Using the full facilities of EMI's eight-track (Paul plays all the instruments throughout), he builds a typically exultant sound, topped off by stunning guitar and his best rock voice. On the other hand, there's "Man We Was Lonely," which is sheer banality. If it had been sung by Dave Dee, Dozy, Beaky, Mick and Tich I (and you) would've sneered and turned it off. It's the worst example of his music-hall-side.

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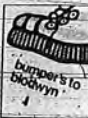
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# BRINSLEY

## from Kippington Lodge to the Empire State

BRINSLEY SCHWARZ, the band born out of the small time frustrations of Kippington Lodge, are the outfit the whole of the rock media were taken to see in New York last weekend.

Because of the expense involved in the whole junket, both the band and Fame-pushers, the company behind the £30,000 promotion, have been accused of perpetrating the biggest hype of all time. It's an accusation to which the group themselves plead not guilty as Brinsley Schwarz leader of the group since its inception, explained after their Fillmore appearance:

"What we've done or what the management have done is to put us at a gig and said 'come and see this band'. All they've done is by the nature of the gig and the nature of the whole junket ensured that we'd get the maximum of coverage, which is what promotion is all about, really. Everybody is bound to say that it's a hype but it doesn't worry us in the least.

"It would be a hype had we really flopped at the Fillmore but we really

enjoyed the whole thing. American audiences are really weird compared with English audiences because they groove on completely different things but it went well.

"All the pressures were on us that first time and none whatsoever the second time. We weren't screaming with paranoia but naturally it affected the play the first time but after we'd finished we thought it's over, it's finished, let's go out and get it together, and it went better."

The group had problems even before that first gig at the Fillmore. They couldn't get visas and flew to Toronto first to come into the States that way it meant that they arrived with only an hour to spare before their opening show.

Brinsley Schwarz were on the same Fillmore bill as Van Morrison and Quicksilver Messenger Service who feature pianist Nicky Hopkins who worked with the group when they were still known as Kippington Lodge.

"Nicky has been on our sessions. The first two records we did were your actual session musicians-but-don't-tell-anyone. We were a pop group called Kippington Lodge for about two years and we had about five singles out and we had all the promises of being pop stars.

"It got to the stage where we just wanted to be cut off from all that when we saw this little ad in Melody Maker which said 'Young Progressive Management require Young Progressive Group' and we thought why not? For about six months we'd been earning between three and five pounds each a week so we didn't have anything to lose."

The group — Bob Andrews (organ), Bill Rankin (drums), Nick Lowe (bass) and Brinsley — started writing their own material a year ago. They'd listened to jazz-rock outfits like Chicago and country-rock bands like Area Code 615, James Gang, Allman Brothers and the Band.

"We started off with the aim of doing country rock and then gradually realised that because of our individual styles it wasn't going to make country rock and was going somewhere else. I wouldn't say it was in a jazz style either, I personally play in a more country style than jazz or blues, both of which we've been through.

"Bob the organist obviously has a more jazz influence than anything else which has really brought the organ into the fore but then again he's not a jazz oriented organist. I think because Nicky writes all the songs and because they each have a different feel, it's impossible to say exactly what we play."

The British public will be given a chance to hear Brinsley in concert. The group hope to make their first appearance at the Albert Hall, either on their own or with one or two big name bands, before starting a British tour.

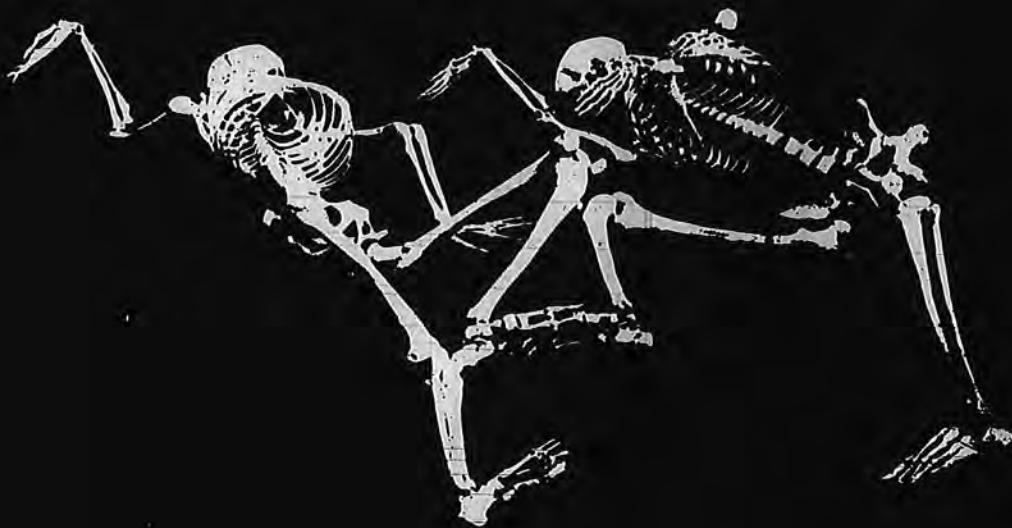
Whatever the criticisms of their musical ability, Brinsley Schwarz have overnight reached a stage which takes many rock bands twice as long to attain. They have got to American and British publics alike through one performance. From here on in it's all down to the music.

**ROYSTON ELDRIDGE**



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# A DAY WITH CREEDENCE



ONE OF the most remarkable things about Creedence Clearwater Revival is the way they have achieved quite extraordinary commercial success over the past 18 months while retaining the respect and admiration of the more "progressive" elements of the pop spectrum.

And they have done it by playing very much their "own thing"—though that "thing" seems to have covered a wider musical area with each new album.

## Rewards

Labels like Swamp Rock have been coined in an attempt to describe the music which is really a fusion of just about every type of popular music from blues to rock, country to underground, moulded into a thoroughly original whole.

AS you might expect from a group who played together for some ten years before becoming an overnight sensation, John and Tom Fogerty, Stuart Cook and Doug Clifford display a mature approach to their success and to the world in general.

On first meeting, John

# COMMERCIAL SUCCESS WITH POP RESPECT

Fogerty would seem to be the most powerful personality as well as the guiding genius behind Creedence. I asked why he had stuck to being a musician during the hard years.

"Maybe I became a musician because I didn't realise how hard it could be," he said. "People don't realise that it can be a harder life than most regular jobs, though, of course, the rewards can be much greater. Of course, I enjoy playing and I don't think that, now, I could do anything else."

"Dedication has something to do with it, too. But then I was always dedicated. I tried to make a career of school and of the regular jobs I've had, but I discovered dedication didn't really pay off. I worked too hard and eventually realised I was a fool."

## Bosses

"When I worked in a gas station I really took it seriously. I wanted to do it well and please everyone. I'd even clean up after I'd finished a job. Both my fellow-workers and the bosses felt I was working too hard. And that wasn't good for my career in a gas station."

"But, as a musician there need really be no limits. The hard work can pay off—at least in personal satisfaction if not always financially."

Basically, there are two kinds of serious musician—those who create music because they need to get something out of themselves, and those who need to communicate to other people.

Which sort is John? "A bit of both, I guess," he said after due deliberation. "You do what you feel you have to do first. Then, once you are satisfied that this is really what you are trying to say, then you want to have others hear it. I never did believe these stories about artists sitting up there in their rooms and not caring if other people saw their work."

## Danger

"It was like it was in San Francisco a while back. Everybody said they didn't want to make hit records. It was only an excuse because they weren't making hits. Can you imagine a writer who didn't want somebody to read what he had written?" I had heard it rumoured that some of Creedence's records were the result of a good deal of cunning scissors work on the tapes by John. He firmly denied this.

"As a group we feel better if we can play the thing straight the way through on a record date," he told me. "It gets kind of gimmicky if you have to take things out of a tape, although, eventually, I would like to do some



we have done over the past 11 years.

"There is also the fact that we are better musicians now. The greatest growth has been in the last two years and we expect each album to be better than the last. We don't feel we have reached the limit of our potential yet."

"The arrangements? Well, generally, I work—the parts out in my mind first, but I leave room for the others to make changes. I am the screening process—they screen their ideas through my judgment."

## FEATURES

BY

BOB

DAWBARN

collage things—in fact I've already started to do a little bit of that now.

"No, basically we play in the studio as we do in person—except, of course, I don't do the singing at the same time as we do the music."

These days, Creedence record on 16-track machines. I wondered if they felt there was a danger inherent in having 16 tapes to play with and whether it might not be tempting to add too much.

## Single

"I went through all that a long time before we were even Creedence," retorted John. "I went through that when I only had a single-track machine. The reason we use a 16-track is quite the opposite—so that we can divide things up more rather than add one thing on-top of another."

"It means you can have the drum on one track and a cymbal on another. This enhances the stereo and you have that selection of what you want to bring out in the end. On the average we only use 11 or 12 of the 16 tracks."

Creedence are obviously aware of the musical past, in fact they frequently make use of old rock-and-roll material and their current British single, "Travellin' Band" has almost a 1956 feel to it.

## Screen

"It's not a case of playing any particular style," says John. "Though some people will refute that and say we play the same thing all the time. All that has happened is that we have tried to get more and more into what

## Genius

"On the question of doing rock and roll numbers. You have to get your ideas from somewhere. I don't believe in—the Genius Syndrome—somebody being born fully grown mentally."

"All I know is I seem to have learned somewhere that a certain way is right and another way is wrong. Your taste becomes a ruler that you can judge things against. When we do old numbers we think: 'Is this as good as the things we used to like.' If it isn't then forget it." John maintains that he isn't limited as a writer by the four-piece Creedence set-up.

## Sax

"The only limitation is your own imagination. The basic set-up is two guitars, bass and drums, but three of us are capable of playing other instruments."

I fool around with organ, bass, sax and mouth organ so there is no limitation of instrumentation there. I conceive a song and some time during the process I conceive what that song should sound like. For example, I felt that "Travellin' Band" needed a sax. I used to play a bit, so I rented one again and got a scale chart and played the sax part. So far we haven't used any outside musicians on our records and I doubt if we ever will."

## Hobby

In a world where most groups break up after a couple of years of personality clashes, how have Creedence managed to stick together so long. John laughed: "I wish marriage could work as loose as our band does. We don't have any problems in that way. And after nine years, you think it would be senseless to break up. In the early days our music was more of a hobby and it might have happened then, but it doesn't enter any of our minds now. Success has, of course, put extra pressure on us, but you learn to overcome it just as you learn to overcome differences in the music." Among the pressures of

IN FOGERTY: 'I don't believe in Genius Syndrome'

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# THE TRAVELLIN' BAND

... are the inter-  
... the endless presen-  
... of your public  
... ce. I wondered whether  
... was dragged by  
... at we were doing.  
... enjoy it now," he said  
... ically. "We didn't at-  
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... d press agents and  
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... press isn't going to be  
... uenced by what they  
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... s phoney, like selling  
... d cars.



## A trip up the Thames

PROUD MARY may not have been rolling, rolling, rolling down the river last Thursday, but it seemed as though most of the rest of London's population was.

Occasion was a reception with a difference for Creedence Clearwater Revival who had us chooglin' away aboard a Mississippi Riverboat heavily disguised as a Thames pleasure boat.

And a pretty motley crew they took with them — deejays, photographers, journalists, a Top Of The Pops camera crew and assorted dancers. Come to think of it, Proud Mary may have been the young lady who had us craning our necks every time she mounted the steps from the bar to the Force Eight gale-swept deck.

There was a bevy of lovely ladies dressed in sailor suits — a sight which must have been slightly unnerving for some of the gayer showbiz personalities amongst us.

stables aboard a Thames police launch.

It was a little disappointing to hear a veteran of the North Sea's pirate radio ships referring to the "sharp" and "blunt" ends of our vessel, though easily forgiven as he was directing us to the bar at the "sharp end."

### DESPITE

Creedence Clearwater Revival showing remarkable good humour despite the ministrations of journalists and cameramen.

We battled our way downstream past the colourful slagheaps and pollution of London's riverfront to Greenwich. Nobody fell overboard. Indeed, even more remarkable, nobody fell over at all despite the generosity of Liberty Records in the supply of liquor.

And it says much for the talents of Creedence that after two hours sitting next to a loudspeaker blaring their recordings, I still think they are one of the best things to happen in popular music for the past five years.

### ABOARD

And, at the start, I thought we had the Ancient Mariner aboard carrying the dead albatross. The albatross turned out to be white hair and the Ancient Mariner merely Jimmy Saville demonstrating, once more, how to grab the attention of photographers, pressmen and TV cameras away from greener colleagues as he leaped into unlikely poses and situations — including a sudden arrival amidst a couple of startled-looking con-

finish a song that I know is going no place. I can usually tell within five bars or so."

Finally I asked if John had any ambitions to move more into the production field.

"Maybe in a few years time," he agreed.

"Really, I'd like to start making records completely on my own. I don't mean leave the group, but just to make a record where I play everything. I used to do that at home.

"And remember, anyway, that I am the producer and recording manager of Creedence Clearwater Revival."

formula for his writing — if he first thought of a title, a theme or an idea for a lyric.

### Ambition

"The first thing is the music — the melody and what the band will sound like playing that melody," he told me. "Then I will fill in the words later on. I approach the music and the words as totally separate ideas. Each should stand on its own. I try to make the words stand on their own as a poem."

"But every once in a while I get the idea first of

what I'm going to write about rather than the music — a strictly lyrical thing. I've read a lot of books about writers and the way they approach the job. I thought that maybe there was a magic formula, but there isn't."

"I'm not the sort of person who can discipline myself to write so much each day and it's no good pushing myself if I'm uninspired. When things are going right something clicks in my brain and I recognise it now.

"I don't know what that something is and I'd rather not know. I don't want to analyse it or I might lose it. And I never

### Variety

... it's fine. We don't  
... her with all that, we  
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... at you have seen and  
... ard. It's a more honest  
... roach for you and for  
... None of us have to  
... tend anything.

... course, lack of privacy  
... a factor in all this, but  
... something I give up  
... te willingly. It's some-  
... ing you have to do  
... ess you want to make  
... mies.

... s side of the business  
... like tuning up before a  
... cert. It would be  
... noxious to an audience  
... we didn't tune up first  
... the same goes for all  
... other things con-  
... ted with the business  
... are in."

... seems to find it as  
... cult as the rest of us  
... come close to a  
... nition of Creedence's  
... sic.

... don't play a gimmick  
... e of music," he  
... erts. "To some people  
... ound like a rock-and-  
... group, maybe, though

to us it isn't rock-and-roll. We touch upon many things, but they are all things we feel. There's some blues in our music, but it's not blues. Most blues albums aren't really listenable all the way through, anyway. Then we may do a folk-rock tune but that doesn't make us a folk-rock group. We like to get a variety of things on our albums.

"But we all listen to a lot of things and I guess we may be influenced by them. Nobody listens to one radio station or one artist or one type of music."

I asked if John had a

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# A new era dawns in jazz

THE CURRENT role of the organ in jazz is far less limited than might be suspected by a superficial examination of the record catalogues or the best-seller lists (writes Leonard Feather).

To most observers, the entire history of the use of organ in jazz can be divided into two segments, pre-Jimmy Smith and post-Jimmy Smith. This is accurate at least in one important respect. Before Smith came along, the number of performers on the consoles was relatively small; after his first recordings were released in 1956, came the deluge.

There were, of course, a substantial number of part-time organists before Smith. Fats Waller recorded "St. Louis Blues" and "Lenox Ave. Blues" as pipe organ solos as early as 1928. His "Jitterbug Waltz" in 1942 was the most important contribution of the Hammond organ to the annals of recorded jazz; he also used the Hammond on a number of other sides recorded in 1941-2.

During the 1940s also, a number of other pianists switched successfully to organ, most notably Mill Buckner of the Tonyl Hammond band, Wild Bill Davis and Bill Doggett. The latter pair worked in Louis Jordan's Tympany Five before going out on their own leading the prototypes of the Hammond organ combo.

The chief difference between these groups in the early 1950s and those who followed the advent of Jimmy Smith, was that the latter placed the emphasis on an incredible technique, on building tremendous tension, fire and emotional strength in fast tempo performances, and frequently based on the blues, or slower works with a similarly funky approach. This period marked the birth of the soul jazz organ.

More and more during the past decade or so, the organ has been a medium for jazz with a strong rhythm and blues orientation. There are, of course, substantial differences in the extent to which the leading artists have succeeded within this genre, but much of the difference lies in technical matters, nobody can explain in writing without resorting to terms that would be incomprehensible to any listener who has not studied the instrument. Not having studied it myself either, I can only comment on a few who seem to me to have emerged with a reasonably strong personality.

Johnny "Hammond" Smith, no relation to Jimmy, seems to have a sharper ear than many of his contemporaries and has revealed some of the organ's subtler possibilities in terms of the stops and combinations available. Still another Smith, Lonnie, came up with at least one admirable album, produced by John Hammond, and was praised by Jimmy Smith himself as a soloist who has all the potential to become one of the great ones. It is interesting to note that Lonnie Smith, unlike most other organists, never played piano, but began his career on organ.

Shirley Scott, it seems to me, has surmounted the handicaps of being confined to lounges and bars where rhythm and blues music is required. Ray Charles, had he cared to concentrate on the organ, could have made an important contribution, as can be observed in the album "Genius Plus Soul Equals Jazz."

Paul Bryant is another of the lesser known organists whose records bear examination. In addition to his own LPs on Pacific Jazz and Fantasy, he has been heard with Howard Roberts on Capitol and Johnny Griffin on Riverside. Bryant, in my view, is one of the most underrated in his field.

A great deal of what has happened to jazz organ in recent years is inextricably linked with the particular kind of organ played. Some years ago Dick Hyman, a remarkable musician better known for his pop efforts as pianist, could have made an important contribution, as can be observed in the album "Genius Plus Soul Equals Jazz."



LARRY YOUNG galvanising force

sounds from the Lowrey organ. He has expressed a preference for the latter instrument over the Hammond. Among other technical assets, the Lowrey is capable of producing glissandos.

Another recent development was the introduction of a new Hammond organ known as the X77. In fact, Richard "Groove" Holmes recording an album live at the Light-house a year or so ago, named one of his original tunes "X77 Blues." The instrument is a new super-electronic monster; Holmes, one of the most imaginative and best equipped technically of the contemporary school, was selected as Hammond's official X77 demonstrator and blew the minds of a crowd attending the National Association of Music Merchants in Chicago. The X77 has a slightly more metallic and occasionally more pianistic sound than its predecessors in the Hammond family.

Still another exciting development is the arrival of the Yamaha YC30 combo organ, introduced only a couple of weeks ago by Clare Fischer when his big band played at Donte's in North Hollywood. "It's incredible," said Fischer. "This instrument is almost as versatile as the Moog synthesizer, but with the advantage that you just pull out a registration on it as on any other organ."

"It has a built-in fuzz, and a wider range of sounds than any other organ I have heard. I think it will revolutionise the whole field."

Fischer just made his first records with the Yamaha, experimenting in the area of free psychedelia. The session,

# organs



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Obviously, the commonly accepted organ set up will not die immediately. The by now traditional combo with tenor sax and/or puller, rounded out by drums, will prevail in hundreds of bars and grills throughout the United States, as will the imperishable sounds of the blues.

There are many commendable artists who have been working very successfully within the rhythm and blues framework; some, like Jimmy McGriff, and of course Jimmy Smith, have made splendid records as a centerpiece of big recording bands. Charles Kynard, Don Patterson and Brother Jack McDuff are in a similar bag. Kynard was featured on Johnny Almond's American LP, "Hollywood Blues." Nevertheless, it would not surprise me to find as many Young disciples in the next few years as there were Jimmy Smith imitators in the late '50s and the '60s.

It would not be just to conclude our review of jazz organ without mentioning Count Basie, a Fats Waller student whose occasional appearances at the console have provided some pleasant if not sensational moments; Joe Mooney, whose quiet and gentle style for many years has been bypassed in favour of more extrovert performers; and Walter Wanderley, the Brazilian organist, who has effectively applied the bossa nova idiom to the instrument.

With the spreading of the instrument into every area, from rock (Booker T, Brian Auger, Al Kooper) to avant garde (Sun Ra), it is safe to assume that the era of neglect and downgrading is gone for ever.

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# JON LORD in BLIND DATE

# organs

**WILD BILL DAVIS & JOHNNY HODGES:** "Con-Soul And Sax" and "The Jeep is Jumpin'" from the LP "Con-Soul And Sax" (RCA Victor)

Nice organ in the background. No idea who it is. Is it American? It must be, although that phrase sounded like Keith Emerson for a bit. It's not Jimmy McGriff is it? He's using organ chords for a big band brass effect. Is the alto Johnny Hodges? This is the kind of jazz I used to listen to all the time when I first started playing organ. Who is it? I should have recognised Wild Bill Davis.

This is nice but unadventurous music. It's a terrific way to use organ, with those big stabbing chords and his 'comping' behind the solos is magnificent. It picks everyone up. His own solos always start with single note runs, then into the big chords.

## Innovator

To me he is not an organist who uses an organ technique—he uses a piano technique. That's why Jimmy Smith was such an innovator. He was the first to play it as an organ, not as a piano. But Wild Bill was the first to bring organ out of the bar room.

Well, at least I recognised Johnny Hodges! What a great alto player—such a beautiful tone.

**COLOSSEUM:** "The Valentyne Site" from the LP "Valentyne Suite" (Vertigo).

Manfred Mann. It is Manfred Mann's Chapter Three isn't it? No—then who else uses vibes. It's Colosseum—lovely band. I saw them in Cologne recently. Dave Greenslade on organ. That soprano sax sounds Eastern-Nice organ—Dave's a good organist.

Ah, ha "Wade In—The

Water!" A bit of Emerson there—a bit of everybody actually. It swings like the clappers though. He—one of my phrases! I was talking to Dave the other night. One of the problems of organ playing is the difficulty in playing one's own style. A couple of bits there sounded just like Keith Emerson. Although it is such a versatile instrument, it is easy to slip into certain styles. Is this the "Valentyne Suite?"

I spent a lot of time trying to get my own style and I think I have succeeded, but I am very much aware of influences on my style. My first was Jimmy Smith. I learnt to play listening to his records. Keith influenced me a lot as well, not so much in terms of his playing, but in the way he used organ like a guitar. He makes it sing, speak, growl and cry.

## Fade

Dave in Colosseum is working within a framework closely allied to jazz and that bit of switching off the organ to get a fade effect didn't quite fit in. It's a good trick and I use it myself for about three minutes in one of my solos. It can sound like somebody dying! That bit of phrasing also stuck out like a sore thumb.

They are a marvellous band, but because of the music, those effects don't work. Don't



JON LORD: 'Jimmy turned me on to organ'

get me wrong—I'm not putting down his playing. It's probably just a quibble. I may be terribly wrong. BUT—I may be terribly right!

**JOHNNY ALMOND:** "Kwei Ying Fu" from the LP "Hollywood Blues" (Deram).

I don't know who it is. The rhythm section is awful. Very untethered and the bass player just isn't with the drummer at all. And they are speeding

up—and slowing down. All this is being played six months in front of their technique. Very bad. No that's being unfair.

It's not very bad because the guy is obviously trying. Before you tell me who it is I'd like to say that it sticks out a mile the guy doesn't normally play organ. All the clichés were there. It's easy to hold on to a chord and hold on the Leslie speaker. The first time you do that it sounds exciting, but it has

been done twelve billion times since 1960. Today you have got to find something new. The Leslie speaker used with an organ produces a great sound, but it can make you lazy. I dispensed with mine about six months ago and my technique has increased tenfold. I don't get such a beautiful bell-like tone but I get my own sound.

## Murder

I'm sorry but he doesn't sound as if he's too aware of what's going on in the organ world... and that finger flipping bit was done about 12 years ago.

Who was it? Oh Johnny Almond who plays alto with John Mayall? Well, it was an easy trap to fall into—switch on and attack it like a piano. You can get away with murder—I've done it myself. I spent three years trying to get out of the traps Johnny has fallen into.

**JIMMY SMITH:** "Walk On The Wild Side" from the LP "Bashin' The Unpredictable Jimmy Smith" (HMV).

Ho ho yes—our Jim (after first bar). Sure, I would love to hear this again—keep it on. Let's sit and wait for the beautiful organ break. Is it Grady Tate on drums? Oh yes. Ed Shaughnessy. Lovely drummer. It still sounds just as good. I think it's the day

the Hammond came of age when this came out. Yeah—fabulous.

A bit of history for me because this turned me on to the organ. I first heard it while I was a drama student, and I didn't even know what the instrument was making the sound. We used to do this number with the Artwoods. It was Keef Hartley who wanted to do the number. He was far more into the big band thing and I think he played it better than any other British drummer could have



played it at that time. All the others were into R&B. A big grin used to come across his face as he went into the roll—cos it took him a week to get it off! Funnily enough it was our most popular number—most strange.

All the ideas of modern organ playing came from Smith. I know he says he's the greatest—but he's right. He went off after a while and some of his later albums had too much band and not enough Smith. It must have made him lazy. There's the famous smear sound he started off.

Very sad that the man who started it all couldn't keep it up. I gather his last concert was a bit of a disaster for fellow organists.

It can get hard to keep pushing your technique all the time, and it's easy to sit back and play old stuff and become predictable. Sometimes wish I was a flute player.

I played piano for years, then switched to organ when I joined a group. There was a time when you couldn't get work unless the group had an organ. We used to be billed as "The Artwoods—An Organ Group."

**LARRY CORYELL:** "Sex" from the LP "Coryell" with Mike Mandel on organ (Vanguard).

When you have an organist in the group who has to keep ends up playing the same chords as the guitarist. He's a rather good guitarist though.

No idea who they are. Well, I've never seen Mike Mandel,

and they don't seem to be using him at all. It seems rather a waste. Guitarists are rather a special breed. In my case the guitarist I work with has the greatest individuality of any I have been with and that's not just group blah. With Ritchie (blackmore) it's a matter of work with a capital "W."

**NICE:** "Rondo" from the LP "Nice" (Immediate).

Keith Emerson, it must be said, is one of the finest organists in the world—not just in jazz or pop, but in music. I have one quibble about Keith's playing. I don't think his improvisation is always up to his technique.

He goes into a Bach fugue and blows your mind. Then his own improvisation, when he is playing out of his head, seems lacking. But the way he has integrated all these forms is nothing less than amazing and I am so glad he is English.

When I go to the States and hear people having about Al Kooper, who plays like a chihuahua wearing boxing gloves I just wish they would listen to Keith. I'm very interested to know what he is going to do next. If he doesn't move forward—he's in trouble.

If I were Keith I'd be worried sick about where to go next. The organ is still a difficult instrument to fit into the rock idiom and make it work. This is why I admire Keith so much—he's made it work.



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# organs



# INTEGRATED CIRCUITS

DURING THE past 12 months the electronic organ has been given an entirely new image with the introduction of a revolutionary miniaturised driving unit developed for space-age achievements and now used extensively in computers.

It is a micro-electronic device technically known as M.O.S.F.E.T., which translated means Metal Oxide Silicon Field Effect Transistor, more briefly described in the trade as MOST, but known simply to the man-in-the-street as an Integrated Circuit, or I.C.

## Scope

In the past, it has been customary for electronic organs to use 12 master oscillators, one for each note of the octave, C to B in chromatic order, plus a system of frequency dividers to produce the remaining number of notes. The average organ on the market has a minimum of three octaves of note production, with six or seven octaves the standard range, and up to nine octaves required for larger church organs.

In the early days of valve electronic organs, a typical system of master oscillators and divider units required



THE GRADUAL development of micro-electronic technology in the manufacture of organs is illustrated in these examples of progressive printed circuits. Extreme left is a seven-octave valve generator panel using four twin triode valves and measuring 84 square inches. Twelve of these were required to produce the complete range of 84 notes. ● Top centre is a 21 transistor germanium circuit which did the same job as the valve generator, but measured only 24 square inches. Again twelve of these were required. Bottom centre is a simplified silicon transistor panel producing 14 (2 x 7) notes and using 14 transistors. (The seventh octave is not made up on this panel). Six of these were needed and each panel measured 31.5 inches. ● Extreme right is the present-day assembly containing 60 resistors, 60 capacitors, 24 transistors and 12 integrated circuits, producing the complete harmonic range of the organ and measuring only 60

large numbers of valves and enormous power supplies to provide heater current and high-tension supplies. The

necessary capacitors and resistors of high working voltage required to operate the circuit consumed a con-

siderable amount of space and were expensive in their initial cost.

The advent of semi-conductors, at first germanium and more-recently silicon transistors, working at much lower voltages, and lower current requirements, opened up a vast scope in the trickery which is employed in present-day electronic organs, including multiple generator tone-source systems.

## Costs

Nevertheless, capacitors and resistors were still extensively used and labour costs in assembling these were considerable. Using the minimum components, a typical seven-octave generator unit producing one note, such as all the C's, required about 58 resistors, 21 capacitors and 14 transistors, the whole lot mounted on a clip-in printed circuit board measuring 7 inches by 21 inches.

Twelve of these were needed for one set of generators producing the complete organ range of 84 notes. But in the miniaturised construction now employed, the combination required for the octaves of one note is so incredibly compressed that it measures only one inch by four inches and contains 5 resistors, 5 capacitors, 2 transistors and one integrated circuit. The complete harmonic range of the organ can be produced on a single generator panel which measures only 12 inches x 4 inches.

## Tests

Nothing has been lost by this fantastic reduction. In fact, a good deal has been gained. The reliability factor is better for several reasons. Initially, the preparation of a printed circuit is not so complicated and is therefore faster. The amount of drilling is considerably reduced and the labour involved in fitting the components on the board is vastly cut. The chance of mistakes is almost completely removed, production and finding is virtually eliminated and test procedures are enormously simplified.

Although we had been working on a prototype of the integrated circuit at Livingston, since August 1968, the first time I actually came across it in use was when we made our first connection with Benelux, whose factory

is in Holland. They had used the IC in their Riba Range and created quite a sensation with these models at the 1969 Frankfurt Fair.

## Tuning

Since then, of course, the circuit has been more and more streamlined and condensed, and a device is now being developed by one of the leading micro-electronic specialists which would provide 12 notes of the equal-tempered scale from one master oscillator circuit, reducing the generator panel to one-third of its present size. It provides greater tuning stability, virtually eliminating tuning problems.

The use of a small circuit board producing the entire range of 84 notes which can be plugged straight into the organ has helped dealers tremendously. They can now order an exchange unit when troubles occur and can hand the faulty unit to their local repairer or return it to the manufacturer. This overcomes the difficulty which used to be experienced in tuning the organ on such occasions.

## Prices

With the previous single or double generator unit or panel, it usually meant tuning it to suit the rest of the generators in the organ, creating enormous problems for anyone without technical knowledge. Now, of course, the replacement unit containing all 84 notes arrives factory tuned.

At present we are using integrated circuits in our Chorister 250 and more-recent editions of the 161 and Chorale, but with an eye to the future we want to use multiple-generator units in a larger classical organ to arrive at more authentic pipe organ voicing and producing a more realistic free-phase effect.

Although the integrated circuit has mainly benefited the manufacturer and the dealer, the advantage to the player has been in maintaining at the present level prices which would otherwise have risen steeply, plus the ultimate provision of greater musical scope which is bound to prove possible with multiple-generator units. BILL WALKER, TECHNICAL DIRECTOR, ORGANIS LTD.



GORDON BECK

## Electric piano passes the gimmick stage

THE ELECTRIC piano is becoming more and more familiar on the best stands and has long since passed beyond the gimmick phase.

One of the first, and most successful, jazz musicians to make use of the instrument in Britain was Gordon Beck who has been featuring it during his season with Phil Woods at the Ronnie Scott Club.

Just what is an electric piano anyway? "The principal varies according to what make it is," explains Gordon. "The early ones were stringed instruments which were amplified. I use a Hohner which is totally different, in that it is based on a normal piano action. A hammer hits an organ reed which vibrates. This is connected to a tone fork and the sound is picked up from there and amplified through an external amplifier."

An important point is that no difference in technique is necessary when switching from piano because it has a standard piano action. The touch is the same — it is not like switching to organ.

"One problem with electric pianos is that they tend to go out of tune. The Hohner theoretically can't because it is all done by filing the reeds until they are in pitch. In fact, the occasional note does go slightly flat."

"Although switching from piano to electric piano during a session doesn't require any change in technique, I think it does require a change in mental attitude in a way. Because of the

variation of sound and the power available it can make you run wild for non-musical reasons. That is a real danger and I am probably guilty of it to an extent.

"But it does solve one of the piano player's biggest problems — the fact that in a group he often can't hear his own instrument. That is one of the biggest bringdowns apart from bad pianos."

Dave Gordon, regard particular numbers as more suitable for electric rather than ordinary piano?

"Yes, rock numbers for instance," he says. "I happen to love rock-based rhythm in jazz and the electric piano is ideal for that. It is also excellent for the free type of things. Some things are nicer on electric piano and some on piano — though I sometimes decide to switch round and try a particular number on the opposite instrument."

"I think I was the first jazz piano player to buy an electric piano in this country. The next person was John Surman if I remember rightly. Apart from my own feelings, the group loves it."

Instead of carrying his own electric piano around with him, Gordon has an arrangement with Hohner whereby they provide him with an instrument wherever possible.

"They have gradually contacted more and more suppliers on the Continent and it is working well," he says. "Of course it can get difficult outside Britain, Germany, France and Switzerland. Now I want them to make me a prototype which would just be the keyboard and associated bits so I can take it with me and just get an amplifier." BOB DAWBARN.



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# 'Smith's influence is on the wane'

EDDIE HARDIN, organ-playing member of the Hardin-York duo believes that though organ is increasingly being used by groups, the organ is still in its infancy so far as its exploitation on the group scene is concerned.



EDDIE HARDIN plays a Hammond C3

"When I first switched to organ from piano I was 15 at the time—it was hardly being used in groups," says Eddie. "The group line-up mainly consisted of three guitars and a drummer in those days. But now the organ is tending to take over from guitar. Lots of groups do not have a lead guitar. I can think of two right away—the Nice and Rare Bird. "But I do admire Alan for the way he has mastered the bass pedals. Most organists seem to neglect this important aspect. "The organ I use has a lot of depth to it and it has a tremendous range. "Brian Auger—like Alan, a highly-rated organist—also comes in for criticism from Eddie. "I can't work out his reasoning when he plays solos," he says. "He's a very fast player and plays a lot of notes, but they don't seem to have much meaning to me." Eddie again turns to the states for his organ listening. "I heard Groove Holmes on the wireless and he was very good. I was quite surprised. "How does Eddie feel about the role of the organ in a duo compared with the part it plays in a larger unit? "Obviously it's far different playing with just a drummer than with a whole group," he says. "I have to do much more. And it's very hard for us to get on with guitars now. Without a guitar, we've much more freedom; both of us can go exactly in the direction we want. "When I was with Spencer Davis, everything had to be so worked out. Maybe in the middle of a song I'd think of something—but I couldn't do it because I had to think of the other three people. It was all so restricting. With a group, everything has to be so unified. "It is because of the organ's tremendous versatility as a solo instrument that Eddie feels it does not blend too happily with a big-band line-up. "I heard Deep Purple playing with an orchestra at the Royal Albert Hall and I felt that the organ and orchestra clashed," says Eddie. "I don't think you can really have a walling organ over soft strings." Eddie thinks that the organ

has not been taken up by young musicians so extensively as guitar because of two factors: its high price and image.

"Organists don't get a very moody image," he says. "Young people don't think it that cool to play organ. They're much more interested in guitars. And there's still an association—in some pop circles—between the modern electric organ and the old-fashioned cinema organ. This has tended to hold back its development. "But if Jimi Hendrix had played organ instead of guitar, then organ would have been the biggest thing ever. Everyone would have wanted to play organ. It really needs a big pop personality to break through on organ—then everybody will want to take it up."

Eddie plays a Hammond C3 model, but he has had some modifications to suit his personal requirements. "Each keyboard is split! so that I can amplify them separately. The bass pedals are also amplified separately. This enables me to obtain even more tone colours and three selections of dynamics. "I feel organists could make far more use than they do of the variety of sounds available from the draw bars. Most organists in groups make one setting and stick to that through their performances. I like to change them all the time."

"It really boils down to the fact that too few organists are really technically accomplished. They take the easy way out. But this is a trap organists can fall into. The organ is easy to sound impressive on, and it's easier to cover up mistakes on an organ than on piano. Where any mistakes really stick out. "A completely different technique is involved. I started on piano at 11, but when I changed to organ it took me quite a time to get used to it. Now, I've become so used to playing organ, it's hard to adjust to piano again. But I've now sorted both of them out."

Eddie makes only one criticism of organs—and that has nothing to do with their musical aspect. "You've got to have a van to transport an organ," he says. "And you need about four people to lift it. If manufacturers could compress the same sound into a much smaller instrument this would be a tremendous advance. It would also bring the organ to a much bigger public." LAURIE HENSHAW

MIKE CARR, now organist with Pendulum, obtained his first important organ gig "by chance." Prior to concentrating on organ, he had been playing piano and vibes—working at places like Ronnie Scott's and other London clubs.



CARR with Pendulum

## Cramp

"I was going to play at Ronnie's with a trio opposite Roland Kirk," says Mike. "Not on organ—but vibes. But a couple of days before we were due to open the trio didn't materialise. "It was Ronnie who suggested—I do the three weeks on organ and, although I felt a little apprehensive, I liked the idea. "The first few days weren't easy and I got cramp in my left leg more than once. But after that everything went well. "That first date at the club was with Terry Smith on guitar and although we hadn't worked together before, it blended beautifully and I dug his exciting solos."

## Dynamics

"The next time I worked at the club was with John McLaughlin on guitar and a drummer from Newcastle, Jackie Denton. "The fantastic thing about John is his feel, his comping behind solos and his tremendously funky guitar sound. We enjoyed the session so much we tried to keep the trip together, but unfortunately it lasted only a couple of months as we just didn't get enough work. "It was in the middle of 1967 that I did my first date with drummer Tony Crombie in Brighton, and that went so well that we started to work together as a duo. The first time I saw Tony play was many years ago in Whitley Bay and I have dug his playing ever since. "He is a master of dynamics, time and excitement and he falls into the organ duo beautifully. Towards the end of '67 we did about three months with

# MIKE CARR—ORGANIST BY CHANCE

permission of the manager, Bill Doe. Later on, I would spend as much time as possible practising during my spare moments. "I started playing organ in March 1966, after joining Herbie Goins and the Nightmovers, and the nine months I spent with the band provided a very good grounding on the instrument. "Now, with Pendulum, I play with Earl Jordan, a great American singer from Buffalo, New York State, and Tony Cromble on drums.

## Dates

"Although we got together only in January, we have a host of regular dates at places like El Cubano, Ilford, Opposite Lock, Birmingham, Quay Club, Exeter, Concord, Southampton and the Cue Club, London. We have also appeared on TV and radio. "On Monday (20) we are going to Portugal for TV shows and one-nighters. When we return, we will be playing some university dates and Top Rank Suites, and maybe will spend a week or two at Ronnie Scott's—in addition to our regular dates. "As for the role of the instrument in jazz, I believe there is a tremendous future for it. Very little has been done with it, really. There are thousands of different sounds you can get with the organ, and I think a lot more could be done—particularly in big-band jazz. We have only scratched the surface." MAX JONES

Coleman Hawkins at Ronnie's and also went on tour, and that was a truly wonderful experience. Although the Hawk wasn't very well at times, some nights he literally blew the roof off—particularly in a memorable gig at Klooks Kleek. "In January, 1968, we cut an LP called 'Hammond Under Pressure' and it was released later on the Columbia label and sold very well.

## Grounding

"For the technically minded, I play Hammond M100 and my speakers are Sordynas model No. SS/80/C. and Jennings P.A. equipment. The amplifier is fully solid state with separate 40 watt channels for treble and bass, and the speaker is a heavy duty 12in. bass unit, and it also has twin high-power treble units. In addition, I have a treble horn put in

both cabinets specially modified by John Gummer of City Electronics, North Harrow. This gives me a very much stronger treble boost and my total output is 160 watts, which is ideal. "Personally, I like the Hammond sound because I think it is the best for jazz and rhythm and blues. "My influences start with early boogie players like Meade Lux Lewis, Pete Johnson, Albert Ammons, Pinetop Smith, on to Fats Waller, then through to the pop era with Parker, Gillespie and many more too numerous to mention. "My favourite organists are Larry Young, Brother Jack McDuff, Shirley Scott, Jimmy McGriff, Groove Holmes, Jimmy Smith and Booker T. "As for practising, I knew the bass pedals wouldn't be easy, so even before getting my first instrument I would go to a shop in Charing Cross Road, London, and practise on a Thomas organ by kind

## Feeling

"McGriff produces a much rougher sound, which to me has more feeling than someone who plays perfectly all the time. Jack McDuff is another player I like to listen to. He plays with the same sort of feeling as McGriff. "I can't think of any organists in Britain who really stand out—apart from Keith Emerson. For two or three years I've listened to all sorts of organists, but Keith is the only one who makes you really sit up and listen. "How about Alan Haven personally, AM Fellowner? "I don't like him," said Eddie. "Again, I think he is very uninspired. "I used to like him some time ago, but maybe I've improved in my own technique since then. Alan sounds a little old-fashioned—very Blackpool Towerish now—and again, I personally don't care for the organ he uses—it seems more the sort of organ you should have in your home.

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## EXPERT ADVICE

AS A one-time pianist, what does Brian Auger feel when he is attacking the organ? Does he really have a love for the instrument? — Andrew Moreland, Wakefield.

As a matter of fact, I hate the sight of it. It's not an instrument you can become attached to like a piano, a violin or a guitar. I regard it as a stone-cold piece of electronic machinery, a musical computer, which if you're not careful will end up playing YOU. But with all its faults it has such an exciting jazz sound that I was instantly sold on it when I heard it played by people like Jimmy Smith, Jimmy McGriff and Jack McDuff. Of course, the organ has so many sounds that it can give you anything away. A lot of players get hung up in changing all the sounds about with no particular regard to what sound really suits the ideas they are playing at the time. You should modify the organ with the respective effects that you particularly desire. In your own type of music, 90 per cent of the time the organ is relegated to an accompanying instrument, which fills in all the gaps of sound, giving the band a powerful voice. The emphasis at present is to present it as a solo instrument or an instrument working in conjunction with a solo instrument, such as guitar. The two roles are quite different. In the former, one merely had to be a good soloist, but in the latter, it is necessary to be a good accompanist as well. — BRIAN AUGER.

WHAT MAKE of organ is used by Barley James Harvest? — Harold Bales, Acton.

Actually, it is a Mellotron 300, which was chosen because it gives us the classical atmosphere we feature on nearly all our songs. Our model has had the variable speed control removed, leaving it with a fixed pitch similar to an organ. To obtain the sounds we require we are currently making our own Mellotron, in conjunction with the manufacturer, and it will have only orchestral sounds. At the moment we use the instrument through a Marshall 50-watt amplifier. Soundwise this set-up is satisfactory until we get larger amps. Our last Mellotron, an MR2, fell down a flight of stairs and destroyed itself, principally due to the fact that it weighed something like 4 cwt. Our new one weighs about 2 1/2 cwt and cost £950. — LES HOLLOWAY, Barley James Harvest.

BY CHRIS HAYES

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**PETER IND:** "Looking Out." Blues At The Ben; Arak; Yesterday; Renes Love Me Or Leave Me; Patricia; Double Bass Blues; Ind-imp. (Wave LP-1). Ind (bass), Ronnie Ball or Sal Mosca (piano), Al Schackman or Joe Puma (guitar), Dick Scott (drums), Sheila Jordan (vocals). NYC, prob. 1960/1.

**PETER IND:** "Improvisation." Upbow; Homebass; Finger Painting; Reflection; Oud; Listen With Poppa; Minor Musing; Collage; Blues Alone; Ind Id. (Wave LP-3).

Ind (bass). London, November, 1968.

**PETER IND:** "Time For Improvisation." My Melancholy Baby; Mean To Me; Pennies From Heaven; Foolin' Myself; You'd Be So Nice To Come Home To; All Of Me; All The Things You Are; Blues; Reflection; Out Of Nowhere; Indiana (Wave LP-4). Ind (bass). Prob. London, 1968/9.

**JAZZ AT THE 1969 RICHMOND FESTIVAL.** Background Music; Foolin' Myself; All The Things You Are; Featherbed; These Foolish Things; Big Foot (Wave LP-5).

Charlie Burchell (tenor), Derek Phillips (guitar), Ind, Bernie Cash (basses). Richmond, England, 23/5/69.



CHARLIE PARKER: highest-flying Parker on wax

helps a listener to understand Louis' supreme originality, though he may need to compare it with other performances of the type to gain anything like a real comprehension. It should be a pleasurable as well as an enlightening experience. —M.J.

### CHARLIE PARKER

**CHARLIE PARKER:** "Bird At Six." Nick's; I Didn't Know What Time I Was; Ornithology; Embraceable You; Visa; I Cover The Waterfront; Scapple; From The Apple; Star Eyes; Theme; Confirmation; Out Of Nowhere; Hot House; What's New; Now's The Time; Smoke Gets In Your Eyes; Theme (America 30 AM 602).

Parker (alto), Red Rodney (trumpet), Al Haig (piano), Tommy Potter (bass), Nicholas Arness (drums). St. Nicholas Arena, NYC, 18/2/50.

**WITH** Sga's "Birdy And Diz." The Massey Hall concert, and some of the Le Jazz Col cuts, this has always been my own favourite Bird and it's good to see it back in the lists.

Taped by Jimmy Knepper during a New York dance, with atrocious recording quality and lots of splicing due to the fact that Knepper was only interested in getting Bird's solo and the themes on tape, this is the nearest flying Parker on wax.

Away from the three-minute format and the coldness of the recording studio, he's free to let his fancy soar and to wander at whatever length he pleases. He's audacious, witty, and occasionally acerbic on the lagwavers, but on the ballads and occasionally beautiful, his own very personal mellowness.

Rodney is heard only on the themes and the chase choruses, which is a shame because he was one of Bird's best partners. Haynes is in fighting mood, while Haig and Potter are virtually inaudible. But it doesn't matter, because this is Parker's record, and it shows him very near the top of his form in the most unfettered conditions possible.

Therefore it's necessary only to say that it's an essential purchase — more important, dare I say it, than the Dials and the Savoy's. —R.W.

**PETER IND** is obviously a man of rare qualities. As well as being a fine, sensitive musician, he has guts, honesty and a strength of purpose which must be second to none.

He is one of those few musicians who, just because his chosen idiom is almost totally ignored, will not choose to prejudice his music in order to bring it to a wider ready-made audience.

He's English, of course, and lived in America for about a decade, where he studied with Lennie Tristano, later gigging and recording with members of the Tristano School: Konitz, Warne Marsh, Ted Brown, and so on.

These albums are part of the first release from his own Wave label, a brave venture which deserves to succeed simply because of the quality and idiosyncrasy in the face of "progress" that the music displays so consistently.

"Looking Out," a series of solos, duets, and trios, was released here some years ago by Esquire, and its excellence is undimmed. As well as giving good views of Ball (the funky "Blues At The Den") and Mosca ("Love Me Or Leave Me"), two highly underrated pianists, both of whom have the finest of touches, there's also another chance to listen to Sheila Jordan, whose Blue Note Album and "You Are My Sunshine" have never been enough for me.

Here she sings "Yesterday" and the plaintive, wistful quality of her reading is enough reason to buy this record.

"Avak," "Patricia," "Double Bass Blues," and "Ind-imp" are all bass solos, or more accurately duets, since on all of them Ind has recorded a bass rhythm line, played it back at half speed and recorded a solo bass line, and then pulled it back to normal speed so that the top line is in the cello register.

This process is expanded in "Improvisation" and can be seen that Ind has a mature, inventive mind as well as a strong, supple bass technique. The over-dubbing assures that textural contrast is present, and indeed "Homebass," sometimes sounds like a full string quartet.

Ind's album will give young bassists plenty of food for thought "Time For Improvisation," a set of walking bass lines on a standard changes over which the listener can improvise his own lines. Ind counts off the beat before each number, a chorus chart for each number is printed on the sleeve, and the whole thing is a novel and very useful — experiment in the "Music Minus One" idiom.

The last of these albums is the biggest surprise: four British musicians, led and inspired by Ind, playing the kind of music to which Tristano gave birth in the late Forties.

Besides being a faithful recreation of the moods and methods of that era, the music also has a great deal of spirit, and is in no way a lifeless icon, perpetuating a dead cult. Burchell, for instance, plays very much in the March Brown manner, but has his own way of going about it, and his improvisations are fresh and vital.

These are men who believe in what they play. They have sound quality than I expected. Music and recording, at their best, give a faithful idea (I am told) of what Fridge could do in the way of swinging two-fisted piano in the honourable tradition of Miles and Garner, particularly the latter. For some, the Garner-type "quotes," trilling and other mannerisms may become a little wearisome, and it isn't easy to uncover from the album the distinctive nature of Fridge's style. All the same, he displays a generous share of charm and command. Most attractive are the middle-tempo tunes, best probably being "Blue Moon" and "I Can't Give You, who opens the record on this side features vibas as well as bass and drums, and these are their moments. It is typical of the casual nature of this whole enterprise that the vibas player (not named on the album) is somebody who sat in one night at the pub. No one could tell me his name. He sed Fridge work up a fair head of steam on "Foggy Day," for

to, because the music has no obvious commercial potential, and that's not the reason why I hope the Wave series sells in large quantities. It is, simply, good music. —R.W.



### LOU BENNETT

**LOU BENNETT:** "Echoes And Rhythms Of My Church." That Prechin' Man; Glory, Glory Hallelujah; Jencho; Echoes; Elijah; Sauveur; Ayaz; Pitié De Neus; Nobody Knows The Trouble I've Seen; This Train; Que Feras-Tu? (Bel Air 30PA702).

Bennett (organ), Rene Thomas (guitar), Art Simmons (bass), Kenny Clarke (drums), Memphis Slim, Big Jones, Vin Morris, Dean Sisters (vocals).

**A CURIOUS, hodge-podge of a record with a Gospel-soul flavour.**

Lou Bennett is one of your swingers on organ and he rocks along merrily throughout but, unfortunately, is lumbered with one of those semihigh French choirs, presumably les Dean Sisters, who would really sound more at home in the Black and White Minstrel Show.

Memphis Slim and Vin Morris each have a vocal track and Charles "Big" Jones has two — justice really, as his rough-voiced rock-and-roll is the best of the three. Morris does "Nobody Knows" pretty straight, while Slim, on "Train," seems to have opposing thoughts to Bennett on exactly what key it is in.

For me, the best things on the album are the excellent guitar solos of Rene Thomas. Needless to say, the whole thing is bootied along by Klook's driving drumming. —B.D.

### in brief

**Freddie Pride** was a piano player — he died in 1967 — at the age of 49 — who was well-known and understandably cherished by patrons of the Lady Margaret pub in Southall, Middlesex. He played there for 12 years, and over that period various tapes were taken of his trio in live session performances. It is now issued as **FREDDIE PRIDE AT THE PIANO** (B and C). These were not professional recordings made for issuing; they were done for the band's benefit on a single-track domestic tape machine. There is, though, less inadequacy in the



### LOUIS ARMSTRONG

**LOUIS ARMSTRONG:** "Louis in Los Angeles — 1930." I'm A Ding Dong Daddy From Dumas; I'm In The Market For You; Confessin'; If I Could Be With You; Body And Soul; Memories Of You; You're Lucky To Me; Sweethearts On Parade; You're Driving Me Crazy (two takes); The Peanut Vendor; Just A Gigue; Shine; Dear Old Southland; Mahogany Hall Blues Stomp; Ain't Misbehavin' (Parlophone PMC708).

Armstrong (pt. voc) with various orchestras, 1923-31 "Southland" is a duet by Armstrong and Buck Washington (piano), 1930.

**HERE IS** a slice of history — important and exciting musical history — made by the greatest single influence in jazz when he was at one of the peaks in his amazing career. My advice to any collector who wishes to embrace the story of jazz is get this.

Once again, credit for the set must go to Chris Ellis, who compiled it from the EMI archives. Everything is in the shape we expect from him except for the reappearance of the two last titles from '29.

Nothing wrong with them, of course, but the admirable "Mahogany Hall" — first and finest of all Louis' versions, with its tremendously disciplined muted trumpet and good work from Holmes, Higgy and Lonnie Johnson — was included quite lately in the Lang-Johnson "Blue Guitars" LP.

"Misbehavin'," with Carroll Dickerson's band, was the song from Connie's Hot Choc-

olates which did much to build Armstrong's reputation with the public. The singing and then literally stop-stopping trumpet finale still have high distinction.

The reason for the inclusion of these is made clear in Brian Rust's sleeve note, which states: "We had hoped to include the E takes of 'Memories Of You' and 'You're Lucky To Me' but the tapes we received proved to contain the regular takes dubbed at a faster tempo, and there is some doubt as to whether the E takes actually exist."

This may disappoint serious collectors because the rare C take of "Driving Me Crazy" shows a great many intriguing differences from the familiar B take, also included.

Louis' "chop-suey" dialogue with a musician at the start is less successful on the C master, but the technique and ideas revealed in the playing and singing are remarkable on both. The outline of his last solo remains the same.

All but one of the 14 tracks here, besides the two mentioned from '29, were made with bands with which Louis worked in 1930-31 at Sebastian's New Cotton Club in Culver City. The first of these included Lawrence Brown on trombone, and his controlled trombone impresses on "One Hour," "Ding Dong" and "Confessin'." This band played sweet for the ballads but it could go, too, as it proved on "Daddy."

Both bands have Lionel

Hampton on drums and vibes (swifty then), and Les Hite's alto and baritone come in on the second band which produced "Body And Soul" and the next eight titles. Most contain magnificent trumpet and "Memories," "Sweetie hearts," "Lucky" and "Shine" are riveting when the master holds the floor.

Even better, in balance, are the first four performances on the album. The long trumpet solo on "Ding Dong" when it first came out in this country, just about beat everything we had heard up until then. And the next three exemplify Armstrong's then revolutionary approach to popular material.

His singing, as much as his playing, altered the course of music. And this record

# JOHN PEEL

writes every week in Disc... his own column, exclusive, full of Peelian colour, his advice, and thoughts about the scene.

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I must admit that organist Merl Saunders is a new name to me. And so is almost Roy Shanklin, whose big band joins forces with Saunders' trio for most of **SOUL GROWING** (Merl's work from 1969). The rest of the union is above average for the genre. Saunders is particularly the punching brass, provides an intelligent setting. Some of the material, Up Up And Away, "Ode To Billie Joe" and "Angel Eyes" is somewhat hackneyed but this is an enjoyable album, if an undemanding one. The few musicians credited on the sleeve include guitarist Johnny Blahod and drummers Eddie Moore and Bill Elliott. —B.D.

# NEW POP SINGLES

# BY CHRIS WELCH



HOLLIES: implacable solemnity

**HOLLIES: "I Can't Tell The Bottom From The Top" (Parlophone).** Egyptians can. Tell the bottom from the top of a pyramid—that is, And pyjama manufacturers are bound by the Geneva Convention of 1908 to ensure consumers are fully aware of the difference twixt upper and lower garments.

There was a case during the last war when a man was accused of fraudulently wearing pyjama bottoms during an air raid. Later in the High Court Miss Edith Grove successfully proved he had, in fact, been wearing pyjama tops and was awarded heavy damages.

mightily poster campaign didn't seem to work on their last single, but the lads follow up with a bright rockabogie with all the stops out, no holds barred, full steam ahead and keel haul the first mate. Aye, aye sir—hit record on the lads' behalf, beam they DO say! Hang the bosun, keelhaul the passengers and hurl the cap'n into the bilge tanks. **AYE-AYE-SIR!**

**EASYBEATS: "Who Are My Friends" (Polydor).** Aye, that's what I'd like to know after recent weeks. First, I organized a huge party with balloons and streamers and jelly and trifle. And nobody turned up. Then I went to the tennis club, socialized and Wendy—Patsy refused—to tango and Basher Spriggs threw beer in my face. Boo hoo. Who can help me? Over to Fattie Smith—he's a clever chap. "Hello you rotters. Look I just built this radio telescope in my bathroom entirely from old bicycle parts. And here's my diploma—for three-dimensional chess playing awarded by the Soviet Academy. Feeling unpopular eh? Well try brushing your teeth, sweep the mud from your ears and stop whining. Excuse me, I'm off to the Teenager of the Year ball at the Mansion House—with Wendy."

A great-winner the Easybeats who should get a bit with this exciting production.

**BRIAN KEITH: "When It Comes To Love" (Page One).** Vicki Wickham and Simon Napier-Bell wrote this ballad for the ex-plastic Penny man who sings with touching and tender emotion. There is a wee dram of the Phil Spector in the production and the tune vaguely reminds me of something we sang in primary school days. Mind you we were better at making larks out of cotton reels than singing.

**FLOCK: "Tried Of Waiting For You" (CBS).** Heavy and exciting, the Flock are

part of the music revolution—They turn us on and fill our head with rock. And they have great fun with the old Kinks hit. Maybe not a re-hit, but a good trailer for the album.

**DORIAN GRAY: "I've Got You On My Mind" (Parlophone).** Nice but hardly likely to hit the charts. Readers will of course be familiar with the Oscar Wilde story from which the singer takes his name. In this Dorian is an incredibly ugly young man who takes to painting by numbers and turns into an attic.

**PLATINUM: "Without You" (Bell).** Do you remember the occasion when Biggles was flying a Jupiter high wing monoplane over the Canadian Badlands and

some swine opened up with heavy machine gun fire? The lads were completely unarmed and the petrol tank was holed. Biggles pumped away at the reserve tank and Ginger hung out of the main hatch, and dropped a can of corned beef on the enemy aircraft. And by thunder—it worked! Mind you they were marooned miles inside the Arctic Circle for weeks after the crash. Nasty business.

Platinum sound fantastic on this heart-warming rock abogie. A huge hit or my name is not **ALGY LACEY.**

**BAR-KAYS: "Sang And Yelled" (Stax).** A lot of yelling and bellowing about now't as they say Up North. Over to Up North correspondent Herbert

Gum: "Aye lads, 'tis now't but Southern Jesse rhythm. What this country needs is half a million unemployed."

**PRETTY THINGS: "The Good Mr Square" (Harvest).** Beat offering from the lads in three moons, two roods, nine chaldrons of hay and a cran of herrings. And if they keep this up, we can expect them to stay in the chart for three furlongs, two pipes of sherry, a pig of ballast, a hoghead of sugar, and a chest of cloves.

I will personally buy them a butt of ale, a peck of flour, and a warp of herrings if they hit number one with this Beatlesish ballad with vocal harmonies and relaxed backing.

**SACHA DISTEL: "It Can Happen Yo You" (Warner Bros).** Along Mon Ponk—it est un homme Francis, babbling, tres jolie—ow you say—bilge. It's that jologalng beat used to advertise ladies' underwear, lavatory cleaners, economic petrol, and airlines. And—sacre Y-fronts—it could be a huge—ow you say—!"

**FRANK SINATRA: "I Would Be In Love (Anyway)" (Reprise).** Frank has lost his lady love, but is not going to change his ways. One knows the feeling only too well. When one lost one's pet either—somehow the world seemed a grimmer and greyer place. A huge hit. Probably number one.

**GLEN CAMPBELL: "Honey Come Back" (Capitol).** Great barrels of cured herrings (Scottish!) This sounds like a huge flop. Sorry to be so bitter and insouciant on the subject of lonesome rockaballadeers and Jim Webb songs, but all those "windmills of my mind" mumblers fill me with an intense desire to shout "Callow-cally!" break open quarts of champagne, and fling caution to the winds and pint beer mugs into the fire-place.

**ANIMALS: "The House Of The Rising Sun" (Parlophone).** A new group with a bright young lead singer from Newcastle—Eric Burdon. The lads have a rather coarse "bluesy" tone, which is unlikely to catch on with pop fans. Some smart alec pundits predict some kind of an "R&B boom" but I can't see it myself. There's no place for this kind of music in 1964.

**TAJ MAHAL: "Give Your Woman What She Wants" (Direction).** Tremendous stuff from a most significant blues musician who we shall have the pleasure of hearing in the flesh soon. He has already established a reputation here with his album—releases. A track from the movie The Apoll Fools and included on the LP "Giant Step."

**JOHNNY WINTER: "Johnny B. Good" (CBS).** A cut from Johnny's "Second Winter" album. It rocks like hot Oxo and a kideekin of liquor. Bags of groovy guitar and funky vocals. Wonder what Chuck Berry thinks of it—!

**SANTANA: "Evil Ways" (CBS).** Good grief, some cad has just filled my head with rock—Well—it's a groove, you know. Hang on a telegram from Mrs. Ruth Knicker, the oldest inhabitant of the Norfolk village of Goatsworthy (Pop. 3).

"I say young man, it's all very well expecting us to know all about Santana. But although I am 103 years old and swing with the cats, I'd like to know more about these guys."

**OKAY GRANDMA: "Hang on to Your Hat, A San Francisco Based Group; Carlos Santana plays lead guitar and they have a mass of conga drums and timbales. They specialise in a solid Latin beat. Okay? Crazy pops and you must try my cookies some time. Real heavy hash man. Peace!"**

**WILBERT HARRISON: "Let's Work Together" (London).** One of those original R&B recordings that should have been hit, but weren't, and were later successfully covered by another group. Not surprising it wasn't a hit — it's incredibly boring.

**JOHNSTONS: "Streets Of London" (Big T).** One of Ralph McTell's most popular songs, and possibly a commercial hit for the Irish trio who came to London last year and quickly built up a following here. A rich production led by American Richard Gottler who is remembered for his work with the McCoy's and their hit "Hang On Sloopy." A quality performance that should bring the Johnstons wider recognition.

**VAN DER GRAAF GENERATOR: "Refuges" (Charisma).** A long thoughtful piece that takes rather more getting into than a single concept will allow. But an attractive tune by Peter Hammill and production by John Anthony.

**JAKE HOLMES: "How Are You? — Part 1" (Polydor).** Lousy thanks — and you? Let's ask the world how they feel. Come in John Bover, making a guest appearance after weeks of TV and magazine interviews: "Well man, it's like everything else snit — you know what I mean like? Well I must say I've been feeling a bit off colour recently!"

**Fattie Smith: "Feeling great 2,000 cheese labels—and built a life sized replica of a Saturn Five moon rocket." Bobby Socks: "Foull Just think the soccer season is nearly over. Who was that I heard cheerin'?"**

## new pop albums

**CAT STEVENS: "Mona Bone Jakon" (Island).** Cat has clearly been through a lot of changes since he was forced to quit the pop scene through illness and other troubles. Either that, or else his true personality has been hidden from us until now.

For this beautiful album is a million miles from the precocious instant pop-star bit associated with his early, heavily-produced hits like "Matthew And Son." The songs here are mature, wistful, sad and sometimes self-mocking, as in "Pop Star." The overall mood is relaxed and Del Newman's understated and tasteful arrangements allow Cat plenty of room to stretch out. His voice has acquired

added depth and expressiveness and he plays some nice guitar and spirited piano. Clearly his new association with Island Records and producer Paul Samwell-Smith is a happy one, and this warm, funky and very personal album augurs well for his future. — A.L.

**DUSTY SPRINGFIELD: "From Dusty With Love" (Phillips).** A beautifully designed cover encloses more good things inside—Dusty's singing and the groovy feeling of rhythmic propulsion that flows throughout the album. The sounds aren't new but Dusty, as usual, takes great care with her backings and orchestrations and the result is a highly professional sound, beautifully produced. She is a world class singer and judging by consistently high performances like this she should really be higher in the world league. Album includes "Lost," "Bad Case Of The Blues," "Let's Get Together Soon," "The Star Of My Show." — J.H.

**TOM JONES: "Tom" (Decca).** A plumy photograph on the cover makes Tom look like a Hollywood star of the early fifties, but what's inside is all right. Tom's performances are lighter than cover, what sounds like Big Jim Sullivan's guitar backs him beautifully and Johnnie Spence's arrangements are a perfect framework for the million dollar voice. This will be an immense seller with such items as "Sugar Sugar," "You've Lost That Lovin' Feeling," "The Impossible Dream," "Venus," and "I Thank You." — J.H.

**MARSUPIAMI (Transatlantic).** Unusual, interesting device by a band who contrast driving rock rhythms with ethereal flute, chants and spoken verse to create an eerie and oddly unsettling atmosphere. They are an accomplished outfit who sound as if they've listened to contemporary serious composers, and their own music is pretty demanding. A bit too doomy at times, in fact, although the Gothic gloominess is balanced by some tremendous rhythmic passages when guitar, drums and organ really take off. Incidentally, this is the band who pulled-out-of-MM's "Search" competition when they landed a recording contract. The evidence here suggests that they would have won. — A.L.



CAT STEVENS: mature, sad, wistful.

Greek travelogues full of soldiers in white skirts. Titles include "Orpheus," "Love Her," "Dedication" and "Noble Dame." — B.D.

**CARL PERKINS AND NRBQ: "Boplin! The Blues" (CBS).** Perkins is one of the true greats of early rock and like his friend Johnny Cash, he is now getting some of the respect he deserves. This set sees him teamed up with a competent young rock band, and they've wisely resisted the temptation to give him an updated rock image. It's mostly Perkins as we've known him, singing songs old and new, including "All Mama's Children," "Turn Around" and "Sorry Charley." His warm, relaxed but rocking style is given sympathetic support by NRBQ, with some nice piano from Terry Adams. But Perkins fans are unlikely to be knocked out by this album since he's heard on only half the tracks. The rest feature NRBQ as reverb tremors on a pretty ordinary country rock band with some uninspired vocals. Clearly they needed Perkins to bring them to life. — A.L.

**HARD MEAT (Warner Brothers).** Despite their rather aggressive name, Hard Meat are a tasteful and musically trio who have produced a very listenable first album. There's nothing very original here, but they play extremely well, weaving thick and interesting patterns with guitars and bass over solid, rolling drums. They avoid the turgid heaviness which so many similar trios seem to fall into, and are at their best when featuring some fine acoustic guitar from Mick Dolan on songs like "Yesterday, Today, Tomorrow." The material is their own, apart from Dylan's "Most Likely You Go Your Way And I'll Go Mine," and it features piano on two tracks. The band built up a steady following at the Marquee, and this set should strengthen their reputation. — A.L.

**DAVID RUFFIN: "Feelin' Good" (Tamla Motown).** It was expected that David Ruffin would be able to stretch out away from the confines of the Temptations and his first solo single and

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RECORD SHOPS

# HOT AND STRONG OTIS RUSH

OTIS RUSH, that excellent if somewhat under-recognised bluesman, comes over hot and strong on most of the tracks which make up "THIS ONE'S A GOOD 'UN" (Blue Horizon 7-63222).

Rush, who formed his first group in '55, recorded the following year for Cobra. "For those of us outside the States," writes Neil Slaven on the sleeve, "it is upon these Cobra sides that Otis Rush's reputation stands." Indeed it is, and here are the Cobras, good and bad, from "I Can't Quit You Baby" of 1956 to the arresting "Checking On My Baby," "Double Trouble" and the A take of "Keep On Loving Me," all made in 1958.

## Lively

These are among the powerful performances here. "My Baby Is A Good 'Un" is a good 'un, too. Backed by the Ike Turner band on the final Cobra session, Rush swings most resolutely with voice and guitar, soloing in lively fashion over Willie Dixon's bass, Odde Payne's drums, the sax and, presumably, Turner's honky piano.

Not everything registers in the same way. A few tracks jump happily, like "Jump Sister Bessie" which has the help of Little Brother's piano, Shakey Horton's harp, Harold Ashby's tenor and others; and "She's A Good 'Un." And a few sound rather feeble. "Violent Love" is about the worst, but the fine feeling displayed on "Love That Woman" and "It Takes Time"—to name two more goodies in this 18-track pack—more than compensate. The slow "Groaning The Blues" is another which has that concentrated kind of B. B. King expressiveness. —M.J.

## Contrast

IN COMPLETE contrast to his "Crosscurrents" album which was issued by Collier comes Stefan Grossman's "YAZOO BASSIN BOOGIE" (Transatlantic TRA 217). It is a dual purpose collection of rags, fiddle tunes and adaptations from early piano rags, which reveal all Stefan's guitar virtuosity.

There can be few instrumental albums of a solitary guitar which can hold the interest such as this. Stefan, a great technician whose command of the fingerboard is incredible, he succeeds in

maintaining a superb running-bass throughout, without which the album would tend to sound empty.

Scholars of Stefan Grossman, who have already been assisted by his guitar tutors, will find this record invaluable, although it has not been designed specifically as an instructional record. His notes explain concisely the tunings and progressions used on the album and Stefan employs all the old ragtime riffs and runs to make up interesting composite tracks. Among the featured tracks are "Dallas Rag," "Skip James' I'm So Glad," "Maple Leaf Rag," "Coloured Aristocracy" and "Red Pepper Rag," "Aurora's" "Powder Rag."

There's very little of this type of music being put on record these days, and this album is fresh, crisp and strongly recommended. —J.G.

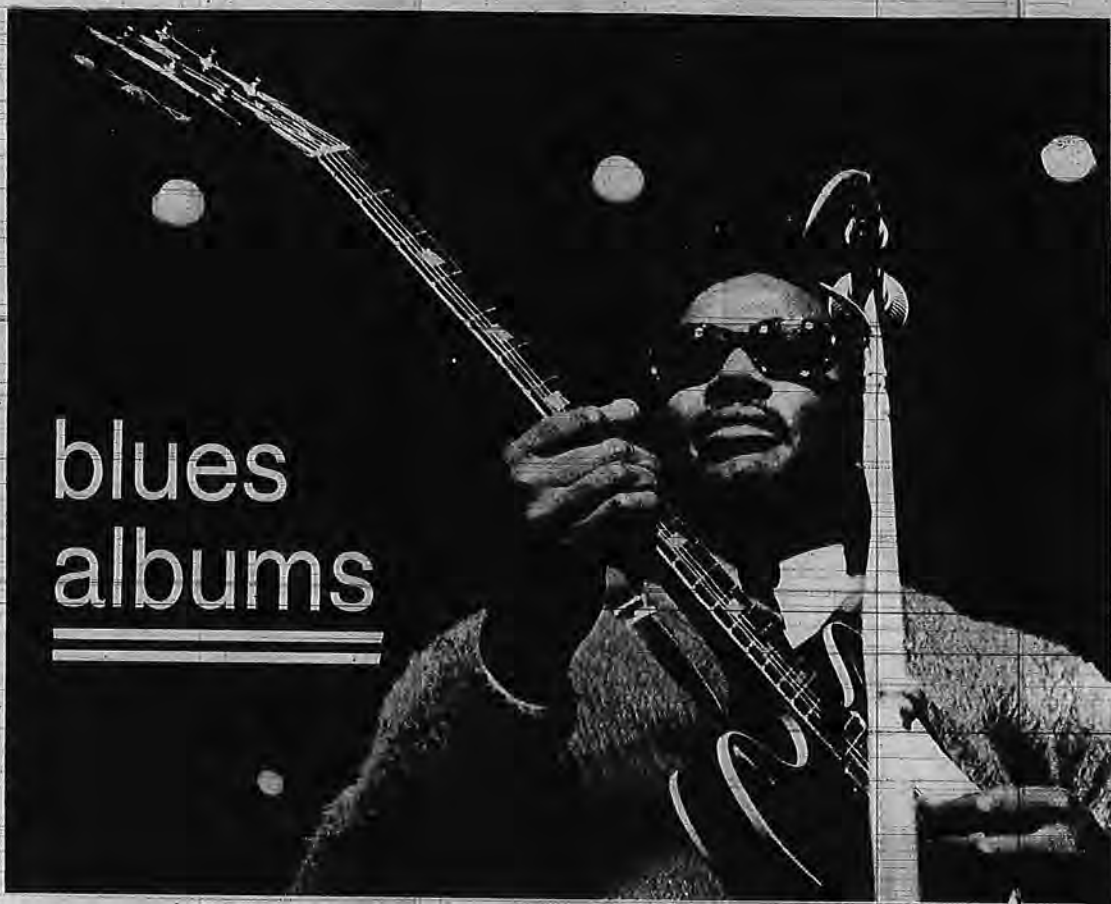
## Modicum

THERE MUST be at least one record by Jimmy Reed in every blues lover's collection and albums by the harp and guitar player seem to find their way on to the market with monotonous regularity. Having said that, it's nice to find some new material on "WAILIN' THE BLUES" (America 30 AM 6088).

What can one say about Reed that hasn't already been said. He presents the blues with little more than the derivative framework; his guitar and harmonica work is predictable throughout and he works to a modicum of keys, rhythms and riffs. And yet all his material is exciting and rhythmic, and he became an almost idolatrous figure in the British rhythm and blues boom of the early '60's.

Reed's style falls about midway between the country and city traits, and his music is virile and gritty; he certainly can't be accused of churning out the same hackneyed lyrics and this album makes good listening.

You can sit intently through it, predicting every next note, criticising the missed chord changes and condemning it for its sim-



# blues albums

RUSH: that excellent if somewhat under-recognised bluesman

licity. But when it's all over you realise just how thoroughly you've been enjoying it. That's Jimmy Reed.—J.G.

EDDIE "SON" HOUSE is undoubtedly one of the finest of the Mississippi Delta style blues singers, and since his recent rediscovery, most of the material which has been released has been of an extremely high standard, comparable to the limited tracks recorded by Son House during his first reign. Unfortunately the latest collection of his songs (1969), entitled "THE VOCAL INTENSITY OF SON HOUSE" (Roots SL-504) is not among the best. As the title suggests, Son House does display vocal intensity, particularly on the moving-unaccompanied "Yonder Comes My Mother," which follows a long opening track "Son's Blues."

## Features

"Sheltin' Copy Blues" features Son House on bottleneck as does "Preachin' The Blues," which is one of four tracks on the second side which House recorded at his first comeback session in 1965. His "Empire State Express," again featuring bottleneck, is a better example of his work, while "Sun Going Down" is perhaps most typical of Son House's work but the guitar sounds over-elaborated and pronounced, the vocals

## reviewers: max jones and jeremy gilbert

forced and strained. We can expect something better from the artist when he visits Britain later this year.—J.G.

## Collection

ANOTHER PRETTY STRONG collection from Roots offers rarities from such as Little Hat Jones, Blind Percy, Bo Jones and Joe Pullum. Titled "TEXAS COUNTRY MUSIC VOLUME 3" (Saydisc Roots RL327), it holds 15 titles by 11 different artists, plus accompanists of course.

It is old-style music, some very interesting, recorded for the most part in Texas during a period of ten years from 1927. Blind Percy's Blind Band (very traditional blues singing over guitars,

with kazoo interjections) is real folksy about bars and time and all that. This and the Black Ace's 1937 "Christmas Time Blues" were made in Chicago. And Lewis Black's primitive "Corn Liqueur," which seems to take us close to the beginnings of country blues, comes from Memphis, 1927.

The rest of the tracks were cut in San Antonio, Dallas or Fort Worth. Goodish items there are by Texas Alexander, with Little Hat on one of the boxes; Texas Bill Day with "Goin' Back To My Baby"; Bo Jones, who delivers a couple of moving songs supported by his own guitar. And mediocre ones from Oak Cliff "T-Bone," a "Twenties" pseudonym for Aaron Walker; and Joe Pullum, whose strange, high-voiced "Black

Gal No. 2," made in '34, has nice Texas piano provided by Robert Cooper.

With Jesse Babyface Thomas and the two-piano blues of Bernice Edwards and Black Boy Shine (with guitar accompaniment) to complete the set, collectors are assured of fair Roots value.—M.J.

## Early

ETHEL WATERS releases on LP have been few in this country, so far as I can tell, but last August I reviewed a set of late-period releases on the World Stereo label. Now, in sharp contrast to those, Biograph make available a selection of her early Twenties performances on "OH DADDY" — 1921-1924 (BLP12022).

For myself, I have always found Ethel Waters singing to be attractive in a smooth way and notable for its tonal purity and technical command. She was, from the start, more of a theatrical performer than an out-and-out jazz or blues singer. However, this release suggests that she was no mean (in either sense) blues interpreter. Among the more interesting tracks are Tom Delaney's "Down Home Blues," "Oh, Joe, Play That Trombone," "Georgia Blues," "Craving Blue's" and "Some Changes Made."

Accompaniments range from the very obscure — Cordy Williams' Jazz Masters on the earliest 1921 tracks — to the "22 Jazz Masters with Joe Smith and Fletcher Henderson (on "Da Da Strain") and "Georgia Blues") and Lovie Austin's Serenaders, with Tommy Ladnier, on the final track. — M.J.



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JIMMY PAGE/ALVIN LEE/PETER GREEN: the world's best guitarists?

# The best thing to come from Tyrannosaurus

I HAVE just bought a copy of "Beard Of Stars" by Tyrannosaurus Rex which is the best thing to come from the Rex so far. Marc Bolan has often been criticised because his songs are repetitive and boring but on this one there is a very wide variety of music.



MARC BOLAN often criticised

The electric guitar playing is wonderful and really adds excitement to his writing. ROCKY FINN is an excellent replacement for Steve Took and fits in just as well if not better. So lay off the Rex, give them a chance and listen to "Beard Of Stars" and see if there is not a large improvement. — GERALD WILLIAMS, Beaconsfield, Bucks.

your eyes open Mr. Marshall. — W. J. H. WHITE, Bishop Lonsdale Jazz Club.

AFTER HAVING seen Yes in their first solo concert at the Queen Elizabeth Hall and watching them regularly throughout the past year, they most without doubt be one of the most talented and yet seemingly under-rated groups in the country.

I HAVE just obtained an American copy of the Rod Stewart album, which, unlike the British version, has a gatefold sleeve depicting the backing musicians. Imagine my surprise when I find that most of the lead guitar work was played by Martin Pugh of Steamhammer.

Their music is harmonious, creative and exciting. The enthusiasm and enjoyment shown in what they play is in turn generated to their audience. It's easy to see how they got their name, for after seeing one of their performances, you can only say — Yes. — DAVID THOMAS, Shepherd's Bush, W.12.

All the British press reviews of this fantastic album lead me to believe that Ronnie Wood was responsible. Come-on-chaps, credit where it is due. — JOHN MICHAELS, Fulham, SW3.

WITH REFERENCE to A. Marshall's complaint (MM April 4) about not seeing the Barbara Thompson/Art Themen Quintet in the provinces.

I HAVE just read in Melody Maker (March 28) that Island are to release another budget priced album titled "Bumpers." If it is anywhere near the standard of "Nice Enough To Eat," I can highly recommend "Bumpers" to progressive fans.

Barbara Thompson brought a quartet to Derby Technical College about five weeks ago, and, along with Champion Jack Dupree, played some excellent music to a very small audience.

I am sure that all those who purchased "Nice Enough To Eat" will agree that it was an outstanding album at budget price (14/6). It contained twelve tracks featuring such names as King Crimson, Jethro Tull, Traffic, Fairport Convention, Spooky Tooth and Free. — E. DAVIES, Langunlo, Knighton, Radnor.

Lack of support for organisations such as Notts University Jazz Club and Bishop Lonsdale College Jazz Club (Mike Westbrook, Howard Riley, Frank Riccotti) have appeared at these places in recent months prevent them inviting musicians of this type, who appear for very reasonable fees, up from London more often. Keep

CONGRATULATIONS in Cloe Lane for a great concert at the Queen Elizabeth Hall. She may or may not be the world's greatest jazz singer, but she's certainly the most versatile. — T. CORDELL, Amhurst Park, London.

# LET'S SEE WHO IS STILL PLAYING



I THINK I shall go mad if I see another indignant letter proclaiming Jimmy Page, Eric Clapton, Alvin Lee, Peter Green or Hendrix, the world's best guitarists. Of course they are all fine guitarists for their speed and originality but while people spend time praising these near idols, they might spend a moment to listen to more undistorted and quieter guitarists who must surely equal (if not better) Messrs Clapton, Page, etc.

I mean for example people like Frank Zappa, Richard Thompson of Fairport Convention or Andy Roberts of Liverpool Scene. Let's face it, the time has come to turn off the amplifiers, or at least halve the volume, to see who is still playing. — ROGER FARBEY, New Southgate.

● LP WINNER  
IN HIS Contemporary Classics column (MM March 22) Russell Unwin reviewing Volume 2 of the Deutsche Grammophon 'Avant Garde' series says "Unfortunately there are no British composers represented here or on volume one."

If he has heard or seen volume one of this series, I am sorry that he didn't notice that the Choral Record in the set contains works by Ligeti, Köpfelet and my own 'Two Poems of Kenneth Patchen for Choir'. This is the only British work in the set of six records and I am sorry Mr. Unwin didn't notice it. — DAVID BEDFORD, Palmers Green, London.

JULIE FELIX's version of "If I Could" is based on an 18th century Peruvian folk song called "El Condor Pasa" arranged by Jorge Milchberg with backing by Los Incas and English lyrics by Paul Simon. Yet in Blind Date Eddie Grant says it has no originality.

I would like to know his opinion of the Equals' highly original lineup of three guitars and organ. — MUNRO TBALE, Southport, Lancs.

GENERALLY PEOPLE appear to regard the current trend of black magic in pop as a new idea. Well it isn't. I urge the public to bend a shell-like around Screamin' Jay Hawkins' original version of "I Put A Spell On You". First recorded way back in the mid-fifties and re-released last year. Now there's a gut-twister if ever there was one. — COLIN J. TAYLOR, Hford, Essex.



"What a pity that Edgar Broughton, the wild young pop group leader who took his band to Germany for a T.V. show last week bothered to buy a return ticket".  
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